

In Conversation with Italian Playwright and Theatre Director Marco Martinelli

Claire Barnes

Hi everyone, welcome to the APGRD podcast with me, Claire and me, Giovanna. We're taking a slightly different structure for these podcast episodes going forward. So we're both going to do a little bit of preamble about our guests and why we've chosen them before we head on into the interview. So for this episode, we had the absolute privilege of speaking with Italian playwright and theater director Marco Martinelli, who was Giovanna's find actually.

So what made you first get in touch with Marco and think he'd be a great candidate for the podcast?

Giovanna

Well, that's a juicy story actually - 'cause his book which we will mention repeatedly during, in this podcast - Aristofane a Scampia - Aristophanes in Scampia - Scampia is a place, is a suburb in the north of Naples, and it's one of the theater projects that Marco has been involved in repeatedly throughout the years since he started doing theater in 1977.

But the nice story about this book is, is that it's been in my parents' house for a very long time, even before, it had been in my house even before I actually met Marco. And my mum she repeatedly suggested that I read that book. But of course, because it was my mum, I never did. So, so, the funny story goes that a few years later, a colleague of mine who I was organising a conference on memory and performance in the early modern period. And was around festivals and scripts that had been kind of unearthed and or written for festivals in the early modern period.

Francesca Bortoletti suggested that we work with Marco Martinelli. And so That's how, and the first meeting that we had, we knew that we wanted to pick something that had to do with something that he already worked on, and Aristophanes was obviously his riding horse, as we would say in Italian, I don't know if it's the official term.

Claire

Hobby horse. Hobby horse

Giovanna

Yeah. So, so yeah, so that's when I, that's when I met him, so that was the first project that we did. It was in 2022 and 2023, the first step of this project took place in Parma and the second step in London. Participants were from two state schools in Parma and two state schools in, and three, actually three state schools in London.

And it was with university students from the University of Parma and from the University from University College London when we did it in London. And. It was incredibly fun and the second time that I worked with him was in 2023 October, so just now and it was, again, in Parma and was on Acharnians.

Claire

Yeah, so the two of them already had a really good working relationship, which I think will come across in the interview. It was an absolute delight to be able to find out a little bit more, not only about the projects that Giovanna's just mentioned, but also about Marco's extremely rich history as a director and writer going back decades including publishing the books that Giovanna has already mentioned.

He's also published in French. You may have heard of *Aristophane dans les banlieues* – as the title suggests, again, operating on what happens when theatre's taken out of the city away from, from the elite, if, if we can say that. I'm also separately very envious of the, the highbrow tones on your childhood bookshelves growing up.

I think it would have been, I would have loved to have had some, some theory on Aristophanes knocking around my bookshelves as a child. So yes, we, we managed to get a call scheduled with Marco. We asked him a few questions about how he initially got into theatre. He spoke a lot about the, the magic, kind of the, the fire that he thought it ignited in him, and that he hopes it might ignite in other people.

And it really struck me when he spoke about almost a cauldron, I can't remember he, the Italian word he used, – Calderone – but it's sort of witch's pot. Yeah so it kind of. Pot in which you put all the ingredients and they become greater than the sum of its parts perhaps a familiar image to those of you who've worked in similar areas so the first part of the interview is talking about kind of his own methodology particularly this idea of the non-school as someone who'd not heard of his work until, Giovanna, you mentioned it to me back in October I was particularly interested in his methodology in introducing school students to theatre through his non-school.

What's, what's the Italian term that he uses? – Non scuola – Okay, fine. So, yeah, very much as it sounds and, and perhaps immediately appealing to an audience of school children. So we talk a little bit about that and then, yeah, we dig into his relationship with Aristophanes specifically, which is perhaps initially an unexpected figure and why the *Plutus* in particular was used not only for your project between UCL and Parma, but a lot of his work going forward.

It's perhaps not too great an imaginative leap to think about why questions about distribution of wealth feel particularly apposite at the moment.

Giovanna

Yeah, and he's again in Naples at the moment, I mean the podcast we recorded was with him in Ravenna, but he's engaged in a workshop in Pompeii at the moment in the wonderful archaeological site, working with students and other willing participants.

Claire

We'll hand over to the interview now. We hope you enjoy it. If anyone would like to find out a bit more about Marco's work, we recommend you visit the website Teatro delle Albe.

