

но, що се отнася до българската школа. Тя отдавна умее да ражда „от нищо-нещо“.

Най-проблемен за мен остана испанският театър „Марионетариум“, чиято история на Мосю Лояр – поканил на цирковата арена старите дървени клоуни, остана по-скоро неразбрана. Красотата тук беше в куклите – изработени през далечната 1969 г., но изцяло реставрирани през 2009 г., но зад режисурата на Фернандо Гомес по сценария на Хосе Менчеро, останаха страници с поезия, които децата не разчетоха, макар и спектакълът да беше без думи.

„Пулчинела“ на Джанлука ди Матео, със своите традиционни неаполитански ръкавични кукли също успя да грабне най-малките. Но колкото и историите да са различни, изисква се концентрация и най-вече въображение, за да можеш да проследиш персонажите, които се появяват, какво те казват и как реагират на това другите. И все пак – класика в жанра!

Но кога се случват най-добре нещата? Когато нещо се обърка. Когато въпреки желанието ни то да се случи, съдбата има своя визия за нещата. И често е права. Такава беше участта и на „Хензел и Гретел“ на театър „Ако“. Два пъти програмиран и два пъти с неуспешен опит да бъде видян по независещи от фестивала причини. За сметка на това обаче, за финал се изигра спектакъла на театър „Трио“ – „Оттук-оттам“, който предизвика огромна лавина от аплодисменти и бурни, неподправени реакции. Нещо повече – след края му, върволица от хора не пропусна да благодари на организаторите за тази неволна промяна в програмата, която е била, както казват „за добро“. Аз също

вярвам в този пръст на съдбата, защото десетте музикални етюда, от които представлението беше изградено, над 50-те кукли и шеметните истории, които те ни разказаха, всъщност бяха заслуженият фойерверк на вечерта. Най-доброто оставяли за края, гласят старите легенди.

Мисля си отново за онова, от което тръгнах. Уникалният профил на всеки фестивал. Тук, в Бургас, силата на „Дни на куклите“ е в огромната енергия, която този фестивал на открито генерира. В дните, в които бях, не спирах да се наслаждавам на публиката, да я наблюдавам и изследвам. За мен тя беше най-големият успех на фестивала. Над 700 души! Всяка вечер! Родители, които дърпат децата си, деца, които дърпат родителите си. „Хайде да не закъснеем“, „Почва!“... Бил съм на много фестивали. И всеки от тях има своя голям плюс, но малко от тях успяват да стигнат до своята публика, така както бургаският. И не защото е „вход свободен“. А защото поначало е мислен така – да бъде хвърчило за детската публика – свободно да лети както си поиска. Да не бъде излишно софистициран и претенциозен, а да показва – от всичко по малко. Когато не ти харесва – свободен си да отидеш до морето. Когато се тресеш от възхита – пазиш място там, на първи ред, под сцената, защото знаеш, че си на една ръка от актьорите. И те го знаят.

Казват, че, ако едно нещо се случи веднъж, то може и да не се случи втори път, но, ако се случи втори път, то със сигурност ще стане и трети път. Дано тази максима важи с пълна сила и за „Дни на куклите“. Защо ли? Защото никога не е твърде късно да изживееш едно щастливо детство. ■

## And the Best Is Yet to Come - “As Dessert”

Mihail Baykov

There is a specific dialectics in the development of the festivals and the festival audience in Bulgaria. What is observed at the “theater” map is that every major regional city and its theater bring along their own festival. However, whether this festival is well deliberated and placed within the frames of that city, and to what extent it satisfies the audience, is worth discussing. If we need to narrow down the field of the performing arts and in particular the field of puppet theater, what makes

Публиката на фестивала „Дни на куклите“ в Бургас  
The audience of “Puppetry days” festival in Burgas



impression is the following: each one of the puppet theater festivals in our country tries out and I believe that also manages successfully to find its own focus; a profile, which will bring it a step ahead of the others, and most importantly distinguish it from the others. In some of them we notice the requirement of chamber in the show, while others include the street theater and the outdoor forms. The third type of them have a clear target, aimed at the adult audience..., but behind all these forms are standing teams of people – artistic and creative, technical and administrative departments, which research and operate all the year round in the name of their brand, they cultivate their creative works year after year and gradually grow with them. That is why, when we talk about festivals and especially festivals for children, I think it is indispensable to approach carefully and responsibly the mission, that each of these forums has.

Perhaps all the festival directors, as well as those of the Bulgarian puppet reality, who are in fact the directors of the puppet theaters today, would consequently agree with the following statement: the most difficult thing is to make the second edition of the festival. And when you think about it, the efforts needed to consolidate something already established are much harder than those, made in the beginning. Why? Because for every start are characteristic the small mistakes, the bustle and the organizational adrenaline. However, with each forthcoming edition, the responsibility for what is performed increases gradually; a high level is to be sought, the positions are to be confirmed and mainly, it should be proved that what happened last year, was not accidental.

The Second International Puppet Open Air Festival “**Puppetry Days**”, that took place be-

tween the 9<sup>th</sup> and the 16<sup>th</sup> of August in the Sea Garden of Burgas, had to face a similar challenge. Every evening the open-air stage, called “The Snail” housed two performances, which the audience had the opportunity to enjoy. The program consisted of five performances from Bulgaria and three foreign, as well as many intermedia among them, as for example the game with the big “Ludo”, puppet parades and more.

