



CENTRO DI PRODUZIONE TEATRALE

## IL BAULE VOLANTE

# HANSEL E GRETEL

by Roberto Anglisani and Liliana Letterese

show created thanks to the support of  
**Fondazione Teatro Comunale di Ferrara Claudio Abbado**

with

**LILIANA LETTERESE**

**ANDREA LUGLI**

**director ROBERTO ANGLISANI**

A house in the woods, a family in need.

Two children, alone in front of the harshness of the world, and in the darkness of the woods they become the protagonists of the classic, ancient fairytale that never loses its need to be told, lived and faced.

How do we happen to lose ourselves in the woods? How can the people we deeply trust and care most for end up abandoning us? Why do we stumble on bad acquaintances and run into dangerous situations when we are alone and far from home? And how can we face our biggest fears hidden in the depths of our hearts? Hansel and Gretel are abandoned, alone in a thick and dangerous forest, unfortunately no good fairy or magical object will come to save them, they must save themselves. But they aren't really alone, they have each other, they hold hands, help each other, give each other courage... and fearlessly they walk towards their destiny...

This new work that has been created thanks to the synergy between "Il Baule Volante" and "Accademia Perduta/Romagna Teatri", continues and concludes the trilogy of the narration started in 2002 with "*Il tenace soldatino di stagno e altre storie*" (the steadfast tin soldier) and continued in 2005 with "*La Bella e la Bestia*" (beauty and the beast), both directed by Roberto Anglisani, the most important Italian narrator of Theatre for Children and Young People that, through the weaving invention of a two voiced narration, Anglisani found a new expressive medium both involving and efficient.

Through such means a very intense plot is born, filled with meanings and atmospheres, that try to unveil the recondite meanings of events and feelings through words and movement.

*Hansel and Gretel* uses, most of all, the methodology of oral narration, wishing to reach the heart of the audience effectively and intensely.

The peculiarity of the two voiced narration technique (had it been music we could call it a canon) is due to the overlapping of words and movements on the stage, movements with an unexpected eloquence that complete and scrutinize the perception of the audience, trying to understand the obscured meaning of the story, using minimalistic objects and costumes that, as a matter of fact, leave to the narration and movements the task of awakening intense emotions and thoughts...

Age range: 6 – 10 y/o

Length: 50 minutes

Technique: narrative and interpretative theatre

Audience Max 250 people (in case of excess audience, warn the Company)

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