Is that how you pronounce it? www.teatrodellealbe.com. I just a word of warning, the first page is an extremely artistic picture of a donkey's head. Please click on that and it will take you through to a wealth of information. And there's an English version of the website, so don't fret.

Giovanna

If you don't know Italian, that's absolutely fine. Let's move on to our interview with Marco and we hope you enjoy it.

Giovanna

All right, so welcome Marco, and thank you very much for being with us today for accepting our invitation. So, can we start with a very general question, which is, which I know is very long to answer but hopefully you'll find a way to make it brief, as, as I know you will, which is which is about your life basically, your life and theatre.

How did you get here If you could talk us through your initial interest in theatre. Why did you start doing it in the first place? And the beginnings of the theatre company, Teatro delle Albe, that you created with Ermanna.

Marco

Thank you. Thank you, Giovanna. And thank you, Claire. Oh, it's a long story. You know a long story, 45 years, more or less.

When I felt in love, I can say I felt in love with Herman. We were 20 years a old, so we are two guys and we marry. And we began to make to do theater together. So, theater and life for us was and is today the same, the same adventure. And after two, three years after the marriage.

We choose some alcuni compagni e compagne. Some companions, yeah. And with them we, build the Teatro delle Albe. So this, this is the beginning of like in a, in a storytelling, you know, like because è così che è avvenuto. Because this is, this is how it happens.

Giovanna

But I also know a part to the story which you wrote in your, in your books, which speaks about how it was something that wasn't particularly accepted, not leased by your family, for example. So it was something that you had to kind of fight for sure. It was, it was hard because our families are not agree with us.

These choice of theater is a fool for them. At, we were in the first year of university, you know, so, it's not, so this is, this is not some piece of advice that he's trying to give to young students, yes, absolutely. But at the same time, when you have a fire in the heart and in the mind. So it is it's impossible to Impossible. Yeah. It's, it's impossible to turn it down so the fire keeps burning until you give it. Yeah. Yes. And so step by step fighting every day. Be with the poverty with them. Con gli ostacoli le difficoltà, no? Yeah, many obstacles, many difficulties, not least because they were not living I think, did you have a house? Yeah, you had a house, right? You had a home. Sure. Only yes, because the grandfather of Ermanna was

a little and great man, and he said no, but they are poor. They are without nothing. There is a little apartment for from, for them. And is this apartment in which we are today, but you can imagine that 40 years ago, there is nothing here. There was nothing, only the walls. Non c'era niente nell'appartamento, era vuoto. It was absolutely empty. Guarda, dormivamo per terra, con il materasso. They were sleeping, they were sleeping on the floor with, with a mattress. At least we had a roof over our heads. You had a roof, yeah, you had a roof over your head. That was the, that was the important bit. Yeah, absolutely.

Giovanna

And would you say, and then I'll hand over to Claire, but just you finished this very, I think exciting, fascinating story that I think also, in a way informs the way that you do theatre. Would you say that this in a way, dictated how you approach, you have approached, theatre in, over the years?

Marco

So we, we have we have an idea in the beginning. Only one idea, but very strong. Our theater must be our theater. Not only to follow these director or these company. But our theater can from, from our experience that needs, needs to come out of your own experience. Yeah. Reading all, you know reading going to see every performance, you know, but in the same time to find, to find our own authentic voice. And like two self-taught theater makers. Sure.

Giovanna

Claire. I know you're burning, you're burning with the same fire to ask questions. Yeah, yeah, this is fabulous. It's wonderful to know that you're in the apartment where it all began as well.

Claire

That adds that adds a real something. Well, I think that actually your last point links really well into our next question, which is, you know, this is, this has to be our theater. This has to be our voice. I know that you find the role of community in theater to be incredibly important and that you often engage with companies of non-professional actors. You'll kind of work with a community to produce a production. So yeah, if you could maybe tell us a little bit about how you do that, like what your process is what you find to be really useful from that kind of work and where the challenges are maybe?

Marco

In our way to, to, to understand theatre step by step, year after year, we had the dream of the beginning of theatre in Western culture. The dream of Athens. What is Athens? What is the Athens of Aeschylus, Aristophanes Sophocles, and so on? Not the theater for a little group of people, but the theater for all the city. All the community, you know there was not in, in this time, the, the wall between the actors and the spectators.

