

[**46. teden slovenske drame/27. marec–9. april 2016**](#)



27. 3.–9. 4. 2016

46

teden.?!; the week of
slovenske:--...slovenian
drame«»()drama

prešernovo
gledališče
kranj

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 UVOD

Spoštovani ljubitelji slovenske dramske besede!

V dneh, ko velik del slovenskega naroda preveva strah pred izgubo slovenske identitete, je Teden slovenske drame ena izmed tistih točk, na katero bi se lahko oprli, ko se nam zamaje zaupanje v obstoj slovenstva. Naroda, ki goji svojo kulturo, ne more nihče uničiti, še najmanj tujci. Bolj bi nas moral biti strah domače politike, ki pod diktatom kapitala zmanjšuje sredstva za vse tisto, kar človeka uči gledati s svojimi očmi in razmišljati s svojo glavo. Tega se je treba resnično bati, kar je dobro vedel že Cankar. Kako velika osebnost je bil dramatik, čigar 150-letnico rojstva praznujemo letos, se verjetno vse bolj zavedamo prav v kaotičnih okoliščinah, v katerih živimo danes. Je morebiti naš največji dramatik prekmalu umrl zato, ker je bil preglasen za takratno politiko? A tako kot so ostale žive njegove drame, bo obstala kakovostna in pronicljiva slovenska dramska beseda, čemur smo zavezani vsi, ki se z njo – in to kljub vse slabšim pogojem uspešno – ukvarjamо na tak ali drugačen način. Besed, ki govorijo o naši biti in postavlajo ogledalo našim dejanjem, se pač ne da »ukiniti« niti nam jih nihče ne more ukrasti.

V slovenskem gledališkem prostoru ne zapiramo meja tujcem, pač pa z močjo slovenske dramske besede enakovredno prebujamo srca in misli naših obiskovalcev. Glede na število predstav, uprizorjenih na osnovi slovenskih dramskih predlog, in število tekstov, ki vsako leto prispejo na natečaj Slavka Gruma, se nam zanjo ni treba bati. Kakor tudi ne za obstoj našega naroda. Bojimo se lahko samo tistih, ki bi nas morebiti že leli utišati.

Težko je v razmerah, ko se del človeštva bori za preživetje, v drugem pa narašča nestrpnost, ostati optimističen in verjeti, da se ta nestrpnost ne bo nekoč obrnila proti nam, ampak to je že tema kakšnega drugega uvodnika.

Moj letošnji se bo končal z lanskim povabilom: »... v Kranju v teh dneh gostimo tisto najbolše, kar je nastalo na osnovi slovenske dramske besede. Pridite in se prepričajte, da smo lahko na to, kar ima današnjemu svetu in posamezniku povedati, ponosni!«



Mirjam Drnovšček,
direktorica Prešernovega gledališča Kranj.

 INTRODUCTION

Dear Friends of Slovenian drama!

In the days when the fear of losing national identity permeates a large segment of the Slovenian nation, the Week of Slovenian Drama provides one of those points we can rely on when our faith in the existence of Slovenia wavers. A nation that nurtures its culture cannot be destroyed by anyone, and particularly not by foreigners. We should fear more our home-grown politics, which under the dictate of the capital reduces the funds for everything that teaches humans to see with their own eyes and think with their own minds. This should be our true fear; Ivan Cankar knew it very well already. In these chaotic circumstances of our lives today, we're becoming more and more aware what a great personality was this playwright whose 150th anniversary of birth we're celebrating this year. Did he, our greatest playwright, perhaps die because he was too loud for the politics of his day? But just as his plays have remained alive, so will the quality and insightful Slovenian dramatic word, and this is an obligation of everyone who – despite the worsening conditions – works with it in one way or another. Words that speak about our essence and show a mirror to our actions cannot be "abolished" nor can they be stolen from us.

In the Slovenian theatre space we're not closing borders for foreigners, rather, we're awakening the hearts and the minds of our visitors with the power of Slovenian drama. Considering the number of performances created on the basis of the Slovenian scripts, as well as the number of texts that arrive every year for the Slavko Grum Award competition, we don't have to fear for it. Just as we don't have to fear for the existence of our nation. We can only fear those who might want to silence us.

In the circumstances where one part of humanity is struggling for survival and another is experiencing growing intolerance, it is difficult to remain optimistic and believe that this intolerance won't in one moment turn against us, but this is really the topic of another introduction.

The one I'm writing this year will close with last year's invitation:
 " ... these days in Kranj we're hosting the very best that has been created on the basis of the Slovenian dramatic word. Come and see for yourself that we can be proud of what it has to say to today's world and every individual!"



Mirjam Drnovšček,
director at Prešeren Theatre Kranj.

nedelja/sunday, 27. 3.

- 19.30 Slovesno odprtje 46. TSD/opening ceremony of the 46th Week of Slovenian Drama**
 Emil Filipčič in Marko Derganc: **Butnskala**
 (Prešernovo in Mladinsko/Prešeren Theatre Kranj and Mladinsko Theatre Ljubljana) Premiera/Première

ponedeljek/monday, 28. 3.

- 11.00 Delavnica dramskega pisanja**
 Kako napisati dramo z mentorico Nino Mitrović, (28. 3.-1. 4.)/Playwriting workshop How to write a drama with mentor Nina Mitrović (28.3-1.4.)

torek/tuesday, 29. 3.

- 18.00 Mini simpozij o dramatiki Emila Filipčiča/A mini symposium about Emil Filipčič's playwriting**
 (v sodelovanju s Slovenskim mladinskim gledališčem/in cooperation with Mladinsko Theatre), v Stolpu Škrlovec/at Škrlovec Tower
19.30 Vinko Möderndorfer: Evropa/Europe
 (SNG Drama Ljubljana/SNT Drama Ljubljana), v SNG Drama Ljubljana/at SNT Drama Ljubljana

sreda/wednesday, 30. 3.

- 18.00 Okrogla miza DGKTS/Round table of ATCRS,**
 v Stolpu Škrlovec/at Škrlovec Tower
20.00 Simona Semenič: medtem ko skoraj rečem še/while I almost ask for more (SNG Drama Ljubljana in zavod Imaginarni/SNT Drama Ljubljana and Imaginarni Institute)

četrtek/thursday, 31. 3.

- 20.00 Katarina Stegnar, Urška Brodar, Jure Novak:**
Katarina po naročilu/Katarina on Demand (Gledališče Glej in Zavod Poza/Glej Theatre and Poza Institute)

petek/friday, 1. 4.

- 18.00 Butndogodek/Butnevent**, pogovor z Emilem Filipčičem, Markom Dergancem in Vitom Tauferjem o Butnskali/a discussion with Emil Filipčič, Marko Derganc and Vito Taufer about Butnskala, v Mestni knjižnici Kranj/at Kranj City Library
20.00 Drago Jančar: Zalezujoč Godota/Stakeout at Godot's
 (Gledališče Slza i smjah, Ami da - 6, Bolgarija/Theatre Tears and Laughter, Ami da - 6, Bulgaria), v Stolpu Škrlovec/at Škrlovec Tower

sobota/saturday, 2. 4.

- 17.00 Predstavitev delavnic dramskega pisanja/ Presentation of the playwriting workshop,**
 v Layerjevi hiši/at Layer House
18.00 Vinko Möderndorfer: Tri sestre/Three Sisters
 (Heiglhoftheater, Nemčija/Germany), v Stolpu Škrlovec/at Škrlovec Tower
20.00 Ivan Cankar: Hlapci/The Serfs (Slovensko stalno gledališče Trst/Slovene Permanent Theatre in Trieste)

nedelja/sunday, 3. 4.

- 20.00 Luka Cimprič, Andrej Zupanec: Ebola/Ebola**
 (Gledališče Glej/Glej Theatre),

ponedeljek/monday, 4. 4.

- 20.00 Simona Hamer, Prežihov Voranc: Samorastniki/The Self-Sown** (Mestno gledališče ljubljansko/Ljubljana City Theatre)
22.00 Saška Rakef: Tolkalo/Mallet (Radio SLO in Gledališče Glej/Radio Slovenia and Glej Theatre), v Stolpu Škrlovec/at Škrlovec Tower

torek/tuesday, 5. 4.

- 18.00** Matjaž Zupančič: *Shocking Shopping/Shocking Shopping*
(Teatr 18+, Rusija),
v Stolpu Škrlovec/at Škrlovec Tower

- 20.00** Vitomil Zupan: *Zastave-mož-slepota/Flags - Man - Blindness* (SNG Drama Ljubljana/SNT Drama Ljubljana)

sreda/wednesday, 6. 4.

- 20.00** Avtorski projekt/Authorial project:
Učene ženske/The Learned Ladies
(SLG Celje in MG Ptuj/SLG Celje and MG Ptuj)

četrtek/thursday, 7. 4.

- 10.00** *Dan nominirancev/The Day of the Nominees*
(v sodelovanju s SLOGI-jem in AGRFT-jem/in cooperation
with SLOGI and AGFRT),
v Slovenskem gledališkem inštitutu/at the
Slovenian Theatre Institute in Ljubljana

- 17.00** Tjaša Ferme: *Divji otrok v mestu/Wild Child in the City*
(PopUp Theatrics & The Secret Theatre, ZDA/USA),
v Stolpu Škrlovec/at Škrlovec Tower

- 19.30** Goran Vojnović: *Jugoslavija, moja dežela/
Yugoslavia, My Country*, (SNG Drama Ljubljana/
SNT Drama Ljubljana), v SNG Drama Ljubljana/
at SNT Drama Ljubljana

petek/friday, 8. 4.

- 18.00** Bralne uprizoritve študentov AGRFT/Reading
performances of the texts by UL AGRFT students,
v Stolpu Škrlovec/at Škrlovec Tower

- 20.00** Evald Flisar: *Antigona zdaj/Antigone Now*
(Scena Theatre , ZDA/USA)

sobota/saturday, 9. 4.

- 20.00** Simona Semenič: *5fantkov.si/5boy.si*
(Beit Zvi, School of Performing Arts, Izrael/Israel)

v nadaljevanju/followed by – **Sklepna slovesnost**

**46. tedna slovenske drame/the closing ceremony
of the festival and the presentation of the awards**

nedelja/sunday, 10. 4.

- 10.00** **2. strokovno srečanje oblikovalcev maske
slovenskih gledališč/the second professional
meeting of make-up artists from Slovenian
theatres**, v zgornjem foajeju/upper foyer



☞ NAGRADE 46. TEDNA SLOVENSKE DRAME ☚

Grumova nagrada



Nagrada za mladega dramatika



Šeligova nagrada



Nagrada občinstva



❖❖ GRUMOVA NAGRADA

Na natečaj za nagrado Slavka Gruma, ki ga vsako leto razpisuje Prešernovo gledališče Kranj v okviru festivala Teden slovenske drame, je letos prispelo rekordnih 82 besedil, v konkurenčni za nagrado so ostala tudi štiri, ki so bila nominirana na lanskem festivalu.

Besedila, ki so prispela na natečaj za Grumovo nagrado:

Iztok Alidič: Strupeno poslanstvo Zage P.
Franjo Frančič: Izgubljeno sonce
Franjo Frančič: Istra, dolina rož, s tihoto ograjena
Franjo Frančič: Evropa sanja Ameriko
Franjo Frančič: Bil je čisto običajen
Franjo Frančič: Nekje nekoč živel je država Jugoslavija
Jugoslavija naj lije zdaj kri naj lije z neba
Franjo Frančič: Tujec
Nejc Gazvoda: Menjava straže
Borut Gombač: Črvičenje in šlestenje
Deni H. Miler: Zarotniki iz Dragomajne
Simona Hamer: Izštevanke
Simona Hamer: Nemi liki
Peter Kajfež: Noč sveta
Rene Kodravec: Ljubezen v času krize
Zdenko Kodrič: Mala Moskva
Željko Kozinc: Arcus
Davorin Lenko: Psiho
Vika Leskovšek: Božična zgodba
Mitja Lovše: Človek, ki je prodal svet
Miha Marek: Rdeči atom
Tamara Matevc: Zaljubljeni v smrt
Tamara Matevc: L'avenire
Tamara Matevc: Mali princ

Žanina Mirčevska: Rojstvo tirana iz glave črva
Luka Mirkovič: Psi lajajo
Janez Novy: Telefon ali Vlak pelje mimo ob pet sedemintrideset
Katja Perat: 1001
Veso Pirnat - Broski: Rop v Papa – Pupi
Draga Potočnjak: Ta številka ne obstaja
Cveto Preželj: Soba za teroriste
Cveto Preželj: Zla usoda slepe žene
Kristina Radešček: Propad Slovenceljev
Peter Rezman: TE6 v kotlini
Peter Rezman: Hutter razstava drame "Samo nerca ne, Beti"
Andrej Rozman Roza: ATL 220 / Neznani Linhart
Simona Semenič: mi, evropski mrliči
Iza Strehar: Razpad
Gašper Tič: Trio
Rok Vilčnik: Ljudski demokratični cirkus Sakešvili
Primož Vresnik: Ignacij Nadrah in Zlata Vokač
Matjaž Zupančič: Prehod
Žan Žveplan: Zbogom

Besedila ki so prispela pod šifro.
L. A.: Masaker

M. B.: Ta svet
BB: Sveti zakon brodolomcev v dvojcih brez krmarja
Bukowski: Monodrama
Marko C.: Poleti sem turist, pozimi pa budist
Canus: Ograja
Demoni: Demoni
Družina: Družina
Love Heart: Ljubiti
Jenny J.: Fukmašine ali dvojna resnica
j.f.j. - ljubljana: Evropa je stara kurba
Janif: Mozaik pozabe
JD: To noč sem ...
JJ: Jugoslavija, tvoja dežela
Kače: Ko kače nebo pojedo
Kri: Zid, kri, nebo
Kri: Ožarila si mi srce, moja sestra, nevesta, očarala si mi srce z enim pogledom svojih oči, z enim samim nasmehom prihajajočega jutra
Lepota pozabe W. W.: Mesto
Ljubezen: Prijateljstvo
Ljubezen : Zgodbe bitk proti prahu
Luka Koper: Dejan.ja.
Mono 1, 2, 3, 4, 5: Pismo iz začasno osvobojenega ozemlja
Na prvem programu: Spomenik ali Resnične laži
Nič: Tam, kjer ni ničesar

Olivera O.: Prebujanje vesoljni veter zatrese črno krošnjo
Oder: Osem pogrebov, nakar še angel
Ona: Zima v krvi
Julija Primic: Hodi kot vila, da zemlja zadiha pod tvojimi rahlimi stopali
Suha veja: Stranka za dezinfekcijo
Suha veja: Bit če bolje ... ali malo kasnije
Vesna Š.: Terapija
Trst: Jon in podgane
R.V.: Anketa
ZZ Bukovski: V zamahu mine
XY: Blues
XY: Razvaline
XY: Posilstvo
XY: Sredobežni krog
neznan avtor: Republika Slovenija
neznan avtor: Knjige so ženske

❖❖
Lani nominirana besedila, ki ostajajo v konkurenčni za Grumovo nagrado 2015:

Vedrana Grisogono: Delamo na sebi
Vinko Möderndorfer: Tri ženske
Rok Vilčnik - rokgre: Tarzan
Matjaž Zupančič: Pesmi živih mrtvecev

→ Nominiranci 46. TSD

Žirija v sestavi literarne zgodovinarke in profesorice na Filozofski fakulteti Mateje Pezdirc Bartol (predsednica), dramaturga Roka Andresa, dramaturginje in teatrologinje Tatjane Ažman, igralke Vesne Pernarčič in literarnega teoreтика Gašperja Trohe je v konkurenči šestinosemdesetih prispevkih besedil nominirala pet, ki se potegujejo za nagrado Slavka Gruma. Podelili jo bomo na sklepni slovesnosti Tedna slovenske drame.

Nominirana besedila so:

Žanina Mirčevska: *Rojstvo tirana iz glave črva*

Vinko Möderndorfer: *Psi lajajo*

Gašper Tič: *Trio*

Rok Vilčnik: *Ljudski demokratični cirkus Sakešvili*

Matjaž Zupančič: *Prehod*

Žanina Mirčevska:
Rojstvo tirana iz glave črva

Dramsko besedilo se naslanja na urbano legendu in zgodovinski lik krvave grofice Erzsébet Báthory, plemkinje in serijske morilke s preloma 15. v 16. stoletje. Dogajanje je postavljeno v nemiren in politično turbulenten čas, intimna zgodba pa se razpleta v kleti trdnjave, v kateri je bilo umorjenih več sto deklet. Tam se več kot po naključju znajde Dekla, saj si želi službe pri gospe, ki jo obožuje zavoljo njene lepotе, moči in bogastva in ki jo tako obsede, da je zanjo pripravljena narediti popolnoma vse. Med likoma gospodarice in dekle se vzpostavi še lik grofičine stare služabnice Ilone Jo in to je pravzaprav trikotnik komornega dramskega besedila, katerega temeljna kvaliteta so v prvi vrsti natančno izrisani ženski liki. Medtem ko se stopnjuje teža dejanj in odločitev vsake od žensk, avtor ponekod stopa po rahli meji preizkušanja naše tolerance do nasilja vseh vrst, ki postane, podobno kot je to znal ustvariti Genet, ritual nasilnih sekvens in nadgrajujočih se preobratov, skozi katere lik Dekle počasi prerašča nedolžni idealizem in dokončno postaja nekdo drug in nekaj drugega. Besedilo ponuja številne aktualne momente in se na decentno političen način spoprije ma s temeljnimi in univerzalnimi eksistencialnimi dilemami sodobnega človeštva. Teme se sprva izrisujejo izrazito previdno in urejeno, a postopoma prevzemajo in prežamejo torzo celotnega besedila, ki ga v bistrem dramskem ritmu vodijo do pričakovane konca ■

Vinko Möderndorfer: *Psi lajajo*

Groteskna igra o večnih mehanizmih oblasti se že na samem začetku sklicuje po eni strani na Jarryjevega Kralja Ubuja, po drugi pa na legendo o kralju Matjažu. Ta, na pol irealni svet zelo natančno pokaže naravo današnjega sveta, v katerem se na videz vse venomer spreminja, v resnici pa ostaja vedno enako. Kot pravi znani pregovor, pri katerem si je avtor izposodil naslov »Psi lajajo, karavana pa gre naprej«. Vojvoda svojo načeto in izstradano državo rešuje z iskanjem grešnega kozla, menjavami ministrov itd., ki pa v resnici ne spremenijo ničesar. V tej nemogoči situaciji se kaže kot edina možnost rešitve razmišljajoči človek, nekdanji pesnik, ki pa mu že dolga leta ne tiskajo pesmi, saj so knjige prepovedane. Še več, po vseh teh letih mu ljudje ne bi več verjeli, tudi če bi zastavil svojo besedo. Na teh razmerjih pa avtor zgradi prepričljivo in napeto dogajanje, ki skuša v prvi vrsti pojasniti, zakaj smo padli v to stanje radikalne apatije, v kateri smo žrtve številnih družbenih fantazem. Je to morda hedonizem in obsedenost z lepoto Lepe hčere, intelektualni snobizem Grde hčere ali oportunizem ministrov in Prisluškovalca in Prisluškovalčevega sina? ■

Gašper Tič: **Trio**

Trio je dramsko besedilo, ki je že v svojem podnaslovu označeno kot predloga za koncertno dramo oziroma kabaretno predstavo, v kateri nastopajo trije zelo natančno izrisani ženski liki, ki jih sicer avtor na začetku dodeli moškim igralcem, ampak skozi komedijo, napisano v dveh dialektih in verzu, je jasno, da bi lahko delovala tudi z ženskimi igralkami. Komedija na duhovit način prikaže tri sestre na koncertu, skozi katerega izvemo njihove življenjske zgodbe, in v dialogih sprentno prikaže njihove značaje in medsebojne odnose. Kljub enostavnim zgradbi avtor odlično vodi dramaturško strukturo in ustvari zaplet, to je čakanje na pošto oziroma testament. Prav to je razlog za medsebojne napetosti in verbalna obračunavanja, ki zvesto sledijo karakterizaciji in govoru posameznih dramskih oseb, te pa morajo hkrati ustvarjati vtis nastopajočih na koncertu, in tako spretno prehajajo med zasebnostjo in javnim, predvsem z glasbenimi vložki, ki so priredbe znanih skladb 50. let 20. stoletja in tekstovno vpete v samo zgodbo.

Kabaretne predstave so zadnja leta vedno bolj zaželene med ljudmi, a so nekako rezervirane za komercialna gledališča, v stroki pa že skoraj označene za nekulturo, čeprav sta bili komedija in glasba že od nekdaj del gledališča. Ob poplavi tako imenovanih postdramskih tekstov je to duhovito besedilo v verzih prava osvežitev ■

Ljudski demokratični cirkus Sakešvili

Rok Vilčnik: Ljudski demokratični cirkus Sakešvili nadaljuje žlahtno tradicijo slovenske drame absurdna v njeni ludistični varianti, ki jo poznamo že pri Milanu Jesihu, Emilu Filipčiču in Dušanu Jovanoviču. Gre za izredno iskriv in duhovit tekst, ki se nenehno poigrava z bralčevu/gledalčevu recepcijo in preobrača situacijo, ki jo ustvarjajo štiri dramske osebe, katerih identiteta se nenehno spreminja. Vendar pa pri celoti ne gre zgolj za burko, ki bi gradila zgolj na situacijski komiki, ampak za luciden prikaz družbe in njenih oblastnih razmerij. Že sam začetek spominja na našo polpreteklo zgodovino s pravkar umrlim diktatorjem ali pa številnimi sodobnimi primeri na področju nekdanje Sovjetske zveze, v Severni Koreji ipd. Ta resnobnost in enotnost družbe, ki jo sestavljajo sami brezbarvni Sakešvili, pa nenehno poka po vseh šivih, za kar skrbijo zmešani rekviziter, Stermecki ... Svet skuša oblast oz. razni ljubljeni vodje urediti po jasnih in striktnih pravilih, a življenje je vedno bolj kompleksno in izbere številne druge poti. In ravno v tem je njegova lepota, kar odlično prikaže tudi *Ljudski demokratični cirkus Sakešvili* ■

Matjaž Zupančič: *Prehod*

Dramsko besedilo *Prehod* bralca in medias res sooči s paničnim dogajanjem nedoločljivega postapokaliptičnega prostora, kjer so pred zid postavljeni kar najrazličnejši liki, očitni predstavniki kapitalistične družbe 21. stoletja. V brezizhodni situaciji se krešejo vsa nasprotovanja, paranoje, intimne frustracije in glasne izjave, s katerimi smo obkroženi v javnem govoru na prav vsakem koraku. V skladu z dramsko zasnovno je tako rekoč nemogoče določiti dogajalni prostor (ker morda sploh ni pomemben), tudi prava identiteta nastopajočih likov ni znana, a jih prepoznamo kot figure iz neke sodobne variante dantejevskih vic, ko morajo nastopiti v igri za življenje in smrt. Nemogoče vzdušje, ki ga ustvarjajo osebki ujeti med ogenj in zid, prekinja lik režiserja, ki s svojimi intervencijami v dogajanje, besedilo (in dogodek v njem) postavlja v nekakšen paradoksalen hibrid med utopično stvarnostjo in iluzijo gledališkega dogodka. Liki so spretno izpeljani, prav grozljivo sodobni, a v skladu z normo zabavne industrije na pol poti med grotesknimi skicami in igralci, da se v tem kontekstu še bolj izrazito razvije kritika družbe, sistema in nemoč sprejeti altruistično odločitev. *Prehod* je sodobno, angažirano in večje izpisano besedilo, ki mnenja o svetu in družbi izraža v dobro izvedeni metafori ■

♪ NAGRADA ZA MLADEGA DRAMATIKA

Prešernovo gledališče na Tednu slovenske drame od leta 2012 podeljuje tudi nagrado za mladega dramatika. Zanjo konkurirajo nova slovenska dramska besedila avtorjev, starih do trideset let. Avtor, ki konkurira za nagrado za mladega dramatika, ne more istočasno poslati istega besedila na natečaj za nagrado Slavka Gruma. O nagradi, ki bo podeljena na sklepni slovesnosti, bo odločala žirija v sestavi: literarna zgodovinarka in profesorica na Filozofski fakulteti Mateja Pezdirc Bartol (predsednica), dramaturg Rok Andres, dramaturginja in teatrologinja Tatjana Ažman, igralka Vesna Pernarčič in literarni teoretik Gašper Troha.

Besedila, ki so prispela na natečaj

za nagrado za mladega dramatika 2016:

Katja Gorečan: *Neke noči neke deklice umirajo*

Lev Mastnak Trobentar: *Čep*

Marija Gardina: *Živali*

Pia Vatovec: *Zimske radosti*

Genovefa Jazbec: *Pasulj za brezobe*

Poročilo žirije za Grumovo nagrado in nagrado za mladega dramatika

Grumova nagrada za izvirno novonastalo slovensko dramsko besedilo se podeljuje od leta 1979, ko jo je kot prvi prejel Dane Zajc za dramsko besedilo *Voranc*. Število besedil, ki je v preteklih letih prispeло на natečaj, se je najpogosteje gibalo med 30 in 50. Letošnji natečaj je v tem pogledu fenomen, saj je sodelovalo največ besedil v zgodovini podeljevanja te nagrade, to je 82, s čimer je v številskem smislu dramatika vsaj malo zmanjšala zaostanek za letno produkcijo pesniških in proznih besedil. Res pa je, da niso vsa prispela besedila nova, nekatera je bilo že moč zaslediti na natečajih preteklih let, druga so bila pred leti že objavljena, spet tretja so tako kratka, da bolj spominjajo na vaje iz kreativnega pisanja kot pa na dramsko besedilo, ki ima tudi uprizoritvene ambicije. Vse to ostajajo odprte dileme natečaja, žirija je vsa prispela besedila prebrala in upoštevala, prav tako je pri izboru upoštevala tudi lanske nominirance.

»Če boš samo posnemal življenje, boš patetičen.
To zna vsak.« (Prehod)

Branje tolikšne količine dramskih besedil v razmeroma kratkem času je bil svojevrsten izziv tudi za žirijo in ob koncu branja so nam v mislih odmevale predvsem besede mrliči, žice, teroristi, posilstvo, sendviči. Vsekakor je med letošnjimi dramskimi besedili opaziti močne in jasne odmeve družbenopolitičnega dogajanja, ki ga je zaznamovala begunska kriza. Avtorji se te tematike lotevajo na slogovno, jezikovno in formalno raznolike načine, a žal dela prepogosto zgolj prenašajo medijska poročila v dramsko formo. Gradivo je tako pogosto premalo obdelano z literarnimi sredstvi, da bi doseglo umetniške učinke, situacije so premalo univerzalne, liki pa tipizirani v smislu dober – slab.

»Kako naj najdemo krivca, ko pa vemo, kdo je?
Vemo in molčimo. Tudi jaz.« (Psi lajajo)

Še vedno skozi dramska besedila odmevajo posledice gospodarske krize in s tem vedno več ljudi na robu preživetja, marginalci in njihova nemoč, vsakodnevni boj za preživetje, revščina, brezposelnost kot tudi jeza na neučinkovitost države in njenih oblastnikov. Ena od pogostih tem je še vedno prikaz različnih oblik nasilja med najrazličnejšimi udeleženci (družinski člani, mladi, nadrejeni – podrejeni ...). Splošno stanje družbe, njenega duha in vrednote pa tematizirajo besedila, ki se sprašujejo o demokraciji in njenih vrednostnih temeljih, iščejo krivca za stanje današnjega sveta, razmišljajo o možnostih upora, izražajo želje po spremembah in postavljajo vprašanje o žrtvovanju za skupno dobro. Med intimnimi dramami prevladujejo prikazi družinskih odnosov, pogosto s travmatičnimi izkušnjami, zelo malo besedil tematizira odnose med spoloma, erotiko in partnerska vprašanja. Različna intimna vprašanja so večkrat prikazana skozi okvir terapevtskih srečanj ali pogovorov na zaupnem telefonu.

»Vsa njihova lepota je sedaj v vašem pogledu.
Vso lepoto deklet vidim v vaših očeh.« (Rojstvo tirana iz glave črva)

Med letošnjimi dramskimi besedili je kar nekaj takšnih, ki upovedujejo zgodbe resničnih ljudi, pri čemer prepletajo fikcijo z biografskim gradivom, pa naj gre za domačo zgodovino (Josip Hutter, Jože Plečnik, Ignacij Nadrah in Zlata Vokač, Anton Tomaž Linhart ...) ali sedanost (Dejan Zavec) kot tudi osebe iz evropske zgodovine (Erzsébet Báthory). Kontrast realnim osebam predstavljajo anonimneži, dramske osebe brez

lastnih imen, poimenovane Prvi, Drugi, On, Ona, Tujec, Angel ipd. Med obema skrajnostma pa se razpira paleta najrazličnejših likov. Na splošno pri nekaterih pogrešamo razvidnejšo karakterizacijo in motivacijo, saj je ta vse prepogosto tipizirana in stereotipna.

