

# BULLETIN 06 JUNIE

XXIV INTERNATIONAL  
THEATRE FESTIVAL  
VARNA SUMMER



1-11.06.2016

## INTERNATIONAL SELECTION

### WE ARE ALL VICTIMS OF OUR OWN HYBRIS

JERNEJ LORENCI, DIRECTOR



05.06 Main Stage

THE ILIAD  
Slovenian National Theatre Drama Ljubljana  
Ljubljana City Theatre  
Cankarjev Dom – Ljubljana, Slovenia

In your performance you often combine theatre with music. Why was music again a starting point for "The Iliad"? In this flood of images, in time of radical addiction to appearance, time overwhelmed by the visual, I had a desire for the auditive. I wanted to replace eyes with ears and point them to the primary receptor. Like a door, a secret entrance. I am not interested in the depth of an actual space (that is of the stage in the case of theatre). I am interested in boundless depth of human imagination. The performance happens inside the spectator or at the meeting point between the actor and the spectator. It happens in the vibration of sound and not in the dimensions of the space. "The Iliad" is a logical consequence of this exploration. If "The Odyssey" is a (Hollywood) movie, then "The Iliad" is a mass.

The ancient epic poem was written in hexameter. Did the melody of this poetic rhythm inspire you for working with music as a tool and how?

There is something fundamental in the rhythm of hexameter. A heartbeat, a pulse of everything living. At the same time, there is something rigorous in it, almost militant. As if life since forever and forever on is bound with destruction. Hexameter is arriving from someplace underneath, from the stomach, far away from the head. From somewhere in between the heart and the genitals. It is a point of entry into the archetypal, subconscious, unchangeable. It is delight and dread at the same time. It is utopia and dystopia. A promise and a deception. And yes, hexameter was sort of a key for our staging. Because it is soaring and hard to bring to a standstill. As it is impossible to stop the march of history, human nature.

"The Iliad" is mostly perceived as a story of anger and love that put an end to harmony, but at the same time bring understanding about people's destiny they cannot know in advance. What was your main challenge in staging this story?

The simplicity of its psychology (we named it "megalithic") and the audio-physical potentials of Homer's world in "The Iliad". There is so much going on that almost nothing happens. It is a status quo: potential energy that rarely transforms into kinetic energy. There is expectation, but no relief. In "The Iliad" we witness neither the death of Achilles, nor the fall of Troy.

How did you work with the actors and musicians? Did you have any planned strategy for the rehearsals? Or you created the performance through the work with the group? What was your approach?

I always work together with the group and from the group. I am extremely lucky to have the opportunity to work with top actors and other members of our team. The performance is an organic consequence of collective work

rather than that of a premeditated concept. I propose something like a loose frame and then I am on the lookout for moments when something emerges.

What is the contemporary message in "The Iliad" in your opinion? In what way do you think this text relates to the world today?

I don't believe in a message, at least not in the direct/straightforward message. What we wanted to achieve was an experience, a contact. A group, a journey. And it was important to experience the notion that we are not that different from one another as we would like to think. That we are all "brothers and sisters" in our will for power, in our total fragility and our transience.

Your performance has won acclaim from both critics and audiences. Why do you think your interpretation of "The Iliad" is so successful?

I think because it is intense in its simplicity. Because of the absence of direct spectacle; it rather attacks the senses. Because of the brilliant team (we were called "Iliad tribe") and our love for the material, for the other, co-actors and spectators, for ourselves. We are all victims of our own hybris.

What are your next projects for theatre work? Do you think to continue investigating the language of music on theatre stage?

I am interested in Shakespeare's "Midsummer Night's Dream", Mayakovsky's "The Bedbug", The Bible, Plato's "Symposium", but sincerely, I don't know what will happen. I have no plans, no outlines yet. I'm currently not working. I needed a break from theatre, from myself, the way I am, when I work in theatre. This break is difficult for me because I don't really like myself when I'm not involved in theatre work. But I know that this distance will help me figure out what and how to do in the future.

Elena Angelova worked on the material.

## BULGARIAN SELECTION

### THEATRE AROUSES EMOTIONS

VLADIMIR PENEV, DIRECTOR



04, 05.06 Second Stage

DAKOTA  
Three Bears Entertainment  
Theatre of Satire

You are an actor who has been confronted with many and different roles. What pushed you to directing and how does one "play" the director's role?