We see this wall in our experience of theater today, in the beginning of theater. There, there were not spectators, but citizens, citizens tro. They, they went to see theater, but they went to do theater because the chorus, the secret of the chorus is for me, is for me and Ermanna, our group is the base of theater.

The chorus is the mirror of the community. A mirror in which the citizens can be actors. They become actors with the chorus. And this link for me is the life of our art. And, you know challenge difficulties, but a great enthusiasm to work. After 40 years of theater to continue to work with people from the children of eight years old to the ladies of 80 years old.

Because they are, they are treasures of experience, treasurer of life, and a different point of view about life. For our, for our work, it's absolutely, it's food, I don't know, it's nourishment. Yeah, it's all food for thought. It's, it's, it's all kind of building up our company. Absolutely.

Claire

Yeah, that participatory element of Greek theatre, I think, often gets sort of overlooked in the popular imagination and is so important that, yeah, you know, you've got people sitting in the audience who will in previous years have been there in the chorus and vice versa. Actually, I think that links quite nicely to the the next question, Giovanna, about kind of how you bring these people together.

Giovanna

Yeah, yeah. So, so that's, that's one of the, that's one of the questions that when, Claire and I were, were thinking about what to ask you. It was, It was one of the interesting, also from an organizational point of view, interesting point. How do you recruit participants? What happens when, and I know, I know you have, you have your, you know, you and Ermanna have your own methods to recruit participants, which I think is very interesting and unique.

Marco

We have the method of a public call, but free. public call, absolutely free. So we, we have not, we, we, we don't make selections. Every citizen, every, the door is always open, the door of theater. And you know, A, a great director French director in the past, Renoir, he said in the set, no. When, when you make the movie the door must be always open.

Because reality can enter. This is the Bible for me. This phrase is the Bible. So and after you, the, you, you must have the, the quality, the, the, the meaning, the intelligence, the, the heart to work in different ways with, with different people. Because it's very different to work with an adolescent guy, no or an old man.

But in the same time, tutto questo, all this, goes in the same, come si può dire, un calderone magico. In the same pot, yeah, in the same magic pot. Like a cauldron. Yes. Like a witch's cauldron.

Giovanna

Absolutely. And it's a magic question, yes. But how, so how do you, how do you reach all the citizens? Do you send invitations, written invitations?

Marco

You know, now for us it's, it's easy because our 25 years we work in this way. In Ravenna, all the people know our theater, no? And they, they are waiting in this moment for us. They are

waiting, which is the next adventure? After Dante Alighieri, now we are working about Don Quixote. Don Quixote, the Cervantes.

And but in other cities. You know, we worked in Matera, a, a, an important town of the south of Italy. And in the first days, nobody knows us and our theater. We begin with a public call in the newspapers, in the social, social net, Facebook, and so on, no? But the important is when you meet the person in in the theater.

And from this moment, if the first day you have 20, 30 person next week you will have 50, 60, because it's a contagion, it's a plague. It's very contagious. Contagious, yeah. People understand that oh, I can use my body. I can use this la mia carne, my flesh, my eyes, my, my, and this is wonderful in an age of computers, no, only of iPhone and so on.

Theater is ancora il teatro è veramente un mezzo rivoluzionario. Yeah. Perché mi mette tutto il corpo davanti. Yeah, so theater still is a revolutionary method because it, it really puts the body. At the forefront of everything that you're doing. Because we need, we need our, our body.

And we need to touch the body of the others. We are yes, siamo figli della terra, no? Come si può dire, Giovanna? We are, we are, yeah, we're generated from the earth. So, so we need, we need that connection with that kind of earthly connection with, with each other.

Giovanna

Yeah. Yeah. So Claire, I think, I think that also leads up very nicely the next one, yeah, very much.

Claire

So I mean, yeah, that's, you know, that's a huge thing to be awakening potentially in an individual, that sense of connection with their body, that sense of, you know, I might not be a classically trained actor, but I have this voice and I have this presence and I can, you know, I can, I can be part of something intensely generative, which is, yeah, hugely powerful.

And I know in my own experience when I'm, I'm very much not an actor, but when I have been involved in, in similar projects. Yeah, it's felt incredibly powerful. And yeah, it's sort of awakened areas of myself I wasn't aware of. So in these communities where you work, so you've, you know, the, the, the rehearsals have been done, the play has been put on the, that element of the project at least is over, but what kind of lasting impact do you think is left in those towns or among communities or, or even within an individual, like what, what do you hope to, as it were, leave behind when, when the play has, has finished?

