

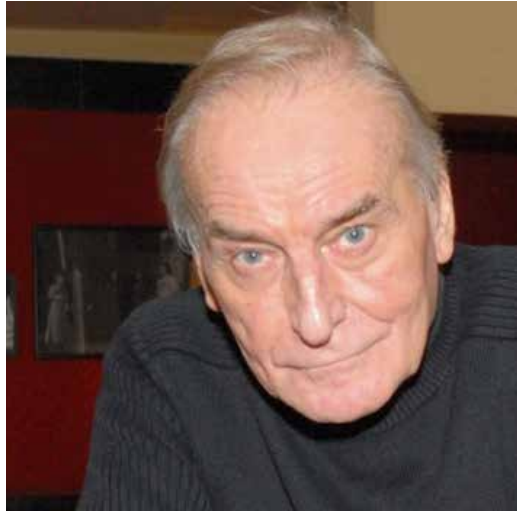


**XIII MEĐUNARODNI  
POZORIŠNI FESTIVAL  
„SLAVIJA 2014.”  
BEOGRAD, 9 - 16. mart 2014.**

**13<sup>th</sup> INTERNATIONAL  
THEATRE FESTIVAL  
„SLAVIJA 2014”  
BELGRADE, 9 - 16 March 2014**

Svečano otvaranje  
XIII međunarodnog pozorišnog festivala  
SLAVIJA 2014.  
9. mart, u 20:00

Formal opening of the 13<sup>th</sup> edition  
of the International Theatre Festival  
SLAVIJA 2014  
9 March, at 20:00



Festival otvara glumac TANASIJE UZUNOVIĆ  
Festival will be opened by the actor TANASIJE UZUNOVIĆ

### XIII MEĐUNARODNI POZORIŠNI FESTIVAL „SLAVIJA“ 2014.

Međunarodni pozorišni festival „Slavija 2014“ obuhvata svojim programom raznovrsni repertoar, čiji izvođači potiču iz pet zemalja. Festival počinje pogledom u daleku tradiciju - predstavom „97 i po koraka na putu...“ sazdanom prema japanskom mitu a u izvođenju ruskog pozorišta „Mali“ iz Velikog Novgoroda, da bi se gledaoci već sledeće večeri našli u sferi teatra pokreta i susreli sa duhom današnjice: fizički teatar iz Tel Aviva izvešće predstavu Gabrijele Nojhaus „Žena koja nije htela da se spusti na zemlju“. Potom će nam Nezavisno pozorište iz Kaira pružiti priliku da se osvedočimo koliko komad „Iza zatvorenih vrata“ Žan-Pola Sartra (Jean-Pol Sartre), izveden prvi put još 1944. godine, koji nije ništa drugo do dramatizacija filozofskog traktata sa središnjom misli „pakao to su drugi“, ali i sa antitezom „pakao je u meni“, ima sazvučja sa drugom decenijom 21.veka. U sličnom položaju naći ćemo se i gledajući „Medeju“ Žana Anuja (JeanAnouilh), u izvođenju Muzičkog pozorišnog centra Aigul Imambaeve, iz Almatija, Kazahstan: osvedočićemo se koliko projekcija poznate antičke drame, načinjena 1946. godine, može biti aktuelna i u našem veku.

Aleksandar Nikolajevič Ostrovski kao dramatičar ismevao je lažni moral, licemerje i težnju za ulepšavanjem vlastitoga položaja, što je bilo karakteristično za različite slojeve ruskoga društva u 19. veku. Među njegovim komadima u kojima je nastojao da ostvari duboku socijalno-psihološku karakterizaciju ličnosti svakako je i „Devojka bez miraza“ (1878), koju će prikazati Kamensko-uralsko dramsko pozorište. Domaćin, pozorište „Slavija“ učestvuje na festivalu pikazom predstave o junacima Dostojevskog – o Kramazovima opsednutima erotskim preokupacijama, I na kraju, još jedan ruski klasik: Nikolaj Vasiljevič Gogolj i njegova poznata komedija „Ženidba“, koju će prikazati Pozorište „U mosta“ iz Perma.

U čast pobednika, odnosno predstave koju će žiri proglasiti kao najbolju na festivalu „Slavija 2014“, ali i obeležavajući stopedesetogodišnjicu rođenja Branislava Nušića, pozorište „Slavija“ prikazuje predstavu „Kako vreme brzo prolazi“ – scenski kolaž jednočinki ovog velikog srpskog pisca.

*Dr Raško V. Jovanović*

### 13<sup>TH</sup> EDITION OF THE INTERNATIONAL THEATRE FESTIVAL SLAVIJA 2014

The Programme of the International Theatre Festival „Slavija 2014“ includes a varied repertory, which features artists coming from five countries. The Festival starts with a look into the distant tradition - with the performance „97 and a half steps on the road...“ created after a Japanese myth and presented by the Russian Theatre „Mali“ from Velikiy Novgorod. However, the following evening, the spectators will find themselves in the sphere of a movement theatre and meet the spirit of today: the physical theatre from Tel Aviva will present the performance by Gabrielle Neuhaus „The Woman Who Did Not Want to Come down to Earth“. After that, the Teatro Independent Theatre, from Cairo, will offer us an opportunity to see for ourselves how much relevance to the second decade of the 21st century has the piece „No Exit“ by Jean-Pol Sartre, presented for the first time back in 1944, which is nothing more than a dramatisation of the philosophical tractate with the central thought „the hell is others“, but also with an antithesis „the hell is in me“. We will be in a similar situation watching „Medea“, by Jean Anouilh, performed by the Musical Theatre Centre of Aigul Imambayeva, Almaty, Kazakhstan: we will make sure how much the projection of the well known ancient drama, written in 1946, can be topical in our century, too.

Alexander Nikolaevich Ostrovsky as a playwright mocked the false morals, hypocrisy and striving for beautification of one's own position, which was characteristic of the different layers of the Russian society in the 19th century . Among his pieces in which he sought to achieve profound social and psychological characterization of personality is definitely “Without a Dowry” (1878 ), which will be presented by the Kamensk- Uralskiy Drama Theatre. The host, the “Slavija” Theatre is participating in the Festival with the performance about the heroes of Dostoevsky - the Kramazovs obsessed with erotic preoccupations, and finally, another Russian classic, Nikolai Gogol, and his famous comedy “ The Wedding” , which will be presented by the Theatre “U Mosta” from Perm .

