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Online or Onstage, We'll Do It Anyway
By Joy Foxe
Photography by Stanislava Georgieva

During the first two, frigid months of this year, the Bulgarian Consulate General in New York hosted two unlikely events: "Kill This Woman" and "The Revolver," new plays by dramatist Mayia Pramatarova.

The freezing temperatures or unusual location for theater didn't keep an enthusiastic audience from showing up. Bulgarian Artists in America, a New York-based group, helped spread the word. Opera singer Stefka Evstatieva was seen at performance and the consul himself was among the viewers lucky enough to find a seat for "The Revolver."

Ms. Pramatarova's extensive experience in the theatrical world shows in her scripts. She made the recent transition to playwriting after 25 years as a theater critic, and her first work, the solo show "Kill This Woman" about an actress struggling with life's demands on her career and family, offers convincing evidence that this emerging playwright is one to watch in the future. Svetlana Atanasova, who starred in the role of Ada, delivered a notable performance.

"The actors are the main challenge for each text," says the playwright. This includes finding the right actors and coordinating a rehearsal schedule that works for everyone even if it means that the rehearsals need to be online! That's right. The cast and crew of "The Revolver" were located in three cities and two countries, and when a production functions on a shoe-string budget, sometimes the only solution is to go online. Ms. Pramatarova, who also directed the plays, shares: "We met at a set hour in front of the computer screens to read and analyze the text. This part of the process lasted almost a month and a half, until we slowly started involving the stage property in the rehearsals. For example, Ivan Angelov (the actor from Chicago) imaginarily would pass a glass or a scarf to Gina DiDonato (the actress in New York), and she would then pretend to be picking it up, as if they were in the same room. Sometimes one of them would forget to work with the object, which was ground of some comical situations."

This enthusiasm for theater, probably driven by the strong texts and the need for self expression, truly deserves a loud round of applause and support. For more information about Mayia Pramatarova's work, visit <http://onewaytheater.us/>

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