Marco

We worked in this way 25 years. So every year a lot of young people came in our theater to do theater with us. And so it creates a community in the years. In a little town because Ravenna is 133,000 people. So it's not very, but at the same time, ancient Athens the same. So, Athens is the same. Same number. So, if you have 1, 000, 2, 000 people, right, who do theatre every year, well, it means that there is really a strong impact on the city. I mean, a community is created in beauty. Sorry, Giovanna.

No, no, no. No, if you have, yeah, no, no, I'm, I'm very happy to convey that across. So if you, if you have, so he's saying if you have 1, 000 or 1, 500 people contributing to theatre, doing theatre every year, that has a, has a long lasting effect on the city itself because they've been doing it for 25 years and so that's, that's the kind of, that's the most visible long lasting effect that their company, the way of working with the citizens has had on the citizens.

Yeah, it's kind of integrated into life in Ravenna. It's, you know, people, yeah, people know who you are. People know what it feels like. Yeah. And we found walls between Italian and strangers. So at the same level we, we like very much to work with the different languages of people.

Because the different languages are like in the music, a great symphony, no? African languages and the language of the north of Europe. And it's, it's funny it's fun that You know, today we work with young people and next month arrive the father, the mother to work with us.

Because our son said that the theater is a good thing. We can try. Okay. Oh, that's wonderful. Wonderful. Yes. Yeah. Is the family, you know, in this period, family are always or often separated, no? In which every one of family, theater is a strange way to, to keep a, a unit, the family. Yeah.

Giovanna

And the family grows. But I know, I know that some of the performances, actually most of the performances that you create, that you and Ermanna and, and people involved in the, in the theatre company create, are thought or conceived to tour around the city. So they are also, they're very much part of the city itself, so the geography of the city.

So you, you also think, think of it as a, as a journey through the city and through the different places within the city itself.

Marco

It's a right question because some productions are not in theater, but in the street in the place of theater. So is visible not only for the spectators, no, who paid the ticket, but for the citizens that in the, in the way, in the streets, they have like a vision. And this is very important. No limitarsi al palcoscenico.

Yeah. So it's important not to limit ourselves in our work to the, to the spectators only the theater spectators only, but that we, you know, that door needs to be opened, opened up to new venues, new places, not just the theater.

Yeah, because, because otherwise we die inside. So it the encounter needs to be with other. Spaces as well as other people. It's not just about meeting new people. It's also about meeting and welcoming new spaces.

Giovanna

Yeah, so I think that is, is also, again, a, a nice link to the next question, which is about the non-school methodology, and it's about your pedagogical approach to theatre with young people, particularly young people.

I guess the question, the main question here is, why have you called it non-school? Non-school? Is it because you, is it because you see issues with the traditional classroom teaching approach? And how do you think theatre proposes an alternative approach that is better than the classroom?

Marco

I founded the, the non school on the link between the guys, no? The adolescent. And adolescents that often they don't like theater, absolutely. They like football, they like rock music, punk music, but not theater. Theater, nah, devil, devil for us. He's a kind of guys and the great masterpiece of our past, of our tradition.

And is a curious link, but is possible if you, I, I don't know in English if it's possible to say, because we have a phrase, not messa in scena ma messa in vita, or Not put on stage, but put on life. I can say so Giovanna, possibly.

Giovanna

Yeah, not mise en scene but mise en life? I mean, I think, yeah, that makes sense.

Yeah. They, they use the French, so the English use the French way of doing it, of, of saying it. So mise en scene and mise en life. If you wanna do a mix of, okay.

Marco

So, the method is, I have a text of Aristophanes, you know, I have this text, so I, io parto da quello.

That's where I start from, yeah. That's where you start. I, io cerco, I search the point of the secret of the text. And with this secret, I begin to work with the guys but, and with a method of improvisation. You know, Pluto, no? We worked about Pluto. Pluto is based. On the unfairness of the distribution of wealth.

Yeah, on the unfairness of the distribution of wealth. The first question to the adolescent is, and now, Com'è questo mondo? How is this world?

