

Written by Annika Tudeer | Photos: Yehia Eweis | Drawings: Patrik Pesonius

E: Many people have asked whether we have a theme for the festival, and whether the performances have been chosen because of the theme. But the festival is here to find out what the theme would be. We are here today to discuss that. Theatre today in the Baltic area and in this festival. Jaakko Saari-Ilomäki promised yesterday that there would be some fist-fight during this discussion, so we will try to find some conflicts here today. Richard was speaking about theatre and politics in today's Helsingin Sanomat. What is that?

R: At least in Sweden, the world of theatre and the rest of society are quite separate worlds. For many years, theatre haven't got the self-confidence to take part of the discussions in society. The crisis of theatre in Sweden starts with this lack of self-confidence. Since the 70's Swedish theatre has been isolated, living on an island of its own. Society has changed dramatically during the last ten years, and if we don't discuss these topics, it is difficult for us to do our work.

E: Three and half years ago we were sitting here. Alvis and Kristian were her, discussing the same topic. Therefore I would like to ask if things have changed in four years? Are there more politics in theatre today than then? What is the task of theatre in your places?

A: For those who still have some illusions about the love-affair of society and non-commercial art – this summer in France was the first sign of that something had changed radically. The old era is ended. The artists that were on strike still believed that they would have support from society, but to everybody's surprise the officials did not care at all. Obviously there was no pressure as of why politicians should care about art. Let's face it. There is no impact from society on theatre whatsoever. Which is fine by me.

E: There is this question, should art put pressure on politics or just reflect politics. Thinking about your performance: Kaspar Hauser. It was very clear to me that the story is about Latvia in the EU. Latvia is the guy growing up in the dark.

A: There is another illusion in Eastern Europe – people still think that joining the EU will bring more money for non-commercial culture. But it is just the opposite. If society is concerned with the material

and the physical world, then it cares less about spiritual things.

If we think that theatre was a very democratic form of art in the 20th century for ordinary people, like the theatre for the people that Jean Vilar was talking about. Right now it is exactly the opposite. Non-commercial art lives on despite ordinary people. We are living under the dictatorship of ordinary people. The values in consumer society are their values; superficial and bad taste. If theatre was more left-minded in the last century – today theatre will become more rightist.

TO ACT THE ROLE OF A POLITICIAN?

E: You Richard, pronounced that you are a marxist. Are you also a marxist Alvis?

A: Me? No, just the opposite. The syndrome of '68 – that is that the world is divided by rich and poor, left and right – doesn't work anymore.

R: I think that the mission of theatre workers should be to define the world all the time – not in a static rich and poor division, but in the way the world evolves. You have a quite pessimistic way of looking at things.

A: Not at all, quite the contrary.

H: I think that the illusion is that I also can have power to affect how people are thinking and making them see what they cannot see on channel 5 or whatever. You have to be able to have the confidence to say: I define the world like this right now. But then the world changes and you have to define it again.

E: There might be a difference between the former eastern and western countries. Yesterday we were discussing realistic and symbolistic theatre – based more on pictures. We in the West who have had a very realistic theatre are looking for ways out of the psychological realism. At the same time, Inga, was looking for ways of doing more realistic work, than the more dreamlike theatre that we admire in the Baltics.

I like to think that theatre is like a light-house in the dark. The performances are there even if we don't see them. How many people have seen the Oracle of Delphos. Not many. But how much influence has it not had and how much is it the spiritual light-house for the whole western society.

I'd like to talk about Kristians solution: to go away from Helsinki and work in a small theatre up north. Not many people in Helsinki have seen your performances made in Kajaani. But at the moment all theatre people in Finland know about Kajaani and what goes on there. Without seeing it, the work has a concentrated power. There is an echo of the echo. That is how I would like to see, the sometimes frustrating work that you do for small audiences.

