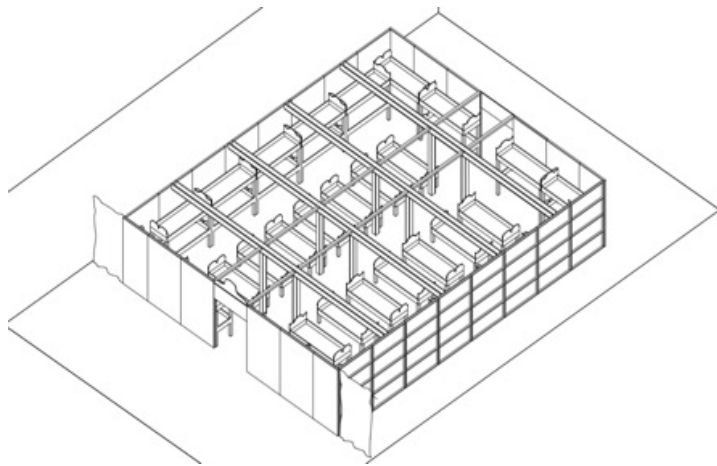




Societas
BUCHETTINO
1995-2025



BUCHETTINO
Le petit poucet
story by Charles Perrault (1628-1703)

for children from 7 years

Direction
Chiara Guidi

Scene and sound setting
Romeo Castellucci

Text adaptation
Claudia Castellucci

Narrator
Maria Bacci Pasello

Live noises
Vito Matera, Francesca Pambianco

Sound director
Alessio Ruscelli

Organization
Irene Rossini

Production
Societas
in cooperation with Bonci Theatre Cesena

In the semi-darkness of a large wooden bedroom,
the narrator welcomes the spectators.
The beds are small, royal, with sheets and blankets.
Everyone lies down in their own.

That will be their place. Fairy tales are often told before sleeping, to accompany sleep,
and it is precisely this atmosphere that is recreated inside this magical bedroom.

Sleep is a position of the body and consciousness of one's being, it is that moment in which
everyone loosens the grip on his life, he returns to the basis of his own presence.

In bed you suspend your activities and the body assumes the position of being in itself,
with itself, for itself. It is at this point, in a barely visible light that both isolates
and enters in a common condition, that arises the voice of the narrator.

In the middle of the room, under the only bulb, tells all the adventures of Buchettino
and the very moment he evokes them The sound is heard. It is almost dark and the only
perceptive activity available is that of the ear which, In this way, it enhances the ability
to capture sounds coming from the four sides. Every image is put in penumbra; the figures
are moved away. There is almost nothing to see, in favor of listening and inner images.

Although the story begins with “Once upon a time...”,
Through the noises it becomes present again and a storm of sounds envelops the large bedroom,
where everyone, in the dark, concentrates their senses. The wooden walls are reminiscent
of the hold of a ship exposed to the storm and listening is present the dialectic between
the outside world and interiorità, between the internal static and protected generated
by maintaining its place in the bed and the external dynamics exposed. To the storm
of what happens, of sounds that cross borders and make us imagine.

The meeting together with strangers, in a condition
that is made of intimacy, determines a unique feeling
and the flow of the sound river immerses all forms
of emotion in the lustral bath of childhood.

Childhood not as an age of life, but as a feeling and try the word on the very limit of language,
on the threshold of non-speaking, Where the word of humans is mixed and joined with that of
animals, orcs and the gnomes, where it is close to the real weight of things and intimacy with a body.

The narrative can only shine within the walls
of the viewer's body. The question of the body in the theatre is,

in its most acute sense, to be understood in an inverted perspective, which does
not see exclusively the actor at the center of the exhibition, But first of all consider
the experience of the spectator as the true body of passion.