In the honour of the winner, i.e. the performance the Jury will declare the best at the Festival “Slavija 2014”, but also celebrating a hundred and fiftieth anniversary of the birth of Branislav Nušić, the “ Slavija” Theatre will present the play “Time Flies So Fast” - a dramatic collage of one-act plays of this great Serbian playwright.

*Dr Raško V. Jovanović*

RUSIJA / RUSSIA  
NOVGORODSKO POZORIŠTE ZA DECU I OMLADINU "MALI", Veliki Novgorod  
NOVGOROD THEATRE FOR CHILDREN AND YOUTH "MALI", Velikiy Novgorod

*Bazirano na japanskom mitu / After a Japanese myth*

**"97 I PO KORAKA NA PUTU..."**  
**"97 AND A HALF STEPS ON ROAD..."**

*Režija / Director: NADEZHDA ALEXEEVA*  
*Scenograf / Stage Designer: IGOR SEMONOV*  
*Svetlo / Light Designer: LARISA DEDUH*

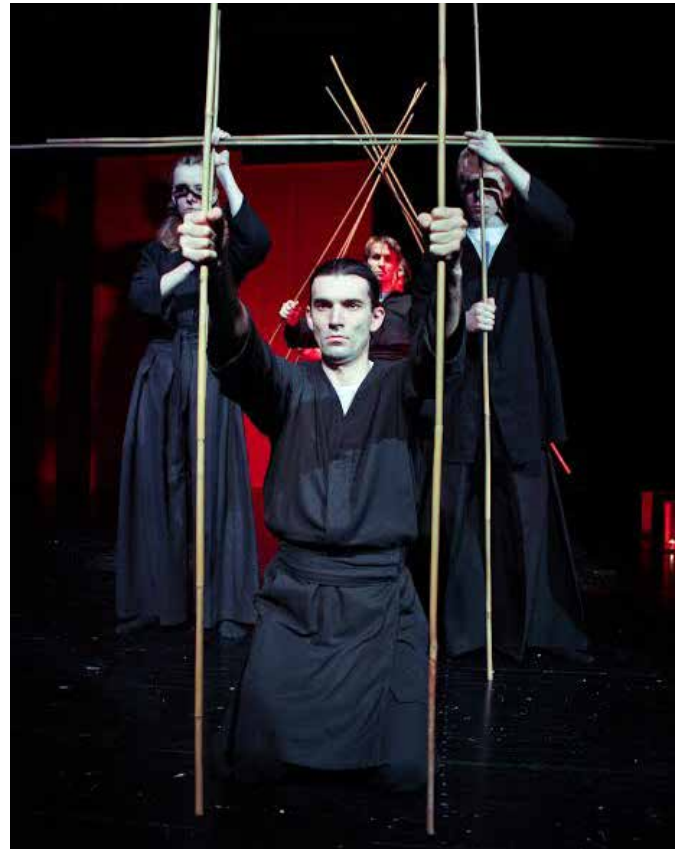
*Igraju / Cast*  
ZLOBINA LUBOV,  
VIKHROVA MARINA,  
ZVEREV OLEG,  
DANILOV ANDREY,  
FEDOTOVA ELENA,  
TIMOFEEV ALEKSEI,  
KORSHUNOV ALEXEY,  
ALEXEEVA ANASTASIA.

Predstava "97 i po koraka na putu koji leti iznad leđa usnulog zmaja u okeanu" je stilski potvrđena i tehnička produkcija, koja nosi filozofsko značenje. To se može potkrepiti svetlim bojama scenografije, ravnoteže između komičnih priča i filozofskih parabola. Ona je takođe izuzetan izvođački poduhvat sa tehničkog aspekta, dobro osmišljena akrobatika. Predstava se uzdiže oko glumice (Ljubov Zlobina), njena uloga je u epicentru. Ona je gospodar radnje, dug pozorišta, od njenih reči zavisi šta će se dogoditi na sceni, a njene reči ilustruju duhovi pozorišta "sluge prosceniuma". Može se reći da je ovo komad o pozorištu – i nije bitno da li su u pitanju modeli istočnog ili zapadnog pozorišta. On je odraz ne samo misterije pozorišta, već i njegovih tehnika, što čini dve neodvojive snage pozorišta.

*Žurnal OKOLO*

"Performance "97 and a half steps on road, which flies over the back dragon sleeping at ocean" is stylistically verified and very technical production, claiming to philosophical significance. It can be supported by the bright colors of set design, balance between the comic stories and philosophical parables. It is also remarkable technicality acting work, a well thought acrobatics. The play is rising around Actress (Lubov Zlobina), her role is epicenter. She is the lord of the action, the spirit of the theater, on her speeches depends what is happening on the stage, and her words are illustrated by the spirits of the theater "servants of the proscenium. We can say that this is a play about the theater – and if it is East or West theater models, it does not matter. It is a reflection of not only the mystery of the theater, but also its technique, the two inseparable powers of theater.

*Journal OKOLO*



9. MART

20.00

V

IZRAEL / ISRAEL

FIZIČKO POZORIŠTE GABRIELE NOJHAUS / GABRIELLE NEUHAUS PHYSICAL THEATRE, Tel Aviv, ISRAEL

*Gabriela Nojhaus / Gabrielle Neuhaus*

**”ŽENA KOJA NIJE HTELA DA SE SPUSTI NA ZEMLJU”**

**”THE WOMAN WHO DID NOT WANT TO COME DOWN TO EARTH“**

*Autor i izvođač / Created and performed by*  
GABRIELA NOJHAUS / GABRIELLE NEUHAUS

Fizički i vizuelni pozorišni komad koji kombinuje akrobatski pokret, ples i svakodnevne predmete.

Ova mini serija se bavi životom jedne žene koja odbija da dodirne zemlju. Suočena sa spoljnim pretnjama i zahtevima, ona ne poštuje ni pravila ni silu gravitacije i dolazi u apsurdne i ekstremne situacije. Svaka epizoda prikazuje na duhovit i nadrealno slikovit način ličnost žene koja sledi svoj put sa nepokolebljivom odlučnošću.

A physical and visual theatre piece combining acrobatic movement, dance and everyday objects.

