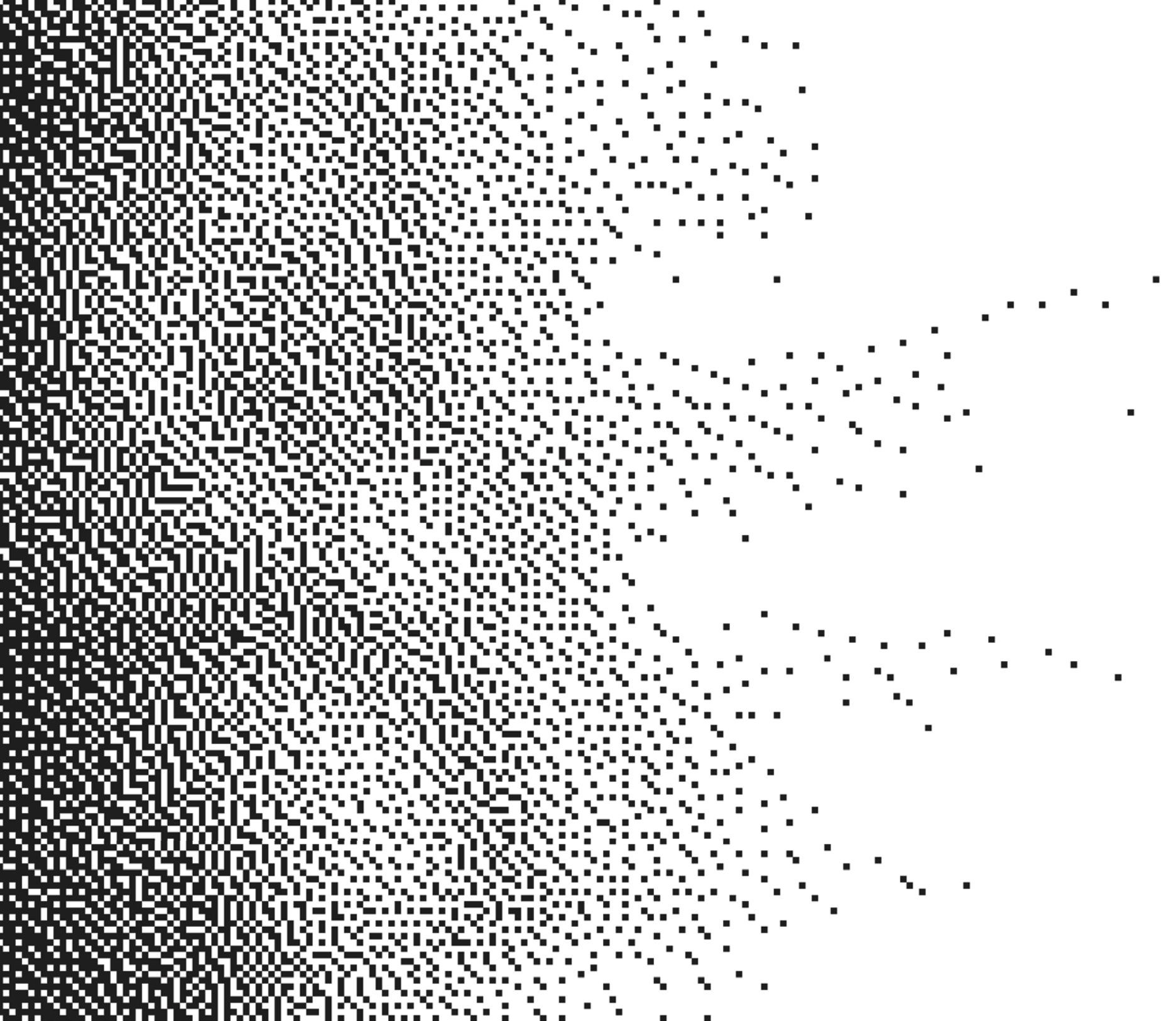




48.

**teden
slovenske
drame**
the week of
slovenian
drama



48. Teden slovenske drame
48th Week of Slovenian Drama

27. 3.–8. 4. 2018

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47 Years of the Week of Slovenian Drama

Spoštovani ljubitelji in ljubiteljice slovenske dramske besede,

Dear Friends of
the Slovenian dramatic word,

Mirjam Drnovšček
Direktorica
Director

Spet se veselimo pomladi in novega Tedna slovenske drame, ki je tokrat že osemindesetdeset po vrsti. Naključje je hotelo, da se časovno naslanja na praznovanje krščanske velike noči, kar lahko pograbimo tudi kot nekakšno programsko iztočnico. Trpljenje in vstajenje sta stalnici slehernega človeškega življenja, prav tako tudi našega grenko-sladkega gledališkega vsakdanjika. Smo družbeno kritični in bomo takšni tudi ostali. To tudi vam polagamo na srce že v otvoritveni predstavi letošnjega Tedna, ki nosi pronicljiv naslov *Zrno soli*. Gre namreč za slovensko-bosansko koprodukcijo, v kateri se sprašujemo: smo si res tako različni?

Naša življenja vodi človeška intima in ta je pač enaka na vseh koncih sveta, pa naj bodo razlike navzven še tako velike. Prepoznavanje razlik med uprizoritvami dramskih predlog je bilo tudi letos v rokah selektorice mag. Tee Rogelj, ki je v svojem izboru izpostavila izvirnost, duhovitost, svežino in nove perspektive znanih zgodb. Vedno znova se navdušujemo nad neverjetno gledališko produkcijo na podlagi slovenskih dramskih predlog, ki smo ji priča in ki nam z zrnem soli v glavi,

Once again we're looking forward to the spring and the new Week of Slovenian Drama, the latter this year for the forty-eighth time. Serendipity wanted it to coincide with the Christian holiday of Easter, and this can serve as a programme cue. Suffering and resurrection are the constants of any human life, including our bitter-sweet daily theatre life. We are socially critical and we will remain so. We're imploring you to be so, too, in the opening performance of this year's Week, insightfully titled *A Grain of Salt*. It's a Slovenian-Bosnian co-production in which we ask: are we really that different from each other?

Our lives are guided by human intimacy and this intimacy is the same in all parts of the world, no matter how big the external differences appear to be. Recognising the differences between the stagings of drama texts was once again in the hands of the selector Tea Rogelj, who in her selection emphasised originality, wit, freshness and new perspectives of known stories. Time and again, we are thrilled to be able to witness such incredible theatre production based on

včasih plašno, drugič predrzno, nastavlja ogledalo. Nam, našim lastnim in tujim odnosom, strahovom, preganjavicam, blaznostim ... Življenje je pač večno spreminjanje, iskanje novih izkušenj, novih ljudi, novih strasti ... novih dram.

Gledališče jih vestno spremlja in zapisuje. Iskanje lastne resnice in svojega mesta v svetu določa vsebino vseh naših in vaših dram. Ponujamo vam toliko vznemirjenja, kolikor ste ga pripravljene sprejeti. Ne moremo biti vsako leto boljši in večji, ker gledališke produkcije ne gre meriti s tekočim trakom proizvodnje mehaničnih avtomobilskih delov. Naš kruh je trd in vsako leto tanjši, vendar se trudimo za vas in kljubujemo mačehovskemu odnosu matere države, dragi gledalci in gledalke. S tem zavedanjem presegamo svoje skromne finančne in kadrovske zmožnosti. Verjamemo, da boste to opazili in tudi letos znali ceniti.

Druženje z vami je za vse nas, ki s srcem in dušo ustvarjamo slovensko gledališče, izjemno dragoceno.

Ostanite nam zvesti.

Dobrodošli!

P. S.: »Anica, ostani mi zvesta, zakaj ti si življenje mojega življenja, duša moje duše ...«

Ivan Cankar

Slovenian texts, production that holds a mirror – sometimes shyly, sometimes audaciously – to us, who have a grain of salt in our heads, to our own relationships and the relationships of others, to fears, paranoia, madness ... Life is, after all, about eternal change, the search for new experiences, new people, new passions ... new dramas.

Theatre monitors and records them meticulously. The search for our own truth and our place in the world defines the content of all our and your dramas. We're offering you as much excitement as you are ready to accept. We cannot be bigger and better every year, because theatre production cannot be measured by the assembly line of a mechanical car parts manufacturer. Our bread is hard and its slices get thinner every year, but we continue toiling for you and resisting the stepmotherly attitude of the motherland, dear spectators. With this recognition, we reach beyond our modest financial and personnel capabilities. We trust that you will notice this and appreciate it this year, too.

Your company is, to all of us who create Slovenian theatre with our hearts and our souls, extremely precious.

Remain loyal to us.

Welcome!

P. S.: "Anica, remain loyal to me, as you are the life of my life, the soul of my soul ..."

Ivan Cankar



Nagrada Slavka Gruma

The Slavko Grum Award

Nagrada Slavka Gruma

Žirija v sestavi literarna zgodovinarica in teatrologinja MATEJA PEZDIRC BARTOL (predsednica), dekan Akademije za gledališče, radio, film in televizijo UL TOMAŽ GUBENŠEK, dramaturginji VILMA ŠTRITOF in KLAVDIJA ZUPAN ter literarni teoretik in zgodovinar IGOR ŽUNKOVIČ je izmed prispelih besedil nominirala tri, ki se potegujejo za nagrado Slavka Gruma.

NOMINIRANCI

1 ROK VILČNIK - ROKGRE
Večja od vseh

2 VINKO MÖDERNDORFER
Romeo in Julija sta bila begunca

3 VINKO MÖDERNDORFER
Sestre

1 VEČJA OD VSEH je monodrama, katere protagonistka je Pikapolonica Zmagoslava Marjetica Nogavička – torej Pika Nogavička. Ta je za razliko od legendarne otroške junakinje zgodb Astrid Lindgren, tukaj nastopajoče kot Pikina svetovalka z zavoda za zaposlovanje, »zrasla«. Prav odraščanje je osrednja tema drame, vključno z razočaranimi otroškimi sanjami, s telesnimi spremembami in socialnimi obveznostmi.

Že v prvih stavkih ne izvemo le, da je Pika zrasla, temveč, da je »odrasla«: da pege prekriva s pudrom, nosi visoke pete in nogavice iste barve ter živi v garsonjeri. A besedilo ne ostane pri začetni melodramatski zasnovi, ki bi igrala na čustveno noto in na koncu ponudila solzavo zadoščanje. Izrazito emotivno zasnovani prizori so posredovani minimalistično in obenem poetično skozi kratke dialoge, ki jih poustvarja protagonistka. Pikina omemba splava, ki je podana mimogrede, je denimo popolnoma pretresljiva, vendar za čustvenim učinkom vseskozi slutimo Pikino notranjo preiščevanje in obenem razburjenost, negotovost in izgubljenost, ki ne tvorijo le s hormoni napoljnega najstništva, ampak eksistencialno bistvo sodobnega človeka. *Večja od vseh* nekoliko spominja na Bariccov *Novcento* in celo na *Malega princa*, ki jima ni podobna le zaradi učinkovitega prikaza drugačnosti, ampak tudi zato, ker ni namenjena otrokom, temveč odraslim. Obilica zanimivih situacij nazadnje omogoča potencialno zelo različne načine recepcije, in sicer od feministične, romantične, mladostniške do socialne in psihološke. Zato je tudi večkratno uprizorjanje ne bo izčrpalo.

2 DRAMSKO BESEDILO *Romeo in Julija sta bila begunca* nosi podnaslov »ljubezenska drama«. Ikonična klasična dramska lika iz Shakespeareove tragedije se v tem besedilu reinkarnirata v povsem vsakdanji osebi, v mlada človeka zdajšnjih imen in provenienc, v sodobna dramska subjekta. Njuni družini nista sprti, sprto z njuno iskreno mlado ljubeznijo pa je vse socialno okolje. Besedilo ga prikaže brezkompromisno, kot vidi in doživlja svojo situacijo mlada generacija: brezpravno, stisnjeno med mlinska kamna, ki ubijata njune preproste, nepretenciozne želje in hotenja. Na eni strani je to zbirokratiziranost, ki posameznika obravnava in ga sistemsko stigmatizira z izdelanimi logaritmi za zaznavanje vsakršnih napak in odstopanj – to ga dela nezaposljivega in nekoristnega – in med socialno, eksistenčno in eksistencialno stisko. Razmere, v katerih se kljub trudu za dobro znajdeti, ju pahnejo na rob kriminala in na socialno dno. Z relativno skopimi sredstvi in jasno strukturo drama pretrese in opominja na to, kako je lahko mlad človek v tej deželi in v tem času tujec v lastni deželi, nepotreben in nekoristen. Drama v stvarnem tonu odpira univerzalen prostor etičnih vprašanj, senzibilizira za krivičnost in kaže na gledališče kot na prostor nagovarjanja gledalca z neizprosno in kruto psihosocialno podobo do svojih najranljivejših skupin mačehovske dežele.

3 »KRIMINALNI DRAMI O zelo intimnih rečeh« tri sestre pospravljajo stanovanje pokojne mame. Črne vreče za smeti, s katerimi se sorjenke lotevajo zadane naloge, se polnijo s predmeti, ozračje pa s spomini in dolgo potlačenimi zamerami. Različni predmeti iz zapuščine razkrivajo medsebojno ljubosumje, otroške zamere, ki še vedno obvladujejo odnose tudi v odrasli dobi, zasvetlika pa se tudi otroška naivnost brez prihodnosti. Razkrivanje preteklih zamer zastane zgolj zaradi soočenja z neznanim predmetom – barvno kriččimi dvodelnimi kopalkami. Vdor neznanega antagonistično nastrojeno sestrsko fronto za trenutek poenoti proti skupnemu sovražniku, toda nedvoumno razkritje družinskih skrivnosti jih dokončno postavi na nasprotne bregove. Kljub morbidnim okoliščinam dogajanje v drami prepričljivo prehaja med trenutki naivne otroške fascinacije in iskrene sestrške ljubezni do nespravljivega sovraštva z vsemi odtenki navezanosti, prijateljstva, ljubezni, nezadovoljstva, razočaranja in jeze. Dialog je dinamičen – kratke, hitro izmenjujoče se replike so zapolnjene s premolki, čustveno težkimi tišinami, poglobljene z monologi. Dramska napetost tako ne temelji zgolj na vsebini, temveč tudi na spremembah tempa in ritma govora. Ob komorni, zgolj ženski zasedbi različnih generacij besedilo odpira možnosti igralskim bravuram. Trdna struktura nominiranega dramskega besedila omogoča dinamične ustvarjalne poti, široka paleta čustvovanja v navidez vsakdanjih situacijah pa ponuja bodočim gledališkim ustvarjalcem možnosti raznolikih interpretacij.

The Slavko Grum Award

The jury consisting of literary historian and theatre researcher MATEJA PEZDIRC BARTOL (*president*), the dean of the Academy for Theatre, Radio, Film and Television (University of Ljubljana) TOMAŽ GUBENŠEK, dramaturgs VILMA ŠTRITOF and KLAVDIJA ZUPAN and literary theorist and historian IGOR ŽUNKOVIČ nominated three plays to compete for the Slavko Grum Award.

NOMINEES

1 ROK VILČNIK - ROKGRE
Greater Than All

2 VINKO MÖDERNDORFER
Romeo and Juliet Were Refugees

3 VINKO MÖDERNDORFER
Sisters

1 *Greater Than All* is a mono drama, whose protagonist is Pippilotta Delicatessa Windowshade Mackrelmint Efraimdotter Longstocking – in short, Pippi Longstocking. The protagonist, unlike the legendary children's hero from the stories by Astrid Lindgren (who appears here as Pippi's counsellor from the job centre), has "grown". And growing up is the central theme of the drama, complete with shattered childhood dreams, a changing body, and social obligations. The very opening sentences inform us not only that Pippi has grown, she has also "grown up": she covers her freckles with foundation, wears high heels, stockings in the same colour, and lives in a bedsit. But the text moves beyond an initial melodramatic concept, which might play with our emotions and offer some teary satisfaction. The distinctly emotionally conceived scenes are minimalist, yet poetic, when conveyed through short dialogues re-created by the protagonist. When Pippi, in passing, mentions an abortion, it is thoroughly shocking, but behind the emotional effect we constantly sense Pippi's inner thoughtfulness and at the same time agitation, insecurity and the feeling of being lost, which create not only hormone-filled adolescence, but the existential essence of the contemporary human. *Greater Than All* somewhat reminds us of Barrico's *Novecento* and even *The Little Prince* – the similarities are not just in the efficient presentations of otherness, but also because it is not aimed at children but at adults. Finally, many interesting situations allow for potentially very different receptions, from feminist, romantic, coming of age, to social and psychological. Therefore, even multiple stagings will not exhaust its potential.

2 THE SUBTITLE of the play *Romeo and Juliet Were Refugees* is "a love drama". The text reincarnates the iconic classical characters from Shakespeare's tragedy as perfectly everyday persons, young people of contemporary names and provenance, as contemporary drama subjects. Their families are not at odds, but the entire social environment is hostile to their genuine young love. The text shows the environment as non-compromising, just as the young generation sees and experiences its own situation: lacking rights, squeezed between two grinding stones that kill their simple, unpretentious wishes and volitions. On the one hand, there is bureaucracy that tackles and systematically stigmatises an individual with pre-made algorithms that notice any kind of mistake or deviation – this makes a person unemployable and useless – on the other, social, existential and existentialist distress. The circumstances, in which they find themselves despite striving for good, push them to the edge of crime and to the social bottom. With relatively meagre means and a clear structure, the drama touches and reminds us of how a young person in this country and this time can be a stranger in one's own land, unnecessary and useless. The play's realistic tone opens a universal space of ethical questions, sensitises for injustice and shows theatre as a space of addressing the spectator with the novel country's merciless and cruel psychosocial image towards its most vulnerable groups.

3 IN THIS "crime drama about very intimate things", three sisters are clearing out the flat of their late mother. The black rubbish bags the siblings are using to complete their task are filling up with objects, and the atmosphere with memories and long-suppressed resentments. Different objects from the legacy reveal interpersonal jealousy and childhood resentments that still control the relationships of the adults; also shimmering through is a child-like naïveté without a future. The revealing of past resentments only stops because of an encounter with an unknown object – a colourful bikini. The intrusion of the unknown briefly unifies the antagonistic sister front against the common enemy, but the unambiguous disclosure of family secrets finally places them at opposite ends. Despite the morbid circumstances the action in the play convincingly shifts between moments of naïve child-like fascination and genuine sisterly love to an irreconcilable hatred with all the nuances of attachment, friendship, dissatisfaction, disappointment and anger. The dialogue is dynamic – short, fast lines are filled with pauses, emotionally heavy silences, deepened with monologues. The dramatic tension is thus based not only on the content, but also on changes of pace and rhythm of speech. The small, all-female cast with characters of different generations, opens possibilities for acting excellence. The strong structure of the text allows dynamic creative paths, while the wide spectrum of emotions in seemingly everyday situations offers future theatre creators possibilities of different interpretations.

Poročilo žirije

The Jury report

Mateja Pezdirc Bartol

Predsednica žirije za nagrado Slavka Gruma in nagrado za mladega dramatika
President of the Slavko Grum Award and the Young Playwright Award Jury

ČE LETOŠNJI NATEČAJ za Grumovo nagrado pogledamo skozi prizmo statistike, potem so številke naslednje: na natečaj je prispelo petintrideset dramskih besedil, osem izmed njih je bilo moč zaslediti že na natečajih preteklih let, vsaj pet besedil je bilo že uprizorjenih, dve izstopata po univerzalnosti in sporočilni relevantnosti, najmanj deset besedil ima izvirne koncepte in bi ob ustreznih režijskih pristopih uspešno zaživel na odskih deskah, le dve bi lahko uvrstili v polje postdramskega oziroma ne več dramskega pisanja. Letošnji natečaj je presenetljiv, saj prispela besedila določata dve prepoznavni značilnosti: vrnitev klasične dramske forme in obrat v intimni svet.

Če smo v preteklih letih opazovali dramska besedila, ki gradijo na prepletu različnih diskurzivnih praks in ustvarjajo žanrske konglomerate, kjer se spajajo epsko in lirsko, dokumentarno in fikcijsko, ritualno in politično, monološko in dialoško ..., potem lahko ugotovimo, da te heterogenosti v letošnjem izboru praktično ni. Besedila se vračajo h klasični dramski formi, kjer

WHEN WE LOOK at this year's Slavko Grum Award competition through the prism of statistics, we see the following numbers: thirty-five plays were submitted, eight of which were submitted for competitions in previous years; at least five texts have already been staged; two distinguish themselves with their universality and relevance; at least ten texts have original concepts and would, given the appropriate directorial approaches, successfully live onstage; only two could be categorised as post-dramatic or no longer dramatic writing. The surprise in this year's competition are two recognisable traits of the entries: the return of the classical drama form and a turn towards the intimate world.

If in the previous years we observed dramatic texts that were built upon intertwining different discursive practices and creating genre conglomerates where the epic and the lyrical, the documentary and the fictional, the ritual and the political, the monologue and the dialogue merged, then this year's yield shows a near absence of this heterogeneity. The texts return to the

je v ospredju zgodba, glavno izrazno sredstvo pa dialog. Hkrati ugotavljamo, da le manjšemu delu besedil uspe udejanjiti zakonitosti dramske forme, medtem ko bi si pri preostalih želeli več poudarka na oblikovanju dramskih situacij, natančnejšo karakterizacijo oseb in večjo stilno raznolikost dialoga. Nekateri avtorji skozi dialoge situacije le opisujejo, prav zato je potrebno bolj resno misliti na uprizoritev: kaj bo igralec odigral in ne le povedal na odru. V nekaterih primerih didaskalije prinašajo nepomembne informacije, ki niso povezane z igro in po nepotrebnem obtežijo besedilo. Prevladujejo vsakdanje situacije, zanimive male zgodbe, za nekatere si želimo, da bi v sebi v večji meri skrivale neko »dramo«, vsakdanji pogovori pa podtekst, ki bi se razkrival postopoma in držal bralca v napetosti. Glavno pomanjkljivost tako vidimo v vzpostavitvi dramskega konflikta, kjer opažamo dve skrajnosti. Marsikatero besedilo ne uspe ustvariti konflikta niti na ravni idej, dramskih diskurzov, niti med osebami niti znotraj osebe same, besedila so posledično brez etičnih in moralnih dilem ter prinašajo nejasna sporočila. Po drugi strani imamo besedila, kjer je konflikt tako predvidljiv in sporočilo tako jasno, da prehaja v nekakšno agitko. Tako le določenemu delu besedil uspe skozi konkretno zgodbo ustvariti univerzalne situacije, ki prinašajo protislovnost pogledov in današnjemu trenutku relevantna sporočila. Prav tovrstna besedila zlahka vzpostavijo dialog z bralcem in omogočajo njegovo dejavno sodelovanje pri razreševanju vprašanj, idej in občutij, ki jih odpirajo.

classical drama form where the story is in the forefront and the principal vehicle for expression is dialogue. At the same time we find that only a minority of the texts successfully apply the rules of the dramatic form, while in others, we would want to see more emphasis on creating dramatic situations, a more precise characterisation of the dramatis personae and a greater stylistic differentiation in dialogue. Some authors use dialogue simply to describe situations; therefore, it would be necessary to think more seriously of the staging: what will the actor show, not just tell. In some cases, the didascalia bring irrelevant information unrelated to the play which adds unnecessary weight to it. Mostly we see everyday situations, interesting small stories: we wish that some of them could hide some sort of "drama" in them, the everyday conversations, a subtext that would reveal itself gradually and hold the reader in suspense. The main weakness is thus establishing the dramatic conflict. Here, we noticed two extremes. Many a text fails to establish the conflict either on the level of ideas, drama discourses, or between the characters within the play itself; as a consequence, the texts are void of ethical and moral dilemmas and carry unclear messages. On the other hand, we have texts with the conflict so predictable and the message so clear that they cross over to some sort of agit-prop. Hence, only a certain part of the texts can, through a concrete story, create universal situations that present the controversy of viewpoints and messages relevant to the present moment. But it is

Letošnja dramska besedila prinašajo pogled v intimni svet posameznika, ki vstopa v različna medosebna razmerja. Pogosti so kompleksni družinski odnosi, ti prinašajo raznolike podobe materinstva, vloge ženske v družini in družbi, dinamiko odnosov med družinskimi člani več generacij, soočenje otroškega in odraslega sveta ipd. Avtorji upovedujejo poglede na partnerska razmerja, večkrat so prisotni tudi odnosi med prijatelji, sodelavci, sostanovalci. Besedila s tovrstno tematiko odpirajo vprašanja drugačnosti in identitete, razmišljajo o uresničevanju samega sebe, odstirajo družinske skrivnosti ..., najbolj prepričljiva so tista, ki skozi intimni svet zrcalijo vrednote in ustroj družbe. Pri nekaterih dramskih besedilih je opazen vpliv drugih medijev na formalni in vsebinski ravni: v mislih imamo televizijska soočenja in radijske oddaje, te prinašajo neko aktualno družbenopolitično problematiko, ki jo skozi format oddaje razgrinjajo z argumenti za in proti, prav tako je še vedno aktualen format resničnostnih šovov. Na letošnjem natečaju ni zaznati večje žanrske in zvrstne raznolikosti, govorimo lahko skoraj o odsotnosti komedije, zgodovinske drame pa že več let črpajo iz istih časovnih obdobij in tematik: izbrisani, begunci in druga svetovna vojna, a hkrati smo opazili nekaj besedil z dobrimi nastavki, ki pa v nadaljevanju ostajajo na ravni kronike oziroma poročila. Tudi znotraj dramatike je zaslediti trend, prepoznaven na širšem svetovnem književnem trgu, in sicer gre za predelave vsem znanih literarnih zgodb. Postopek ni nov, najpogosteje pa gre za prestavitvev

these kinds of texts that easily establish a dialogue with the reader and allow for her or his active cooperation in solving the questions, ideas and emotions which the texts open.

This year's texts bring insight into the intimate worlds of individuals entering different personal relationships. Often, the topics are complex family relationships, they bring diverse images of motherhood, the role of women in the family and society, the relationship dynamics between family members of different generations, the confrontation of the worlds of children and adults and so on. The authors word their visions of romantic partnerships, as well as relationships between friends, co-workers, cohabitants. The texts with these themes open the questions of otherness and identity, they think about self-realisation, reveal family secrets ... the most convincing among them are those that through this intimate world mirror the values and structure of the society. Some plays reveal a visible influence of other mediums, on the formal and content levels: television debates and radio programmes, which bring in some kind of actual socio-political problems which they then disclose through the format of the show with the arguments pro et contra; likewise, the reality show format is still popular. This year's competition did not bring a great genre and style variety; there is a near-absence of comedy, while period dramas have been sourcing their topics from the same historic periods and themes for several years: the erased, refugees and World War II. At the same

literarnih oseb v sodobni čas, drug žanr ali zvrst, ponekod tudi spogledovanje s travestijo, nadaljevanje zgodbe ..., pri čemer znano delo služi kot izhodiščni idejni impulz za upovedovanje današnje stvarnosti. Letošnji natečaj tako prinaša nekaj izvirnih, idejno zaostrenih, včasih tudi vsebinsko pretresljivih podob iz življenja znanih literarnih junakov.

