



**XI MEĐUNARODNI  
POZORIŠNI FESTIVAL  
SLAVIJA 2012.**

**BEOGRAD, 9. - 17. mart 2012.**

**11<sup>th</sup> INTERNATIONAL  
THEATRE FESTIVAL  
SLAVIJA 2012  
BELGRADE, 9 - 17 March 2012**

Svečano otvaranje  
XI međunarodnog pozorišnog festivala  
SLAVIJA 2012.  
9. mart, u 20:00

Formal opening of the 11<sup>th</sup> edition  
of the International Theatre Festival  
SLAVIJA 2012  
9 March, at 20:00



Festival otvara glumica BRANKA VESELINoviĆ  
Festival will be opened by the actress BRANKA VESELINoviĆ

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Muzičko veče  
Mali orkestar – Ansambl „Ruska duša“, Uljanovsk  
9. mart u 21<sup>30</sup>

Musical Evening  
Tiny Orchestra – Ensemble “Russian Soul”, Ulyanovsk  
9 March, at 21<sup>30</sup>

## **MEĐUNARODNI POZORISNI FESTIVAL „SLAVIJA 2012.“**

Teatar će egzistirati kao heterogena celina stalno podložna raspadu radi delovanja sila njenih delova, odnosno radi njihove raznorodnosti i njihovih antagonizama, a ipak celina postojano čvrsta i harmonična na potpuno svoj akauzalni način. Taj način će biti razumljiv Čoveku koji će zadržati svoje sposobnosti da se čudi i začudi sačuvavši takođe i njegov poriv da preživi. Teatar će ostati njemu kao majčina placenta, kao trening za ulazak u grob i kao druženje sa Erosom i Tanatosom. U tom društvu Eros i Tanatos će iznova deliti već odavno više puta odigrane karte. U tom pokeru Sudbine oni će stalno izvlačiti i svoje dobitke i svoje gubitke, blefirajući se međusobno u naporu da nadu neki smisao svojih napora da odvoje „nebeske od zemaljskih karata“. I sve dok Eros ne shvati i prihvati da mu Tanatos stalno namešta „hladan špil“ i sve dok obojica ne shvate da čak i hladan špil Tanatosa ne pakuje baš нико i dok, prema tome, njihova igra nema nikakvo značenje osim toga što jeste IGRA!

*Pozorišni i filmski reditelj Ljubiša Georgievski*

## **INTERNATIONAL THEATRE FESTIVAL „SLAVIJA 2012“**

Theatre will exist as a heterogeneous whole, constantly susceptible to disintegration due to the mutual action of the forces of its parts, i.e. due to their diversity and antagonisms, and yet as the strongly durable and harmonious whole in its entirely own acausal way. The way will be understandable to the Man who preserves his ability to wonder and be astonished, and at the same time maintains his urge for survival. Theatre will remain in him, as the mother's womb, as the practice for entrance to the grave, and as socialising with Eros and Thanatos. In this company, Eros and Thanatos will deal, again and again, the cards played long ago for several times. In this Destiny poker, they will constantly win and lose, bluffing each other in their efforts to find some sense in their endeavours to separate "heavenly from earthly cards". And as long as Eros does not find out that Thanatos always cheats by dealing him „a cold pack“, and as long as both of them do not realise that even the cold pack is not arranged by anyone, their game does not have any other meaning than what it actually is - THE GAME!

*Theatre and Film Director Ljubiša Georgievski*

RUSIJA / RUSSIA  
DRAMSKO POZORIŠTE „IVAN GONČAROV“ IZ ULJANOVSKA/  
ULYANOVSK DRAMA THEATRE „IVAN GONCHAROV“

*Po motivima drame „Vera“ Antona Pavloviča Čehova  
After the motives of „Vera“ by Anton Pavlovich Chekov  
„OSEĆANJA“ / „THE FEELINGS“*

*Priča/Story - LINAS ZAIKAUSKAS  
Dijalozi/Dialogues: ANTON ČEHOV  
Režija/Director – LINAS ZAIKAUSKAS  
Scenograf/Set Designer – MARGARITA MISYUKOVA  
Muzika/Music – ANDREY KROTOV  
Balet/Ballet Master – MARGARITA YANVAREVA*

*Igraju/Cast  
Olga Aleksandrovna – OLGA NOVITSKAYA  
Ilya Viktorovich – ILYA POLYAKOV  
Prva devojka/First girl – DARIA DOLMATOVA  
Druga devojka/Second girl – POLINA SHABAEVA  
Treća devojka/Third girl – MARINA KARTSEVA  
Verglaš/Organ-Grinder – SERGEY CHINENOV  
Medved/Bear – IVAN SERGEEV*