»Ooo, to pa že ne. Jaz sem Sakešvili, on pa Sakešvili.«

(Ljudski demokratični cirkus Sakešvili)

Klasična dramska besedila v več dejanjih z razvidnim konfliktom skorajda izginjajo, nove dramske pisave pa rahljajo zgodbo in strukturo z notranjimi monologi, vnašanjem novih medijev in sopostavljanjem različnih besedil. Tako nastajajo dramska oziora ma postdramska besedila, ki nizajo podobe, sopostavljajo vrstno in žanrsko različna besedila, kratke prizore, ki fragmentarno prikazujejo neko družinsko ali družbeno situacijo, vendar se le redko povežejo v celoto, organsko ali disharmonično, najpogosteje prizori ostajajo vsak zase, tvorijo dramaturško šibke strukture in skorajda nerazvidna sporočila, v veliko primerih kot posledica nepoznavanja gradnje drame oziroma začetniških spopadanj s pisnjem dramskih besedil. Namesto dramatičnosti in konfliktnosti stopa v ospredje izpovednost, kratki pripovedni utrinki, ki skušajo ujeti posamezna občutja in misli literarne osebe, pogosto v formi monodrame, dnevniških zapiskov, prvoosebne pripovedi in se tako približujejo formi kratke zgodbe. Na splošno je opazna pogosta odsotnost dejanja, avtorji zelo malo razmišljajo o uprizoritvenem vidiku, pogrešamo pa tudi več gledališke igrivosti, fluidnosti in neulovljivosti.

»Upanje imej, poj in se smej, če znaš met rad, si res bogat!« (Trio)

Perspektiva, s katero je podan pogled na zdajšnjost, je izrazito resna, mračna, pesimistična, opazna je odsotnost pozitivnega pogleda na svet, kakršne kolikrdoživosti in polnokrvnosti življenja, kar se kaže tudi pri izbiri dramskih vrst: komični žanri so izjemno redki, je pa pogosto prisotna tragikomičnost in groteskna komika.

Med dvainosemdesetimi dramskimi besedili pa so pozornost žirije pritegnila številna dela. Najprej je tu pet nominiranih dramskih besedil, iz katerih sem si sposodila tudi zgornje citate, ki jih odlikuje učinkovita dramska gradnja, natančna psihologija likov, idejna zaostrenost dramskega zapleta in mojstrski dialogi, v katere uspe

avtorjem ujeti vso naelektronost in konfliktnost današnjega sveta. Žirijo pa so zaradi različnih kakovostnih elementov prepričala še nekatera druga besedila, zato se nam zdi prav, da nanje opozorimo tudi širšo javnost: *Mala Moskva* prikazuje malega človeka v primeru neučinkovitega sodnega sistema, pri čemer raziskuje zločin s posnemanjem dokumentarnega sloga z izjavami in pogledi različnih udeležencev; *Hutter* prepleta fikcijsko zgodbo in dokumentarno gradivo o mariborskem industrialcu, kar prikaže z uporabo različnih medijev; šentflorjanska satira *Zarotniki iz Dragomajne* se loteva družbenoaktualnih vprašanj; *Človek, ki je prodal svet* je napeča psihološka srhljivka v filmski maniri; *Božična zgodba* pa prikazuje splet različnih okoliščin, ki povzročijo družinsko tragedijo in mizerijo vsakdana. V raziskovanju dramske forme in poigravanju z njenimi zakonitostmi izstopata *mi, evropski mrljiči*, kjer so dramsko besedilo ene same dolge didaskalije oziroma glas pripovedovalca, ter *Zbogom*, kjer je avtor drame tudi nastopajoča oseba in tako postavlja pod vprašaj eno temeljnih predpostavk tradicionalne dramske forme o odsotnosti dramskega avtorja.

Na natečaj za nagrado za mladega dramatika je prispelo le pet besedil.

Pohvalno je, da so to motivno, slogovno in formalno različna besedila, kar nakazuje, da mladi dramatiki iščejo vsak svojo prepoznavno dramsko pisavo. Vendar pa na začetku njihove pisateljske poti še ne moremo govoriti o novih dramskih taktikah, najpogosteje se naslanjajo na preizkušene vzorce dramske tradicije, opazne so začetniške težave pri spopadanju z veščinami dramskega pisanja, po sporočilni plati pa pravzaprav v njih težko prepoznamo stališča in glasove današnje generacije mladih.

Letošnji natečaj nam tako ponuja obilico dramskega branja, tematsko, idejno, slogovno in po kakovosti gre za izjemno raznolika besedila, med katerimi pa lahko prepoznamo vsaj ducat inovativnih, sporočilno relevantnih in dramaturško izbrušenih dramskih besedil, za katera si želimo, da bi nas nagovorila tudi z gledaliških desk.

Dr. Mateja Pezdirc Bartol,
predsednica žirije za *Grumovo nagrado in nagrado za mladega dramatika*

◆ ŠELIGOVA NAGRADA

Za Šeligovo nagrado za najboljšo uprizoritev festivala po izboru žirije se potegujejo predstave, ki jih selektor uvrsti v tekmovalni program.

Selektor letošnjega festivala je **Gregor Butala**, predstave v tekmovalnem programu pa bo ocenjevala mednarodna žirija v sestavi: kritičarki in dramaturginji **Zala Dobovšek** in **Nika Leskovšek** ter selektorica Sterijevega pozorja **Marina Milivojević Madjarev**.

Teden slovenske drame 2016: krepitev položaja domače dramatike

Pri oblikovanju tekmovalnega in spremjevalnega programa 46. teda slovenske drame sem v vlogi selektorja izhajal iz nabora skupno 52 predstav, ki so v obravnavanem obdobju (gre skoraj izključno za produkcije, ki so bile premierno izvedene v minulem koledarskem letu) nastale po uprizoritvenih predlogah slovenskega izvora, pri čemer ta precej splošna oznaka meri tako na »običajna« dramska besedila, ki so bila tokrat v izraziti večini (drugače kot v nekaterih prejšnjih letih – lani je bila takih le dobra polovica, leto pred tem še dosti manj), kot tudi na uprizoritvene scenarije tako imenovanih avtorskih projektov (med njimi tudi dveh, ki praktično nista imela besedila) ali razne performativne vsebine; na festival se je sicer uradno prijavilo 39 uprizoritev. Količina obravnavane produkcije je bila torej še za odtenek večja kot lani in predlani (ko sem izbiral med 48 oziroma 45 predstavami), kar kaže na to, da je število uprizoritev, ki nastanejo po domačih besedilih, zadnja leta razmeroma ustaljeno; tudi delež slovenskih predlog znotraj celote produkcije se pri tem bistveno ne spreminja.

Nemara pa bi lahko iz rahlega naraščanja števila obravnavanih predstav sklepal celo, da slovenska dramska pisava v razmerju do svojega širšega (umetnostnega in družbenega) prostora ne le ohranja relevantnost, temveč jo postopoma celo povečuje; zdi se tudi, da to domnevno podpirajo še nekatera druga dejstva. Denimo, tudi v lanskem letu je bil pretežni del obravnavane produkcije (približno tri četrtine vseh predstav) postavljen na odrih javnih gledaliških institucij; četudi je šlo v več primerih za koprodukcije z neinstitucionalnimi producenti, se zdi očitno, da se je osrednje prizorišče odrskih aktualizacij slovenskega dramskega snovanja dokončno preselilo v ustanove (to se v določeni

meri kaže tudi v že omenjenem razmerju med »standardnimi« dramskimi besedili in drugimi formati). Vsaj delno lahko ta premik pripisemo izrazitejšemu zanimanju gledaliških hiš za pripravo predstav po domačih predlogah (skoraj v vseh so bile na programu najmanj dve ali tri uprizoritve, osnovane na slovenskem besedilu, v nekaterih jih je bilo tudi pet ali šest; le v enem gledališču na repertoarju ni bilo nobenega slovenskega avtorja), vendar se na žalost zdi, da izhaja še iz druge okoliščine, ki pa niti ni tako neposredno povezana z morebitnim prepoznavanjem kakovosti slovenske dramatike – gre namreč za postopno erozijo domače neodvisne scene, na kateri je še pred nekaj leti nastajalo ogromno projektov po izvirnih slovenskih predlogih.

Nadvse zanimiva poteza tokratne bere je izrazito visok delež krstnih uprizoritev – predstav, nastalih po besedilih iz zgodovine slovenske dramatike (Cankar, Zupan, Grum), je razmeroma malo, a tudi te zaznamuje poudarjeno avtorski pristop; nekaj več je »prevajanja« v osnovi nedramskih predlog, naj gre tu za dramatizacije romanov, mitoloških motivov ali pa (psevdo)dokumentarnih, biografskih in navsezadnje (zlasti v raznih avtorskih projektih) intimnih vsebin; vendar pa prevladujejo uprizoritve sodobnih ali vsaj novejših besedil, pri čemer imajo nekateri bolj prepoznavni avtorji (Möderndorfer, Semenič) na repertoarjih tudi po več svojih del; kar nekaj iger je nastalo po naročilu. Našteto morda daje slutiti, da obstaja v gledaliških ustanovah skorajda zgledna stopnja zaupanja v sodobno domačo pisavo, zaradi česar je potreba po »preverjenih«, v preteklosti že kdaj uprizorjenih besedilih manjša. Omenjena razmerja se vsaj do določene mere kažejo tudi v programu festivala; tu sem pri izbiri v prvi vrsti sledil kakovosti uprizoritve kot celote, seveda pa sem poskušal hkrati smiselnoupoštevati težo predloge ter naravo razmerja, ki so ga do nje vzpostavili ustvarjalci določenega projekta. Med tekmovalnimi predstavami tako najdemo inventivna branja historične slovenske dramatike (*Hlapci*, montaža Zupanovih besedil), gledališko suverene predelave literarnih stvaritev (*Jugoslavija, moja dežela*, *Samorastniki*), sodobno domačo pisavo (medtem ko skoraj rečem še, *Evropa*), pa tudi tiste bolj individualno »zaznamovane«, iz ustvarjalcev izhajajoče projekte (*Katarina po naročilu*, *Učene ženske*). Prepričan sem, da v tem izboru dovolj ustrezeno odsevajo estetska raznovrstnost, vsebinska pestrost in več kot le spodbuna raven aktualnega uprizarjanja slovenske dramatike.

Gregor Butala, selektor 46. tedna slovenske drame

☒ NAGRADA OBČINSTVA

Nagrado občinstva podeljujemo v sodelovanju z Mestno občino Kranj in Gorenjskim glasom od leta 2006. Zanjo se potegujejo vse predstave iz tekmovalnega, spremjevalnega in mednarodnega programa, prejme pa jo uprizoritev, ki dobi najvišjo oceno gledalk in gledalcev.

Glasovanje bo tudi letos potekalo neposredno po vsaki predstavi z glasovalnimi listi (anonimno ali neanonimno), ki bodo na voljo v foajeju. Prav tako bodo glasovalni listi objavljeni v vsaki številki Gorenjskega glasu, ki bo izšla med festivalom. Med neanonimnimi ocenjevalci bomo izžrebali pet nagrjencev, ki jim bo Prešernovo gledališče Kranj poklonilo gledališki abonma za sezono 2016/2017, Gorenjski glas pa polletno naročnino na časopis.

☒ AWARDS AT THE 46th WEEK OF SLOVENIAN DRAMA ☒

The Grum Award



The Young Playwright Award



The Šeligo Award



The Audience Award



❖ THE GRUM AWARD

Eighty-two texts were entered this year for the Slavko Grum Award competition, organised annually by the Prešeren Theatre Kranj as a part of the Week of Slovenian Drama, and the four plays nominated last year also remained in competition.

❖ THE NOMINEES OF THE 46TH WEEK OF SLOVENIAN DRAMA

The jury consisting of literary historian Mateja Pezdirc Bartol (president), dramaturg Rok Andres, dramaturg and theatrologist Tatjana Ažman, actress Vesna Pernarčič, literary theorist Gašper Troha have nominated four texts for the Slavko Grum Award. The award will be presented at the closing ceremony of the Week of Slovenian Drama.

The nominated text:

Žanina Mirčevska: *The Birth of a Tyrant from the Head of a Worm*

Vinko Möderndorfer: *Dogs Bark*

Gašper Tič: *Trio*

Rok Vilčnik: *The Sakeshvili Democratic People's Circus*

Matjaž Zupančič: *The Passage*

Žanina Mirčevska:
The Birth of a Tyrant from the Head of a Worm

The play leans on the urban legend and the historical character of the bloody countess Erzsébet Báthory, an aristocrat and serial killer from the turn of the 15th to the 16th century. The events are placed in a restless and politically turbulent time, while the intimate story takes place in the dungeon of the fort in which several hundreds of girls were murdered. It is more than just a coincidence that a Maid finds herself there, as she wishes to serve a Lady she adores because of her beauty, power and wealth, and becomes so obsessed with her that she's willing to do just about everything for her. Between the characters of the Lady and the Maid there is also the character of the countess's old maid Ilona Jo, and this is in fact the triangle of the chamber play whose foremost quality is primarily the very precise female characters. While the weight of the actions and the decisions of the three women increases, the author in places treads on the fragile line between testing our tolerance for violence of any kind, which becomes, similarly to what Genet knew to create, a ritual of violent sequences and turns that upgrade each other, through which

the character of the Maid slowly grows beyond the innocent idealism and turns into someone else and something else. The text offers abundant relevant moments and tackles in a discreetly political way the basic and universal existential dilemmas of modern human. The topics are at first sketched extremely carefully and orderly, but gradually take over and imbue the body of the entire text and lead it, in a clever dramatic tempo, to the expected finish ■

Vinko Möderndorfer: *Dogs Bark*

A grotesque play about the eternal mechanisms of authority from the beginning refers to Jarry's King Ubu, on the one side, and to the legend of King Matjaž on the other. This half-unreal world very precisely shows the nature of today's world, in which seemingly everything changes all the time, but in reality everything remains the same. As a well-known proverb says, "Dogs bark, but the caravan passes." The Duke is trying to save his shaky and starving country by finding a scapegoat, changing the ministers, etc., but this doesn't really change anything. In this impossible situation the only possible solution seems to be a thinking man, a former poet whose poems have been out of print for years, because books are banned. Even more, after all these years, the people would no longer believe him, even if he gave them his word. On the basis of these relationships the author builds a convincing and tense action that attempts to explain why we have fallen into this state of radical apathy in which we're victims of several phantasms. Is this perhaps hedonism and an obsession with the beauty of the Beautiful daughter, the intellectual snobbery of the Ugly daughter or the opportunism of the Ministers and the Listener and the Listener's son? ■

Gašper Tič: *Trio* *Trio* is a play that in its subtitle is a script for a concert drama or a cabaret performance in which three very precisely crafted female characters appear. The author ascribes these characters to male actors, but through the comedy, written in verse and using two dialects, it is clear that it could also work with a female cast. The comedy wittily shows three sisters in a concert; it teaches us about their life stories and through dialogue it deftly shows their characters and the relationships between the three. Despite a simple framework the author cleverly manages the dramaturgical structure and creates a conflict, in this case, waiting for the mail to come, or more

specifically, the last will and testament. This is the reason for interpersonal tensions and verbal lashings, which faithfully follow the characterisation and speech patterns of individual characters; the characters themselves must at the same time create the impression of performers at a concert and thus deftly move from the personal and the public, particularly with the music intermezzos that are adaptations of familiar songs from the 1950s and are textually relevant to the story itself.

Cabaret performances have been very much in demand among the audience in the recent years, but are somehow the domain of the commercial establishments, and branded almost as non-culture among the experts, although comedy and music have been part of the theatre always. In the flood of the so called post-drama texts this witty text in verse is a true refreshment ■

The Sakeshvili Democratic People's Circus

Rok Vilčnik: *The Sakeshvili Democratic People's Circus* continues the noble tradition of the Slovenian drama of the absurd in its Ludist variant that we've known since Milan Jesih, Emil Filipčič and Dušan Jovanović. This is an exceptionally scintillating and witty text that continuously plays with the reader's/spectator's reception and subverts the situation created by four characters whose identity constantly changes. But the whole is not simply a farce built upon slapstick situational comedy, but a lucid presentation of the society and its authoritative relationships.

The very beginning reminds us of our contemporary history with the recently departed dictator or with the many examples from the territory of the former Soviet Union, North Korea and similar. This earnestness and unity of the society, composed entirely of the colourless Sakeshvili's, continues to burst at the seams – a result of the work of the mad prompter Stermecky ... The authorities, or better, various beloved leaders, are trying to organise the world

according to clear and strict rules, but life is always more complex and chooses countless other paths. And in this lies its beauty, which *The Sakeshvili Democratic People's Circus* shows well ■

Matjaž Zupančič: The Passage

The play *The Passage* confronts the reader, in medias res, with the panic-filled happening of some unspecified post-apocalyptic space where various characters, the obvious representatives of the capitalist society of the 21st century, are placed in front of a wall. In this hopeless situation, all those conflicts, paranoia, intimate frustrations and loud statements that surround us on every step in public speech clash. It is almost impossible to define the setting according to the dramatic concept (because it might not even be important), and the real identity of the characters is not known, but when they have to act in the play of life and death we recognise them as characters from some contemporary version of Dante's *Purgatorio*. The impossible atmosphere that the characters, entrapped between the fire and the wall, create is interrupted by the character of the director, who with his interventions places the text (and the events in the text) into a kind of paradoxical hybrid between the utopian reality and the illusion of theatre event. The characters are cleverly executed, horrifyingly contemporary, but following the convention of the norm of the entertainment industry half-way between the grotesque sketches and actors, so in this context the critique of the society and of the system and the inability to take an altruistic decision develops even more. *The Passage* is a contemporary, engaged and well-written text, which expresses its opinions about the world and the society in a well-crafted metaphor ■

THE YOUNG PLAYWRIGHT AWARD

Since 2012, the Prešeren Theatre Kranj has been presenting this award to a young playwright. To be eligible to compete for the Young Playwright Award the authors of the entered texts must be younger than thirty years of age. An author competing for the Young Playwright Award may not submit the same text to the Slavko Grum Award competition at the same time.

The award will be decided on by the jury consisting of literary historian Mateja Pezdirc Bartol (president), dramaturg Rok Andres, dramaturg and theatrologist Tatjana Ažman, actress Vesna Pernarčič, literary theorist Gašper Troha.

The texts submitted for the Young Playwright Award 2016 are:

Katja Gorečan: *Neke noči neke deklice umirajo*

Lev Mastnak Trobentar: *Čep*

Marija Gardina: *Živali*

Pia Vatovec: *Zimske radosti*

Genovefa Jazbec: *Pasulj za brezrobe*

The Grum and the Young Playwright Award Jury Report

The Grum Award for the best new original Slovenian play has been presented since 1979 when the first one to win it was Dane Zajc for his play *Voranc*. The number of texts entered for the competition in the recent years has oscillated between 30 and 50. This year's competition is a phenomenon in this aspect: the highest number of plays in the history of the competition were entered – eighty-two – which, at least numerically, slightly closed the gap between the annual output of drama and poetry and prose. But it is also true that not all texts were new, some were noticed in the contests from previous years, others were published years ago, and some are so short they are more reminiscent of études in creative writing than a dramatic text that also has ambition to be performed. All these remain open dilemmas of the competition; the jury read and considered all the entered texts, likewise, it considered last year's nominees in its selection.

»If you just emulate life,
you'll be pathetic. Anybody
can do that.« (The Passage)

Reading such a quantity of plays in a relatively short period of time was a particular challenge for the jury as well, and towards the end, our minds resonated mostly with words like *corpses, wires, terrorists, rape, sandwiches*. In any case, among this year's plays, we can notice strong and clear echoes of the social and political events marked by the refugee crisis. The authors tackled this issue in stylistically, linguistically and formally different ways, but unfortunately the works often just confer media reports into dramatic form. The material is thus often not honed enough with literary tools to achieve artistic effects, situations are not universal enough, while the characters are typified in the sense of good–bad.

»How should we find the culprit, when we know who he is?
We know and we keep silent. I do too.« (Dogs Bark)

The consequences of the economic crisis still seep through the plays, and with this, more and more people on the edge of survival, the marginalised folks and their powerlessness, the daily struggle for survival, and also poverty, unemployment, as well as the anger regarding the ineffectiveness of the state and its authorities. Different forms of violence remain a frequent topic – violence among different participants (family members, youth, superiors–subordinates ...). The general state of the society, its spirit and values are thematised in the texts questioning democracy and its inherent values; these texts also search for the culprit for the state of today's world, think about the possibilities for revolt, express desire for change and pose questions about sacrificing for the common good. Most of the intimate dramas show family relationships, often with traumatic experiences, very few texts thematise relationships between the sexes, erotica and questions of partnerships. Different intimate questions are often shown through the framework of therapy sessions or talks on a crisis hotline.

»All their beauty is now in your sight. All the beauty of the girls, I can see it in your eyes.« (The Birth of a Tyrant from the Head of a Worm)

Among this year's pick, several plays put into words the stories of real people, and they intertwine fiction with biographical material, whether from Slovenian history (Josip Hutter, Jože Plečnik, Ignacij Nadrah and Zlata Vokač, Anton Tomaž Linhart ...) or the present (Dejan Zavec), as well as personalities from European history (Erzsébet Báthory). Opposite them, there are anonymous dramatic characters without their

own names, simply labelled First, Second, He, She, Stranger, Angel, etc. Between both extremes a palette of different characters opens. In general, in some we're missing a clearer characterisation and motivation, as this is all too often typified and stereotypical.

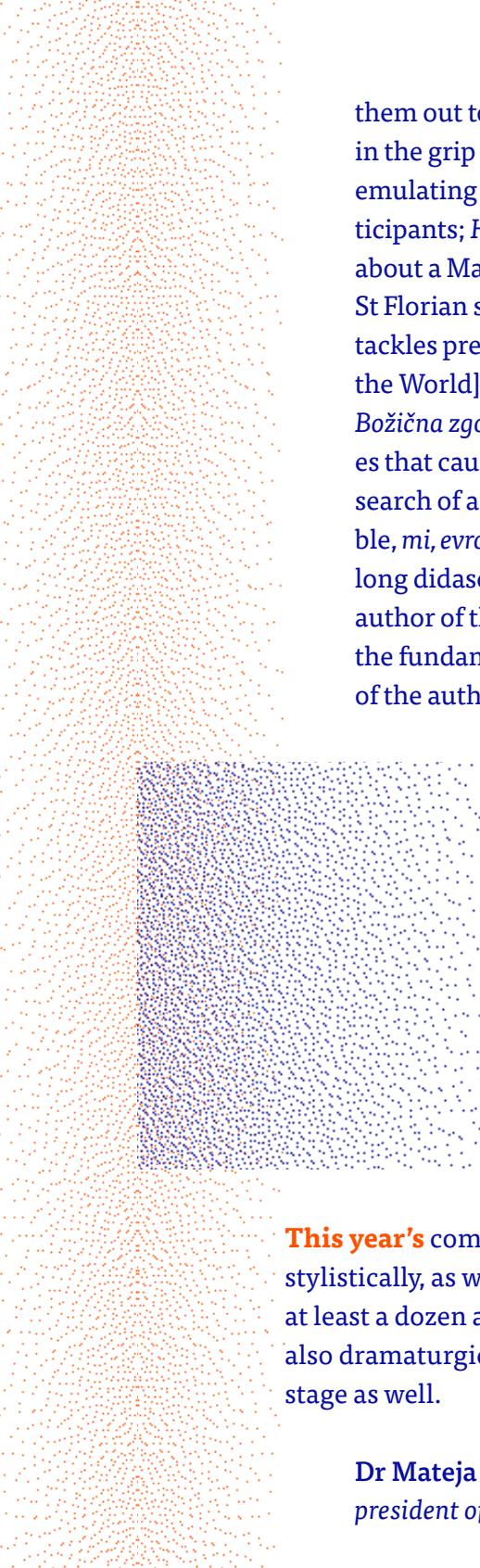
»Ooooh, no, not even. I'm Sakeshvili, while he's Sakeshvili.« (*The Sakeshvili Democratic People's Circus*)

Classically structured plays in several acts with a clear conflict are almost disappearing, and the new dramatic writing is loosening the story and the structure with inner monologues, introducing new media and juxtaposing different texts. Thus new drama or post-drama texts are created; they string images, juxtapose texts that differ in style and genre as well as short scenes that fragmentarily show some family or social situation, yet rarely connect into a whole, organic or disharmonious; most often the scenes remain by themselves, creating dramaturgically weak structures and almost imperceptible messages, in many cases the result of not knowing how to build a dramatic text or the beginner woes in playwriting. Instead of drama and conflict, the spotlight is on confession, brief narrative moments that try to capture the individual emotions and thoughts of a literary character, often in the form of a monodrama, diary entries, first-person narrative – and thus approaching the short story form. In general, the absence of an act is often noticeable, the authors think very little about the staging aspect, but we also miss more theatre playfulness, fluidity and elusiveness.

»Have hope, sing and laugh, if you know to love yourself, you are rich enough!« (*Trio*)

The perspective with which the view of the present is given is decidedly earnest, dark, pessimistic, the absence of positive world views, as well as any type of joy and vitality, is noticeable, also in the selection of the genres: comedy is extremely rare, but tragicomedy and grotesque are common.

The jury liked a number of the eighty-two plays. First, there are the five nominated texts from which I borrowed the quotes: they exhibit effective dramatic structure, precise psychology of the characters, sharp ideas and masterly dialogues, with which the authors manage to catch all the charge and conflict of today's world. Different quality elements of some other texts have also convinced the jury, and we believe we should point



them out to the audience: *Mala Moskva* [Little Moscow] shows a little man in the grip of the ineffective judicial system, and it investigates a crime by emulating documentary style with statements and views of different participants; *Hutter* intertwines a fictional story and documentary material about a Maribor industrialist, presenting it by using different media; the St Florian satire *Zarotniki iz Dragomajne* [Conspirators from Dragomajna] tackles pressing social issues; *Človek, ki je prodal svet* [The Man Who Sold the World] is a tense psychological thriller with cinematic qualities; *Božična zgodba* [A Christmas Story] shows a mesh of different circumstances that cause a family tragedy and the misery of everyday life. In the research of a dramatic form and playing with its rules, two plays are noticeable, *mi, evropski mrliči* [we, the european dead] where the entire play is one long didascalia, or the narrator's voice, and *Zbogom* [Goodbye], where the author of the play is also one of the protagonists and thus questions one of the fundamental principles of traditional dramatic form about the absence of the author.

Only five texts were entered to the competition for the Young Playwright Award. It is commendable that the texts are different in motives, style and form, which shows that young playwrights are each searching for a distinct writing form. But at the beginning of their writing careers, we cannot yet speak about new drama tactics, most often they lean on the tested patterns of drama traditions, beginner's trouble with tackling the skills of playwriting are noticeable, and the points of view and voices of today's generation of young people are actually difficult to discern and recognise.

This year's competition thus offers a lot of reading; thematically, conceptually, stylistically, as well as quality wise, these are extremely variegated plays, and at least a dozen among them are innovative plays with a relevant message, but also dramaturgically honed, and we're hoping they will address us from the stage as well.

Dr Mateja Pezdirc Bartol,
president of the Grum Award and the Young Playwright Award Jury

THE ŠELIGO AWARD

The performances chosen by the festival selector for the Competition Programme are eligible to compete for the Šeligo Award, which is bestowed by an international festival jury.

The selector of this year's festival was **Gregor Butala**, and the performances will be judged by the following international jury: **Zala Dobovšek** and **Nika Leskovšek**, critic and dramaturg, **Marina Milivojević Madjarev** selector of the festival Sterija Theatre.

The Week of Slovenian Drama 2016: Strengthening the position of Slovenian drama

When curating the Competition and the Accompanying Programmes of the 46th Week of Slovenian Drama, I started with a total of 52 performances that were created in the prescribed period (and they were almost exclusively productions that premiered in the past calendar year) on the bases of the scripts of Slovenian origin. This relatively general characteristic describes both the "usual" plays, which were a definite majority this time (unlike in previous years – last year, only just over a half were such and the year before even fewer), as well as the performing scripts of the so called authorial projects (including two that had practically no text) or various performative contents. Of those 52 performances, 39 were entered to the festival officially. The quantity of the productions under consideration thus increased slightly from last year and two years ago (when I was choosing from among 48 and 45 performances), which shows that the number of performances based on Slovenian texts has recently been relatively stable; likewise, the share of Slovenian scripts within the total theatre production doesn't seem to change significantly.

In the light of the slight increase of the considered performances, perhaps we could even conclude that Slovenian dramatic writing, relative to its wider (artistic and social) space, is not only retaining its relevance but even gradually increasing it; certain other facts also seem to support this idea. For example, last year as well, most of the reviewed productions (roughly three-quarters of all performances) were staged in public theatre institutions; although in several cases these were co-productions with non-institutional producers, it seems obvious that the central venue for the stagings of the Slovenian drama has finally moved to institutions (this is partly shown also in the already mentioned relation

between the "standard" plays and other formats). This shift can be at least partly ascribed to the more pronounced interest of theatre houses for the preparation of performances based on local scripts (almost all had at least two or three performances based on Slovenian texts, some even five or six; only one theatre had no Slovenian authors on the repertoire), but unfortunately it seems that this emanates from another circumstance that is not so directly connected to the potential acknowledging of the quality of the Slovenian drama – it is about the gradual erosion of the local independent scene, where only a few years back a substantial number of projects based on original Slovenian scripts were produced.