Na natečaj za nagrado za mladega dramatika je prispelo štirinajst besedil. Skoraj polovico so inspirirala dela svetovne književnosti, zlasti gre za predelave antičnih mitov. Preizkušeni vzorci dramske tradicije prinašajo dovolj trdno strukturo, da lahko mladi dramatik ob njej razvijejo lastne zgodbe, ki so duhovite, prinašajo svežino in nove perspektive znanih zgodb. Skozi dramsko formo izražajo iskanje svojega mesta v svetu, iskanje lastne resnice, spolne identitete, opazen je umik v intimo. Mladi svet doživljajo kot izrazito razpršen, brez trdnejše opore, zato tudi ni formalne ali sporočilne drznosti, a vseeno so to preiščljena besedila, ki želijo sestaviti svet v formi, izrazu in vsebini.

time we noticed several texts with good premises that, when developed, remained on the level of a chronicle or a report. The trend of adaptation of well-known literary tales is as observable in playwriting as it is across the literary field worldwide. The procedure is not new, and most often involves transposing literary characters into contemporary time or another genre or style, at times, it flirts with travesty, the continuation of a story ..., with the famous work serving as the original impetus to narrate the reality of today. This year's competition thus brings some original, sharp, at times also shattering, images from the lives of famous literary heroes.

The competition for the Young Playwright Award yielded fourteen entries. Almost half of them were inspired by the works of world literature, particularly the adaptations of classical myths. The tested patterns of the drama traditions bring a solid enough structure that young playwrights can use to develop their own stories, which are witty, bring freshness and new perspectives of the known stories. Through the drama form, they express the search for their place in the world, the search for their own truth, sexual identity, noticeable is a turn towards intimacy. The young experience the world as markedly dispersed, without a firm support, so their texts lack audacity in form or message, nevertheless, these are thoughtful texts that wish to create the world through form, expression and content.

Prispela besedila

- 1 - **Lažna dojka**
Urban Belina
- 2 - **Vse dni svojega življenja**
Gregor Čušin
- 3 - **Kaj pa misliš, da si?**
Andrej E. Skubic
- 4 - **Ljubezen je krik v prazno /**
- 5 - **Zemlja Kri Nebo**
Franjo Frančič
- 6 - **Stand up prokreacija**
Vedrana Grisogono
- 7 - **Nemi liki ali Kako se vsi ljudje rodijo svobodni in imajo enako dostojanstvo in enake pravice. Obdarjeni so z razumom in vestjo in bi morali ravnati drug z drugim kakor bratje.**
Simona Hamer
- 8 - **Tri ženske**
Justin Jauk
- 9 - **Tikataka: Koliko je ura?**
Boris Kobal
- 10 - **Kateri Bog je tu doma /**
- 11 - **Buda**
Jaša Koceli
- 12 - **Karolina**
Ksenija Lakovič
- 13 - **In kdo bo šel na ples? /**
- 14 - **Cimra**
Mitja Lovše
- 15 - **Letimo lahko samo objeti**
Tamara Matevc
- 16 - **Skladišče**
Tjaša Mislej
- 17 - **Živeti, spati, sanjati**
Maruša Mugerli Lavrenčič
- 18 - **Ti si poreden fant, Jezus ...**
Janez Novy
- 19 - **Na začasnem delu na zemlji**
Vojko Obrulj

Submitted texts

- 20 - **Leto psa**
Saša Pavček
 - 21 - **V žrelu njenega življenja**
Egon Pertot Kukenberg
 - 22 - **Ženska je šla čez rdečo**
Draga Potočnjak
 - 23 - **Tri zlate čaše**
Cveto Preželj
 - 24 - **Tolkalo**
Saška Rakef
 - 25 - **Hutter**
Peter Rezman
 - 26 - **Vse najboljše, Marina!**
Neda Rusjan Bric
 - 27 - **Feniks**
Rok Sanda
 - 28 - **jerebika, štrudelj, ples pa še kaj**
Simona Semenič
 - 29 - **Na začasnem delu na zemlji**
Primož Vresnik
 - 30 - **Kaj se je že zgodilo z zemljo?**
Sofija Vukelj
 - 31 - **Stenica**
Več avtorjev
 - 32 - **Romeo in Julija sta bila begunca /**
 - 33 - **Sestre**
Vinko Möderndorfer
 - 34 - **Lahko bi bilo, ampak ni**
Iza Strehar
 - 35 - **Večja od vseh**
Rok Vilčnik - rokgre
 - 36 - **Hamlet pa pol**
Jaka Andrej Vojevec
- Lani nominirana besedila, ki ostajajo v konkurenci*
- 37 - **Fant, dekle in sivolasi gospod**
Vinko Möderndorfer

- 38 - **Ikarus**
Rok Sanda
- 39 - **to jabolko zlato**
Simona Semenič
- 40 - **Naše gledališče**
Rok Vilčnik - rokgre

Besedila prispela na natečaj za mladega dramatika 2018

- 1 - **Sokrat**
Marija Gardina
- 2 - **Požigalka ali samo preko mene mrtve**
Katja Gorečan
- 3 - **Popotovanje dramskega besedila ali Usoda dramskega besedila v treh korakih /**
- 4 - **"Zreli" avokado**
Varja Hrvatin
- 5 - **Šejksapir**
Iztok Jereb
- 6 - **Interpretacija sanj Alexandra Mcqueera**
Sandi Jesenik
- 7 - **Vojna idej**
Nuša Kalanj
- 8 - **Kjer vrtnice ne ovenijo**
Luka Marcen
- 9 - **Kraljevi otroci**
Maša Pelko
- 10 - **Odpad**
Jernej Potočan
- 11 - **Hiša**
Nastasja Schweiger
- 12 - **Stopnice**
Jaka Smerkolj
- 13 - **Vse najboljše**
Helena Šukljan
- 14 - **Rabelj žrtev**
Benjamin Zajc

Izboru programa ob rob ...

Some Notes about the Selection of the Programme...

Tea Rogelj

Selektorica programa

Programme Selector

SLOVENSKI USTVARJALCI so na letošnji Teden slovenske drame prijavi 37 predstav. Poleg prijavljenih sem si ogledala še 25 produkcij, torej skupno 62.

Med prijavljenimi 37-imi predstavami je šest uprizoritev amaterskih gledaliških skupin, ob njih pa še sedem projektov zunajinstitucionalnih skupin. Štiri med prijavljenimi uprizoritvami so namenjene otrokom oziroma mladini.

Dobra polovica predstav, ki sem si jih ogledala, temelji na klasični dramski formi (leta 2016 je bilo takšnih le dobra tretjina). Povprečje slednjih letos nedvomno dviguje SNG Drama Ljubljana, ki je slavnostno sezono ob 150. obletnici ustanovitve Dramatičnega društva zaznamovala z repertoarjem, v celoti sestavljenim iz slovenskih dramskih besedil. V prvi polovici sezone 2017/18 smo si tako na njihovem odru lahko ogledali Linhartovo *Županovo Micko*, Cankarjeve *Hlapce*, Jovanovićevo igro *Zid, jezero*, dramatisacijo *Krasnega novega sveta* A. Huxleyja, otroško predstavo *Peter Klepec ali Kako postaneš pravi junak* Eve Kraševca in Maje Sever in dramo Mileta Koruna *Sveti mož*.

SLOVENIAN CREATORS submitted thirty-seven performances for this year's Week of Slovenian Drama. In addition to those submitted, I watched another twenty-five, making it a total selection pool of sixty-two performances.

Of the thirty-seven performances submitted, seven were by non-institutional groups and six by amateur theatre groups. Four of the submitted performances were for children or young people.

A good half of the performances that I've considered were based on the classical drama form (in 2016, just over a third were). This year's average is undoubtedly raised by the Slovenian National Theatre Drama Ljubljana, which marked the jubilee season celebrating the 150th anniversary of the establishment of the Dramatic Society of Slovenia with a repertoire consisting of exclusively Slovenian plays. In the first half of the season 2017/18, we have thus seen on their stage A. T. Linhart's *Micka, the Mayor's Daughter*, Ivan Cankar's *The Serfs*, Dušan Jovanović's play *The Wall, the Lake*,

V prvi polovici leta 2017 pa so v Mali drami poskrbeli še za krstni postavitvi prejemnic Grumove nagrade v letih 2016 in 2017, in sicer igri *Ljudski demokratični cirkus Sakešvili* Roka Vilčnika - rokgreja in *Razglednice ali Strah je od znotraj votel, od zunaj pa ga nič ni* Simone Hamer.

Med slovenskimi institucionalnimi gledališči po številu uprizoritev slovenskih dramskih del v letu 2017 izstopajo še Prešernovo gledališče Kranj (avtorski projekt *Stenica*, nastal v koprodukciji z Mestnim gledališčem Ptuj; drama *Pesmi živih mrtvecev* Matjaža Zupančiča v koprodukciji s Slovenskim ljudskim gledališčem Celje; *Tri ženske* Vinka Möderndorferja), Mestno gledališče ljubljansko (muzikal *Trač ali Mnogo hrupa za nič* Gašperja Tiča in Davorja Hercega, prav tako s Shakespearom navdihnjen avtorski projekt *Sen kresne noči* in žanrski novum v Sloveniji, »gledališka kriminalna nadaljevanka« v štirih delih *Vranja vrata* Nejca Gazvode) in Slovensko mladinsko gledališče (avtorski projekt *Človek, ki je gledal svet*, koncertna uprizoritev pesmi Svetlane Makarovič *Pasja procesija*, gledališki koncert po pesmih Gregorja Strniše *Slovenska popevka*, *Pošasti* Simone Hamer).

Kot selektorica sem – kakor želim – kot poglavitna kriterija pri izboru razumela kompleksnost in dovršenost uprizoritev.

then, surprisingly, a dramatisation of A. Huxley's *Brave New World*, the performance for children *Peter Klepec or How to Become a True Hero* by Eva Kraševca and Maja Sever, and Mile Korun's drama *A Holy Man*. On the Small Stage, the first half of 2017 brought baptismal performances of the Slavko Grum Award winning plays *People's Democratic Circus Sakeshvili* by Rok Vilčnik and *Postcards or Fear is Hollow Inside and Empty Outside* by Simona Hamer.

Other theatres that stood out with the number of stagings of Slovenian texts in 2017, were Prešeren Theatre Kranj (the authorial project *Bedbug*, coproduced with Ptuj City Theatre; the drama *Songs of the Living Dead* by Matjaž Zupančič in coproduction with the Slovene People's Theatre Celje; *Three Women* by Vinko Möderndorfer); Ljubljana City Theatre (the musical *The Gossip or Much Ado About Nothing* by Gašper Tič and Davor Herceg, another original project inspired by Shakespeare *A Midsummer Night's Dream*, and a genre novelty in Slovenia, a "theatre crime series" in four episodes *The Crow Door* by Nejc Gazvoda); and the Mladinsko Theatre (the authorial project *The Man Who Watched the World*, a concert performance of the poems by Svetlana Makarovič *Dog and Pony Show*, a theatre concert based on poems by Gregor Strniša *Slovenian Songs*, and *Monsters* by Simona Hamer).

As the selector I have – just as last year – considered the complexity and perfection of the performances as the main criteria for selection.

TEKMOVALNI PROGRAM

1 USTVARJALCI PREDSTAVE
Človek, ki je gledal svet
Režiser Žiga Divjak
Slovensko mladinsko gledališče

2 AVTORSKI PROJEKT
Stenica
Režiser Jernej Lorenci
*Prešernovo gledališče Kranj
in Mestno gledališče Ptuj*

3 GREGOR STRNIŠA
Ljudožerci
Režiser Ivica Buljan
Drama SNG Maribor

4 IVAN CANKAR
Hlapci
Režiser Janez Pipan
SNG Drama Ljubljana

5 DUŠAN JOVANOVIĆ
Zid, jezero
Režiser Miloš Lolić
SNG Drama Ljubljana

6 SAŠA PAVČEK
Pod snegom
Režiserka Barbara Zemljič
Mini teater Ljubljana

COMPETITION PROGRAMME

CREATORS OF THE PERFORMANCE
The Man Who Watched the World
Directed by Žiga Divjak
Mladinsko Theatre

AUTHORIAL PROJECT
Bedbug
Directed by Jernej Lorenci
*Prešeren Theatre Kranj
and Ptuj City Theatre*

GREGOR STRNIŠA
Cannibals
Directed by Ivica Buljan
Drama of the SNT Maribor

IVAN CANKAR
The Serfs
Directed by Janez Pipan
SNT Drama Ljubljana

DUŠAN JOVANOVIĆ
The Wall, the Lake
Directed by Miloš Lolić
SNT Drama Ljubljana

SAŠA PAVČEK
Under the Snow
Directed by Barbara Zemljič
Mini teater Ljubljana

1 USTVARJALCI PROJEKTA
Človek, ki je gledal svet se upri-
zarjanja lotevajo na videz nepri-
stransko, že skoraj dokumentarno:
pred nami nizajo prizore iz vsakda-
njega življenja običajnih ljudi z raz-
ličnih koncev sveta. Zgodbe »njih«, ki
so oddaljeni, in »nas«, ki smo tukaj,
pa vendar povezuje občutek eksisten-
cialne nemoči in tesnobe, ki presega
hamletovsko breme odgovornosti,
izraženo v misli: »Svet se maje, jaz pa
rojen, da mu ravnam tečajje!« Svet je s
tečajev, družbena in socialna stvar-
nost grobega kapitalizma in mul-
tinacionalk pa se zdita kot naravni
katastrofi, ki ju lahko le opazuješ, a ju
kljub lastnemu uvidu ne moreš pre-
prečiti. Ali pač?

2 TUDI PROJEKT *Stenica* Jerneja
Lorencija in njegove avtorske
ekipe se ukvarja z aktualizacijo današ-
njega sveta. Uprizoritev sopostavi dva
svetova – idealistično, a tudi ideolo-
ško strumno socialistično obdobje
Jugoslavije po drugi svetovni vojni in
današnji čas, dobo poudarjenega indi-
vidualizma, kapitalizma, demokracije
in globalnega potrošništva. To soočenje
načne vrsto vprašanj o našem odnosu
do novejšje zgodovine, o pojmu zgodo-
vinske pozabe in relativizaciji skupne
jugoslovanske preteklosti, o vzrokih
za izroditev ideologij in družbenih sis-
temov, predvsem pa o posameznikovi
razpetosti med željo po uresničenju
lastnega jaza in hkratno potrebo po
pripadnosti skupnosti, družbi.
Predstava, ki si upa.

THE CREATORS of the project *The Man
Who Watched the World* seem to be
unbiased, almost documentary in their
approach to the staging: they string
scenes from the everyday lives of ordi-
nary people from different parts of
the world in front of us. The stories of
“them” who are far away and “us” here,
however, are still linked through a feel-
ing of existentialist powerlessness and
anxiety that goes beyond Hamlet’s bur-
den of responsibility: “The time is out of
joint. O cursed spite, that ever I was born
to set it right!” Indeed, the time and the
world are out of joint, the societal and
social reality of the rough capitalism and
multi-national corporations seem like
natural disasters you can only observe
but cannot prevent. Or can you?

LIKEWISE, *Bedbug*, the authorial project
of Jernej Lorenci and his team, deals
with the actualisation of today’s world.
The performance juxtaposes two worlds
– the idealistic, but also ideologically
upright, socialist period of Yugoslavia
after World War II, and today, the era of
emphasised individualism, capitalism,
democracy and global consumerism.
This confrontation opens a series of
questions about our attitude to recent
history, the notion of historical amne-
sia and relativisation of our common
Yugoslav past, about the reasons for the
degeneration of ideologies and social
systems, and particularly about an indi-
vidual’s division between the desire to
realise her or his own self and the simul-
taneous need to belong to a community,
a society. A daring performance.

3 *Ljudožerci* Gregorja Strniše v izvedbi Drame SNG Maribor so četrta postavitev tega dela na slovenskih poklicnih odrih. Režijska interpretacija Ivica Buljana je zvesta dramskemu besedilu, a hkrati docela neobremenjena z dosedanjo tradicijo uprizarjanja Strniše (vse tri dosedanje uprizoritve te drame v verzih je režiral Mile Korun); morda nas prav zato skoraj šokira z odmikom od poetičnega, oddaljenostjo od transcendentalnega, s prizemljenostjo in navezavo na estetiko pop kulture – a verjetno prav zato verzi z odra zazvenijo trdo in stvarno, črni humor ima obešenjaški odzven, zlo pa se razkrije v vsej svoji banalnosti, kot vsakdanje in naše. Uprizoritev verzne drame, ki ji uspe nagovoriti kar najširše občinstvo.

4 CANKARJEVI *Hlapci* v režiji Janeza Pipana so zaokrožena, premišljena, analitična in kompleksna uprizoritev, ki zvesto sledi dramski predlogi, a jo hkrati nenasilno nadgrajuje: dramaturški in režijski pristop razkri- vata poglobljeno razumevanje *Hlapcev*, a tudi natančno poznavanje Cankarja in njegovih likov sploh – uprizoritev s polnokrvnimi igralskimi kreacijami sestavi univerzalni mozaik Cankarjevih strahov in želja, njegovega videnja politike in moško-ženskih odnosov. *Hlapci*, prvič natisnjeni leta 1910, v režiji Janeza Pipana zaživijo kot delo, ki ne potrebuje aktualizacije, saj je kar se da zdajšnje in tukajšnje.

Cannibals by Gregor Strniša staged by the Drama of the Slovene National Theatre Maribor is the fourth staging of this play on Slovenian professional stages. Ivica Buljan's directorial interpretation is faithful to the play, but at the same time completely free of the tradition of previous stagings of Strniša (all three previous times this verse drama was directed by Mile Korun); perhaps this is why it almost shocks us with its departure from the poetic, its distance from the transcendental, its down-to-earthiness and connection to pop-culture aesthetics – but it is probably for this reason that the verses sound harsh and real from the stage, its dark humour has a morbid tinge, and evil is disclosed in all its banality, as everyday and ours. A staging of a verse drama that manages to speak to the widest audience.

IVAN CANKAR'S *The Serfs*, directed by Janez Pipan, is a rounded, well-thought, analytical and complex performance that follows the text faithfully, but at the same time delicately builds upon it: the dramaturgical and directorial approaches show not only a deep understanding of *The Serfs*, but also precise knowledge of Cankar and his characters in general – a performance with comprehensive acting creations makes a universal mosaic of Cankar's fears and desires, his views of politics and male-female relationships. *The Serfs*, first published in 1910, come to life in Pipan's direction as a work that doesn't need actualisation, because they very much belong here and now already.

5 *Zid, jezero* v ljubljanski Drami je prva uprizoritev te drame po kulturni Jovanovičevi praznovodbi lastnega besedila leta 1989. Srbski režiser Miloš Lolić je zasnoval scensko in zvočno izčiščeno postavitev intimne drame sprtih zakoncev. Uprizoritev s svojo retro estetiko in preigravanjem različnih igralskih registrov, od psihološke igre do elementov groteske in absurda, ustvarja ironično distanco do odrskega realizma ter preizkuša žanre. Obenem pa na svojevrsten način nagovori tudi gledalce prve postavitve – Branko Šturbej se v svoji kreaciji mestoma navezuje na interpretacijo Radka Poliča iz praznovodbe dela. Sveža in duhovita postavitev, ki podpira Jovanovičevo trditev, da gre za eno njegovih najboljših dram.

6 DRAMA *Pod snegom* lanske premijernice Borštnikovega prstana Saše Pavček je bila leta 2008 nominirana za Grumovo nagrado, pred praznovodbo v Mini teatru so jo bralno uprizorili v Gledališču Glej. Avtorica je delo o ljubezenskem trikotniku med hčerjo, njenim ljubimcem in materjo izpisala v privzdignjeni verzni obliki, v jeziku, ki nosi v sebi poezijo ljudskih zarotitev, kar uprizoritveno predstavlja precejšen izziv. Odličen igralski trio (ljubimca interpretira Matej Puc, dobitnik letošnje nagrade Prešernovega sklada) je z režiserko Barbaro Zemljič ustvaril občutljive atmosfere, ki vsebujejo tako duha starogrške tragedije kot starodavne uročestnosti. Dramska poezija, ki nas nagovori s svojo arhetipskostjo.

The Wall, the Lake on the stage of the Slovenian National Theatre Drama Ljubljana is the first staging of this play after Dušan Jovanović's cult baptismal staging of his text in 1989. The set and the soundscape for this intimate drama of antagonistic spouses – as seen by the Serbian director Miloš Lolić – are sparse. The performance, with its retro aesthetics and playing through different acting registers, from psychological games to the elements of the grotesque and absurd, creates an ironic distance to the stage realism and tests genres. At the same time, it speaks to the audience of the baptismal staging in a very special way – in his creation, Branko Šturbej in parts refers to Radko Polič's interpretation from the original production. A fresh and witty staging that supports Jovanović's claim this is one of his best plays.

THE PLAY *Under the Snow* by last year's Borštnik Ring Winner Saša Pavček was a Slavko Grum Award nominee in 2008; before the staging at the Mini teater, it received a concert reading at the Glej Theatre. The author wrote the piece about a love triangle between a daughter, her lover and her mother in an elevated verse form, using a language imbued with the poetry of folk incantations, which is a significant challenge for a performance. The excellent trio of actors (the lover is played by Matej Puc, this year's Prešeren Fund Award winner) has, together with the director Barbara Zemljič, created sensitive atmospheres that contain both the spirit of classical Greek tragedy and ancient charms. Dramatic prose that speaks to us with its archetypes.

SPREMLJEVALNI PROGRAM

- 1** ROK VILČNIK - ROKGRE
Ljudski demokratični cirkus Sakešvili
Režiser Luka Martin Škof
SNG Drama Ljubljana
- 2** SIMONA HAMER
Razglednice ali Strah je od znotraj votel, od zunaj pa ga nič ni
Režiserka Ajda Valcl
SNG Drama Ljubljana
- 3** SLAVOJ ŽIŽEK
Trojno življenje Antigone
Režiser Matjaž Berger
Anton Podbevšek Teater
Novo mesto
- 4** PIA BREZAVŠČEK, SAŠKA RAKEF,
BARBARA KRAJNC AVDIČ
Idealna
Režiserka Saška Rakef
ŠKUC gledališče Ljubljana
in Mesto žensk
- 5** GREGOR STRNIŠA
Slovenska popevka
Režiser Matjaž Pograjc
Slovensko mladinsko gledališče
in CUDV Dolfke Boštjančič Draga

DODATNI PROGRAM

- 6** ZALA DOBOVŠEK, NINA ŠORAK,
TIN GRABNAR, ASJA K. BABNIK
Nekje drugje
Režiser Tin Grabnar
Lutkovno gledališče Ljubljana

ACCOMPANYING PROGRAMME

- ROK VILČNIK - ROKGRE
People's Democratic Circus Sakeshvili
Directed by Luka Martin Škof
SNT Drama Ljubljana
- SIMONA HAMER
Postcards or Fear is Hollow Inside and Empty Outside
Directed by Ajda Valcl
SNT Drama Ljubljana
- SLAVOJ ŽIŽEK
The Triple Life of Antigone
Directed by Matjaž Berger
Anton Podbevšek Theatre
Novo mesto
- PIA BREZAVŠČEK, SAŠKA RAKEF,
BARBARA KRAJNC AVDIČ
Ideal (M)other
Directed by Saška Rakef
ŠKUC Theatre Ljubljana
and City of Women
- GREGOR STRNIŠA
Slovenian Songs
Directed by Matjaž Pograjc
Mladinsko Theatre and CUDV Dolfke
Boštjančič Draga – Care Center Draga

ADDITIONAL PROGRAMME

- ZALA DOBOVŠEK, NINA ŠORAK,
TIN GRABNAR, ASJA K. BABNIK
Somewhere Else
Directed by Tin Grabnar
Ljubljana Puppet Theatre

VSA NAVEDENA DELA so bila upri-
zorjena prvič. Pri tem bosta za obi-
skovalce festivala morda še posebej
zanimivi krstni postavitvi na Tednu
slovenske drame nagrajenih del, ki
sta lani zaživel v ljubljanski
Mali drami.

1 PRVO, komedijo o diktaturah in
totalitarizmih, *Ljudski demokra-
tični cirkus Sakešvili* (Grumova nagrada
leta 2016), je napisal Rok Vilčnik -
rokgre in režiral Luka Martin Škof.
Odlikujeta jo radoživa igra nastopajočih
in razposajen režijski pristop.

2 DRUGO DELO, *Razglednice ali
Strah je od znotraj votel, od zunaj
pa ga nič ni* (Grumova nagrada leta 2017)
zaznamujeta iskanje nove dramske pisa-
ve in ženski pristop oziroma tematika:
Simona Hamer je navdih za igro iskala v
posameznicah, ki so prestopale in širile
meje znanega in mogočega, režiserka
Ajda Valcl pa se je odločila za izključno
žensko zasedbo.

3 »ETIČNO-POLITIČNA VAJA«
Trojno življenje Antigone Slavvoja
Žižka v izvedbi Anton Podbevšek Teatra
se sprašuje, kaj bi se zgodilo, če bi lah-
ko spremenili tok zgodovine. Kaj se
zgodí, če spremenimo razplet antične
tragedije o Antigoni, zgodbo sestre,
ki bi rada spodobno pokopala brata,
čeprav se je ta boril na napačni strani?
Režiser Matjaž Berger je zasnoval teko-
čo, igralsko prepričljivo in pregledno
postavitev, ki se loteva vedno aktualnih
vprašanj o spravi, revanšizmu, vzvodih
diktatur in porajanju fašizma.

ALL THE LISTED WORKS were staged for
the first time. The festival audience might
find particularly interesting the stag-
ings of the texts that have won awards at
the Week of Slovenian Drama and were
produced on the Small Stage of the SNT
Drama Ljubljana.

THE FIRST, a comedy about dictatorships
and totalitarianisms, *People's Democratic
Circus Sakeshvili* (Slavko Grum Award
2016) was written by Rok Vilčnik rokgre
and directed by Luka Martin Škof. It's dis-
tinguished by the performers' lively acting
and an effervescent directorial approach.

THE SECOND WORK, *Postcards or Fear
is Hollow Inside and Empty Outside*
(Slavko Grum Award 2017) is marked by
searching of new dramatic writing and
a female approach or theme: Simona
Hamer searched for the inspiration
for the play in individual women who
crossed and expanded the borders of the
known and possible, director Ajda Valcl
decided on an all-female cast.

THE "ETHICAL AND POLITICAL exercise"
The Triple Life of Antigone by Slavoj Žižek,
performed by Anton Podbevšek Teater
asks what would happen if we could turn
the tide of history. What happens if we
change the denouement of the classical
tragedy about Antigone, the sister who
wants to bury her brother, even though he
fought on the wrong side? Director Matjaž
Berger conceived a clear and fluid perfor-
mance with convincing actors, dealing
with perennial questions about reconcil-
iation, revanchism, the levers of dictator-
ships and the emergence of fascism.

4 »ZVOČNA IGRA o materinskem mitu« *Idealna Pie Brezavšček*, Barbare Krajnc Avdić in Saške Rakef je nastala v produkciji šKUC gledališča in bila premierno uprizorjena v okviru festivala Mesto žensk. Uprizoritev razkrinkava stereotip materinstva kot edine prave in dokončne izpolnitve ženske ter relativizira lik vedno požrtvovalne in predane mame. V dobi ponovnega vzpona konservativizma, predsedniških kandidatk in strank, ki ženske znova postavljajo za štedilnik in omejujejo njihovo pravico do razpolaganja z lastnim telesom, gre za temo, ki si zasluži pozornost.

