

THE SCOTSMAN

Jueves 20 de Agosto de 1992

UNA APROXIMACION A LA MAGIA

Quijote
Bambalina Titelles
Teatro Traverse

Se trata de una visión oscura e idealizada de Don Quijote, los títeres y sus marionetistas humanos (¿Lo son?) consiguen una misteriosa vida a partir del artificio. Parece totalmente correcto recrear con marionetas la gran fábula de Cervantes, acerca de los límites fluctuantes entre fantasía y realidad.

Disto mucho de ser una nueva y simple representación: no hay títeres joviales enfrentándose a los molinos de viento. Por supuesto hay molinos, representados por un paraguas hecho jirones que es girado en silencio; no sin que previamente se haya preparado un contexto sacramental casi mágico. Los cirios se encienden en cada extremo de la mesa, los viejos libros se extienden amorosamente, y la escuálida figura de madera de Don Quijote surge musitando, para escarbar intensamente entre las páginas.

Las figuras del caballero de mirada fija y la de su compañero Sancho Panza, regordete y duende, son manipuladas por los marionetistas y adquieren una existencia sobrecogedora. Estos últimos participan sin esconderse: a veces son los monstruos fantásticos de la imaginación de Don Quijote, otras veces son observadores y simpatizantes, toman partido e incluso son movidos por sus cargas al moverlas.

Antes que espectacular es intrincadamente sutil, probablemente no es para los más pequeños, pero es literariamente cautivadora.

Catherine Lockerbie



THE SCOTSMAN

Thursday, 20 August 1992

A tilt at magic

QUIJOTE
Bambalina Titelles
Traverse Theatre

THIS IS a most dark and dream-like vision of Don Quixote, puppets and their human masters (or are they?) weaving eerie life out of artifice. It feels absolutely right that Cervantes's great fable of the shifting borders between fantasy and reality should be recreated with marionettes.

This is far from a simple re-enactment: no jolly puppets comically bashing away at windmills. The windmills are there, of course, a tattered umbrella silently twirled; but not before an almost sacramental, magical context has been carefully laid. Candles are lit at each end of a trestle, old books opened lovingly, and the skinny wooden figure of Don Quixote emerges, mumbling, to scrabble intensely over the pages.

The two figures of the staring-eyed knight and his dumpy troll-like companion Sancho Panza are manipulated into startling existence by the two puppeteers. These men, rather than hiding, *participate*: sometimes they are the fantastic monsters of Quixote's imaginings, sometimes they are onlookers and sympathisers, taking sides, moved by their charges even as they move them.

It's intricately subtle rather than spectacular, probably not for very young children, and almost literally entrancing.

Catherine Lockerbie

Theatre

John Fowler

Quijote at the Traverse,
Edinburgh



QUIXOTIC, I'd call it, this puppet version of Cervantes — cut to the bone and then some — performed in the smaller studio at the Traverse. The stage is a table draped in black, lit by candles in tin reflectors at the side. The cast consists of a lanky, wild-eyed Don, whose bald pate is winged by errant tufts of hair, rosy-cheeked bumpkin Sancho Panza, and two puppeteers who double as extras when required.

It's a magical experience to begin with, as Quijote bony-fingers his way through the musty tomes piled in front of him before girding his tinny shield and wand-like lance and trotting off with his faithful squire in search of chivalry and adventure — both mounted on the puppeteers' hands. A lumbering windmill whirls Quijote into the air and a shadowy Dulcinea, singing sweetly, sweeps him loveborn off his feet.

This is a pleasing show, presented with invention and wit by the marionette company Bambalina Titelles from Valencia. Lack of Spanish is no hindrance to enjoyment, since the dialogue is couched in a kind of Bill and Ben speak.

THE HERALD

Lunes 31 de Agosto de 1992

Teatro
John Fowler
Quijote en el Traverse
Edimburgo

Yo calificaría de quijotesca a esta versión con marionetas de Cervantes, desprovista de adornos, que se representa en el pequeño estudio del Traverse. El escenario es una mesa cubierta de negro, iluminada a cada lado por cirios que se reflejan en pantallas de hojalata. El reparto se compone de un Don Quijote larguirucho y con la mirada espantada cuya calva mollera está habitada por aislados mechones de pelo, de un Sancho patán y de mejillas sonrosadas, y de los dos marionetistas que hacen de extras cuando la ocasión lo requiere.