Mali orkestar – Ansambl “Ruska duša” pod vodstvom Lidije Larine/  
Tiny Orchestra – Ensemble “Russian Soul” under the leadership of Lidiya Larina  
Balalaika/Balalaika – LIDIYA LARINA  
Harmonika/Button accordion – VLADIMIR KAZHENTSEV  
Domra – OLGA VILKOVA  
Kontrabas/Contrabass – DMITRIY ORLOV

Linas Zajkauskas je ponudio publici neočekivanu interpretaciju Čehovljeve pripovetke «Vera». Predstava impresionira, pre svega, svojim blistavim, razigranim, ironičnim karakterom. U njoj je sve ne-kako «neozbiljno». U njoj nema ničega od magije teatra, to je samo zabavni vodvilj, tako popularan u Čehovljevo vreme na ruskoj sceni izvan prestonice.

«Stvarčica, ironično dobacuje glumac, stavljajući odmah gledaoциma do znanja, šta ih očekuje. Glumimo reči Čehova».

Dobijena je kamerna predstava: minimum dekoracije, kostima, glumaca, teksta. U suštini, predstava ima dva glavna junaka, ostale čine - devojke, verglaš i Medved, zapravo taj «hor», koji preuzima ulogu punopravnog aktivnog lika i koji pomaže glavnim junacima da

razvijaju osnovnu radnju. A tu je i nespretni mali seoski orkestar!

A srž radnje, naravno, čini ljubav. Zajkauskas je poveo razgovor o onome što uznemirava svakog od nas, o onome što uvek donosi uzbudjenje. Ona voli, on ne, on odlazi da rešava sudbinu sveta, a ona bi želela da on ostane kraj nje. Ta ideja se još dodatno dopala režiseru, jer je razumljiva i bez reči....

...Koreograf - reditelj napravio je, reklo bi se, nemoguće: dramska osnova predstave sazdana je pomoću plesa. Skoro apsolutno odsustvo teksta, dijaloga u onom uobičajenom pozorišnom poimanju, nateralo je reditelja i glumce da emocije izraze plesnim sredstvima.

Ples u «Osećanjima» poprima svojstva tog univerzalnog sistema znakova, koji ima sposobnost da izrazi mnogo više od reči. Na ples,



kao osnovnu građu za obrazovanje forme, režiser «niže» scene, replike, dijaloge. Međutim, ples ne potiskuje glumačku igru. Ne stvara se utisak, da se pred tobom nižu plesne numere.....

*Larisa Rešetko*

Linas Zaikauskas has offered to the audience an unexpected interpretation of the Chekhov's short story «Vera». The performance is impressive, first of all because of its radiant, animated and ironic character. Everything is somehow «frivolous». There is no magic of theatre in it. It is just an amusing vaudeville, so popular on the Russian stage outside the capital in the Chekhov's time

«A little thing, the actor says ironically in passing, making it known to the spectators what they can expect from the start. We play the Chekhov's words».

A chamber performance has been created: the minimum of decor, costumes, actors, text. In essence, the performance has two main characters, and the others are – the girls, organ grinder and the Bear. Actually, this «choir» takes the role of a fully-fledged character, which helps the lead characters develop the main story. And here we have a clumsy tiny country orchestra!

9. MART

20.00

V

And, of course, love is in the essence of the story. Zaikauskas starts talking about something that makes us all nervous, about something that always brings excitement. She is in love, he is not, he comes to solve the destiny of the world, and she wants to keep him by her side. The director additionally likes this idea, because it is understandable even without words...

...We could say that the choreographer-director has created something impossible: the dramatic story of the performance is told by dancing. Almost absolute absence of text, dialogues in the common theatrical sense, has made the director and actors express their emotions using dance techniques.

In «The Feelings» the dance takes the characteristics of the universal sign system, which is able to express much more than words. The director «strings up» the scenes, replicas and dialogues on the dancing, as the basic structure for creation of the form. However, the dancing does not suppress the acting. You do not get the impression that a sequence of dancing numbers is going on before your eyes .....

*Larisa Reshetko*

RUMUNIJA/ ROMANIA  
NARODNO POZORIŠTE KLUŽ-NAPOKA/ NATIONAL THEATRE CLUJ-NAPOCA

*Delu Naum/Gellu Naum*  
**,,ZENOBIA“**

*Režija/Director - MONA MARIAN*  
*Scenograf/ Stage Designer: EUGENIA TARASESCU-JIANU*  
*Muzika/Music: CORINA SIRBU*  
*Video dizajn/Video design: CRISTIAN LUCHIAN*