5 *Slovenska popevka*, gledališki koncert po besedilih Gregorja Strniše, ki ga je Matjaž Pograjc zasnoval v Slovenskem mladinskem gledališču (v koprodukciji s Centrom za usposabljanje, delo in varstvo Dolfke Boštjančič, Draga), je projekt vključevanja, spoznavanja in spoštovanja drugačnosti, tako za nastopajoče kot za občinstvo. Predstava, ki se nas dotakne.

6 KOT SELEKTORICA se nisem mogla upreti nagibu, da bi v program – izjemoma – vključila postavitev, ki je namenjena predvsem otroškemu občinstvu. *Nekje drugje* Zale Dobovšek, Nine Šorak, Tina Grabnarja in Asje Kahrmanović Babnik v režiji Tina Grabnarja in izvedbi Lutkovnega gledališča Ljubljana je družbeno angažirana uprizoritev, ki nas z izostreno občutljivostjo in človeško toplino popelje v otroško razumevanje vojne in begunstva. Predstava, ki bi si jo s svojimi otroki morali ogledati tudi starši.

“A SOUND PLAY about the maternal myth” *Ideal (M)other* by Pia Brezavšček, Barbara Krajnc Avdić and Saška Rakef was produced by šKUC Theatre and premiered at the City of Women Festival. The performance exposes the stereotype of motherhood as the only real and final fulfilment for a woman and relativises the character of the self-sacrificing and devoted mother. In this time of the renewed rise of conservatism, presidential candidates and political parties that are forcing women back to the stove and limiting their rights to autonomy over their own bodies, this is a topic that deserves attention and a theatre incarnation.

A THEATRE CONCERT based on the song lyrics by Gregor Strniša, Matjaž Pograjc conceived *Slovenian Songs* at the Mladinsko Theatre (in co-production with the CDUV Dolfke Boštjančič Draga – Care Center Draga) is a project of inclusion, learning about and respecting difference, both for the performers and the audience. A performance that touches us.

AS A SELECTOR I couldn't resist the impulse to include on the programme – as an exception – a performance aimed primarily for children. *Somewhere Else* by Zala Dobovšek, Nina Šorak, Tin Grabnar and Asja Kahrmanović Babnik, directed by Tin Grabnar and performed by Ljubljana Puppet Theatre is a socially engaged performance that transports us, with its acute sensitiveness and human warmth, to a child's understanding of war, refugees and exile. A performance that parents should watch along with their children.

28. 3.

📅	Sreda, 28. marec
📺	SN6 Drama Ljubljana
🕒	17.00 17.5' z odmorom

Igrajo
Klemen Stakonja
Tadej Toš
Marko Mandić
Bojan Emertič
Jurij Zmec
Nina Ivanšičin

Pia Zemljič
Barbara Cerar/
Maša Derganc
Boris Mihali
Urban Kuntarčič
Valter Dragan
Doročaja Nadržan

Petra Govc
Aljaž Jovanović
Iva Babič
Gregor Podričnik
Rok Vihar
Vanja Plut
Matjaž Valtič

Sara Dirnbek
Timon Šturbej/
Timotej Novakovič
Blaz Popovski
Veronika Drolic
Gorazd Logar
Matija Rozman

Vojko Zidar
Barbara Žefran



📷 Peter Uhan

IVAN CANKAR Hlapci Slovensko narodno gledališče Drama Ljubljana

PREMIERA

23. september 2017

USTVARJALCI

Režiser in avtor priredbe	Asistent scenografa
Janez Pipan	Tomaz Budkovič
Dramaturginja	Asistentka kostumografa
Mojca Kranjc	Lara Kulaš
Scenografka	Asistentka dramaturginje
Sanja Jurca Avci	Jasna Pintarič
Kostumograf	(študijsko)
Leo Kulaš	
Skladatelj	
Aldo Kumar	
Oblikovalec svetlobe	
Andrej Hajdinjak	
Lektor	
Jože Faganel	
Koreograf	
Sebastijan Starič	
Asistent režiserja	
Luka Marcen	

Hlapci so eno tistih kanonskih besedil, ki nenehno izzivajo, zastavljajo temeljna vprašanja in zahtevajo poglobljen razmislek. Cankar jih je pisal leta 1909, jih zasnoval kot politično satiro, a se je ta v tretjem dejanju sprevrgla v »tragiko«, kot je to sam označil. Čeprav ne gre za tragedijo po klasičnih merilih, pa je boleča usoda junaka učitelja Jermana, pokončnega in moralnega intelektualca, ki se mora umakniti političnemu pragmatizmu, koristoljubnemu sprenevedanju, zlorabam in manipulacijam, postavila model delovanja političnih mehanizmov, ki se pri nas v 110 letih od nastanka igre ni bistveno spremenil.

Vse do danes je ta drama s pomenljivim naslovom paradigmatično besedilo, s katerim označujemo politične

razmere in odnos do oblasti. V številnih interpretacijah in še številnejših citatih so posamezni deli besedila pridobili širok spekter pomenov, vse od neprizanesljive kritike narodovega značaja pa do buditeljskih, narodotvornih gesel. Posamezni dramski liki so postali sinonim za prepričanje, držo in etos ali za odsotnost in nekonsistentnost vsega tega. Cankarjeva kritična diagnoza naroda še zmeraj provocira in vsakokratna uprizoritev je tudi svojevrsten odgovor nanjo.

Cast
 Klemen Slakonja
 Tadej Toš
 Marko Mandić
 Bojan Emeršič
 Jurij Zmec
 Nina Vanščin

Pia Zemljič
 Barbara Cerar/
 Maša Derganc
 Boris Mihali
 Urban Kuntarič
 Valter Dragan
 Doroteja Nadrhan

Petra Govc
 Aljž Lovanović
 Iva Babič
 Gregor Podričnik
 Rok Vihar
 Vanja Plut
 Matja Valtič

Sara Dirnbeč
 Timon Šturbej/
 Timotej Novakovič
 Blaž Popovski
 Veronika Drolc
 Gorazd Logar
 Matija Rozman

Vojko Zidar
 Barbara Žefran



📷 Peter Uhan

IVAN CANKAR

The Serfs

Slovenian National Theatre Drama Ljubljana

PREMIÈRE
 23 September 2017

CREATORS	
Director and author	Assistant to
of the adaptation	Stage designer
Janez Pipan	Tomaz Budkovič
Dramaturg	Assistant to
Mojca Kranjc	Costume designer
Stage designer	Assistant to
Sanja Jurca Avci	Dramaturg
Costume designer	Dramaturg
Leo Kulaš	Jasna Pintarič (student)
Composer	
Aldo Kumar	
Lighting designer	
Andrej Hajdinjak	
Language consultant	
Jože Faganel	
Choreographer	
Sebastjan Starč	
Assistant Director	
Luka Marcen	

The Serfs is considered one of those canonical texts that continue to provoke, raise essential questions and require a constant in-depth reflection. Working on his new play in 1909, Cankar was initially determined to write a political satire. In the third act, however, his satirical play suddenly turned into “a tragedy”, as he himself described it. However, the play is ultimately not a tragedy according to classic criteria, despite the tormenting struggle of the main protagonist, the progressive school teacher Jerman, an intellectual of high moral standards forced to yield in the face of political pragmatism, self-centred pretension, abuses of power and manipulations. Nonetheless, *The Serfs* has established a long-lasting model of political mechanisms, which

have not changed much since the play was first written 110 years ago.

With its pointed title, *The Serfs* has remained a paradigmatic text repeatedly used to describe the Slovenian political situation and a collective attitude towards the authorities. Frequently analysed and quoted, its selected passages have acquired various meanings, ranging from a devastating critique of the Slovenian national character to the slogans of emancipation and patriotism. Several characters from *The Serfs* have become synonyms for people of principle, decency and high moral standards, or, conversely, for the absence thereof and laxity. Cankar’s unforgiving diagnosis of the nation continues to provoke, which makes each new staging of *The Serfs* a singular response to the play.



Miha Fras

SAŠA PAVČEK

Pod snegom

Mini teater Ljubljana

PREMIERA

12. november 2017
Krstna izvedba

USTVARJALCI

Režiserka

Barbara Zemljčič

Dramaturginja

Eva Mahkovic

Scenografka

Meta Hočevar

Kostumografka

Ana Savić Gecan

Avtor glasbe

Miha Petric

Koreografinja

Magdalena Rieter

Oblikovalec svetlobe

Miha Horvat

Lektorica

Klasja Zala Kovacič

Dramsko besedilo *Pod snegom* v trikotniku med hčerjo, njenim ljubimcem in materjo obravnava medčloveške odnose in psihološke sence vsakega posameznika. Gre za intimno zgodbo, polno strasti in ljubezni, ki človeka doleti, ne da bi se sam odločil zanjo. Dialogi v drami pa so napisani v privzdignjeni verzni obliki.

Za dramatiko Saše Pavček so značilni motivi stigem, obremenjenosti s tujci, prešuštva, odsotnosti enega od staršev. Ti motivi kažejo na pomembno vlogo družine v njenih dramah, moški liki imajo željo po tem, da bi bili povsod prvi, ženski pa po priznanju svojega dela. Njen jezik je vse kaj drugega kot običajen, včasih močno zvrstno in narečno zaznamovan, včasih privzdignjeno poetičen. Konci so povsod vsaj delno odprti.

Predstava se osredotoča na metaforičnost in ne na naturalizem. S kontrasti v scenografiji kaže na razliko med notranjim in zunanjim svetom likov, skozi telo, ples pa izraža intimne občutke krivde in sramu, ki jih pozna vsak izmed nas in so pomenljivo obogateni z zvokom, ki predstavljaja enega od ključnih elementov predstave pri poudarjanju notranjih stanj. Predstava je intimen, gibalno in glasbeno podkrepljen, metaforičen prikaz človeških notranjih občutkov – tiste senčne strani, ki jo ljudje ponavadi skrivamo.



📷 Miha Fras

SAŠA PAVČEK

Under the Snow

Mini teater Ljubljana

PREMIÈRE
 12 November 2017
 Baptismal performance

CREATORS

Director
 Barbara Zemljič

Dramaturg
 Eva Mahkovic

Stage designer
 Meta Hočevalar

Costume designer
 Ana Savič Gecan

Composer
 Miha Petric

Choreographer
 Magdalena Rieter

Lighting designer
 Miha Horvat

Language consultant
 Klasja Zala Kovarčič

The play *Under the Snow* uses a triangle between a daughter, her lover and her mother to tackle human relationships and the psychological shadows of every individual. It's an intimate story, full of passion and love that a person finds when they are not even looking for it. Dialogues in the play are written in an elevated, verse form.

Saša Pavček's playwriting is characterised by the motifs of stigmatas, burdening ourselves with strangers, adultery, the absence of a parent. These motifs show the important role of the family in Pavček's dramas; the male characters desire to be first in everything, and the female ones to have their work acknowledged. Her language is all but ordinary: at times, it carries a clear stylistic or dia-

lectal mark; at times, it's elevated poetry. Her endings are at least partly open.

The performance focuses on the metaphorical, not naturalism. Through the contrasts in stage design, it indicates the difference between the inner and outer world of the characters; through the body, dance is used to express the intimate feelings of guilt and shame familiar to us all; and sound is used to enhance them, thus becoming one of the key elements of the performance's emphasis on inner states. The performance is an intimate, metaphorical presentation of inner human emotions, supported by movement and music – a presentation of that shadowy side people usually hide.

Igrajo
Iztok Drabik Jug k. g.
Vesna Jevnikar
Nataša Keser k. g.
Maruša Majer k. g.
Darja Reichman
Blaz Setnikar

Vesna Slapar
Ajiša Temovišek
Borut Veselko
Gregor Zorc k. g.



Nada Žgank

AVTORSKI PROJEKT

Stenica

Prešernovo gledališče Kranj
in Mestno gledališče Ptuj

USTVARJALCI

Prevajalka

Tačjana Stanič

Oblikovalec zvoka
Matej Čelik

Režiser

Jernej Lorenci

Oblikovalec maske
Matej Pajntar

**Koreograf in
asistent režiserja**

Gregor Luštek

**Asistentka
dramaturga**
Tjaša Misljej

Dramaturg

Matic Starina

Scenograf
Branko Hojnik

Kostumografa

Belinda Radulović

Skladatelj

Branko Rožman

Lektorica

Tačjana Stanič

Oblikovalca svetlobe

Jernej Lorenci

in Branko Hojnik

Kaj se je zgodilo od Majakovskega do

danes? Kako se je posameznik, navadni slehernik, mali človek znašel in živel v velikih sistemih pretoklosti in kako ga je vrtinec zgodovine peljal naprej, dokler ga ni izpljuni na obalah naše sodobnosti?

Aktualizacija Majakovskega narekuje improvizacije, pisanje novih monologov, prizorov, izmišljanje situacij in iskanje poti v besedilo kolektiva. Prvi del predstave je umeščen v čas po drugi svetovni vojni, v čas skupne Jugoslavije in graditve socializma. Ta ni omejen na eno samo točko, oziroma na ozko povojno obdobje, ampak se razteza vse do razpada konec osemdesetih. Časovni preskok za 50 let in znajdemo se v sodobnosti oziroma bližnji prihodnosti.

Toda za sobivanje v družbi je

PREMIERA 1	PREMIERA 2
18. februar 2017, Prešernovo gledališče Kranj	17. oktober 2017, Mestno gledališče Ptuj

vedno ključen odnos med posameznikom in kolektivom. Kako je bilo s posameznikom in svobodo pred 50-imi leti? In danes? Tako v socializmu kot kapitalizmu je posameznikova svoboda omejena. Kaj je včasih povezovalo kolektiv in kaj nas danes? Skupne ideje in solidarnost ali vsiljiva ideologija, ubogljivost in strah pred avtoritetami? V sodobnem potrošniškem kapitalizmu je na pohodu ekstremni individualizem, a je posameznik izjemno omejen, podvržen ekonomiji prostega trga, včasih se zdi izgubljen. Povezujejo nas potrošniške navade, pop kultura ter ob vzponu ksenofobije in desnih politikov tudi strah pred sovražnikom, pred tujim in drugačnim.

30. 3.

Friday, 30 March

Prešeren Theatre Kranj

20.00 | 13.0' | no interval

Cast
Iztok Drablik Jug, as guest
Vesna Jevnikar
Nataša Keser, as guest
Martaša Majer, as guest

Darja Reichman
Blaž Senikar
Vesna Slapar
Ajiša Temovšek
Borut Veselko
Gregor Zorc as guest



Nada Žgank

AUTHORIAL PROJECT

Bedbug

Prešeren Theatre Kranj
and Ptuj City Theatre

CREATORS	
Translator Tatjana Stančič	Lighting designers Jernej Lorenci and Branko Hojnik
Director Jernej Lorenci	Sound designer Matej Čelik
Choreographer and Assistant director Gregor Luštek	Make-up designer Matej Pajntar
Dramaturg Matic Starina	Assistant dramaturg Tjaša Misljej
Stage designer Branko Hojnik	
Costume designer Belinda Radulović	
Composer Branko Rožman	
Language consultant Tatjana Stančič	

What has happened from the time of Mayakovsky till today? How has the individual, the ordinary everyman, the little man, made out for himself and lived in the great systems of the past and how has the whirl of history driven him forward until spitting him out on the shores of our contemporariness?

The first part of the performance is set in the time after World War II, in the time of Yugoslavia and the construction of socialism. This period is not limited to merely a single point in time, or to the narrow post-war period, but rather extends until the disintegration of the country at the end of the 1980s. A 50-year time-leap, and we find ourselves in the present or near future. But for the coexistence in the society, the relationship between the individual and the collective is always crucial. What was the relation-

PREMIÈRE 1	PREMIÈRE 2
18 February 2017 Prešeren Theatre Kranj	17 October 2017 Ptuj City Theatre

ship between the individual and freedom fifty years ago? And today? Both in socialism and capitalism, the individual's freedom is limited. What united the collective once upon a time, and what unites us today? Common ideas and solidarity, or the intrusive ideology, obedience and fear of authorities? In the contemporary consumerist capitalism, extreme individualism is on the roll, but the individual is extremely limited, subdued to the free-market economy, sometimes even lost. We are united by consumerist habits, pop culture and, in the rising xenophobia and right-wing politicians, also by fear of the enemy, the foreign and the different. Let's make some fun of human foibles and societal dystopia. At the same time, let's question the values, and search for utopia and connection.

31. 3.

☞ Sobota, 31. marec

📺 SNG Drama Ljubljana

🕒 19.30 | 75' | brez odmora

Igrajo
Polona Juh
Saša Mihalčič
Branko Šturbej
Saša Tabaković



📷 Peter Uhan

DUŠAN JOVANOVIČ

Zid, jezero

Slovensko narodno gledališče

Drama Ljubljana

USTVARJALCI

Režiser

Miloš Lotič

Dramaturginja

Darja Dominkuš

Scenografka

Jasmina Holbus

Kostumografka

Sara Smrjajc Žnidarčič

Lektorica

Tatjana Stanič

Oblikovalec svetlobe

Aleš Vrhovec

Jovanovičeva »celovečerna enodjajanka«, prvič uprizorjena v Drami leta 1989, je nenavadno, silovito besedilo na meji več žanrov, ki gledalca dobesedno posrka v svet svojih skrivnosti.

Dogajanje je postavljeno v dnevno sobo, ki sta jo zakonca Rudi in Lidija že davno pregradila z zidom, zdaj pa vsak svojemu obiskovalcu pripovedujeta o dramatičnih dogodkih izpred štirinajstih let, ki so usodno zarezali v njuno življenje in ga za vselej spremenili. Pred štirinajstimi leti je namreč zgorela sosednja vila, v kateri je s svojo družino živel boemski slikar s precej nekonvencionalnim pojmovanjem svobodne ljubezni in odprtega zakona. Požar je povezan z zločinom, celo umorom otrok, dogodki niso bili nikoli povsem pojasnjeni. Zakonca, ki sta bila

PREMIERA

7. oktober 2017

samo pasivni priči dramatičnemu dogajanju v soseščini, pa sta se zapletla v vrtinec strasti, ljubosurnja, zamer in novih spoznanj, ki je oba pripeljal v svojevrstno norost. Jovanovič v svoji psihodrami tako kombinira konverzacijsko igro z elementi napete kriminalke in erotične melodrame. Rudi in Lidija po svoje interpretirata pretekle dogodke. »različnost« njunih pogledov pogosto učinkuje naravnost komično. Gledalci namreč spremljamo paralelno pripoved skozi dvojno optiko. V zabavnih razkorakih prepoznavamo tipiko nekega krhajočega se razmerja, a gre pri Jovanoviču za usodnejše stvari; za ljubezen, seksualnost, norost, obsesije in ne nazadnje za postopno ugašanje strasti, s katerim počasi ugaša tudi življenje.

31. 3.

📅 Saturday, 31 March

🎭 SNT Drama Ljubljana

🕒 19.30 | 75' | no interval

Cast
Polona Juh
Saša Mihelčič
Branko Šturbej
Saša Tabaković



📷 Peter Uhan

DUŠAN JOVANOVIĆ **The Wall, the Lake** Slovenian National Theatre Drama Ljubljana

PREMIÈRE

7 October 2017

CREATORS

Director

Miloš Lotić

Dramaturg

Darja Dominkuš

Stage designer

Jasmina Holbus

Costume designer

Sara Smrajc Žnidarčič

Language consultant

Tatjana Stančič

Lighting designer

Aleš Vrhovc

The play is set in a living room, partitioned by a wall that Rudi and Lidija, a married couple, erected a long time ago. When people come to visit them separately, they both tell their own story of the dramatic and fateful events that occurred fourteen years ago and irrevocably changed their lives forever. It was fourteen years ago when the next door villa, inhabited by a bohemian painter and his family, sporting a rather unconventional idea of free love and open marriage, burnt down. The events of the inauspicious night have never been fully explained, so the fire has been associated with crime, even infanticide, ever since. The couple, who were just passive witnesses to the dramatic events in the neighbourhood, ended up in a maelstrom of passion, jealousy, resentment and

new discoveries that brought upon them a peculiar sort of madness. In his psychological drama, Jovanović skilfully combines a nail-biting thriller and sensual melodrama. Rudi and Lidija interpret the events of the past “differently”, which gives rise to the absurdity of their dissimilar views, while the audience follows their conflicting, and yet parallel, narratives from a dual point-of-view. One can easily detect the typical features of a disintegrating relationship in the couple’s amusing discrepancies. Jovanović, however, is after more significant issues: love, sexuality, madness, obsession and, last but not least, the gradual fading of passion, marking the inevitable passing of life.

3.4.

📅 **Torek, 3. april**

📍 **Prešernovo gledališče Kranj**

🕒 **20.00 | 120' | brez odmora**

Igrajo
Sara Dirnbek
Ivan Godnič
Anja Novak
Gregor Prali
Katarina Stegnar
Matija Vastl



📺 Neje Saje

USTVARJALCI PREDSTAVE Človek, ki je gledal svet Slovensko mladinsko gledališče

PREMIERA
22. januar 2017

Človek, ki je gledal svet je avtorski pro-

jekt, ki za osnovo jemlje občutek, da konec sveta ni samo apokalipsa, ki tam neke čaka, da se bo zgodila, ampak je vseprisoten v mikrokozmosih ljudi, družin, posameznikov brez glasu in mesta v svetu, ki se premika tako hitro, da praktično že miruje. Občutek, da se pelješ po dolgi dolgi cesti z avtomobilom, ki mu zmanjkuje goriva, avto vozi, goriva ni, cilja ni, postajališča ni. Avto pa kar pelje in pelje. Še malo potrpiamo pa bo boljše. Še malo, še malo pa bo boljše. Pa je apokalipsa resnično stvar prihodnosti?

»Ko človek počasi umira in je pred tem dolgo bolan, je najbolj grozno to, da je vsak dan čisto malo slabše, tako malo, da tega niti ne opaziš. Morda celo pomisliš, da mu gre na bolje. Nato se spomniš: pred tednom je lahko sam vstal, zdaj pa se lahko samo še obrne. Potem na to pozabiš in čez čas z grozo prese- nečen opaziš, da se niti obrniti ne more več, da s težavo dvigne glavo. Takrat prvič sprevidiš neizbežno.

Endko je s koncem sveta.«

Jakov Ruskin

USTVARJALCI

Režiser

Žiga Divjak

Dramaturginja

Katarina Morano

Scenografka

Tina Mohorovič

Kostumografka

Tina Pavlovič

Avtor glasbe

Beno Gec

Lektorica

Mateja Dermelj

Oblikovalec svetlobe

David Orešič

Oblikovalca zvoka

Beno Gec

in Marjtan Sajovic

Avtor videa

in diaprojkcij

Domèn Martincič

3.4.

- Tuesday, 3 April
- Prešeren Theatre Kranj
- 20.00 | 120' | no interval

Cast
Sara Dirnbek
Ivan Godnič
Anja Novak
Gregor Prati
Katarina Stegnar
Matija Vastl



Nejc Sajc

CREATORS OF THE PERFORMANCE

The Man Who Watched the World

Mladinsko Theatre

PREMIÈRE
22 January 2017

CREATORS

- Director**
Žiga Divjak
- Dramaturg**
Katarina Morano
- Stage designer**
Tina Mohorovič
- Costume designer**
Tina Pavlovič
- Composer**
Beno Gec
- Language consultant**
Mateja Dermelj
- Light designer**
David Orešič
- Sound designers**
Beno Gec
in Marjjan Sajovic
- Video and slide projection designer**
Domen Martincič

The Man Who Watched the World is an a creative collaboration project rooted in the feeling that the end of the world is not merely an apocalypse waiting somewhere out there to happen, but an omnipresence in the microcosms of people, families, individuals without a voice and a place in this world which is moving so fast that it's actually standing still. The feeling that you're driving along a long long road in a car which is running out of petrol, the car is driving, there is no fuel, there is no end, there is nowhere to stop. And the car keeps going. Let's endure a little longer and it will get better. A little longer, just a little longer and it'll be better. Is the apocalypse truly a thing of the future?

"When a man is dying slowly and has been ill for a long time, the most horrible thing is that it gets worse just a little bit every day ... so little that you don't even notice. Perhaps you even think that it's getting better. Then you remember: a week ago he could get out of bed by himself, now he can only turn. Then you forget about it and in a while you notice, horrified, that he can't even turn anymore, that he lifts his head with difficulty. Then for the first time you realise that it's inevitable. With the end of the world it's the same."

Jakov Ruskin

📅 **Petek, 6. april**

📺 **Prešernovo gledališče Kranj**

🕒 **19.00 | 160' | z odmorom**

Igrajo
Jurij Drevenšek
Peter Boštjančič
Miloš Batelino
Vladimir Vlaškatič
Alojz Svete
Ksenija Mišič

Mateja Pucko
Nika Rozman
Ana Urbanc
Viktor Meglič
Irena Varga
Kristijan Ostanek
Mirjana Šajnovič

Eva Kraš
Matevž Biber



📷 Damjan Švarc

GREGOR STRNIŠA Ljudožerci Drama SNG Maribor

PREMIERA
12. maj 2017

USTVARJALCI	
Režiser	Asistent režiserja
Ivica Buljan	Robert Wabl
Dramaturginja	Asistent scenografa
Diana Koloini	Danilo Mladenović
Scenograf	
Aleksandar Denić	
Kostumografka	
Ana Savić Gecan	
Skladatelj	
Miža Vrhovnik Smrekar	
Koreografinja	
Tanja Zgonc	
Oblikovalec videa	
Toni Soprano	
Oblikovalec svetlobe	
sonda4	
Lektorica	
Metka Danijan	

Ljudožerci so verzna drama enega največjih samosvojin in izpovedno najmočnejših slovenskih pesnikov in dramatikov Gregorja Strniše (1930–1987). Sredi vojne vihre si revna družina, ki je na begu zaradi kanibalizma, poišče skrivališče in bivališče v zapuščeni kapeli. V božjem hramu jih sprejme duh nekdanjega priorja, ki beguncem odstopi samostansko kapelo »za miren dom, spokojno spanje« z željo, da ne hodijo v kripto in da pustijo mrtvim njihov mir.