Rich biography and accumulations that happen when you take your profession seriously and when you study the processes during rehearsals sooner or later make an actor want to see the things from the other side: to attempt to be a director. In fact I made my first attempt 15-20 years ago. We were rehearsing the performance "Amant" and there was no one to finish it and I tried. Then I made "Agents" with my colleagues from the TV series "Under Cover", which was very interesting experience. My third attempt, the one I look at in the most serious manner, is "Dakota" – I loved the play, and while I was reading it I imagined precisely these three actors and decided to offer it to them.

How did you get to Jordi Galceran's plays?

I saw the performance "Swedish Defence" based on one of his texts at Small City Theatre "Off the Channel". I sat to read everything available by him because I found his works very communicative and stageable in Bulgaria. That's how I came upon "Dakota". When he came to Bulgaria it was a terrific experience. He saw our performance. Naturally, I was terribly worried and watched his reactions through a hole from the stage. It was a terrific inspiration: he was laughing without knowing any Bulgarian. Then he said: "You haven't abridged anything!" I replied that I would try making some abridgements but I didn't dare to because everything is so well-written. He allowed me and I think to take advantage if

I happen to work again on any of his texts. And I have such ideas in mind.

What do you find in "Dakota" and what do you want to say by this performance?

For me the main thing in theatre is that it arouses emotions. I am not interested in analysis or a plain idea that finds a visual solution on stage. I am interested in spectator who enters the house because theatre is a wonderful live meeting: on the level of emotion, on the level of feelings, on the level of excitement. When I go to the theatre I want it to excite me, to make me laugh, to affect me emotionally, and if the performance is made that well when I come home I can also analyze it but ex post facto. For me the main thing in "Dakota" was the subject of loss of real idea about dream and reality. They intermix and for me it was interesting to see what is born out of that. In addition, the text is very well written; you can never be entirely sure who is right, where dream begins and where reality begins, whether that man is insane or it is only he who sees and understands that everyone else is nuts.

What is your opinion of commercial theatre companies like "Three Bears"?

I think this is a very useful practice. I also believe that the three are very good actors, which is extremely important. They are young and full of positive energy to make theatre as they like and understand it. "Dakota" was part of that programme: to defend their name of free actors who make serious theatre and not just communicative theatre or one that relies on their popularity to attract the audience. "Dakota" is proof that they are not after cheap, quick and instantaneous success because there is no compromise in this performance: neither with scenery, nor with the music, nor with lights, nor with any component. I think the state should be interested in setting up an environment where new companies like that are born. This is an alternative, of course, it should not be the main practice. We should not let theatre drift and develop only by private initiatives. Theatre must be supported by the state and work should be done to ensure there is an environment where fine performances happen and no theatres should be closed down. With "Dakota" "Three Bears" have toured the three big festivals that bring together the best Bulgarian performances of the year: International Theatre Festival "Varna Summer", "Stage at Crossroads" in Plovdiv and Apollonia in Sozopol.

Alexandar Milchev worked on the material

## REVIEWS

### DAKOTA

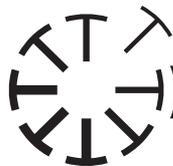
An interesting issue in „Dakota“ is the blurring of the boundaries between dreams and reality and the extremes in the leading character's perceptions about his own life. Vlado Penev's show truly manages to stir in the spectator a sense of their own perceptions, which could define reality, but could also be completely misleading. And a question indirectly asked, "Is what is around you really the way you see it?", wakes concentration and a strong desire to understand life, and one's own self.

Alexander Milchev, student

### THE ILIAD

"The Iliad" is a relatively rarely staged text. This performance impressed by its combination of oddity and alienation, two issues that are difficult to reconcile. In Jernej Lorenci's interpretation opposites come together, making the show really exciting. The 'oddity' stems from the imagery and creates a prerequisite for an ambiguous genre definition of the show. I would define it as a dramatic musical tragicomic grotesque. "The Iliad", Homer's great poem, is used as a basis, however the show articulates a modern vision as well. It contains humour along with the dramatic ecstasy that could be felt at certain points of the performance, as well as in the bodies as dance and movement. At the same time we occasionally detect debasement and farce suggesting that the catastrophic is repeatable. The tragic misfortune is repeatable (as usually happens in the genres of farce and comedy). These are the topics of war and ambition whose meaning can hardly be worked out. The actors are an integral part of the whole, each actor having mastered the means of expression and the tasks set by the director and is present in his or her place.