This miniseries deals with life of a woman who refuses to touch ground. Confronted with external threats and demands, she obeys neither rules nor gravity and reached absurd and extreme situations. Each episode portrays with humour and surreal imagery the woman's personality as she follows with dogged determination her own path.



10. MART



20.00

VII

EGIPAT / EGYPT  
TEATRO INDEPENDENT THEATRE, Kairo / Cairo

*Žan Pol Sartr / Jean Paul Sartre*  
**”IZA ZATVORENIH VRATA”**  
**“NO EXIT”**

*Režija i scenografija / Director and Stage Designer:* OMAR EL-MOUTAZ BEL'LAH  
*Pomoćnik režisera / Assistant Director:* AHMED MOUKHTAR  
*Maska / Make-up & Hair:* MAY NABIL EL SHAARAWI  
*Inspicijent / Stage Manager:* NERMINE SAID  
*Tehnički režiser / Technical Director:* MIDO SADEK

*Igraju/Cast*  
*Sluga / Valet -* NAGUI CHEHATA  
*Muškarac / Man -* OMAR EL-MOUTAZ BEL'LAH  
*Žena / Woman -* SARAH KHALIL  
*Druga žena / Second woman -* MUCHIRA SABRY  
*Prikaze u paklu / Hell vermins -* AREEJ MALASH & KARIM MOHAMED

Drama prikazuje jedan dan u paklu, samo jedan dan sa nedefinisanim brojem sati, ali sa sasvim dovoljno vremena da se upoznamo kako će izgledati preostali dani. Taj jedan dan nam takođe prikazuje pakao kao mesto apsolutno bez izlaza za posetioce, čak i kad se vrata širom otvore u jednom trenutku. Predstava prikazuje mnoge dramski složene situacije, preko tri lika različitog društvenog i moralnog porekla, a svaki od njih pokušava – uzalud – da napravi plan koji bi mu garantovao sreću sa jednim od ostalih dvoje, ali onda se uvek pojavi nekoj treći da sve upropasti i tako se taj začarani krug ponavlja uvek iznova, razdirući ih sve više. Konačno, kao što može delovati lako i jednostavno smestiti tri stranca u jednu prostoriju na početku, ispostavlja se da je to strašnije od paklenih muka, kako reče jedan lik “Svako od nas je mučitelj ostalih dvoje”. Alo ko su te tri osobe? I šta ih je dovelo zajedno u pakao?

The play represents a day in hell, just one day with unidentified number of hours, but enough to let us get acquainted with how the rest of the days would be like. That one day also shows us that hell is a place with absolutely no exits for its visitors, even if its door gets wide open at some point. The show depicts many dramatic complex situations through 3 characters of different social and ethical backgrounds, each of them trying, in vain, to come up with a plan that would guarantee their happiness with one of the other two, but the third party always comes in to ruin everything, and thus, repeating the same vicious circle over and over again, tearing them more apart. Eventually, as easy and simple putting three strangers in one chamber together may seem at the beginning, it turns out to be more agonizing than hell's torments and blaze as it was put on one of the character's mouth saying: “Each of us is the torturer of the other two”. But who are those three persons? And what brought them together in hell?





11. MART

20.00

IX

KAZAHSTAN / KAZAKHSTAN  
MUZIČKI POZORIŠNI CENTAR AIGUL IMAMBAJEVE /  
MUSICAL THEATRE CENTER AIGUL IMANBAYEVA,  
Almati / Almaty

*Žan Anuj / Jean Anui*  
**”MEDEJA” / “MEDEA”**

*Režija / Director: KUANDYK KASSIMOV*  
*Scenograf / Stage Designer: RAHAT SAPARALIEVA*  
*Koreograf / Choreographer: GULNAR ZIATOVA*

*Igraju/Cast*

*Medeja / Medea - AIGUL IMANBAYEVA*  
*Jazon / Jason - ZHULDIZBEK ZHUMANBAI*  
*Kreon / Creon - KADYRGAZY KUANDYKOV*  
*Maćeha / Foster mother - KULZHAMAL KAZAKHBAYEVA*  
*Stražar / Guardian - ASET IMANGALIEV*  
*Maske / Masks - SABITOV MAXAT,*  
*ZANTILEUVA AIDA,*  
*SHARIPOVA AIDA,*  
*BAZARKULOV DANIYAR.*

„Medeja“, komad napisan 1946., a prikazan tek 1953., u režiji Andrea Barzaka i posle retko izvođen, poslednji je iz serije „crnih komada“ francuskog dramatičara Žana Anuja (1910.-1987.) u kojima se na klasičan način bavi moralnim pitanjima u kojima je, pored ostalog, obrađivao teme iz dela antičkih pisaca, kao što su „Antigona“, „Euridika“ i „Medeja“.

„Medeja ispod krvave crvene tkanine, krajnje razdražena, traži izlaz iz lavirinta ljubavi, strasti, poniženja, ljubomore! Traži put za umirenje svoje raskomadane duše, jer ju je izdao voljeni čovek! Čovek, kome se ona predala i bila verna, a koji ju je u jednom trenutku ostavio radi

žene mlade i čednije od nje. Izvlačeći se iz tog pakla stradanja, ona iskaljuje svu svoju mržnju kidajući glave lutaka svoje dece. Decu, koju je izrodila sa Jasonom, prošavši sa njim taj krvavi put, ubiće na kraju priče o ovoj strasnoj sudbinskoj ljubavi, jer zna, ako ostanu među živima, neprijatelji ih neće poštediti. Ona, kao usamljeni vuk koga su lovci saterali u tesnac, traži način da se osveti svom najljućem neprijatelju, koga predstavlja kralj Kreon. Zato se krvavo crvena tkanina, koja simbolizuje krvavi put Medeje, povremeno meškolji i prenosi gledaocu duševno stanje u kome se u tom trenutku nalazi glavna junakinja Medeja – Imanbajeva.

*Novine „Halik sozi“, Asija BAGDAULETKIZI*



„Medea“, a drama written in 1946, and performed for the first time in 1953, in the direction of Andrea Barzak, and very rarely afterwards, is the last in a series of „black pieces“ of the French playwright Jean Anouï (1910-1987), in which he treats moral issues in a classical way, and explores, among other things, topics of the ancient playwrights' works, such as „Antigone“, „Eurydice“ and „Medea“.