An extremely interesting characteristic of this year's pick is a prominent share of baptismal performances. Performances based on the texts from the history of Slovenian drama (Cankar, Zupan, Grum) are relatively few, but even these are marked by a distinctly authorial approach. There's a little bit more of the "translation" of the fundamentally non-drama scripts, be it dramatisations of novels, mythological motives or (pseudo)documentary, biographic, and finally (particularly in different authorial projects) intimate contents. However, the majority are the performances of contemporary or at least newer texts, where certain more recognisable authors (Möderndorfer, Semenič) have several of their texts staged; some texts were written to order. The things mentioned perhaps hint towards an almost respectable level of trust in the contemporary Slovenian writing by theatre institutions, which renders the need for the "tested", already-performed texts less urgent. The relationships mentioned are at least to a certain extent reflected in the festival programme. In my selection, I primarily followed the quality of the performance as a whole, but of course I tried to reasonably evaluate the weight of the script and the nature of the relationship that the creators of a certain project established towards it. The competition performances thus include inventive readings of historical Slovenian drama (a montage of Zupan's texts, *The Serfs*), theatrically sovereign adaptations of literary creations (*Yugoslavia, My Country, The Self-Sown*), contemporary Slovenian playwriting (*while i almost ask for more, Europe*) as well as those more individually "distinct" projects, emanating from their creators (*Katarina on Demand, The Learned Ladies*). I'm sure that this selection reflects adequately enough the aesthetic diversity, variety of contents, and more than just a satisfactory level of the current staging of the Slovenian drama.

Gregor Butala,
Selector of the 46th Week of Slovenian Drama

THE AUDIENCE AWARD

The Audience Award has been presented in cooperation with the Municipality of Kranj and the *Gorenjski glas* newspaper since 2006. All the performances from the Competition, Accompanying and International Programmes are eligible for the award, which goes to the performance that receives the highest rating from the audience.

Like every year, the voting will take place immediately following the performances (anonymously or non-anonymously), via ballots that will be available in the foyer. Likewise, the ballots will be published in all the issues of *Gorenjski glas* published during the festival. From among the non-anonymous voters, we'll draw five winners who will receive a subscription to the 2016/17 season at Prešeren Theatre Kranj and a six-month subscription to *Gorenjski glas* ■



OTVORITVENA

PREDSTAVA 46. TEDNA SLOVENSKE DRAME

Nedelja, 27. marca, ob 19.30
v Prešernovem gledališču Kranj

OPENING PERFORMANCE

OF THE 46th WEEK OF SLOVENIAN DRAMA

Sunday, 27 March at 19:30
at the Prešeren Theatre Kranj

Emil Filipčič – Marko Derganc

Butnskala

Prešernovo in Mladinsko

KRSTNA UPORIZORITEV / PREMIERA

Režiser: Vito Taufer

Scenograf in kostumograf: Vito Taufer

Dramaturginja: Marinka Poštrak

Strokovni sodelavec: Tomaž Toporišič

Avtor glasbe: Aleksander Pešut - Schatzi

Koreograf: Miha Krušič

Lektorica: Mateja Dermelj

Oblikovalec zvoka: Silvo Zupančič

Oblikovalec svetlobe: Pascal Mérat

Oblikovalec maske: Matej Pajntar

Videoanimacije: Samo Lapajne

Asistent režisera: Jan Krmelj

Asistentki kostumografa: Bojana Fornazarič in Andreja Kovač

Asistent oblikovalca svetlobe: Nejc Plevnik

Igrajo: Ervin Kralj: Matija Vastl Profesor: Blaž Šef Eminenca: Miha Rodman Fanči:

Vesna Jevnikar Ludvig: Matej Recer Marjan: Peter Musevski Valentinčič: Dario

Varga Mici: Mojca Partljič k.g. Strojinc: Željko Hrs Fric: Uroš Maček Pipec: Stane

Tomazin Sekira: Blaž Setnikar Kugla: Aljoša Ternovšek Bomba: Borut Veselko

Mati: Janja Majzelj Hči: Anja Novak Bobnar: Anže Kristan, k.g.

Butnskala, kulturna radijska igra, izdana tudi na petih avdiokasetah, zaredi preposlušanosti katere so v osemdesetih pregorevali kasetofoni, in strip Butnskala, ki ga je Marko Derganc izrisal leta 2014, sta postala izhodišče in osnova, na kateri nastaja gledališka praizvedba Butnskale v režiji Vita Tauferja, verjetno največjega poznavalca opusa Emila Filipčiča in njegovega naj naj gledališkega režisera. V Prešernovem gledališču Kranj in Slovenskem mladinskem gledališču smo prepričani, da je za prvo profesionalno odrsko uprizoritev Butnskale napočil skrajni in pravi čas in da se je od njenega nastanka do danes spremenoilo zgolj to, da se je stanje glede butnglavcev samo še bolj zaostrilo in izostrilo. Dogodki v tej (ne več) radijski igri se brez težav skoraj srljivo povežejo ne le s preteklostjo, ampak tudi s sedanostjo, čeprav v povsem drugačnem družbenopolitičnem okviru. Na žalost, seveda, čeprav se bomo ob uprizoritvi zagotovo vsi nasmejali do solz.

Emil Filipčič – Marko Derganc

Butnskala

Prešeren Theatre Kranj and Mladinsko Theatre

BAPTISMAL PERFORMANCE / PREMIÈRE

Director: Vito Taufer

Stage and costume designer: Vito Taufer

Dramaturg: Marinka Poštrak

Consultant: Tomaž Toporišič

Composer: Aleksander Pešut - Schatzi

Choreographer: Miha Krušič

Language consultant: Mateja Dermelj

Sound designer: Silvo Zupančič

Lighting designer: Pascal Mérat

Make up artist: Matej Pajntar

Video animations: Samo Lapajne

Assistant director: Jan Krmelj

Assistants to the costume designer: Bojana Fornazarič and Andreja Kovač

Asistent to the lighting designer: Nejc Plevnik

Cast: Ervin Kralj: Matija Vastl Professor: Blaž Šef Eminence: Miha Rodman

Fanči: Vesna Jevnikar Ludvig: Matej Recer Marjan: Peter Musevsk

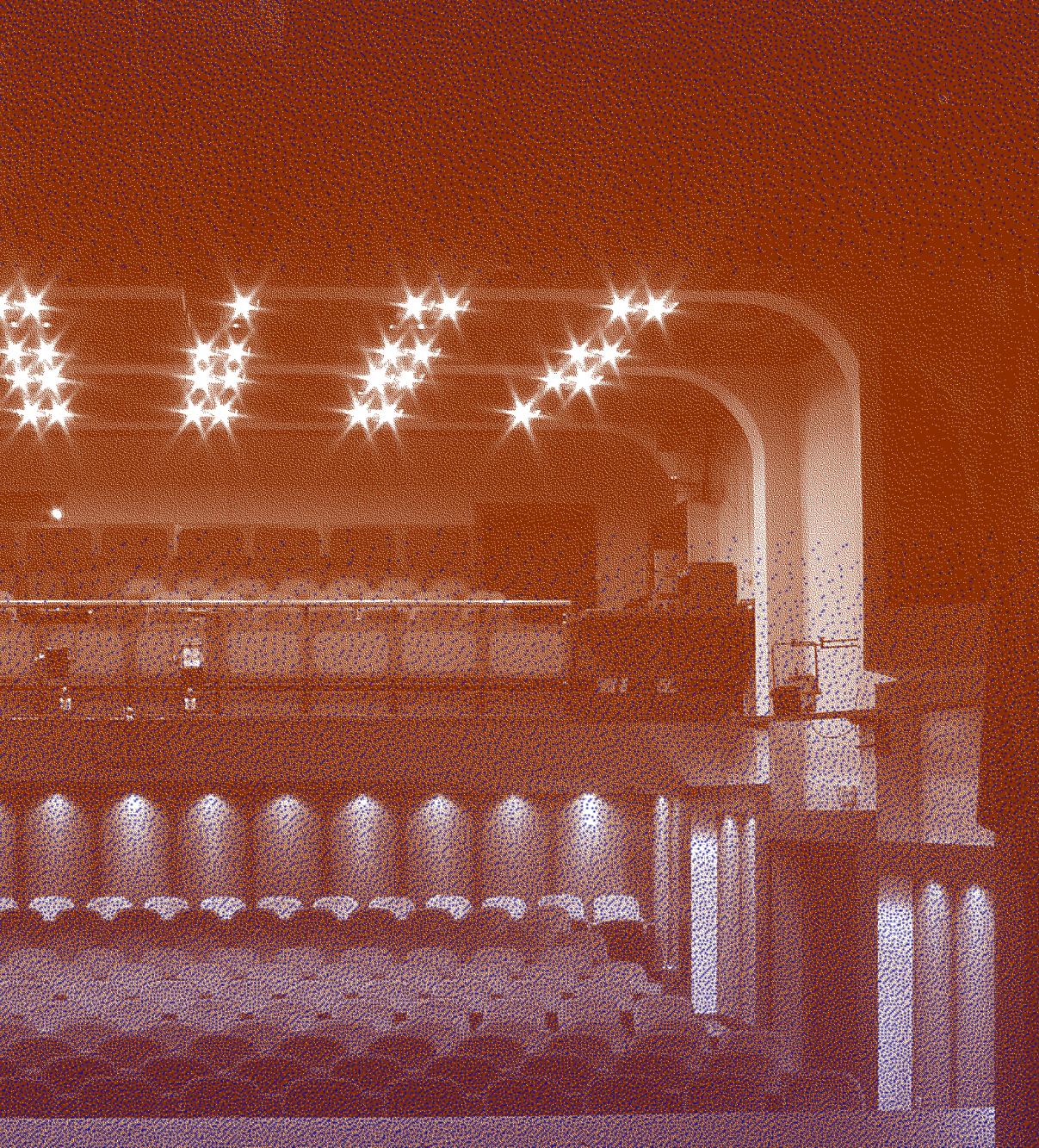
Valentinčič: Dario Varga Mici: Mojca Partljič, as guest Strojinc: Željko Hrs

Fric: Uroš Maček Pipec: Stane Tomazin Sekira: Blaž Setnikar Kugla: Aljoša

Ternovšek Bomba: Borut Veselko Mother: Janja Majzelj Daughter: Anja Novak

Musician: Anže Kristan, as guest

Butnskala as a cult radio drama and a recording, rewound so often that it made cassette players burn out, and **Butnskala** as a graphic novel drawn by Marko Derganc in 2014, have become the starting point and the base for an original theatre performance directed by Vito Taufer, probably the biggest connoisseur of Emil Filipčič's opus, as well as its top director. At the Prešeren Theatre Kranj and the Mladinsko Theatre we're convinced that this is the high, and the right, time for the first professional staging of **Butnskala** and that ever since it was first created until today, the only thing that has changed is that the situation regarding the butnglavci is direr and more acute. The events in this (no longer) radio play link easily, and almost eerily, not only to the past, but also to the present, although in completely different social and political circumstances. Which is unfortunate, of course, although the performance will certainly make us laugh until we cry.



TEKMOVALNI PROGRAM

COMPETITION PROGRAMME

Vinko Möderndorfer

Evropa

SNG Drama Ljubljana

KRSTNA UPORIZITEV / Grumova nagrada 2014

PREMIERA: 26. september 2015, veliki oder

110 minut, brez odmora

Torek, 29. marca, ob 19.30
v SNG Drama Ljubljana

Organiziran avtobusni prevoz
ob 18.30 izpred hotela Croma.

Režiserka: Renata Vidič

Dramaturginja: Eva Kraševac

Scenograf: Bine Skrt

Kostumografinja: Meta Sever

Avtorji glasbe: Aldo Ivančič in igralci

Lektorica: Tatjana Stanič

Oblikovalec luči: Metod Novak

Avtorja animacije: Bine Skrt, Sandi Skok

Oblikovalec videa: Sandi Skok

Igrajo:

Maks: Aljaž Jovanović Gazda: Janez Škof Stanko: Gregor
 Baković Irena: Maša Derganc Filozof: Gorazd Logar Klošar:
 Marko Okorn/Matija Rozman Kamionar: Valter Dragan Mama
 Majda: Saša Pavček Angel: Alojz Svetec Župnik: Gorazd Logar
 Župnikova kuharica: Zvezdana Mlakar Gostilničar: Gregor
 Baković Cestar: Vojko Zidar Kamionarjeva žena: Iva Babić

Möderndorfer z jedko pronicljivostjo nastavlja ogledalo slovenski družbeni situaciji in s spretnim komediografskim prijemom v duhu farse parodira tako nacionalni kot evropski sen, ki se vse bolj očitno spreminja v svoje nasprotje. Mlademu intelektualcu Maksu, ki nima denarja za najemnino in ga zato najemodajalec vrže na cesto, ne preostane drugega, kot da se vrne domov k materi. Vrnitev pa se spremeni v grozljivo moro, v kateri se struktura sanj staplja s farsično podobo skorajšnje prihodnosti.

Osrednji lik Maks, v katerem je prepričljiv Aljaž Jovanović, se po zavrnitvi ene od Iren v svojem življenju (obe odigra Maša Derganc), neuspešnim soočenjem s kosmatim in agresivnim prototipom pravega moškega (Gorazd Logar), ki mu je prevzel žensko, sporu z najemodajalcem in uvidom, da nima od česa živeti, vrne v domačo vas k mami (Saša Pavček). Že na poti v vas mu

dostojanstvo s spolno zlorabo vzame voznik tovornjaka (Valter Dragan), ki serijsko odvaža vsakogar na poti v vas na postanek na jasi, vse, kar sledi, pa je bizarna izpeljava vseh nočnih mor "pravega moškega". (Deja Crnović, siol.net)



Vse fotografije: Peter Uhan, SNG Drama Ljubljana



Vinko Möderndorfer *Europe*

SNT Drama Ljubljana 

BAPTISMAL PERFORMANCE / Grum Award Winner 2014

PREMIÈRE: 26 September 2015, Main stage

110 minutes, no interval

Tuesday, 29 March at 19:30
at SNT Drama Ljubljana
a shuttle leaves at 18:30
from in front of Hotel Creina

Director: Renata Vidič
Dramaturg: Eva Kraševac
Stage designer: Bine Skrt
Costume designer: Meta Sever
Music: Aldo Ivančič and actors
Language consultant: Tatjana Stanič
Lighting designer: Metod Novak
Animation: Bine Skrt, Sandi Skok
Video designer: Sandi Skok



All photos: Peter Uhan, SNT Drama Ljubljana

Cast:

Maks: Aljaž Jovanović Gazda: Janez Škof Stanko: Gregor Baković

Irena: Maša Derganc Philosopher: Gorazd Logar Tramp: Marko

Okorn/Matija Rozman Lorry driver: Valter Dragan Mother Majda:

Saša Pavček Angel: Alojz Svete Parish priest: Gorazd Logar

Parish priest's cook: Zvezdana Mlakar Innkeeper: Gregor Baković

Roadman: Vojko Zidar Lorry driver's wife: Iva Babić

With a piercing perceptiveness, Möderndorfer holds a mirror to the Slovenian social situation and uses deft comedic measures, in a spirit of farce, to parody both the national and European dreams that are quite obviously turning into their opposite. The young intellectual Maks, who fails to come up with the rent money and is kicked out by his landlord, has no other choice but to return to his mother's house. His homecoming, however, turns into a horrible nightmare in which the structure of dreams blends with a farcical image of the immediate future.



After the rejection by one of the Irenas in his life (both played by Maša Derganc), the central character Maks, played by the convincing Aljaž Jovanović, also lives through an unsuccessful confrontation with the hairy and aggressive prototype of a real man (Gorazd Logar) who has stolen his woman, an altercation with his landlord and, after the realisation he has nothing to live off, returns to his home village and his mother (Saša Pavček). His dignity is taken away when he is sexually assaulted by a lorry driver (Valter Dragan) who habitually takes anyone travelling to the village for a pit stop at the meadow; and everything that follows is a bizarre derivation of all the nightmares of a "real man". (Deja Crnović, siol.net)

Simona Semenič

medtem ko skoraj rečem še ali prilika o vladarju in modrosti

SNG Drama Ljubljana in zavod Imaginarni ←

KRSTNA UPRIZORITEV

PREMIERA: 24. april 2015, Mala drama

120 minut, brez odmora

Sreda, 30. marca, ob 20.00
v Prešernovem gledališču Kranj

Režiser: **Primož Ekart**

Dramaturginja: **Eva Kraševac**

Scenograf: **Branko Hojnik**

Asistentka scenografa: **Urša Vidic**

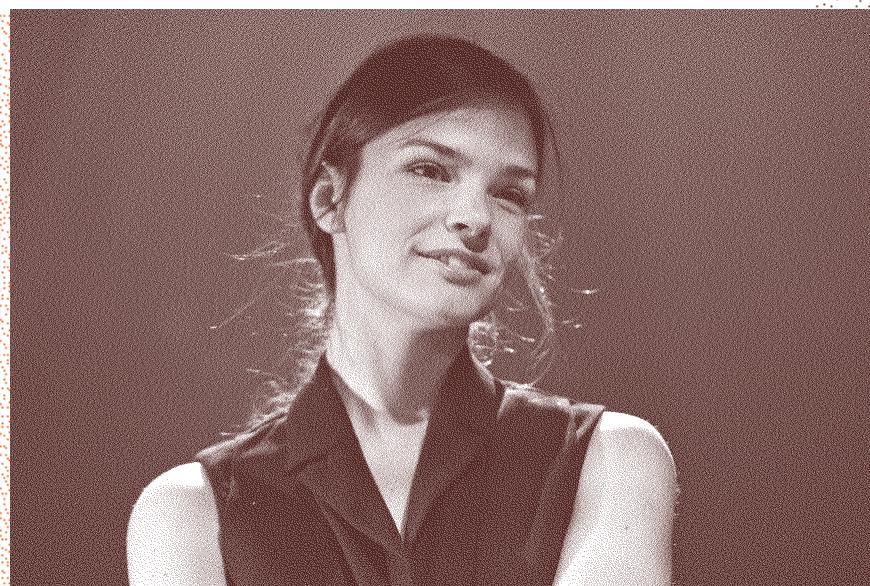
Kostumografinja: **Belinda Radulović**

Avtor glasbe: **Mitja Tavčar**

Oblikovalec luči: **Andrej Hajdinjak**

Lektor: **Arko**

Hospitantka: **Brina Rafaela Klampfer**



Igrajo:

Sofija: **Silva Čušin** Vladimir: **Janez Škof**

Bogomir: **Klemen Slakonja** Branimir: **Klemen Janežič**

Vera: **Maja Sever** Nada: **Barbara Cerar**

Ljuba: **Tina Vrbnjak** Bobnar: **Mitja Tavčar/**

Uroš Nemanč



Vse fotografije: Peter Uhan, SNG Drama Ljubljana

V nedoločeni preteklosti vladar z dvema ministroma vodi državo.

Ministra pa sta z dveh polov: eden ocenjuje krizo v državi stvarno in ima konstruktivne predloge za rešitev težav, drugi sam pomaga ustvarjati težave, ki zahtevajo vlado trde roke in upravičujejo najrazličnejše dvomljive vladarske ukrepe. Vladar seveda posluša drugega ministra: ker se v izčrpani državi širijo revščina, lakota in nezadovoljstvo, si je treba izmisli zunanjega sovražnika in konsolidirati vrste.

V zgodbo vstopamo skozi dvojno optiko oblasti in ljudstva, moške in ženske perspektive, osrednjega, ki vodi, in stranskega, ki žanje posledice. Dualizem je neusmiljeno očiten, soodvisnost med obema poloma prav tako. Čeprav je osrednje prizorišče kraljevska palača, se zdijo vladarski posli mogočnega vladarja in njegovih dveh ministrov brez oziranja na lakoto ter revščino ljudstva, karikirano poznani. (Nika Arhar, Delo)

Simona Semenič

while i almost ask for more or the parable of the ruler and wisdom

SNT Drama Ljubljana and Imaginarni Institute 

BAPTISMAL PERFORMANCE

PREMIÈRE: 24 April 2015, Small stage

120 minutes, no interval

Director: **Primož Ekart**

Dramaturg: **Eva Kraševac**

Stage designer: **Branko Hojnik**

Assistant to stage designer: **Urša Vidic**

Costume designer: **Belinda Radulović**

Music: **Mitja Tavčar**

Lighting designer: **Andrej Hajdinjak**

Language consultant: **Arko**

Student auditor: **Brina Rafaela Klampfer**

Cast:

Sofija: Silva Čušin Vladimir: Janez Škof Bogomir: Klemen Slakonja

Branimir: Klemen Janežič Vera: Maja Sever Nada: Barbara Cerar

Ljuba: Tina Vrbnjak Drummer: Mitja Tavčar/Uroš Nemanič

In some unspecified past, a king with two ministers is ruling a country. The ministers come from two poles: one evaluates the crisis in the country realistically and has constructive suggestions for solution of the problems, the other helps to create problems that demand ruling with a hard hand and justify different dubious ruling measures. The ruler, obviously, listens to the second minister: as hunger, poverty and discontent spread through the exhausted country, an external enemy needs to be invented and troops consolidated.



All photos: Peter Uhan, SNT Drama Ljubljana

We enter the story through the double optics of the government and the people, a male and a female perspective, the central one, which rules, and the peripheral, which reaps the consequences. Dualism is mercilessly obvious, as is the co-dependency between the poles. Although the central scene is the king's palace, the government businesses of the mighty sovereign and his two ministers who disregard the hunger and poverty of the people seem like a familiar caricature. (Nika Arhar, Delo)

Katarina Stegnar, Urška Brodar, Jure Novak

Katarina po naročilu

Gledališče Glej in Zavod Poza

KRSTNA UPORIZORITEV

PREMIERA: 18. maj 2015

70 minut, brez odmora

Avtorji: Katarina Stegnar, Urška Brodar, Jure Novak

Kostumografinja: Dajana Ljubičić (Squat)

Oblikovalka maske: Tanja Vojnović (MUD)

Oblikovalec svetlobe: Grega Mohorčič

Asistent oblikovanja svetlobe: Krišjānis Elviks

Tehnična pomoč: Grega Mohorčič, Martin Lovšin

Fotografija: Ivian Kan Mujezinović

Izvršna produkcentka: Inga Remeta

Posebna zahvala: Cankarjev dom, SNG Drama

Nastopata: Katarina Stegnar, Jure Novak

Drugi del trilogije ustvarjalne trojke po depresiji tokrat postavlja v središče agresijo in jo pokaže v odnosu med režiserjem in igralko, ki pripravljata uprizoritev Dürrenmattovega Naročila. Tudi tokrat se lotevajo problematike uprizarjanja v gledališču: kaj je fikcija, kaj resničnost in kje so njune meje.

Katarina po naročilu je uspešna zato, ker ji gre avtentičnost, za katero si prizadeva, res zlahka od rok. Performerja, ki ju gledamo, sta res izurjena v oponašanju samih sebe, tista, ki je ne, pa v prepletanju in plastičnu raznoraznih tekstovnih in vitalnih resničnosti, zaradi katerih je na koncu težko oceniti, kdo pravzaprav koga zares muči in kaj se nam je vsem skupaj zgodilo. Avtentična je tako zelo, da v svoji avtentičnosti postane izrazito dramska, če ne že kar parabolična. Na sumu imam sicer, da sodelujočim ni prinesla sanjskih delovnih mest, ki so si jih zamislili, ji je pa gotovo uspelo dati mislični kašnemu na tleh Gleja sedečemu kulturnemu delavcu, ki ga je moč najti v istem dreku. In bog ve, da je takih kar precej. (Katja Perat, Mladina)

Četrtek, 31. marca, ob 20.00
v Prešernovem gledališču Kranj



Vse fotografije: Ivian Kan Mujezinović



Katarina Stegnar, Urška Brodar, Jure Novak

Katarina on Demand

Glej Theatre and Poza Institute ←

BAPTISMAL PERFORMANCE

PREMIÈRE: 18 May 2015

70 minutes, no interval

Authors: **Katarina Stegnar, Urška Brodar, Jure Novak**

Costume designer: **Dajana Ljubičić (Squat)**

Make-up artist: **Tanja Vojnović (MUD)**

Lighting designer: **Grega Mohorčič**

Assistant to lighting designer: **Krišjānis Elvijs**

Technical support: **Grega Mohorčič, Martin Lovšin**

Photography: **Ivian Kan Mujezinović**

Executive producer: **Inga Remeta**

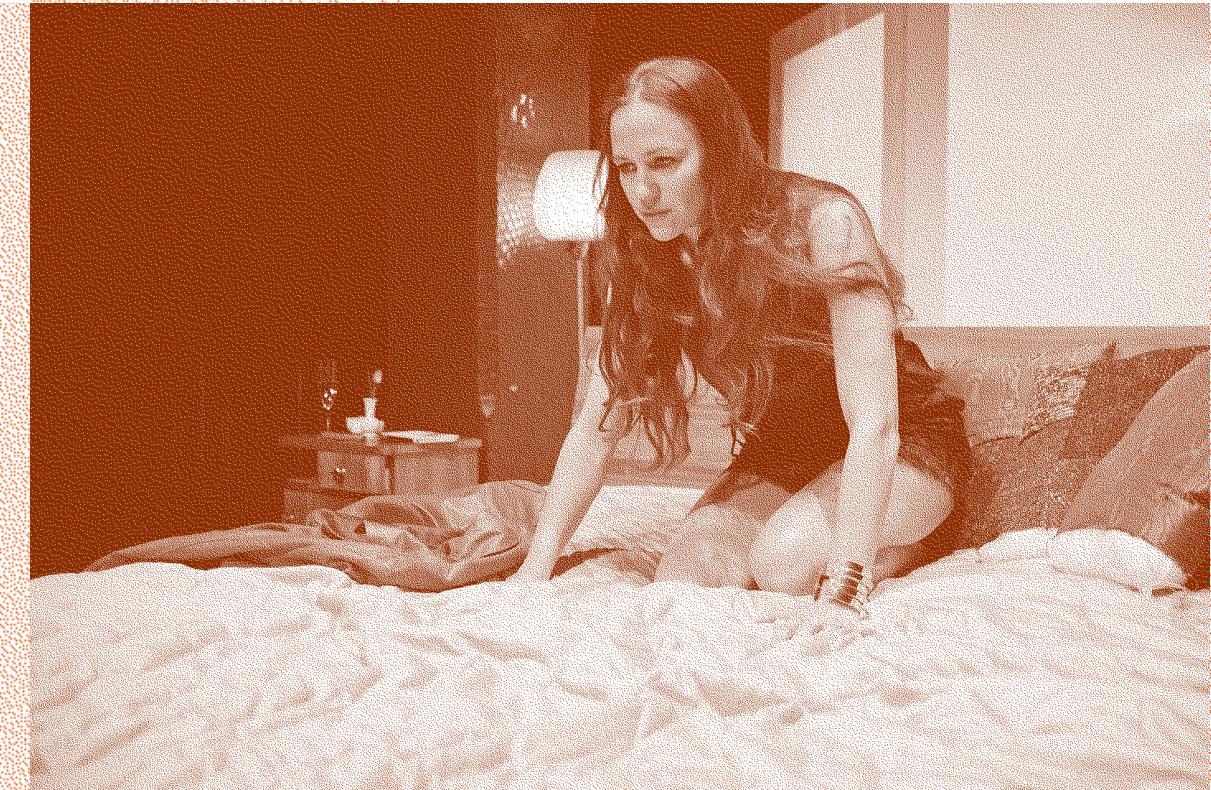
Special thanks: **Cankarjev dom, SNT Drama**

Cast: **Katarina Stegnar, Jure Novak**

After previously focusing on depression, the second part of the trilogy created by this artistic troika focuses on aggression and shows it in the relationship between the director and an actress preparing the staging of Dürrenmatt's *The Assignment*. This time as well, they're tackling the problems of performing in theatre: what is fiction, what is reality and where are their borders.

Katarina on Demand is successful because the authenticity it strives for comes naturally. The performers we watch are truly skilled in mimicking themselves, while the one we don't see is skilled in intertwining and layering different textual and vital realities, which in the end make it difficult to evaluate who is in fact torturing whom and what has happened to all of us. It is so very authentic that it becomes markedly dramatic in its authenticity, if not even parabolic. I suspect that it didn't bring about the dream jobs that the participants were shooting for, but for sure it managed to make some cultural worker sitting on the floor of Glej think, because he's in the same shit. God knows there are quite a few of them. (Katja Perat, *Mladina*)

Thursday, 31 March at 20:00
at the Prešeren Theatre Kranj



All photos: Ivian Kan Mujezinović

Ivan Cankar

Hlapci

Slovensko stalno gledališče Trst

PREMIERA: 20. marec 2015

90 minut, brez odmora

Sobota, 2. aprila, ob 20.00
v Prešernovem gledališču Kranj

Režiser: **Sebastijan Horvat**

Avtor priedbe in dramaturg: **Milan Marković Matis**

Scenograf: **Jürgen Kirner**

Kostumografinja: **Belinda Radulović**

Skladatelj: **Drago Ivanuša**

Lektorica: **Tatjana Stanič**

Asistent režije: **Žiga Divjak**

Igrajo:

Jerman: Radko Polič Mladi: Jerman Romeo Grebenšek

Župnik: Jure Kopušar Lojzka: Nikla Petruška Panizon

Nadučitelj: Iztok Drabik Jug Kalander: Primož Forte Mati:

Maja Blagovič Komar: Matija Rupel Minka: Patrizia Jurinčič

Anka: Tina Gunzek Pisek: Luka Cimpric

Vsake toliko se nam morda zazdi, da imamo Cankarja že dovolj. A potem se spet zgodi, da zazveni sveže, živo, aktualno, celo udarno, predvsem pa nujno. Ivan Cankar je pred sto leti pisal o stvareh, ki jih Slovenci ne znamo preseči, zato nas njegove drame še vedno bolijo, navdušujejo in ostrijo. Ta hip to gotovo velja za njegovo najslovitejšo igro, v kateri se Jerman nameni »hlapce v ljudi izpreobračat«. Vztraja, čeprav ga župnik svari, da poti ni mogoče premeriti do konca, ker »je težavna in gre v kolobarju«. Znana zgodba ...

