

## Fifth Edition of *Goło i wesolo*

On the weekend of May 25-27, Szczecin's Academic Culture Centre had the opportunity to host the Szczecin's fifth Independent Theatre Festival, which included numerous theatrical performances organized by both Polish, and foreign theatres. Students had the occasion to take part in various artistic workshops, meet poets, and enjoy concerts.

One of the great surprises for the festival veterans was the new format proposed by its founders, the Nie Ma theater.

"Distinctly from previous years, the organizers approved a wide range of themes and stylistics, not only comedies as in the past years," explains Artur Liwus, member of the Nie Ma theater. "In the future, we want to continue the innovative format of *Goło i Wesolo* (GiW). In addition, we do not want to limit the participants to strictly amateur groups."

Unfortunately, the inauguration did not meet expectations. The public was exposed to only one of the three planned spectacles, namely, Tatiana Malinowska Tyszkiewicz drama entitled *Merlin Mongol*, based on the novel by Nikolaus Kolada.

"All changes were out of our control. We regret that Gorzów's group failed to inform us of their decision to pull out of the Festival. Although we could not predict the unforeseeable, next year we will do our best to avoid any inconvenient surprises," Liwus adds.

Among the productions there was a wide range of theatrical genres. First the audience had a taste of a monodrama prepared by Magda Tkacz, a "Kod Group" actress, followed by Walny Theatre's handmade puppet show, and finally the day ended with a multime-

dia project by the German Wild Bunch from Berlin..

"The jury found itself with the difficult task of finding the common denominator for the diverse stylistics," says judge Artur Szwedo.

However, neither the jury nor the public had any doubts regarding the verdict. The Best Spectacle Award, which included a monetary prize of one thousand zloty, went to the Polish theater from Moscow and its vanguard



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adaptation of Stanislaw Przybyszewski's melodrama entitled *Snow*, directed by Eugeniusz Lawerczuk.

"I was charmed by the Russian actors' Eastern spontaneity, and the adequate and original interpretation of Przybyszewski's drama. Lawerczuk gave new meaning and deep insight into the novel," reveals Szwedo.

The Moscow Polish Theatre was founded in 2002. Among its members, the majority of whom are of Polish descent, there are both professional actors and students.

Besides the contest, there were numerous shows that the public found noteworthy. The students were notice-

ably interested in the workshops which offered diction practice, and voice emission and singing techniques. Also, the readings by the poets were highly popular. For instance, the versatile Konrad Pawicki, an actor, journalist, and poet from Szczecin, recited several pieces of poetry from a recent publication. This year's edition of the festival included only one comedian, Bartek Marciniak, who pleased the crowd with his *Korolowy karolyfer*.

On the last day of the Festival there was a performance by Fractal Tree, an alternative music project. Their songs incorporate a mixture of electric club music with elements of classic and jazz. The greatest attraction of the day was the performance by Poznan's theater

'*Porywacze Cial*', which the critics had proclaimed as one of the most vanguard artists of 90's. Poznan's theatre presented '*RaRe*', directed by Maciej Adamczuk.

GiW, part of Juwenalia's official plan, was an idea which stressed the academic and university character of the Festival.

Artur Liwus concludes that "Future editions of the festival will try to attract a wider range of theatres. Our priority is to promote the Festival abroad. We are pleased that it has become increasingly popular and respected, which was confirmed by the massive turn-out of people."

*Agnieszka Lasota*