K: Three and half years ago when we were sitting here I was the leader of a small group in Helsinki. I left the group and went to the official side and now I am leading a municipal repertory theatre with fifty people and two stages. One of the reasons why I left was that when you have a theatre in Helsinki, it is only a name in the paper among, the rest of the theatres, the movies, the bars...In that sense it is about marketing, we are in a constant fight for the audience about how they are going to spend their evening. In Kajaani, the next theatre is almost 300 kilometres away. So, our theatre is the theatre of that place. I think that theatre still can be a meeting point in the area. Here in Helsinki it is impossible. Another question is: is it something theatre has to be? It certainly is something I am interested in.

E: There is a new division in Finland between the regions and the cities, the rich and the poor. In this situation one would like to have a function, to be an opposite force. This would be a political task for a theatre. When we are speaking of theatre, we speak of it in the form of an institution

SHOULD WE LEARN THE TACTICS FROM RAP-MUSICIANS?

– even if we are free groups. If we would be really brave, we would not stay in this form. We would look for other places for the theatre. I see a big change in society. Everything is a show today. Should we go where the show is, instead of lying back in our very safe theatres where nothing really happens. Should we be more active in politics, that is also a theatre? To act the role of a politician?

EK: Our politicians have nothing to say anymore. All is controlled by the EU, Bush

or Nokia. I think that theatre is the only place where you can say something.

E: At the same time theatres are small islands, isolated into art, made un-political and not dangerous. Should we go into party politics and make our theatre there?

H: If you want to do something that has somekind of consequence, you should do something that you are good at. Theatre is something we know, so we should use it to make a professional impact.

R: I mentioned to my 14 year old son, that two years ago the numbers of the audience has diminished in all the theatres in Stockholm. He asked - isn't theatre very old fashioned? It is much easier to do other things. - Life mustn't be easy, I answered. - That is the problem, he said, it demands too much, it demands me to think. Maybe I don't want to think and deal with moral matters, maybe I want to do something else. I think you will have even less of an audience in the coming two years. I didn't know what to say. We have to demand something.

E: Should we learn the tactics from rap-

THE OTHER WAY IS TO STAY IN KAJAANI AND SAY HO-HO...

musicians that have big audiences, instead of accepting that theatre is small scaled?

R: What is wrong in making an impact on the intellectual minority. They are the ones who will rule. In having a discussion with the exclusive few...

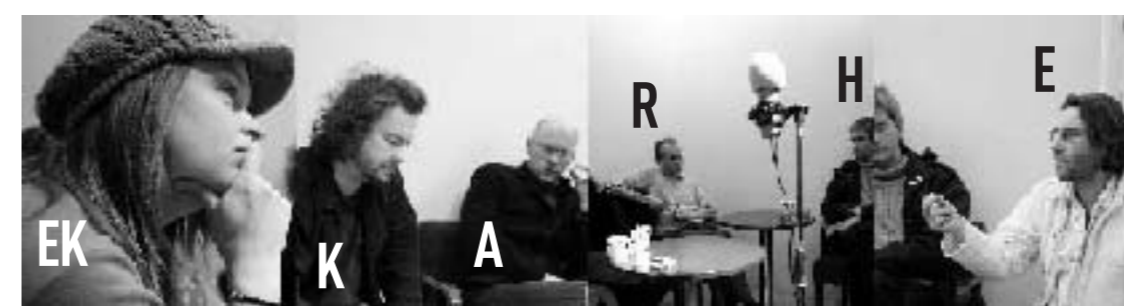
E: In Latvia – do you have an intellectual class?

A: Listen, you are giving me the most suprising questions. I cannot invent an answer.

E: Looking at the audience in your theatre in Riga, I see people that we would call intellectuals.

A: In eastern Europe during the Soviet times, the higher education in humanities was of a much higher level than in the West. Brodsky said – if you are living in a prison, limited in space, you dig inside into your imagination.

If you ask about intellectual capability... Historically in Eastern Europe theatre was never considered entertainment. It was closer to religion, or ideology or spirituality.