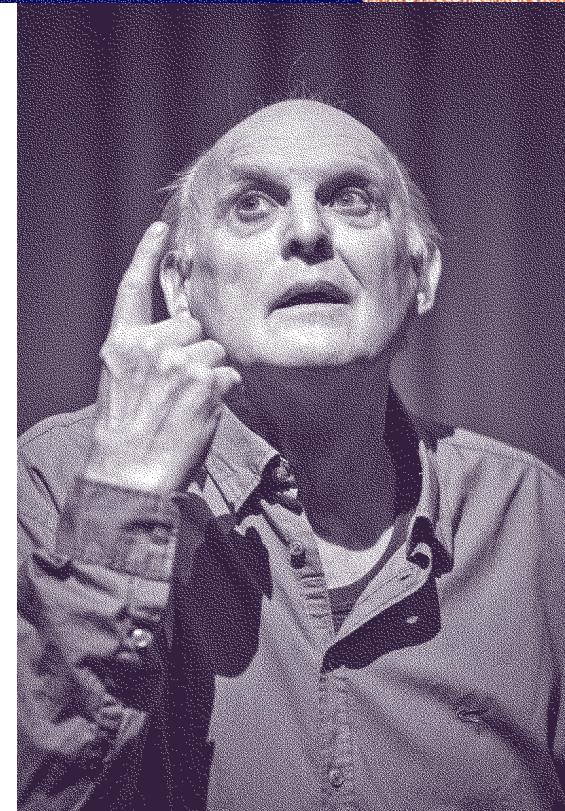
Uprizoritev uspešno napade pričakovanja publike, naskoči sklop

prepričanj, kaj Hlapci so in kako učinkujejo, zahteva pa dobro poznavanje predloge, da prepoznamo izvorne in zdaj zmaknjene in dekonstuirane izjave zpora, učiteljskega in igralskega.



Vse fotografije: Luca Quaia

Ob koncu se nam zastavi vprašanje, ali je bolj pretresena 'naivna' in na ortodoksijo pristajajoča publika – in tako bolj učinkuje na njih – ali tista, ki so Cankariane že malo naveličani in kot poznavalci sodobnih performativnih praks uživajo v prepoznavanju realno-fikcijskih lupingov, vstopov in izstopov v prostor igre in širokega spektra potujitev. (Matej Bogataj, Delo)



Ivan Cankar

The Serfs

Slovene Permanent Theatre in Trieste ✧

PREMIÈRE: 20 March 2015

90 minutes, no interval

Saturday, 2 April at 20:00
at the Prešeren Theatre Kranj

Director: **Sebastijan Horvat**

Author of adaptation and dramaturg: **Milan Marković Matis**

Stage designer: **Jürgen Kirner**

Costume designer: **Belinda Radulović**

Composer: **Drago Ivanuša**

Language consultant: **Tatjana Stanič**

Assistant director: **Žiga Divjak**

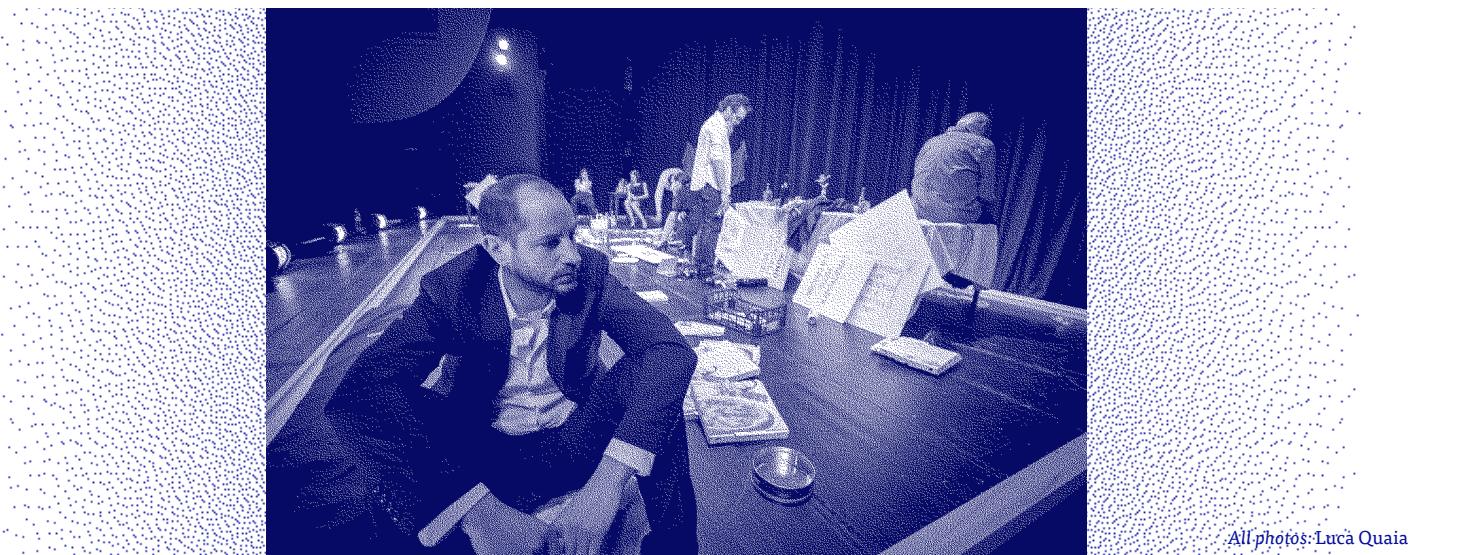
Cast:

Jerman: Radko Polič **Young Jerman:** Romeo Grebenšek **Parish priest:** Jure Kopušar **Lojzka:** Nikla Petruška **Panizon Senior teacher:** Iztok Drabik **Jug:** Kalander **Primož Forte Mother:** Maja Blagovič **Komar:** Matija Rupel **Minka:** Patrizia Jurinčič **Anka:** Tina Gunzek **Pisek:** Luka Cimpric

Every now and then we may believe that we've had enough of Cankar. But then it happens that he rings fresh, alive, pertinent, even revolutionary and, above all, urgent. Ivan Cankar wrote, a hundred years ago, about the things Slovenians cannot overcome, so his plays still hurt us, enthuse us, sharpen us. Right now this is certainly true for his most famous play, in which Jerman intends to "turn serfs into people". He persists, although the priest warns him that the path can't be walked to the end, because it is "difficult and revolutionary". A well-known story ...

The performance successfully attacks the expectations of the audience, attacks the cluster of expectations what *The Serfs* is and what effect it has, but a good knowledge of the source text is required to recognise the original and now shifted and deconstructed statements of the two choirs, that of the teachers and that of the actors.

At the end we are faced with the question of whether the "naïve" audience, the one subscribing to orthodoxy, is more affected, or the one who is slightly



All photos: Luca Quaia

fed up with Cankariana and, connoisseurs that they are of contemporary performative practices, enjoys in recognising fact-fiction loops, entrances and exits into the space of the play and a wide spectrum of alienations. (Matej Bogataj, Delo)



Simona Hamer (po motivih Prežihovega Voranca)

Samorastniki

Mestno gledališče ljubljansko 

KRSTNA UPORIZORITEV

PREMIERA: 12. november 2015, Mala scena MGL

80 minut, brez odmora

Režiserka in asistentka dramatizacije: **Eva Nina Lampič**

Dramaturginja: **Simona Hamer**

Scenograf: **Dani Modrej**

Kostumograf: **Andrej Vrhovnik**

Avtor glasbe (delno po ljudskih motivih): **Boštjan Narat**

Lektor: **Martin Vrtačnik**

Oblikovalec svetlobe: **Andrej Koležnik**

Izvajalci glasbe na posnetku: **Jelena Ždralle** (violina),

Blaž Celarec (bobni), **Boštjan Narat** (kitara, harmonij)

Igrajo:

Meta, In še ena dekla: **Anja Drnovšek** Ožbej: **Jernej Gašperin**

Karničnik, Volbenk: **Gašper Tič** Karničnica, Še ena vaščanka:

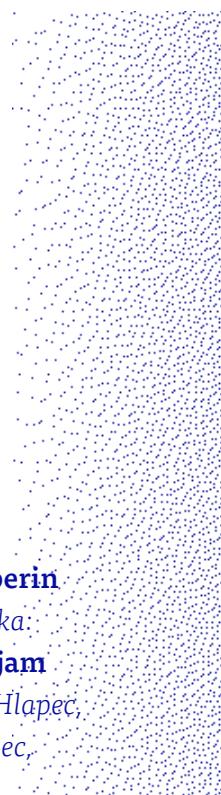
Judita Zidar Hudabivnica, Harmonika, Še ena dekla: **Mirjam**

Korbar Žlajpah Dekla, Vaščanka, Violina: **Mojca Funkl** Hlapec,

Grajski gospod, Klarinet, Grobar: **Janez Starina** Še en hlapec,

Župnik, Birič, Priča: **Gregor Gruden**

Ponedeljek, 4. aprila, ob 20.00
v Prešernovem gledališču Kranj



Vse fotografije: Marjan Mutić

Samorastnike, napisane leta 1937, lahko kot eno najbolj prepoznavnih

Vorančevih novel mirno uvrstimo med tisto literaturo, ki je postala del kolektivnega spomina Slovencev. Ljubezenska zgodba med Meto in Ožbejem, med kajžarsko hčerjo in gruntarskim sinom, med pripadnikoma dveh različnih socialnih in družbenih slojev, je pravzaprav zgodba o boju malega človeka. V njenem jedru stoji ženska, samohranilka, pankrtska mati, kot jo psujejo njeni sovščani, ki ji cincavi ljubimec Ožbej ni v pomoč. Ona je tista, ki nosi vse breme družbene izključenosti; ponosno prestane fizična trpinčenja in ponižanja ter ponosno zavrne tudi miloščino. Njej ni do grunta, kot zmotno domneva Ožbejeva družina, svojim otrokom bi za popotnico v življenje rada priborila samo ime, ime očeta. Metin boj je uporna zahteva po enakopravnosti. Glasna, neupogljiva zahteva, ki jo kot edino dediščino preda svojim otrokom.

Samorastnike, ki si jih ne splača ogledati le zaradi odličnega scenarija in režije, temveč tudi zaradi prepričljive igralske zasedbe, kostumov in scenografije, bi si moral ogledati vsakdo, še posebej pa učenci in dijaki, da se bodo lažje spočudili z Vorančeve grenkobo. Simona Hamer in Eva Nina Lampič dokazujeta, da je treba spodbujati nadarjene mlade ustvarjalce, ki so stvari sposobni ugledati in prikazati na nov in izviren način. Upam, da bomo v prihodnosti lahko uživali še v mnogih njunih delih. (Brina Jamnik, KEVD'R)

Simona Hamer (based on the motives by Prežihov Voranc)

The Self-Sown

Ljubljana City Theatre ←

BAPTISMAL PERFORMANCE

PREMIÈRE: 12 November 2015, Small stage

80 minutes, no interval

Monday, 4 April at 20:00
at the Prešeren Theatre Kranj

Director and adaptation assistant: **Eva Nina Lampič**

Dramaturg: **Simona Hamer**

Stage designer: **Dani Modrej**

Costume designer: **Andrej Vrhovnik**

Music (partly based on folk music motives): **Boštjan Narat**

Language consultant: **Martin Vrtačnik**

Lighting designer: **Andrej Koležnik**

Musicians on the recording: **Jelena Ždrala** (violin),

Blaž Celarec (drums), **Boštjan Narat** (guitar, harmonium)

Cast:

Meta, And Another Maid: **Anja Drnovšek Ožbej**:

Jernej Gašperin Karničnik, Volbenk: **Gašper**

Tič Karničnica, Another Villager: **Judita Zidar**

Hudabivnica, Accordion, Another Maid: **Mirjam**

Korbar Žlajpah Maid, Villager, Violin: **Mojca**

Funkl Farmhand, Gentleman, Clarinet, Gravedigger:

Janez Starina Another Farmhand, Priest, Catchpole,

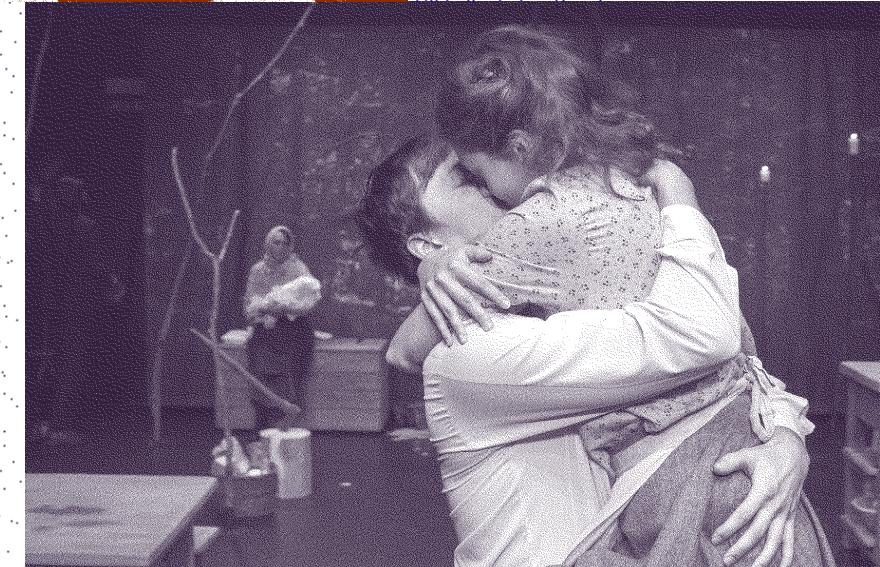
Witness: **Gregor Gruden**

The Self-Sown, written in 1937, one of the most recognisable of Voranc's works, can be easily classified as literature that became a part of the Slovenian collective memory. The love story between Meta and Ožbej, a cottager's daughter and a landowner's son, between the members of two different social classes, is actually a story about the struggle of the little man. In its core stands a woman, a single mother, a mother of bastards, as her fellow villagers curse her, whose vacillating lover Ožbej is of no help to her. She is the one carrying the whole burden of social exclusion; she proudly bears the physical torture and humiliation and proudly refuses also the alms. She doesn't want the estate, as Ožbej's family wrongly

assumes, she only wants to provide her children with a name, the name of their father. Meta's fight is a rebellious demand for equality. A loud, unrelenting demand which is the only legacy she passes onto her children.



All photos: Marjan Mutić



The Self-Sown, worth seeing not only for the excellent script and directing, but also for the convincing cast, costumes and set, should be seen by everyone, particularly primary and secondary school students, so they can confront Voranc's bitterness more easily. Simona Hamer and Eva Nina Lampič prove that young talented artists should be encouraged, as they're capable of seeing and showing things in a new, original way. I hope that in the future we can enjoy many of their works. (Brina Jamnik, KEVD'R)

Vitomil Zupan

Zastave-Mož-Slepota

SNG Drama Ljubljana

Igra v igri v igri

KRSTNA UPORIZORITEV PRIREDBE

Po igrah Atentator in kralj, Črvi in Bele rakete lete na Amsterdam

priredil Mare Bulc

PREMIERA: 6. februar 2015, Mala drama

180 minut, z odmorom

Režiser: **Mare Bulc**

Dramaturginja: **Darja Dominkuš**

Scenograf: **Damir Leventič**

Kostumografa: **Urška Draž, Tomaž Draž**

Skladatelj: **Boštjan Narat**

Oblikovalec luči: **Andrej Hajdinjak**

Lektorica: **Irena Androjna Mencinger**

Asistentka dramaturgije: **Urška Sajko**

Igrajo: Bos – Atentator 1: **Klemen Janežič** Joe – Stražar 1: **Rok Vihar**

Betka – Simona 1: **Tina Vrbnjak** Bosova mama – Režiserka: **Saša**

Pavček Dolinar, Bosov oče – Kralj: **Bojan Emeršič** Šef policije – Rabelj:

Boris Mihalj Zasliševalec – Stražar 2: **Uroš Fürst** Tonič – Joejev oče

– Polkovnik: **Alojz Svete** Lela – Simona 2: **Maša Derganc** Brumen –

Atentator 2: **Jurij Zrnec**

Torek, 5. aprila, ob 20.00

v Prešernovem gledališču Kranj

Uprizoritev ob stoti obletnici rojstva Vitomila Zupana je kolažno združila tri drame in tri pesmi tega velikana peresa. Režiser in avtor priredebe Mare Bulc je prepletel Zupanova krajša dramska besedila *Upor črvov* (1969/70), *Atentator in kralj* (1971) in *Bele rakete lete na Amsterdam* (1973) v novo dramsko celoto. Dodal jim je pesmi *Slepota*, *Mož* in *Zastave* iz Zupanove zbirke *Polnočno vino*, ki je nastala v istem obdobju kot omenjene igre.

Jedro priredebe so trije Zupanovi umetniki: pesnik iz Črvov, pisun iz *Raket* in komedijant iz *Atentatorja*. Njihove zgodbe se izrazito navezujejo na današnji čas in režiser ne skriva želje po komentiranju aktualnega dogajanja v državi. Zgodba komedijanta atentatorja je vpeljana kot igra v igri: osebe iz *Upora črvov* in *Belih raket* se namreč srečujejo kot igralci ljubiteljske gledališke skupine, ki vadi in premierno uprizori *Atentatorja in kralja*. Dramaturški prijem, ki ga je Zupan uporabil v *Atentatorju*, je Bulca inspiriral, da ga je razširil in poglobil ter podnaslovil svojo priredobo kot »igro v igri v igri«.



Nemogoče je reči, kaj bi si o vsem tem mislil Zupan. Gotovo pa je, da iz Bulčevega triptiha stopa tak, kot ga tisti, ki ga imamo radi, radi vidimo. Kot človek, ki je bil za egomana neverjetno empatičen in solidaren, za šovinista nezaslišan feminist, za strahopetca osupljivo pogumen, kot človek, ki je veliko mislil, veliko ukrepal in nikdar ni klonil pred svojo nalogo – opisati stvari take, kot so, ne kakršnih bi si že zeleli. (Katja Perat, Mladina)

Vse fotografije: Peter Uhan, SNG Drama Ljubljana

Vitomil Zupan

Flags – Man – Blindness

SNT Drama Ljubljana :-

A-play-within-a-play-within-a-play

BAPTISMAL PERFORMANCE of the adaptation

Adapted by Mare Bulc after the plays *The Assassin and the King*, *The Worms* and *White Rockets Fly towards Amsterdam*

PREMIÈRE: 6 February 2015, Small stage

180 minutes, one interval

Director: **Mare Bulc**

Dramaturg: **Darja Dominkuš**

Stage designer: **Damir Leventič**

Costume designers: **Urška Draž, Tomaž Draž**

Composer: **Boštjan Narat**

Lighting designer: **Andrej Hajdinjak**

Language consultant: **Irena Androjna Mencinger**

Assistant to the dramaturg: **Urška Sajko**

Cast: Bos – Assassin 1: **Klemen Janežič** Joe – Guard 1: **Rok Vihar**

Betka – Simona 1: **Tina Vrbnjak** Bos's mother – Director: **Saša Pavček**

Dolinar, Bos's father – King: **Bojan Emeršič** Police chief – Executioner:

Boris Mihalj Interrogator – Guard 2: **Uroš Fürst** Tonič – Joe's father

– Colonel: **Alojz Svete** Lela – Simona 2: **Maša Derganc** Brumen –

Assassin 2: **Jurij Zrnec**

Tuesday, 5 April at 20:00

at the Prešeren Theatre Kranj

On the centenary of the birth of Vitomil Zupan, we've prepared a performance that is a collage of three plays and three poems of this giant of the pen. The director and the author of the adaptation Mare Bulc has intertwined Zupan's short plays *The Rebellion of the Worms* (1969/70), *The Assassin and the King* (1971) and *White Rockets Fly towards Amsterdam* (1973) to form a new play. He has added the poems *Blindness*, *Man* and *Flags* from Zupan's collection of poems *Midnight Wine*, written in the same period as the three plays.

The core of this adaptation are three of Zupan's artists: the poet from *The Worms*, the scrawler from *The Rockets* and the comedian from *The Assassin*. Their stories are clearly connected to the present day and the director hasn't hidden his desire to comment upon current events in the country. The story of the comedian assassin is introduced as a play-within-a-play: the characters from *The Rebellion of Worms* and *White Rockets*

meet as the actors from an amateur theatre group rehearsing and staging *The Assassin and the King*. The dramaturgical approach that Zupan used in *The Assassin* inspired Bulc to expand it and deepen it and to give his own play the subtitle "a-play-within-a-play-within-a-play".



All photos: Peter Uhan, SNT Drama Ljubljana

It is impossible to say what Zupan would have thought about all this. But it is certain that he emerges from Bulc's triptych the way those who like him like to see him. As a man who was incredibly empathetic and generous for an egomaniac, an unbelievable feminist for a chauvinist, incredibly courageous for a coward, as a man who thought a lot, acted a lot and never buckled from his task – to describe things as they are and not as we wish them to be. (Katja Perat, Mladina)

Avtorski projekt

Učene ženske

Slovensko ljudsko gledališče Celje, Mestno gledališče Ptuj ♦

PREMIERA: 18. septembra 2015 v SLG Celje in 12. oktobra 2015 v MG Ptuj

110 minut, brez odmora

Besedilo uprizoritve je nastalo po motivih

Molièrovih Učenih žensk v prevodu Josipa Vidmarja.

Avtori besedila: ustvarjalci uprizoritve
Režiser: Jernej Lorenci
Dramaturg: Matic Starina
Scenograf: Branko Hojnik
Kostumografinja: Belinda Radulović
Avtor glasbe in korepetitor: Branko Rožman
Koreograf in asistent režisera: Gregor Luštek
Lektor: Jože Volk



Igrajo:

Filaminta: Pia Zemljic Armanda: Minca Lorenci Béliza:

Barbara Medvešček Henrieta: Liza Marija Grašič

Clitander: Primož Vrhovec k. g. Krizald: Vojko Belšak

Trissotin: Gregor Zorc k. g. Vadus: Andrej Murenc

Predstava je nastala po Molièrovi komediji *Učene ženske*, v kateri gre za razkorak med duhovnostjo (učenostjo) in ljubeznijo/spolnostjo. Med "višjo sfero" in zemeljskim, vulgarnim, zastarelom. Tudi danes, ko nas mediji

bombardirajo s podobami nasilja, z lažmi, s "sprijenostjo" človeške narave, v času, ko je črna kronika jutranji užitek ob kavi, je akt ljubezni še vedno tabu. Absurd je, da so podobe in besedne igre, ki vabijo k seksu, povsod in služijo prebujanju fiktivnih potreb in prodajanju želja. Seks, izpolnitve, zadovoljitev pa nikjer. Dovoljena je predigra, malikovan je rezultat v obliki otroka in svete nosečnice. Dejanje, srž, pa je zavito v meglo lažnega moralizma. Predstava se tem družbenim normam ne upira, ampak se v Molièrovem duhu z njimi igra. Je hvalnica senzualnosti, je predigra, je akt in je ta potem.

Učene ženske v režiji Jerneja Lorencija na prvi pogled razen imen protagonistov nima veliko opraviti z Molièrovo komedijo, besedilo je v slogu avtorskega projekta ne samo aktualizirano, temveč povsem improvizirano ... Ne glede na to gre pravzaprav za detekcijo identičnih anomalij, ki se danes sicer manifestirajo povsem drugače, vendar v svojem bistvu ostajajo skoraj nespremenjene. Sem sodijo navidezna učenost, afektiranost, površna kultiviranost, idolatrija samooklicanih umetnikov, prepletanje relevantnih in popvsebin, nasprotja med konservativnim in "avantgardnim", naveličanost, blaziranost, ekshibicionizem ... Pa tudi večno vprašljive in manipulativne strategije doseganja ciljev na eni ter predsodki in apriorno zavračanje kulture in umetnosti kot parazitizma, vse to pa je predstavljeno kot dogodek, kar naj bi dajalo videz realnega, nemediatiziranega projekta. (Peter Rak, Delo)



foto: Jaka Babnik

Authorial project

The Learned Ladies

Celje People's Theatre, Ptuj City Theatre ✧

PREMIÈRE: 18 September 2015 at SLG Celje and on 12 October at MG Ptuj
110 minutes, no interval

The text of the performance was created on the basis of motives from Molière's *The Learned Ladies* translated by Josip Vidmar.

Authors of the text: creators of the performance

Director: **Jernej Lorenči**

Dramaturg: **Matic Starina**

Stage designer: **Branko Hojnik**

Costume designer: **Belinda Radulović**

Composer and répétiteur: **Branko Rožman**

Choreographer and assistant director: **Gregor Luštek**

Language consultant: **Jože Volk**

Cast:

Philaminte: **Pia Zemljič** Armande: **Minca Lorenči**

Belise: **Barbara Medvešček** Henriette: **Liza Marija**

Grašič Clitandre: **Primož Vrhovec**, as guest

Chrysale: **Vojko Belšak** Trissotin: **Gregor Zorc**, as guest

Vadius: **Andrej Murenc**

Wednesday, 5 April at 20:00

at the Prešeren Theatre Kranj

The performance is based on Molière's comedy *The Learned Ladies*

which presents the gap between spirituality (wisdom) and love/sexuality. Between the "higher sphere" and the earthy, vulgar, old-fashioned. Even today, when the media bombs us with images of violence, with lies, with the "perversity" of human nature, in a time when the crime columns are a pleasure with the morning coffee, the act of love is still taboo. It is absurd that the images and wordplays inviting to sex are everywhere and serve to awaken fictive needs and to sell desire. Sex, fulfilment and satisfaction, though, are nowhere to be found. Foreplay is allowed, the result, in the form of a child and a holy pregnant woman, is idolised. The act, the core, is hidden in the fog of fake moralising. The performance doesn't rebel against societal norms, but rather plays with them in Molière's spirit. It is an ode to sensuality, it is foreplay, it is the act and it is the after-act.

At first sight, *The Learned Ladies* directed by Jernej Lorenči doesn't have much in common with Molière's comedy other than the names of the protagonists, the text is, in the vein of an authorial project, not only modernised, but also completely improvised ... Regardless, this is all about detecting identical anomalies which today manifest themselves completely differently, yet in their essence remain almost unchanged. Among these are ostensible knowledge, affectedness, shallow culture, the idolatry of self-proclaimed artists, the intertwining of relevant and pop contents, the contrast between the conservative and the "avant-garde", tiredness, weariness, exhibitionism ... And the eternally questionable and manipulative strategies of achieving goals on the one hand, and the a priori refusal of culture and art as parasitism; all this is presented as an event, as something that should give an image of a real, unmediated project. (Peter Rak, *Delo*)

All photos: Jaka Babnik



Goran Vojnović *Jugoslavija, moja dežela*

SNG Drama Ljubljana ♪

KRSTNA UPORIZORITEV DRAMATIZACIJE

PREMIERA: 11. april 2015, veliki oder

190 minut, z odmorom

Četrtek, 7. aprila, ob 19.30
v SNG Drama Ljubljana
Organiziran avtobusni prevoz
ob 18.30 izpred hotela Creina.

Režiser: Ivica Buljan Avtor dramatizacije: Goran Vojnović Asistent režisera: Robert Waltl Dramaturginja: Mojca Kranjc Scenograf: Aleksandar Denič Kostumografinja: Ana Savić Gecan Skladatelji: Rundek Cargo Trio* Lektorica: Tatjana Stanič Oblikovalca luči: Son:DA Asistentka scenografa: Ajda Primožič Asistent kostumografinje: Andrej Vrhovnik Kondicijski trener: Iztok Hodnik Svetovalka za srboščino: Iva Babić Svetovalec za vojvodinščino: Zoran Knežević Svetovalec za bosansko: Saša Tabaković * Avtor glasbe za song Izdan Gorana Vojnovića je Darko Rundek. Izvajalci glasbe na posnetku so: Isabel (violina), Dušan Vranić Duco (klaviature, tolkala, glas) in Darko Rundek (kitara, glas, miks, editing).

Igrajo:

Nedeljko: Matjaž Tribušon Duša: Nataša Barbara Gračner Dušan: Zvone Hribar Milena: Maja Končar Vojak: Saša Tabaković Vojak: Benjamin Krnetič Emir: Jernej Šugman Brane: Bojan Emeršič Mladi Vladan: Filip Ekart Babić Makedonska pevka: Maja Končar Enes: Aljaž Jovanović Žiga: Benjamin Krnetič Vladan: Marko Mandić Nadja: Nina Ivanišin Mediha: Zvezdana Mlakar Receptor: Saša Tabaković Stražar: Saša Tabaković Danilo: Uroš Fürst Risto: Gregor Baković Nataša: Lina Ekart Babić Živka: Nina Valič Kosa: Iva Babić Jovana: Gaja Pöschl Mišo: Aleksander Cavazza/Črt Veselko Dragan: Valter Dragan Mladen: Benjamin Krnetič Stražar: Benjamin Krnetič Sanjska natačarica: Zvezdana Mlakar Svatje: Zvone Hribar, Maja Končar, Saša Tabaković, Jernej Šugman, Bojan Emeršič, Aljaž Jovanović, Nina Ivanišin, Zvezdana Mlakar, Uroš Fürst, Gregor Baković, Nina Valič, Iva Babić, Lina Ekart Babić, Gaja Pöschl, Aleksander Cavazza/Črt Veselko, Benjamin Krnetič Harmonikar: Uroš Jezdić/Dejan Panić Roman Jugoslavija, moja dežela postavlja drugo ob drugo dve podobi Balkana.