“Medea, under the blood-red fabric, extremely irritated, is seeking a way out of the labyrinth of love, lust, humiliation, jealousy! Looking for a way to sooth her soul, torn apart because the loved one betrayed her! The man to whom she surrendered and was faithful, and who at

one moment left her for a younger and more decent woman. Getting out of the inferno of suffering, she vents all her hatred ripping off the heads of her children's dolls. The children she had with Jason, having passed a bloody path with him, whom she will kill at the end of the story of this passionate, fateful love, because she knows that, if they stay alive, the enemy will not spare them. She, as a lonely wolf herded by hunters into a narrow passage, wants to get revenge on her worst enemy, the king Kreon. That is why the blood-red cloth, symbolizing the bloody path of Medea, stirs occasionally and transmits to the spectators the mental state of the main heroine Medea - Imanbaeva.”

*Newspapers „Halik sozi“, Asija BAGDAULETKIZI*

12. MART

20.00

XI

RUSIJA / RUSSIA  
KAMENSK-URALSKO DRAMSKO POZORIŠTE "DRAMA No.3"  
KAMENSK-URALSKIY DRAMA THEATRE „DRAMA No. 3“,  
Kamensk-Ural'ski / Kamensk-Ural'skiy

*Aleksandar Ostrovski / Alexander Ostrowsky*  
**"BEZ MIRAZA" / "WITHOUT A DOWRY"**

*Režija / Director:* ARTEMIY NIKOLAEV  
*Scenograf / Stage Designer:* ANNA FEDOROVA

*Igraju/Cast*  
*Kharita Ignatyevna Ogudalova* - LARISA KOMALENKOVA  
*Larisa Dmitrievna* - INGA MATIS  
*Mokii Parmenovich Knurov* - GENNADII ILIN  
*Vasilii Vasilievich Vozevatov* - MAKSIM TSYGANKOV  
*Julii Kapitonovich Karandyshev* - IVAN SHMAKOV  
*Sergey Sergeevich Paratov* - VIACHESLAV SOLOVICHENCO  
*Robinzon* - VLADIMIR SKRIABIN  
*Gavrilo* - NIKOLAI USOV  
*Ivan* - ALEKSEI PEROV  
*Romany* - ALEKSEI KALISTRATOV

„Nikolajev je oslobodio junake Ostrovskog čisto istorijskog konteksta. U belom svetu koji stvara scenograf Ana Fedorovna sve je prilično čisto, gotovo sterilno. Svaki lik nosi u sebi svoj bol, svoju patnju koja, iako potiskivana, mora pre ili kasnije da se pojavi...  
"Bez miraza", puna bola", Maria Zyryanova“

*Regionalne novine "Областная газета"*  
*№ 51-53 (6709-6711) February 5, 2013*

"Bez miraza" – još je jedan primer žive tradicije. Niko ne stoji naglavačke... a junaci su isti kao savremeni ljudi sa današnjim strastima. Larisa – nije plavooka heroína, devojka sa prošlošću. Inga igra ličnost čija duša pati. Ova predstava je osvojila nagradu "Za najbolju predstavu dramskog pozorišta" i "Za najbolju glumicu u dramskom pozorištu" na festivalu "Bravo" u Jekaterinburgu.

*"Od Krasnojarska do Gornje Ufaleje"*  
*(intervju). Katarina Dmitrevskaja "Ekran i scena", decembar 2013.*

Nikolaev freed the Ostrovsky's heroes from the clear historical context. In the white world generated by the stage designer Anna Fedorova, everything is too clean, almost sterile. Each character is carrying his pain, his neurosis, which despite the suppression, must manifest sooner or later ...

"A Dowerless Girl", full of pain", Maria Zyryanova  
*The regional newspaper "Областная газета"*  
*№ 51-53 (6709-6711) February 5, 2013*

"A Dowerless Girl" - another example of a living tradition. Nobody stand upside down... But the characters are similar to modern humans with today's passions. Larissa is not a blue-eyed heroine, a girl with a past. Inga plays a person whose soul suffers. The performance won the prize "For best performance in the Drama Theater" and "Best Actress in a Drama Theatre" at the regional theater festival "Bravo" in Yekaterinburg.

*"From Krasnoyarsk to Upper Ufaleya"*  
*(interview). Catherine Dmitrevskaya "Screen and Stage" December 2013*



13. MART

20.00

XIII

SRBIJA / SERBIA  
POZORIŠTE "SLAVIJA" / "SLAVIJA" THEATRE,  
Beograd / Belgrade

*Fjodor Dostojevski / Fyodor Dostoevsky*  
**"BRAĆA KARAMAZOVI / SABLASNI EROS"**  
**"THE KARAMAZOV BROTHERS / GHASTLY EROS"**

*Režija / Director: VLADIMIR LAZIĆ*  
*Dramatizacija / Dramatisation: MILISAV MILENKOVIĆ*  
*Scenograf / Stage Designer: BORIS MAKSIMOVIĆ*  
*Kostimograf / Costume Designer: DANICA ROMČEVIĆ*  
*Muziku odabrao / Music Selection: VLADIMIR LAZIĆ*

*Igraju / Cast*  
*Fjodor Pavlovič, Otac / Father - MIHAILO JANKETIĆ*  
*Aljoša, Aleksej Fjodorovič - ŽARKO STEPANOV*  
*Mitja - Dimitrij - Dimitrije Fjodorovič - MILJAN PRLJETA*  
*Ivan Fjodorovič - NEBOJŠA ĐORĐEVIĆ*  
*Katarina Ivanovna - IVANA KOVAČEVIĆ*  
*Grušenjka, Agrafena Aleksandrovna - SANJA RADIŠIĆ SUBOTIĆ*

Prepoznati zlo u čoveku! Uočiti ga u njegovom začetku, u samom zametanju, pre listanja i cvetanja, a možda još i ranije naslutiti, nazreti samu klicu njegovog pupljenja, eto upozorenja koje emituje Fjodor Mihajlovič Dostojevski i u KARAMAZOVIMA.

Strast koja bukne plamenom i traje požarnim mahnitanjem, cak podivljalom stihijom, pleni i njegovog imenjaka Fjodora Karamazova, kao i, naoko, one čedne, a poroka željne. Isti je taj plamen koji ožaruje Dmitrija, Ivana i Aljošu. Njegove vreline podjednako su zapljusnule Grušenjku i Katarinu.