The panel is gathered in a semi-circle in the foyer of the Q-theatre's small stage. The audience sits in a disorganised semi-circle. Selling of tickets is going on in the hallway.

H = Henrik Dahl, Teater Tribunalen
R = Richard Turpin, Teater Tribunalen
A = Alvis Hermanis, Jaana Rigas Teatris
K = Kristian Smeds, Kajaani City Theatre
EK = Etina Knihtilä, Q-teatteri, Baltic Circle
E = Erik Söderblom, Q-teatteri, Baltic Circle
FAM = female audience member
MAM = male audience member



THEATRE IS A SHEEP WHEN IT SHOULD BE A WOLF WE LACK WOLVES

E: This is the big question of entertainment or non-entertainment in theatre.

R: Even Brecht said that people have to be entertained.

E: I have this feeling that we are constantly fooled. There is a big change of power from the state to the companies. Theatre has always been dealing with issues of power. In theatre we are still dealing with the state, that is also subsidising our work. But the state doesn't have the power anymore. In a few years the state will have no money anymore. The money will be in the companies. The real rulers of the world are hiding within the companies. Should we create strategies of sponsoring and learn to deal with the new rulers? Instead of dealing with the pseudo-rulers – the politicians?

K: Why would we envy those who have that kind of power? For me it is not interesting. The fight is so big, you need so much money and so much brain in order to fight and challenge those things. Instead I would say – focus inwards. Artists are often complaining about not being given enough money or space in society. That is completely bullshit. You have to take your

human being to another human being. That is where theatre comes alive for me.

E: Theatre has two masks; tragedy and comedy. They could also be the shaman and the jester. The shaman is a Christ-figure sacrificing himself for the community, the jester points the finger at the false king.

In my life there is no place to see how things work, I am not led into the rooms where decisions are made. There is a big part of the world where decisions are made that I have no idea about. In order to have the authority to say something, you must know how things work.

R: That reminds me of Peter Weiss who asked Markus Wallenberg to take part of the discussions on the board of the Skandinaviska Enskilda Banken. Markus agreed to a meeting and suggested informal talks as well. This ended up in a new type of process.

H: Wallenberg didn't think that Weiss was any threat at all. He was just a theatre maker.

MAM: There is another problem too and that is that I can't communicate with my

believe in political theatre at all. I think those artists become corrupted sooner or later.

E: But, as an artist who is supposed to be sensitive and reflecting things, the theatre you make will still be political in your society. In our society we don't have an attitude to sort things out actively. We are in a danger of not reflecting anything at all.

IT IS NOT A CONVERSATION IF YOU MAKE A STATEMENT

A: I don't understand what the differences are between our societies that you are talking about.

E: I think that there are differences when I go to your country. I think that you are much more actively open to the world. We are very self-sufficient here.

FAM: What Alvis said much earlier opens up quite scary possibilities for us romantic theatre makers who believe that we can influence at least one person by our theatre. Maybe that really doesn't matter anymore in this world.

A: You – not you (*pointing into the audience*) said it very well about theatre being communication. I think that the only important thing is this communication between stage and audience.

R: If you are staying in front of an audience, you have a responsibility. If you make a statement –

A: It is not a conversation if you make a statement. The conversation goes on only if we are equal.

R: Are you ever equal with your audience?

A: If you are using the theatre to manipulate the audience –

R: Of course we are.

A: Then there is something wrong. I wouldn't want people in my audience that can be manipulated.

E: You have quite a responsibility in theatre, the people in the audience will want to believe you. What you stand for – they will believe it. So, in that sense you are manipulating them. Maybe we are only pathetic liars. I can only speak for my own

need for more urgent theatre in this country.

MAM: What about the lack of utopia? I come from the political group theatre where we had a utopia. Everything was black and white. Very simple. We couldn't have had this discussion then. It was a lie. The form was bad, the dramaturgy was bad. Today I think about how to make political theatre less manipulative and less pedagogical.

