

## Cyrano

"/.../Well, if the distance the play takes towards today's querulousness seems a bit obfuscated, Vašiček compensates for this with linking 'documentary' scenes which nicely illuminate the development of such a production; behind the glamorous scenes lay banality, improvisation, feigned ignorance, grudges, and amateurism (at least not with the protagonists as Elena Volpi, Miha Bezeljak and Anže Zevnik do a splendid job), and the actors engage mainly in entirely mundane problems. And not to forget Maks (Maksimiljan Dajčman) as a member of another generation, burdened by entirely different frustrations and taken mostly by classical emotions that heed neither one's age nor the whole rigmarole that's going on around us./.../"

(From *Cyrano*, a review by Peter Rak, Delo, 16th May 2013)

"/.../ the multilayered nature of the play satisfies all tastes and interests. In truth, *Cyrano* is not a comedy, even though it's entertaining. We haven't seen so much gaudy glitter, lighting effects and gurning on this stage in a long time, even though it seems the only thing capable of reaching the goal(s): to attract those to whom the phrase 'puppet performance for youth and adults' is all gobbledegook, and to satisfy those who see through all the glitter and exaggeration, and glimpse the sad truth of today's reality. All elements of this performance harmonize perfectly to convey the main idea of the story. The play is sufficiently up-to-date that the audience should find it satisfying, while its contents and visuals are attractive and diverse./.../"

(From *Love in Electronic Times*, a review by Barbara Gavez Volčjak, Večer, 21st May 2013)