

ON THE ACTOR: PARERGA

Walter Siti, *A surprise at the Brichettos*

Walter Siti, a scholar and novelist, presents and comments on Pasolini's account of an extemporary appearance of the actor Alfredo Bianchini as a Lady from the Twenties (a fan of Pirandello's), and other imitations, during a party at the Brichettos' home in Rome in 1960.

Richard Schechner, *Rasaesthetics*

A learned confrontation between two theatre traditions: one rooted in Aristotle's *Poetics* and that inspired by Rasa aesthetics and the *Natyaśāstra*.

Eugenio Barba, *Tacit knowledge: heritage and waste*

This was the title and subject of the international symposium held in Holstebro on occasion of Odin Teatret's 35th anniversary. Barba's writing deals with different ways of transmission of theatre knowledge in different theatre traditions.

Béatrice Picon-Vallin, *Meyerhold's actor*

For Meyerhold, theatre was an independent art, and the actor a creator of modelled patterns in space. The author comments on Meyerhold as director and trainer of actors for the new theatre.

Iben Nagel Rasmussen, *Ferai. From «The Blind Horse»*

Iben Nagel Rasmussen, Danish actress and pedagogue of the Odin Teatret since 1966, mixes her own memories and notes with the voice of the director (Eugenio Barba) while recounting the story of the making of the performance *Ferai*.

Clelia Falletti, *A playwright actor and his public*

The article examines the writings for the theatre by Giovan Battista Andreini, a playwright as well as a famous actor, and son of the two greatest actors of the Italian Seventeenth Century Commedia dell'Arte.

Erland Josephson, *Theatre is playful and sensuous* (with a note by Vanda Monaco Westertahl)

The editor Vanda Monaco Westertahl speaks of Josephson as an actor (who often worked with Ingmar Bergman) and a writer (he is the author of five volumes of memories, six novels and many plays and poems). The Swedish actor tells some deep truths on theatre while speaking of his life in the theatre.

Otomar Krejča, *The theatre of the end of the century: Stanislavski's and Brecht's theatre* (with a note by Claudio Meldolesi)

The famous Czech theatre director reflects about the traditions of Stanislavski and Brecht in twentieth century theatre.

Francesca Romana Rietti, *Jean Louis Barrault and the language of the body*

On a particular performance-demonstration of the famous French «homme de Théâtre» in 1979, and on his artistic debt to Decroux.

Michele Baraldi e Silvia d'Intino, *L'Opera in Versi*

M. Baraldi and S. d'Intino present their *Opera in Versi*, a project consisting of lectures on Italian poets.

Mirella Schino, *Larvatus prodeo. Fragments from two journeys*

Recollections from two theatre meetings, distant in space and time, the first in Bergamo, Italy, 1977, and the second in Ayacucho, Peru, 1998, allow the author to outline the group theatre development during the last twenty years.

César Brie, *On the Teatro de los Andes*

The author, an Argentine actor who worked with the Odin Teatret for some years, tells about his Teatro de los Andes, a home and school for actors that César Brie founded and directs in Bolivia since 1991.

Bernadette Majorana, *The body discipline in the popular preaching of the Jesuits*

A learned account of spectacular customs in Seventeenth and Eighteenth Century jesuitic preaching in Italy.

Ermanna Montanari and Marco Martinelli, *Dialogues in the kitchen*

The process of construction of *I Polacchi*, a performance of the Teatro delle Albe, Ravenna, seen through the daily conversations between the director and actress.

Roberta Carreri, *Some characters*

The author, actress of the Odin Teatret since 1974, talks of the birth of some of her characters in the performances of the group.

Raimondo Guarino, *The sense of time in the theatre*

The author, who has dedicated his recent studies to the Italian theatre groups of the nineties, discusses the needs of the new generations, known as the Invisible Theatres, and their refusal of every tradition.

Alberto Grilli, *On the earth*

The founder and director of Teatro Due Mondi, a group theatre in Faenza, presents passages from «Teatar», the review of the group, and highlights some themes and concerns of his.

Franco Ruffini, *«Wade Stones», by Ingemar Lindh*

On a posthumous book and his author.

Julia Varley, *Three months with Ingemar*

A touching account of Ingemar Lindh as pedagogue by one of his many disciples, Julia Varley, an actress and pedagogue herself of the Odin Teatret.

Mirella Schino, *Elementary changes. A note on the coming of the direction*

Genetic changes in theatre making, induced by the experimentalistic approach of the so-called father-founders of theatre direction (Appia, Meyerhold, as well as Copeau, Craig, Stanislavski...): playing on stage is no more creating a fictitious web of relations between characters, but a real orchestration and manipulation of fragments of reality on stage which are no longer justified by the story narrated, but by their mutual interlacing.

Maria Ficara, *Linea Trasversale* (with a note by Linea Trasversale)

Linea Trasversale (Through-Line) is the name that a group of theatre realities, mostly from the South of Italy, assume on the occasion of their periodical encounters and seminars. Maria Ficara, a playwright and theatre scholar, talks about a tour of Linea Trasversale to Brazil in aid of the humanitarian association «Don Orione» and the building of a hospital.

Giorgio De Vincenti, *Some notes on the relation between cinema and theatre*

A different carrier for the expression (actor's body/an image moving on a screen); a different relationship with the spectator and a different kind of perception; the same bent to the narration of a story, but through the use of specific and different languages.

Oliviero Ponte di Pino, *A view from the end of the century*

A brief panorama of the various and apparently divergent trends of the theatre in Italy and Europe from the early Seventies to 1999.

Elisabetta Castiglioni, *About Totò by Roberto Escobar*

The author comments on some recent books on the Italian theatre and movie actor Totò and highlights the figure and the greatness of this master of comedy was hardly appreciated by the critics during his lifetime.

Stefania Erriquez, *A building site and the theatre: the stage of Chenda*

The architect Alfonso Rivarola, nicknamed Chenda, and the origin of the «teatro all'italiana» in the early seventeenth century, are the subject of this articulated historical essay, supported by plentiful documents.

GROTOWSKI THE DAY AFTER TOMORROW

*Grotowski the day after tomorrow. Twenty one reflections on the double view*

Jerzy Grotowski, *Interview with Mario Raimondo (Holstebro 1975); Interview with Marianne Ahrne (Pontedera 1992); Programmes of the Courses in Theatre Anthropology at the Collège de France in Paris (for the year 1997-1998); A note for my friends; Untitled text*

Eugenio Barba, *A letter to Jerzy Grotowski*

On the occasion of the international prize «Golden Pegasus» awarded to the Polish master by the Regione Toscana in 1998.

Marianne Ahrne, *From «Katarina Horowitz's Dreams»*

A piece of a novel concerning the autobiographical account of Ahrne's acquaintance of Grotowski and his pedagogical work.

Franco Ruffini, *The empty room. An essay on Jerzy Grotowski's book*

A new reading of Grotowski's *Towards a Poor Theatre* in the light of more recent writings on the Polish master.

*The «Workcenter of Jerzy Grotowski and Thomas Richards» and Action*

This is a brief text, eventually given to the witnesses of Action, supplying information on the Workcenter in Pontedera and on the creative work Action.