

ROCAMORA TEATRE

presents

SMALL SUICIDES (three brief exorcisms of quotidian use)

Recreation of the surprising show "PICCOLI SUICIDI (tre brevi esorcismi d'uso quotidiano)" of **Gyula Molnár**, which is staged using an extravagant ritual language, where the object is not disguised or transformed for to impersonate roles or characters own of the human vicissitudes, but, accepting or trying to escape of their objective function, he plays as itself with astonishing dignity. The actor does not use the objects, but helps them to express.

In a nakedness and sobriety that moves and excites both in the dramaturgy –of a great poetic level-, as in the staging, that escapes from spectacular technical effects to focusing on the essential of the theatrical act.

Premiered in 1984, has become a **classic of the Object Theatre**, has performed by halfway around the world with a great success and continues being **spectacularly innovative**.

DESCRIPTION

Small-format show for an actor and many animated objects.

For the young and adults. Interior.

SYNOPSIS - SCHEDULE

This recreation is composed of a presentation and the three monologues:

ALKA-SELTZER	an effervescent tragedy. After several attempts to escape of his obvious condition, a tablet of Alka-Seltzer ends up in the swamp of his own marginality.
PITA and JÖRG	the burning metamorphosis of a coffee seed and a match Pita, fascinating and bewitching Brazilian, with her extravagances, makes losing his head Jörg, a young Swedish, who is consumed of love for her.
TIME	tragicomic poetry... About the passage of time. (Pulling faces in the mirror of a poetical image)

BACKGROUND

(text provided by Gyula Molnár from a press criticism)

Towards late 70s an international expedition of pioneers ventured into the world of objects, until then unexplored, with the intention to excavate and dig up materials to study their nature. A member of the crew, who more than others thought to distinguish in the objective of this mission the possible subject of his vocation, he penetrated it so much into the unknown, to remain dispersed among the ruins. He is still there, digging, amid signs that die, forms that extinct. He digs in different directions, because the fund is large enough to not have to touch at the same point, risking repeat. When the rest of the expedition emerged saving the world a precious booty, among the numerous findings figured even three archaeological fragments discovered and crops by him: the Trilogy of the PICCOLI SUICIDI". These pieces, according the most reliable estimates, dating back to the early history of the Object Theatre, and constitute the testimony more clear and elementary so far known of the existence of this genre.

PRESENTATION

Gyula Molnár was born in Budapest in 1950. He lives in Hungary until 1962, and then temporarily resides in Bavaria (Germany). He studies in the school of Fine Arts of Venice (Italy) from 1968 to 1973. He exercises the carpenter's trade until 1976. Since then he works only on theatre as author, actor, and director and occasionally as draftsman and scenography designer. Among his best known works are: "Piccoli Suicidi", "Il Sonnambulo" and "Gagarin".

"**SMALL SUICIDES (three brief exorcisms of quotidian use)**" is a dramatization and recreation made by **Carles Cañellas** based from the original show, with the indispensable complicity and primary indications of the author.

Molnár after watched a video of the finished version, he wrote to **Cañellas** in these terms:

"Bravissimo. Commovente. Sei splendido. Mi sento onorato. Grazie"

"Bravissimo. Exciting. You're terrific. I feel honored. Thank you".

CREDITS

Author: **Gyula Molnár**

Translator, Adapter and Player: **Carles Cañellas**

Production: **Susanna Rodríguez**

WHAT THE CRITICS HAVE WRITTEN:

Delicious performance ... I declare that hooked me from the beginning until the end ...
Jordi Jané. AVUI. 13/11/2000

Excellent for Rocamora with his production "Small Suicides".
Santiago Fondevila. LA VANGUARDIA. 14/11/2000

Most radicalism, impossible. The humor and the poetic sensibility of the duo Molnár - Cañellas transforms the miniature in a large mansion inhabited by healthy vibrations.

Joan-Anton Benach. LA VANGUARDIA. 22/11/2002

One of the most original works of recent times. Original and amazing in its ability to do of something as simple, a work of great conceptual depth.

Javier Miranda. DIARIO DE CADIZ. 13/12/2003

Love, loneliness, abandonment, death and time are the thematic of the show Small Suicides. We really are in front of an emissary of the delicacy. The actor Carles Cañellas is a messenger of the delicacy. His show is a recreation from the original of Gyula Molnár that for the experts is the first spectacle of Object Theatre. The work is divided into three acts. Two declared suicides and an announced genocide. In the first act an effervescent tablet, brilliantly animated, try to get close to a group of chocolates. The tablet arrives even to abandon its nature and dress the "wrapper" of the chocolates, but the differences are obvious. On being harassed by the group of chocolates he commits suicide by throwing itself into a glass of water (to perform this scene Cañellas reminds us of the best scenes with objects of Buster Keaton and Chaplin). In the second act suicide occurs because of an unfulfilled love between a match and a coffee seed. By losing his love the match is consumed in flames for not supporting the absence of his beloved. The third act is a reflection on the inexorable passage of time that brings us the uncomfortable metaphor of our transitory, of our condition of passengers in the world and the constant genocide plotted by time. The manipulations of the objects, the lighting, the music and the play of Carles Cañellas makes the audience drowns with the tablet, burns with the match and reflects on our condition as mere guests in the world. A brilliant show. A spectacle for to be applauding with the soul.

Marco Vasques. POETAS NO SINGULAR. 14/11/2010

FITO installs an intimate environment to create metaphors about human nature.

-Precursor of the genre, the show "Pequenos Suicídios" did reflect about losses-

Considered the fundamental work of this theatrical modality, "Pequenos Suicídios", of the Spanish Company Rocamora Teatre, addressed issues such as the feeling of belonging (and exclusion), love, loss, old age and time, using as scenic resources ground coffee, chocolates, matches and an Alka-Seltzer. Starring by the optimal Carles Cañellas, the show provokes a laugh tense, but, principally, a deep reflection about the ephemeral.

Márcio Bastos. **FOLHA DE PERNAMBUCO**. 15/11/2011

TECHNICAL SPECIFICATIONS

DURATION: ... performance: 52min / stage set up: 1 hour / dismantling: 45min

AUDIENCE: ... the young and adults

SCENIC SPACE: ... total darkness / silence / "theatrical" atmosphere / comfortable audience visibility to the inclinable surface of a table 80 x 60cm / visibility also determines the optimum capacity, which can vary from a minimum of 7 to a maximum of 100 people, if the audience is arranged on tiers (banks) or in an amphitheater, or up to 250 if in addition we have a video camera capturing image from the back of the room and big screen TV or projector in proscenium / minimal distance between the audience and the stage: 2m / maximal distance among the stage and the most distant spectator between 10 and 15m (with video support) / preferably with background or black box theatre.

minimal measures: width: 4m / depth: 2,5m / height: 2,5m

SOUND: ... in small spaces we play unplugged

LIGHTING: ... for the space of the table we use a 150w incandescent lamp hanging from the top, with a Kraft paper lampshade with a fader switch on the table, so that is the actor who regulates it himself. For the rest of the scenic spaces he uses a lantern and a hand lamp of 60 watts. For the audience entrance must have a minimum light as possible and always indirect, because the stage is lit in dim by the lamp of the table and should be avoided interfering with this atmosphere. In no case more light is needed.

CURRENT: ... power outlet on the stage / potency 1Kw/h (220v)

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