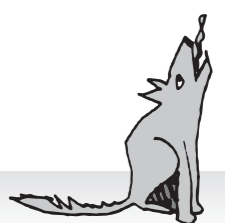
R: When we started eight years ago and

said that we were starting a group that was going to make political theatre that would correspond to society, people said; good luck – you are cute – but wake up to reality. Things have changed since then; today everybody wants to make political theatre. There was a discussion in the biennale in Växjö that was called not the political theatre, but the revolutionary theatre.

E: We are quite cynical compared to former generations – we don't have a vision of utopia, which is not bad. Your utopia didn't work in the end. But today we can't see where the borders between good or bad is.

K: The problem is that at the moment theatre is a sheep, when it should be a wolf. We lack wolves.

E: That is a good place to stop at.





E-MAIL INTERVIEW WITH KATE PENDRY

Questions: Annika Tudeer

This festival is very much about changes in society, changes in perception, ambiguities, globally, but deals not very explicitly with issues of sex and gender. Apart from your performances the festival is rather male dominated. Is this a feature that you encounter often while touring your work, in theatre and performance-art contexts?

A lot of organisers are men – unless it's a Women's Art Festival (in which case all the technicians are men). I can't say I have noticed a predominance of men in the performance art context – mainly because any man one notices as a man is usually an arsehole. (The same can be said of women). I usually stay away from these types of persons. In fact, to keep my sanity I usually keep myself to myself when I am on the road. However I come from a British Theatre background – a thoroughly patriarchal, women reducing environment. In contrast, the European performance art scene feels like a bastion of women's rights and freedom of expression.

Is there any way of changing male dominated festivals? Or any reason to do it?

Well we have three choices and a number of fallout results.

a) positive discrimination, ie, choose works on the basis of gender rather than (oh dear) quality. But whose doing the choosing? Often women run festivals have a better balance. So do we force all the guys who have the balls and energy to organise festivals to include a pre-requisite number of women, just because. That dog don't hunt baby.

b) women need to start organising more festivals. Well, maybe, but then we're in the Moondance/Liith arena, and may exclude men – and more importantly male audiences. I don't find that interesting, unless one is going GUNG-HO for gender separatism (which even then isn't so interesting – UNLESS one had it in ONE exhibition, you know, women in one hall and men in the other. Wow. That's a cool idea.). Anyway if the only way to include more women artists is to have more women curating then we get back to positive discrimination. Also women run festivals have a BAD rep, yes they do. Which brings me to a third – controversial – point:

c) I have seen little female performance art that is powerful. Maybe our only option in redressing the gender balance is to produce different art. Art that speaks through and across gender. Or speaks directly to the opposite gender.

Why is there a male predominance in performance art festivals?

Why does the sun rise in the morning? The arts – at top level – are male dominated. Perhaps the discipline, ego, sexual aggression and couldn't give-a-fuck politics associated with male art is attractive. Or perhaps the dreamy, whining, introverted, small pink gender oriented 'menstrual-art' (my phrase) we associate with women artists is deeply unattractive. I am using SWEEPING gestures here, and HUGE generalisations, but you know what I'm talking about huh? Maybe there just aint no market for what we chicks are/were doing. So what's the answer? Create a market, or change our art? Well, I think women have a responsibility to push themselves and make there work funky, sexy, full of moral rocketfuel. That way it sells. That way people get your message – if you have one, which you SHOULD or you've no business being a performer. So if we start insisting our work, making it image-worthy, sound-byte worthy, then we automatically create a market. This DOESN'T mean selling out our femininity, integrity or moral compass, by the way.

How did you get started with these portraits-extreme of female icons?

Anger. Rage against the machine. I cannot DESCRIBE how enraged I become at the female 'icons' that are foisted – forced upon us. It makes me want to spit blood. When Diana got killed in a car crash (a pretty banal death at the end of the day) the HYSTERICAL mourning made me want to puke. Rich girl dies in car crash. So what.

