

## When Shlemiel Went to Warsaw

"/.../ The performance is not based on a dramatic text, but on a short story by the Jewish-American-Polish Nobel Prize winner, Isaac Bashevis Singer, which consequently enables more action, non-verbal communication, sounds, and music. Only basics are communicated, the rest remains indicated, acted, played, sung; in short, the show uses a wide variety of all means of expression that make puppet theatre so precious, special and non-irreplaceable. /.../"

(From puppetry critic *Shlemiels are among Us*, Večer, Maribor, November 2011)

"/.../ Actors simultaneously animate marionettes, play instruments and perform live music, and in this manner, avoid any alienating effects (= Verfremdung Effekt) which remind us that we haven't left for Warsaw with Shlemiel and are still sitting in the hall observing how his adventure will conclude. Furthermore, we admired the mastery of the three actors that further confirmed their versatility, obviously also that of coherent cooperation with the rest of the artistic team, especially with the highly inventive director, Jelena Sitar Cvetko. So, this 'Bildungsroman' in puppetry form also proves more than adequate for adult audiences."

(From puppetry critic *Shlemiels are Among Us*, Večer, Maribor, November 2011)

"/.../ Chelm could be understood as a metaphor of any micro-location or simply a personalisation of everyman's fate: wherever we go and whatever we do, we can never move away from Chelm. Why leave at all? The basic motivation is obviously boredom, also for Shlemiel, who heard a lot about the beautiful town of Warsaw. He goes with no great expectations, more as a sort of Don Quixote, but he never reaches his aim. This doesn't bother him, different from us, recent Ahasueruses, who always want to get somewhere. Interesting symbolism, very true nowadays when people need new adrenalin to stay alive, while resignation is thought of as pathetic. /.../"

(From puppetry critic *The Whole World is Chelm*, Delo, Ljubljana, November 2011)

"/.../ The director Jelena Sitar Cvetko wanted to catch the atmosphere over the clear story. Together with two brilliant actors and one superb actress, they succeeded. It is not only about Jewish iconography, set design, costumes, music and puppets, which of course work perfectly for themselves as well as a whole, but about inner atmosphere, defined by 'laid-back' convenience, limited acting area presenting limited horizons (the central object is a cupboard as an archetype of familiarity, functioning as a perfectly adequate set element), and traditionally circular existentialism. /.../"

(From puppetry critic *The Whole World is Chelm*, Delo, Ljubljana, November 2011)

"/.../ Regardless of its rich symbolic under-tones, the performance is completely tuned on all levels, and with its simplicity, naivety and humour, also highly suitable for the youngest of audiences (4+). The actors Miha Bezeljak, Aja Kobe and Danilo Trstenjak contribute their individual acting characteristics and prove to be solid musicians which brings out an additional carnival feeling."

(From puppetry critic *The Whole World is Chelm*, Delo, Ljubljana, November 2011)