A oče Pajot, mesar, ritual bogoslužja blasfemično zamenja za ritual služenja lačnim želodcem oz. egoističnemu služenju sebi. V priročno skriti kripti si uredi delavnico in tukaj z izgovorom, da je pač treba preživeti, pobija, kolje, razkosava, melje, prodaja in kupčuje s človeškim mesom. Dva groteskno-ko-

mična klovna, skoraj gluhi Pajot in njegov pajdaš, napol slepi kuhar Falac, se ujmeta v peklenški mehanizem ubijanja, ki jim s porogljivo kanibalsko logiko omogoča preživetje. Ples ironizirane ljudžerske klovnade, kjer plesalce za roke (in za vrat) držijo potrebe polnih trebuhov, izdaj, laži, mesenega poželjenja in grabežljivosti, konča Smrt s svojim rekviemom: »Kar ste gledali, bi lahko bilo. / Morda je bilo. / A eno drži kot kamenkost: / na moj ples boste vsi prišli nekoč.«

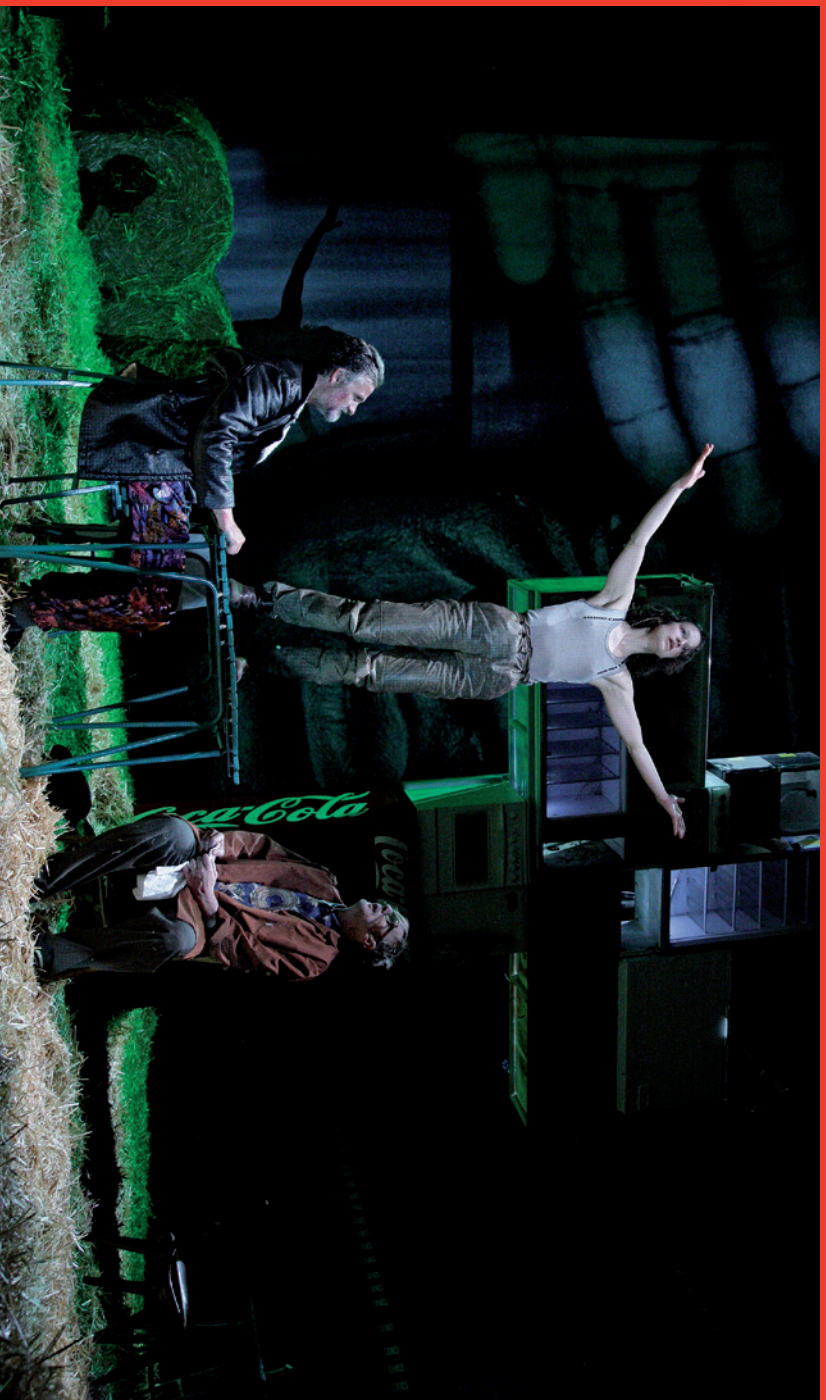
6. 4.

- 📅 Friday, 6 April
- 📍 Prešeren Theatre Kranj
- 🕒 19.00 | 160' | one interval

Cast
Jurij Drevenšek
Peter Boštjančič
Miloš Batelino
Vladimir Vlaškatič
Alojz Svete
Ksenija Mišič

Mateja Pucko
Nika Rozman
Ana Urbanc
Viktor Meglič
Irena Varga
Kristijan Ostanek
Mirjana Šajnovič

Eva Kraš
Matež Biber



📷 Damjan Švarc

GREGOR STRNIŠA **Cannibals** *Drama of the Slovene National Theatre Maribor*

PREMIÈRE
12 May 2017

CREATORS	
Director	Language consultant
Ivica Buljan	Metka Damjan
Dramaturg	Assistant director
Diana Koloini	Robert Waltl
Stage designer	Assistant to Stage designer
Aleksandar Đenić	Danilo Mladenović
Costume designer	
Ana Savić Gecan	
Composer	
Miža Vrhovnik Smrekar	
Choreographer	
Tanja Zgonc	
Video	
Toni Soprano	
Lighting designer	
sonda4	

Cannibals is a verse drama by one of the most individual and expressively strong Slovenian poets and playwrights, Gregor Strniša (1930–1987). In the midst of the winds of war, a poor family, on the run for cannibalism, finds a hiding place and a place to live in an abandoned chapel. In the house of God, the ghost of a former Prior receives the refugees and lets them use the monastery chapel “as a peaceful home, for a restful sleep”, with the wish that they don’t go down to the crypt and let the dead have their peace. But Pajot, the father, who is a butcher, blasphemously replaces the ritual of serving God with the ritual of serving hungry stomachs, in other words, the egotistical serving to oneself. In the handily hidden crypt he sets up his workshop and with the excuse that one must survive, kills, slaughters, dismembers, grinds, sells and trades human flesh. Two grotesque-comical clowns, the almost deaf Pajot and his crony, the half-blind cook Falac, are caught in the hellish mechanism of killing, whose scornful cannibalistic logic enables them to survive. A dance of this ironised cannibalistic clown show, in which the dancers’ hands (and necks) are grasped by the needs of full bellies, betrayals, lies, carnal desires and greed, is ended by Death with its requiem: “What you saw, could have been./Perhaps it was./Only one this is sure to be seen:/one day you’ll come to my ball, I’ll be your host.”



Spremljevalni program
Accompanying Programme



Peter Uhan

SIMONA HAMER
**Razglednice ali Strah je od znotraj votel,
 od zunaj pa ga nič ni**
Slovensko narodno gledališče Drama Ljubljana

PREMIERA

12. april 2017
 Krstna uprizoritev

USTVARJALCI

Režiserka Aida Valcl	Asistentka dramaturginje Varja Hrvat in (študijsko)
Dramaturginja Eva Kraševc	Asistentka scenografke Maruša Mali (študijsko)
Scenografka Jasna Vastl	Premiera 12. april 2017
Kostumografka Belinda Radulović	Krstna uprizoritev
Skladateljica Polona Janežič	
Koreograf Sebastijan Starič	
Lektor Arko	
Oblikovalec svetlobe Vlado Glavan	
Oblikovalec videa Mladen Stropnik	

Razglednice so potovanje. Dobesedno in metaforično. Živopisen vrtljak dogodivščin in spoznanj na življenjskem vandraniu neke ženske – Stehernice.

Tekst postavlja v svoje sre-
 dišče vprašanje alternative današnjemu
 bežljanju skozi življenje, kjer večina meha-
 nično prehaja vedno isto pot od doma do
 službe, z občasnim nedeljskim izletom
 na šmarno goro. Povprečen zahodnjak se

tako duši pod težo nakupovalnih poltic,
 tarina nad tankostjo denarnice, izgublja
 glavo v vseh »moram«, medtem ko radira
 sezname, ki se začenjajo z »želim«, in z
 vedno večjim strahom škili čez ograjo
 k sosedom. Z orožjem v roki; za vsak
 primer. Iskanje drugačnih, še ne uhojenih
 in s civilizacijskimi smetmi zapacanih
 poti se zdi danes hkrati nujna in eksotika.

Redki, ki stopajo po njih, so deležni tako
 občudovanja kot prezira. Raziskovanje in
 upovedovanje sveta skozi žensko perspek-
 tivo v *Razglednicah* zaživi v fragmentarni
 dramaturgiji, besednih in žanrskih pre-
 igravanjih ter v spogledovanju s tradicijo
 naratorstva. Vsaka postaja prinaša novo
 preizkušnjo in vsako križišče novo odlo-
 čitev: katero pot izbrati?

🕒	Thursday, 29 March
🏠	Prešeren Theatre Kranj
🕒	20.00 70' no interval

Cast
 Polona Juh
 Saša Pavček
 Nina Valič
 Barbara Zéfran



📷 Peter Uhan

SIMONA HAMER
Postcards or Fear is Hollow Inside
Slovenian National Theatre Drama Ljubljana

PREMIÈRE
 12. april 2017
 Baptismal performance

CREATORS	
Director	Video
Ajda Valcl	Mladen Stropnik
Dramaturg	Assistant dramaturg
Eva Kraševc	Varja Hrvatín (student)
Stage designer	Assistant to Stage designer
Jasna Vastl	Maruša Mali (student)
Costume designer	
Belinda Radulović	
Composer	
Polona Janežič	
Choreographer	
Sebastjan Starič	
Language consultant	
Arko	
Lighting designer	
Vlado Glavan	

Postcards is a journey. Literally and metaphorically speaking. A lively carousel of adventures and insights observed during a life-long wandering of a woman - Everywoman.

In the centre of the text is the question of finding an alternative to today's mad rush through life in which most people take mechanically the same route between their home and a workplace, with occasional Sunday trips to a nearby hill. The average Westerner suffocates under the weight of shopping shelves, and laments the tininess of his wallet. Totally stressed-out because of his to-do-list, he deletes those lists that begin by I would like to. He looks over his neighbour's fence with a growing fear and anxiety. With weapons in hand; just

in case. The search for other, untrodden paths that are not littered by the debris of our civilization seems almost a necessity and exoticism. Those few who walk these paths are admired and also despised. In *Postcards*, exploration and articulation of the world through a woman's perspective comes to life in fragmentary dramaturgy, in literary and genre maneuvering manner, and in correspondence with the story-telling tradition. Each station represents a new challenge, and each junction brings a new decision: which path to choose?

31. 3.

☾ Sobota, 31. marec

📺 Prešernovo gledališče Kranj

🕒 17.00 | 60' | brez odmora

Igrajo
Petra Govc
Pavle Ravnohribo
Aleš Valič
Borut Veselko
Janez Hočevar

Klara Kastelec
Joseph Neobandora
Jana Mengler
Lana Voljič



📺 Barbara Čeferin

SLAVOJ ŽIŽEK Trojno življenje Antigone Anton Podbevšek Teater, Cankarjev dom Ljubljana

USTVARJALCI

Režiser

Matjaž Berger

Dramaturga

Stojan Pelko

in Andreja Kopac

Scenograf

Miran Mohar

Kostumografa

Peter Movrin

in Metod Črešnar

Avtor glasse

Peter Penko

Koreografinja

Jana Mengler

Sami ste

Kolikokrat ste si rekli, kako dobro bi bilo, če bi lahko zavrteli čas nazaj – in spremenili tok dogodkov po tem, ko enkrat že vemo, kako so se prvič iztekli? In kolikokrat vas je imelo, da bi tega ne storili z lastnim življenjem, temveč z usodo katerega od literarnih ali filmskih junakov? Slavoj Žižek se ni prav nič obotavljal – in je to storil s paradigmatičnim likom antične tragedije, s Sofoklejevo *Antigono*. Nezdovoljen z njeno vnaprejšnjo mitologizacijo lastne geste pokopa bratovega trupla je kar dvakrat obrnil potek dogodkov – in prišel do dveh poskusov spremembe družbenega reda v 20. stoletju: fašistične vladavine množice in komunistične vladavine redne avantgarde.

PREMIERA

11. april 2017

Svetovna prizvedba

žalostna zgodba Antigone pa nas uči, da tudi če se čudežno povrnemo v čas, da bi preobrnili potek dogodkov, ki so privedli do tega razdejavanja, bi novi iztek utegnili po grozi in obupu še prekositi starega.

Ko se boste odločali, ali je težje biti antigonski disidentski upornik ali kreonski režimski vladar, boste kaj hitro ostali usodno sami. Če pa boste dobro prisluhnili zboru, boste morda zaslutili skupnost, ki jo veže vez, močnejša od usode. In potem, ko se pogasijo luči in glasovi potihnejo, kadar smo sami in se nič ne godi, nas nenadoma zadene življenja miriranje.

Stojan Pelko

31. 3.

- 📅 Saturday, 31 March
- 📍 Prešeren Theatre Kranj
- 🕒 17.00 | 60' | no interval

Cast
Petra Govc
Pavle Ravnohrib
Aleš Valjič
Borut Veselko
Janez Hočevar

Klara Kastelec
Joseph Nsobandora
Jana Menger
Lana Voljič



📷 Barbara Čeferin

SLAVOJ ŽIŽEK The Triple Life of Antigone Anton Podbevšek Teater, Cankarjev dom Ljubljana

PREMIÈRE
11 April 2017
Baptismal performance

CREATORS

- Director**
Matjaž Berger
- Dramaturgs**
Stojan Pelko
and Andreja Kopac
- Stage designer**
Miran Mohar
- Costume designers**
Peter Movrin
and Metod Črešnar
- Music**
Peter Penko
- Choreographer**
Jana Menger

You are Alone

How many times have you said to yourself how good it would be if you could turn back time – and change the course of events after you find out how things turned out the first time? And how many times did you wish you could do that, not with your own life, but with the fate of one of the literary or film characters? Slavoj Žižek did not hesitate for a moment when he did the very thing with *Antigone*, the paradigmatic character from the eponymous tragedy written by Sophocles. Dissatisfied with her ex-ante mythologization of her own gesture of burying her brother's body, Žižek turned the course of events around twice – and arrived at two attempts to change the social order in the 20th century: the fascist rule of the masses and the communist rule of the high class avant-garde.

The sad story of Antigone teaches us that even if we could miraculously go back in time in order to turn around the course of events which have led to this mayhem, the new turn of events might actually surpass the old one in dismay and despair.

When you are deciding whether it's harder to be an Antigone-like dissenting rebel or a Creon-like regime ruler, you will quickly find yourself fatefully alone. But if you listen carefully to the Chorus, you may intuit a community that is bound by a bond stronger than fate. And then, when the lights go down and the voices fade away, when we are all alone and nothing is happening, we are suddenly hit by the murmurs of life.

Stojan Pelko



Nada Žgank

PIA BREZAVŠČEK, SAŠKA RAKEF IN BARBARA KRAJINC AVDIČ Idealna ŠKUC Gledališče, Mesto žensk

PREMIERA
14. oktober 2017
Krstna praznivedba

USTVARJALCI	Lektorica
Režiserka Saška Rakef	Tačjana Stanič
Zvočni oblikovalec Damir Avdič	Zvočna oblikovalka, svetovalka za zvočno dramaturgijo Bojana Šaljič
Dramaturginja Pia Brezavšček	in improvizacija Podešva
Koreografinja Sinja Ožbolt	
Oblikovalec svetlobe Andrej Reza Petrovičič	
Oblikovalka prostora in kostumografka Irena Pivka	
Strokovni sodelavki Mila Popovič in Nada Sekulič	

Imaginarij antične Grčije, ki je vpisan v nezavedno zahodne kulture, priča, da je ženska nevarna bodisi zaradi svoje privlačnosti ali grozljive moči. Je utelešenje druginosti in lahko postane del kulture le kot žena moškega. In mati. *Angel domačega ognjišča. Veze in prede in plete in kvačka. In čaka. Njega, ki je premagal Kirko in Kalipso. nečistost in smrt, noč in onkraji.*

Transformacija iz dekleta v mater je iniciacijski obred, s katerim ne le v tradicionalnih družbah, ampak tudi navidezno najbolj liberalnih, ženska še vedno najbolj gotovo potrjuje svoj spol, svojo usodo in se v njem za družbo zares udejavnja. Pri tem Simone de Beauvoir izpostavlja dva splošno sprejeta predsodka: »Prvi /je/, da je materinstvo že samo po sebi dovolj, da žensko izpolni: to nikakor ni res. /.../

Drugi, ki je neposredno zajet v prvem, je prepričanje, da otrok v materinem naročju zagotovo najde srečo. « *Nežna, čuteča, prijazna in mila. Dana za srečo in na veselje. Najčistejša cvetka raja.* Ta idealna slika materinstva, ki jo prežema mitologija lepote in miline, dominira in nadpisuje pogosto vse kaj drugačno realnost materinjenja. Pri tem je zanimivo, da o težškem skrbstvenem delu in ne vedno samo lepih občutkih ob pogosto izoliranem druženju s svojimi »pkljicami« in »sončki« molčijo in jih zanikajo celo tiste, ki so vse to izkusile na lastnih plečih. Pri tem se ponuja vprašanje: Zakaj je materinstvo eden najtrdovratnejših mitov, povezanih z žensko?

🕒 Wednesday, 4 April

📍 Prešeren Theatre Kranj

🕒 20.00 | 50' | no interval

Performed by

Barbara Krajnc Avdič

Acknowledgement

Urhan Belina

Alojz Pluško (světl)

Eva Pavli (soprano)



📷 Nada Žgank

PIA BREZAVŠČEK, SAŠKA RAKEF
IN BARBARA KRAJNC AVDIČ
Ideal (M)other
ŠKUC Theatre Ljubljana, City of Women

PREMIÈRE
14 October 2017
Baptismal performance

CREATORS

Director
Saška Rakef

Sound designer
Damir Avdič

Dramaturg
Pia Brezavšček

Choreographer
Sinja Ozbolt

Lighting designer
Andrej Reza Petrovčič

Spatial and costume designer
Irena Pivka

Consultants
Mila Popović
and Nada Sekulič

Language consultant
Tajana Stanič

Improvisation advisor
Bojana Šaljič
Podešva

The imaginarium of ancient Greece, inscribed into the unconscious of the Western culture, testifies that a woman is dangerous, be it for the attractiveness or her horrifying power. She is the embodiment of otherness and can become a part of the culture only as the wife of a man. And as a mother. *An angel of the hearth. Embroiders and weaves, knits and crochets. And waits. Waits for him who defeated Circe and Calypso, the impurity and death, night and beyond.* A transformation from a girl into a mother is an initiation ritual with which a woman – not only in the traditional societies, but also in the seemingly more liberal ones – still most certainly verifies her gender and her fate, and truly realises herself through the eyes of the society. With this, Simone de Beauvoir emphasises two commonly accepted prejudices: “The first [is] that

motherhood in itself is enough to fulfil a woman: that is certainly not true. /.../ the second, implied in the first, is the conviction that the child will certainly find happiness in her mother’s arms.” *Gentle, emotional, kind and mild. Given for happiness and joy. The purest blossom in paradise.* This ideal image of motherhood, imbued with the mythology of beauty and grace, dominates and overwrites the often very different reality of mothering. What is interesting in this is that even those who have experienced the brunt of it all keep silent about the hard parts of caregiving and the not-always pretty emotions regarding this often isolated hanging out with their “poppets” and “sunshines”. The question poses itself: Why is motherhood one of the most stubborn myths connected to women?



Peter Uhan

ROK VILČNIK - ROKGRE

Ljudski demokratični cirkus Sakešvili

Slovensko narodno gledališče Drama Ljubljana

PREMIERA

27. januar 2017
Krstna uprizoritev

»Kdo vendar smo?«

Z nagrado Slavka Gruha za leto 2016 nagrajen *Ljudski demokratični cirkus Sakešvili* prihaja iz totalitarne države, kjer je vse omejeno in regulirano. Celotno samozadovoljevanje, samomor ali srečo je treba imeti bon. Enakost je priglasena do konca, niti spolov ni več, ljubezen pa je ena sama, do »doživljenjskega« predsednika, ki mu je tako kot vsem drugim v tej državi ime Sakešvili.

Vendar se avtor rokgre bolj kot z diktaturo ukvarja z njenimi žrtvami, z državljanji, ki nastopajo oziroma kar živijo v cirkusu, v katerem predstava in občinstvo nista ločena. Svojo identiteto so izgubili že zdavnaj, in ko se razširi novica o predsednikovi smrti, se ne morejo več

spomniti, kdo in kaj so bili nekoč, kot tudi ne morejo postati nekaj drugega in na novo zaživeti. Svoboda je preveč strašljiva, prinaša tveganja, ki jim niso (več) kos. Skozi niz absurdno komičnih situacij govori *Ljudski demokratični cirkus Sakešvili* predvsem o tem, kako nenehno »pranje možganov« spira človeku tudi osebnost, dostojanstvo in vse tisto, kar ga kot človeka sploh določa.

USTVARJALCI

Režiser

Luka Martin Škof

Dramaturginja

Darja Dominikus

Oblikovalec prostora in svetlobe

Miha Horvat sonda4

Kostumografa

Urška Recer

Skladatelj in koreograf

Ivan Mijačević

Lektorica

Kristina Anželj

- 🕒 Saturday, 7 April
- 📍 Prešeren Theatre Kranj
- 🕒 20.00 | 90' | no interval

Cast
 Gregor Bakovič
 Maša Derganc
 Boris Mihalič
 Klemen Slakonja
 Gašper Princ



📷 Peter Uhan

ROK VILČNIK - ROKGRE
People's Democratic Circus Sakeshvili
 Slovenian National Theatre Drama Ljubljana

PREMIÈRE
 27 January 2017
 Baptismal performance

- CREATORS**
- Director**
Luka Martin Škof
 - Dramaturg**
Darja Dominkuš
 - Stage, lighting and video designer**
Miha Horvat sonda4
 - Costume designer**
Urška Recer
 - Composer and choreographer**
Ivan Mijačević
 - Language consultant**
Kristina Anželj

“Who are we, after all?”

The winner of the Grum Award 2016 for the best new Slovenian play, *People's Democratic Circus Sakeshvili*, is set in a tiny totalitarian state in which everything is restricted and regulated. A voucher is required even for masturbation, suicide or happiness. Equality is pushed to the extreme: the sexes are no longer existent, while love is one and only, that is, a love for the “life-long” president, called Sakeshvili (also the name of every other person in the country). However, the author is more interested in tackling the theme of the victims of a dictatorship, that is, the citizens who not only perform in a circus, but also live in it. It is a circus in

which the performance and the audience are not separated. The people have lost their identity a long time ago, and when the news of the president's death spreads, no one can remember who or what they used to be. What is more, they are unable to become something else and start living a new life. Freedom is too daunting: it brings along risks with which they are no longer able to cope. *People's Democratic Circus Sakeshvili* presents a series of absurdly comic situations dealing with the topic of constant “brainwashing” which destroys one's personality, dignity and everything else that defines one as human.

8. 4.

📅 **Nedelja, 8. april**

📺 **Prešernovo gledališče Kranj**

🕒 **20.00 | 80' | brez odmora**

Nastopajo
Afiša Džaferović
Urška Gorše
Borko Horvat
Sabina Hudorovac
Željko Hrs
Nika Ivančič

Tine Jorgačevski
Klara Kastelec
Tatjana Konte
Zdravko Kosič
Andreja Lazar
Janja Majzelj
Jurica Marčec

Maruša Oblak
Ivan Peternelj
Blaž Pirman
Eva Pirnat
Peter Prokofjev
Blaž Šef
Eva Troha

Strokovni sodelavci
čudv Draga
Dolores Turčnik
Aleš Ravnik
Irena Stenšar Remškar
Jure Čehovin
Žiga Bižal

Zdenka Vrant
Vitomirka Markovič
Tea Finžgar Plavčak
Barbara Hegediš
dr. Valerija Bužan
(direktorica)



📷 Nejc Saje

GLEDALIŠKI KONCERT PO BESEDILIH GREGORJA STRNIŠE **Slovenska popevka**

*Slovensko mladinsko gledališče in
čudv Dolfke Boštjančič, Draga*

USTVARJALCI	
Režiser	Oblikovalka maske
Matijaž Pograjc	Tina Pirpar
Scenografka	Lektorica
Tadeja Ažman	Mateja Dermelj
Kostumografka	Asistentka
Neil Štrukelj	režiserja
Koreograf	Kristina Mihelj
Branko Potočan	Asistentka
Avtor glasbe	scenografke
Silence	Tjaša Kimovec
Korepetitor	Vodja predstave
Diego Barrios Ross	Urša Červ
Avtor videa	
Luka Dekleva	
Oblikovalec svetlobe	
David Cvelbar	
Oblikovalec zvoka	
Silvo Zupančič	

Ne srečamo se pogosto z njim. A neke med plastmi naše družbe je življenje, zelo drugačno od našega. Vesolje znotraj vesolja, izmikajoče se našemu razumevanju. Nismo ga vajeni vidovati vsak dan. Tako kot smo vajeni popolnosti podobe. Z vseh strani javnega življenja nas povsem zapreda v svojo mrežo prilačnosti. S televizijskih ekranov, iz oglasov in osebnih profilov na družbenih omrežjih. Pri popevkah spektakel dosega vrhunce. Predvidene linije pogleda, premikov, barv. Prekrite pege, zlikane gube. Neobstoječe – vse tisto, česar nočemo videti. Ali se delamo, da ne obstaja. Ali tisto, čemur ne poznamo smisla. Samo to. Morda gre le za to.

Kaj pa se zgodi, če tisto samo-svoje vesolje stopi pred televizijski ekran?

PREMIERA

9. november 2017

SLEDI

Sklepa slovesnost
s podaltnjijo nagrad
48. TSD

Če se ena resničnost preplete z drugo in se zvezde premešajo med seboj. Kakšne črte bomo potegnili med zvezdami? Bomo v njih prepoznali obliko ozvezdja – pomen? Bomo slišali, kaj nam pripoveduje, četudi ni ukročena v nam znano brezhibno podobo z natančno pripravljenimi premiki in besedami?

Nam bo uspelo zaslišati zgodbo?

8.4.