However, before we have a look on each of them, it is important to say that the festival was opened by a premiere show. “**The Princess Kwak**” is the latest title in the repertoire of the host Puppet Theater of Burgas. Prof. Slavcho Malenov stages the play, based on the Croatian fairytale “The Frog Princess”, using the characteristic to him master and professional skills, and also the puppets, which he manages to handle best. The story is well known to us, as it is often present in the tales of many nations. And here the metaphor, that behind the face of any repulsive creature hides a beautiful and splendid personality, is not unfamiliar to us. However, I felt as strange the reaction of the hundreds children, sitting in front of the stage, meaning their irresistible impulse to touch the puppet, to catch one of the fairy tulle dresses, to step on the stage. That was a sight, which could not be seen indoors, in the conventional theater hall. And indeed, this freedom of play of the actors and the reflective of it freedom of perception of the show by the viewers seemed not to abandon the space in front of the Sea Casino during the whole festival week. And that is a spirit! It is either present there or it is totally not!

The well-known performances, presented already in one or another festival, also caused a particular enthusiasm. Among them are “**Allegro Vivace**”, “**The Love for the Three Oranges**” and



„Игра за 4 ръце или Как от нищо да направиш всичко“

“Play with 4 Hands or How to do Everything from Nothing”

“**Garbage for Plums**”. The musical show of Varna “**Allegro vivace**” managed to reach every child and every parent in the quickest possible way. Maybe because of its perpetual musical picture, including classical music or because of the option to show the full range of abilities that the puppet has in all its transformations. The puppets of Svila Velichkova, used in the adapted text by Carlo Gozzi, inspired amazement till the last moment, and it seemed that the audience was following them more than the storyline. And it could not have been otherwise, having in mind the diversity, the sizes and the unusual material, that these were originally made from.

And in “**Garbage for Plums**”, the work of Desislava Mincheva and Petar Todorov managed to touch mainly the Russian audience, which every night would seat respectfully on the benches in front of the open-air stage and would not stop applauding. The virtuosic work of the actress, the capable and skillful handling of the puppets and the performance

of the folk songs won for her the real sympathies of the big mums and dads, who were the only ones to realize how complicated is to manipulate the puppets in this manner.

In the international program there were three shows that found room – the Russian show **“Play with 4 hands or How to Do Everything from Nothing”**, the Spanish show **“Wooden Clowns”** and the Italian **“Pulcinella”**. The three of them are very different one from each other, as far as it refers to their theatrical reception by the viewers. Certainly, there should be an approval, concerning the desire to present a wide variety of genres in the field of the puppet theater, but beyond that not everything is understandable by the audience.

The Russian duet **“KVAM”** presented plastic movements of the hands, slapstick, puppet miniatures, popular tricks and illusions, and it seems that this genre dynamics, compressed in less than an hour of stage time, managed to engage the attention of every spectator from the audience. However, to be completely honest, we must say that although on a good level, the show is not a new thing, regarding the Bulgarian puppet school. It has been long time that our puppet school is able to create **“something from nothing”**.

The most problematic show for me was the Spanish Theatre **“Marionetarium”**, which story of Monsieur Loyal, who had invited the old wooden clowns on the circus arena, remained rather misunderstood. The beauty here was contained in the puppets – elaborated back in the 1969 and completely restored in 2009, but behind the direction of Fernando Gomez, which was based on the script of Jose Menchero, there were many pages of poetry left, and the children could not read them, although the show was performed without words.



„Пулчинела“  
“Pulcinella”

“Pulcinella” of Gianluca Di Matteo, with its traditional Neapolitan hand puppets also succeeded in impressing the kids. But even when the stories are very diverse, a lot of concentration and imagination are mainly required, so that you can follow the characters, which will appear on the stage, what they will say and how the others will react to it. And still – a classic in the genre!

But when do things happen in the best way? When something goes wrong. When despite our desire to make it happen, the fate has its own vision for the things. And often it is right. Such was the fate of **“Hansel and Gretel”** by the Sofia Theater **“If”**. This performance was programmed twice and unsuccessful attempts to be presented were also made twice, owing to circumstances beyond which the festival has no control. However, the final show to be played was the show of the theater **“Trio”** – **“Here, there and everywhere”**, which provoked a round of applause and some impetuous, genuine reactions. Furthermore – after it finished, a long train of people did not forget to thank the organizers for this unintentional change in the program, which was, as they said **“for the good”**. I also believe in this small intervention of the fate, because the ten musical etudes, on which the show

was constructed, the 50 and even more puppets and the wild stories that they told us represented indeed the fireworks, which the whole evening needed. The best is left for the very end, as the old legends say.

I am thinking again for where I started from or the unique profile of each festival. Here in Burgas, the power of **“Puppetry Days”** lies in the enormous energy, which this outdoor festival generates. In the days that I was there, I did not stop to enjoy the audience, to observe and explore it. For me, it was the biggest accomplishment of the festival. More than 700 people! Every evening! Parents, who drag their children by the hand and children, who also drag their parents by the hand. **“Let’s go”**, **“It is starting”**... I have been to many festivals. And each one of them has its own great advantage, but very few of them manage to reach their audience, in the way that the Festival of Burgas did. And not because there was **“free admission”**, but because the festival was originally planned to happen in this way – to be a kite for the children audience, to make children feel free to fly, exactly as they wish. The festival was not supposed to be unnecessarily sophisticated and pretentious, but to show – a little of everything. If you do not like it – you are free to go to the beach. But when you shiver from admiration – you will keep your place there – on the first row, below the stage, because you know that you are only a hand away from the actors. And they also know it.

They say that if something happens once, it may not happen again, but if it happens for a second time, it will definitely happen also for a third. I hope that this rule will be absolutely valid for the **“Puppetry Days”** in Burgas. And then you ask: why? Because it is never too late to experience again your happy childhood. ■