Ante todo es una experiencia mágica; los huesudos dedos del Quijote tantean los tomos mohosos que se apilan frente a él antes de ceñirse su diminuto escudo y su varita a modo de lanza, y partir al trote con su leal escudero en busca de aventuras de caballería. Ambos cabalgan en las manos de los marionetistas. Un robusto molino de viento revolotea a Don Quijote y una Dulcinea en sombras con su dulce canto le hace arrastrarse herido de amor.

Es un espectáculo agradable, que presenta la compañía Bambalina Titelles de Valencia con ingenio e inventiva. No dominar el español no supone obstáculo alguno para disfrutarla puesto que el diálogo se expresa en una especie de habla ininteligible.

Don Quijote ei vedä kuopiolaisyleisöä

*Nukketeatterin tarjoaminen aikuisille
on taistelua tuulimyllyjä vastaan*

KUOPIO

Hannu Reunamäki

Kuopiossa sunnuntaina ja maanantaina vieraileva espanjalainen nukketeatteri Bambalina Titelles ei ole saanut pääsylippujen etukäteisostajia liikkeelle. Sen *Don Quijote* -esitys on tarkoitettu varhaisnuorisolle ja aikuisille.

– Muun kuin lapsille suunnatun nukketeatterin tarjoaminen on kuin taistelua tuulimyllyjä vastaan, Kuopiossa seitsemättä kertaa järjestettävien nukketeatterifestivaalien ohjelmistosta vastaava Juha Laukkanen päivittelee.

Espanjalaisryhmän Nuorisokeskuksella pidettäviin esityksiin tarjolla olevista 200 lipusta oli eiliseen mennessä myyty yhteensä vasta kolmisen kymmentä.

Laukkanen mielestä kansainvälisten vierailujen luulisi kiinnostavan ainakin teatterin ammattilaisia ja aktiiviharrastajia, joita paikkakunnalta löytyy satoja: – Jotenkin kaikki tuntuvat pyöriävän vain omista ympyröissään.

Nukketeatterifestivaalin lapsille suunnatut arkiesitykset sen sijaan ovat jo täynnä: yleisö tulee lähinnä päiväkodeista. Sunnuntaina klo 13 alkavaan Nukketeatteri Sytkyjen *Punahilkkan* Kuopion ensiesitykseen ja Vihreän Omenan *Höpsön Hiiren*



Surullisen hahmon ritari Don Quijote jatkaa Kuopiosta Ouluun lasten ja nuorten teatteripäiville.

vierailunäytäntöön klo 15 lipuja vielä eilisissä löytyi.

Bambalina Titelles esittää noin tunnin kestoisen *Don Quijoten* sunnuntaina klo 18 ja maanantaina klo 12. Espanjan kielen taidon puute ei ole este näytelmän ymmärtämiselle, sillä esityksessä ei käytetä puhetta kuin nimeksi. – Cervantesin Espanjasta Don Quijoten aikoihin on yleisöluento tiistaina kansalaisopistolla.

Nukketeatterifestivaalilla esitetään myös elokuvia ja kirjastolla on näyttelyjen lisäksi espanjalainen satutunti.

BAMBALINA TITELLES: QUIJOTE

Kainuun Sanomat 19.2.1998/Sinikka Viirret:

...In Kuopio the puppet theatre performances for older children and adults were more or less fight against wind mills, but in Oulu there was no lack of audience. The excellent Don Quijote – performed in gibberish instead of Spanish – was easily opened also to children younger than 10 years who travelled 130 km from Tornio to see the puppet theatre.

In the show of Bambalina the puppets and the actors were playing also with each other. The puppets start living there own lives, bossing the actors. The performance which is carried out in candle light also includes a puppet play. The end of it was not seen in Oulu, because Don Quijote, confused by chivalry stories, destroys the whole stage. A real and deliberate fire can be seen when the knight errant starts fighting the wind mills.

Bambalina offers an entertaining puppet show

Every country has its puppetry traditions. In Indonesia, we have all kinds of *wayang* performances. But the Bambalina Titelles puppetry troupe isn't what you expect.

