

Expresiones

# La Titería celebrates 50 years of El Circo... A commitment to risk

Lucio Espíndola's work is revived in an updated version and with three clues, with the 18 characters built half a century ago

VIRGINIA BAUTISTA | 05-07-2025



The circus band enters determined **playing different instruments**; he is followed **by Pepe on his unicycle**; **Ariadna** risks her life on the tightrope; the Gervasio twins fight for the limelight; seals play with their balls; the lion tamer demonstrates his bravery; The man with the weights, the clown and the beautiful girl on the trapeze arouse amazement.

It is *El circo*, the puppet play created by the Argentine playwright, actor and puppeteer Lucio Espíndola (1935-2022) in 1975, which returns to the three-ring stage at the [La Titería Cultural Center](#) with the same 18 characters built five decades ago.

They are the original puppets that Lucio made. They are 50 years old. The play, which premiered in Guadalajara, has accompanied us all our lives. It has become a classic of the Marionetas de la Esquina company, which is also half a century old. That's why we celebrate by updating this piece," says stage director and puppeteer Lourdes Pérez Gay (1945).



In an interview with **Excélsior**, Espíndola's co-founder of these initiatives and co-creator of the company's catalog, comments that *El circo* is, technically speaking, Espíndola's most complicated work.

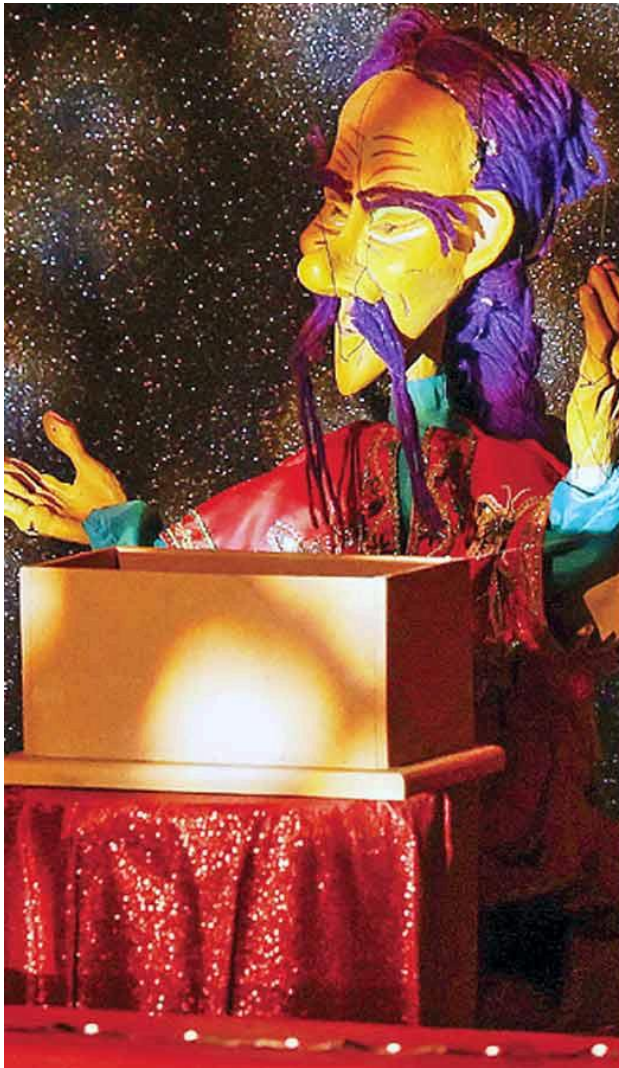
They are not easy puppets to move. Gervasio, the one with the chairs, has 40 threads, for example. With threads you can do many tricks that surprise. But if you fail it's a horrible thing. If you get tangled up, the number failed.

In this piece, the 18 characters are moved by five puppeteers. These must be a strong and coupled team, because they do a ballet behind them. *The circus* always has risk, but so do our puppets. In this profession you take risks all the time," he adds."

# THE CIRCUS TRADITION IS STILL IN FORCE

The producer is convinced that the circus tradition has not lost its validity. "The children who saw us 50 years ago now come as grandparents and their grandchildren are just as excited as they were when they were children."

He narrates that *El circo*, which starts its season of eight performances today at La Titería, at 1:00 p.m., has been highly requested by institutions and the public. "We have taken it all over the country, to the United States and Europe. They always ask for it." It will be presented on Saturdays and Sundays in July.



Originally, this work was part of another entitled *Éranse muchas veces*, a political allegory about the resistance to South American dictatorships. Later, *El circo* became independent as a show and traveled to Mexico, where it evolved technically and narratively. Here he incorporated a human master of ceremonies, who broke the fourth wall.

This updated version is directed by Amaranta Leyva. It is adapted to the current moment, the curtains, the scenery and the tent have changed. Now we must put several gadgets or ornaments to capture the attention of children accustomed to screens. They no longer concentrate on the puppet alone. But, in the end, the show catches them," adds Pérez Gay.

# YOUNG TALENT BEHIND THE PUPPETS

She emphasizes **that another aspect that excites her is that the piece will be performed by young puppeteers**. "The one who has the most with us is four years. Training graduates of the School of Theater in this technique is an enormous satisfaction, because there are no puppet schools in Mexico."

He **thinks that puppet theatre is not valued enough**. "Not always because of the public or the authorities, but because sometimes there is not good quality in the work and it is minimized.

It is a theatre that if you do it well is magical. First of all you need to be a good sculptor, make good mechanisms, be an actor, have manual skills and know how to transmit the character to the puppet. The puppet is not ugly or pretty, it is a character. When he's a good character, you believe everything. If you don't have emotion up front, those at the bottom are useless," he says emphatically.

The manager indicates that **her work seeks to make actors feel proud of being puppeteers**, because "it is a difficult art".

Marionetas de la Esquina has a repertoire of 25 works and 40 puppets, "the ones we liked the most, and the ones that the spectator asks for".

He says that if they have an audience, the season will last throughout August.