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Article Headline: ITALIAN THEATRE IN NEW YORK: IT’S NOT ITALIAN, IT’S JUST THEATRE

Name of Author/Critic: Laura Caparrotti

**Summary of the Article:**

Laura Caparrotti writes an article about the opening of the first edition of the Italian Playwrights Project in New York

**Translation of the excerpts:**

*Italian theater is alive and kicking and ready to conquer the US. Twenty years ago it was not so. Today it is permeating drop by drop the DNA of the newyork artistic scene. This is happening thanks to a number of projects aimed at supporting the beauty and power of our theater. One of these initiatives if the****[Italian Playrights Project](http://www.lavocedinewyork.com/Italian-Playrights-Project-il-teatro-europeo-a-New-York/d/15912/%22%20%5Ct%20%22_self)***

Today Italian theater is permeating drop by drop New York’s DNA. Besides our work, that I don’t need to mention here as our readers know it well, there are a number of projects created to promote the beauty and power of our theater – our art – here in the US. One of these projects was launched in New York right this week by Valeria Orani founder and director of Umanism, a new platform dedicated to the dissemination of our art abroad. Valeria Orani, in collaboration with the Martin E. Segal Theatre Center, CUNY, has created the **[Italian Playwrights Project](https://www.lavocedinewyork.com/arts/spettacolo/2015/12/05/italian-playrights-project-il-teatro-europeo-a-new-york/%22%20%5Ct%20%22_self)** with the goal of bringing the best of Italian contemporary dramaturgy to New York.
The project will develop in three stages: the first one, presented last week, consists of reading of excerpts of the English translation of award-winning Italian plays and of meetings with the authors. The second stage will involve working with the authors to translate the full plays. In the last step of the programme the translated plays will be fully staged in New York.

The programme of the evening included readings of excerps of each plays. It was a triumph of the Italian dramaturgy. Warm laughter from the large audience highlighted the most hilarious passages of the plays. The dialogues were superbly interpreted by outstanding actors. In the subsequent panel discussion moderated by Frank Hentschker, Director of the Martin Segal, the directors explained how the texts could be considered universal, suitable for an international audience.

I believe this is the most critical and the most difficult factor: to convey the message that Italian theater is more than anything theater non just an Italian product. When a play is well written it’s beautiful, when it’s not well written, it’s just bad. The beauty of Valeria Orani’s project lays in the fact that (we hope) the process of reading, translating, publishing and staging will help Italian dramaturgy access the US through the main door. That is to say it will not be considered foreign dramaturgy and therefore unsaleable. Valeria Orani is joining forces with Tommaso Spinelli, translator and Marco Calvani, author and director of a succesful show in New York called Author directs author (AdA), that he created with Neil Labute. Neil and Marco worked together for three years co-directing each other’s texts in Italy and in the US. In short, Italian theater is alive and ready to conquer the US. Stay tuned.