And the more you delve into the truth of Marilyn the more you find out she was a not very bright junkie who could only exist under the male gaze. And that's the Goddess the world still worships? Oh man, this is a fucked up planet.

In the final analysis I'm trying to violate these 'female icons'. Wait til Madonna dies. Just you wait. And that bloody Björk. Male gaze, male gaze, male gaze.

Truth be told I never had an intention of dealing with female icons as a subject matter. In fact I don't see Dead Diana and Marilyn as inhabiting the same niche in my repertoire. Apart from their both being blonde. And I am blonde (bottle-blonde). So maybe there is the answer :)

The combination of the physical pain through the fishhooks and the softness of your being as Marilyn is fascinating, beautiful and terrible at the same time. It pinpoints pain very well. How did you end up with this image and this way of dealing with representation of pain?

Everyone thinks I use the fishhooks to dramatise Marilyn's pain. The truth is I use them so I can hurt her. This is punishment extreme. I am cutting and violating the greatest patriarchal saint of them all.

Well I'd like to think I am. Unfortunately no one who sees the performance sees that side of it. I rather like that the Marilyn performance has backed off on me a little. It means I have truly created a three dimensional character. And when people cry... oh when people cry. It makes me very careful about what I do. I feel a responsibility to the audiences emotions. Can't fuck about with them when they have put them out there. Respect.

I love the title of one of your talks: Risk aversion and the morality of low expectation in performance. It sounds like a statement and even a working method. Could you expand on the issue somewhat ---

I nicked that title from a book called Culture Of

Fear (seen Bowling For Columbine?). This is a bible in our family. It is ABSOLUTELY at the centre of everything I do. We live in a culture of fear and consumption. We are encouraged to avoid all risk in our lives, and therefore our expectations become lower. We accept Big Brother as a form of entertainment. We accept the AWFUL turds of bad performance that are squeezed out of the anus of institutional theatre. Mediocrity is what we aspire to. And this is true in performance, politics, religion, our personal relationships. Risk is good. It makes us stronger, better. The less we fear our surroundings, strangers on the train, foreigners, language, growing old... the better our species will become. We are suffering from total empathy breakdown because we are afraid and hiding in shells. And art holds the mirror up to nature. What do we see in the reflection? Mediocrity. We recognise it, and accept. It is time to break out. Take risks. Say what you REALLY think. Stop censoring yourselves. Stop reading the critics. Work quietly in the eye of the hurricane, unaffected by the chaos around you. Don't get distracted. Don't sell out by copying all the other art you see, or comparing your art to others. You will only become discouraged. Me, I don't go and see other performances when I am developing my own work. I impose a strict moratorium. Other people's work is irrelevant. Good luck to them, all respect, but I can't get distracted.

You are working in many fields – radio, performance, curating events... do you consider these parts of the same. Or the same political/feministic project?

I don't think of myself as a feminist – just a good old fashioned socialist. I do what I do based on who I am. And though I find that what I do falls into the category of politico-feminism, riot-queen, controversial art, it was never meant to be that. It simply is what it is. But yes, ALL my work, whether I am lecturing, doing a radio show, performing in a theatre, hosting a peace conference OR doing a kids show (!), is absolutely born from the same principles and manifesto. I suppose I have some kind of trademark, but I'm not sure how I'd describe it.

”Oh man, this is a fucked up planet... male gaze, male gaze, male gaze...”

What is feminism for you?

Not wearing a handbag, or makeup. These are the trappings of slavery. Feminism for me is grass roots, daily and domestic. I don't sit with my legs crossed on the tram so a guy can stretch his balls out next to me. I sit like a guy. I don't wear a handbag because handbags are fussy and unnecessary and make you limp over to one side after a few years. Come on, all you women with handbags. Try something for me. Go one day without a handbag. Go one day walking down the street without anything in your hands or on your shoulder. It will be a revelation to you - how terrifying it is... to be free.

