

# ROCAMORA THEATRE

presents

## **SMALL SUICIDES (three brief exorcisms of everyday use)**

A recreation of the original production of Gyula Molnár's (Giulio Molnar) Theatre of Objects. Dramatization involves extravagant ritual language in which the object is not transformed to play roles or characters in line with human fortunes, but instead plays itself with surprising dignity, either accepting or trying to escape its function as an object. A small-format show for adults.

### **DESCRIPTION**

Small-format show for one actor and a lot of animated objects.

### **SYNOPSIS - SCHEDULE**

#### **ALKA-SELTZER**

**an effervescent tragedy.**

After several attempts to elude its obvious condition, an Alka-Seltzer tablet ends up in the wetlands of its marginality.

#### **PITA and JÖRG**

**the ardent metamorphosis of a coffee bean and a match**

The flamboyance of the fascinating and delightful Pita leads Jörg, a young Swede, to lose his head for her and become consumed by love.

#### **TIME**

**tragicomic poetry... On the passage of time.**

(Pulling faces in the mirror of a poetic image)

### **BACKGROUND**

*(text provided by Gyula Molnár from a press criticism)*

Towards the end of the 1970s an international expedition of pioneers ventured into the then unexplored world of objects to excavate and dig up material for study. One member of the team, who believed more than the others that he would find the possible subject of his vocation in the mission's objective, so penetrated the unknown that he is still adrift among the ruins. He is still there, excavating, among signs that are dying, among shapes that are becoming extinct. He is digging in several directions because the content is ample enough to prevent touching the same point again and again and risking repeating oneself. When the other expedition members came out into the world bringing their precious treasure, among the large number of findings were three archaeological fragments that he himself had discovered and collected: the "PICCOLI SUICIDI" Trilogy. The greatest authorities date these works from the beginnings of the history of Object Theatre and provide the clearest and most basic testimony to date of the existence of this genre.

### **PRESENTATION**

Gyula Molnár was born in Budapest in 1950. He lives in Hungary until 1962, and then he is going to live in Bavaria. He studies in the school of Fine arts of Venice from 1968 to 1973. He exercises the carpenter's trade until 1976. Since then he works only to the theatre as author, actor, and director and occasionally as draftsman and scenographer. Between his more known works there are: "Small Suicides", "The Sleepwalker" and "Gagarin".

"SMALL SUICIDES (three brief exorcisms of everyday use)" is an adaptation and recreation by Carles Cañellas of the original production "PICCOLI SUICIDI (tre brevi esorcismi d'uso quotidiano)" that Gyula Molnár created and premiered in 1984 and performed almost everywhere with enormous success. Despite the time that has gone by, experts in object theatre still think of it as a cult work. It is a chapter apart in the history of European Theatre. This dramatization belongs to what is known as Theatre of Objects, a type of puppet or animation theatre developed some years ago that has not taken root yet in Spain for various reasons. However, and most importantly, it is a necessary step to follow a logical evolution of contemporary Theatre.

SMALL SUICIDES is dramatized using extravagant ritual language in which the object is neither disguised nor transformed to play roles or characters in line with human fortunes, but instead plays itself with surprising dignity, either accepting or trying to escape its function as an object. The actor does not use the objects, but helps them to express themselves. It's moving and thrilling bareness and sobriety, both in its (highly poetic) dramaturgy and production, moves away from spectacular Martingale techniques in order to focus on the essence of theatre.

## CREDITS

Author & Co director: ..... Gyula Molnár  
Adaptor, Co-director & Actor: ..... Carles Cañellas  
Production: ..... Susanna Rodríguez

### WHAT THE CRITICS HAVE WRITTEN:

Delicious performance ... I swear I was hooked from start to finish ...  
Jordi Jané. AVUI. 13/11/2000

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

It could not be more radical. The humour and poetic sensitivity of the duo Molnár - Canellas turn what is miniature into a great mansion, inhabited by healthy vibrations.  
Joan-Anton Benach. LA VANGUARDIA. 22/11/2002

One of the most original works of the last times. Original and surprising by its ability to do of something so simple a work of great penetrated conceptual.  
Javier Miranda. DIARIO DE CADIZ. 13/12/2003

### TECHNICAL SPECIFICATIONS

**TIMING:** ... performance: 52 minutes / stage set up: 1 hour / dismantling: 45 minutes.

**SCENIC SPACE:** ... total darkness / silence / a "theatre" atmosphere / the audience have a comfortable view of the tilting surface of a 80 x 60cm table / visibility also determines the ideal number of spectators / this may range from a minimum of 7 to a maximum of 100, if seating is suitable, or until 250 if besides there is catchment of image with video camera from the bottom of the room and big screen of TV or projector video in the proscenium / minimum distance from the audience to the stage: 2m / without help video, the maximum distance from the stage of the furthest person in the audience is the distance from which a wooden matchstick can be distinguished from a giant coffee bean (1,5cm), without straining the eyes (from 10 to 15m) / (minimum measurements required) width: 4m / depth: 2,5m / proscenium height: 2,5m

**LIGHTING:** ... an incandescent 150-watt light bulb is used for the table and its immediate surroundings. This is hung from above and is screened by translucent paper. The light has a fader switch incorporated at the table so that the actor may operate it himself. A torch and a 60-watt hand light, held by the actor himself, are used for the rest of the work. When the audience enter the theatre, there should be the minimum possible light. This should be indirect, as the stage is half-lit by the table light. Care should be taken to prevent other lights from interfering with the atmosphere created by this. No further lighting is necessary.

**CURRENT:** ... power outlet on the stage / minimal potency 1 kWh (220 v).

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