



„Будапещенските
марионетки“
“The Budapest
Marionettes”

роля от критичното жури се казва Бенсе Саркади, който показва „Будапещенските марионетки“ – улично представление, подплатено с оригинални шеги. Венецът на програмата на артиста беше играта с марионетка, която е кукловод на по-малка марионетка.

Завършвам с „Да играеш Бекет“ – опит за театрализация на известната творба на драматурга „Действие без думи – 1“. Предадени чрез естетиката на кукленият театър, внушенията, които Самюъл Бекет е заложил в произведението си, сякаш не достигнаха до публиката в салона и представлението по-скоро не беше харесано. Може би причината се крие в раздвоява-

нето на протагониста (между живия актьор и марионетката), което разхищава енергията и отчуждава зрителя от страданията му.

Общото впечатление, което остави чуждестранната селекция у мен е положително, въпреки някои моменти на отстъпление. Дали видяхме нещо ново? Отговорът, за съжаление, е отрицателен. Солидаризирам се с мнението на журито, което не присъди награда за нови театрални форми. Но адекватното използване на познатите прийоми в различни съчетания, създаде много вълнуващи моменти, които не бих заменил с нищо. ■

Exciting Moments in Foreign Performances

Lyubomir Parushev

“The Budapest marionettes” to the stage interpretation of Samuel Beckett.

To be honest, I must admit that not all of the performances, included in the international program, were developed on a high level. There were performances that made the audience stand on their feet, but also such that did not meet the expectations. This made me consider the festival not a parade of “the best”, but a forum which seeks discussion. Its competitive nature provides also an expert feedback. Undoubtedly, the reaction of the foreign audience is important to the artists themselves, showing them opportunities for improvement.

It is very hard to describe the warm and friendly environment, which predominated in the Festival. That is why my short review will be deprived of it, not letting the reader feel the real emotion of the event “Pierrot”.

Many of the titles treated the eternal topic of love. I may say that the audience of the festival had the chance to address this topic in all its possible aspects. One of the mentioned performances was “Krabat” by the colleagues from Ljubljana. The general topic in the show focused on the issue that love and friendship are the true magic, which in the end will not destroy us. The director Ulrike Quade used a projection of animated drawings in black and white to achieve the necessary mood,

The traditional host of this significant event, namely the Puppet Theater of Stara Zagora, provided an exceptional organization, a warm welcome and of course an attractive program. Along with the top titles from all over Bulgaria, a few foreign performances also took place. The latter were not simply of interest to the viewers, but also gave the possibility for an intensive exchange between the puppeteers from almost all corners of Europe. Some of the invited foreign performances were presented by independent formations – a gesture that suggests the provision of a platform for young artists, but also the discovery of new forms. The selection, made by Darin Petkov – director of the theater, offered a wide variety of titles, ranging from the street performance

but the most attractive tool was the stage design. The three wooden platforms on wheels were the peculiar stage for the unified, almost impersonal puppets. These pieces of the fragmented stage space were musical instruments “of their own”. The major part of the audio sound track was created live by the puppeteers. This approach was appreciated also by the international jury, which awarded this show the prize for best music.

Another interesting approach to the topic of love was offered to us by the performance “**Lover Physics**” by Lightwave Theater in Romania. They presented a futuristic world, in which the feelings of a young man were seen through an experiment. The scientists explored his reactions by generating imaginary girlfriends, as in the end he finally achieved his dream. Facing the dark decision, the puppets in human sizes, as well as the narrator’s voice, which sounded like the Big Brother of Orwell, the main character reached his ideal of beauty. On the stage that was shown, when the last puppet was replaced by the director of the show herself – Cristina Andreea Ion. This young ensemble of diligent artists demonstrated a great potential that may turn promising in the future.

The loudest applause went to “**Allegro ma non troppo**” of the exceptional theater duo “Zero en Conducta” (Spain). They were able to tell us an impressive story about the joys and woes of a love relationship by their extremely flexible movements, the sudden change of the play with puppets, created on stage, and the live plan. The viewers and the young critics in the theater hall were not the only fascinated, but also the jury with international participation, which truthfully awarded a prize for the best show in the competition.

Another interesting show was “**Love P and Passion B**”, following the storyline of “The Love of Don Perlimplin and Belisa in the Garden” by F. G Lorca. This was a one-person show of the theater “Odivo” – Slovakia. The extravagant puppets, the energetic play by Maria Danadova, the music, played live by Matthew Shtesko and the elegant references to Brecht’s theater made this show a quite interesting event. This performance was adjudged two prizes from the jury – one for the production and another one for the best actress.

Leaving the subject of love, we find ourselves on the street. Fortunately, during “Pierrot”, it also turned into a stage space. Under the open sky the performances “**A-ta-ka**” and “**Roads**” took place. Both of them offered us an exceptional sight, as the first one presented fairy kites, floating in the air and the other one – attractive circus tricks.

The performer, who was awarded the Prize for Best Actor, adjudged by the critical jury, is Bence Sarkadi, who played in “**The Budapest Marionettes**” – a street performance, complemented by original jokes. As a climax to the program of the artist, was the play with the mario-



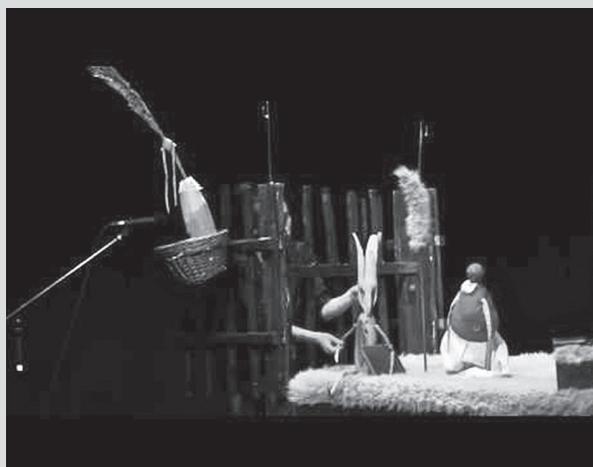
„Крабат“
“Krabat”

nette, which served as a puppeteer for another smaller marionette.

I conclude with “**To play a Beckett**” – an attempt of theatrization of the famous work of the playwright “Act without words I”. The suggestions, which Samuel Beckett has put into his work, transmitted by the aesthetics of the puppet theater, seemed not to reach the audience in the hall and the performance was rather not liked. Perhaps the reason lies in the splitting of the main character (between the actor and the puppet), which wasted energy and alienated the viewer from the suffering on the stage.

The general impression, which left the foreign selection within me, is positive, despite some moments of rejection. Did we see something new? The answer, unfortunately, is no. I identify myself with the opinion of the jury, which did not confer prizes for new theatrical forms. But the proper use of the familiar instruments in different combinations created many exciting moments that I would not change for anything. ■

Translation by **Nadia Zhereva**



„Любов „П“
и страст „Б“
“Love P
and passion B”