Retelling the classic story of *Don Quixote*, they mix the puppets and the puppet masters as a whole modern sphere of puppetry history.

Don Quixote was written by Miguel de Cervantes in two volumes. It is the story of Don Quixote, a middle-aged bookworm, who reads too many

books of chivalry and drowns himself in the stories.

With his obsessive reading, he turns crazy and wants to become a knight. He can't separate reality from the stories he has read.

He then goes on an adventure with Sancho Panza, a farmer, as his companion. He turns a peasant girl into Dulcinea, a princess who needs to be saved.

With a simple setting, but quite a dark, gripping atmosphere and music to match, *Don Quixote* isn't really suit-

able for children.

The two puppet masters dress in black. The set is only a table, but with the play of lights from the candles and haunting music, *Don Quixote* is a very lively and vibrant performance.

The puppet masters also allow almost no boundary between themselves and the puppets. One of the best scenes is Don Quixote fighting against the windmills that he thinks are giants.

It all blends so nicely into a whole adventuresome show. It

has all been carefully staged and well-mastered by the puppet masters. Flawless is the precise term for it. This show was also a part of prestigious Edinburgh International Theatre Festival.

Bambalina Titelles is a unique Valencian puppetry company. The puppet show is an intimate portrait that recreates the spirit of Cervantes's immortal work.

They are able to communicate to all different kinds of audiences despite all the different languages. Gestures

are substituted for words, and it works out really into perfection.

Bambalina Titelles started in the early '80s. After 10 years of hard labor, they have made it to many festivals across Spain, Europe and America.

Organized by Instituto Cervantes (Spanish Cultural Institute), which just opened a few months ago, the Bambalina Titelles Puppet Show marked the beginning of Spanish cultural week in Jakarta.

— John Badalu

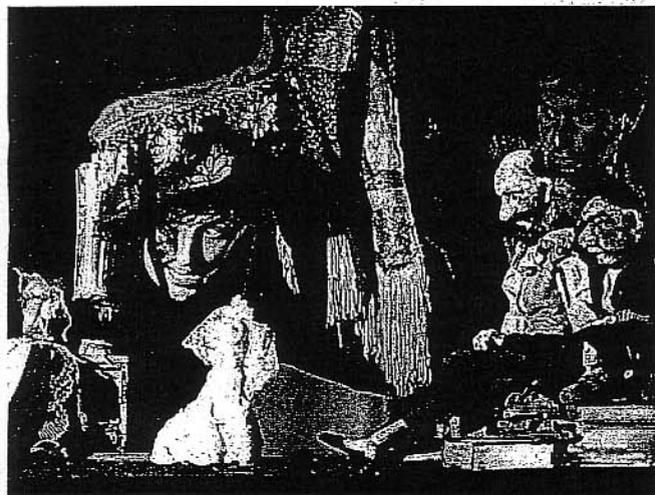
6 October - 2009 Jakarta Post

Tempo

KUALA LUMPUR (MALAYSIA)

pickofftheday

Spanish puppet play

COLOURFUL CHARM: Scenes from the puppet show *Don Quixote*

■ By Janagi Morogan
nstant@nst.com.my

THEATRE lovers should not miss the Spanish puppet show *Don Quixote* playing today at The Actors Studio Bangsar in Kuala Lumpur.

Presented by The Company Bambalina in collaboration with the Spanish embassy and Aula Cervantes (a language centre in Spain), it retells the classic epic *Don Quixote* by Miguel de Cervantes.

Don Quixote is a middle-aged Spanish gentleman who, after years of obsessively reading books on chivalry, goes mad and decides to become a knight-errant.

The puppet show, employing two artists (played by Andres David and Angel Figols) dressed in black, also uses a play on light and shadows and subtle music to recreate the main characters Quixote and Sancho and the wealth of humanism within them. Watch how the actor-manipulators portray the part where Don Quixote takes windmills to be giants and gets into a fierce battle. This is just one of the many interesting renditions of the scenes in the favourite classic by the puppet masters.