Do you prefer to do solo work?

Yes. I find it very very hard collaborating with other people. Something I'm quite ashamed of, because the theatre background I have is all about collaboration, and trust, and group energy. I did this kind of work for many years, and got very distressed by these environments, where everyone has to compromise something, and struggle for a bit of ego space, without taking too much mind you, because then the group will turn on you for being disruptive. I have been in

a number of theatre companies that operated more like cults than art groups. Eating your soul out for what? An empty auditorium in an old warehouse somewhere. No thanks.

At the end of the day I'm a real loner. I've always felt shunted outside of things. That's because of my childhood etc. I have no siblings, no father, so I never really learned how to interact in groups. It's very sad... but it's the truth.

Prominent solo-artists are very often women, why is that? But sure it is cheap and easy to schedule... but apart from that?

Don't dismiss the cheap! Cheap is good! It means you can get your shit OUT there, without having to wait ...

But yes, apart from that it may be partly what I described before: that feeling of being controlled by a group. The desire to breathe freely without having to run your stuff by other people, without having always to be approved of (or disapproved of). For me it was a form of breaking away from a type of patriarchy. Daddy (even if she's a woman) aint gonna tell me what to do no more.

The other side of the coin is this: I do believe women have difficulty producing large works involving many people. There are very few women directors around. I don't think we enjoy it the way that guys do. I think we have difficulty seeing the whole battlefield and moving the pieces around with boyish delight. We worry too much about the individuals in a group, we worry people won't like us... and that can weaken a production.

I'm trying to address that in myself actually. I'm thinking of writing a theatre piece (about the Baader-Meinhof group) with a cast of THOUSANDS. Just to see if I can. To write like a guy. But with a twist. The twist being my gung-ho feminism.

How do you conceive your performances?

I daydream. If an image catches my eye I'll toy with it. I have enormous freedom because the success of Marilyn, Diana and Sex In The Warzone has taught me that I'm on the right track, my ideas work. I also examine the directions my work is taking, and see if I want to nudge it one way or the other. more personal, less, softer, harder, vocal, mute etc; I have to confess something here: I am talented. I was born with it, and I don't know where it came from. I find it easy to create performances. The ideas pop into my head, I nurture them for a while, try them out, fine tune them...

Could you tell me a little about the premises for Sex in the War Zone?

I went to Bosnia and Kosovo for a 'holiday'. But I carry my politics with me, and was confronted by the paradox of holidaying in a warzone. I was very very aware of how exciting it was, and that this post-war eroticism wasn't being confronted by us in the 'West'. I couldn't possibly come back from that trip and not share the findings of my research. I knew it was important. So I simply told the story, interjecting it with my own emphases here and there, to highlight the hypocrisy (my own) and focus on the aftermath. Wars don't just go away once the Americans go in and bomb for peace. Things need to be built up again. And these poor bastards in the Balkans, still living in rubble, while we concentrate our charitable anti war moral outrage on newer, more distant targets.

Charity begins at home.



THE BEGINNERS ALWAYS WALK SLOWLY

Dostoyevsky Trip starts from the Baltic Circle -festival

The director **Andrei Mogutshi** has arrived last night from Nice and gathers his group for a short hearing before the work begins. The stage of the theatre Takomo is about to be the starting point of a trip, which destination nobody knows yet.

The map of the trip is Vladimir Sorokin's new play Dostoyevsky Trip, which is being produced together with Formalny Theatre and Baltic Circle. Its premier is next year, probably in St Petersburg. - We are absolutely in the beginning. The steps we are going to take here in Helsinki are the very first ones with this play. I'm very glad we are taking them here at the Baltic Circle Festival, says the artistic director of the Formalnyi Theatre and the director of the play, Andrei Mogutshi.

