

ARE THEY HUMANS, ARE THEY PUPPETS?

By Anna Kouzova, "Yaroslavskiy region"

[...] Well... the audience thoughtfully goes out of the house after an hour watching humans diligently represent puppets, not the opposite. Independent theatre "Koreja" (which named, among other things, after word meaning "virgins") is from the small town of Lecce in southern Italy. The theatre has brought to Yaroslavl it's performance "Paladins of France", broadly renowned & awarded.

- Still, it was great! Strange, unusual, but great, - the local theater-goers conclude while digesting a new experience. - And most important, what a beautiful language! "Ti amo", "bello", "basta" [...]

I fly away from you

A bucket decorated with a broom. This is a toy soldier's helmet. Threads spread between the crossing on a helmet & the wrists of an actor. This strange design helps to achieve puppets plastic, create an illusion that the characters are led by a puppeteer.

With love for Russia

[...] Puppet theatre performances are widespread in Italy, especially in Sicily, - says Franco Ungaro to "Yaroslavskiy region". - In "Paladins of France" all this make-up, bright lights and costumes can conceal the actors a bit. But their work is very powerful. [...] It's no surprise that the Italians have got Yaroslavl audience's feedback. [...] I've become interested in theatre while studying in University. Later, along with my friends, we have created "Koreja". We used to have an old rebuilt factory as a venue. Now we work not only as a theatre but as a theatrical training centre too.

[...] There is no drama school in the region & town of Lecce with a population of 100 thousand people. Therefore, in order to create theatre, Franco had to teach actors, to find them even in other countries like Bulgaria, Poland, and Macedonia.

- My first performances were inspired by Chekhov's "Three Sisters", so we are doomed to refer with Russian culture, - Ungaro speaks enthusiastically. - And this is a great honor for us to act in the birth city of Russian national theatrical tradition. [...] In our repertoire we have a lot of productions for children, also we have several verbatim plays where actors perform the real life stories. This performance we've brought here is somewhat like a tale - the ideal form for the theatre. It's all ideal, plot, characters and collisions are the masterpiece. Besides, who says that adults need fairy-tales less than children?