Romeo Popiliev, theatre researcher



## SHOWCASE

### THE SHOWCASE IS BECOMING INCREASINGLY POPULAR

KALINA WAGENSTEIN, ART OFFICE FOUNDATION

It gives me great pleasure that the Showcase programme is gaining in popularity. It presents mainly independent performances that look into the area of theatrical language, the different dance and puppet forms.... It is not the first time that we have presented a verbatim show, the performance installation "Post-Everything" by Venelin Shurelov and students from the Towson University in Baltimor, USA, is also a special project. The programme features nine very different performances. It attracts international professional festival guests: programmers, directors of foreign festivals and theatre critics. This year we have 20 guests from 11 countries, which is the greatest number of foreign guests that we have ever had.

### BETWEEN PLAY AND VIOLENCE

ZHIVKO ZHELYAZKOV, CHOREOGRAPHER AND PHILIP MILANOV, DIANA ALEKSANDROVA AND MARION DAROVA, DANCERS

#### What was the starting point of "Zen Play"?

**Zhivko Zhelyazkov:** We proceeded from the question of how we perceive the things around us – whether we are based on our own worldview and to what extent we live in a pre-created reality. In "Zen Play" there is a sex change but this is not something we were looking for originally. It is rather a situation related to the way one is oneself, no matter how those around perceive him/her and whether (s)he fits the generally accepted forms of life.

#### How did the meeting of the choreographer and the dancers in the process of rehearsals happen?

**Zhivko Zhelyazkov:** In the process I felt free, I was not pressed for time and I needed to look for different tools and ways of expression I had not focused on until then.



ZEN PLAY  
Derida Dance Centre

06.06 Art Gallery

#### You have participated in some of Zhivko Zhelyazkov's past performances. How did the last interaction with him pass?

**Philip Milanov:** What is different in "Zen Play" is the way of body expression. I think the difficult thing in this performance is to achieve the purity of the principles Zhivko wants to stick. Here the question is how movement must pass and not how it looks like. And therefore in what frame its principle should be built.

**Diana Aleksandrova:** I joined the rehearsals a little bit later. I had seen them and I liked very much both the idea and the concept. I don't think I am much of a theatrical performer and I wondered if I could manage. I think "Zen Play" somewhat freed me, some opening happened. I have worked with Zhivko before. With him every movement has some character.

**Marion Darova:** My fears were whether I would make it in purely physical terms. Not in terms of condition but in terms of the principles of body's movement. I don't feel myself that experienced, especially when I stand next to Philip who is a trained dancer. In the course of rehearsals there was an odd mood after we had accumulated material for move-

ment and the creative part of the process had started. A mood as if we were meddling with something unknown, as if something very interesting, different but also frightening could come out. As for the theatrical side of it, I am very happy that I participated precisely in that performance. I feel in my place.

#### Would you explain the title "Zen Play"? What is the interaction between Zen philosophy and the play in the performance? What gives rise to the "frightful" imagery it plays on?

**Zhivko Zhelyazkov:** It is quite ominous to try to construct ideas about someone's world without giving them the right to manifest themselves. For me this manipulation is complex, multi-layered, demonic. It is successfully maintained by using all possible states of mind: love, hate, anger is also part of that process. "Zen Play" is about play but it is also about demonstrating strength. The culmination in the very play is at the time of opposing and imposing.

**Philip Milanov:** For me "Zen Play" is the play of life: the play of the representation and what is as it is, of illusion and reality.

**Diana Aleksandrova:** I also think it looks frightful and at times it even gets a bit nasty. It is precisely for that reason that the performance is quite close to real life. The attempt to impose and control exists from time immemorial. This is the maniacality of holding the reins in your hands and thinking you can play with people, put them into roles of your design, no matter what they desire.

**Marion Darova:** Here the question of what we can change and what we have to endure is at play. When we cannot change an action, we activate violence towards it and it comes back like a boomerang, with the opposite sign charge. When we try to change something we can't we play gods and then the demonic starts to speak in ourselves. It becomes a demonic play.