- 🕒 **Sunday, 8 April**
- 📺 **Prešeren Theatre Kranj**
- 🕒 **20.00 | 80' | no interval**

Cast
Aifa Džafirovič
Urška Gorše
Borko Horvat
Sabina Hudorovac
Željko Hrs
Nika Ivančić

Tine Jorgačevski
Klara Kastelec
Tatjana Konte
Zdravko Kosič
Andreja Lazar
Janja Majzelj
Jurica Marčec

Maruša Oblak
Ivan Peternelj
Blaž Pirman
Eva Pirnat
Peter Prokofjev
Blaž Šef
Eva Troha

Expert consultant
from the CDUV Draga
Dolores Turčnik
Aleš Ravnik
Irena Stergar Remškar
Jure Čehovin
Žiga Bižal

Zdenka Vrant
Vitomirka Markovič
Tea Finžgar Plavčak
Barbara Hegediš
dr. Valerija Bužan
(Director)



📷 Nejc Sajc

A THEATRE CONCERT BASED ON THE LYRICS BY GREGOR STRNIŠA **Slovenian Songs** *Mladinsko Theatre and CDUV Dolfke Boštjančič Draga – Care Center Draga*

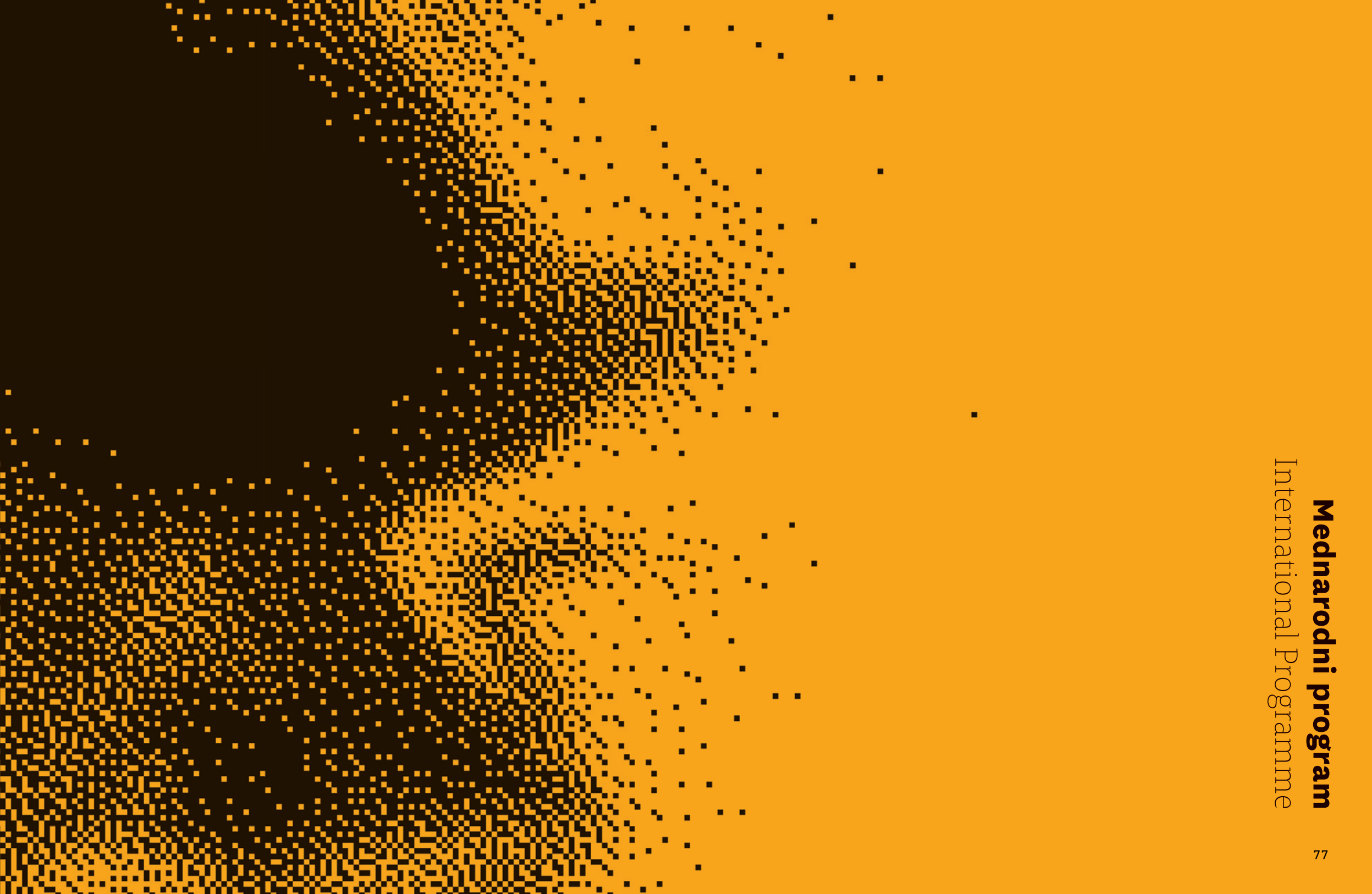
CREATORS	
Director	Sound designer
Matijaž Pograjc	Silvo Zupančič
Stage designer	Make-up artist
Tadeja Ažman	Tina Prpar
Costume designer	Language consultant
Neil Štrukelj	Mateja Dernelj
Choreographer	Assistant director
Braniko Potočan	Kristina Mihelj
Music	Assistant
Silence	to the stage
Répétiteur	designer
Diego Barrios Ross	Tjaša Kimovec
Video	Stage manager
Luka Dekleva	Urša Červ
Lighting designer	
David Cvelbar	

We don't meet it often. But somewhere between the layers of our society, there is life, very different from our own. A universe within universe, eschewing our understanding. We're not used to seeing it every day. Just like we're used to the perfection of the image. From all sides of public life, it enwraps us into its net of attraction. From television screens, adverts and personal profiles on social media. With pop songs, the spectacle reaches its peak. The expected lines of vision, movements, colours. Covered freckles, ironed creases. The non-existent – all that we don't want to see. Or pretend it doesn't exist. Or we don't see the point of. Only that. Perhaps this is all that it's about.

PREMIÈRE	FOLLOWED BY
9 November 2017	The closing ceremony of the 48th Week of Slovenian Drama.
But what happens if that unique universe steps in front of a television screen? If one reality blends with another and stars mix? What lines do we draw between the stars? Will we discern the shape of the constellation in them – their meaning? Will we hear what it tells us, even if it hasn't been tamed into a perfect image with which we're familiar, one with carefully rehearsed moves and words? <i>Will we be able to hear the story?</i>	

Mednarodni program

International Programme





📷 Samir Aganović

NEDA R. BRIC

Zrno soli ali Vse najboljše, Marina!

Narodno gledališče Tuzla, Bosna in Hercegovina, in Prešernovo gledališče Kranj

USTVARJALCI

Režiserka

Neda R. Bric

Prevajalec v bosanščini
Damir Avdić

Avtor glasbe
Damir Avdić

Avtorica videa
Pila Rujan

Scenograf
Siniša Udovičić

Asistent režiserke
Aydin Huzejrović

Asistentka in šepetalka
Renata Omić

PREMIERA 1	PREMIERA 2
19. novembra 2017 v Tuzli	27. marca 2018 v Kranju
Kršna uprizoritev	

V novem besedilu Nede R. Bric se preple-tata dva svetova, slovenski in bošnjaški; labirint zgodb iz obeh dežel, ki iščejo sti-čišča in razlike, na koncu pa se vedno zve-dejo na isti imenovalec: človeška intima, ki je enaka na vseh koncih sveta. Besedilo je nastalo na povabilo Narodnega gleda-lišča Tuzla (Bosna in Hercegovina) dra-matičarki in režiserki, ki se v svojih delih obrača v zgodovino, raziskuje in odkriva zgodbe in ljudi iz preteklosti, da lahko išče primerjave in antipode v sedanjosti in tako sooča intimne zgodbe različnih posa-mznikov iz različnih časovnih obdobji.

Kako so se dogodki polpretekle zgodovine odražali v življenju ljudi v obeh deželah: strahotna bratomorna vojna, ki se je najhuje razbesnela prav nad bosan-skim ozemljem in narodnostno mešanin

življen na njem, na drugi strani pa zapleti ob delitvi jugoslovanske dediščine – pro-blem ljubljanske banke in drugih podjetij, zlasti pa afera »izbrisanik«, ki je prizadela ljudi z neslovenskimi koreninami in ki po svoji razsežnosti in krutosti spominja na dogodke iz nekih drugih temnih časov, neke druge vojne.

Naslov *Zrno soli*, ki ga v obeh jezikih napišemo in razumemo enako, asociira na pomen imena Tuzla, saj »tuz« v turščini pomeni »sol«, hkrati pa opo-minja na znani rek Cum grano salis – kar pomeni, da je do vsega treba zavzeti dis-tanco, na stvari pogledati od daleč, da lahko vidimo, kar je blizu, hkrati pa je sol pradedavna in večna substanca, brez katere življenje na Zemlji ni mogoče.

27. 3.

Tuesday, 27 March

Prešeren Theatre Kranj

20.00 | 70' | no interval

Cast
Remira Osmanović
Midhad Kušifugić
Edis Žilić
Peter Musevski
Aloja Temnovšek
Damir Avdić



Samir Aganović

NEDA R. BRIC

A Grain of Salt or Happy Birthday, Marina! *National Theatre Tuzla, Bosna and Herzegovina, and Prešeren Theatre Kranj*

PREMIÈRE 1

19 November 2017
in Tuzla

Baptismal performance

PREMIÈRE 2

27 March 2018
in Kranj

The new text by Neda R. Bric intertwines

two worlds, Slovenian and Bosnian, in a maze of stories from both countries.

Stories that are searching for junctures and differences and in the end, always come down to a common denominator: human intimacy, which is the same everywhere in the world. The play was written when the National Theatre Tuzla (Bosnia and Herzegovina) issued an invitation to Neda R. Bric, an actor and director who turns to history in her work, researches and discovers stories and people from the past, so she can look for comparisons and antipodes in the present.

How have the events of the recent history been mirrored in the lives of people in both countries: a horrible war that pitted brother against brother and created the worst maelstrom over the ter-

ritory of Bosnia and its nationally mixed population, and the problems created by the succession to the Yugoslav property – but above all, the “erased” legal affair that targeted people who did not have Slovenian roots and which – in its extensiveness and cruelty – reminds of events of some other dark times, some other war.

The title of the play is written and understood the same in both Slovenian and Bosnian. It evokes the meaning of the name of Tuzla, as “tuz” means “salt” in Turkish, while at the same time, reminds us of the well-known adage *cum grano salis* – meaning that we should keep a distance to everything, look at things from afar, so we can see what is close. And salt is an ancient, eternal substance without which life on earth would not possible.

CREATORS

Director

Neda R. Bric

Translator

Damir Avdić

Composer

Damir Avdić

Video

Pila Rujšjan

Stage designer

Siniša Udovičić

Assistant director

Aydin Huzejrovic

Assistant and prompter

Renata Onić



Arhiv Gledališča

EVALD FLISAR

Akvarij

Gledališče Theater im Keller, Gradec, Avstrija

PREMIERA

21. marec 2018

USTVARJALCI

Režiser

Alexander Kroppsch

Dramaturginja

Sophie-Elisabeth
Trogbacher

Scenograf

Alexander Kroppsch/
Alfred Haidacher

Kostumografka

Eva Weutz

Oblikovalec svetlobe

in zvoka
Peter Spall

Konrad, mojster verbalnega nasilja in nekdanji oportunist z avtokratskimi nagljenji, ki mu niso koristila, se znajde v novem svetu tržne mentalitete brez zanesljive politične podpore. Umakne se v izgnanstvo v lastni hiši in zdi se, da si želi biti sam in brez motenj, dejansko pa pušča vrata odklenjena, saj potrebuje družbo in upa, da ga bo nekaj potegnilo nazaj v središče dogajanja. Njegova obsedenost s filmom *Casablanca*, ki ga hoče (znova in znova) gledati od začetka do konca, izhaja iz občutka, boje rečeno zavesti, da mesto Casablanca v filmu spominja na njegov akvarij, v katerem kot počasi gnjioča riba nima ničesar, kar bi lahko zamenjal za prepustnico za dostop do odprtega morja. Občutek, da še vedno nadzira stvari, se mu izmakne šele s prihodom nekdanjega

sošolca, ki pride Konradu povedat, da je oče njegovega vnuka in da bi vnuk svojega očeta na rojstni dan rad srečal. Otrokova iskrenost in obljuba čiste nedolžnosti ga zapeljeta v upanje, da lahko vendarle zapusti Casablanca. Sporočilo drame je torej pozitivno: resnično življenje je mogoče.

📅 Wednesday, 28 March

📍 Prešeren Theatre Kranj

🕒 21.00 | 120' | no interval

Cast
 Bernd Stračnik
 Christian Krall
 Eva Weutz
 Werner Halbedl

Katrin Ebner
 Alfred Haidacher
 Petra Pauritsch



📷 Archive

EVALD FLISAR

Aquarium

Theater im Keller, Graz, Austria

PREMIÈRE
 21 March 2018

CREATORS

Director

Alexander Kroppsch

Dramaturg

Sophie-Elisabeth
 Trogbacher

Stage designer

Alexander Kroppsch/
 Alfred Haidacher

Costume designer

Eva Weutz

Lighting

and sound designer

Peter Spall

Konrad, a master of verbal aggression and a former opportunist with autocratic leanings that were not to his benefit, finds himself in this new world of market mentality without reliable political support. He retreats to exile in his own house in which he appears to want to be alone and undisturbed, but in fact leaves the front door unlocked because he needs company and hopes that something will pull him back into the centre of events. His obsession with the movie *Casablanca*, which he wants to watch (over and over) from beginning to end, originates in the feeling, or better, the awareness that in the movie the city of Casablanca resembles his aquarium, in which, like fish slowly rotting, he has nothing he could exchange for a pass that would give him

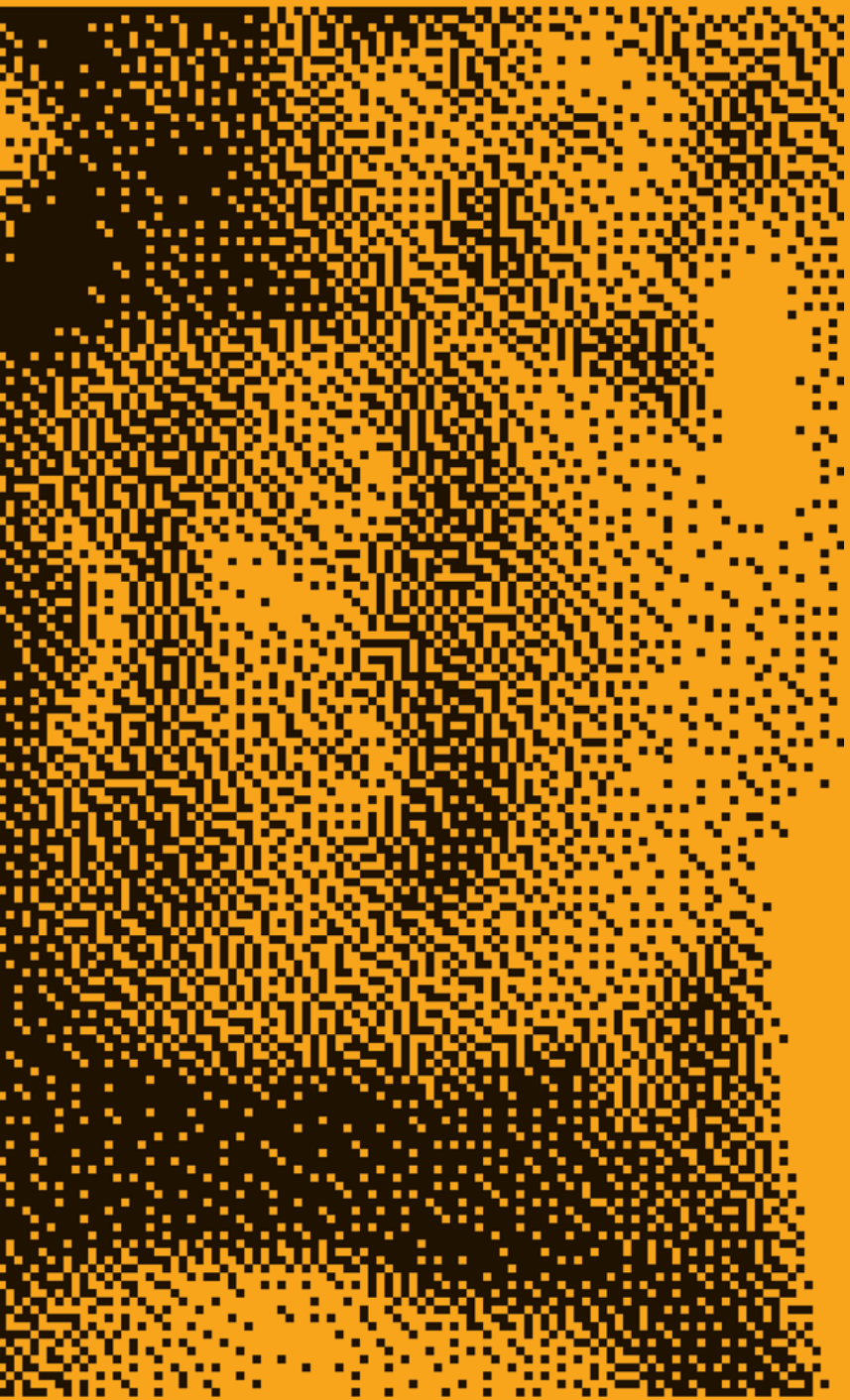
access to the open sea. The feeling that he is still controlling things eludes him only with the arrival of a former school friend who comes to tell Konrad that he is the father of the man's grandson and that said grandson would like to meet his father for his birthday. The child's sincerity and the promise of pure innocence seduce him into hoping he can leave Casablanca after all. The message of the drama is thus positive: a genuine life is possible.

☞ Ponedeljek, 2. april

📺 Prešernovo gledališče Kranj

🕒 20.00 | 80' | brez odmora

Igrajo
Avi Ofri
Avigail Harari
Elad Moses
Noam Cohen
Omri Rosenblum
Tagel Eliyahu



ROK VILČNIK - ROKGRE

Ljudski demokratični cirkus Sakešvili

Gledališka akademija Nissan Acting

Studio Jeruzalem, Izrael

USTVARJALCI

Režiser, dramaturg,

scenograf

Yonatan Esterkin

Asistent režisrja

Elad Moses

Kostumografka

Daphne Peretz

Skladatelj

Omri Rosenblum

Koreografka

Noam Cohen

Tagel Eliyahu

Oblikovalec svetlobe

Shai Skiba

PREMIERA

16. marec 2017

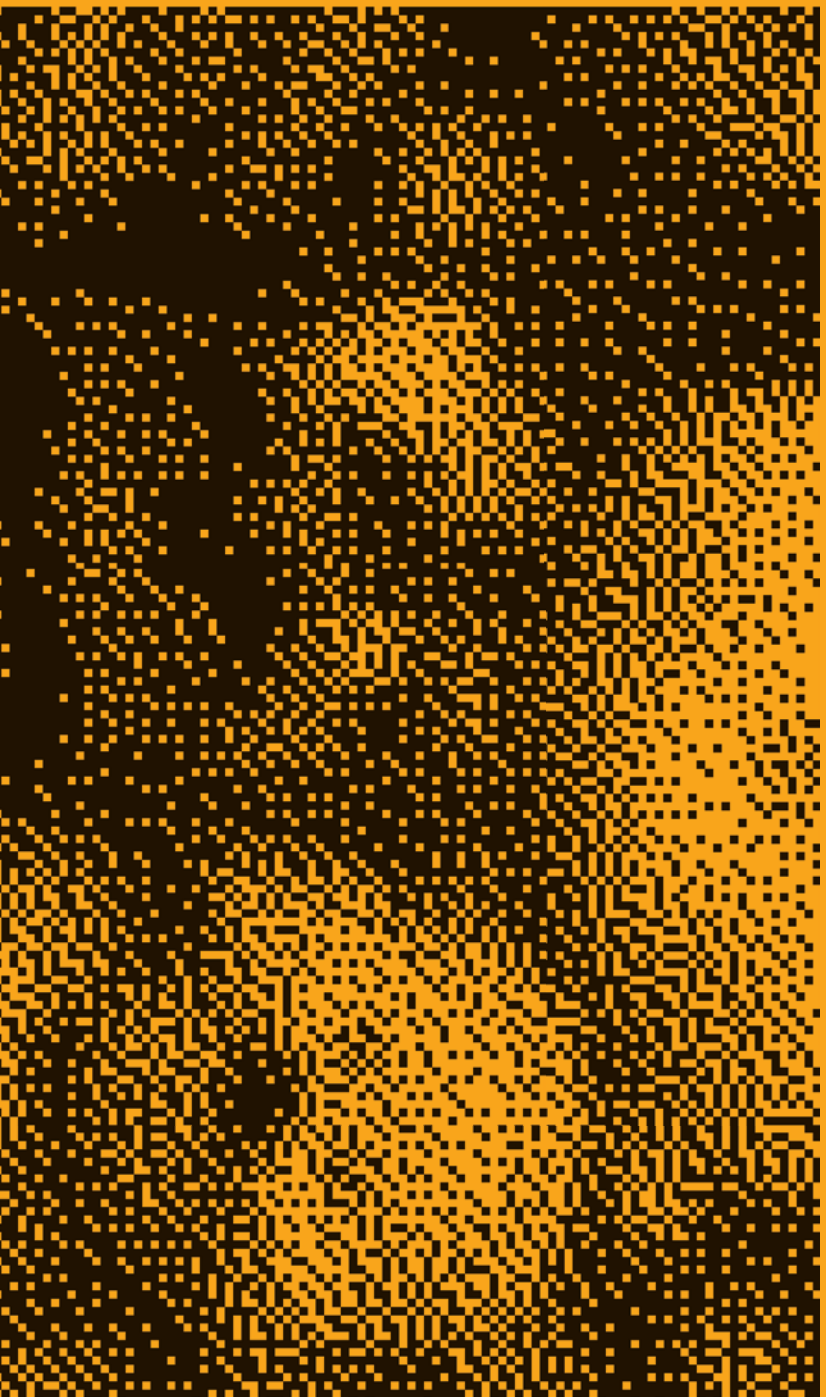
Gre za izredno iskriv in duhovit tekst, ki se nenehno poligrava z bralčevo/gledalčevo recepcijo in preobrača situacijo, ki jo ustvarjajo štiri dramske osebe, katerih identiteta se nenehno spreminja. Vendar pa pri celoti ne gre zgolj za burko, ki bi gradila le na situacijski komiki, ampak za luciden prikaz 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 resnobaost in enotnost družbe, ki jo sestavljajo sami brezbarvni Sakešviliji, pa nenehno poka po vseh šivih /.../. Svet skuša oblast oz. razni ljubljeni vodje ure-

dti 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*.

2.4.

🕒	Monday, 2 April
📺	Prešeren Theatre Kranj
🕒	20.00 80' no interval

Cast
Avi Ofri
Avigail Harari
Elad Moses
Noam Cohen
Omri Rosenblum
Tagel Eliyahu



ROK VILČNIK - ROKGRE

People's Democratic Circus Sakeshvili

Nissan Nativ Acting Studio Jerusalem, Israel

PREMIÈRE
16 March 2017

CREATORS

Director, dramaturg,
stage designer
Yonatan Esterkin

Assistant director
Elad Moses

Costume designer
Daphne Peretz

Composer
Omri Rosenblum

Choreographers
Noam Cohen
Tagel Eliyahu

Lighting designer
Shai Skiba

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 Sakeshvilis, continues to burst at the seams ... 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 *People's Democratic Circus Sakeshvili* aptly shows.

5. 4.

☞ Četrtek, 5. april

📍 Prešernovo gledališče Kranj

🕒 20.00 | 90' | z odmorom

Igrajo
Goutam Halder
Dyuti Ghosh
Santanu Ghosh



📷 Arhiv

EVALD FLISAR Enajsti planet Gledališče Naye Natua, Kolkata, Indija

PREMIERA

29. januar 2015

USTVARJALCI

Prevajalec in dramaturg

Ratan Kumar Das

Režiser

Goutam Halder

Scenograf

Sanchayan Ghosh

Kostumograf

Dyuti Ghosh

Skladatelj

Surojit Chatterjee

Koreograf

Goutam Halder

Haasi (*Enajsti planet*) je gledališka metafora, ki na kar najzanimivejši način razkriva absurdnost in krizo življenja v svetu brez sanj in želja. Tako trije protagonisti, v tem primeru trije večni potepuhi iz katerega koli mesta ali katere koli države, nočejo živeti v vsakdanjem svetu in si želijo poleteti na izmišljeni enajsti planet, kjer bodo lahko izpolnili svojo skupno željo – živeti idealno življenje. Da bi se njihove sanje uresničile, se lotijo izumljanja vesoljske ladje, ki jih bo ponesla v tisti tuji svet. Gre za zavestno utopijo, katere preživetvena sredstva pa vseeno delujejo, zato je resnična.

Najbolj edinstven vidik te igre

je, da postavlja eksistenčna vprašanja v obliki duhovitih dialogov, na pol farsičnih

odnosov in situacijske komike, kar zahteva najvišje mojstrstvo igralskih sposobnosti.

Predstava *Haasi* – po motivih

drame *Enajsti planet* Evalda Flisarja, ki jo je prevedel in za indijsko okolje pri-

redil Ratan Kumar Das, režiral pa Goutam Halder, je bila leta 2016 med predstavami 250 indijskih gledaliških skupin izbrana za uprizoritev na nacionalnem festivalu 11. Mahindra Excellence in Theatre Awards, kjer so njeni ustvarjalci prejeli štiri glavne nagrade – za najboljšega režiserja, najboljšo igralko v stranski vlogi, najboljšega igralca v stranski vlogi in najboljšega scenografa.

5.4.

🕒 Thursday, 5 April

📍 Prešeren Theatre Kranj

🕒 20.00 | 90' | one interval

Cast
Goutam Halder
Dyuti Ghosh
Santanu Ghosh



📷 Archive

EVALD FLISAR **Haoai – The Eleventh Planet** *Naye Natua Theatre, Kolkata, India*

PREMIÈRE

29 January 2015

CREATORS

**Translator
and dramaturg**

Ratan Kumar Das

Director

Goutam Halder

Stage designer

Sanchayan Ghosh

Costume designer

Dyuti Ghosh

Composer

Surojit Chatterjee

Choreographer

Goutam Halder

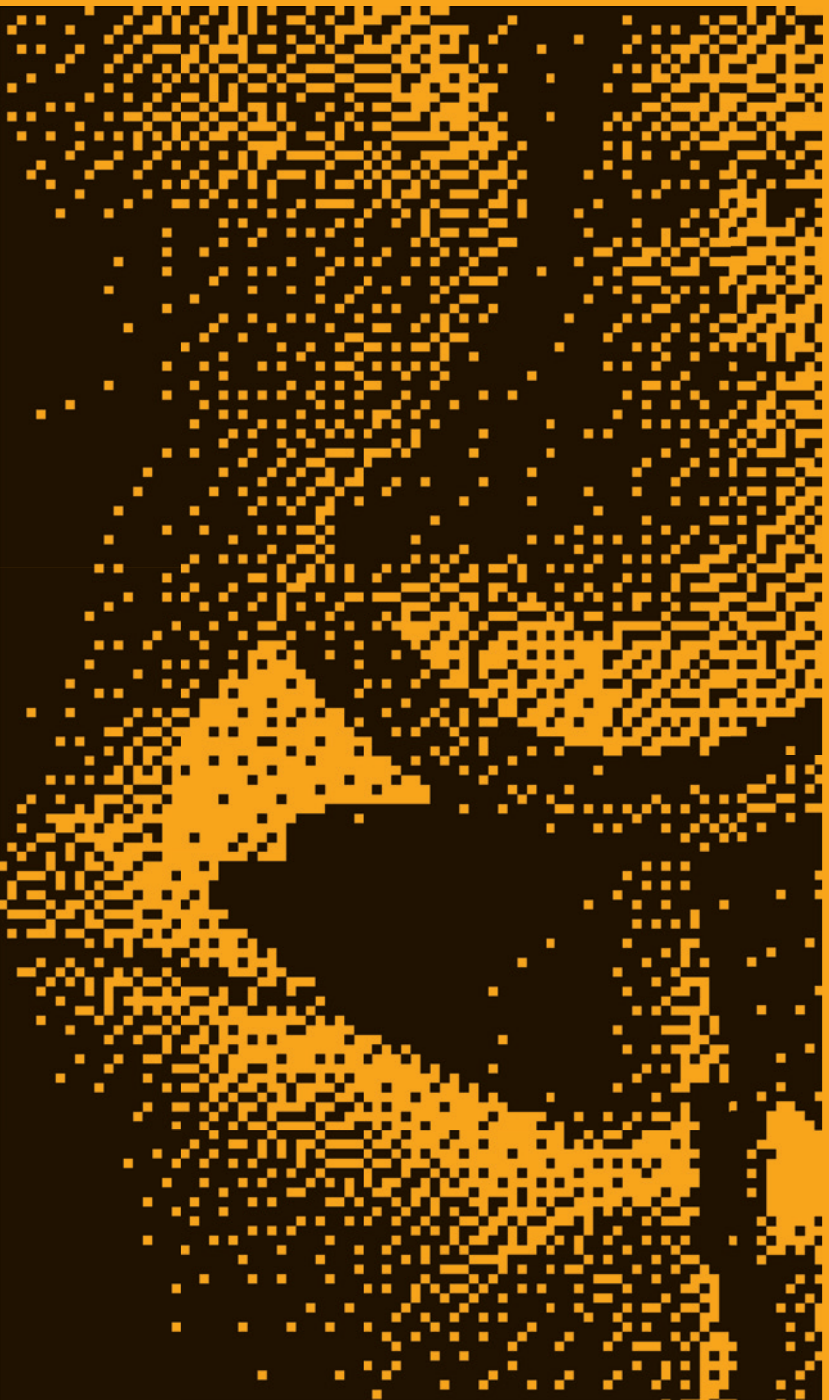
HAOAI (The Eleventh Planet) is a theatrical metaphor that exposes, in a most interesting way, the absurdity and crisis of living in a world sans dreams and

desire. So three protagonists, in this case, three eternal tramps of any city or any country, refuse to live in this mundane world and want to fly to a self-invented eleventh planet where they can fulfil their common desire to live an ideal life. To see their dream come true they engage themselves in inventing a spacecraft that will transport them to that alien world. It is a conscious utopia, whose means of survival nevertheless work, so it is real.

