

Street theatre, likewise opera, is not alternative to traditional theatre.

Street theatre, likewise puppet, mime or shadow theatre is a separate, having its specific character form of theatrical art.

It is not a panacea for all shortcomings and deficiencies of traditional theatre, but it would be a misunderstanding to regard it only as a vulgar variant of theatre which is suited to ordinary taste and perceptive capabilities of the "populace".

There are countries, where street theatre tradition is longliving and continuous, where street is often a witness of fascinating artistic phenomena.

In middle-European conditions, street seems to be a space remaining virgin and open to theatre artists, a virgin land still waiting to be conquered.

Street theatre is an art of communication par excellence, no other form of theatre is so much based upon a complicity between a spectator and actor.

Street theatre is a game, dream and poetry stepping into the quotidian life. It is a chance of entering those domains which are beyond traditional theatre's reach.

August 1989 was the time of the successive edition of the International Street Theatre Festival in Jelenia Góra. The seventh edition was the last one organized and conducted by Alina Obidniak - the originator and "guiding spirit" of this beautiful and unique phenomenon.

Some period of ISTF has come to the end. Some of the previous editions were better, other were worse but the Festival always wins.

A new (previously absent) cultural tradition has appeared in our region. Jelenia Góra Festival created artists who can be presently called "masters of their art" in Poland such as Pinezka, Teatr Snów, Klinika Lalek. For many other artists their street adventure began just here. In Krosno the all-Polish Street Theatre Festival has been initiated. Its organizers, likewise most of its participants were "brushing up" their art in Jelenia Góra streets. Recently a part of our Festival has been moved to Cracow. Everything or almost everything connected with a street theatre in

Poland has sprung from Jelenia Góra.

Having concentrated in this brief recapitulation upon the importance of the Festival for culture development, we cannot fail to mention such significant events as the performances of Farfa (street section of Odin Teatret), Compagnie du Hasard, Teatr 8-go dnia, Teatro Nucleo, Compagnie Jo Bithume, Pan-Optikum, Liciedej, Teatro Guirigai and many, many others.

The Festival is approaching a new period of its existence, in difficult, for the Polish culture, times and it will have to struggle for survival. The struggle - what is our strong conviction - must end successfully because it is necessary. Our towns, streets and we ourselves ^{everyday} need a little joy, a little poetry and a little ~~theatre~~ theatre - STREET THEATRE!