Elena Angelova worked on the material

### AN ABSURD PICTURE OF REJECTEDNESS

KATYA PETROVA, DIRECTOR



06.06 Puppet Theatre

THE SAMASAS  
Theatre Laboratory Sfumato

#### What makes you work in the field of puppet theatre?

Puppet theatre is material in its essence and in this sense the enlivening of matter and its transition into another state of aggregation, in a higher order, is a challenge for me as director. The puppet has a double nature: on the one hand, it is an object, on the other hand, it plays a role. Spiritualization and enlivening of that object is magnetic and contagious. People look for known symbols and signs. That's how they find their way in the chaos of modern civilization. Puppets are such signs. You can turn the puppet into whatnot. I am interested in the metamorphoses of one thing into another. The overall change of the meaning of the same thing in puppet theatre. For transformation changes semantics, leads to new dimensions of reality.

#### For many years you have been making puppet performances for adults with professional actors. How does your work with students provoke your creative imagination with the performance "The Samsas" - and why did you decide to stage that complex text with them?

The students are not burdened by the clichés of profession and are quite far away from professional complacency. The rehearsal process was a laboratory where we studied the mechanisms of happening. The students sought, found, had the need of brave decisions.

#### What turned your attention to Kafka's novella "Metamorphosis"? Were you inspired by other interpretations?

I felt "Metamorphosis" instinctively rather than rationally. It was a delirium of a kind, a nightmare where I felt and saw a fragmented world and a man disjointed into his constituent parts: hands, legs, head, heart; I saw staring, insensitive, stone faces. I have seen different interpretations of "Metamorphosis", some of them provocative, others not. The most recent one was by director Claudio Angelini at Varna Summer Festival 2014, a visual and plastic one man show that impressed me very much.

#### Is there in your opinion a key to understanding the performance "The Samsas"?

The performance "The Samsas" is inspired by Kafka's diaries and his novella "Metamorphosis" where Gregor Samsa undergoes the metamorphosis from human into an insect. At first glance his family is distant observer of the change but it is deeply connected to Gregor's fate and is in fact one of the reasons for the transformation. This is an absurd picture of rejectedness. A world made of the stuff of dreams. Gregor's collision with the parents is just the frame of the plot. It opens the floodgates before the problem of the real and the false, of manipulation and individual's free will. I wanted to bring the crisis moment up to the extreme and to

place it in front of the audience in depth, to achieve an energy explosion. The key to understanding the performance deals with its perception on an associative, subconscious and sign level. The performance is made of elements which build up the whole on the principle of montage. By using body language, gestures and sounds we achieve a painful explosion. We make use of sound ecstasy: inarticulate words, beatbox. Gregor loses his speech, loses his identity but he has vivid presence. "The Samsas" does not offer a refuge but knowledge.

Elena Angelova worked on the material

## REVIEWS

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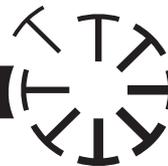
I liked "The Iliad" a lot. I know Jernej Lorenci and his work, because he was studying directing in Zagreb, and five years ago he was a director in Croatia. So I know his work. I think "The Iliad" is gorgeous, it's really great performance. This is very big literature that everybody knows. It's an epic poem and not drama, so it's very hard work and the director did it very well. I am at the festival this year because I make a theatre showcase in Zagreb, so I'm interested in the Bulgarian scene.

Zeljka Turnovic, Croatia, President of the Croatian Center of the National theatre institute

### THE ILIAD | MALDOROR

It's my second time in Varna. My purpose of being here is to see performances and if I can arrange performances for my festival in Athens, that would be my pleasure. Varna Summer Festival is succeeding again to bring different kinds of theatre and we have the opportunity to see not only Bulgarian performances but also theatre from other countries. One of the good performances we saw so far was "The Iliad". It's obvious that they made a great effort – great actors, good ideas. I wouldn't call them new, but they are European ideas in a Balkan concept and atmosphere. I enjoyed very much the metaphorical idea with the piece of meat. In general, towards the end the performers started having a sense for the story. Before that I got tired of the minimum use of the microphones. When you have the use of digital kind of theatrical devices - either video, microphone or something else, the actors have to communicate with these technologies. It's not an object to be used, it's an object to be worked with. Otherwise, I enjoyed the performance. I'm Greek and I know the story very well. I've seen it so many times and I would say that it moved me towards the end. I saw also "Maldoror" – I think it's a good performance. I liked the game with the shadows, the darkness and the light. We have an actor using his voice, but it's not equal with the work of his body. It is a good performance with an actor, who has good capabilities.