Cervantes was born in Alcalá de Hen-



CERVANTES:
Author of novel
Don Quixote

ares in Spain in 1547. He died in Madrid on April 23, 1616: Cervantes' life was no less interesting than the most exciting adventure novel. He received the best part of his early training in a school at Madrid run by the cleric Juan Lopez de Hoyos.

Showtime: 8.30pm. Tickets are limited, to be collected at The Actors Studio. Free admission.

Calendar

TODAY

SIROCCO AT Twelve SI (till Sunday)

■ Australian music outfit Sirocco, comprising Andrew de Teliga, Paul Jarman, Peter Jacob and Martin Tucker, will enthral with a fusion of Celtic, Mediterranean, Middle Eastern and South American music in KL and Penang this week.

It has performed at various festivals and venues in Australia and has produced 10 albums. Sirocco will perform in a one-night showcase at Atmospherethedub at TwelveSI (12 Jalan Sultan Ismail, KL) today.

Its Penang performance is at The Actors Studio Greenhall (32 Lebuh Light) on Saturday and Sunday. Showtimes: 9pm (KL show); 8.30pm and 3pm (Penang).

Tickets: RM25 (KL); RM30, RM20 (Penang). Call 03-2146-5537.

SHANGHAI ANTIQUE (till Sunday)

■ Arts Friend Gallery presents *Shanghai Antique* at the concourse of City Square Centre (ground floor), Jalan Ampang, KL. Time: 11am-8pm daily.

The exhibition features various types of Shanghai-imported frameworks, from antique music instruments, bronze statues, stone and wooden craft, bamboo sculptures and artificial flowers to miniature antique buildings. Call 03-2162-1221.

TOMORROW

MELTING POTS OF CULTURE (till Oct 10)

■ Great Eastern Mall in Jalan Ampang, Kuala Lumpur presents the *Melting Pot of Cultures* art exhibition. On display are 75 works by artists featuring various media such as paint, glass and installation art.

Highlights include a charity auction of artworks, a realism art painting demonstration by Abd Latif Maulan, children's workshops and art competition, and a raffle. Viewing hours: 10am-10pm.

For details, call 03-4259-8090.

FRIDAY

BUTTERFLY LOVERS (till Oct 10)

■ This staging is by Cheong Kar Yan, a talented and versatile actress. She will act alongside other well-known Malaysian and Hong Kong artistes. Proceeds from ticket sales will go to the Ti-Ratana Welfare Society. Dates and time: Friday to Oct 10 (8pm). Venue: Panggung-Bandaraya, Sultan Abdul Samad Building, Jalan Raja, Kuala Lumpur. Tickets: RM200, RM100, RM80. Call Yvonne Teoh at 012-217-2199 or 03-5192-3906.

ALICIA KEYS AT STADIUM NEGARA (today only)

■ The multiple award-winning soul singer Alicia Keys will be performing in her maiden concert at Stadium Negara.

KL tonight. Tickets: RM80, RM120, RM200, RM240 and RM280. Call 03-7491-9999 or log on to www.access.com.my.

JAZZ RULES AT AVANTI!

■ Jazz hits all the right notes with soloist Greg Lyons in Avanti Friday Nite Jazz at Avanti Italian American Ristorante, Sunway Lagoon Resort Hotel, Petaling Jaya on Fridays. Showtime: 10pm. Guest artistes appearing in this slot are Grooves Unlimited today, Jazz Mode (Oct 15) and Sound Stream (Oct 22).

There is no cover charge. Call 03-7492-8000 ext 3176.

SATURDAY

EMAS SEPULUH (till tomorrow)

■ *Emas Sepuluh*, uniting contemporary and traditional dance, features the works of 10 choreographers of various disciplines such as Aman Yap, Anthony Meh, Joseph Gonzales, Pat T. Ibrahim, Ramli Ibrahim, Suhaimi Magi,

Shahril Akla, Syed Mustapha, Umesh Shetty and Zulkifli Mohamad. Venue: Istana Budaya Jalan Tun Razak, KL. Showtime: 8.30pm. Tickets are priced at RM20, RM30, RM40, RM50 and RM100.

Call 03-4025-5932.

SUNDAY

ANXIETY LANDSCAPE (till Oct 10)

■ Levy's debut exhibition features recent paintings and a new installation work. Venue: Rumah Air Panas (RAP), 5

Lorong Air Leleh 1, Air Panas, Setapak, Kuala Lumpur. View by appointment. Viewing hours: noon-6pm. Dates: Till Oct 10. Call 016-215-2469.