They begin to, to speak, they begin to, to cominciano a confrontarsi, cominciano a parlare di questo. That's when they start sort of comparing their own experience with the main theme of the play. So they start

It's only the beginning of, of the fire that will then burn throughout the performance itself. Take Shakespeare in *Midsummer Night Dream*

So Shakespeare says that, you know, during the day I can, I can love one girl, but during the night I can love another. Okay. So that's when, the youngsters, they start comparing themselves with the theme of the, of Shakespeare's play. Mm-Hmm. And start thinking about what is eros, what is love? And, and that's the beginning.

So after a series of workshops where we've created the life that will be the basis of the performance, that's when the text, when, when the actual text will come back to you. So it starts with kind of feelings and personal responses and then the text comes in. Okay. That makes sense.

You know, you understand that one page is very useful. Some lines of by Shakespeare are wonderful to say the, the feelings of the guys and the other pages. No, these are not. Yeah. Okay. But you can You can navigate, you can navigate, yeah, you can navigate.

You can swim in Shakespeare's pool. Because you have, like, in your mind, you have all the world created from the guys. So in the hand, the performance is at the same time of the guys and by Shakespeare, by Shakespeare and by the guys. And you too, because you are the medium between the two. Yeah. Yeah. It's a co-authorship between, you know, between Shakespeare and the participants, the workshop participants and Marco sort of being the mediator between the two.

Claire

Fantastic. Well, you were talking about Aristophanes' Plutus and I know that there's another instance we were keen to talk about of working with that, that text or perhaps more accurately working with. the topic and then, and then navigating appropriate elements of the text. So the Parma-UCL project earlier in the year.

So this is one for both of you actually, because obviously Giovanna you Marco and Francesca first conceived of this project. So maybe you could speak a little bit about how that came about. Why Plutus and what, what the, the project entailed. So I can talk very briefly about why Plutus.

Giovanna

Yeah, she was a stage with us, Giovanna, so. I was, I was in, in London. There was a fire lit within you. I was there with my body and my voice. That's for sure. I was part of the chorus. So why Plutus? Because this is, this was part of a, it was part of a conference that Francesca Bortoletti, who's a colleague who works in the theatre department in Parma, and I were organizing, which was on memory and performance, classical reception in early modern festivals.

And we wanted to work on festivals and on texts that had to do with or were adapting ancient material and were also used in, in festivals in, in roughly 16th and 17th century Europe. And so we picked Aristophanes's Plutus because It was one of the, we realized it was actually one of the texts that was most kind of very widely adapted and performed.

And in a few instances, it was, it was part of a festival. So The first acts that we worked on was Eufrosino Bonini Comedia di Iustitia in 1513. And then we worked on Thomas Randolph's 1651 Hay for Honesty down with Knavery. And then an anonymous translation

of the play, *The World's Idol Plutus*, a comedy which was published in 1659, probably by an Irish playwright, Burnell, but we don't, we don't really know.

So that was the beginning of it, but then, of course, Marco then came to play with us and, and so he changed the rules of the game. And so we, so that's, those were the texts that we started from. And I kind of the idea was that I would provide a series of questions that I wanted to investigate on, on these texts and on these translations, which I did.

And then with Marco with the participants from UCL, participants from London, participants from state schools in London and Parma. We then built the script together.

Marco

It was wonderful to work with Giovanna and Francesca, really, is because they are not only teachers but enthusiastic people.

So a great happiness to work together. Thank you, Giovanna, really. Thank you again.

Giovanna

No, thank you. I mean it was incredible to see what you were saying about the text coming long after the first encounter that they have with the themes of the play, and then that is the beginning of the actual performance, not the other way around.

So the text very much comes after and is one of the layers.

Marco

It is very important, the text. But at the same time, we have to find, every time, the right moment in which the text arrives. Because if not, it can be something that turns off creativity, instead of turning it on. So, long live Aristophanes, long live the great classics.

And at the same time, they themselves ask us to make them speak to the living, right? Not to keep them locked up in the museums, but to make them speak to the living. This is what the dead paradoxically ask us. Yeah, because that's what he's saying is that that's probably what they would want. So, you know, these, these big authors like Aristophanes, Sophocles, Aeschylus, that's what they, what they want to speak to us.

They don't want to be dead. They want to be, they want to come back to life. And, and so they would want us to start from the link between the theme, between what they're talking about and what we think, what we experience as, as human beings.

Giovanna

But so one, one last question about the *Plutus* is perhaps something that Claire and I were thinking about when thinking about the questions, which is It's a very different way of working with students and, and participants the one that you did in, in, you had in Palmer and London.