Eno, ki je zapisana v otroškem spominu, in drugo, ki se razprostira pred nezaslepljenimi očmi odraslega človeka. Nedvomno se lahko na odru ti dve podobi prepletata tako zelo različno, kolikor so neomejene razsežnosti odrskih resničnosti, in ravno v tem gledališkem razkošju se skriva največji



Vse fotografije: Peter Uhan, SNG Drama Ljubljana



potencial za uprizoritev besedila. Gledališki oder namreč na najlepši možni način omogoča istočasnost različnih doganj, istočasnost spominskega in resničnega, preskakovanje iz enega v drugo in tudi zabrisovanje mej med njima. Vladanovo iskanje vojnega zločinka generala Borojevića se lahko povsem nerazvanzljivo preplete z njegovimi spomini na očeta Nedeljka in pred gledalcu se lahko druga za drugo izrisujejo podobe dvojnosti njegovih notranjih doživljaj, podobe njegove razdvojenosti. Tako pa lahko morda pridemo še bližje bistvu problema našega soočanja z zločini, ki so jih v imenu ljudstva delali naši dobri očetje, bratje, strici, sosedje ali prijatelji.

Goran Vojnović *Yugoslavia, My Country*

SNT Drama Ljubljana ←

BAPTISMAL PERFORMANCE OF THE STAGE ADAPTATION

PREMIÈRE: 11 April 2015, main stage

190 minutes, one interval

Director: Ivica Buljan Author of the adaptation: Goran Vojnović

Assistant to the director: Robert Waltl Dramaturg: Mojca Kranjc

Stage designer: Aleksandar Denić Costume designer: Ana Savić

Gecan Composers: Rundek Cargo Trio* Language consultants:

Tatjana Stanič Lighting designers: Son:DA Assistant to stage designer:

Ajda Primožič Assistant to costume designer: Andrej Vrhovnik

Trainer: Iztok Hodnik Consultant for Serbian: Iva Babić Consultant for

the dialect of Voivodina: Zoran Knežević Consultant for Bosnian: Saša

Tabaković* Music for Goran Vojnović's song "Izdan" [Betrayed] by

Darko Rundek. Music on the recording performed by: Isabel (violin),

Dušan Vranić Duco (keyboards, percussions, voice) and Darko Rundek

(guitar, voice, mix, editing).

Thursday, 7 April at 19:30
at the SNT Drama Ljubljana
a shuttle leave at 18:30
infront of Hotel Creina

Cast:

Nedeljko: Matjaž Tribušon Duša: Nataša Barbara Gračner Dušan: Zvone

Hribar Milena: Maja Končar Soldier: Saša Tabaković Soldier: Benjamin Krnetič

Emir: Jernej Šugman Brane: Bojan Emeršič Young Vladan: Filip Ekart Babić

Macedonian singer: Maja Končar Enes: Aljaž Jovanović Žiga: Benjamin Krnetič

Vladan: Marko Mandić Nadja: Nina Ivanišin Mediha: Zvezdana Mlakar

Receptionist: Saša Tabaković Guard: Saša Tabaković Danilo: Uroš Fürst Risto:

Gregor Baković Nataša: Lina Ekart Babić Živka: Nina Valič Kosa: Iva Babić

Jovana: Gaja Pöschl Mišo: Aleksander Cavazza/Črt Veselko Dragan: Valter

Dragan Mladen: Benjamin Krnetič Guard: Benjamin Krnetič Dream waitress:

Zvezdana Mlakar Wedding guests: Zvone Hribar, Maja Končar, Saša Tabaković,

Jernej Šugman, Bojan Emeršič, Aljaž Jovanović, Nina Ivanišin, Zvezdana

Mlakar, Uroš Fürst, Gregor Baković, Nina Valič, Iva Babić, Lina Ekart Babić,

Gaja Pöschl, Aleksander Cavazza/Črt Veselko, Benjamin Krnetič

Accordionist: Uroš Jezdić/Dejan Panić

The novel *Yugoslavia, My Country*, juxtaposes two images of the Balkans. One has been inscribed in a childhood memory, while the other spreads out before the non-blinded eyes of an adult. Certainly, these images can intertwine onstage as diversely as the dimensions of stage realities are limitless. It is the

stage that best provides the simultaneousness of the memory and of the real, leaping from one to the other and erasing the borders between them. Vladan's quest to find general Borojević, a war criminal, is indistinguishably interwoven with the memories of his father Nedeljko, so that one after another are drawn the images of his twofold inner experience, as well as the images of his inner chasm. Perhaps, this may bring us closer to the core of the problem of our confrontation with crimes that have been committed in the name of the people by our good fathers, brothers, uncles, neighbours and friends.



All photos: Peter Uhan, SNT Drama Ljubljana





SPREMLJEVALNI PROGRAM



ACCOMPANYING PROGRAMME

Luka Cimprič, Andrej Zupanec

Ebola

Gledališče Glej

KRSTNA UPORIZORITEV

PREMIERA: 26. september 2015, Gledališče Glej

70–130 minut, brez odmora

Nedelja, 3. aprila, ob 20.00
v Prešernovem gledališču Kranj

Ideja in razvoj: Luka Cimprič, Andrej Zupanec

Oblikovalec zvoka: Peter Harl

Grafični oblikovalci: Dominik Mencej, Klemen Janežič,
Borut Bučinel, Dafne Jemeršič

Tehnični razvoj: Žiga Zupanec, Leon Cimprič

Kostumografinja: Minka Rozman

Tehnična podpora: Grega Mohorčič, Martin Lovšin

Izvršna producentka: Barbara Poček

Igrajo:Anže Zevnik, Katarina Čas, Vid Klemenc,
Vid Valič, Primož Pirnat in drugi

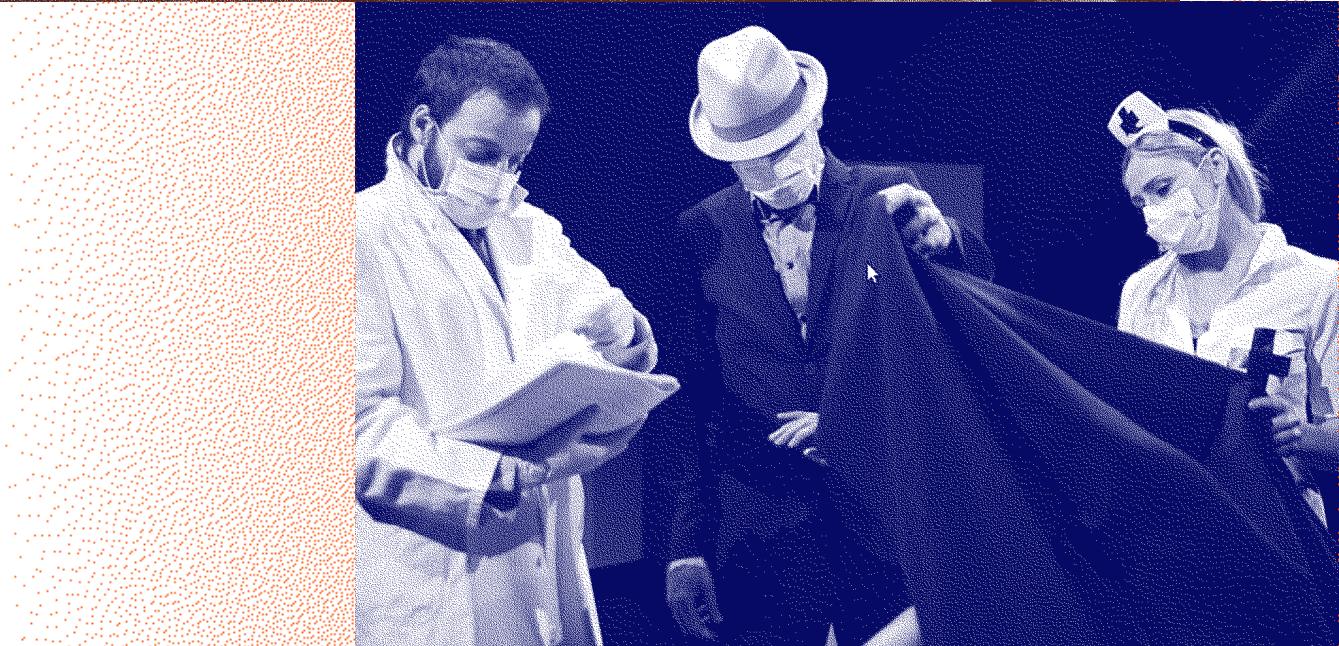
Prva gledališka video igra. Prinesite pametne telefone in tablice, da boste lahko sodelovali v videoigri z živimi igralci. Ali lahko ustaviš širjenje smrtonosnega virusa ebola? Je v tebi dovolj detektiva? Odkrij šokantno resnico o izvoru virusa ebola v Sloveniji.

Skrivnostno truplo je tvoja edina sled. S twojo pomočjo se mora protagonist prebiti skozi zarotniški labirint. Se boš ravnal po načelih etike, vzel zakon v svoje roke, morda plačal z lastno krvjo, da se dokoplješ do prave resnice? Luka Cimprič in Andrej Zupanec nadaljujeta z *Ebolo*, kjer se je končala predstava *Ernesto gre v mesto*.

Ebola tako ponudi nekakšno zlitje kriminalke in veseloigre, ki se po svoji uprizoritveni zasnovi dostenjno vpisuje v raziskovalno in eksperimentalno vzdušje Gleja, vendar njene formalne potenciale razvija bolj v zabavljajočo kot v »umetniško« smer, zaradi česar bi se zlahka znašla tudi na kakšnem komediji naklonjenem komercialnem odru. Ali z drugimi besedami: potencial za uspešnico predstava vsekakor ima. (Gregor Butala, Dnevnik)



Vse fotografije: Polona Ipavec



Luka Cimprič, Andrej Zupanec

Ebola

Glej Theatre ←

BAPTISMAL PERFORMANCE

PREMIÈRE: 26 September 2015, Glej Theatre

70–130 minutes, no interval

Sunday, 3 April at 20:00
at the Prešeren Theatre Kranj

Idea and development: Luka Cimprič, Andrej Zupanec

Sound designer: Peter Harl

Graphic designers: Dominik Mencej, Klemen Janežič,
Borut Bučinel, Dafne Jemeršič

Technical development: Žiga Zupanec, Leon Cimprič

Costume designer: Minka Rozman

Technical support: Grega Mohorčič, Martin Lovšin

Executive producer: Barbara Poček

Cast:

Anže Zevnik, Katarina Čas, Vid Klemenc,
Vid Valič, Primož Pirnat and others

The first theatre video game. Bring your smart phones and tablets so you can take part in a video game with live actors. Can you stop the spreading of the deadly Ebola virus? Is there enough of a detective in you? Discover the shocking truth about the origin of Ebola in Slovenia.

A mysterious corpse is your only lead. With your help, the protagonist has to find a way through a maze of conspiracy. Will you follow the principles of ethics, take the law in your own hands, perhaps pay with your own blood to find the truth? With *Ebola*, Luka Cimprič and Andrej Zupanec continue where the performance *Ernesto Goes to Town* left off.

Ebola thus offers a blend of a crime story and a comedy, and in its performative concept is a valid piece of Glej's experimental atmosphere, but develops its formal potentials more into the entertainment direction than the "artistic", which is why it could easily find itself on some commercial stage more favourable to comedy. Or in other words: the performance certainly has the potential to become a hit. (Gregor Butala, *Dnevnik*)



All photos: Polona Ipavec

Saška Rakef

Tolkalo

3. program Radia Slovenija – program Ars, Ustanova Imago Sloveniae – Podoba Slovenije in Gledališče Glej

KRSTNA UPORIZORITEV

PREMIERA: 28. avgusta 2015, Gledališče Glej in Radio Slovenija
50 minut, brez odmora

Ponedeljek, 4. aprila, ob 22.00
v Stolpu Škrilovec
Predstava bo neposredno predvajana
na tretjem programu Radia Slovenija.

Režiser: **Alen Jelen**

Dramaturginja: **Saška Rakef**

Strokovni sodelavec: **Rajko Stupar**

Tonska mojstra: **Matjaž Miklič, Sonja Strenar**

Glasbena oblikovalka: **Darja Hlavka Godina**

Nastopajo:

Peter Goljat David: **Gaber K. Trseglav** Ženska:

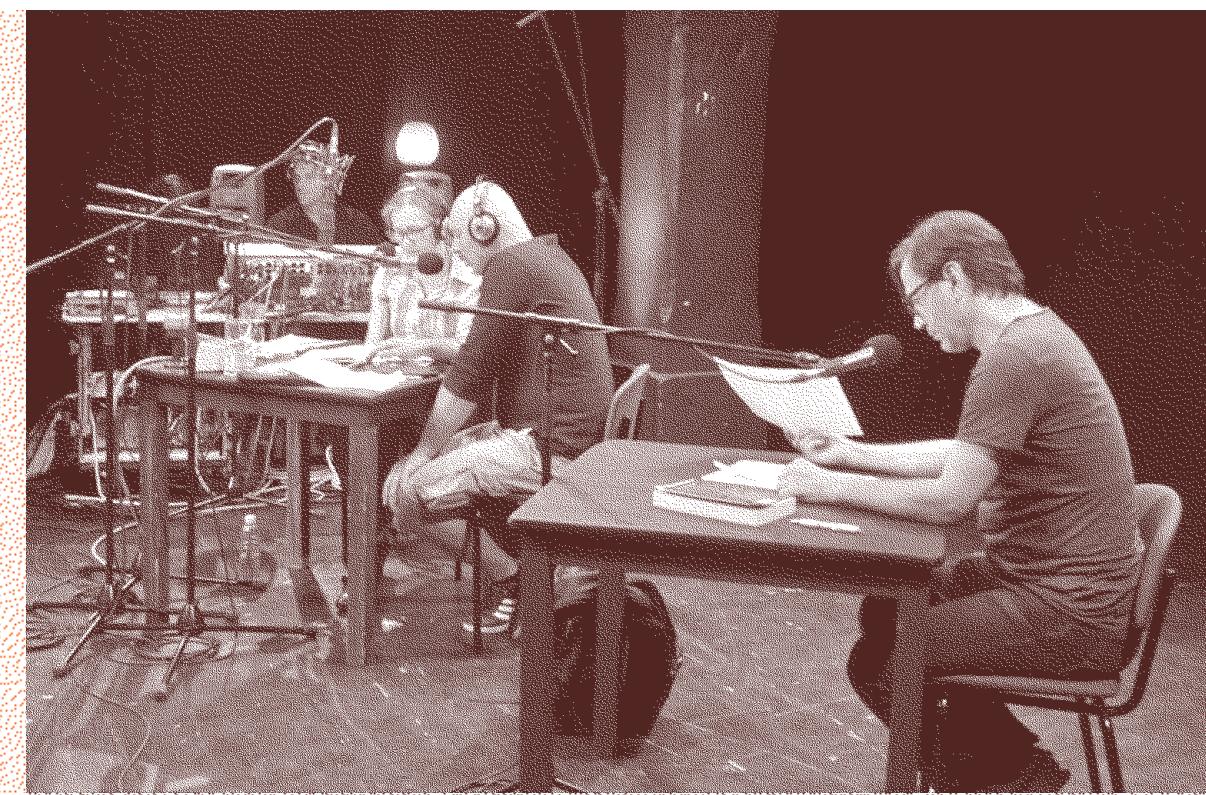
Barbara Vidovič Tonski mojster: **Matjaž Miklič**

Moderator: **Igor Velše**

Kdo komu odreže glavo, ko David vrže kamen v Goljata? Radijsko-gledališka igra, v kateri se spopadeta svobodna gospodarska pobuda in mali človek.

Po več kot letu dni trajajočem sodnem postopku je okoljevarstveno dovoljenje za obratovanje rafinerije, namenjene čiščenju plina, pridobljenega z metodo hidravličnega lomljenja oziroma »frackinga«, pravnomočno. Kot je angleški investitor Earththe, s podružnico Earththe Slovenia Limited s sedežem na britanskih Deviških otokih zapisal v izjavi za javnost, pravnomočnost odločbe dokazuje, da je Slovenija demokratična in pravna država, v katero investitor lahko zaupa in investira. Lahko v to isto državo zaupate vi?

Radijska igra in predstava Saške Rakef je oblikovana kot kontaktna radijska oddaja o aktualni ekološko-politični temi. Dokumentaristična podoba v slogu Orsona Wellsa preraste v dramski konflikt mitskih razsežnosti, obenem pa ostaja izrazito družbeno kritičina in opozarja na povsem konkreten in realen problem izkoriščanja okolja in prebivalcev. Predstava je bila istočasno z izvedbo v gledališču predvajana tudi po radiu in tako skupaj s spletno stranjo postala ostra umetniška akcija.



Vse fotografije: Ivan Merljak

Saška Rakef **Mallet**

The 3rd programme of Radio Slovenia – programme Ars, Imago Sloveniae Institution – Podoba Slovenije and Glej Theatre ♦

BAPTISMAL PERFORMANCE

PREMIÈRE: 28 August 2015, Glej Theatre and Radio Slovenia
50 minutes, no interval

Monday, 4 April at 22:00
at the Škrljovec Tower
The performance will be transmitted live
on the 3rd programme of the Radio Slovenia.

Director: Alen Jelen

Dramaturg: Saška Rakef

Consultant: Rajko Stupar

Sound engineers: Matjaž Miklič, Sonja Strenar

Sound designer: Darja Hlavka Godina

Cast:

Peter Goljat David: Gaber K. Trseglav Woman:

Barbara Vidovič Sound engineer: Matjaž Miklič

Moderator: Igor Velše

Who cuts off whose head when David throws a stone at Goliath?

A radio-stage play in which free economic enterprise and the little man clash.

After a more than a year-long court process, the environmental permit for the operation of a refinery intended for cleaning the gas extracted using the method of hydraulic fracturing or “fracking” has been legalised. As the English investor Earththeft with a subsidiary Earththeft Slovenia Limited with a seat on the British Virgin Islands writes in its public press release, the legal effect of the decree proves that Slovenia is a democratic state with the rule of law into which an investor can trust and invest. But can you trust in this same state?

Saška Rakef's radio play and performance takes the shape of a phone-in radio show about a current ecological and political topic. A documentalist image in the style of Orson Welles grows into a dramatic conflict of mythical scope, yet at the same time remains decidedly socially critical and warns about the totally concrete and real problem of the exploitation of the environment and the population. The theatre performance was transmitted live on the radio and thus, together with the website ustavimofracking.org, became a potent artistic action.



William Shakespeare, Andrej Rozman Roza

Beneški trgovec

Lutkovno gledališče Ljubljana

KRSTNA UPORIZORITEV

PREMIERA: 25. maja 2015, Lutkovno gledališče Ljubljana

Predstava zaradi gostovanja
v tujini ne bo sodelovala na festivalu.

Režiser: **Jan Zakonjšek**

Avtorica likovne podobe: **Barbara Bulatović**

Avtorja glasbe: **Nino de Gleria in Jelena Ždral**

Lektorica: **Tatjana Stanič**

Oblikovalec luči: **Danilo Korelec**

Producentka: **Ana Rokvič Pinterič**

Vodja predstave in tonski mojster: **Alojz Sedovnik**

Lučno vodstvo: **Danilo Korelec**

Scenski tehnik: **Alojz Milošič**

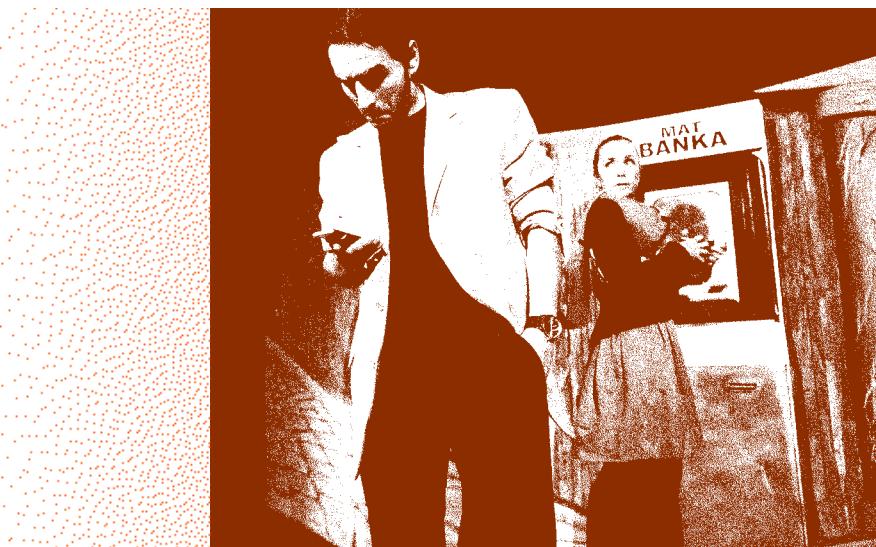
Izdelava scene, lutk in kostumov: **Zoran Srdić, Mitja Ritmanič, Sandra Birjukov, Iztok Bobić, Polona Černe, Barbara Bulatović, Brina Fekonja**

Igrajo:

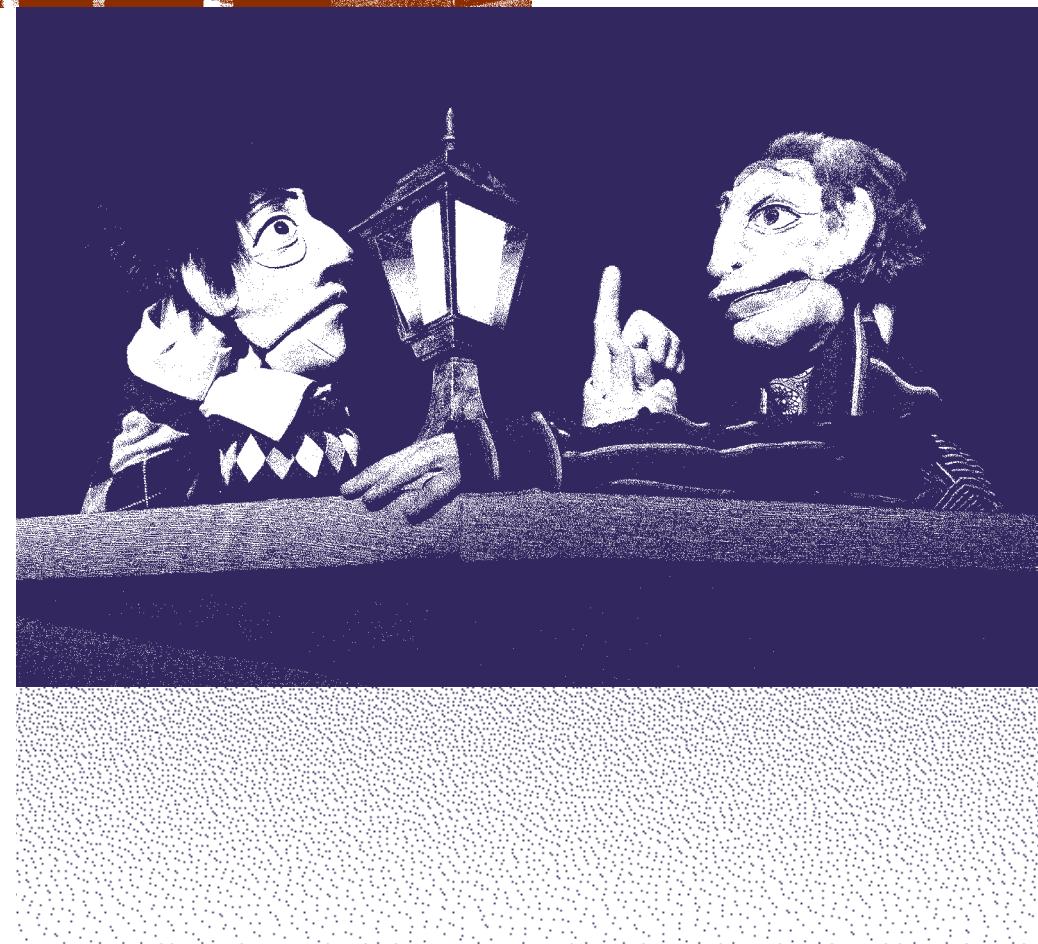
Maja Kunšič, Iztok Lužar, Gašper Malnar, Brane Vižintin

Predstava prinaša komedijo s temačnimi primesmi, v kateri se prepletata dve zgodbi. Prva govori o funtu mesa, ki ga zahteva brezsrčen judovski bankir Shylock od svojega upnika, protijudovsko nastrojenega trgovca Antonija. Druga zgodba pa v ospredje postavlja ljubezen Antonija do mladega Bassanija.

Bassanijo se želi poročiti s Portijo, ki ji je oče zapustil premoženje pod pogojem, da dobi moža s pomočjo posebne loterije. Ker je po tragediji, ki se je zgodila med drugo svetovno vojno Judom, lik judovskega bankirja Shylocka izgubil vso svojo komičnost, ga v lutkovni priredbi razbremenijo verske pripadnosti, dogajanje pa prestavijo v današnji svet, v katerem so bankirji še posebej osovraženi in torej kot ustvarjeni za komedijski zasmeh, so zapisali v LGL.



Vse fotografije: Mihal Fras



Obenem v predstavi, bolj kot je to opazno pri izvirniku, izpostavlja Antonijevo ljubezen do Bassanija in njegovo pripravljenost, da za svojega najdražjega da svoje srce. Kot menijo v gledališču, je skrajšan in okleščen na svoje temeljne elemente, Beneški trgovec postal predvsem komedija močnih in usodnih strasti.

William Shakespeare, Andrej Rozman Roza **The Merchant of Venice**

Ljubljana Puppet Theatre ←

BAPTISMAL PERFORMANCE

PREMIÈRE: 25 May 2015, Ljubljana Puppet Theatre

The performance will not be shown at the festival because the theatre is on tour abroad.

Director: **Jan Zakonjšek**

Visual image: **Barbara Bulatović**

Music: **Nino de Gleria** and **Jelena Ždral**

Language consultant: **Tatjana Stanič**

Lighting designer: **Danilo Korelec**

Producer: **Ana Rokvič Pinterič**

Stage master and sound engineer: **Alojz Sedovnik**

Lighting engineer: **Danilo Korelec**

Stage technician: **Alojz Milošič**

Stage, puppet and costume makers: **Zoran Srdić**, **Mitja Ritmanič**,
Sandra Birjukov, **Iztok Bobić**,
Polona Černe, **Barbara**
Bulatović, **Brina Fekonja**

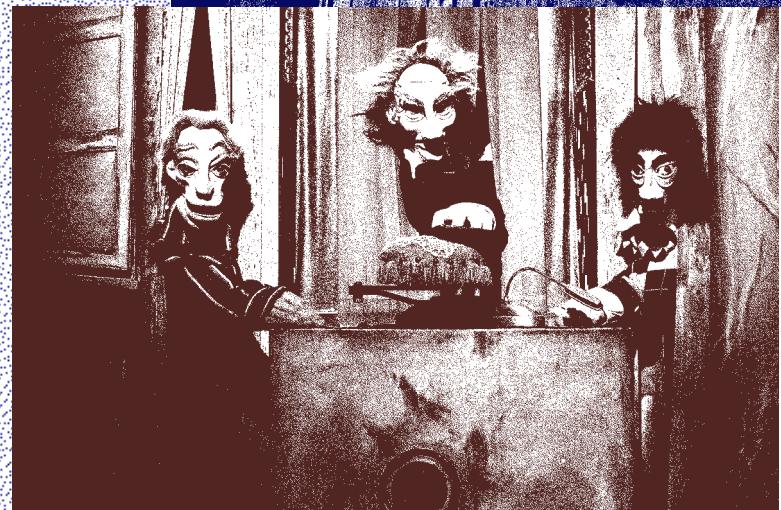
Cast:

Maja Kunšič, **Iztok Lužar**, **Gašper Malnar**, **Brane Vižintin**

The performance brings a comedy with a tinge of darkness in which two stories intertwine. The first one is about the pound of flesh that the heartless Jewish banker Shylock demands of his debtor, the anti-Semitic merchant Antonio. The second focuses on Antonio's love for the young Bassanio.

Bassanio wants to marry Portia, whose father has left her inheritance on the condition that she acquires a husband via a special lottery. The Ljubljana Puppet Theatre describes in the playbill that since the tragedy that befell the Jewish people during World War II made the character of the Jewish banker Shylock lose any potential comic character, the puppet show now releases him of religious affiliation and moves the events to the present time when the bankers are particularly hated and thus made for comedic ridicule.

