

Minor Matters
The Ark

SYLVIA THOMPSON

By choosing to have the audience seated behind the stage curtain just inches from the performance space, Junges Ensemble Stuttgart from Germany created an intimate setting for the second show in the family season of the Dublin Theatre Festival. Right from the start, the Swiss actor and musician Peter Rinderknecht engaged his young audience with the same superb subtlety that he displayed in *Portofino Ballade*, his wonderful show about a father and son performed in the Ark in 2004.

This time, the story is about a farmer, and Rinderknecht asks the children in the audience to help him decide what animals and tools he needs for the unsophisticated farm he creates inside his accordion box. Rinderknecht continues to engage the children admirably as he asks them to make animal sounds and then later chooses names of children in the audience for his wife and the three children they have. The real beauty of *Minor Matters* comes both from Rinderknecht's skills as a storyteller and his slightly disrespectful way of connecting with the children in the audience.

The story ends sadly, as the farmer's wife and children leave him to go to live in the town, and the farmhouse is destroyed in a fire. Rinderknecht himself becomes the homeless man and we realise that's who he was at the start of the play. "Is that story about you?" one child asks in astonishment, so convinced is he by the tale. But rather than leaving the young audience depressed, this talented and sensitive actor manages to invoke in this sophisticated young audience a sense of sympathy towards others.

KAMPNAGEL

Keine
Nebensache
für Kinder

HAMBURG – Kein angenehmer Typ, der sich da aus seiner ollen Wolldecke schält, nachdem er ein Weilchen nur seine schmutzigen Füße gezeigt hat. Herausfordernd schaut er sich um und bereitet wortlos den Tag vor. Schließlich bittet er einen Jungen aus der ersten Reihe, ihm seinen Rasierspiegel zu halten, während er das Messer sehr bedrohlich öffnet.

Peter Rinderknecht gelingt beim Festival „KinderKinder“ auf Kampnagel ein kleines Bravourstück. Denn er konfrontiert in seinem Solo „Nebensache“ die jungen Zuschauer so direkt mit einem Obdachlosenschicksal, dass sie sich der Geschichte kaum entziehen können. Sein Akkordeonkoffer wird zur Mini-Bühne, auf der er vom eigenen Unglück erzählt, vom Bauern, der fast alles hatte und noch mehr wollte, bis er nur noch dafür arbeitete und alles verlor. Ein Lehrstück. (wend)

● Ab 6 Jahre; letzte Vorstellungen an diesem Sonntag um 11.30 und 16 Uhr;
Info: www.kinderkinder.de