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Globally Wanted – Circus Uusi Maailma

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Premiere at Jyväskylän Huoneteatteri 3.10.2011

Due to the numerous non-verbal theatre performances at the Jyväskylä Summer Arts Festival, viewers have become accustomed to this genre and the secrets of its expression, combinations of mime, circus and clownery. Non-verbal theatre has become something of a family attraction, petit bourgeois thingummit, a magic word to automatically get the sympathy of the audience on your side.

Somehow very mediocre and unimaginative performances have been politely praised. And if the performance has been good otherwise, the theatre is often forgotten. In itself, the good bravura of non-verbal theatre will not necessarily open the world of the performance, the potentially conflicting, dramatic surfaces. Often the form of the performance has been inadvertently truncated, unfinished.

Therefore it is significant that the new project *Globally Wanted* by Circus New World from Jyväskylä outperforms most of the performances at Jyväskylä Summer Arts Festival with its abundance of ideas. Here is a performance that can be exported around the world even with all its flaws and imperfections. Repetition cannot be avoided, but also that can be acknowledged by the fact that it has at least 4-5 bearing and energetic ideas. And that is a lot, taking into account the fact that most of the performances have none at all.

Everything is possible

Seija Hakkarainen and her team have managed to build a very compact performance from the totality. The music composed by **Pekka Huttunen** has a central role in the dramaturgy of the performance.

Music is the metaphysical trapeze of the performance; sometimes like a manic tango, sometimes improvised Finnish-Fellinesque folksong, sometimes melancholic popular music. In any case, best, cutting theatre music for a long time in these latitudes.

To be an amateur on the stage means loving the arts and theatre, as the great magician **Orson Welles** gave the meaning to the word. In other words, the performers have the courage to bring their own sensitivity and uncertainty to the performance, and do not hide it in their monadic athletic solos. Roughness and the edges are in the performance so that

the viewers can emotionally grasp and climb along them.

Globally Wanted tells several stories of human vulnerability. It tells them through body language and with strong visual images, often with surreal images about the longing of sensibility, the uncertainty and the confusion among people. You just have to go through the sensual illusions, be in constant search mode, so that the new contact surface can be found.

A global survival story can only be based on the identification and recognition of your own vulnerability. The splendid second half of the performance tells about that, a wheelchair is no barrier to living, but an outright chance. In a magic theatre of illusion, everything is possible. The greatest challenge of non-verbal theatre is that it should immediately work with strong visual claims and hits, through a total presence of situation. This is mainly the case in the performance of *Globally Wanted*.

By eliminating some repetition of movement, relying on the pure momentum of a simple gesture, and by filtering, and abolishing a few unnecessary lines of dialogue, this performance from Circus New World would be completely pure in form. But even now, it is an extremely impressive performance, "an export item" in the positive, favourable sense of the word.

HANNU WAARALA

Directed by: Seija Hakkarainen. Design: Seija Hakkarainen and performers. Music composition and editing: Pekka Huttunen. Lighting design: Arto Saarelainen. Performers: Sami Keinänen, Mikko Kervinen, Perttu Pihlaja, Noora Pasanen, Kaisa Pesonen, Lotta Roukala.

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