At the same time, the performance exposes, more obviously than the original, the love Antonio feels for Bassanio, and his readiness to give his heart for his beloved. The theatre believes that thus abridged and pared down to its basic elements, *The Merchant of Venice* becomes primarily a comedy of strong and fatal passions.



Anton Štrukelj



MEDNARODNI PROGRAM



INTERNATIONAL PROGRAMME

Drago Jančar

Zalezujoč Godota (Дебнейки Годо)**Gledališče Slza i smjah, Ami da - 6, Sofija, Bolgarija** ←

Grumova nagrada 1989

PREMIERA: 10. oktobra 2015

75 minut, brez odmora

Petek, 1. aprila, ob 20.00
v Stolpu Škrilovec

Prevajalec: prof. Ljudmil Dimitrov

Režiserka: Desislava Bboeva

Scenograf: Dimitr Georgiev

Koreografija: Vladislava Boeva

Glasbena sodelavca: Deljan Apostolov, Todor Kotopanov

Igrajo:

Nikola Mutafov, Javor Borisov, Kičo Kičev

Za človekovo naravo je značilna stalna potreba po raziskovanju samega sebe in svoje okolice. Ta pa je vedno sovražna, grozeča in predvsem slaba. Zato jo je potrebno stalno opazovati, ji slediti, jo zalezovati, kajti od nje lahko pričakujemo vse – predvsem nepričakovano. Zdi se, da se vse spreminja, a nič se ne zgodi, nič ne označuje ničesar, besede pa dobivajo nov pomen in moč.

Jančarjeva drama se v bolgarski uprizoritvi ne kaže samo kot parafraza Beckettove klasike absurdna, pač pa tudi kot preobrazba v drugačna čas in okolje, v katerih strah, dvom in negotovost oblikujejo absurdno bivanje človeka.

Gledališče Slza i smjah (Solze in smeh) nosi ime po najstarejšem bolgarskem poklicnem gledališču (1892–1903). Od leta 1966 ponovno deluje pod tem imenom. Danes gosti številne igralske skupine, ki uprizarjajo klasično in sodobno dramatiko. V tem gledališču je začelo svojo ustvarjalno pot veliko uglednih bolgarskih gledališčnikov.



Vse fotografije: Agency PhotoGroup



Drago Jančar

Stakeout at Godot's (Дебнейки Годо)**Theatre Tears and Laughter, Ami da - 6, Sofia, Bulgaria** ←

Grum Theatre Award 1989

PREMIÈRE: 10 October 2015

75 minutes, no interval

Friday, 1 April at 20:00
at the Škrlovec Tower

Translator: Prof. Ljudmil Dimitrov

Director: Desislava Bboeva

Stage designer: Dimitr Georgiev

Choreographer: Vladislava Boeva

Musical collaborators: Deljan Apostolov, Todor Kotopanov

Cast:

Nikola Mutafov, Javor Borisov, Kičo Kičev

The constant need to research self and surroundings is a characteristic of human nature. But the surroundings are always hostile, threatening and above all, bad. Hence they need to be constantly observed, followed, stalked, because anything can be expected from them – particularly the unexpected. It seems that everything changes, yet nothing happens, nothing signifies nothing and words get new meaning and power.

Jančar's drama in its Bulgarian staging isn't just a paraphrase of Beckett's classic of the absurd, but also a transformation into a different time and environment where fear, doubt and insecurity shape the absurd existence of man.

Theatre Slza i smjah (Tears and Laughter) carries the name of the oldest Bulgarian professional theatre (1892–1903). The theatre was revived with this name and has been working since 1966. Today it hosts numerous theatre troupes that stage classical and modern drama. Many Bulgarian thespians started their creative careers in this theatre.



All photos: Agency PhotoGroup

Vinko Möderndorfer

Tri sestre (Drei Schwestern)

Heighoftheater, München, Nemčija ←

PREMIERA: 23. oktobra 2015

70 min, brez odmora

Sobota, 2. aprila, ob 18.00
v Stolpu Škrlovec

Prevajalka: **Barbara Budin**

Režiserka: **Petra Gudrat-Kuckertz**

Asistent režiserke: **Johannes Friedl**

Lučni in tehnični sodelavci: **Michael Böckling, Der Gadget**

Avtor filma: **Hans Weiss**

Organizatorja: **Andreas Müller in Markus Flügger**

Igrajo:

Mati: **Regina Höcherl** Oče: **Markus Flüggen**

Olga: **Slavica Gerstlauer** Fredi: **Björn Schilke**

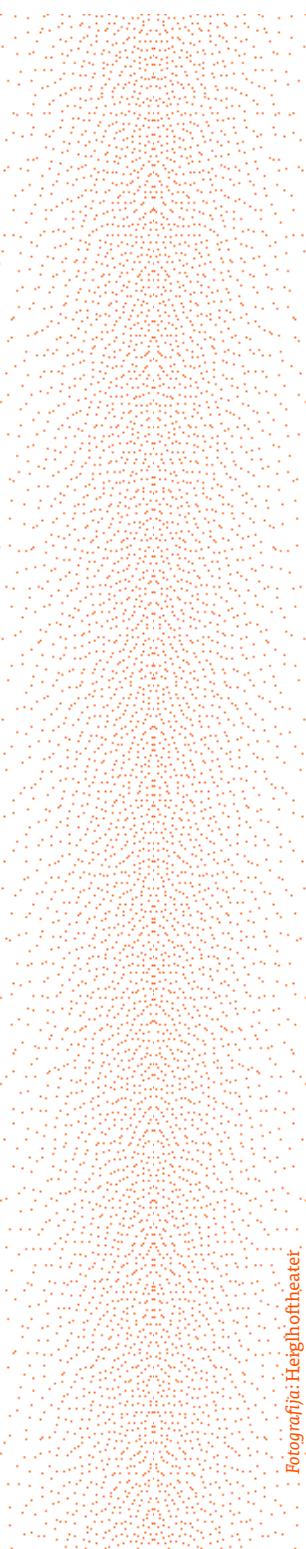
Maša: **Martha Frydryk** Irina: **Katharina Friedl**

Andrej: **Lukas Nickel**

Komedija prikazuje profesorja ruščine, ki je fanatični ljubitelj Čehova in ima zato poleg češnjevega vrta tudi tri hčere, poimenovane po treh sestrach (Olga, Irina in Maša). Na svoji zlati poroki jih starši šokirajo z napovedjo sporazumne razveze.

V črni, po Čehovu dišeči komediji Vinko Möderndorfer meri v jedro »normalne« družine, kjer sanje in želje staršev in otrok pogosto ostajajo neuresničene. Sodobna družina je prav tako kot junaki dram Antona Pavloviča Čehova ujeta v dolga diskutiranja o stanju stvari in sveta. Družina se obenem pokaže tudi kot prostor, v katerem se slabosti in ranljivosti posameznika najbolj razkrijejo in največkrat neusmiljeno izkoriščajo.

Heighoftheater je leta 1995 ustanovila skupina štirinajstih gledališčnikov v münchenskem študentskem domu. Gledališka skupina ima danes preko 180 sodelavcev, deluje pa na dveh münchenskih prizoriščih: Pasinger Fabrik in Einstein Kultur.



Fotografija: Heighoftheater

Vinko Möderndorfer

Three Sisters (Drei Schwestern)

Heighoftheater, Munich, Germany ←

PREMIÈRE: 23 October 2015

70 minutes, no interval

Saturday, 2 April at 18:00
at the Škrilovec Tower

Translator: Barbara Budin

Director: Petra Gudrat-Kuckertz

Assistant director: Johannes Friedl

Lighting and technical workers: Michael Böckling, Der Gadget

Author of the film: Hans Weiss

Organisers: Andreas Müller and Markus Flügger

Cast:

Mother: Regina Höcherl Father: Markus Flügger

Olga: Slavica Gerstlauer Fredi: Björn Schilke

Masha: Martha Frydryk Irina: Katharina Friedl

Andrej: Lukas Nickel

The comedy shows a professor of Russian, a fanatical lover of Chekhov, who has not only a cherry orchard, but also three daughters named after the three sisters (Olga, Irina and Masha). At their golden wedding anniversary the parents shock the sisters by announcing their amicable divorce.

In this black comedy, tinged with Chekhov, Vinko Möderndorfer aims at the core of the “normal family” where dreams and wishes of parents and children often remain unfulfilled. The modern family is, just like Anton Pavlovich’s heroes, trapped in long discussions about the state of things and the world. The family comes across at the same time as a space in which the flaws and vulnerability of the individual are most revealed and most often mercilessly exploited.

Heighoftheater was founded in 1995 by a group of fourteen thespians at the Munich student dorm. The theatre group today has 180 artists working on two Munich stages: Pasinger Fabrik and Einstein Kultur.



Matjaž Zupančič

Shocking Shopping (Шокашоппинг)

Teatr 18+, Rostov na Donu, Rusija ←

Grumova nagrada 2011

PREMIERA: 6. in 7. marca 2015

80 min, brez odmora

Torek, 5. aprila, ob 18.00
v Stolpu Škrlovec

Prevajalec: **Maxim Reyno**

Režiser: **Andrey Savchenko**

Dramaturg: **Matjaž Zupančič**

Scenograf in kostumograf: **Yury Vinogradov**

Avtor glasbe: **Yury Arefiev**

Oblikovalec luči: **Dmitry Tsupko**

Igrajo:

Administratorka: **Svetlana Bashkirova/Marina Dren**

Jožef Kotnik: **Anton Soloviev/Alexey Dronov**

Folker: **Vladimir Vasilatov**

Podpredsednik: **Alexey Timchenko**

Predsednik: **Alexander Semikopenko/Alexander Ovsyannikov**

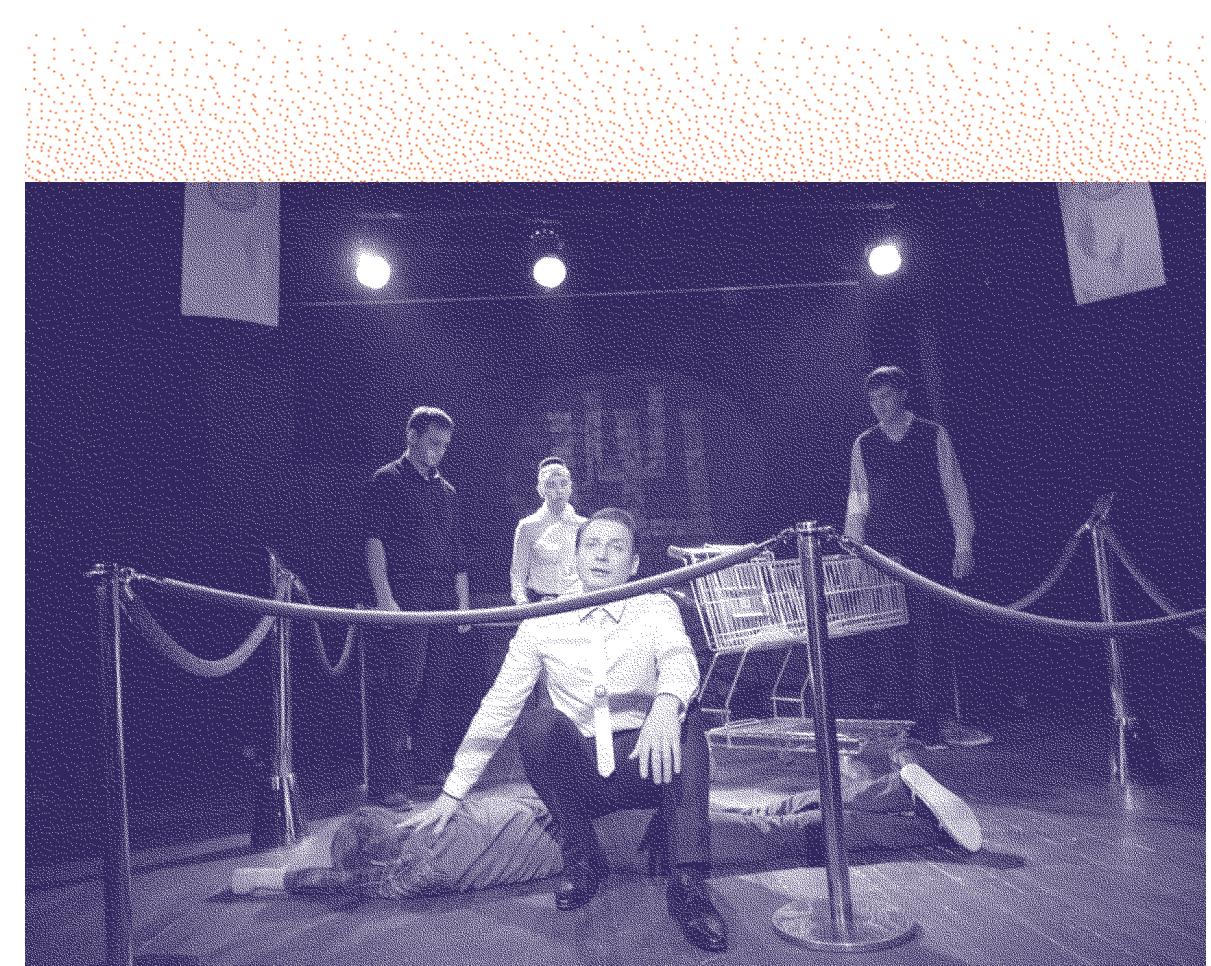
Mož v nogavicah: **Petr Kostryakov/Alexander Bogdanov**

Kako pobegniti iz supermarketeta brez izhoda? *Shocking shopping* Matjaža

Zupančiča se ukvarja z agresivnim trženjem in prodajnimi sistemi. Kaj se zgodi, ko se sistem zruši? Ali pa se kdo izmakne nadzoru? Kje so meje nadzora? Navadni človek, medicinski tehnik Jožef Kotnik, se znajde v hipermarketu "Shocking Shopping", da bi si kupil kruh in pol piščanca. Po naključju postane petdesetisoči obiskovalec in prejemnik nagrade. Za obljudbami o številnih ugodnostih, popustih, posebnih nakupih, spretnimi marketingškimi potezami, članstvi in formularji se Jožefu naenkrat odpre svet v zakulisje nakupovalnega centra, kjer stvari postajajo vse bolj bizarre, strašljive in krute. Bleščeča meka nakupovalnega užitka pokaže svoje temne in grozljive plati in Kotnika potegne v brutalen vrtinec, iz katerega ni rešitve.

Teatr 18+ je neodvisno eksperimentalno gledališče, ki se

osredotoča na sodobno dramo, gledališče novega formata, ki združuje sodobnega junaka s sodobnim gledalcem. Njegove predstave raziskujejo nove načine uprizarjanja, vključno s provokativnimi. Temeljni cilj pa je seznanjanje publike z najsodobnejšimi besedili.



Vse fotografije: Teatr 18+

Matjaž Zupančič

Shocking Shopping (Шокашоппинг)

Teatr 18+, Rostov-on-Don, Russia ←

Grum Award 2011

PREMIÈRE: 6 and 7 March 2015

80 minutes, no interval

Saturday, 2 April at 18:00

at the Škrlovec Tower

Translator: **Maxim Reyno**

Director: **Andrey Savchenko**

Dramaturg: **Matjaž Zupančič**

Stage and costume designer: **Yury Vinogradov**

Music: **Yury Arefiev**

Lighting designer: **Dmitry Tsupko**

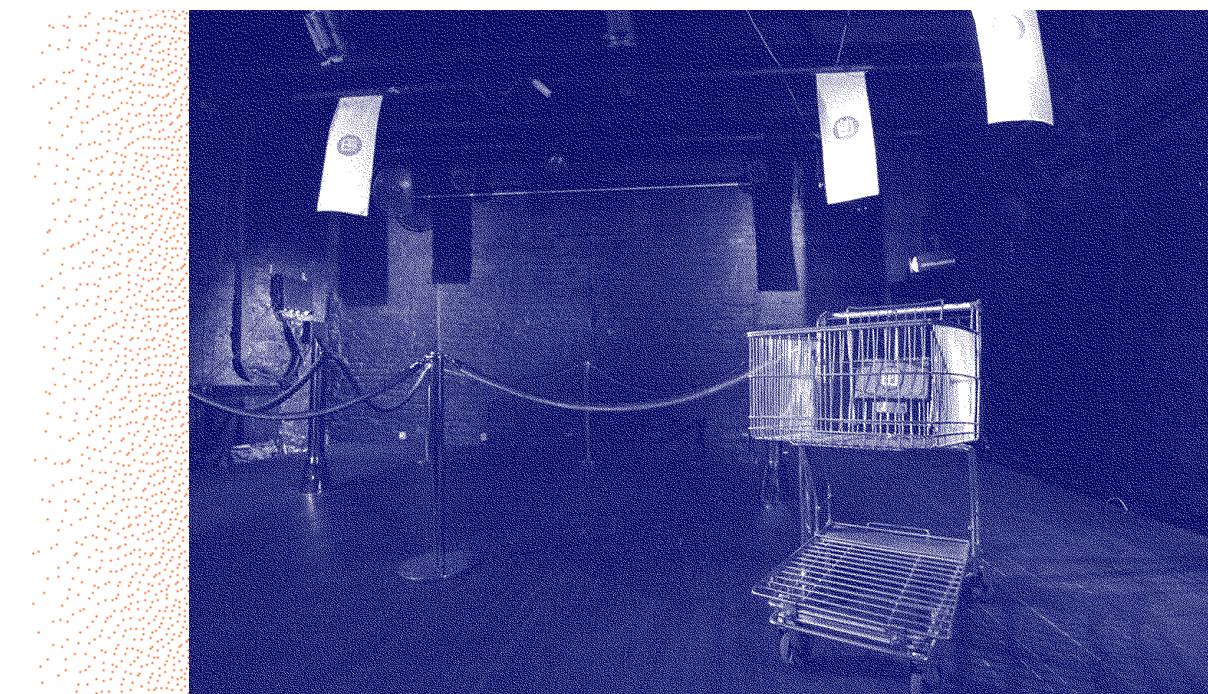
Cast:

Administrator: **Svetlana Bashkirova/Marina Dren** Jožef Kotnik: **Anton Soloviev/Alexey Dronov** Folker: **Vladimir Vasilatov** Vice-president:

Alexey Timchenko President: **Alexander Semikopenko/Alexander Ovsyannikov** Man in socks: **Petr Kostryakov/Alexander Bogdanov**

How to escape from a supermarket without an exit? *Shocking Shopping* by Matjaž Zupančič deals with the aggressive procedures of marketing and selling. What happens when a system collapses? Or when someone eschews the surveillance? Where are the borders of the surveillance? An ordinary man, the medical technician Jožef Kotnik, finds himself in the hypermarket known as “Shocking Shopping” buying bread and half a chicken. By chance, he becomes the fifty-thousandth visitor and the winner of an award. Behind the promises of a heap of benefits, discounts, special purchases, clever marketing moves, memberships and forms, Jožef suddenly gets a glimpse of the backstage of the shopping centre, where things get more and more bizarre, scary and cruel. The glittering Mecca of shopping pleasures shows its dark and horrifying facets and pulls Kotnik into a brutal whirlpool from which there is no escape.

Teatr 18+ is an independent experimental theatre focused on contemporary drama, the theatre of new formats which merges the contemporary hero with the contemporary spectator. Their performances research new ways of performing, including the provocative ones. The fundamental goal, though, is presenting the newest texts to audiences.



All photos: Teatr 18+

Tjaša Ferme

Divji otrok v mestu (Wild Child in the City)

PopUp Theatrics & The Secret Theatre, New York, ZDA

KRSTNA UPORIZORITEV

70 minut, brez odmora

Četrtek, 7. aprila, ob 17.00

v Stolpu Škrlovec

Prevajalka: **Tjaša Ferme**

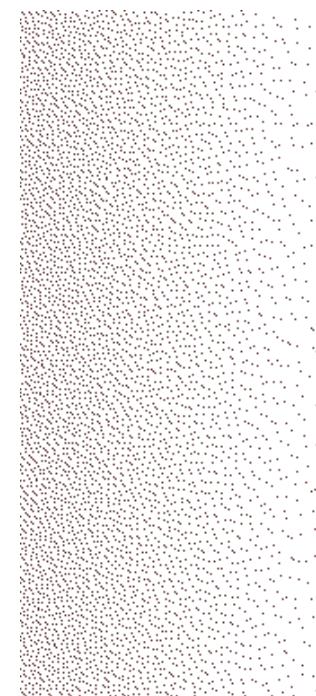
Režiserka: **Ana Margineanu**

Igra: **Tjaša Ferme**

Interaktivna absurdna komedija, v kateri avtorica in igralka popelje občinstvo skozi smešne in bizarre situacije in iskanju normalnega stanovanja v New Yorku. Potovanje, polno divjih pustolovščin in nostalgičnih spominov na lepše kraje.

Igralka Tjaša Ferme je diplomantka AGRFT, kot študentka je prejela Severjevo nagrado, za svoje filmsko ustvarjanje pa vesno. Svojo umetniško kariero je uspešno nadaljevala v New Yorku, najprej z monodramo *Cocktales: Izpovedi nimfomanke*. *Divji otrok v mestu* pa je njen drugi samostojni projekt v Ameriki. Ana Margineanu, mojstrica interaktivnega gledališča, je monodramo zrežirala z aktivnim vključevanjem občinstva. Režiserka je tudi ustanoviteljica PopUp Theatrics, gledališča z eksperimentalnim zančajem, ki raziskuje vključevanje novih tehnologij, razmerja med prostorom, odrom in občinstvom.

Predstava združuje evropsko senzibilnost in kafkovski občutek za ironijo s trdo prizemljenostjo samske Newyorčanke, ki je videla vse. Zgodba je tako neverjetna, premaknjena in zaudarjajoča, da že mora biti resnična. (Susie K. Taylor, Huffington Post)



Vse fotografije: PopUp Theatrics

Tjaša Ferme

Wild Child in the City

PopUp Theatrics & The Secret Theatre, New York, USA

BAPTISMAL PERFORMANCE

70 minutes, no interval

Thursday, 7 April at 17:00
at the Škrilovec Tower

Translator: Tjaša Ferme

Director: Ana Margineanu

Performer: Tjaša Ferme

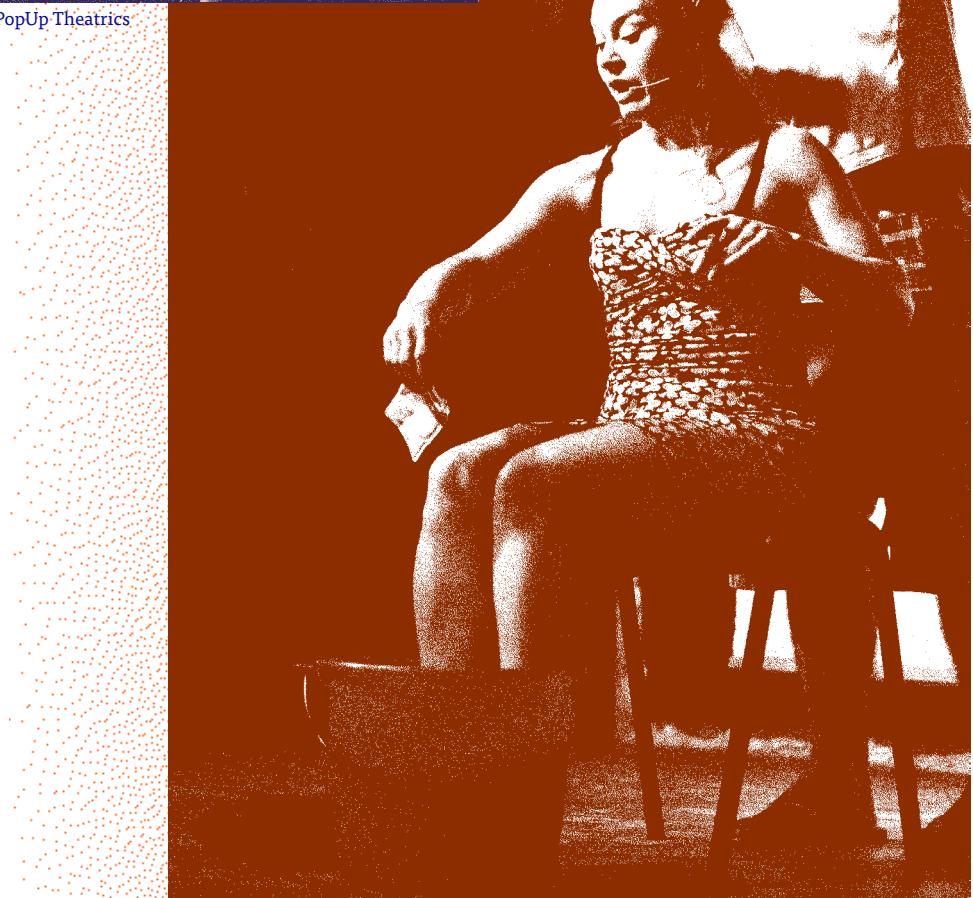
An interactive absurdist comedy in which the author/performer takes the audience through the funny and bizarre situations of a search for a normal flat in New York City. A journey filled with wild adventures and nostalgic memories of prettier places.

Actress Tjaša Ferme is an UL AGRFT graduate; as a student she won the Sever Award and a Vesna for her work in films. She has continued her career successfully in New York, first with her monodrama *Cocktales: Confessions of a Nymphomaniac*. *Wild Child in the City* is her second solo project in the United States. Ana Margineanu, the master of interactive theatre directed this monodrama by transforming the audience into active participants. The director is also the founder of PopUp Theatrics, a theater with an experimental character that researches the inclusion of new technologies and the relationships between space, stage and audience.

The piece ... combines her European sensibility and Kafkaesque sense of irony with down-to-earth toughness of a New York single girl who's seen it all. It is a story so unbelievable, twisted and smelly that it must be true. (Susie K. Taylor, *The Huffington Post*)



All photos: PopUp Theatrics



Evald Flisar

Antigona zdaj (Antigone Now)

Scena Theatre, Washington, ZDA ←

PREMIERA: 4. julija 2015, Scena Theatre

90 minut, brez odmora

Prevajalec: **Evald Flisar**

Režiser: **Robert McNamara**

Asistentka režiserja: **Anne Nottage**

Scenograf in tehnični direktor: **Michael Stepowany**

Oblikovalka luči: **Marianne Meadows**

Kostumografinja: **Alisa Mandel**

Oblikovalka zvoka: **Denise Rose**

Insipientka: **Natalie Nichols**

Producentka: **Lena Salins**

Igrajo:

Clara: **Danielle Davy** Mayor: **Ron Litman** Peter: **Matt Dougherty**

Master Guido: **Kim Curtis** Killer 1: **Brian Hemmingsen** Killer 2: **Stas Wronka**

Security Guard: **Joe Palka** Philip: **Joseph Carlson** Sabina:

Amanda Forstrom Gentleman from Heidelberg: **Colin Davies**

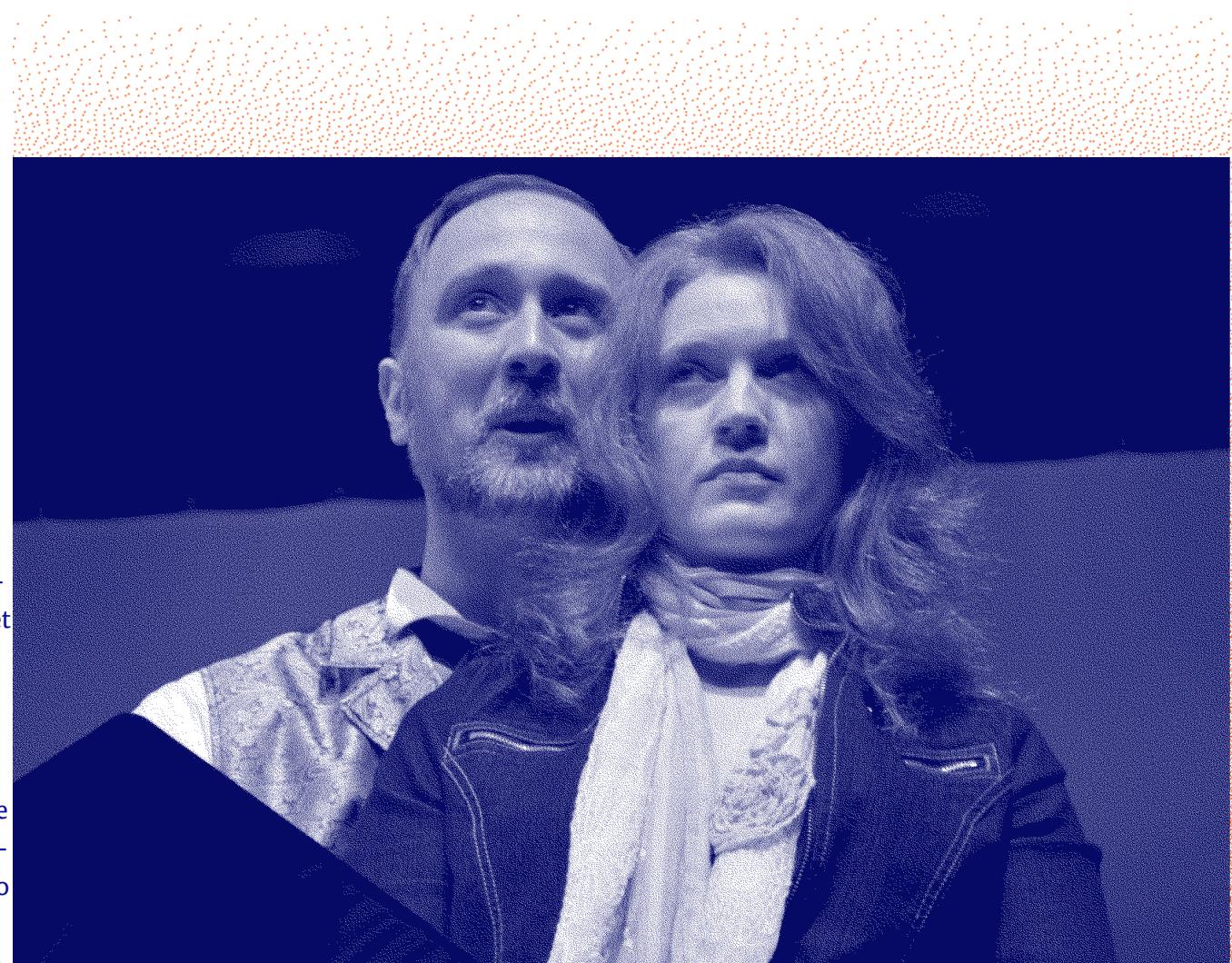
Da bi temo Antigone verodostojno umestil v banalnost in kriminalnost

današnjega globaliziranega sveta, je Evald Flisar zgodbo postavil na glavo: današnja Antigona se ne bori več za pravico do dostenjega pokopa svojega brata, ampak skuša preprečiti izkop njegovega trupla, kajti njen stric župan hoče v interesu kapitala in gradnje novega hotela preseliti pokopališče. Avtor se je odrekel vzvišenemu stilu Sofoklejeve drame in njenih številnih poznejših inačic; svoj tekst je oblikoval kot brutalno kriminalno zgodbo z obilo črnega humorja, da bi upodobil neoliberalni svet kapitala, ki je poln sprenevedanja, laži in prevar. Kljub temu se tudi njegova Antigona bori za pravico do človeškega dostenjanstva sredi plenilskega pragmatizma, ki zaznamuje naš čas. Razen v Washingtonu je bila drama doslej uprizorjena že v Indiji, Avstriji in Indoneziji.