So it was, it was very different in terms of time. So it was two weeks, rather than a very long period of time. And it was different in, in terms of, you know, it wasn't a long term project. I mean, it was in the end, it ends up being a long term project, but it wasn't to begin with. And it was with different participants.

So, yeah. So if you could talk a bit about how that informed the way that you worked with us and how that you think, changed the participants and changed you, maybe?

Marco

Sure, sure. So if you have more time, you can go in deeper. Sure. And at the same time, the beauty is strange. The beauty of humanity and art. So, it's like the meeting of people. You know, if we stay together for years, our friendship grows. But at the same time, the first drum, the first, *il primo squillo di tromba di un incontro, il primo anche proprio affetto che può nascere, può essere bellissimo.*

Quindi No, there is no real difference. There are different ways of approaching the same humanity that asks for fire, that asks for beauty, that asks for the joy of living, right? Always on a gray horizon.

So, yeah, so, so there are different approaches, different modalities of, coming to know that same humanity, which, which is asking the same thing, is asking to, you know, to, to be, to be joyful about life and is asking to participate in this joyful life. And so there's, there's no real difference between the two.

So even the, you know, the rush of an initial friendship. Can be kind of long lasting and can be productive and powerful just in the same way as a six month project, you know, as working with, with people for six months. So, so it doesn't, so obviously, you know, if I am, if I've been your friend for 20 years, that's different than, you know, if I have for two.

But it gives different feelings and different, different things. Well, I guess this is a question partly about the Plutus, but also more broadly.

Claire

Well, I was, I was initially going to ask if you were going to be doing something similar again, but then at the very beginning of the conversation, you said that you've since continued working on Plutus because of that that extreme relevance to to contemporary questions around wealth being distributed differently or kind of incorrectly, or you know, the, the kind of, there's a universal appeal there.

But in terms of findings from the UCL Palmer project. Is there anything that you think you'd like to, did you, did you take anything specific from that that you'd like to keep working on? Is there going to be. This is maybe a question for Giovanna as well, is there going to be another iteration of this sort of work?

Yeah, where, where do you see what you've generated, the, the, the magic fire that you've kindled, where do you see that going?

Marco

Now I am working in Pompeii you know, the Italian ancient town in the Archeologic Park. Amazing. With 100 of guys of Naples. Of the towns around the, around Pompeii, and I am working about Pluto and I am using some ideas that we create together.

So he's saying that I have, that I have some rights that I can claim on this.

It's community theatre, but also copyright.

And at the same time, now I have six months of, of to work. This is a difference, you know, and I have not Parma and London, 30, 40. Yeah, yeah. 20, 25, yeah. So, the 80, he's working with 80 people now. 80 people coming from very difficult backgrounds.

So this, rather than being an obstacle or being a difficulty, you know, every, every, every time you need to transform it into a, into an opportunity, into an advantage rather than a disadvantage. Also because with these guys, the discourse of wealth, of injustice, of the distribution of wealth in the world, it is clear that it comes out in a very powerful way, based on really difficult life experiences.

Because with this group of people, it is the theme of wealth and it being distributed unfairly is, is emerges quite strongly mm-hmm, . So it's very nice on the one hand because it resonates with them particularly, but also at the same time it's, it's, you know, it's something that you need to kind of tiptoe around.

Yeah. And there is a risk in this. Work with, with guys of diff difficult situation of life, but at the same time no fear. Always no fear. But theater is a contrary of fear. The opposite of fear is life, you meet with fear and, and, and life. Well, that's extremely powerful sentiment. I like that a lot. And so, yeah, to be doing that with, with 80 people in a world famous archaeological site sounds, yeah, like a very, very transformative experience.

Giovanna

And I'm sure, we've mentioned this in our introduction, Claire, but if anyone's interested in Marco's projects, they can read about it in his many, many books. I've got a few of them but he's so generous that he keeps sending me books that he, that he wrote, so.

So there's one about Aristophanes in particular, which I'm sure our listeners will be interested in which is called Aristophanes Campia in Italian and the French *Aristophane dans les banlieues*. So that's the French version of, of the same book, but enriched with new experiences, with working with other participants in, in France. I just want to thank Marco very, very much for being with us again. Thank you. Thank you. A huge thank you from both of us. It was a wonderful conversation. Thank you, Claire. For me too.

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