

## **The great class ball**

VIE DEI FESTIVAL - A moving Sonia Bergamasco

The Le Vie dei Festival closes with the rescheduled performance (Monday, 16 December at 21:00, at the Vascello) of Fabrizio Gifuni's 'Gadda-esque' story, which he had been obliged to postpone due to illness. In the meantime, the Roman festival did not cease to surprise audiences with a crowded lineup of events in unusual places. In certain apartments, communicated at the last minute, inspired by the Milan series entitled "Rooms".

Private homes, or workspaces, or theatrical 'shrines', such as the study of Luigi Pirandella behind Villa Torlonia. Here, critic Renato Palazzi starred in a "Gozzano Evening", while Guido Davico Bonino staged a drama entitled "Belacqua-Beckett", an out-and-out tribute to two voices of Irish genius (the other was articulated by Giandomenico Curi). A bit interpreting the writer, a bit teasing forth the fundamental elements of his poetry from his texts.

But perhaps the most moving event in this final round of the festival was the performance that Sonia Bergamasco adapted from "Il Ballo (*The Ball*)", a beautiful, cruel story by Irène Némirovsky. Amidst the innumerable evocative garments in a theatrical costume shop (that of Giovanna Buzzi), the actress - dressed in an elegant white gown - played all the roles in this modern Cinderella story. The cruel, pretentious mother, like the parvenu father, is trying to climb the social ladder in Paris; she is horrible to her daughter's governess, and even worse to the girl herself - who takes a sublime form of revenge, ruining her mother's plans for the party that was to sanction her social standing. A fairy tale as clear as the girl's pallor, as dark as the strident social ambition that governs the mother's hopes. Moving and droll at the same time, the story is a personal statement for the actress, a kind of theater that can aspire to the heights while deriving from minimal materials.

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