The speed isn't fast in Takomo: the director, nine actors, a disc-jockey and a video director are going to walk. In a metaphorical sense.

- The main thing is that we are on the move. And who says the destination is the most important thing of the trip, Mogutshi asks.

Andrei Mogutshi and his group haven't yet decided, what the idea and the meaning of the play is, yet they do know, that it depends on themselves. - Some might even think that there's no idea in

the play at all. Sorokin himself has got deep into basic questions of the human life and is ironic. We're weighing and orientating the text and we'll see what is going to happen to it at our hands, Mogutshi says.

On Wednesday, 26th of November at the open rehearsals of the Formalny Theatre can be seen, what the group has achieved in one day. The rehearsal starts in Takomo at 11 o'clock and after that will be held the discussion of the festival.

Selected scenes of Dostoyevsky Trip can be heard in Finnish at the Public Reading on Friday the 28th at 9:30 a.m. in Puoli-Q. The play is translated by Jukka Mallinen.

Festival after festival

Andrei Mogutshi has to struggle hard with his memory in order to remember all the festivals he has been with this year. At least he remembers Austria, Moscow, Hungary, Poland and France.

-It's quite hard to be on the road all the time, but then again you get to see theatre from all over the world, and it's very refreshing, Andrei Mogutshi says.

Seeing that much foreign theatre influences naturally his own work. The influence can be positive or negative, but it never transfers directly to his own works. Adaptation is what can be found between seeing and doing.

- As important as is to see foreign theatre is to know and have networks. Formalnyi Theatre is an independent theatre and doesn't get any financial support from the state or the sponsors so all the foreign networks are most welcome, Andrei Mogutshi says.

Written by Liisa Kukkola | Photo: Yehia Eweis



DADA A THEATRE MANIFEST FOR MODERN PEOPLE

KALEIDOSKOP THEATRE from Denmark is a real laboratory of experimental theatre, in which means that almost everything is possible. The stage of Kaleidoskop offers possibilities for many open-minded theatremakers to search new ways of expression and making art.

Kaleidoskop's latest play "Dada", isn't a representative of the traditional theatre either. It is not actually even a theater performance. Writer and director **Martin Tulinius**, one of the Kaleidoskop's

founders, likes to call it more of a proclamation, a manifest. Dada consists of 19 different scenes which are like stops on a journey made by Gariban, one of the main characters.

Kaleidoskop has played Dada 19 times in Denmark. Each one of the performances starts and ends in a different scene. At the first day the actors started from the first scene and ended in the nineteenth scene. At the second performance, they started from the second scene and ended in the first, and so on. This way the performance goes forward and constitutes 19 different kinds of entities. Therefore each performance is a bit different for each audience.

"Usually there is a linear story with a certain beginning and a certain end. In Dada, we do exactly the opposite. We can be in the past, in the present and in the future at the same time", tells Martin Tulinius.

Besides all this, Dada also offers it's audience a great deal of music and light as well as a various group of actors, assistants, children and even animals. The performance is, however, strictly controlled. One of the main themes of Dada is September eleventh; the Arab countries versus the Western world.

But Dada does not want to moralise. It claims that people have never been so rootless as they are today. It is about extreme sexuality, about genetic engineering, about media, vanity and transition. Dada is simply trying to understand the world as it has become after 09/11 2001. And it does it with an individual, spectacular style.

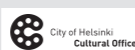
Written by Susa Nokelainen

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The Newsletter can be found at all venues and at Hotel Helka, Pohjoinen Rautatiekatu 23. The stories can also be read at www.Q-teatteri.fi

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Kate Pendry in PEPESHOW MARILYN: GENTLEMEN PREFER DEAD BLONDES



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BALTIC CIRCLE

THE BALTIC CIRCLE FESTIVAL NEWSLETTER #3

**WALK SLOWLY
WOLVES+SHEEP+
DADA+
GUNG-HO FEMINISM**