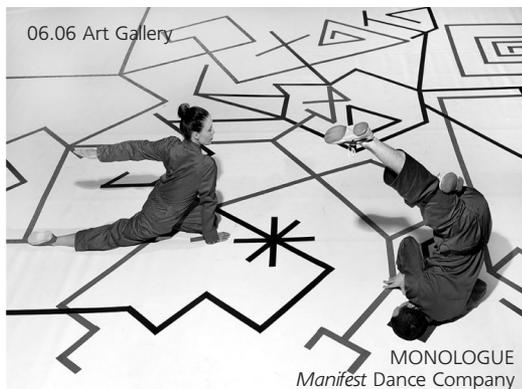
Emmanouil Koutsourelis, Art Syndicate – International Cultural Activities, Athens, Greece



## SHOWCASE

### FOR ME THE BODY IS LIKE A BRUSH I PAINT WITH

SVETLIN VELCHEV, CHOREOGRAPHER



**How did the idea about "Monologue" start, what was your starting point?**

"Monologue" is something like a sequel to my performance "Monologues/Dialogues" that comprised a series of projects inspired by the contradictions in our life. It was created in 2014 especially for the experimental dance company Contemporary Dance Platform DI U&A in Utrecht. They mostly make performances of improvisational approach and composition. This determined the discourse of my choreography. During rehearsals reality and creativity somewhat intertwined and we decided to present a performance showing both the preliminary preparation and the final outcome at the same time. We wanted to show how the "kitchen" of the work and the finished creation looks like. Nowadays people are used to see only the beautiful wrapper, everything is presented so artificially and exaggeratedly that nobody knows how each one is made, where the product initially originates.

**In "Monologue" choreography looks like a continuation of minimalism and cubism of fine arts. To what extent do you use that context in your work with the body?**

I am inspired by geometries, fine art, graphic design, visual art and sculpture in general. This has always been integrated in my creative work. I have studied under the system of Laban who created the notation system for recording movement, which describes the latter very precisely and almost everything is mathematically calculated. Art movements such as Bauhaus, cubism, futurism and any kind of abstract, minimalist art are the point of contact in my works. My choreographies are inspired by the principles and stripped-down lines of Merce Cunningham as well as by the abstract minimalism of Brice Leroux and Xavier Le Roy. I look at the body not only as a human figure. I often try to use it as a brush I paint with.

**This is yet another of your collaborations with Stanislav Genadiev and Violeta Vitanova. What is valuable in your work with them as performers?**

We grew up together both in life and in art. We had common dreams, interests, similar tastes and preferences. We have made a number of performances and we have participated in quite a few classical and contemporary performances. Somehow this is an advantage when we work together. The process is faster, more purposeful. More focused and more facilitated – there is no need of much explanation. They are exceptionally talented, creative work with them is exciting and inspiring, and the results always exceed my expectations. Everywhere it is full of remarkable artists whose character, however, is difficult. Stanislav and Violeta are good artists and good people, which is a rare combination and working with them is both a pleasure and an inspiration.

### THE CHARGE OF MOVEMENT IN "MONOLOGUE"

VIOLETA VITANOVA AND STANISLAV GENADIEV, DANCERS

**Would you tell me about your contact with Svetlin Velchev? What brought you together in "Monologue"?**

Our meeting with Svetlin happened as early as at the National School of Dance Art. We are classmates and good friends. We have danced many times on the same stage. Especially for "Monologue" he wanted very much to work with us and applied with his idea for the 2016 Trizavism project of the Guild for Contemporary Performing Arts at the Union of Bulgarian Actors which produces dance miniatures. He won and realized it.

**Were there any challenges in your joint work on "Monologue"?**

For us the challenge is choreographer's technical dance style and the excellent physical training we have to demonstrate. We have more different, more minimalist quests for movements and in the field of performative aesthetics. In this sense for us it was a difficult but unique experience to do so intense physical work.

**What was the basis for the creation of the choreography in the performance?**

We made many improvisational sessions to study how our bodies react to different devices, tasks and topics. Svetlin was very methodical and had a clear idea of what quality and charge he was looking for. This is very important for our development and self-awareness as performers and realizers on stage.

