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**„1561. ONE ISLAND. TWO KINGDOMS. SCOTLAND HERE,
ENGLAND THERE“**

SCHAAN – Nora Vonder Mühl and Gerhard Goebel from Schaffhausen's Theater Sgaramusch will be giving a guest performance on Wednesday at the TaKino, with their unconventional IBK prize awarded piece, "Queen".

There is something about radio plays: an entire story is created with just narration and sounds, even an entire world. The ensuing comedy - as the musty studio reality which doesn't quite want to fit in with the opulently contrived story becomes visible, and both worlds begin to melt together - has often been used as an artistic asset. One only needs to think of Karl Valentin's "Im Senderaum", Woody Allen's "Radio Days" or Koki Mitani's "Radio no jikan". To perform such a radio play on stage and as a piece for children is quite unusual. One can really imagine how Nora Vonder Mühl and George Goebel, who have made "proper" radio plays, must have been intrigued by this idea.

Artistic freedom with a twinkle in the eye

The actors Vonder Mühl and Goebel take their time before they emerge on stage. First comes an introduction from the tape recorder: Mary's father succumbs coughing to the pox, and the Scots constantly chatter with cold whilst trying to muster up some cheer. Apart from the excellent jokes and diverse simplifications, Vonder Mühl and Goebel remain true to the historical facts. In that respect the Scottish Queen doesn't get away quite as nicely as she does with Schiller; whilst her English cousin's stance (addressed as "cuh-cuh-cuh-cousin's cousin") is

masterfully psychological, Mary becomes more and more obnoxious and unsympathetic – compliments to Vonder Mühl! Also absolutely worthwhile seeing is how Goebel transforms himself from grumpy narrator into practically all the other characters except Mary. They use their artistic freedom - with a twinkle in the eye – in their approach towards history when they change the 20 year old Lord Darnley, Mary's second husband into the 17 year old brat "Didley", whilst her third husband, James Hepburn, becomes "Dodli" – because it matches so nicely with Lord Dudley, Elisabeth's lover's name.

A haunting Johnny Cash appearance

It's as if the Royal characters take possession of the narrators, whilst the side characters talk and sing to them from the tape recorder – the parts get mixed up, resulting in the Goebel from the tape recorder picking a fight with the Goebel on stage. Towards the end the plot takes on a totally surreal turn, and the haunting echolike voice of Johnny Cash is heard singing from the tape, instead of the radio play about Mary and Elisabeth. Vastly entertaining, witty, with plenty of sound effect-creating comedy, including - in a stylish bow of acknowledgement to Monty Python - coconut hoof clatter

English translation by Frances Werner