

## A good-natured festival.

The TUPP-festival, which ended in Uppsala City Theater this weekend, was a very successful event with an extra plus for the good-natured and humorous ending, writes Bo-Ingvar Kollberg.

### REVIEW.

The magic created on stage can be so huge, that it is enough with a single actor to create a theater experience. Even when the stage is completely emptied of props. And even though the actor remains completely still and just trust the voice. That's how close the audience was to the conditions of all drama and originating of drama in the show last Friday night at Lilla scenen of Sight is the sense that a dying person tend Thursday loose first.

On stage was the American actor Jim Fletcher. His compatriot Tim Etchells answered for a text and directing of a performance as minimalistic as possible. Jim Fletchers voice and face, moving larynx and flashes were the only events. Sometimes interrupted by short breaks when sipping from the water bottle. The arms hung in silence on the sides. Meanwhile the words kept flowing. Shaped into short statements of the most trivial kind.

For the most part, it was about familiar statements about the world and reality we all share. About pets, hobbies, bodily functions, habits, and bad habits, or celebrities as Brigitte Bardot or Britney Spears. There were also some subjective opinions included. On some occasions it could sound just like opposing to what happened currently on stage, "silence is golden", "magic is impossible" or "actors simulate emotions that they don't have." But for the most part it followed a kind of free association from one substance to another.

Perhaps it was intended as an experiment to examine how static a show can be, before losing contact with the audience. Against this speaks the increasing pace at the end. It was rather a sense of desperation in the way the performance was trying to reach out and get confirmation. And as well a need of human contact, of a more melancholy kind. In accordance with the title of the play, there is even a further interpretation quite possible. While the torrent of words continue, they are the signs of a life whose last hour the audience allows to witness before the actor leaves the stage.

As the closure feature of the performing arts festival the last performance on Saturday night was "You are here" with deep Blue, a theater ensemble based in Brussels. It was an appearance by the good-natured sort, with a glimpse of the eye, and a lot of humor. The starting point was the stage room with the floor covered with papers size A4. From a distance they reminded of the tiles in wet areas. Furthermore, they are striving to find a connection between today's performance art and the beginning of our civilization, i.e. before the theater was born. The most important marker was the red yarn thread that first defined the stage area and the outer audience seats. But once they started to unravel the thread, it was not hard to get Ariadne and Minotaurus Taurus in Crete in mind. At the same time, the two actors took away the white sheets of paper and a labyrinth pattern became visible. It was along these paths the audience was admitted to the show.

The connection to our own time and computerized world was achieved by using a display located near the ceiling. The texts were instructions to the audience. But they also commented on the actual performance, at the same time as they like any computer reported on the ongoing program activities. The actors themselves kept busy by taking turns in building new roads through the maze and collecting the scattered sheets of paper. Really a rather trivial job yet implemented in a thoughtful and clever manner and with a captivating effect.

By allowing the archival boxes placed like small towers on the stage floor to take part in the story, a new element was introduced in the process. And while the boxes were handed out for inspection, the attention in the show was almost completely moved to what was happening among the audience. The actors, for their part, continued unconcerned their paper collection. To achieve such different focus from the actors and stage, to the audience and the audience's seats may undoubtedly be recognized as a study of performing arts emphasis of the higher school. So was the velvet-lined boxes filled with fabric, little guys in various activities, speakers, mini displays and various messages and sound effects allowed to completely take over. Meanwhile the audience was delighted and completely manipulated by performance artists.

It is difficult to imagine a more appealing ending of Uppsala City Theater's successfully accomplished theater festival.