The most unique aspect of this play is that all these existential questions are raised in the guise of witty dialogues, semi-farcical attitudes and slap-

stick comedy, which requires the highest acting mastery.

HAOAI – based on the play *The Eleventh Planet* by Evald Flisar, translated and adapted for the Indian environment by Ratan Kumar Das and directed by Goutam Halder, was selected from among 250 Indian theatre companies to appear at the national festival 11th Mahindra Excellence in Theatre Awards 2016, where it received four major awards, Best Director, Best Actor in a supporting role (Female), Best Actor in a supporting role (male) and Best Scenographer.

☞ **Sobota, 7. april**📍 **Stolp Škrlovec**🕒 **18.00 | 95' | brez odmora**

EVALD FLISAR

Nora Nora

*International Centre of Theatre Projects,
Theatre Centre RusArt, Moskva, Rusija*

PREMIERA

17. marec 2018

USTVARJALCI**Režiser**

Ivan Pronchev

Dramaturg

Evald Flisar

Scenografin **kostumograf**

Yulia Mikhheva

Skladatelj

Vladimir Bagrov

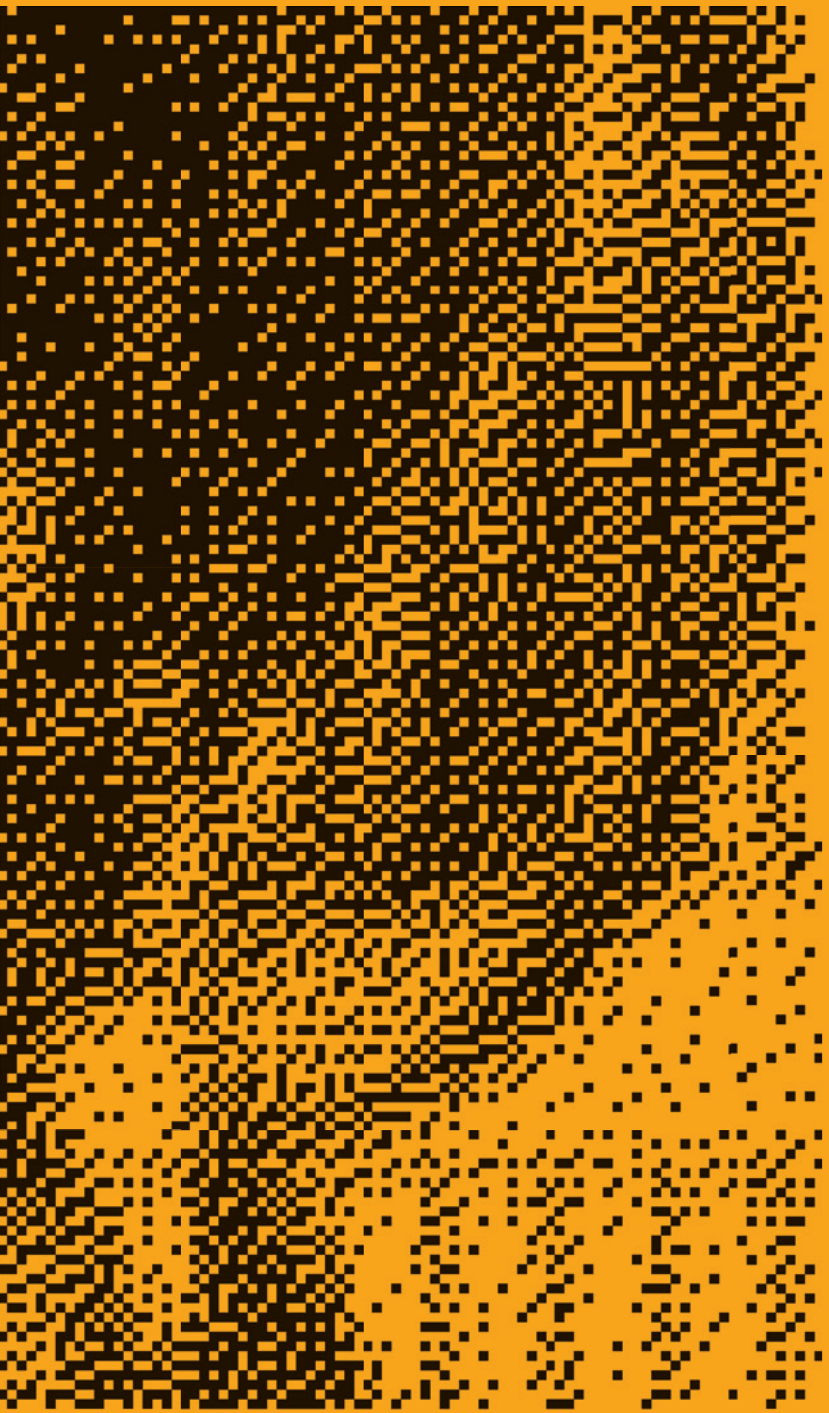
To je predstava o razmerju moškega in ženske. Kaj pomeni biti moški? Kaj pomeni biti ženska? Kaj pomeni odnos med njima? Kaj mora biti? Mislimo, da o tem veliko vemo. Očitno je, da se jin in jang skladata in dopolnjujeta, kar mora voditi v harmonijo. A vsakič, ko pride do neskladja, ljudje ne pomislijo, zakaj je prišlo do tega, in živijo kakor po navadi, mehansko. Njihova življenja se pomikajo po tirih, ki so jih zgradili dan prej. Prenehali so premišljevati o raznolikosti svojih poti. Ne razumejo, da jih bodo pripeljale v slepo ulico ... Prej ali slej se poti razcepijo v različne smeri. In kadar imamo tako življenje, smo preprčani, da mora obstajati še ena cesta, »vzporedni svet«, v katerem ljubimo isto osebo, če

le izpolnjuje naše zahteve. In to je to. In ko končno najdemo tako osebo in spremenimo pot in vse mora biti idealno ... A znova ... znova ... zabloda in spet se znajdemo v isti situaciji.

🕒 **Saturday, 7 April**

📍 **Škrlavec Tower**

🕒 **18.00 | 95' | no interval**



EVALD FLISAR
Nora Nora

PREMIÈRE
17 March 2018

*International Centre of Theatre Projects,
Theatre Centre RusArt, Moscow, Russia*

CREATORS

Director

Ivan Pronchev

Dramaturg

Evald Flisar

Stage and costume designer

Yulia Mikhheva

Composer

Vladimir Bagrov

This performance is about the relationship between a man and a woman. What does it mean to be a man? What does it mean to be a woman? What does the relationship between them mean? What must it be? We think we know a lot about it. Obviously Yin and Yang must go well together and supplement each other in order to lead to harmony. But each time disharmony arises, people never begin to think why and they go on living mechanically, out of habit. Their lives move along the track they built the day before. They stopped thinking about the possibilities of this track. They can't understand that this track will lead them to a dead end ... Sooner or later the tracks diverge in different directions. And when we have such a life we are sure that there absolutely is another road, a "parallel world" where we have the same person we love, the only one that meets our requirements. And that's it. And then we finally find such a person and we change the track and everything must be ideal But again ... again.... delusion, and the situation repeats itself.

Dodatni program

Additional Programme

6. 4.

📅 **Petek, 6. april**

📺 **Stolp škrilovec**

🕒 **18.00 | 40' | brez odmora**

Igra
Asja Kahrیمانović
Babnik/
Ajda Toman

101



📷 Jaka Varmuž

ZALA DOBOVŠEK, NINA ŠORAK, TIN GRABNAR, ASJA KAHRIMANOVIČ BABNIK **Nekje drugje** *Lutkovno gledališče Ljubljana*

PREMIERA
11. in 12. maj 2017

USTVARJALCI	
Režiser Tin Grabnar	Asistentka in montažerka videa Lea Vučko
Avtor likovne podobe Matija Medved	Mentor za animacijo Kolja Sakšida
Avtor stop motion animacije Matija Medved in Lea Vučko	Avtorica zvočnih efektov Mateja Starič
Dramaturginja Zala Dobovšek	Lektorica Metka Damjan
Asistentka režiserja Nina Šorak	Oblikovalec svetlobe Kristijan Vidner
Kostumografka Sara Smrjajc Žnidaršič	Oblikovalec zvoka Aleš Eričavec
Avtor glasbe Mitja Vrhnovnik Smrekar	
Avtor video mapiranja Boštjan Čadež	

Nekje drugje je predstava, ki odpira temo, o kateri težko spregovorimo. Govori o deklici, ki se znaide v osrčju vojne. Skozi njene oči spremljamo spreminjajoče se mesto, polno grozot, nasilja, strahu, a tudi – upanja. Mesto preletavajo grozeča letala, ulice so izpraznjene, hrane na policah v trgovini ni več. Šola je zaprta. In vsake toliko se čisto blizu zaslišijo strelji. Njeno okolje se je postopoma spremenilo. Postalo je nevzdržno. Deklica želi oditi v deželo, kjer bi ji lahko bilo lepše. Oditi želi nekam drugam, daleč stran od vojnih grozot. »Zjutraj sem se zbudila, si kot po navadi umila zobe, pojedla zajtrk in odšla v šolo. Vse je bilo kot običajno. In še včeraj sem se na dvorišču igrala s prijateljicami. Zdaj je vse drugače. Na dvorišče ne smem več. Prenevarno je. In ko se zas-

liši grmenje, moram z mami steči v klet. Tudi svojih prijateljev ne vidim več. In šole je konec. Zaprti so jo.«
Nekje drugje je pretresljiva zgodba o nesmiselnosti vojnih grozodejstev. Kakšen je svet vojnih grozot, čega gledamo skozi otroške oči? Šele v tej perspektivi lahko do konca dojamemo nesmiselnost vojne. Ker je takšna tema kočljiva in boleča, velikokrat ostane zamolčana. Vendar je o njej nujno spre-govoriti prav najmlajšim.

100

6. 4.

🕒 Friday, 6 April

📺 Škrlovec Tower

🕒 18.00 | 40' | no interval

Performed by
Asja Kahrیمانović
Babnik/
Ajda Toman



📷 Jaka Varmuž

ZALA DOBOVŠEK, NINA ŠORAK, TIN GRABNAR, ASJA KAHRIMANOVIĆ BABNIK **Somewhere Else** Ljubljana Puppet Theatre

PREMIÈRE
11 and 12 May 2017

CREATORS	
Director Tin Grabnar	Video mapping Boštjan Čadež
Visual concept Matija Medved	Assistant and video editor Lea Vučko
Stop motion animation Matija Medved and Lea Vučko	Animation mentor Kolja Sakšida
Dramaturg Zala Dobovšek	Sound effects Mateja Starič
Assistant director Nina Šorak	Language consultant Metka Damjan
Costume designer Sara Smrčajc Žnidaršič	Lighting designer Kristijan Vidner
Composer Mitja Vrhovnik Smrekar	Sound designer Aleš Erjavec

Somewhere Else is a performance that opens a topic about which we have difficulty talking. It talks about a little girl who finds herself in the midst of a war. Through her eyes, we follow the changing city, full of horror, violence and fear, but also – hope. Menacing planes fly over the city, the streets are empty and the shops have run out of food. Schools are closed. And every now and then, shots ring out really close. Her environment has gradually changed. It has become unbearable. The girl wants to go to a country where her life could be better. She wants to go somewhere else, far away from the horrors of war. “I woke up in the morning, brushed my teeth as usual, ate my breakfast and went to school. Everything was as usual. Even yesterday I played in the

yard with my friends. Now everything is different. I’m not allowed in the yard anymore. It’s too dangerous. And when the thunder comes, I have to run to the basement with my mum. I don’t see my friends anymore. And the school is finished. They closed it.”

Somewhere Else is a touching story about the senselessness of the horrors of war. What is the world of these horrors when we see it through the eyes of a child? Only through this perspective, can we fully grasp the pointlessness of war. Because such a topic is sensitive and painful, it often remains unsaid. But it is necessary to talk about it with the youngest ones.

14. delavnica dramskega pisanja

Mentor Mateusz Atman

23.-27. 3.

23.-27. marec

Različne lokacije

ORGANIZIRA

Prešernovo gledališče
Kranj, v sodelovanju z JSKD
in KUD Krik

Že štirinajsta delavnica dramskega pisanja bo potekala pod vodstvom sodobnega poljskega dramatika Mateusza Atmana. Izhaja iz najmlajše generacije poljskih gledaliških ustvarjalcev, ki suvereno prehaja med različnimi ustvarjalnimi oblikami in pozicijami.

Prav vzpostavljanje in spreminjanje hierarhij v ustvarjalnem procesu je ena od tem delavnice. Dramsko besedilo je po mnenju mentorja Mateusza Atmana »pred-besedilo«, saj se dokončno oblikuje šele v gledališkem ustvarjalnem procesu. Med vsebinskimi izhodišči delavnice dramskega pisanja bo tako preizkušanje različnih hierarhičnih modelov avtorstva – pozicija pisca, režiserja, igralca ali kolektiva kot avtorja predstave, vzpostavljanje kolektivne komunikacije kot ključnega elementa gledališkega procesa ter spodbujanje fleksibilnosti vseh ustvarjalcev v procesu. »Ko se pisec odloči delati na odru, postane proces vaj podoben eksperimentu ali potovanju – nikoli ne veš, kje se bo končalo,« meni Mateusz Atman.

O mentorju

Mateusz Atman, rojen 1985 na Poljskem, deluje na področju kulture. Kot ustvarjalec uporablja različne medije in izrazna sredstva s področja uprizoritvenih umetnosti. Dela kot režiser, scenograf, avtor videov, pa tudi kot dramaturg, avtor scenarijev in besedil za gledališke in koreografske predstave, koncerte ter umetnosti na preseku instalacije in performansa. Sodeloval je z režiserji, kot so Wiktor Rubin, Weronika Szczawińska in Oliver Frljić. Redno sodeluje z Agnieszko Jakimiak, poljsko dramatičarko, dramaturginjo in režiserko.

14th Playwriting Workshop

Mentor Mateusz Atman

23.-27. 3.

23-27 March

Different Locations

ORGANISED BY

Prešeren Theatre Kranj, in
cooperation with JSKD
and KUD Krik

The 14th Playwriting Workshop will take place under the mentorship of the contemporary Polish playwright Mateusz Atman. He's a member of the youngest generation of Polish theatre artists who moves confidently between different creative forms and positions.

Indeed, establishing and changing hierarchies in the creative process is one of the topics of this workshop. A drama text is, in Mateusz Atman's opinion, a "pre-text", as it is only fully finalised during the creation process in the theatre. Among the concepts of the playwriting workshop is thus testing different hierarchic models of authorship – the position of the writer, director, actor or collective as the author of a performance, the establishing of collective communication as the key element of the theatre process and encouraging the flexibility of all involved. "When a writer decides to work onstage, the rehearsal process becomes similar to an experiment or a journey – you never know where it's going to end," believes Mateusz Atman.

About the mentor

Mateusz Atman, born in 1985 in Poland, works in the field of culture. As an artist he uses different media and expressive tools from the field of performing arts. He works as a director, stage designer, video author, but also as a dramaturg, screenwriter and writer for theatre and choreography scripts, concerts and art forms at the intersection of installation and performance art. He has worked with directors like Wiktor Rubin, Weronika Szczawińska and Oliver Frljić. He works regularly with Polish playwright, dramaturg and director Agnieszka Jakimiak.

Dan nominirancev

ORGANIZIRA

Slovenski gledališki inštitut, UL Akademija za gledališče, radio, film in televizijo

»Živi vprašanja zdaj.«

R. M. Rilke

Dan nominirancev na Tednu slovenske drame je dogodek, namenjen celostni predstavitvi nominirancev za nagrado Slavka Gruma, sestavljajo pa ga bralne uprizoritve nominiranih dramskih besedil in vodeni pogovori o njih. Bralne uprizoritve pripravljajo obetavni mladi režiserji skupaj z igralskim ansamblom Prešernovega gledališča Kranj in študenti dramske igre UL AGRFT, na pogovorih pa sodelujejo avtorji, člani žirije za Grumovo nagrado, visokošolski profesorji, umetniški vodje, dramaturgi, režiserji ... Pomemben del zavzema aktivno sodelovanje publike, ki z avtorji in gosti deli svoje videnje besedila. Letošnje pogovore z avtorji bo vodila teatrologinja Ana Perne (Slovenski gledališki inštitut), ob avtorjih pa se ji bodo za omizjem pridružili gledališki režiserji različnih generacij.

Nikakor ne smemo pozabiti, da je zasnova festivalskega (popol)dneva, ki je v celoti namenjen najboljšim besedilom nove slovenske dramatike, usmerjena v predstavitev avtorjev in odpira prostor

za dialoško preizpraševanje stanja izvirne dramatike v slovenskem gledališkem prostoru, njenega uprizarjanja, interpretacije in razvoja.

Dan nominirancev je tekom let postal prepoznavna platforma, ki pomaga širiti zavest o pomembnosti (in aktualnosti) nove dramatike, tudi s spodbujanjem izmenjave mnenj, saj lahko v odprtosti in povezovanju bogatimo drug drugega – in slovensko dramsko pisavo.

SODELUJOČI

Idejna zasnova

Rok Andres

Režiserki bralnih uprizoritev

Mojca Madon
in Maša Pelko

Voditeljica pogovorov

Ana Perne

4.4.

☾ Sreda, 4. april

📍 Slogi Ljubljana

🕒 17.00

The Day of the Nominees

ORGANISED BY

Slovenian Theatre Institute, Academy for Theatre, Radio, Film and Television UL

“Live your questions now.”

R. M. Rilke

The Day of the Nominees at the Week of Slovenian Drama endeavours for a comprehensive presentation of the nominees for the Grum Award.

The reading performances are prepared by promising young directors together with the Prešeren Theatre Kranj ensemble and students of acting at the Academy of Theatre, Radio, Film and Television, with the authors, the Slavko Grum Award jury members, literary theorists, members of the Association of Theatre Critics and Theatre Researchers of Slovenia, artistic managers, dramaturgs, directors participating in the discussions. The audience, invited to share their vision of the texts with the authors and the guests, plays an important role. During this year's discussions, the moderator, theatre researcher Ana Perne (Slovenian Theatre Institute), will be joined by the authors and theatre directors of different generations.

We must not forget that the basic concept of the festival day, fully

dedicated to the best new texts of the Slovenian drama, aims to promote their authors and to open the space for a dialogical questioning of the situation in the field of the original drama, its staging, interpretation and development.

Through the years, the Day of the Nominees has become a recognisable platform that helps spread the notion of the importance (and actuality) of the new drama, also by encouraging the exchange of opinions, because with openness and connections we not only enrich each other, but also Slovenian playwriting.

PARTICIPANTS

Concept

Rok Andres

Directors of the reading performances

Mojca Madon
and Maša Pelko

Moderator

Ana Perne

4.4.

☾ Wednesday, 4 April

📍 Slogi Ljubljana

🕒 17.00

Umetniška rezidenca: Scenografija

Artistic residence: Stage design

16.-26. 3.

16.-26. marec | 16-26 March

Layerjeva hiša | Layer House

magmalaska uprizarja poezijo. Zateče se v skrivnostno hišo, kjer zidove obleče v vizualije. Skozi prostore v hiši med Layerjevo hišo in stolpom Škrlovec oblikuje vizualno-zvočno instalacijo, ki raziskuje gledalčev doživljanj pri dojemaju poezije. V programu 48. Tedna slovenske drame *magmalaska* z uprizarjanjem poetičnega kliče k večji prisotnosti poezije v uprizoritvenih umetnostih.

magmalaska sta vizualna ume-tnica Neja Tomšič in glasbenica Katja Šulc, ki projekt pripravljata v sklopu ume-tniških rezidenc Layerjeve hiše.

magmalaska stages poetry. It finds refuge in a mysterious house where it dresses the walls with visuals. Throughout the spaces in the house between the Layer House and the Škrlovec Tower it creates a visual-sound installation that researches a specta-tor's experience in perceiving poetry. In the programme of the 48th Week of Slovenian Drama, *magmalaska* calls for a greater presence of poetry in the per-forming arts by performing the poetic.

magmalaska are visual artist Neja Tomšič and musician Katja Šulc who are preparing this project as a part of the artistic residency programme at the Layer House.

Vzkrik! – 2. Festival dramske pisave

Vzkrik! – 2nd Festival of Dramatic Writing

24.-26. 3.

24.-26. marec | 24-26 March

Mini Teater Ljubljana

ORGANIZIRA

KUD Krik in Javni sklad RS za kulturne dejavnosti

ORGANISED BY

KUD Krik and Republic of JSKD (Slovenia Public Fund for Cultural Activities)

Festival dramske pisave Vzkrik! predstavlja sedem novih slovenskih celovečernih dramskih tekstov, nastalih v sklopu enajstih delavnic dramskega pisanja pod mentorskim vodstvom Simone Semenič. Predstavitvi tekstov v obliki bralnih uprizoritev v izvedbi mladih gledaliških ustvarjalcev in študentov AGRFT bodo sledili pogovori z avtorji ter ustvarjalci, v okviru festivala pa bo prav tako potekala okrogla miza z naslovom »Kaj pa dramatika?«, ki bo tematizirala probleme sodobne slovenske dramatike.

V sklopu festivala se bodo odvile bralne uprizoritve dramskih besedil sodobnih dramskih piscev Jake Smerkolja (*Besede, ki jih oči ne vidijo*) in Iztoka Jereba (*Lotosov cvet*) v režiji Mojce Madon, Tomaža Lapajneteta Dekleve (*Juhuhuhu!*) v režiji Luke Marcena, Tjaše Mislej (*Skladišče*) v režiji Mateje Kokol, Zale Simčič (*Poker*) v režiji Mance Kok, Mitje Lovšeta (*In kdo bo šel na ples?*) v režiji Brine Klampfer in Varje Hrvatin (*Kako sem postal lisičje krzno*) v režiji Nine Ramšak.

The Vzkrik! Festival of Dramatic Writing presents seven new full-length plays that were created as a part of a cycle of eleven playwriting workshops mentored by Simona Semenič. The presentation of texts as reading performances by young theatre artists and UL AGRFT students will be followed by discussions with authors and creators. The festival will also organise a round table "What about playwriting?" that will thematise the problems of contemporary Slovenian drama.

The festival will present reading performances of the works of contemporary playwrights Jaka Smerkolj (*Besede, ki jih oči ne vidijo*) and Iztok Jereb (*Lotosov cvet*) directed by Mojca Mardon; Tomaž Lapajneteta Dekleva (*Juhuhuhu!*) directed by Luka Marcen; Tjaša Mislej (*Skladišče*) directed by Mateja Kokol; Zala Simčič (*Poker*) directed by Manca Kok; Mitja Lovše (*In kdo bo šel na ples?*) directed by Brina Klampfer; and Varja Hrvatin (*Kako sem postal lisičje krzno*) directed by Nina Ramšak.

Vesna Furlanič Valentinčič: *Sama pred obličjem smrti* *Alone in the Face of Death*

ORGANIZIRA

KUD AA Zvezdogled

Sama pred obličjem smrti, tretja knjiga koprskope pesnice in dramatičarke Vesne Furlanič Valentinčič, se izmika čvrsto določenemu žanrskemu kontekstu: bistvo tega pisanja je zabrisovanje mej, ki ločijo liriko od pripovedništva, poezijo od proze.

Knjiga *Sama pred obličjem smrti* ob posameznih pesmih prinaša najpomembnejša sklenjena dramska besedila (*Mama, Nevidni dvojček, Vsakomurnekajnikomurnič, Osamljenosti Marije S.*) in nekaj proznih fragmentov, ki z več plasti podajajo strnjeno podobo avtorskega glasu Vesne Furlanič Valentinčič – začenši s *Peščeno uro*, že leta 1997 revialno objavljeno simbolno dramo, nekakšno avtoričino »intimno knjigo«, ki je izšla iz zadnjega verza pesniške zbirke *Temni dvojček*. Pogovor z avtorico Vesno Furlanič Valentinčič, avtorjem spremne besede Primožem Jesenkom in prevajalko Sonjo Dular bo vodil urednik Gašper Malej.

ORGANISED BY

KUD AA Zvezdogled

Alone in the Face of Death, the third book by Vesna Furlanič Valentinčič, a poet and playwright from Koper, eludes a firm genre context: the essence of her writing is the blurring of the borders separating lyricism from narration, poetry from prose.

The book *Alone in the Face of Death* brings, along with individual poems, the author's most important complete plays (*Mama, Nevidni dvojček, Vsakomurnekajnikomurnič, Osamljenosti Marije S.*) and some later fragments that comprehensively present a complete image of Vesna Furlanič Valentinčič's voice – beginning with *Peščena ura*, a symbolist play published in a literary journal in 1997 and some sort of "intimate" book of the author that sprung from the final verse of the poetry collection *Temni dvojček*. This talk with Vesna Furlanič Valentinčič, the author of the introduction Primož Jesenko, and translator Sonja Dular will be moderated by the editor Gašper Malej.

28. 3.