**You too work both as dancers and as choreographers. Which role do you feel yourselves stronger in?**

This is the multilayeredness of our work. What we work on our own projects we are often authors, choreographers and performers at the same time, which is good for some ideas and not good for others. For several years we've been lucky that we have not had to be producers of our own work; we rely on Creative Box association and they help us channel our energy in creative work, be calm and focused on creation. The big challenge in this artistic jigsaw puzzle is that we surprise ourselves through it, which is sometimes very risky but helps us develop ourselves.

**Elena Angelova worked on the material**

ge of the acting experience and his erudition on the subject opened a new horizon for the workshop - beyond folk clichés and ideas. We were entering into "the night of the Middle Ages", into the secret signs of the unconscious, of the archetypes. In this sense, Radichkov's texts provided only the charging of the performance rather than being the subject of theatrical interpretation.

**How did you select at the end the experiments that were proposed?**

Most naturally: only those experiments remained which were detached from the elementary folk thinking and sought the secrets of man, of the invisible part of human nature.

### TO GET TO KNOW THE PRIMARY FEAR DEEP IN US

IVAYLO DRAGIEV, ACTOR

**Your name is associated with a number of projects in both traditional and new theatre. What did you find for yourself as an actor in "That Thing"?**

I have participated in the ateliers of Theatre Laboratory "Sfumato" "The Airplane Is Late" and "Atelier 200". I have seen several other laboratories as a spectator. What I gained in "That Thing" in terms of experience dealt with getting to know the primary fear that is deeply embedded in every one of us but is denied. The subject of the Unknown and the Other was underlying for our quests in the atelier and getting immersed in it provoked many different actions and means I have not faced until now.

**Lyubomir Parushev worked on the material**

### WE WERE ENTERING THE "NIGHT OF THE MIDDLE AGES"

IVAN DOBICHEV, DIRECTOR



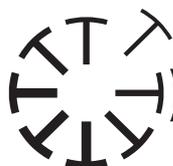
**Theatre Laboratory Sfumato continues the practice of ateliers with actors on specific topics. What's your new discovery in "That Thing"?**

Sfumato is a technique for drawing air, drawing of the invisible. What can be more appropriate for such a technique than "That thing which sees our goals, while we only see its eye" (by the Bulgarian writer Radichkov). We at "Sfumato" have always believed that the atelier is the most adequate format of our work. It is not by chance that we have declared ourselves to be a "theater laboratory" and

continue to defend our choice instead of the alternative to become a conventional factory for theatrical clothes.

**At the heart of "That thing" are texts by Radichkov - folklore, religion, superstition, fairies... Why did you choose his world for this workshop?**

Prof. Tsocho Boyadzhiev (prominent researcher of Medieval culture and philosophy) turned up in our atelier, armed with a camera, which, however, was not all that his involvement amounted to. He was involved in our covera-



## BULGARIAN SELECTION

## THE BITTER-IRONIC BELL OF OUR SOCIETY

ZDRAVKO MITKOV, DIRECTOR



"Bus" is a play you have staged many times over the years, including abroad. What is it in the text that is topical in those different temporal and social situations? The journey of Bulgarians through our absurd society is marked by catastrophic manifestations of our national psychology. Stratiev had the unbridled talent to compose absurd situations and to observe with wise irony the moral and intellectual convulsions of his characters under these "laboratory" conditions. I befriended him and his talent. Noone has reached his mastery to this day. For his texts were rooted in allegorical speak against the totalitarian reality some of them do not get in contact with present day's environment in their full splendour. But as far as our

democratic model is a disguise of a kind of our totalitarian attitudes a large percentage of Stratiev's plays still sound shockingly contemporary. And there is something more important. He had a brilliant mastery of comedian's craft. His comedies were never confined to a social and political jest. Being a considerable talent he created aesthetic models close to the ones by the renowned Slawomir Mrozek. That's why Stanislav Stratiev's plays are captivating and enjoy considerable success at the theatres around the world even when taken out of their Bulgarian setting.

Lyubomir Parushev worked on the material

## REVIEWS

## THE FESTIVAL PROGRAMME IN REVIEWS AND COMMENTS BY FESTIVAL GUESTS AND SPECTATORS

## THE ILIAD

I find "The Iliad" to be a wonderful performance. Jernej Lorenci is a very good director. All elements of the show are at a very high level; I was impressed by the technical effects and the sound design. The actors, as well as the playwrights with whom they worked, have a European approach to the show. This is a very contemporary performance and at the same time very powerful. I have seen also Maldoror. Leonid Yovchev is a very strong performer and this is the advantage of the show. Ani Vaseva's involvement as a director is irreplaceable, but it should be noted that Leonid Yovchev has a very strong presence.