Ako je ljubav najrodnija sa muzikom, onda se i ova „ruska ljubav“, sa svim ponornim tamama i uzletelim svetlosnim visinama, i u dramskom tekstu i u predstavi „Sablasi eros“, Vladimira Lazića, samo jedna od mogućih interpretacija nesvedenih i neobuzdanih Karamazova, Grušenjke i Katarine i kad jesu i kad nisu u međusobnim zagrljajima. To jeste ljubav kojoj se teži kao poistovećivanju sa njom samom. A kad se ta čežnja izjalovi, kao kompenzacija, rađa se zlo, moć koja uništava.

A smrt i nagoveštena i ostvarena, kao i patnja, postaju neponovljiva kreacija svake uskraćene ljubavi!

*Milislav Milenković*

To recognize the evil in man! To perceive it at its very outbreak, at its conception, before leafing or blossoming, and perhaps anticipate it even earlier, discern a germ of its budding, this is a warning issued by Fyodor Mihailovich Dostoevsky in "The Karamazov Brothers". The passion that flames out and turns into a raging fire, even wild frivolousness, captures his namesake Fyodor Karamazov, and those seemingly morally pure and eager to sin. It is the same flame that illuminates Dmitriy, Ivan and Alyosha. Its scorching heat equally splashed Grushenka and Katarina.

If love is most similar to music, than this „Russian love“, too, with all its abyssal obscurities and rising glaring heights, both in the script and in the performance „Ghastly Eros“, by Vladimir Lazić, is just one of possible interpretations of the untamed Karamazovs, Grushenka and Katarina when they are and when they are not in each other's arms.

It is the love you long for, to identify yourself with it. And when this keen desire comes to nothing, evil is born as compensation, the power that destroys.

And death, hinted and realized, as well as suffering, become unique creations of every denied love!

*Milislav Milenkovic*



14. MART

20.00

XV

RUSIJA / RUSSIA  
POZORIŠE "U MOSTA" („KOD MOSTA“) / THEATRE "U MOSTA", Perm

*Nikolaj Gogolj / Nicolay Gogol*  
**”ŽENIDBA”**  
**“THE MARRIAGE”**

*Režija / Director:* SERGEY FEDOTOV  
*Scenograf / Stage Designer:* SERGEY FEDOTOV  
*Muzika / Music:* ALEXANDER MENSHIKOV

*Igraju / Cast*

*Agafya Tikhonovna, ćerka trgovca, nevesta - IRINA MOLYANOVA*  
*Arina Panteleymonovna, tetka - MARIA MAYDANYUK*  
*Fekla Ivanovna - ANASTASIA MURATOVA*  
*Podkolesin službenik, the outdoor adviser - ANATOLY ZHUKOV*  
*Kochkarev, njegov prijatelj - VASILY SKIDANOV*  
*Fried Eggs, ekzekutor - VLADIMIR ILYIN*  
*Anuchkin, penzionisani pešadijski oficir - SERGEY MELNIKOV*  
*Zhevakin, moreplovac - ILYA BABOSHIN*  
*Dunyashka, devojka u kući - ALEVTINA BOROVSKEYA*  
*Stepan, Podkolesinov sluga - ANDREY ODINTSOV*

Umesto obične „životne“ komedije na sceni se pojavljuje fatamorgana sa svim pratećim neobičnostima, neverovatnom logikom i neočekivanim postupcima. Kočkarjov – đavo, koji na sceni izvodi «đavolje stvari». Privedenja na sceni izazivaju strah i zamagljuju um: čas se uz škripu otvaraju vrata ormana, odakle nečujno iskače Stepan, pa onda se na prozoru pojavi mrtvački bledo lice, možda čak i samog đavola... Gogoljevski mističizam spaja se sa mučnom – gogoljevskom temom usamljenosti i nezaštićenosti čoveka pred svetom, životom, iskušenjima i protivurečnostima, koje on donosi.

Instead of a simple „life“ comedy, we see mirage on the stage with all its peculiarities, unbelievable logic and unexpected actions. Kochkarev – the devil performs his «devilish things». The apparitions on the stage cause fear and blur the mind: you either see a creaking cupboard door opening, out of which Stepan jumps silently, or a deadly pale face appearing at the window, maybe of the devil himself... The Gogolean mysticism is intertwined with the troublesome – Gogolean topic of loneliness and exposure of man to the world, life, temptations and contradictions it brings.





15. MART

20.00

XVII

PREDSTAVA U ČAST POBEDNIKA I OBELEŽAVANJA  
STO PEDESETE GODIŠNJICE ROĐENJA BRANISLAVA NUŠIĆA /  
THE PERFORMANCE IN THE HONOUR OF THE WINNER AND TO CELEBRATE  
A HUNDRED AND FIFTIETH ANNIVERSARY OF THE BIRTH OF BRANISLAV NUŠIĆ

*Branislav Nušić*

# ”KAKO VREME BRZO PROLAZI” ”TIME FLIES SO FAST”

*Scenski kolaž jednočinki / Dramatic Collage of One-Act Plays*

*priređio / prepared by*  
dr RAŠKO JOVANOVIĆ

*Režija / Director:* MARKO MISIRAČA

*Scenograf / Stage Designer:* BORIS MAKSIMOVIĆ

*Kostimograf / Costume Designer:* DANICA ROMČEVIĆ

*Muziku odabrao / Music Selection:* BRANISLAV PIPOVIĆ

*Igraju/Cast*


BRANKO ĐURIĆ,  
DRAGANA MRKIĆ,  
SAŠA JOKSIMOVIĆ,  
VASILJKA KOKOTOVIĆ.