Gledališče Scena v Washington prinaša najboljše in najprovokativnejše drame

z vsega sveta, spodbuja kulturne izmenjave med domačimi in tujimi umetniki in aktivno podpira nastajanje novih izvirnih del. Ustanovljeno je bilo leta 1987 z Robertom McNamaro kot umetniškim vodjo in Amy Schmidt kot direktorico na čelu. Gledališče pripravlja tudi posebne dogodke in delevnice, na katerih se mladi dramatiki učijo pisanja dramskih besedil.

Petek, 8. aprila, ob 20.00
v Prešernovem gledališču Kranj



Obe fotografiji: Scena Teater

Evald Flisar

Antigone Now

Scena Theatre, Washington, D.C., USA ←

PREMIÈRE: 4 July 2015, Scena Theatre
90 minutes, no interval

Thursday, 8 April at 20:00
at the Prešeren Theatre Kranj

Translator: **Evald Flisar**

Director: **Robert McNamara**

Assistant director: **Anne Nottage**

Stage designer and technical director: **Michael Stepowany**

Lighting designer: **Marianne Meadows**

Costume designer: **Alisa Mandel**

Sound designer: **Denise Rose**

Stage master: **Natalie Nichols**

Producer: **Lena Salins**

Cast:

Clara: Danielle Davy Mayor: Ron

Litman Peter: Matt Dougherty Master

Guido: Kim Curtis Killer 1: Brian

Hemmingsen Killer 2: Stas Wronka

Security Guard: Joe Palka Philip: Joseph

Carlson Sabina: Amanda Forstrom

Gentleman from Heidelberg: Colin Davies

To place the theme of Antigone truthfully within the banality and criminality of today's globalised world, Evald Flisar has turned the story upside down: Clara - the Antigone of today - fights not for the right to bury her brother with dignity, but to prevent the exhumation of his body when her uncle the mayor wants to move the graveyard for the benefit of the capital and the construction of a new hotel. The author has renounced the elevated style of Sophocles's play and its many later variants; he has created his text as a brutal crime story with plenty of black humour to show the neoliberal world of the capital, filled with feigned ignorance, lies and deceit. And yet, his Antigone still fights for the right of human dignity in the midst of the predatory pragmatism that defines our time. Besides in Washington, D.C., the play has so far been staged in India, Austria and Indonesia.

Scena Theatre in Washington, D.C., stages the best and most provocative plays from all over the world, encourages cultural exchange between local and foreign artists and actively supports the creation of new works. It was established in 1987 with Robert McNamara as the artistic director and Amy Schmidt as the managing director. The theatre also prepares special events and workshops that teach young playwrights their craft.



All photos: Scena Theatre

Simona Semenič

5fantkov.si (סינבון 5)

Beit Zvi School of Performing Arts, Ramat-Gan, Izrael ←

Grumova nagrada 2009

60 minut, brez odmora

Prevajalec in režiser: **Yonathan Esterkin**

Scenograf: **Shoimon Kastiel**

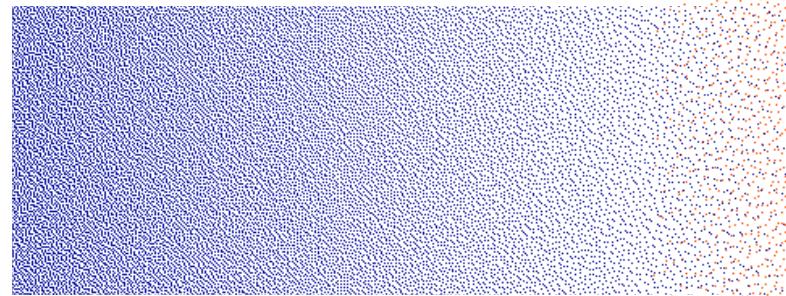
Oblikovalec luči: **Uri Rubinshtain**

Igrajo:

Gal Sade, Dor Michaeli, Elia Bar, Michal Ziskrut, Yael Bar Shavit, Yaniv Basford

Pet deset- in enajstletnih fantkov se vsak teden srečuje v svojem skrivališču. Iz realnega sveta pobegnejo v svoje varno zavetje in igrajo igro po svojih pravilih. Kot super junaki se bojujejo proti sovražnikom človeštva. V njihovi igri pa se kažejo principi hierarhije in mehanizem nasilja v družbi.

Sobota, 9. aprila, ob 20.00
v Prešernovem gledališču Kranj



Beit Zvi je najstarejša samostojna gledališka šola v Izraelu. Ustanovljena je bila pred petdesetimi leti, njen delovanje pa financirata izraelsko ministrstvo za kulturo in lokalna skupnost. V državi uživa velik ugled, saj njeni diplomanti sodelujejo v številnih izraelskih poklicnih gledališčih. Omembna vredna je tudi njihova lastna produkcia, ki je po številu ponovitev primerljiva z večjimi poklicnimi gledališči.



Po dveh uprizoritvah dram Matjaža Zupančiča so se tokrat lotili igre **Simone Semenič**, trikratne dobitnice Grumove nagrade, ki je danes ena najbolj uprizorjanih slovenskih dramatikov v tujini. Potem ko je igra **5fantov.si** leta 2009 prejela Grumovo nagrado, so jo med drugim uprizorili na Švedskem, Slovaškem, v Rusiji in Bolgariji.

Simona Semenič

5boys.si (מִינְבָּסִים)

Beit Zvi School of Performing Arts, Ramat-Gan, Israel ←

Grum Award 2009

60 minutes, no interval

Translator and director: **Yonathan Esterkin**

Stage designer: **Shoimon Kastiel**

Lighting designer: **Uri Rubinshtain**

Cast:

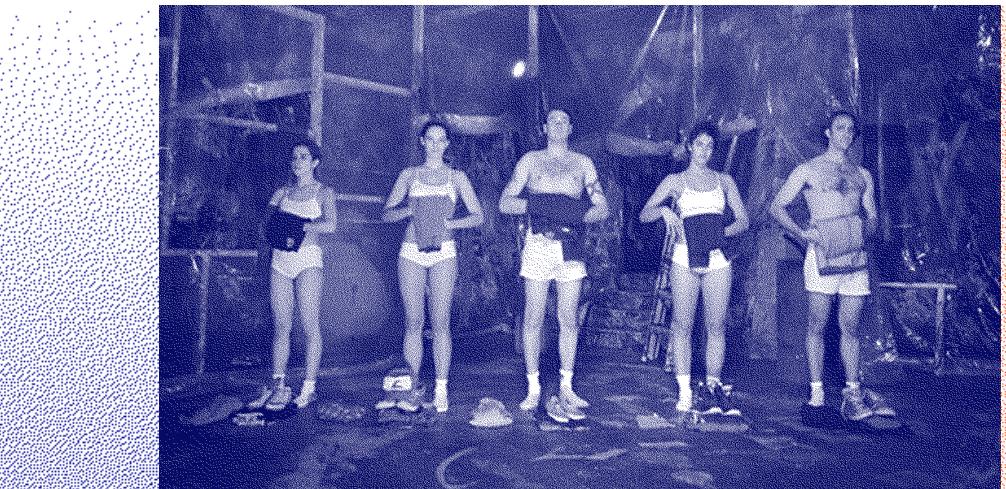
Gal Sade, Dor Michaeli, Elia Bar, Michal Ziskrut, Yael Bar Shavit, Yaniv Basford

Saturday, 9 April at 20:00
at the Prešeren Theatre Kranj

Five ten- and eleven-year-old boys meet weekly in their hideout. They escape from the real world into their safe haven and play a game according to their own rules. Like superheroes they fight against the enemies of humanity. But their play reveals the principles of hierarchy and the mechanism of violence in the society.

Beit Zvi is the oldest independent theatre school in Israel. It was founded 50 years ago and is financed by the Israeli Ministry of Culture and the local community. Not only do its graduates work in many professional Israeli theatres, the school's student productions are also remarkable and often run for as long as productions in larger professional theatres.

After two stagings of plays by Matjaž Zupančič, the group tackles a play by Simona Semenič, a three-time Grum Award winner, who today is one of the most frequently performed Slovenian playwrights abroad. Since the play *5boys.si* won the Grum Award in 2009 it has been performed, among others, in Sweden, Slovakia, Russia and Bulgaria.



All photos: Beit Zvi



DODATNI PROGRAM



ADDITIONAL PROGRAMME

Delavnica dramskega pisanja

Od ponedeljka, 28. marca, do petka, 1. aprila,
v prostorih območne izpostave JSKD Kranj

☒ Delavnica dramskega pisanja na Tednu slovenske drame se vsako leto na svoj način dotakne konkretnega dramskega ustvarjanja.
☒ Delavnica je usmerjena v proces ustvarjanja dramskega dela: od navdaha ter razvijanja likov, dramskega zapleta in zgradbe vse do tehnik pisanja in predelovanja besedila ter oblikovanja končne različice. Teoretično in praktično delo bo potekalo sočasno, in sicer ob pomoči primerov iz dram, scenarijev, poezije, psihiatrične literature in del udeležencev. Razčlenjevali bomo sprejemne naloge, s poudarkom na prvinah, s katerimi se bomo ukvarjali na delavnici. Vsakodnevno bo potekalo tudi izpolnjevanje pisnih nalog, namenjenih spodbujanju domišljije udeležencev. Cilj teh vaj je tudi olajšati razumevanje naučenega. Udeleženci bodo morali novo znanje uporabiti pri nalogah, ki zahtevajo ustvarjanje zgodbe, likov in zgradbe znotraj dramske situacije.

☒ Udeleženci bodo imeli priložnost, da pridobljeno znanje pokažejo v zaključnem delu – pisanju kratke drame pod mentorškim vodstvom. Delavnica se bo sklenila s predstavljivijo na Tednu slovenske drame, kjer bodo dela udeležencev predstavljena v obliki skupnega dramskega dela.

Mentorka: Nina Mitrović

☒ Dramatičarka **Nina Mitrović** je bila rojena 10. junija 1978 v Slavonskem Brodu. ☒ Leta 2005 je na Akademiji za dramsko umetnost v Zagrebu diplomirala iz dramaturgije. Leta 2007 je na Londonski filmski šoli magistrirala iz scenaristike. ☒ Je avtorica večkrat nagrjenih dram in monodram *Srečanje*, *Ta postelja je prekratka ali samo fragmenti*, *Družina v prahu*, *Ko se mi, mrtvi, pokljemo*, *Sosečina*, *postavljena na glavo* in drugih. ☒ Njene drame so uprizarjala nacionalna in mestna gledališča na Hrvaškem, v Sloveniji, Avstriji, Nemčiji, na Finskem, Češkem, Slovaškem, v Makedoniji ter Bosni in Hercegovini. Predstavljene so bile tudi na vrsti mednarodnih gledaliških festivalov, med katerimi velja poudariti Berliner Festspiele (Berlin), LabFest (London), International Theatre Festival (Sibiu), Divaldofeste Yougo Festival (Brno) in Playwright's Week (New York). ☒ Njena dramska dela so bila prevedena v deset jezikov. Objavljena so bila v hrvaških ter mednarodnih antologijah in revijah. Drami *Sosečina*, *postavljena na glavo*

in *Ta postelja je prekratka ali samo fragmenti* sta bili objavljeni samostojno. ☒ Nina Mitrović je avtorica številnih radijskih dram in radijskih dokumentarcev, ki so jih premierno predvajali na Hrvaškem radiu, predstavljeni in nagrajeni pa so bili na mednarodnih festivalih v Berlinu, Milanu in Zagrebu. V književnih revijah je objavila več kratkih zgodb.

Predstavitev delavnice dramskega pisanja

Sobota, 2. aprila, ob 17.00 v Layerjevi hiši

☒ Ob zaključku delavnice dramskega pisanja bodo gledalci imeli priložnost, da se z ustvarjanjem udeležencev seznanijo na bralni predstavitvi. To bo obenem tudi priložnost za avtorje, da preizkusijo svoje najbolj sveže delo. Bralno uprizoritev bodo pripravili udeleženci delavnice skupaj z mentorico Nina Mitrović.

**Emil Filipčič: inovator slovenske (ne več) dramske pisave in postdramskega (ne več) gledališča
Mini simpozij o dramatiki Emila Filipčiča
(v sodelovanju s Slovenskim mladinskim gledališčem)**
Voditelj: Tomaž Toporišič

Torek, 29. marca, ob 18.00 v Stolpu Škrlovec

☒ Prešernovo gledališče Kranj in Slovensko mladinsko gledališče bosta ob premieri *Butnskale*, kultne radijske igre, ki se ob krstni izvedbi predvaja v svežo gledališko pisavo pod taktirko Vita Tauferja, v sodelovanju z AGRFT organizirala popoldanski mini simpozij o fenomenu Emil Filipčič. Na njem bodo predstavniki različnih generacij, od študentov AGRFT do mlajših in nekoliko starejših praktikov in teoretikov sodobne umetnosti spregovorili o recepcijah in svežih branjih Filipčičevega čezmedijskega: dramskega, radijskega in tudi romanesknega opusa.

**Bog živi ali vrag vzemi kritiko!?
Okroglata miza o položaju gledališke kritike
(v sodelovanju z Društvom gledaliških kritikov
in teatrologov Slovenije (DGKTS))**
Sreda, 30. marca, ob 18. uri v Stolpu Škrlovec

☒ Teden slovenske drame vsakoletno gosti okroglo mizo s temami, ki povezujejo aktualni položaj gledališča in dramske ustvarjalnosti.

O gledališki kritiki in njenem aktualnem položaju v gledališkem, kulturnem, medijskem in splošnem družbenem okolju bodo uvodoma na kratko spregovorili povabljeni »izzivalci« pogovora: predsednik DGKTS, selektor letošnjega TSD novinar in kritik Dnevnika Gregor Butala, književnik in režiser, tudi Grumov nagrajenec, Vinko Möderndorfer, dramaturginja in vodja umetniškega oddelka PG Kranj Marinka Poštrak ter »svobodni« gledališki kritiki Zala Dobovšek, Matej Bogataj in Rok Vevar. Da bo tudi nadaljnja razprava za »okroglo mizo« čim bolj odprta in čim manj enostransko ali pristransko zarobljena, bo skrbel usmerjevalec okrogle mize, dolgoletni časnikar in gledališki kritik Slavko Pezdir. ☺ K dejavni udeležbi so vabljeni vsi poklicno in ljubiteljsko zainteresirani za preživetje in nadaljnji kakovostni razvoj gledališke kritike na Slovenskem, in sicer tako ustvarjalci z odra in zaodra kot tudi ljubitelji gledališča iz avditorija.

Butndogodek – pogovor z avtorjemem *Butnskale* Emilom Filipčičem in Markom Dergancem ter režiserjem Vitom Tauferjem

Petek, 1. aprila, ob 18.00 v Mestni knjižnici Kranj

☺ V predstavo *Butnskala* Emila Filičiča in Marka Derganca, s katero se bo začel letošnji teden, boste lahko na drugačen način pogledali in prisluhnili tudi na Butndogodku, ki bo v okviru Tedna slovenske drame potekal v Mestni knjižnici Kranj. *Butnskala* kot umetniški fenomen seveda presega en sam medij. Iz slušnega preko stripa prihaja v gledališče. Tudi ta proces bo tema pogovornega večera – Butndogodka.

☺ Butndogodek bo srečanje avtorjev radijske igre, stripa in predstave z: Emilom Filipčičem, Markom Dergancem in režiserjem Vitom Tauferjem se bo pogovarjal literarni in gledališki kritik Matej Bogataj.

Dan nominirancev

V sodelovanju s Slovenskim gledališkim inštitutom (SLOGI) in AGRFT

Četrtek, 7. aprila, od 10.00 do 17.00 v prostorih Slovenskega gledališkega inštituta v Ljubljani

☺ Dan nominirancev na Tednu slovenske drame je namenjen celostni predstavitvi nominirancev za Grumovo nagrado. Strokovna žirija v prvem krogu izbiranja doči do pet nominirancev, ki jih širši javnosti predstavimo prav na dnev nominiranca, zmagovalca pa razglasiti na sklepni slovesnosti. ☺ Druženje z nominiranimi dramatičarkami in dramatiki je že vrsto let sestavljeni iz bralne uprizoritve

nominiranega dramskega besedila in vodenega pogovora o njem. Zasnova festivalskega dne, namenjenega najboljšim besedilom nove slovenske dramatike, je usmerjena v predstavitev avtorjev in odpira prostor za dialoško preizpraševanje stanja na področjih izvirne dramatike, njenega uprizarjanja, interpretacije in razvoja. ☺ Želimo si, da bi dan nominirancev postal prepoznavna platforma, ki bi pomagala širiti zavest o pomenu (in aktualnosti) nove dramatike, tudi s spodbujanjem izmenjave mnenj, saj lahko z odprtostjo in povezovanjem bogatimo drug drugega – in slovensko dramsko pisavo. ☺ Letošnji dan nominirancev bo potekal v Slovenskem gledališkem inštitutu.

Organizacija dneva nominirancev:

Rok Andres

Režija bralnih uprizoritev:

Nina Rajić Kranjac, Mateja Kokol in Tin Grabnar

Berejo:

Darja Reichman, Vesna Slapar in Vesna Pernarčič ter študenti dramske igre AGRFT

Voditeljica pogovorov z avtorji:

Ana Perne (dramaturginja in kritičarka, SLOGI)

Bralna uprizoritev 10-minutnih dramskih besedil študentov AGRFT

Petek, 8. aprila, ob 18.00 v Stolpu Škrlovec

☺ V minulem semestru so študentje 1. letnika AGRFT, smer dramaturgija in scenske umetnosti, ustvarili nekaj zanimivih 10-minutnih dramskih besedil pod mentorstvom izr. prof. mag. Žanine Mirčevske. Izvirna 10-minutna dramska besedila so nastala pri predmetu osnove dramskega pisanja in scenaristike. Na festivalu Teden slovenske drame 2016 bomo predstavili naslednja:

Ana Laura Richter: Pomladna nevihta

Jernej Potočan: Žive meje

Ida Brancelj: Rdeči avtomobilček

Maria Vlasova: Decembrsko meso

Nina Kuclar Stiković: Izguba v izbiri

☺ Bralno uprizoritev bodo izvedli študenti dramske igre prvega letnika AGRFT pod mentorstvom doc. Nataše Barbare Gračner: **Lina Akif, Lucija Harum, Anuša Kodelja, Ana Penca, Beti Strgar, Borut Doljšak, Gregor Podričnik, Timotej Novaković, Lovro Zafred, Blaž Popovski in Matic Valič.** ☺ Režirala jo bo študentka gledališke režije prvega letnika AGRFT **Maša Pelko.**

2. strokovno srečanje oblikovalcev maske slovenskih gledališč

Nedelja, 10. aprila, ob 10.00

v zgornjem foajeju Prešernovega gledališča Kranj

✗ O oblikovalcih maske se zunaj gledališča redko govorji in deležni so manjše pozornosti kot nekateri drugi ustvarjalci predstav, a tako kot oblikovalci luči in tona skupaj z igralci ustvarjajo vsakokratno gledališko magijo, večer za večerom, predstavo za predstavo. Kot igralska umetnina izgine z aplavzom in poklonom, tako stvaritve oblikovalcev maske izginjajo s potegom čistilnega robčka. Do naslednje predstave. ✗ Na drugi strani pa oblikovanje maske zahteva dobro poznavanje najrazličnejših tehnik, ki se nenehno izpopolnjujejo. Prav tako se skupaj z njimi razvija likovna govorica. Tudi v slovenskem gledališču si je maska našla svoj ustvarjalni prostor, ne samo kot tehnično sredstvo, temveč tudi kot samosvoja govorica.

Kabuki make up place bo na srečanju predstavil profesionalne izdelke za gledališče, film, televizijo in modo, nove tende beauty in fashion ličenja ter širok izbor izdelkov znamk Kryolan in Ben Nye.

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Playwriting workshop

From Monday 28 March to Friday 1 April
at the JSKD regional offices in Kranj.

- ✗ Every year, the playwriting workshop at the week of Slovenian drama tangibly contributes to playwriting creativity. ✗ The workshop focuses on the process of creating a play: from inspiration and character development, drama conflict and structure to the writing techniques and rewriting and creating the final version.
- ✗ Theoretical and practical work take place simultaneously, [this year] with the help of examples from plays, screenplays, poetry, psychiatry literature and participants' works. We will analyse the texts that the participants submitted to join the workshop, focusing on the elements we'll be working on during the workshop. Daily written tasks will be set to whet participants' imagination. The goal of these exercises is also to increase the understanding of what's been learnt. The participants will have to use the new knowledge for tasks that require creating a story, characters and structure within a drama situation. ✗ The participants will have a chance to show the acquired knowledge in the final work – writing a short play supervised by a mentor. The workshop will conclude with the presentation at the Week of Slovenian Drama where the works of the participants will be presented as a joint drama piece. Mentor: Nina Mitrović
- ✗ Playwright **Nina Mitrović** was born 10 June 1978 in Slavonski Brod. ✗ In 2005 she graduated from the Academy of Dramatic Art, University of Zagreb with a degree in dramaturgy. In 2007 she obtained a master's degree in screenwriting at the London Film School. ✗ She is the author of multi-award winning plays and monodramas *The Meeting*, *This Bed is too Short or Just Fragments*, *An Instant-Powder Family*, *When We Dead Slay Each Other*, *Neighbourhood Upside Down* and others. ✗ Her plays have been performed by national and city theatres in Croatia, Slovenia, Austria, Germany, Finland, the Czech Republic, Slovakia, Macedonia and Bosnia-Herzegovina. They have also been presented at numerous international theatre festivals, among which Berliner Festspiele (Berlin), LabFest (London), International Theatre Festival (Sibiu), Divaldofeste Yungo (Brno) and Playwright's Week (New York) must be mentioned. ✗ Her plays have been translated into ten languages. They've been published in Croatian and international anthologies and magazines. The plays

Neighbourhood Upside Down and *This Bed is too Short or Just Fragments* were published as stand-alone plays. ☀ Nina Mitrovič is the author of a number of radio dramas and radio documentaries, which have premiered on the Croatian radio, but have also been presented and awarded at international festivals in Berlin, Milan and Zagreb. She has also published several short stories in literary magazines.

Presentation of the playwriting workshop

Saturday, 2 April at 17:00 at Layer House

✉ At the end of the playwriting workshop the visitors will have the opportunity to see the work of the participants at a reading performance. At the same time this will be an opportunity for the authors to test their newest works. The reading performance will be prepared by the workshop participants together with the mentor Nina Mitrovič.

Emil Filipčič: an innovator of the Slovenian (no longer) drama writing and the post-dramatic (no longer) theatre

A mini symposium about Emil Filipčič's playwriting in cooperation with the Mladinsko Theatre

Moderator: Tomaž Toporišič

Tuesday, 29 March at 18:00 at the Škrlovec Tower

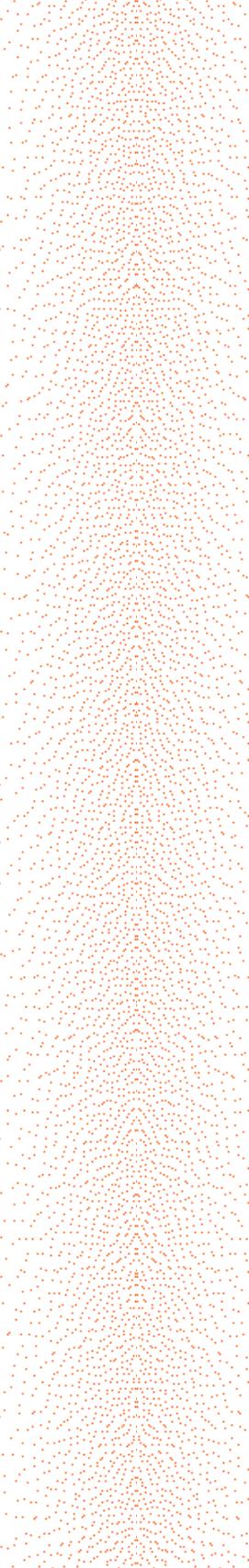
✉ Honouring the première of *Butnskala*, the cult radio play whose baptismal staging guided by Vito Taufer translates it into a fresh theatre writing, the Prešeren Theatre Kranj and the Mladinsko Theatre in cooperation with the UL AGRFT will organise an afternoon mini symposium about the Emil Filipčič phenomenon. There, speakers from different generations, from the UL AGRFT students to younger and slightly older practitioners and theorists of contemporary arts, will speak about the receptions and new readings of Filipčič's multi-platform – drama, radio and novelist – opus.

God Bless or Devil Curse the Criticism!?

A round table about the situation of theatre criticism in Slovenia in cooperation with the Association of Theatre Critics and Researchers of Slovenia (DGKTS)

Wednesday, 30 March at 18:00 at the Škrlovec Tower

✉ Every year, the Week of Slovenian Drama hosts a round table on topics pertaining to the current situation of theatre and drama. This year's debate



about theatre criticism and its position in theatre, cultural, media and the general social environment will be opened by the invited "challengers": the DGKTS president and selector of this year's Week of Slovenian Drama, journalist and critic Gregor Butala; writer, director, Grum award winner Vinko Möderndorfer; dramaturg and artistic director of Prešeren Theatre Kranj Marinka Poštrak; and the "freelance" theatre critics Zala Dobovšek, Matej Bogataj and Rok Vevar. Making sure that the debate around the "round table" is as open as possible and not one sided or biased will be the task of its moderator, the long-time journalist and theatre critic Slavko Pezdir. ☀ All professionals or amateurs interested in the survival and the continuous development of theatre criticism in Slovenia are kindly invited to participate in the debate, both artists from the stage and the backstage, as well as the friends of theatre from the auditorium.

Butnevent – a discussion with the authors of *Butnskala* Emil Filipčič and Marko Derganc and the director Vito Taufer

Friday 1 April at 18:00 at the Kranj City Library

✉ The Week of Slovenian Drama is organising a possibility to peek into the performance *Butnskala* by Emil Filipčič and Marko Derganc, which opens this year's festival, from a different perspective at the Butnevent, which will take place at the Kranj City Library. As an artistic phenomenon, *Butnskala* has of course outgrown a single medium, transformed from the decades-long auditory as a radio play into the visual as a graphic novel, it's now coming to the theatre. This process itself, too, will be the topic of the debate evening, the Butnevent.

✉ The Butnevent will be a meeting of the authors of the radio drama, the graphic novel and the performance: critic Matej Bogataj will talk to Emil Filipčič, Marko Derganc and director Vito Taufer.

The Day of the Nominees

In cooperation with the Slovenian Theatre Institute and UL AGRFT.

Thursday, 7 April from 10:00 to 17:00

at the Slovenian Theatre Institute in Ljubljana

✉ The Day of the Nominees at the Week of Slovenian Drama aims for a wholesome presentation of the nominees for the Grum Award. In the first round of selection, the expert jury has selected up to five nominees (who are presented to the wider audience), while the winner is

announced at the closing ceremony. ☀ Meeting with the nominated playwrights has for years consisted of a reading of the nominated plays followed by a moderated discussion. The concept of the festival day, intended to present the best new texts of the Slovenian drama, aims to present the authors and open the space for a dialogical questioning of the situation in the field of the original drama, its staging, interpretation and development. ☀ We hope that the Day of the Nominees becomes a recognisable platform that will help to spread the notion of the importance (and actuality) of the new drama, also by encouraging exchanging opinions, because with openness and connections we enrich each other – and the Slovenian playwriting. ☀ This year's Day of the Nominees will take place at the Slovenian Theatre Institute.