Sofia Ristevska, director, Intimate Theatre, Bitola, Macedonia

## LIV STEIN

An exclusive, modern text, which has something of Chekhov in its more conservative form; an uncompromising dissection of the characters' inner world. A crude, intensely sensory world in which you can feel everyone's pain. This purge takes you beyond. Very serious, powerful acting incarnations of Anastasia Lyutova and Vesela Babinova. A high quality, modern, minimalist theater that I definitely want to see more often.

Raya Miteva, spectator

## BULGARIA STARTS FROM HERE

This is a theatrical form that is outside the convention of the expected, beyond the classic. They call it "documentary theater", but for me it is just a live theater that creates

## BULLETIN

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dramaturgy from the real life - from an interview, from a walk, from a research or documents. This theater is absolutely exciting because it speaks a living language, it creates dramaturgy in everyone's head and the effect is astounding, especially for me. I liked not only its liveliness but also the fact that it is a theater that excites. The theater as a form of art had long ceased to excite me but this performance really had that effect on me.

Stefan A. Shterev, actor

I keep track of Neda Sokolovska's work and I am terribly impressed and pleased that there is such a theater in Bulgaria, where great artists in very casual circumstances touch important topics and successfully relay them to the audience. All her performances are significant, symbolic and represent "milestones" through which she tells a story and then creates it in that particular moment. This is a new gem in the whole chain. The topic that I felt very personal was that of teachers who have to teach, educate and train children in specific environments. Since I myself teach acting to children, I identified with these topics.

Georgi Georgiev, actor

I cried in the end. I live in Varna but I was born in the city of Shumen, my soul is from Shumen. I don't know why it moved me so much. This is all reality.

Sonya Savova, spectator

## RITE OF SPRING | THE AFTERNOON OF A FAUN

Maybe I will not be able to choose the best words immediately after the show, but the most accurate attribute is sweeping in every respect - as a form, as nature that they have found. All inhumanity. Maybe I can not define it in any particular way. It was pretty exhausting for

## REVIEWS

me to stay in this world because it required great effort. It was worth it though. I like this kind of performances that engage my mind, even myself physically.

George "Gosh" Enchev,  
Dance School The Center, Varna

## MALDOROR | PEACE BE WITH YOU

I found "Maldoror" technically really brilliant, more precisely the speech and the physics of the actor. This is a performance based on really good acting skills. I like the idea that he has to incarnate the evil in himself. Unfortunately, to me it stays on that masculine and aggressive acting and I am not sure if there is anything else in this performance. I wanted some changes in this direction. However, it is really a brilliant work, you can admire that. You can use that kind of actor in any production. But the performance doesn't go deeper, despite of admiring the acting skills. It is a question of taste, of course. I saw also the streaming of "Les Liaisons Dangereuses" which I didn't like at all. For me there is a problem with the cast. Then I saw "Peace be with you". Even if it was quite clumsy, I found it honest. Of course, we, the theatre makers, have to talk about this kind of world problems. I really liked it.

Mikko Roiha,  
Artistic director, Tampere Theatre Festival, Helsinki

## MALDOROR

"Maldoror" is an interesting solo performance. Last year I had the opportunity to be among the jury of the international monodrama festival in Macedonia and I would invite him there. The actor's performance impressed me greatly. I would also like to express my appreciation for the organization of the festival.

Bilyana Kraychevska, dramaturg, theater critic,  
Intimate Theatre, Bitola, Macedonia



The play "Les Liaisons Dangereuses" is currently played in our theater (Drama Theatre, Varna) and I can say that this is a remarkable production. I was impressed by the remarkable acting. Each show has its own approach, I could find differences, but at the same time there were many things in common. Not just because we say the same words, but because apparently in some places we thought the same way and at the same time differently. I am fascinated by what I saw.

Juliana Tcherneva, actress

"Les Liaisons Dangereuses" is a good performance. What I liked was its chamber format. A very nice unobtrusive scenographic approach. Very elegant stylistics - something that can rarely be seen in the contemporary theater. Very good acting. It was very smooth, imbued with a sense of humor. Once again the NT Live project has confirmed the quality of these broadcasts during the festival. They set the bar higher, giving a benchmark as to where the Bulgarian theater is and what we lack.

Nikolay Mladenov, director