Kako vreme brzo prolazi, scenski kolaž Nušićevih jednočinki sadrži četiri Nušićeva dela. Priređivač ih je svrstao u niz ovim redom: Pod oblacima, drama u jednom činu, Miš, šala u jednom činu; Kod advokata, jedna scena i Pod starost, crtica u jednom činu, da bi ostvario jedinstvenu dramsku celinu, koja bi se mogla označiti kao scene iz bračnog života. Problem koji se obrađuje u prvom delu kolaža Pod oblacima unekoliko je sličan sa temom u Nušićevoj drami Tako je moralo biti. Naime, ako je u toj drami suprug, Đorđe, pritešnjen manjkom koji je načinio u službenoj kasi da bi omogućio nešto luksuzniji život svojoj supruzi i tazbini, u očekivanju skore inspekcije u bezizlaznoj situaciji, jer ne može da nadoknadi novac, tako je i ovde Ivan, prokockao novac u noći uoči dana kada treba da otputuje i da ga preda nekome u unutrašnjosti te mora potražiti rešenje takve nezavidne situacije. I kao što Đorđe, u drami Tako je moralo biti mora pristati da njegova supruga zatraži novac od svog negdašnjeg ljubavnika, ovde imamo obratnu situaciju - Ivan, uz saglasnost svoje supruge Olge, treba da potraži novac od žene sa kojom je pre braka bio u ljubavnoj vezi. Ali, potom će pred ovim bračnim parom iskrsnuti i drugi problemi, pored ostalih obostrana nevernost, koja će Olgu dovesti i kod advokata zbog pokretanja brakorazvodne par-

nice, da bi se posle razmirica zbog bračnih izleta u prošlosti, na kraju, u jednočinki Pod starost Ivan i Olga pomirili kad ih sin obavesti da su dobili unuka.

Ovaj scenski kolaž pokazuje veliko Nušićevo majstorstvo u stvaranju malih dramskih formi, ali i njegovu moć opservacije u tretiranju pojava iz života običnih ljudi. Na taj način on se dodiruje sa Kostom Trifkovićem svojim neposrednim prethodnikom u našoj drami čijim se delom oduševio još u ranoj mladosti, kada je živio u Smederevu. O tome je sam Nušić napisao: „... Jedne od takvih večeri koje sam probavio oslonjen na binu pozorišta kod „Zelenog venca“, došao sam do onoga saznanja koje sam kao otkrovenje pomenuo. Digla se zavesa i ja sam na pozornici spazio ljude bez mačeva i oklopa, onakve iste ljude kao što su oni što dolaze mome ocu, posla radi, i onakve iste žene koje dolaze mojoj majci na poselo. To veče gledao sam prvi put Kostu Trifkovića. To veče mi se ukazalo otkrovenje: da je život, običan život, pozorište.“...I zaista, čitavo svoje raskošno delo Nušić je stvorio smatrajući da je život pozorište.

*Dr Raško V. Jovanović*

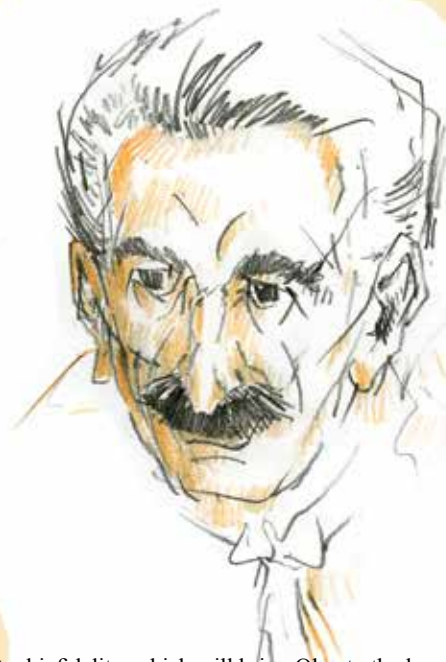


“Time Flies So Fast”, a dramatic collage of the Nušić’s one-act plays, includes four Nušić’s works. The organizer arranged them in the following sequence: “Under the Clouds”, a play in one act; “The Mouse”, a joke in one act; “At the Lawyer’s Office”, one scene, and “In One’s Old Age”, a sketch in one act, in order to create a unique dramatic unity, which could be designated as scenes from a marriage. The issue treated in the first part of the collage “Under the Clouds” is in a way similar to the topic of the Nušić’s drama “That’s How It Had To Be”. Namely, if in this drama a husband, Djordje, who is put in a tight spot because of a deficit he made in the treasury, to ensure a bit more luxurious life to his wife and his in-laws, is in a hopeless situation expecting imminent inspection to come soon, and unable to refund the money, here Ivan is the one who gambled away the money the night before the day he was supposed to travel to the province and hand it over to somebody, and who has to find a solution of such an unenviable situation. And just as Djordje, in the drama “That’s How It Had To Be”, has to agree that his wife asks for the money from her ex-lover, here we have the opposite situation – Ivan, with the consent of his wife Olga, should ask for money from a woman with whom he had a love affair before his marriage. However, after that, new problems will appear for this couple

and, among others, mutual infidelity, which will bring Olga to the lawyer to initiate divorce proceedings. And after the matrimonial disputes because of the infidelities from the past, at the end, in the one-act Play “In One’s Old Age”, Ivan and Olga come to peace when their son informs them that they have got a grandson.

This dramatic collage shows the Nušić’s great mastery in creation of small dramatic forms, but also his power of observation in treatment of phenomena in lives of ordinary people. This brings him in correlation with Kosta Trifković, his direct forerunner in our drama, with whose work he was delighted in his early youth, when he used to live in Smederevo. Nušić himself wrote about that: ... In one of such evenings that I spent leaning against the stage of “Zeleni venac”, I came to the knowledge which I mentioned as a revelation. The curtain went up and I saw on the stage the people without swords and armour, the same men as those coming to my father, for work, and women as those coming to my mother to a working-party. That evening, I watched Kosta Trifković for the first time. That evening a revelation came to me: that life, ordinary life, is a theatre” ... And indeed, Nušić created his entire magnificent work believing that life is a theatre.

