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## L'arte Libera la vita.

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diretto da Pietro Carriglio



from April 21 to May 6, 2007  
Limone Fonderie Teatrali, Moncalieri



In collaboration with

The production is the final event in the year of



TORINO  
CAPITALE  
MONDIALE  
DEL LIBRO  
CON ROMA  
APRILE 2006 APRILE 2007  
DUE CITTÀ DA SGUARDARE



# 451 FAHRENHEIT

*Fahrenheit 451* arouses more or less the same sensations as Orwell's 1984 or Kubrik's *Space Odyssey*: 2001 came and went six years ago, and although the world is changing fast, it is never fast enough... When literature describes the future, there is always a sense of the apocalyptic about it. There are very few works that present the future as a positive Utopia: the only one I can think of is Majakovsky's *The Bedbug*, but history showed this to be false. So we could say that you are never wrong if you prophesy doom...

On the other hand, I think we have to remember that this play is not an adaptation of the book, but a text written for the stage by Bradbury himself. And when we compare it on the stage, it becomes increasingly clear that there is a difference between the "future narrated" and the "future represented": you can narrate it, but you cannot represent it. The representation is based on explicit, visible, tangible signs and there are signs that we cannot possess.

So what is Bradbury's future? The text does not mention environmental problems, nor does it mention the economic situation or religion, all topics that are of great interest today when we consider the future. What remains? For this production it seems preferable to concentrate our attention on the "main" theme and not try to embrace a generic idea of the future. We have to circumscribe the work in its central topic: the destruction of books and what books stand for. It is a topic we are all familiar with: we just have to decide whether to see it from an ideological or a metaphoric viewpoint. But if we have to talk about the

future, I think it is better to do so in metaphoric terms. Otherwise, if we viewed it ideologically, we would have to admit that we could have set the story in numerous periods in the past, periods that really experienced what *Fahrenheit* describes. And there would be no reason to involve the future. So we prefer "if it were to happen" to "when it actually does happen". And finally, if we were to give too strong an ideological connotation to the work, in some parts of the text we would run the risk of "falling" into a sort of moralism, which is not part of any future... So we can see *Fahrenheit* as a metaphor or a stimulus, or even as a warning of the "need for memory". And in this case we do not have to think in terms of the "future". The loss of memory is something that has undergone an exponential acceleration since the novel was published. So it is not a question of finding a "modern context" for the play, which is fifty years old and occasionally shows its age in dramatic terms. Nor do we need to imagine future scenarios, since we are almost inside those very scenarios. Because the most acceptable approach is still not so much whether it is good or bad to burn books, nor what it means ideologically, or even what type of society it depicts, but something else. Asking ourselves where the world is at, what form information takes, and tackling the problem of non-knowledge. In other words, the question of the utility of not losing one's memories seems to me to be something obvious, but sensible, to talk about.

(Extract from an interview with Luca Ronconi by Andrea Porcheddu published in Teatro/Pubblico no. 18, April/May 2007)

## Fahrenheit 451

by RAY BRADBURY

stage version translated by MONICA CAPUANI and DANIELE D'ANGELO

a project by LUCA RONCONI and ELISABETTA POZZI

### characters

Montag, fireman  
Black, fireman  
Holden, fireman  
Beatty, Fire chief  
Clarisse, a young girl  
first Paramedic  
second Paramedic  
Mildred, Montag's wife  
Mrs Hudson, an old lady  
Faber, Clarisse's grandfather  
Alice, the Montags' neighbour  
Helen, Mildred's friend  
Aristotle, book-man  
Dostoevskij, book-man  
Brontë, book-woman  
Carroll, book-woman

### cast

FAUSTO RUSSO ALESI  
STEFANO ALESSANDRONI  
FORTUNATO CERLINO  
ALESSANDRO BENVENUTI  
ELISABETTA POZZI  
MICHELE MACCAGNO  
ANDREA SIMONETTI  
MELANIA GIGLIO  
MARIA GRAZIA MANDRUZZATO  
ELISABETTA POZZI  
MARIANGELA GRANELLI  
CARLOTTA VISCOVO  
MICHELE MACCAGNO  
ANDREA SIMONETTI  
CARLOTTA VISCOVO  
MARIANGELA GRANELLI

and with LUIGI BORTOLASO, DINO CAMPAGNA, AURO CARBONI, LINA CHIRIACO, ANNA MARIA FERRARA, PABLO FRANCHINI, GIUSEPPE GIACONELLA, ANTONIO LIPPOLIS, CARLA MARTELLOZZO, MICHELE MIETTO, LAILA PACINI, PAOLO PAOLINI, LUCIANO ROSSO, ANNA SIMONETTI, NICOLÒ TODESCHINI

directed by LUCA RONCONI

sets TIZIANO SANTI costumes GIANLUCA SBICCA, SIMONE VALSECCHI

sound effects DANIELE D'ANGELO lighting SERGIO ROSSI

assistant director CARMELO RIFICI movement ALESSIO ROMANO

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