Sre, 28. marec | Wed 28 March

Pg Kranj - foajle | Pt Kranj - foyer

19.00

Okrogla miza: Slovensko gledališče na robu in ob robu

Round table: Slovenian Theatre on and at the Edge

ORGANIZIRA

Društvo gledaliških kritikov in teatrologov Slovenije

Že bežen prelet slovenske gledališke zgodovine po letu 1950 ne more spregledati systemske vpetosti »gledališč na robu in ob robu« v mrežo gledališkega ustvarjanja. Stanje je mogoče ponazoriti kot razcepljenost na kulturniški center in provinco (obrobje) – v ospredju politike je prizadevanje za čim širšo vključitev ljudi v kulturo, poteka nenavadno hitro ustanavljanje gledaliških hiš, četudi brez polnega materialnega, kadrovskega in organizacijskega kritja. Kulturna politika v začetku 50. let tako ob osrednjih nacionalnih gledaliških hišah v Ljubljani, Mariboru in Trstu ustanavlja poklicna regionalna gledališča (Kranj, Celje, Ptuj, Koper). Dvomilijonski narod in njegov kulturni trg izoblikujeta mrežo slovenskih gledališč.

Šlo je za izgradnjo in utrditev temeljev, ki bi omogočali nadaljnjo rast in razvoj modernega gledališkega modela. Kaj se je z njim dogajalo prihodnja desetletja in kako je danes? Kako vpliva na situacijo v slovenski gledališki kritiki? Okroglo mizo bo vodil Primož Jesenko.

ORGANISED BY

Association of Theatre Critics and Researchers of Slovenia

With a simple fleeting look at Slovenian theatre history after 1950, we can already detect the systemic connection of the "theatres on and at the edge" into a network of theatre creativity. Its state can be depicted as a split into the cultural centre and the provinces (edge) – in the forefront of the cultural policy is an attempt to widely include people into culture; an unusually fast establishing of theatre houses is taking place, despite insufficient material, personnel and organisational support. The cultural policies in the beginning of the 1950s thus established – alongside the central national theatre houses in Ljubljana, Maribor and Trieste – professional regional theatres in Kranj, Celje, Ptuj and Koper. A nation of two-million and its market thus created a network of Slovenian theatres. Such construction and the reinforcement of foundations were to enable the further growth and development of the modern theatre model. What has been happening to it in the past decades and what is it like today? How does it influence the situation in Slovenian theatre criticism? The round table will be moderated by Primož Jesenko.

30. 3.

Pet, 30. marec | Fri 30 March

P Stolp Škrilovec | Škrilovec Tower

17.00

Bralne uprizoritve dramskih besedil študentov AGRFT

Reading Performances
by the Students of UL AGRFT

ORGANIZIRA

UL Akademija za
gledališče, radio, film
in televizijo

ORGANISED BY

UL Academy for
Theatre, Radio, Film
and Television

3.4.
Tor, 3. april | Tue 3 April
Stolp škrtovec | škrtovec Tower
18.00

Pri predmetu osnove dramskega pisanja in scenaristike pod mentorskim vodstvom izr. prof. mag. Žanine Mirčevske nastajajo kratka izvirna dramska besedila. Nastala besedila študentov AGRFT prvi uprizoritveni preizkus doživijo z bralnimi uprizoritvami na Tednu slovenske drame. Letošnji nabor sestavljajo:

1 Zlata ribica

Avtorica: Iva Štefanija Slosar
Režiserka: Živa Bizovičar
Nastopajoči: Gaja Filač, Ivana Percan Kodarin, Veronika Železnik, Klemen Kovačič, Gašper Lovrec, Klara Kukuk

2 Miroslav

Avtor: Aljoša Lovrič Krapež
Režiserka: Živa Bizovičar
Nastopajoči: Domen Novak, Tina Resman, Filip Mramor

3 Polmrak

Avtorica: Urša Majcen
Režiserka: Nina Kuclar Stiković
Nastopajoči: Gašper Lovrec, Filip Mramor, Jure Žavbi, Tina Resman

For the course *The Basics of Playwriting and Screenwriting* under the mentorship of associate professor Žanine Mirčevske students create original short plays. The newly minted texts of the UL AGRFT students get their first staging trial through reading performances at the Week of Slovenian Drama. This year's pick consists of:

1 Goldfish

Author: Iva Štefanija Slosar
Director: Živa Bizovičar
Cast: Gaja Filač, Ivana Percan Kodarin, Veronika Železnik, Klemen Kovačič, Gašper Lovrec, Klara Kukuk

2 Miroslav

Author: Aljoša Lovrič Krapež
Director: Živa Bizovičar
Cast: Domen Novak, Tina Resman, Filip Mramor

3 Twilight

Author: Urša Majcen
Director: Nina Kuclar Stiković
Cast: Gašper Lovrec, Filip Mramor, Jure Žavbi, Tina Resman

4. strokovno srečanje oblikovalcev maske slovenskih gledališč

4th Professional Meeting of Make-up
Artists from Slovenian Theatres

8.4.
Ned, 8. april | Sun 8 April
Pt Krnanj | Pt Krnanj
10.00

Gledališka maska dopolni in nadgradi igralsko kreacijo, saj skupaj s kostumom poleg vizualne plati predstave bistveno določa tudi izraznost igralca, plesalca, performerja.

Dramatični vsakdanjik, ki spremlja različne dogodke ali obdobja v življenju slehernika, se najizraziteje pokaže prav z lasmi in na odru zagotovo najde primerno umestitev v uprizoritvenih poetikah različnih slogov. Zato ne preseneča tema letošnjega srečanja – frizure, lasulje, lasni vložki, dodatki in nasploh oblikovanje vsega, kar določa videz las. Podjetje *ksfh Hair atelje* bo predstavilo izdelke, ki pokrivajo vse okoliščine, v katerih se znajdejo glave na odru – pod pokrivali različnih tipov in slogov, pod lasuljami raznih dolžin in oblik kot tudi s frizurami oblikovanimi z lasnimi vložki.

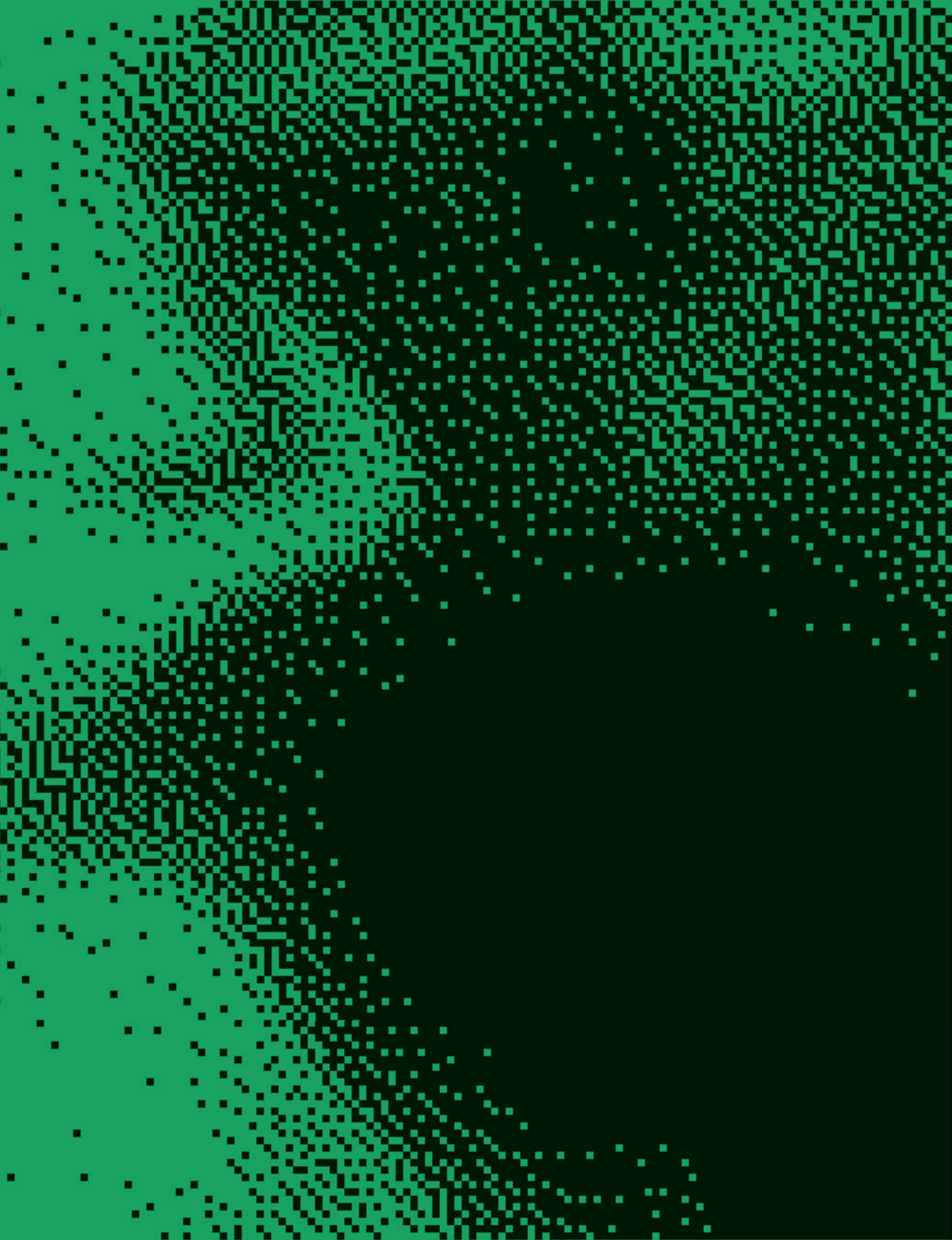
Več na www.lasulje.net.

Theatre make-up completes and complements the acting creation, because together with the costume it essentially determines not only the visual part of the performance, but also the expressiveness of the actor, dancer, performer.

Dramatic everyday moments that accompany numerous events or periods in a person's life show most significantly through the hair, and the stage is certainly the spot for them to find their place in the performance poetics of different styles. So the topic of this year's meeting is not a surprise – hairstyles, wigs, pieces, accessories and in general styling anything that defines the look of hair. The company *ksfh Hair Atelje* will present products that cover all the circumstances in which heads on stage might find themselves – under hats of all types and styles, under wigs of different lengths and shapes and also hairdos using hairpieces.

More at www.lasulje.net.

47. Teden slovenske drame 47th Week of Slovenian Drama



Uspešen zaključek

Successful Finish

TRINAJST DNI sta bila Prešernovo gledališče in mesto Kranj središče slovenske gledališke umetnosti. Med 27. marcem in 8. aprilom se je festivalsko dogajanje v Kranju odvijalo v različnih prostorih gledališča, v prostorih JSKD, v Stolpu Škrlovec, Layerjevi hiši, Mestni knjižnici Kranj, dvorani Kina Storžič in Kulturnem domu Primskovo, poleg tega pa so posamične dogodke gostili tudi v Ljubljani, in sicer v Slovenskem gledališkem inštitutu, Mestnem gledališču ljubljanskem in Slovenskem mladinskem gledališču. Uprizorjenih je bilo 17 predstav v tekmovalnem, spremljevalnem in mednarodnem programu; potekale so bralne uprizoritve, strokovna srečanja, simpoziji, okrogle mize, mednarodni seminar, večdnevna delavnica dramskega pisanja.

47. Teden slovenske drame se je zaključil s slovesnostjo, na kateri je bilo podeljenih pet nagrad.

FOR THIRTEEN DAYS, the Prešeren Theatre and the City of Kranj were the centre of Slovenian theatre art. Between 27 March and 8 April the Kranj festival took place in different parts of the Prešeren Theatre as well as at the JSKD premises, Škrlovec Tower, Layer House, Kranj City Library, Storžič Cinema Hall and Primskovo Culture Home, while the Slovenian Theatre Institute, the Ljubljana City Theatre and the Mladinsko Theatre hosted individual events in Ljubljana. The festival programme presented 17 performances in the Competition, Accompanying and International Programmes; there were also reading performances, expert meetings, symposia, round tables and international seminar as well as a several-days-long playwriting workshop.

The 47th Week of Slovenian Drama concluded with a ceremony at which five awards were given.

1 Grün-Filipičevo priznanje
za dosežke v slovenski dramaturgiji v preteklih desetih letih

The Grün-Filipič Award
for achievements in Slovenian dramaturgy in the past ten years

2 Nagrada Slavka Gruma
za najboljše dramsko besedilo

The Slavko Grum Award
for the best new Slovenian play

3 Šeligova nagrada
za najboljšo predstavo

The Šeligo Award
for the best performance

4 Nagrada za najboljšega mladega dramatika

the Young Playwright Award

5 Nagrada občinstva
za najboljšo predstavo festivala

The Audience Award
for the best performance of the festival

1 Grün-Filipičevo priznanje
za dosežke v slovenski dramaturgiji v preteklih desetih letih

The Grün-Filipič Award
for achievements in Slovenian dramaturgy in the past ten years

PREŠERNOVO GLEDALIŠČE KRANJ kot organizator Tedna slovenske drame podeljuje priznanje za dosežke v slovenski dramaturgiji v preteklih desetih letih.

Grün-Filipičevo priznanje je dobilo ime po dveh pomembnih slovenskih dramaturgih, esejistih, gledaliških teoretikih in utemeljiteljih sodobne institucionalne dramaturgije na Slovenskem, Herbertu Grünu (1925–1961) in Lojzetu Filipiču (1921–1975).

Podeljujejo ga od leta 1979, od leta 2003 bienalno. Tokratnega dobitnika je izbrala ista strokovna žirija kot pre-

AS THE ORGANISER of the Week of Slovenian Drama, the Prešeren Theatre Kranj bestows the award for achievements in Slovenian dramaturgy in the past ten years.

The Grün-Filipič Award takes its name from two important Slovenian dramaturgs, authors, theatre theorists and the founders of the contemporary institutional dramaturgy in Slovenia, Herbert Grün (1925–1961) and Lojze Filipič (1921–1975).

The award has been given since 1979, biennially since 2003. The winner

jemnika Grumove nagrade in nagrade za mladega dramatika.

Grün-Filipičevo priznanje za leto 2017 je prejel dramaturg, teatrolog in esejist TOMAŽ TOPORIŠIČ.

Utemeljitev

Tomaž Toporišič je v slovensko gledališče vstopil na začetku devetdesetih let prejšnjega stoletja, ko se je zaposlil v Slovenskem mladinskem gledališču. Tam je najprej štiri leta deloval kot dramaturg, kasneje pa sedem let tudi kot programski direktor. Svoje delovanje v SMG je sklenil leta 2016 kot dramaturg. Bil je pobudnik in soustanovitelj festivala Exodos (1995), prvega mednarodnega festivala sodobnih scenskih umetnosti v samostojni Sloveniji, ki obstaja še danes. Prav Exodos je v svojih začetkih s soočenjem gledaliških praks iz različnih okolij omogočil neposredno preverjanje tokov v slovenskem gledališkem prostoru s primerljivimi praksami v tujini. Tako je Tomaž Toporišič dodobra zaznamoval dogajanje v slovenskem gledališču po osamosvojitvi, ko je to iskalo svoj novi *raison d'être*. Bil je dramaturg (v posameznih primerih tudi soavtor besedila) nekaterih prelomnih uprizoritev, ki so doživele velik mednarodni odmev in prejele številne domače in tuje nagrade. Posebej velja izpostaviti naslednje: *Odisej in sin ali Svet in dom* (1990, režija V. Taufer), *Susn* (1993, E. Miler), *Družinski album* (1994, M. Hočevar), *Uganka korajže* (1994, M. Hočevar), *Kralj Ojdip* (1998, T. Janežič), *Učna ura* (2004, V. Taufer), *Zločin in kazni* (2009, D. de Brea), *Preklet naj bo izdajalec svoje domovine!* (2010, O. Frljič), *Razredni sovražnik*

was selected by the same jury as the Slavko Grum Award and the Young Playwright Award winners.

The Grün-Filipič Award for the year 2017 went to dramaturg, theatre researcher and author TOMAŽ TOPORIŠIČ.

Explanation

Tomaž Toporišič entered the Slovenian theatre in the beginning of the 1990s, when he started his job at the Mladinsko Theatre. There, he was their dramaturg for the first four years and then the programme director for seven. He finished his cooperation with the Mladinsko in 2016, as a dramaturg. He was an initiator and a co-founder of the Exodos Festival (1995), the first international festival of contemporary performance arts in the independent Slovenia, a festival that still exists. It was Exodos that, in its beginnings and via confronting theatre practices from different environments, allowed for the direct testing of the currents in the Slovenian theatre space with comparable practices abroad. Tomaž Toporišič thus significantly marked the events in the Slovenian theatre after the independence, while it was searching for its new *raison d'être*. He was the dramaturg (and occasionally, the co-author of the text) of some breakthrough performances that resonated internationally and received many awards at home and abroad. Particularly worth mentioning are: *Odysseus and Son or the World and Home* (1990, dir. V. Taufer), *Susn* (1993, E. Miler), *Family Album* (1994, M. Hočevar), *The Puzzle of Courage* (1994, M.

(2012, B. Šeparović), *Pavla nad prepadom* (2013, M. Pograjc), *Glengarry Glen Ross* (2014, V. Taufer), *Kompleks Ristić* (2015, O. Frljič). Toporišič se podpisuje pod dramaturgijo več kot štiridesetih uprizoritev, pri katerih je sodeloval z vodilnimi slovenskimi in nekaterimi tujimi režiserji. Pri svojem delu je veliko pozornost posvečal ustvarjalnemu in teoretskemu dialogu ne le z režiserji, temveč z vsemi ustvarjalci predstave, posebno skrb pa je namenjal dialogu z igralci, ki so v izpostavljenih projektih ustvarjali prelomne vloge. Slovensko mladinsko gledališče je v času njegovega umetniškega vodenja vzgajalo tudi nove generacije gledalcev, saj je vzdrževalo repertoar raznolikih predstav, hkrati pa se je s programom odzivalo na žgoče teme, ki zadevajo mlade generacije.

Diplomiral, magistriral in doktoriral je na Oddelku za primerjalno književnost in literarno teorijo ljubljanske Filozofske fakultete. Nič čudnega torej, da se tudi profesionalno posveča premišljevanju o odnosu med tekstem in odrom ter o spremembah v dramskem pisanju 20. in v začetku 21. stoletja. Njegova teoretična misel je pri nas uveljavila nekatere osrednje tuje teorije o postdramskem, ne več dramskem oz. rapsodičnem dramskem pisanju, ki so jih napisali Hans-Thies Lehmann, Jean-Pierre Sarrazac in Gerda Poschmann. Pri tem pa ne gre le za predstavitev tujih pogledov, ampak za njihovo uspešno aplikacijo na lastno raziskovanje slovenske in evropske dramatike in gledališča, kar dokazujejo številne analize, objavljene v gledaliških listih, in tri znanstvene monografije: *Med zapeljevanjem*

Hočevar), *Oedipus Rex* (1998, T. Janežič), *The Lesson* (2004, V. Taufer), *Crime and Punishment* (2009, D. de Brea), *Damned be the Traitor of His Homeland!* (2010, O. Frljič), *Class Enemy* (2012, B. Šeparović), *Pavla Above the Precipice* (2013, M. Pograjc), *Glengarry Glen Ross* (2014, V. Taufer), *The Ristić Complex* (2015, O. Frljič). Toporišič was the dramaturg of more than forty performances in which he worked with the leading Slovenian and some foreign directors. In his work, he focused his attention on creative and aesthetic dialogue, not only with the directors, but with all the creators of the performances, and particularly with the actors who created crucial roles in acclaimed performances. During his term as the artistic director, the Mladinsko Theatre also raised new generations of spectators, as it maintained a repertoire of diverse performances, yet at the same time used its programme to respond to the burning topics pertinent to young generations.

Toporišič obtained his bachelor's, master's and doctorate degrees from the Department of Comparative Literature and Literary Theory of the Faculty of Arts, University of Ljubljana. It is therefore no surprise that his professional life is dedicated to studying the relationship between the text and the stage and the changes in dramatic writing in the 20th century and the beginning of the 21st. His theoretical thought helped establish in Slovenia certain pivotal international theories about the post-dramatic, no longer dramatic or rhapsodic drama writing that were coined by Hans-Thies Lehmann, Jean-

in sumničavostjo, *Ranljivo telo teksta in odra* ter *Levitve drame in gledališča*. Pomembno pa je tudi njegovo mentorsko delo s študenti, ki so pri nastajanju predstav sodelovali kot asistenti dramaturgije, s čimer je prispeval k vzgoji strokovnjakov na tem področju.

Pierre Sarrazac and Gerda Poschmann. His work is not a mere transplantation of other perspectives, but represents their successful application to his own research of Slovenian and European drama and theatre, which can be seen in his many analyses, published in theatre programmes, and three academic monographs: *Med zapeljevanjem in sumničavostjo* [Between Seduction and Suspicion], *Ranljivo telo teksta in odra* [The Vulnerable Body of Text and Stage] and *Levitve drame in gledališča* [Ecdyses of Drama and Theatre]. An important part of his work is also mentoring students who participated in creating performances as assistant dramaturgs, which contributed to educating experts in the field of theatre.

2 Nagrada Slavka Gruma za najboljše dramsko besedilo

ŽIRIJA v sestavi literarna zgodovinarica in teatrologinja Mateja Pezdirc Bartol (*predsednica*), dramaturg Rok Andres, dramaturginja in teatrologinja Tatjana Ažman, literarni teoretik Gašper Troha in dramaturginja Klavdija Zupan je izmed prispelih nominirala pet besedil, ki so se potegovala za nagrado Slavka Gruma.

Žirija je soglasno odločila, da nagrado prejme SIMONA HAMER za besedilo *Razglednice ali Strah je od znotraj votel, od zunaj pa ga nič ni*.

Utemeljitev

V naslovu nakazana tema strahu pred drugačnim, tujim, drugim je vseskozi aktualna, zagotovo pa je svež kompleksen in hkrati izrazito osebno doživljajski pogled nanjo. Slogovno raznotero besedilo v širokem zamahu suvereno slika/orisuje/predstavlja/komentira odnos do drugačnega/drugega.

Avtorica se ob tako široko zastavljeni temi, kot so strahovi človeške vrste, ki ni zamejena ne časovno, še manj geografsko, ne omejuje s pravili klasičnega dramskega pisanja. Kljub ohlapni strukturi sta razvidna dobro poznavanje principov dramske napetosti in talent za sočen dialog. *Razglednice* se dogajajo zdaj v klasičnih dialogih dveh jasno določenih oseb, zdaj v notranjih monologih, spet tretjič zgolj kot komentar iz popotniškega dnevnika ali v kakofoniji glasov urbanega, potrošniškega. Tako se ob branju zarisujejo najrazličnejši karakterji – od zgodovinskih oseb, ki so zreducirane na suho-

The Slavko Grum Award for the best new Slovenian play

THE SLAVKO GRUM AWARD jury consisting of literary historian and theatre researcher Mateja Pezdirc Bartol (*president*), dramaturg Rok Andres, dramaturg and theatre researcher Tatjana Ažman, literary theorist Gašper Troha and dramaturg Klavdija Zupan, nominated five texts for the Slavko Grum Award.

The jury unanimously decided that the award goes to SIMONA HAMER for the text *Postcards or Fear is Hollow Inside and Empty Outside*.

Explanation

The theme hinted at in the title – the fear of the different, the foreign, the other – is perennially pertinent, but the author deals with it in a very fresh, complex and simultaneously very personal way. The stylistically diverse text sovereignly, in a wide stroke, paints/draws/shows/comments the attitude to the different/the other.

The author Simona Hamer does not limit herself by the rules of classical drama writing when tackling this vast topic – the fears of the human species – that is contained neither by time nor by space. Although Hamer's structure is loose, her knowledge of the principles of dramatic tension is obviously visible, as is her talent to write rich dialogue. The play takes place through classical dialogues between two well-defined characters, through internal monologues, and sometimes merely as a commentary from a traveller's journal or in a cacophony of voices of urban,

parno funkcijo (Osvajalec, Oproda), do sodobnih popotnikov (Tinka, Luka, Fant, Punca, Njun novi prijatelj, Paqo, Emina, Lungelo ...). Dogajanje je popolnoma osvobojeno omejitev časa in prostora, zato se s komentarji zgodovinskih dogodkov vključujejo tudi personificirani predmeti (orlovo pero, drevo). Slogovna raznoterost omogoča prikaz različnih čustvenih stanj – radost, strah, žalost, empatija, simpatija, sovraštvo –, med katerimi pa je zagotovo najbolj vseobsegajoč smeh oziroma humor. Če je tema *Razglednic* prikaz strahov človeškega plemena, potem je humor najmočnejše orodje v boju proti njim. Posamezni fragmenti tudi zato vseskozi ohranjajo naravo in čar anahronistične razglednice – kako na omejenem prostoru povzeti čar popotne etape. *Razglednice* odpirajo široke uprizoritvene možnosti in zagotavljajo navdihujoče besedilno jedro, iz katerega bodo lahko črpali gledališki ustvarjalci najrazličnejših uprizoritvenih poetik.

consumerist. Very different characters thus emerge through the reading – from historic personalities reduced to a dry function (Conqueror, Squire) to modern travellers (Tina, Luka, Boy, Girl, Their new friend, Paqo, Emina, Lingelo ...). The events are completely liberated from the limitations of time and space, so personified objects (an eagle's feather, a tree) interfere with their commentary on historical events. The stylistic diversity enables the presentation of different emotional states – joy, fear, sadness, empathy, sympathy, hatred ... among which the most pervasive one is laughter or humour. If the theme of *Postcards* is a presentation of the fears of the human tribe, then humour is the strongest weapon in the fight against them. Individual fragments thus throughout retain the nature and charm of an anachronistic postcard – how to summarise the magic of a travel stage on a limited space. *Postcards* opens wide performative possibilities and provides an inspiring textual core, which theatre artists of different performative poetics and persuasions will be able to use.

3 Šeligova nagrada za najboljšo predstavo

ZA ŠELIGOVO NAGRADO so se potegovale predstave, uvrščene v tekmovalni program. Selektorica letošnjega programa je bila dramaturginja in kustosinja Tea Rogelj.

Mednarodna strokovna žirija v sestavi Marina Milivojević - Mađarev, dramaturginja in docentka na Umetniški akademiji v Novem Sadu, kritičarka in dramaturginja Nika Leskovšek in Ljudmil Dimitrov, profesor bolgarskega jezika in teatrolog, je kolektivno in soglasno podelila Šeligovo nagrado za najboljšo uprizoritev na festivalu predstavi *Republika Slovenija* v koprodukciji Slovenskega mladinskega gledališča Ljubljana in Zavoda Maska.

Utemeljitev

Predstava *Republika Slovenija* prejme Šeligovo nagrado za domišljen koncept uprizoritve, ki preizprašuje odnos posameznika do političnega, za odpiranje javnega dialoga in za družbeni učinek njene sporočilnosti, ki gledalcu ne dopušča ravnodušne pozicije. Predstava ohranja funkcijo gledališča kot javnega foruma, ki jo je gledališče imelo vse od antike do danes.

Predstava o politični orožarski aferi, ki je tematsko usidrana v čas rojevanja nove slovenske države in na razpotje med razpadom starega političnega sistema, padcem berlinskega zidu in novo proevropsko usmerjenostjo, s svojo občostjo nagovarja širše mednarodno občinstvo, saj omogoča univerzalno poistovetenje s problematiko politič-

The Šeligo Award for the best performance

COMPETING FOR the Šeligo Award were the performances selected into the Competition Programme. The selector of this year's programme was dramaturg and curator Tea Rogelj.