*Dr Raško V. Jovanović*



*Žiri festivala*

Prof. dr RAŠKO JOVANOVIĆ, teatrolog, Srbija - predsednik  
NIC ULARU, REŽISER, dramski pisac, S.A.D.  
CISANA MURUSIDZE, režiserka, Srbija

*Festival Jury:*

Prof. dr RAŠKO JOVANOVIĆ, Theatrolgist, Serbia - President  
NIC ULARU, DIRECTOR, Playwright, U.S.A.  
CISANA MURUSIDZE, Director, Serbia



Nagrada za najbolju predstavu u celini  
statueta Don Kihot  
rad vajara Nikole-Kolje Milunovića

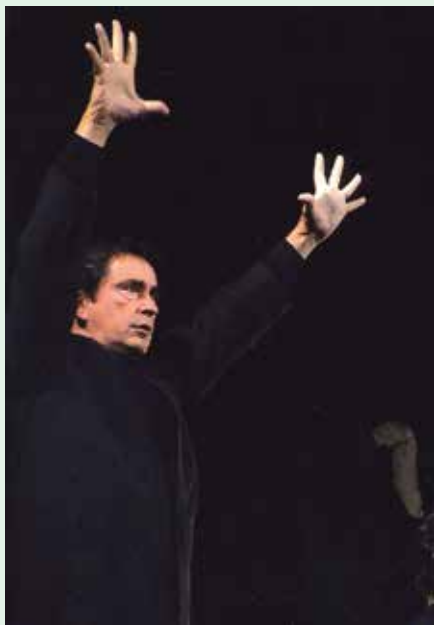
Award for the best production  
Statuette of Don Quixote  
work of the sculptor Nikola-Kolja Milunović



**PRETHODNI FESTIVALI  
PREVIOUS FESTIVALS**

## X MEĐUNARODNI POZORIŠNI FESTIVAL „SLAVIJA 2011.“

Festival otvorio glumac Milan Lane Gutović



Žiri Festivala:

Risto Stefanovski, predsednik, Makedonija - teatrolog

Kim Woo Ok, Republika Koreja, a

Prof. Raško Jovanović, Srbija

NAGRADA „DON KIHOT“ ZA NAJBOLJU PREDSTAVU  
U CELINI:

Crnogorsko narodno pozorište, Crna Gora

N. Gogolj: „Revizor“

Učesnici:

1. Argentina, Buenos Aires  
Pozorište „Timbre 4“  
K. Tolkačir: „Propust porodice Koleman“
2. Bosna i Hercegovina, Sarajevo  
Sarajevski ratni teatar  
Mirko Kovač: „Osipate se polako, vaša visosti“
3. Mađarska, Budimpešta  
Pozorište „Barka“  
S. Mrožek: „Zabava“
4. Rusija, Novosibirsk  
Državno dramsko pozorište „Stari dom“  
O. Eskin: „Duet“
5. Izrael, Jerusalem  
Pozorište „Mistorin“  
J. Ginis: „Snovi o Mojsiju“
6. Crna Gora, Podgorica  
Crnogorsko narodno pozorište N. Gogolj: „Revizor“
7. Kanada, Toronto  
Pozorišna kompanija „Atrium“  
T. Čouljenko i Dž. Grgar: „Čehov za dvoje“
8. Belorusija, Minsk  
Belorusko dramsko pozorište S. Kovaljov:  
„Dnevnik pesnika“
9. Makedonija, Bitolj  
Malo dramsko pozorište E. Jonesko:  
„Stolice“
10. Srbija, Beograd  
Pozorište „Slavija“  
R. Harvud: „Kvartet“

## 10<sup>th</sup> EDITION OF THE INTERNATIONAL THEATRE FESTIVAL "SLAVIJA 2011"

Festival was opened by the actor Milan Lane Gutović

Festival Jury:

Risto Stefanovski, President, Macedonia - Theatrolgist

Kim Woo Ok, the Republic of Korea

Prof. Raško Jovanović, Serbia

AWARD „DON QUIXOTE” FOR THE BEST PRODUCTION:

National Theatre of Montenegro, Montenegro

N. Gogol: „The Inspector General”



Participants:

1. Argentina, Buenos Aires  
Theatre „Timbre 4”  
C. Tolcachir: „The Omission of the Coleman Family“
2. Bosnia and Herzegovina, Sarajevo  
Sarajevski ratni teatar Mirko Kovač:  
„You are Losing your grip, Your Highness”
3. Hungary, Budapest  
Theatre “Barka”  
S. Mrožek: „The Party“
4. Russia, Novosibirsk  
State Drama Theatre „Old House“  
O. Eskin: “The Duet”
5. Israel, Jerusalem  
Theatre „Mystorin“  
J. Ginis: „Dreams about Moses“
6. Montenegro, Podgorica  
National Theatre of Montenegro  
N. Gogol: „The Inspector General”
7. Canada, Toronto  
Theatre Company „Atrium“  
T. Chouljenko and J. Grgar: “Chekhov for Two”
8. Belarus, Minsk  
Theatre of Belarusian Drama  
S. Kovalev: „The Poet’s Diary“
9. Macedonia, Bitola  
Small Drama Theatre  
E. Ionesco: „The Chairs“
10. Serbia, Belgrade  
Theatre “Slavija”  
R. Harwood: “Quartet”

## XI MEĐUNARODNI POZORIŠNI FESTIVAL „SLAVIJA 2012.“

Festival otvorila glumica Branka Veselinović



Žiri Festivala:

Ljubiša Georgijevski, predsednik, Makedonija –  
pozorišni i filmski režiser

Prof. Dragana Čolić-Beljanovski, Srbija

Prof. Raško Jovanović, Srbija

NAGRADA „DON KIHOT“ ZA NAJBOLJU PREDSTAVU  
U CELINI:

Pozorište SINA Group, Iran

Po motivima iz pripovetke „Medved“, Antona P. Čehova,  
Farjad Saki: „Tengo“

Učesnici:

1. Rusija, Uljanovsk  
Dramsko pozorište iz Uljanovska  
Po motivima Čehovljeve „Vere“: „Osećanja“
2. Rumunija, Kluž-Napoka  
Narodno pozorište Kluž-Napoka  
Đelu Naum: „Zenobija“
3. Bugarska, Pazardžik  
Državno dramsko-lutkarsko pozorište  
„Konstantin Veličkov“  
R. Šimelfening: „Žena od pre“
4. Rumunija, Temišvar  
Nemačko državno pozorište  
Beri Kolins: „Presuda“
5. Poljska, Lablin  
Scena Prapremier InVitro  
M. Džouns: „Džepovi puni kamenja“
6. Azerbejdžan, Baku  
Državno akademsko narodno dramsko pozorište  
H. Miralamov: „Kajanje“
7. Iran, Teheran  
Pozorište SINA Group  
Po motivima iz pripovetke „Medved“, Antona Čehova:  
„Farjad Saki: „Tengo“
8. Srbija, Beograd  
„Atelje 212“  
Samjuel Beket: „Kraj partije“
9. Bosna i Hercegovina, Zenica  
Bosansko narodno pozorište, Zenica i 51. Međunarodni  
pozorišni festival MESS  
Po motivima Ive Andrića: „Pismo iz 1920.“