Organisation of the Day of the Nominees:

Rok Andres

Directors of the reading performances:

Nina Rajić Kranjac, Mateja Kokol and Tin Grabnar.

Readers:

Darja Reichman, Vesna Slapar and Vesna Pernarčič and the students of acting from the UL AGRFT.

Moderator of the talks with the authors:

Ana Perne (dramaturg and critic, Slovenian Theatre Institute)

Reading performance of 10-minute plays by UL AGRFT students

Friday, 8 April at 18:00 at the Škrlovec Tower

☀ During the past semester, the first year UL AGRFT students of Dramaturgy and Performing Arts have created some interesting 10-minute plays under the mentorship of associate professor Žanina Mirčevska. The 10-minute plays are originals created during the course "The Basics of Playwriting and Screenwriting". At the Week of Slovenian Drama 2016 we will present the following:

Pomladna nevihta [Summer storm] – Ana Laura Richter

Žive meje [Hedges] – Jernej Potočan

Rdeči avtomobilček [Little red car] – Ida Brancelj

Decembrsko meso [December flesh] – Maria Vlasova

Izguba v izbiri [A loss in choice] – Nina Kuclar Stiković

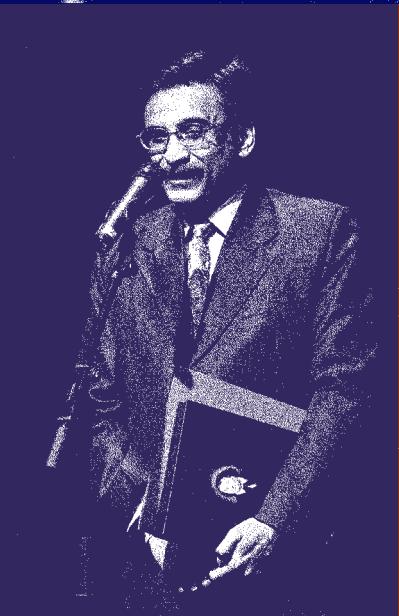
☀ The reading performance will be organised by the UL AGRFT acting students from the first year under the mentorship of assistant professor Nataša Barbara Gračner. The actors participating are: Lina Akif, Lucija Harum, Anuša Kodelja, Ana Penca, Beti Strgar, Borut Dolšak, Gregor Podričnik, Timotej Novaković, Lovro Zafred, Blaž Popovski, Matic Valič. ☀ The reading performance will be directed by the first year directing student Maša Pelko.

2nd professional meeting of make-up artists from Slovenian theatres

Sunday, 10 April at 10.00 in the upper foyer
of the Prešeren Theatre Kranj

☀ Make-up artists are rarely discussed outside theatre and they receive less attention than some other creators of performances, but just like lighting and sound engineers, together with the actors they create the magic of theatre, night after night, performance after performance. When the creation of actors disappears with the applause and the bow, the masterpieces of the make-up artists disappear with the swipe of a cleansing wipe. Until the next performance. ☀ On the other hand, creating theatre make-up requires expertise in different techniques that are constantly developed. Likewise, the visual expression develops with them. In the Slovenian theatre space as well, the theatre make-up has found for itself a creative space, not only as a technical medium, but as an independent expression.

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NAGRADE 45. TEDNA SLOVENSKE DRAME
O TEDNU SLOVENSKE DRAME



THE AWARDS OF THE 45th WEEK OF SLOVENIAN DRAMA
ABOUT THE WEEK OF SLOVENIAN DRAMA

Nagrade 45. tedna slovenske drame

Strokovno žirijo za podelitev nagrade Slavka Gruma, nagrade za mladega dramatika in Grün-Filipičevega priznanja so sestavljeni: režiserka Renata Vidič (predsednica), kritik Matej Bogataj, dramaturginja in prevajalka Darja Dominkuš, igralka Vesna Jevnikar ter režiser in literat Marko Sosič.

Mednarodno žirijo za podelitev Šeligove nagrade za najboljšo predstavo pa so sestavljeni: kritičarka in dramaturginja Zala Dobovšek (predsednica), publicist, dramatik, predavatelj, umetniški vodja gledališča Sterija in selektor festivala Vršačka gledališka jesen dr. Milivoje Mladenović ter dramaturginja in direktorica Festivala Borštnikovo srečenje Alja Predan.

Nagrada Slavka Gruma

Žirija je nagrado za najboljše novo izvirno dramsko besedilo soglasno podela Simoni Semenič za besedilo *sedem kuharic, širje soldati in tri sofije*.

Nagrada za mladega dramatika

Žirija je izmed osmih prispevkih besedil nagradila delo Katje Markič *Ptice selivke*.

Grün-Filipičovo priznanje

Grün-Filipičovo priznanje za dosežke v slovenski dramaturgiji v preteklih desetih letih je prejel Vasja Predan.

Šeligova nagrada

Žirija je odločila, da Šeligovo nagrado prejme predstava 1981 Simone Semenič v režiji Nine Rajić Kranjac in izvedbi ter produkciji Gledališke skupine mladih/AGRFT in Gledališča Glej.

Nagrada občinstva

Za nagrado občinstva so se potegovale vse predstave iz tekmovalnega, spremmljevalnega in mednaravnega programa. Najvišjo povprečno oceno je prejela predstava *Vzemi me v roke (Take Me in Your Hands)* Evalda Flisarja v režiji Dipike Roy in izvedbi Banyan Tree Productions iz Bombaja, Indija.

O Tednu slovenske drame

Teden slovenske drame je osrednji festival uprizoritev slovenskih dramskih besedil, ki ga vsako leto s podporo ministarstva za kulturo in Mestne občine Kranj organizira Prešernovo gledališče Kranj. Spodbuja uprizorjanje nacionalne dramatike, njeno ustvarjanje in promocijo ter

uprizorjanje v tujini. Pri tem sodeluje z gledališči doma in po svetu ter z gledališkimi inštituti. Pomemben prispevek k spodbujanju nastajanja slovenske dramatike predstavljajo vsakoletne delavnice dramskega pisanja, ki jih vodijo ugledni slovenski in tuji dramatiki, bralne uprizoritve in predstavitve nominiranih dram ter sodelovanje z Akademijo za gledališče, radio, film in televizijo in Filozofsko fakulteto Univerze v Ljubljani.

- 1971** prvi Teden slovenske drame v Kranju (v letih 1955, 1963 in 1964 so Tedni slovenske dramatike potekali v Celju)
- 1973** na festivalu prvič sodelujejo uprizoritve slovenske dramatike v tedeni Jugoslaviji
- 1979** prvič so podelili nagrado Slavka Gruma za najboljše izvirno dramsko besedilo in Grün-Filipičovo priznanje za dosežke v slovenski dramaturgiji
- 1999** prvič so podelili veliko nagrado za najboljšo uprizoritev
- 1999** v okviru TSD začnejo nastajati prvi prevodi nagrajenih besedil
- 2003** začetek bralnih uprizoritev besedil, nominiranih za Grumovo nagrado
- 2004** nagrada za najboljšo uprizoritev dobi ime po preminulem dramatu Rudiju Šeligu
- 2004** začetek vsakoletnih delavnic dramskega pisanja, med udeleženci so tudi prihodnji prejemniki Grumovih nagrad
- 2006** prvič je podeljena nagrada občinstva
- 2007** dnevi nominiranec ponujajo poglobljen pogled na nova besedila
- 2009** TSD se poveže s slovenskim centrom Mednarodnega gledališkega inštituta ITI pri promociji slovenske dramatike v tujini
- 2011** TSD skupaj s sorodnimi festivali pripravi pobudo za zvezo festivalov novonastale dramatike
- 2012** prvič je razpisana nagrada za mladega dramatika
- 2014** na festivalu se prvič predstavijo drame, nagrajene na sorodnih festivalih nacionalne dramatike
- 2015** prvo srečanje oblikovalcev maske slovenskih gledališč
- 2016** na zaključku bo v sodelovanju z DGKTS podeljena nagrada Vladimirja Kralja

Dosedanji Grumovi nagrajenci

- 1979 Dane Zajc: Voranc
 1980 Dušan Jovanović: Karamazovi
 1981 Rudi Šeligo: Svatba
 1982 Drago Jančar: Disident Arnož in njegovi
 1983 Dominik Smole: Zlata čeveljčka
 1984 Tone Partljič: Moj ata, socialistični kulak
 Rudi Šeligo: Ana
 1985 Drago Jančar: Veliki briljantni valček
 1986 Dane Zajc: Kalevala
 1987 Jože Snoj: Gabrijel in Mihael
 Ivo Svetina: Biljard na Capriju
 1988 Sergej Verč: Evangelij po Judi
 1989 Drago Jančar: Zalezujoč Godota
 1990 Dušan Jovanović: Zid, jezero
 1991 Milan Jesih: En sam dotik
 1992 Ivo Svetina: Vrtovi in golobica
 1993 Evald Flisar: Kaj pa Leonardo?
 1994 Dušan Jovanović: Antigona
 1995 Drago Jančar: Halštat
 1996 Ivo Svetina: Tako je umrl Zaratuštra
 1997 /
 1998 Matjaž Zupančič: Vladimir
 1999 Zdenko Kodrič: Vlak čez jezero
 2000 rokgre: To
 2001 Zoran Hočevar: 'M te ubu!
 Matjaž Zupančič: Goli pianist ali Mala nočna muzika
 2002 O. J. Traven: Ekshibicionist
 2003 Matjaž Zupančič: Hodnik
 2004 Evald Flisar: Nora Nora
 2005 Matjaž Briški: Križ
 2006 Matjaž Zupančič: Razred
 2007 Dragica Potočnjak: Za naše mlade dame
 2008 rokgre: Smeti na Luni
 2009 Žanina Mirčevska: Konec Atlasa
 Simona Semenič: 5fantkov.si
 2010 Ivo Prijatelj: Totenbirt

Simona Semenič: 24ur

Ivo Svetina: Grobnica za Pekarno

2011 Matjaž Zupančič: Shocking Shopping

2012 Vinko Möderndrofer: Vaje za tesnobo

2013 Evald Flisar: Komedija o koncu sveta

2014 Vinko Möderndrofer: Evropa

2015 Simona Semenič: sedem kuharic, štirje soldati in tri sofije

Prejemniki Grün-Filipičevega priznanja

1979 dramaturški oddelek SLG Celje

1982 dramaturški oddelek Drame SNG Maribor

1985 dramaturški oddelek SMG

1988 dramaturški oddelek SMG

1991 dramaturški oddelek PG Kranj
 dramaturški oddelek SMG

1994 /

1997 /

2000 dramaturginja Marinka Poštrak

2003 dramaturginja Diana Koloini

2005 dramaturginja Alja Predan

2007 dramaturg Nebojša Pop Tasić

2009 dramaturginja Mojca Kranjc

2011 dramaturginja in teoretičarka Eda Čufer

2013 dramaturg Vili Ravnjak

2015 dramaturg in kritik Vasja Predan

Dobitniki velike oziroma Šeligove nagrade Velika nagrada

1999 Sebastijan Horvat in Primož Vitez: Ion, režija Sebastijan Horvat, E. P. I. center in Drama SNG Maribor

2000 Matjaž Zupančič: Vladimir, režija Matjaž Zupančič, SNG Drama Ljubljana

2001 Anton Tomaž Linhart: Ta veseli dan ali Matiček se bo uoženu, režija Vito Taufer, Slovensko stalno gledališče Trst

2002 Anton Tomaž Linhart: Županova Micka, režija Vito Taufer, Prešernovo gledališče Kranj

2003 Anton Tomaž Linhart: Ta veseli dan ali Matiček se ženi, režija Vito Taufer, Lutkovno gledališče Ljubljana

Šeligova nagrada

- 2004** Dominik Smole: *Krst pri Savici*, režija Meta Hočevar, SNG Drama Ljubljana
- 2005** Matjaž Zupančič: *Hodnik*, režija Matjaž Zupančič, SNG Drama Ljubljana
- 2006** *Ep o Gilgamešu*, dramatizacija Nebojša Pop Tasić, režija Jernej Lorençi, Slovensko mladinsko gledališče
- 2007** Iztok Lovrić in Gregor Strniša: *Mnemosyne*, režija Iztok Lovrić, Gledališče Glej
- 2008** Ivan Cankar: *Romantične duše*, režija Sebastijan Horvat, SNG Drama Ljubljana
- 2009** Andrej Hieng: *Osvajalec*, režija Dušan Jovanović, SNG Drama Ljubljana
- 2010** Vinko Möderndorfer: *Lep dan za umret*, režija Vinko Möderndorfer, Prešernovo gledališče Kranj
- 2011** Ivan Cankar (Blaise Pascal, Étienne de la Boétie, G. W. F. Hegel, Louis Althusser): *Hlapci/Komentirana izdaja*, režija Matjaž Berger, Anton Podbevšek Teater Novo mesto in Prešernovo gledališče Kranj
- 2012** Simona Semenič: *zgodba o nekem slastnem truplu ali gostija ali kako so se roman abramovič, lik janša, štiriindvajsetletna julija kristeva, simona semenič in inicialki z. i. znašli v oblačku*

- tobačnega dima
- režija Primož Ekart, zavod Imaginarni
- 2013** Miha Nemec, Nejc Valenti: *Rokovnjači*, režija Miha Nemec, SNG Nova Gorica in Prešernovo gledališče Kranj
- 2014** avtorski projekt: *25.671*, režija Oliver Frlič, Prešernovo gledališče Kranj
- 2015** Simona Semenič: *1981*, režija Nina Rajić, Gledališka skupina mladih/AGRFT in Gledališče Glej

Nagrada občinstva

- 2006** Boris Kobal in Sergej Verč: *Zafrkon*, KUD Pod topoli
- 2007** Iztok Lovrić in Gregor Strniša: *Mnemosyne*, Gledališče Glej
- 2008** Iztok Mlakar (po Molièrovih motivih): *Duohtar pod mus!*, Gledališče Koper in SNG Nova Gorica
- 2009** Branko Završan: *Solistka*, Društvo Familija in Mestno gledališče ljubljansko
- 2010** Svetlana Makarovič in Janja Majzelj: *Krizantema na klavirju*, Slovensko mladinsko gledališče
- 2011** Ivan Cankar (Blaise Pascal, Etienne de la Boetie, G. W. F. Hegel, Louis Althusser): *Hlapci/Komentirana izdaja*, Anton Podbevšek Teater Novo mesto in Prešernovo gledališče Kranj
- 2012** Simona Semenič: *zgodba o nekem slastnem truplu ali gostija*

ali kako so se roman abramovič, lik janša, štiriindvajsetletna julija kristeva, simona semenič in inicialki z. i. znašli v oblačku tobačnega dima

zavod Imaginarni

- 2013** Simona Hamer: *Kladivo ali pinceta?*, KD Integrali in Gledališče Glej
- 2014** avtorski projekt: *Robinson*, Lutkovno gledališče Ljubljana
- 2015** Evald Flisar: *Vzemi me v roke (Take Me in Your Hands)*, Banyan Tree Productions, Mumbaj, Indija

Nagrada za mladega dramatika

- 2013** Vesna Hauschild: *Inventura*
Tibor Hrs Pandur: *Sen 59*
- 2014** Tjaša Mislej: *Panj*
- 2015** Katja Markič: *Ptice selivke*

The Awards of the 45th Week of Slovenian Drama

The Slavko Grum Award 2015

The expert jury for the Grum Award, the Young Playwright Award and the Grün-Filipič Award consisting of director Renata Vidič (president), critic and researcher Matej Bogataj, dramaturg and translator Darja Dominkuš, actress Vesna Jevnikar and director and author Marko Sosič unanimously decided to award the play *seven cooks, four soldiers and three sophias* by Simona Semenič as the best new Slovenian play.

The Young Playwright Award

The jury selected from among eight plays and awarded Katja Markič for the play *Migratory Birds*.

The Grün-Filipič Award

The Grün-Filipič Award for the achievements in Slovenian dramaturgy in the past decade went to Vasja Predan.

The Šeligo Award

The performances in the Competition Programme were judged by an international jury consisting of Zala Dobovšek (president), critic and dramaturg, Dr Milivoje Mladenović, journalist, playwright, lecturer and artistic director of the Sterija Theatre and the selector of the festival Vršačka jesen (Vršac Theatre Autumn) and Alja Predan, dramaturg and director of the Maribor Theatre Festival. The jury decided that the Šeligo Award goes to the performance 1981 by Simona Semenič, directed by Nina Rajić Kranjac and performed and produced by the Youth Theatre Group / AGRFT and Glej Theatre.

The Audience Award

All performances from the Competition, Accompanying and International Programmes were eligible for the Audience Award. The highest average rating from the audience went to the performance *Take Me in Your Hands* by Evald Flisar, directed by Dipika Roy and performed by Banyan Tree Productions from Mumbai, India.

About the Week of Slovenian Drama

The Week of Slovenian Drama is the central festival for performances of Slovenian

plays, organised annually by Prešeren Theatre Kranj with the support of the Ministry of Culture of the Republic of Slovenia and the Municipality of Kranj. It encourages the staging of national drama as well as its production, promotion and presentation abroad. To achieve that, the festival cooperates with Slovenian and international theatres and theatre institutes. Important contributions to the encouragement of creating Slovenian drama are annual playwriting workshops mentored by renowned Slovenian and foreign playwrights, reading performances and presentations of the nominated plays and cooperation with the Academy of Theatre, Radio, Film and Television and the Faculty of Arts, both of the University of Ljubljana.

- 1971** the first Week of Slovenian Drama in Kranj (the Week of Slovenian Drama was organised in Celje in 1955, 1963 and 1964)
- 1973** the first participation of performances of Slovenian drama from theatres of the then-Yugoslavia at the festival
- 1979** the first Slavko Grum Award for the best new Slovenian play and the first Grün-Filipič Award for the achievements in Slovenian dramaturgy
- 1999** the first Grand Prix for the best performance awarded
- 1999** the first translations of award-winning texts prepared by the festival
- 2003** the beginning of reading performances of the plays nominated for the Grum Award
- 2004** the Grand Prix renamed after the recently deceased playwright Rudi Šeligo
- 2004** the beginning of the annual playwriting workshops, future Grum Award winners are among the participants
- 2006** the first Audience Award given
- 2007** the Day of the Nominees offers an in-depth view of the new texts
- 2009** the Week of Slovenian Drama and the Slovenian Centre ITI join forces to promote Slovenian drama abroad
- 2011** the Week of Slovenian Drama and its partner festivals prepare an initiative for a festival association for new drama
- 2012** the first Young Playwright Award
- 2014** the plays from similar festivals of national drama presented at the festival
- 2015** the first meeting of make-up artists from Slovenian theatres
- 2016** during the closing ceremony, the first Vladimir Kralj Award will be presented in cooperation with the Association of Theatre Critics and Researchers of Slovenia

The Grum Award Winners

- 1979 Dane Zajc: Voranc
 1980 Dušan Jovanović: The Karamazovs
 1981 Rudi Šeligo: The Wedding
 1982 Drago Jančar: Dissident Arnož and his People
 1983 Dominik Smole: Little Gold Shoes
 1984 Tone Partljič: My Dad, the Socialist Kulak
 Rudi Šeligo: Ana
 1985 Drago Jančar: The Great Brilliant Waltz
 1986 Dane Zajc: The Kalevala
 1987 Jože Snoj: Gabriel and Michael
 Ivo Svetina: Billiard on Capri
 1988 Sergej Verč: The Gospel According to Judas
 1989 Drago Jančar: Stakeout at Godot's
 1990 Dušan Jovanović: The Lake, the Wall
 1991 Milan Jesih: A Single Touch
 1992 Ivo Svetina: The Gardens and the Dove
 1993 Evald Flisar: What About Leonardo?
 1994 Dušan Jovanović: Antigone
 1995 Drago Jančar: Hallstadt
 1996 Ivo Svetina: Thus Died Zaratustra
 1997 /
 1998 Matjaž Zupančič: Vladimir
 1999 Zdenko Kodrič: Train Across the Lake
 2000 rokgre: That
 2001 Zoran Hočevar: I'll Kill You!
 Matjaž Zupančič: The Naked Pianist or A Little Night Music
 2002 O. J. Traven: The Exhibitionist
 2003 Matjaž Zupančič: The Corridor
 2004 Evald Flisar: Nora Nora
 2005 Matjaž Briški: The Cross
 2006 Matjaž Zupančič: The Class
 2007 Dragica Potočnjak: For Our Young Ladies
 2008 rokgre: Garbage on the Moon
 2009 Žanina Mirčevska: The End of the Atlas
 Simona Semenič: 5boys.si
 2010 Ivo Prijatelj: Totenbirt

Simona Semenič: 24hours

Ivo Svetina: A Tomb for the Pekarna

2011 Matjaž Zupančič: Shocking Shopping

2012 Vinko Möderndrofer: Exercises in Anxiety

2013 Evald Flisar: The Comedy About the End of the World

2014 Vinko Möderndrofer: Europe

2015 Simona Semenič: seven cooks, four soldiers and three sophias

The Grün-Filipič Award Winners

- 1979 SLG Celje dramaturgy department
 1982 SNG Drama Maribor dramaturgy department
 1985 Mladinsko Theatre dramaturgy department
 1988 Mladinsko Theatre dramaturgy department
 1991 Prešeren Theatre Kranj dramaturgy department and Mladinsko
 Theatre dramaturgy department
 1994 /
 1997 /
 2000 Dramaturg Marinka Poštrak
 2003 Dramaturg Diana Koloini
 2005 Dramaturg Alja Predan
 2007 Dramaturg Nebojša Pop Tasić
 2009 Dramaturg Mojca Kranjc
 2011 Dramaturg and theorist Eda Čufer
 2013 Dramaturg Vili Ravnjak
 2015 Dramaturg and critic Vasja Predan

The Winners of The Grand Prix or The Šeligo Award The Grand Prix

- 1999 Sebastijan Horvat and Primož Vitez: Ion, director Sebastijan Horvat,
 E. P. I. Center Ljubljana and SNG Drama Maribor
 2000 Matjaž Zupančič: Vladimir, director Matjaž Zupančič, SNG Drama Ljubljana
 2001 Anton Tomaž Linhart: This Happy Day or Matiček Is Getting Married,
 director Vito Taufer, Slovene Permanent Theatre Trieste
 2002 Anton Tomaž Linhart: Micka the Mayor's Daughter, director Vito Taufer,
 Prešeren Theatre Kranj
 2003 Anton Tomaž Linhart: The Follies of a Day or the Marriage of Matiček,
 director Vito Taufer, Ljubljana Puppet Theatre

The Šeligo Award

- 2004** Dominik Smole: *The Baptism at the Savica*, director Meta Hočvar, Slovenian National Theatre Drama Ljubljana
- 2005** Matjaž Zupančič: *The Corridor*, director Matjaž Zupančič, Slovenian National Theatre Drama Ljubljana
- 2006** *The Epic of Gilgamesh*, dramatized by Nebojša Pop Tasić, director Jernej Lorenci, Mladinsko Theatre
- 2007** Iztok Lovrić and Gregor Strniša: *Mnemosyne*, director Iztok Lovrić, Glej Theatre
- 2008** Ivan Cankar: *Romantic Souls*, director Sebastijan Horvat, Slovenian National Theatre Drama Ljubljana
- 2009** Andrej Hieng: *The Conqueror*, director Dušan Jovanović, Slovenian National Theatre Drama Ljubljana
- 2010** Vinko Möderndorfer: *A Great Day to Die*, director Vinko Möderndorfer, Prešeren Theatre Kranj
- 2011** Ivan Cankar (Blaise Pascal, Étienne de la Boétie, G. W. F. Hegel, Louis Althusser): *The Bondsmen/Commented Edition*, director Matjaž Berger, produced by Anton Podbevšek Teater Novo mesto and Prešeren Theatre Kranj
- 2012** Simona Semenič: *the feast or the story of a savoury corpse or how roman abramovich, the character janša, julia kristeva, age 24, simona semenič, and the initials z.i. found themselves in a tiny cloud of tobacco smoke*, director Primož Ekart, Imaginarni Institute
- 2013** Miha Nemec, Nejc Valenti: *The Brigands*, director Miha Nemec, Slovene National Theatre Nova Gorica and Prešeren Theatre Kranj
- 2014** *25.671*, director Oliver Frlić, Prešeren Theatre Kranj
- 2015** Simona Semenič: *1981*, director Nina Rajić, Youth Theatre Group/AGRFT and Glej Theatre

The Audience Award at the Week of Slovenian Drama

- 2006** Boris Kobal and Sergej Verč: *Teaser*, directors Boris Kobal and Sergej Verč, KUD Pod topoli
- 2007** Iztok Lovrić and Gregor Strniša: *Mnemosyne*, director Iztok Lovrić, Glej Theatre
- 2008** Iztok Mlakar (after Molière): *A Healer by Force!*, director Vito Taufer, Kopér Theatre and Slovene National Theatre Nova Gorica
- 2009** Branko Završan: *Soloism*, director Branko Završan, Familija Association and Ljubljana City Theatre

- 2010** Svetlana Makarovič and Janja Majzelj: *A Chrysanthemum on the Piano*, Mladinsko Theatre
- 2011** Ivan Cankar (Blaise Pascal, Étienne de la Boétie, G. W. F. Hegel, Louis Althusser): *The Bondsmen/Commented Edition*, director Matjaž Berger, produced by Anton Podbevšek Teater Novo mesto and Prešeren Theatre Kranj
- 2012** Simona Semenič: *the feast or the story of a savoury corpse or how roman abramovich, the character janša, julia kristeva, age 24, simona semenič, and the initials z.i. found themselves in a tiny cloud of tobacco smoke*, director Primož Ekart, Imaginarni Institute
- 2013** Simona Hamer: *A Hammer or Tweezers?*, KD Integrali and Glej Theatre
- 2014** Self-conceived project: *Robinson*, Ljubljana Puppet Theatre
- 2015** Evald Flisar: *Take Me in Your Hands*, director Dipika Roy, Banyan Tree Productions, Mumbai, India

Young Playwright Award Winners

- 2013** Vesna Hauschild: *Inventura [Inventory]*
- Tibor Hrs Pandur: *Sen 59 [Dream 59]*
- 2014** Tjaša Mislej: *Panj [Beehive]*
- 2015** Katja Markič: *Ptice selivke [Migratory Birds]*



MESTNA OBČINA KRAJN



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Gorenjski Glas



TAM TAM



prešernovo
gledališče
kranj

46. teden slovenske drame

Selektor: Gregor Butala

Strokovna žirija za Grumovo nagrado
in nagrado za mladega dramatika:

Mateja Pezdirc Bartol (predsednica), Rok Andres,
Tatjana Ažman, Vesna Pernarčič in Gašper Troha
Strokovna žirija za Šeligovo nagrado: Zala Dobovšek,
Nika Leskovšek in Marina Milivojević Madjarev
Mentor delavnice dramskega pisanja: Nina Mitrović
Koordinatorka delavnice dramskega
pisanja: Marinka Poštrak
Režiser otvoritvene in sklepne slovesnosti: Dejan Spasić
Koordinator programa: Robert Kavčič
Odnosi z javnostjo: Milan Golob
www.tsd.si

Programska knjižica 46. tedna slovenske drame

Izdajatelj: Prešernovo gledališče Kranj

Zanj: Mirjam Drnovšček

Uredil: Janez Vencelj

Prevod v angleščino: Barbara Skubic

Lektorica za slovenski jezik: Maja Cerar

Lektorica za angleški jezik: Jana Renée Wilcoxon

Celoštrena grafična podoba 46. TSD: Radovan Jenko

Avtor črkovne vrste FF Tisa Pro: Mitja Miklavčič

Papir/karton: Tatami Ivory 135 in 250 g/m²

Tiskarni Oman, Kranj

Naklada: 500 izvodov

Cena: 5 evrov

Marec 2016

Javni zavod Prešernovo gledališče Kranj

Glavni trg 6, 4000 Kranj

www.ppgk.si / ppgk@ppgk.si

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Faks: 04 / 280 49 10

Blagajna: 04 / 20 10 200; blagajna@ppgk.si

Blagajna je odprta od ponedeljka do petka
od 10.00 do 12.00, ob sobotah od 9.00 do 10.30
ter uro pred začetkom predstav.

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Garderoberka: Bojana Fornazaric

Frizer in oblikovalec maske: Matej Pajntar

Inspicenta: Ciril Roblek in Jošt Cvikel

Lučni mojster: Bojan Hudernik

Tonski mojster: Robert Obed

Odrska tehnika: Simon Markelj in Robert Rajgelj

Oskrbnik: Boštjan Marčun

Čistilka: Bojana Bajželj

Igralski ansambel

Vesna Jevnikar, Peter Musevski, Vesna Pernarčič,
Darja Reichman, Miha Rodman, Blaž Setnikar, Vesna
Slapar, Aljoša Ternovšek in Borut Veselko

Strokovni svet PGK

Alenka Bole Vrabec (predsednica), Alen Jelen, Darja
Reichman, Marko Sosič in Borut Veselko

Svet PGK

Stanislav Boštjančič (predsednik), Joško Koporec,
Alenka Primožič, Darja Reichman in Drago Štefe

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