MONDAY

SIGNIS ASIA ASSEMBLY 2004 (till Oct 10)

■ It looks at some of the pressing realities faced by people in Asia, including war and religious conflicts. The event includes a SIGNIS Asia Board meeting, a seminar on *Culture of Peace* and a *Concert for Peace*. Venue: Menara PGRM, Cheras, Kuala Lumpur. Date & Time: Oct 04-10. Tickets by registration. Call Lawrence John at 03-2078-0912.



TUESDAY

SHADOW PLAYER (till Oct 10)

■ Badan Warisan Malaysia presents an exhibition of paintings by Mohd Hairi Yaakub entitled *Pemain Wayang* or *Shadow Player*. At 2 Jalan Stonor, Kuala Lumpur. Viewing hours: Monday-Saturday (9am-5pm). Closed on Sundays and public holidays. Call 03-2144-9273.

SIROCCO: At Twelve SI today

PRESS

Bambalina puppet theatre allows humans to complement the puppets to intriguing effect. Sometimes the puppeteers voices and faces express thoughts and feelings that the manipulated wood and cloth cannot; at others the human become the malevolent forces of the Don's dreams. There is no dialogue as such but a constant, indiscernible babble as the characters squabble with each other. Surprisingly involving.

Clare Bayley. The Independent.

It's a magical experience to begin with, as Quijote bony-fingers is why through the musty tomes piled in front of him before girding is tinny shield and wand-like lance and trotting of with is faithful squire in search of chivalry and adventure –both mounted of the puppeteer's hands-. A lumbering windmills whirls Quijote into the air and shadowy Dulcinea, singing sweetly, sweeps him in lovelorn of his feet.

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John Fowler. The Herald. Edinburgh (UK)

The two figures of the staringeyed knight and his dumpy troll-like companion Sancho Panza are manipulated into startling existence by the two puppeteers. These men, rather than hiding, *participate*: sometimes they are onlookers and sympathisers, taking sides, moved by their charges even as they move them. It is intricately subtle rather than spectacular, and almost literally entrancing.

Catherine Lockerbie. The Scotsman. Edinburgh (UK)

This is Bambalina's masterpiece, although it has not often been seen in Valencia. Now, Espai Moma has done itself justice with this beautiful production taking puppet techniques to a new level. And the first thing that continues to astonish in this new approach is how the actor handlers manage to give life to these wooden hearts, these sad figures, literally making them breathe. The myth of Cervantes, brought to the world of nightmares, within a perverse game and, above all to an expressionistic aesthetic on all sides. (...) Carles Alfaro has managed to provoke powerful and immediate explosions of humanity. He makes the invisible Quijote and Sancho visible with imperceptible sounds alongside Joan Cerveró's disturbing music.

The illusion hypnotises the audience for an hour, stunning them with this little creative madness. Whoever misses this will not enter the kingdom of the theatre in the sky.

Enrique Herreras. Cartelera Levante.

It barely lasts one hour but has more intensity than many shows of longer duration. It has the rare gift of offering something new on something very different. Something that is different, delicate, intimate, beautifully sad, mysteriously calm, artificially human, poetically dazzling.

Pedro Manuel Vllora. ABC.

This *Quijote* is a show that is truly stunning, I cannot think of a better word to define this. If there was any doubt that puppets could be elevated to an art of a higher category, Bambalina will, without a doubt, change your mind. The treatment of props is simply brilliant, a highly original relationship is established between puppeteers, who also act out characters, and their puppets; the music, beautiful, deepening with each sentiment; its aim being to provoke the audience, truly accomplishing this aim. The worst part of *Quijote* is when the lights come back on and one knows that the show has ended.

Pedro López Castañeyra. Lanetro Madrid

This is a work that is risky, courageous, full of suggestions, with barely any concessions; a work in which we witness, in addition to the staging of the Cervantes work, the great ceremony of marionette artistry. Especially recommended for those with sensitive and inquiring souls, those that are open to creativity.

Ramón Rosselló. Cartelera Valencia Semanal