

PICCOLO
TEATRO DI MILANO • TEATRO D'EUROPA

2014 2015
SETTEMBRE OTTOBRE

Piccolo Teatro Grassi
from 16 to 21 June 2015

foto Filippo Manzini



Carlo Goldoni (The coffee shop) La bottega del caffè

by Carlo Goldoni
directed by Maurizio Scaparro
with Pino Micol (Don Marzio, a Neapolitan gentleman) and with Vittorio Viviani (Ridolfo, the coffee shop owner), Manuele Morgese (Eugenio, a merchant), Ruben Rigillo (Flaminio, going by the name of Conte Leandro), Carla Ferraro (Placida, Flaminio's wife, disguised as a pilgrim), Maria Angela Robustelli (Vittoria, Eugenio's wife), Ezio Budini (Pandolfo, a gambler), Giulia Rupi (Lisaura, a dancer), Alessandro Scaretti (Trap, Ridolfo's shop boy)
music by Nicola Piovani, violinist Lisa Green
sets and costumes Lorenzo Cutuli
lighting Maurizio Fabretti, dramaturgy Maurizio Scaparro and Ferdinando Ceriani
director's assistant Alice Guidi
choreographic movements Carla Ferraro
set assistant Andrea De Micheli
costume assistant Veronica Pattuelli
a Fondazione Teatro della Toscana production
in collaboration with Illycaffè

performed in Italian, English surtitles by Prescott Studio and Montclair State University, NJ, USA
as part of the project "Translating voices across continents"

«I believe that one of the main reasons that lead me to stage *La bottega del caffè* (*The Coffee Shop*) – explains Scaparro – was the desire to once again speak of Venice and its Carnival, during which the play takes place, from the first light of dawn to nightfall. Here Goldoni, who wrote the play in Italian, seems to distance himself – the first of his goodbyes – from the “magical” vision of Venice, to describe a city which at the time was already running the risk of forgetting its grandeur to give in to the temptation of a progressive commercialization of the city, of its wonders and its Carnival». It is within the real and metaphorical space of the public premises where the energetic drink par excellence was drunk that Goldoni created a play in which a rich tapestry of gossip, extravagance and deceit is woven around the brilliant creation that is Don Marzio (Pino Micol), the prototype of those patrons of cafés who know and tell everything about everyone, blending truth and fiction, gossip and slander. Thus, against the backdrop of an agitated and comically deformed Venice, honest civilians and virtuous wives rub shoulders with hardened gamblers and professional con-artists in a parade of characters wisely chosen from that which Goldoni referred to as the “universal horde of men”. The piece – and Scaparro's directing – are perfectly balanced by the original score by Nicola Piovani which, together with the gestures and words, forms a microcosmos: the image of humanity, small and ordinary, in which we can most definitely identify ourselves.

May-October 2015

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