The international jury consisting of dramaturg and associate professor at the Academy of Arts in Novi Sad Marina Milivojević-Madžarev, critic and dramaturg Nika Leskovšek, and professor of Bulgarian language and theatre researcher Ljudomil Dimitrov, unanimously decided that the award for the best performance goes to *The Republic of Slovenia*, coproduced by the Mladinsko Theatre and Maska Institute.

Explanation

The performance *The Republic of Slovenia* wins the Šeligo Award for its concise concept, which questions the relationship of the individual to the political, for opening public dialogue, and for the social effect of its message, which does not allow the spectator to assume an indifferent position. The performance retains the function of theatre as a public forum, the role that theatre has had since the antiquity to today.

The performance about political implications of an arms trade scandal, thematically anchored into the time of the birth of the new Slovenian state and into the crossroads between the dissolution of the old political system, the fall of the Berlin Wall and the new pro-European orientation, addresses a wider international audience with its general

nih afer, ki jih vladajoča nomenklatura preživi nedotaknjena; predstava razpira široko polje možnih interpretacij, ne da bi pri tem zašla v demagoškost.

Njena aktualnost ostaja tudi po umiku oznake tajno z magnetograma sestanka pri predsedniku Republike Slovenije iz leta 1993 nespremenjena. Predstava postavi tajne dokumente na oči javnosti in gledalcu omogoči, da (po)doživi svojo vlogo priče v aferi Depala vas ter skozi širšo zgodovinsko perspektivo uvidi politično stanje in svojo družbeno vlogo v njem. Gledalcu omogoči razrešitev vprašanja osebne in politične odgovornosti na način, ki premore katarzični potencial.

Predstava *Republika Slovenija* prejme nagrado za umetniški odnos do obdelave materiala v dokumentarnem oziroma verbatim gledališču in za specifičen igralski pristop pri oblikovanju vlog na osnovi realnih političnih akterjev, ki skupno situacijo ironizirajo. Predstava kot celota vseskozi priča o umetniškem konsenzu vseh sodelavcev ter o kolektivni pripadnosti ustvarjalne ekipe k projektu, kar prispeva k njegovi vrednosti in pomenu.

frame, as it allows universal identification with the issue of political scandals which the governing nomenclature weathers unscratched; the performance opens a wide field of possible interpretations without sliding into demagogy.

It remains topical even after the transcript of the 1993 meeting in the office of the Slovenian president has been declassified. The performance puts the secret documents into the eyes of the public and allows the spectator to (re-)experience their role as a witness in the Depala vas affair and through a wider historic perspective comprehends the political situation and their social role in it. It provides the spectator a solution to the question of personal and political responsibility in a way that has a cathartic potential.

The performance *The Republic of Slovenia* wins the Šeligo Award for the artistic approach to dealing with material or verbatim theatre and for the specific acting approach in creating roles based on real political actors, which ironises the entire situation. The performance as a whole testifies throughout about the artistic consensus of all collaborators, as well as the collective belonging of the creative team to the project, which contributes to its value and importance.

4 Nagrada za najboljšega mladega dramatika

O NAGRADI je odločala žirija v sestavi Mateja Pezdirc Bartol (*predsednica*), Rok Andres, Tatjana Ažman, Gašper Troha in Klavdija Zupan.

Žirija je izmed trinajstih prispelih besedil nagradila delo Nike Švab *Ujeti trenutek*.

Iz obrazložitve

Trpka komedija, napisana v maniri situacijske komike, je spretno izpeljano dramsko besedilo, ki se ne trudi z doseganjem (kvazi)umetniških klišejev, ampak se že v začetku izkaže za natančno, domišljeno in humorno umetniško delo, za katero bi lahko zapisali, da črpa navdih pri sodobnih slovenskih komediografih Zupančiču, Möderndorferju ali Partljiču. A vseeno v njihovo družbo prinaša svežino, ki je lastna mladi generaciji piscev, najsi bodo to aktualni družbeni problemi, porušeni družinski odnosi ali vpliv televizijskih žanrov.

Komedijski ritem pospešuje, preigrava hitre replike in vedno krajše dialoge, od prvotnih dialogov se deli na vedno manjše enote in razdrobljene replike med različnimi liki, vse v iskanju čim učinkovitejšega vrhunca. Najbolj nas preseneti konec, saj bi vnet bralec pričakoval srečen razplet s fotografijo, a se avtorica odloči drugače in za bolj grenak priokus (in nekakšno poanto) – komedijo zaključí s poslednjim monologom Neveste. [...] Omenjeni poudarek tej sveži komediji prinaša dodano vrednost, saj se tudi formalno, s koncem, noče podrediti standardnim, obrtniškim besedilom.

The Young Playwright Award

THE JURY CONSISTING of Mateja Pezdirc Bartol (president), Rok Andres, Tatjana Ažman, Gašper Troha and Klavdija Zupan decided on the Young Playwrights Award.

Among the thirteen entries, the jury awarded the play *Ujeti Trenutek* [A Moment Caught] by NIKA ŠVAB.

Excerpt from the explanation

A bitter comedy, written in the manner of a situational comedy, is a deftly structured play that does not strive to achieve the (quasi-)artistic clichés, but is, from the beginning, a precise, meticulous and humorous work of art. Yet it brings freshness pertinent to the young generation of writers, whether it tackles actual social problems, destroyed family relationships or the influence of television genres [...]

[...] The comedy rhythm accelerates and plays through the ever faster lines, ever shorter dialogues, from the initial dialogues, it fragments into smaller and smaller units and scattered lines of different characters, all in the search of a climax that would be as effective as possible. We are the most surprised by the ending, as an eager reader would expect a happy ending with a photo, but the author decides otherwise, for a more bitter aftertaste (and a point), closing the comedy with the Bride's final monologue. [...] Such an emphasis adds value to this fresh comedy, as it refuses to yield, even formally, with its ending, to standard, run-off-the-mill texts.

5 Nagrada občinstva za najboljšo predstavo festivala

ZA NAGRADO OBČINSTVA so se potegovalе vse predstave iz tekmovalnega, spremljevalnega in mednarodnega programa. Občinstvo je predstave ocenjevalo na glasovalnih lističih z ocenami od 1 do 5.

S povprečno oceno 4,82 je nagrada po izboru občinstva prejela predstava NIKA ŠKRLECA in ekipe *Naj gre vse v π ali kako sem si zapomnil 3141 decimalk* v produkciji Zavoda k. g. – Tovarna predstav, AGRFT UL in Zavoda Margareta Schwarzwald.

Opis predstave

Naj gre vse v π ali kako sem si zapomnil 3141 decimalk je izlet v domišljijo državnega prvaka v pomnjenju in recitiranju števila π , avtorski projekt Nika Škrleca, gledališka predstava, ki uprizarja domišljjski svet, nastal pri pomnjenju decimalk števila π . Je vpogled v absurden in duhovit del tehnike palače spomina, ki jo Nik uporablja, da si zapomni 3141 decimalk, in vabilo, da se mu pridružite v pomnjenju, igrivi domišljiji in norosti. Je najbolj natančen, živ in mesen prikaz tega, kako si lahko vsak zapomni ogromno števil, hkrati pa je ta predstava zaključek magistrskega študija na AGRFT, in Nik je gotovo prvi igralec, ki je magistriral s številom π .

The Audience Award for the best performance of the festival

ALL OF THE performances from the Competition, Accompanying and International Programmes were eligible for the Audience Award. The audience evaluated the performances by filling in ballots with a score from 1 to 5.

With the average score of 4.82 the Audience Award went to the performance by NIK ŠKRLEC AND THE TEAM π *off or how I Memorised 3141 Decimals*, produced by k. g. Institute – Performance Factory, UL AGRFT and Margareta Schwarzwald Institute.

Description of the performance

π off or how I Memorised 3141 Decimals is an excursion into the imagination of the national champion in memorising and reciting the number π , an authorial project by Nik Škrlec, a theatre performance staging an imaginary world created while memorising decimals of π . It is an insight into the absurd and witty part of the memory palace technique that Nik uses to memorise the 3141 decimals and an invitation to join him in memorising, playful imagination and madness. It is the most precise, vivacious and physical presentation of how anyone can memorise a great amount of numbers; this performance is also the end of Nik's master's studies at the UL AGRFT and he must certainly be the first actor to get his master's by studying π .

Dosedanji nagrajenci

Award Winners so Far

TEDEN SLOVENSKE DRAME je osrednji festival uprizoritev slovenskih dramskih besedil, ki ga vsako leto s podporo ministrstva za kulturo in Mestne občine Kranj organizira Prešernovo gledališče. Spodbuja uprizorjanje nacionalne dramatike, njeno ustvarjanje in promocijo ter uprizorjanje v tujini. Pri tem sodeluje z gledališči in gledališkimi inštituti doma in po svetu. Pomemben prispevek k spodbujanju nastajanja slovenske dramatike predstavljajo vsakoletne delavnice dramskega pisanja, ki jih vodijo ugledni slovenski in tuji dramatik, bralne uprizoritve in predstavitve nominiranih dram ter sodelovanje z Akademijo za gledališče, radio, film in televizijo, Slovenskim gledališkim inštitutom in Filozofsko fakulteto Univerze v Ljubljani.

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 performances 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 Slovenian Theatre Institute, Academy of Theatre, Radio, Film and Television, and the Faculty of Arts, both of the University of Ljubljana.

1 Pomembnejši mejniki

Tedna slovenske drame

- 1971** – prvi Teden slovenske drame v Kranju (v letih 1955, 1963 in 1964 so Tedni slovenske dramatike potekali v Celju)
- 1979** – prvič so podelili nagrado Slavka Gruma za najboljšo izvirno dramsko besedilo in Grün-Filipičevo 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 nagrado Slavka Gruma
- 2004** – nagrada za najboljšo uprizoritev dobi ime po preminulem dramatikumu Rudiju Šeligo
- 2004** – začetek vsakoletnih Delavnic dramskega pisanja
- 2006** – prvič je podeljena nagrada občinstva
- 2007** – dnevi nominirancev 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 predstavijo drame, nagrajene na sorodnih festivalih nacionalne dramatike
- 2016** – v sodelovanju z Društvom gledaliških kritikov in teatrologov Slovenije je bila prvič podeljena nagrada Vladimirja Kralja

1 Milestones

of the Week of Slovenian Drama

- 1971** – the first Week of Slovenian Drama in Kranj (the Week of Slovenian Drama was organised in Celje in 1955, 1963 and 1964)
- 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 text 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
- 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
- 2016** – in cooperation with the Association of Theatre Critics and Researchers of Slovenia the Vladimir Kralj Award is given for the first time

2 Dosedanji prejemniki nagrade Slavka Gruma

- | | | |
|--|--|--|
| 1979 – Dane Zajc
Voranc | 1995 – Drago Jančar
Halštat | 2011 – Matjaž Zupančič
ShockingShopping |
| 1980 – Dušan Jovanović
Karamazovi | 1996 – Ivo Svetina
Tako je umrl Zaratuštra | 2012 – Vinko Möderndorfer
Vaje za tesnobo |
| 1981 – Rudi Šeligo
Svatba | 1998 – Matjaž Zupančič
Vladimir | 2013 – Evald Fliser
Komedijska o koncu sveta |
| 1982 – Drago Jančar
Disident Arnož in njegovi | 1999 – Zdenko Kodrič
Vlak čez jezero | 2014 – Vinko Möderndorfer
Evropa |
| 1983 – Dominik Smole
Zlata čevljevka | 2000 – rokgre
To | 2015 – Simona Semenič
sedem kuharic, štirje
soldati in tri sofije |
| 1984 – Tone Partljič
Moj ata, socialistični
kulak
Rudi Šeligo
Ana | 2001 – Zoran Hočevar
'M te ubu!
Matjaž Zupančič
Goli pianist ali
Mala nočna muzika | 2016 – Rok Vilčnik rokgre
Ljudski demokratični
cirkus Sakešvili |
| 1985 – Drago Jančar
Veliki briljantni
valček | 2002 – O. J. Traven
Ekshibicionist | 2017 – Simona Hamer
Razglednice ali Strah je
od znotraj votel,
od zunaj pa ga nič ni |
| 1986 – Dane Zajc
Kalevala | 2003 – Matjaž Zupančič
Hodnik | |
| 1987 – Jože Snoj
Gabrijel in Mihael
Ivo Svetina
Biljard na Capriju | 2004 – Evald Flisar
Nora Nora | |
| 1988 – Sergej Verč
Evangelij po Judi | 2005 – Matjaž Briški
Križ | |
| 1989 – Drago Jančar
Zalezujoč Godota | 2006 – Matjaž Zupančič
Razred | |
| 1990 – Dušan Jovanović
Zid, jezero | 2007 – Dragica Potočnjak
Za naše mlade dame | |
| 1991 – Milan Jesih
En sam dotik | 2008 – rokgre
Smeti na Luni | |
| 1992 – Ivo Svetina
Vrtovi in golobica | 2009 – Žanina Mirčevska
Konec Atlasa
Simona Semenič
5fantkov.si | |
| 1993 – Evald Flisar
Kaj pa Leonardo? | 2010 – Ivo Prijatelj
Totenbirt
Simona Semenič
24ur
Ivo Svetina
Grobница za Pekarno | |
| 1994 – Dušan Jovanović
Antigona | | |

2 The Slavko Grum Award Winners

- | | | |
|---|--|--|
| 1979 – Dane Zajc
Voranc | 1993 – Evald Flisar
What About Leonardo? | 2010 – Ivo Prijatelj
Totenbirt
Simona Semenič
24hours
Ivo Svetina
A Tomb for the Pekarna |
| 1980 – Dušan Jovanović
The Karamazovs | 1994 – Dušan Jovanović
Antigone | 2011 – Matjaž Zupančič
Shocking Shopping |
| 1981 – Rudi Šeligo
The Wedding | 1995 – Drago Jančar
Hallstadt | 2012 – Vinko Möderndorfer
Exercises in Anxiety |
| 1982 – Drago Jančar
Dissident Arnož
and his People | 1996 – Ivo Svetina
Thus Died Zaratustra | 2013 – Evald Fliser
The Comedy About
the End of the World |
| 1983 – Dominik Smole
Little Gold Shoes | 1998 – Matjaž Zupančič
Vladimir | 2014 – Vinko Möderndorfer
Europe |
| 1984 – Tone Partljič
My Dad,
the Socialist Kulak
Rudi Šeligo
Ana | 1999 – Zdenko Kodrič
Train Across the Lake | 2015 – Simona Semenič
seven cooks, four
soldiers and
three sophias |
| 1985 – Drago Jančar
The Great
Brilliant Waltz | 2000 – rokgre
That | 2016 – Rok Vilčnik rokgre
People's Democratic
Circus Sakeshvili |
| 1986 – Dane Zajc
Kalevala | 2001 – Zoran Hočevar
I'll Kill You!
Matjaž Zupančič
The Naked Pianist or A
Little Night Music | 2017 – Simona Hamer
Postcards or Fear is
Hollow Inside
and Empty Outside |
| 1987 – Jože Snoj
Gabriel and Michael
Ivo Svetina
Billiard on Capri | 2002 – O. J. Traven
The Exhibitionist | |
| 1988 – Sergej Verč
The Gospel According
to Judas | 2003 – Matjaž Zupančič
The Corridor | |
| 1989 – Drago Jančar
Stakeout at Godot's | 2004 – Evald Flisar
Nora Nora | |
| 1990 – Dušan Jovanović
The Lake, the Wall | 2005 – Matjaž Briški
The Cross | |
| 1991 – Milan Jesih
A Single Touch | 2006 – Matjaž Zupančič
The Class | |
| 1992 – Ivo Svetina
The Gardens
and the Dove | 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 | |

3 Prejemniki Grün-Filipičevega priznanja

- 1979 – dramaturški oddelek
SLG Celje
- 1982 – dramaturški oddelek
SNG Drama Maribor
- 1985 – dramaturški oddelek
SMG
- 1988 – dramaturški oddelek
SMG
- 1991 – dramaturški oddelek
PG Kranj
- 1991 – 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
- 2017 – dramaturg, teatrolog
in esejist
Tomaž Toporišič

3 The Grün-Filipič Award Winners

- 1979 – Dramaturgy Department
SPT Celje
- 1982 – Dramaturgy Department
SNT Drama Maribor
- 1985 – Dramaturgy Department
SMT
- 1988 – Dramaturgy Department
SMT
- 1991 – Dramaturgy Department
PT Kranj
- 1991 – Dramaturgy Department
SMT
- 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
- 2017 – Dramaturg, Theatre
Theorist and Essayist
Tomaž Toporišič

4 Prejemniki velike oziroma Šeligove nagrade

- 1999** – SEBASTIJAN HORVAT, PRIMOŽ VITEZ
Ion
Režija Sebastijan Horvat
E. P. I. Center Ljubljana in SNG Drama Maribor
- 2000** – MATJAŽ ZUPANČIČ
Vladimir
Režija Matjaž Zupančič
SNG Drama Ljubljana
- 2001** – ANTON TOMAŽ LINHART
Ta veseli dan ali Matiček se bo uoženo
Režija Vito Taufer
Slovensko stalno gledališče v Trstu
- 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
- 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 Lorenci
Slovensko mladinsko gledališče
- 2007** – IZTOK LOVRIČ, GREGOR STRNIŠA
Mnemosyne
Režija Iztok Lovrič
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 trupu ali gostija ali kako so se roman abramovič, lik janša, štiriindvajsetletna julija kristeva, simona semenič in inicialki z. i. znašli v oblaku tobačnega dima
Režija Primož Ekart
Zavod Imaginarni

- 2013** – MIHA NEMEC, NEJC VALENTI
Rokovnjači
Režija Miha Nemic
SNG Nova Gorica in Prešernovo gledališče Kranj
- 2014** – AVTORSKI PROJEKT **25.671**
Režija Oliver Frljič
Prešernovo gledališče Kranj
- 2015** – SIMONA SEMENIČ
1981
Režija Nina Rajić Kranjac
Gledališka skupina mladih/AGRFT in Glej
- 2016** – IVAN CANKAR
Hlapci
Režija Sebastijan Horvat
Slovensko stalno gledališče v Trstu
- 2017** – **Republika Slovenija**
Slovensko mladinsko gledališče Ljubljana in Zavod Maska

4 The Winners of Grand Prix or Šeligo Award

- 1999** – SEBASTIJAN HORVAT, PRIMOŽ VITEZ
Ion
Director
Sebastijan Horvat
E. P. I. Center Ljubljana and SNT Drama Maribor
- 2000** – MATJAŽ ZUPANČIČ
Vladimir
Director
Matjaž Zupančič
SNT 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
- 2004** – DOMINIK SMOLE
The Baptism at the Savica
Director Meta Hočevar
SNT Drama Ljubljana
- 2005** – MATJAŽ ZUPANČIČ
The Corridor
Director
Matjaž Zupančič
SNT Drama Ljubljana
- 2006** – **The Epic Of Gilgamesh**
Dramatizacija
Nebojša Pop Tasić,
Director Jernej Lorenci
Mladinsko Theatre
- 2007** – IZTOK LOVRIČ, GREGOR STRNIŠA
Mnemosyne
Director Iztok Lovrič
Glej Theatre
- 2008** – IVAN CANKAR
Romantic Souls
Director
Sebastijan Horvat
SNT Drama Ljubljana
- 2009** – ANDREJ HIENG
The Conqueror
Director
Dušan Jovanović
SNT 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
Anton Podbevšek Theater 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 Nemic
SNT Nova Gorica and Prešeren Theatre Kranj
- 2014** – AUTHORIAL PROJECT **25.671**
Director Oliver Frljič
Prešernovo Prešeren Theatre Kranj
- 2015** – SIMONA SEMENIČ
1981
Director
Nina Rajić Kranjac
Youth Theatre Group/ AGRFT and Glej Theatre
- 2016** – IVAN CANKAR
The Serfs
Director
Sebastijan Horvat
Slovene Permanent Theatre Trieste
- 2017** – **The Republic of Slovenia**
Mladinsko Theatre and Maska Institute

5 Prejemniki nagrade občinstva za najboljšo predstavo

- 2006** – BORIS KOBAL,
SERGEJ VERČ
Zafrkon
KUD Pod topoli
- 2007** – IZTOK LOVRIČ,
GREGOR STRNIŠA
Mnemosyne
Gledališče Glej
- 2008** – IZTOK MLAKAR
(po Molièrovih motivih)
Duohtar pod mus!
Gledališče Koper in
SNG Nova Gorica
- 2009** – BRANKO ZAVRŠAN
Solistika
Društvo Familija
in Mestno gledališče
ljubljsko
- 2010** – SVETLANA MAKAROVIC,
JANJA MAJZELJ
Krizantema na klavirju
Slovensko mladinsko
gledališče
- 2011** – IVAN CANKAR
(Blaise Pascal,
Étienne de la Boétie,
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 trupu ali
gostija ali kako so se
roman abramovič,
lik janša,
štiriindvajsetletna
julija kristeva, simona
semenič in inicialki z. i.
znašli v oblaku
tobačnega dima**
Zavod Imaginarni
- 2013** – SIMONA HAMER
Kladivo ali pinceta?
KD Integrati
in Gledališče Glej
- 2014** – AVTORSKI PROJEKT
Robinson
Lutkovno gledališče
Ljubljana
- 2015** – EVALD FLISAR
**Vzemi me v roke/
Take Me in Your Hands**
Banya Tree Productions,
Mumbaj, Indija
- 2016** – TJAŠA FERME
**Divji otrok v mestu/
Wild Child in the City**
PopUpTheatrics
& The Secret Theatre,
New York, ZDA
- 2017** – NIK ŠKRLEC IN EKIPA
**Naj gre vse v π ali
kako sem si zapomnil
3141 decimalk**
Zavod k. g. – Tovarna
predstav, Akademija za
gledališče, radio, film in
televizijo UL in Zavod
Margareta Schwarzwald

5 The Audience Award for the Best Performance

- 2006** – BORIS KOBAL,
SERGEJ VERČ
Teaser
KUD Pod topoli
- 2007** – IZTOK LOVRIČ,
GREGOR STRNIŠA
Mnemosyne
Glej Theatre
- 2008** – IZTOK MLAKAR
(afetè Molière)
A Healer by Force
Theatre Koper and
SNT Nova Gorica
- 2009** – BRANKO ZAVRŠAN
Soloism
Familija Association
and Ljubljana City
Theatre
- 2010** – SVETLANA MAKAROVIC,
JANJA MAJZELJ
**A Chrisantemum
on the Piano**
Mladinsko Theatre
- 2011** – IVAN CANKAR
(Blaise Pascal,
Étienne de la Boétie,
G. W. F. Hegel,
Louis Althusser)
**The Bondsmen/
Commented Edition**
Anton Podbevšek
Theater Novo mesto
and Prešern 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**
Imaginarni Institute
- 2013** – SIMONA HAMER
**A Hammer or
Tweezers?**
KD Integrati
and Glej Theatre
- 2014** – SELF-CONCEIVED
PROJECT
Robinson
Ljubljana
Puppet Theatre
- 2015** – EVALD FLISAR
Take Me in Your Hands
Banya Tree Productions,
Mumbaj, Indija
- 2016** – TJAŠA FERME
Wild Child in the City
PopUpTheatrics
& The Secret Theatre,
New York, USA
- 2017** – NIK ŠKRLEC
AND THE TEAM
 **π off or How I
Memorised
3141 Decimals**
k. g. Institute –
Performance Factory,
Academy of Theatre,
Radio, Film and
Television of the
University of Ljubljana,
Margareta Schwarzwald
Institute

6 Prejemniki nagrade za mladega dramatika

2013 – Vesna Hauschild
Inventura

Tibor Hrs Pandur
Sen 59

2014 – Tjaša Mislej
Panj

2015 – Katja Markič
Ptice selivke

2016 – Pia Vatovec
Zimske radosti

2017 – Nika Švab
Ujeti trenutek

6 The Young Playwright Award Winners

2013 – Vesna Hauschild
Inventory

Tibor Hrs Pandur
Dream 59

2014 – Tjaša Mislej
A Beehive

2015 – Katja Markič
Migratory Birds

2016 – Pia Vatovec
Winter Joys

2017 – Nika Švab
A Moment Caught

48. Teden slovenske drame

Selektorica

Tea Rogelj

Strokovna žirija za nagrado Slavka Gruma in nagrado za mladega dramatika

Mateja Pezdirc Bartol (*predsednica žirije*),
Tomaž Gubenšek, Vilma Štritof,
Klavdija Zupan, Igor Žunkovič

Strokovna žirija za Šeligovo nagrado

Nika Arhar, Mojca Jan Zoran, Ljudmil Dimitrov

Mentor delavnice dramskega pisanja

Mateusz Atman

Koordinatorica delavnice dramskega pisanja

Marinka Poštrak

Režiserka otvoritvene in sklepne slovesnosti

Neda Rusjan Bric

Koordinator programa

Robert Kavčič

Odnosi z javnostjo

Milan Golob

Oblačila voditeljic otvoritvene in sklepne slovesnosti

Zadruga ZOFA

WWW.TSD.SI

Programska knjižica

48. Tedna slovenske drame

Izdajatelj

Prešernovo gledališče Kranj

Zanj

Mirjam Drnovšček

Uredila

Klavdija Zupan

Prevod v angleščino

Barbara Skubic

Lektorica za slovenski jezik

Maja Cerar

Lektorica za angleški jezik

Jana Renée Wilcoxon

Celostna grafična podoba in prelom

Studio Kruh:

Anže Jesenovec

Gregor Makovec

Gašper Uršič

(*info@studiokruh.si*)

Avtor črkovne vrste FF Tisa Pro

Mitja Miklavčič

Avtor črkovne vrste National

Kris Sowersby

Tisk

Tiskarna Oman, Kranj

Naklada

500 izvodov

Cena

5 evrov

Marec 2018

Javni zavod

Prešernovo gledališče Kranj

Glavni trg 6

4000 Kranj

www.pgk.si

pgk@pgk.si

Tajništvo: 04 / 280 49 00

Faks: 04 / 280 49 00

Blagajna: 04 / 201 02 00; blagajna@pgk.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 pričetkom predstav.

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Milan Golob

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Koordinator programa

in organizator kulturnih prireditev

Robert Kavčič

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Poslovna sekretarka

Gaja Kryštufek Gostiša

04 / 280 49 00 | pgk@pgk.si

Blagajničarka

Neja Grošelj

04 / 201 02 00 | blagajna@pgk.si

Lučni mojster in vodja tehnike

Igor Berginc

Garderoberka

Bojana Forznarič

Frizer in oblikovalec maske

Matej Pajntar

Inspicienta

Ciril Roblek in Jošt Cvikl

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 Vrabc (predsednica), Alen Jelen,
Darja Reichman, Marko Sosič in Borut Veselko

Svet PGK

mag. Igor Berginc, Joško Koporec,
Alenka Primožič, Peter Šalamon, Drago Štefe


prešernovo
gledališče
kranj



MESTNA OBČINA
KRANJ

 REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

TAM TAM

 triglav

 KONTROLA
ZRAČNEGA
PROMETA
SLOVENIJE


Hotel Crehna
HOTEL

hiša
LAYER



Izraelsko veleposlaništvo
v Sloveniji

Gorenjski Glas


Radio Sora




AMICUS


ZOF A