## 11<sup>th</sup> EDITION OF THE INTERNATIONAL THEATRE FESTIVAL „SLAVIJA 2012“

Festival was opened by the actor Branka Veselinović

Festival Jury:

Ljubiša Georgijevski, President, Macedonia –  
Theatre and Film Director

Prof. Dragana Čolić-Beljanovski, Serbia

Prof. Raško Jovanović, Serbia

AWARD „DON QUIXOTE“ FOR THE BEST  
PRODUCTION:

SINA Group Theatre, Iran

After the motives of A.Chekov's "Bear", Farjad Saki:  
"Tengo"



Participants:

1. Russia, Ulyanovsk  
Ulyanovsk Drama Theatre  
After the motives of Chekov: „The Feelings“
2. Romania, Cluj-Napoca  
National theatre Cluj-Napoca  
Gellu Naum: „Zenobia“
3. Bulgaria, Pazarjik  
State Drama and Puppet Theatre”Konstantin Velichkov”  
R. Schimmelpfennig: „The Woman Before“
4. Romania, Timisoara  
German State Theatre Timisoara  
Barry Collins: “Judgment”
5. Poland, Lublin  
Scena Prapremier InVitro,  
M. Jones: “Stones in His Pockets”
6. Azerbaijan, Baku  
State Academic National Drama Theatre  
H. Miralamov: “Shame”
7. Iran, Teheran  
SINA Group Theatre  
After the motives of A.Chekov's "Bear"  
Farjad Saki: "Tengo",
8. Serbia, Belgrade  
“Atelje 212”, Belgrade,  
Samuel Beckett, “Endgame”
9. Bosnia and Herzegovina, Zenica  
Bosnian National Theatre, Zenica and  
51st International Theatre Festival MESS  
After the Motives of Ivo Andric:  
“Letter from 1920”

## XII MEĐUNARODNI POZORIŠNI FESTIVAL „SLAVIJA 2013.“

Festival otvorila glumica Ružica Sokić



Žiri Festivala:

Prof. Raško Jovanović, predsednik, Srbija

Risto Stefanovski, teatrolog, Makedonija

Dušan Đoković, predsednik Saveta Akademije  
umetnosti, Srbija

NAGRADA "DON KIHOT" ZA NAJBOLJU PREDSTAVU  
U CELINI:

Narodno pozorište Kluž, Rumunija

Stefan Tsanev: "Druga smrt Jovanke Orleanke"

Učesnici:

1. Kazahstan, Karaganda  
Kazahstansko dramsko pozorište regiona  
Karaganda „Saken seyfullin“  
M. Auezov „KARAGOZ“
2. S.A.D., New York  
Ronald Rand  
„Neka bude umetnost! Životna strast Harolda Klurmana“
3. Crna Gora, Cetinje  
Kraljevsko pozorište Zetski dom  
Slobodan Šnajder: „Enciklopedija izgubljenog vremena“
4. Bugarska, Ruse  
Državno dramsko pozorište "Sava Ognyanov"  
Euripid: „MEDEJA“
5. Makedonija / Bugarska, Bitolj / Vraca  
koprodukcija  
Malo dramsko pozorište / Dramsko lutkarsko pozorište  
Elin Rahnev „PASULJ“
6. Maroko, Rabat  
Pozorišna kompanija "Le phoenix"  
Tarek Riahi: „Fragmenti od gline - Gilgameš“
7. Srbija, Užice  
Narodno pozorište Užice  
Branislav Nušić: „Narodni poslanik“
8. Rumunija, Kluž - Napoka  
Narodno pozorište Kluž Napoka  
Stefan Tsanev „Druga smrt Jovanke Orleanke“

## 12<sup>th</sup> EDITION OF THE INTERNATIONAL THEATRE FESTIVAL „SLAVIJA 2013“

Festival was opened by the actor Ružica Sokić

Festival Jury:

Prof. Raško Jovanović, *Serbia*

Risto Stefanovski, *Theatrolgist, Macedonia*

Dušan Đoković, *President of the Board of the Academy of Arts, Serbia*

AWARD "DON QUIXOTE" FOR THE BEST PRODUCTION:

National Theatre Kluj, Romania

Stefan Tsanev: "The Other Death of Joan of Arc"



Participants:

1. Kazahstan, Karaganda  
Karaganda regional kazah drama theatre  
„Saken seyfullin“  
M. Auezov „KARAGOZ“
2. U.S.A., New York  
Ronald Rand  
“Let it be art! Harold Clurman’s Life of Passion“
3. Montenegro, Cetinje  
Royal theatre Zetski dom  
Slobodan Šnajder: “The encyclopaedia of lost time“
4. Bulgaria, Rousse  
State drama theatre “Sava Ognyanov“  
Euripides: „MEDEA“
5. Macedonia / Bulgaria, Bitola / Vrasta  
co-production  
Small drama theatre / Dramatic puppet theatre  
Elin Rahnev “BEANS“
6. Marocco, Rabat  
Pozorišna kompanija “Le phoenix“  
Tarek Riahi: “Clay fragments - Gilgamesh”
7. Serbia, Užice  
Užice national theatre  
Branislav Nušić: “People’s deputy”
8. Rumunija, Kluj - Napoca  
National theatre Kluj-Napoca  
Stefan Tsanev “The other death of Joan of Arc”

*Izdavač / Publisher*  
Pozorište "Slavija" / "Slavija" Theatre

*Direktor / Managing Director*  
Batrić Žarković

*Tekst priredio / Text prepared by*  
Batrić Žarković

*Prevod na engleski / Translated by*  
Ljiljana Žarković

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Pozorište "Slavija"  
Beograd, Svetog Save 16-18  
telefoni: 24 36 995, 24 45 828  
tel./fax: 24 37 395  
e-mail: pozoriste.slavija@sbb.rs  
pslavija@bitsyu.net  
website: www.pozoriste-slavija.co.rs



"Slavija" Theatre  
Belgrade, Svetog Save 16-18  
Phone: (+381 11) 24 36 995, 24 45 828  
Phone/Fax: 24 37 395  
e-mail: pozoriste.slavija@sbb.rs  
pslavija@bitsyu.net  
website: www.pozoriste-slavija.co.rs