*Igraju/Cast*  
*Naum – CORNEL RĂILEANU*  
*Mladi naum /Young naum- CRISTIAN RIGMAN*  
*Sima, prodavac voznih karata/ The railway ticket salesman - PETRE BACIOIU*  
*Iason - ANCA HANU*  
*Dragoš - RADU LARGEANU*  
*Konstantin - CRISTIAN GROSU*  
*Petru - MIRON MAXIM*  
*Naumova majka, Marijina majka/ Naum's mother, Maria's mother - MARIA MUNTEANU*  
*Zoe-Olga, Naumova sestra/Naum's sister - EVA CRISAN*  
*Gerda, mrtva gđica Linica/The dead Miss. Linica - ELENA IVANCA*  
*Maria, Jeni Pop- ANGELICA NICOARA*  
*Irina, mladić sa violinom/The young man with the violin - SILVIUS IORGA*

“Predstava otkriva uzvišene trenutke (...) sa primešama pozorištaapsurda.“

*Alexandra Găujan*

“O Zenobiji, najnovijoj predstavi koju je u Klužu režirala Mona Marian, reći ću samo ovo: ispunila me je radošću, ne samo zato što je dočarala zagonetni naumovski duh, već i miris drugih vremena i drugih svetova, koji se opipljivo širi po našem mozgu; (...) svet u kojem su živi podjednako važni kao i mrtvi (...)”

*Ruxandra Ceseranu*

“Režiser predstave traga za preciznim vizuelnim ekvivalentima za svaku epizodu, svaku sekvencu, svaki detalj, svaku frazu, svaku reč. (...) Predstava je precizno razradena na sekvencama, sve uloge su temeljno razvijene (...) Komični efekti i primeše ironije su nesporni.“

*Mircea Morariu*

“The performance reveals sublime moments (...) with tinges of the theatre of the absurd.“

*Alexandra Găujan*

“About Zenobia, the very recent performance directed in Cluj by Mona Marian, I will say only this: it filled me with joy, because it captured not only the enigmatic Naumian spirit, but also the fragrance of other times and other worlds, with tactile ramifications in our brain; (...) a world in which the living are as important as the dead (...)”

*Ruxandra Ceseranu*

“The director of the play searches for accurate visual equivalences for each episode, for each sequence, for each detail, for each phrase, for each word. (...) The performance is meticulously elaborated on sequences, all the roles are substantially built (...) The comic effects, the ironic touch are certain.

*Mircea Morariu*



10. MART

20.00

VII

BUGARSKA/ BULGARIA  
DRŽAVNO DRAMSKO I LUTKARSKO POZORIŠTE “KONSTANTIN VELIČKOV”, Pazardžik  
STATE DRAMA AND PUPPET THEATRE “KONSTANTIN VELICHKOV”, Pazardjik

*Roland Šimelpfenig / Roland Schimmelpfennig*  
**„ŽENA IZ PROŠLOSTI“/“THE WOMAN BEFORE”**

*Režija/Director: PETAR DENČEV*  
*Scenograf i kostimograf/ Stage and Costume Designer: MARIELA MALOVA*

*Igraju/Cast*  
*IVA OGNYANOVA*  
*TODOR KAYKOV*  
*DIANA DOSEVA*  
*IVO ARAKOV*  
*SAVINA BURZева*

“Žena iz prošlosti” Rolanda Šimelpfeniga, u režiji Petra Denčeva je predstava koja se striktno deklariše kao estetika pozorišta suštine. Sjajno glumačko dostignuće, scenografija koja kreira sopstvene konvencije, likovi reljefno razvijeni. Ovo je pozorište sa velikim emocionalnim nabojem.“

*Kristina Aneva*

„Drame Rolanda Šimelpfeninga se izvode u pozorištima širom Evrope i SAD. On je jedan od najreprezentativnijih nemackih dramskih pisaca današnjice. Režiser Petar Denčev pravi svoju scensku verziju ovoga komada i to je prva postavka ove drame u Bugarskoj. Sa pravom se može reći da je ovo jedan sasvim izuzetan rad – dobri glumci, lep dizajn i avanturističko istraživanje Šimelpfeningovog sveta okrutnosti, ljubavi i opsesija.“

*Gergana Stoycheva*

“The Woman Before” after Roland Schimmelpfennig, directed by Petar Denchev is a performance strictly declaring itself in the aesthetics of theatre of substance. Great actor work, a stage set making own conventions, charters developed in deep relief. This is theatre of great emotional charge.

*Kristina Aneva*

The plays of Roland Schimmelpfennig are staged all around Europe and the States. He is one of the most representative German playwrights nowadays. Director Petar Denchev makes its own stage version of the play, and this is the first staging of this play in Bulgaria. And it is true to say this is quite remarkable work – good actors, nice design and adventurous exploration of Roland Schimmelpfennig's world of cruelty, love and obsessions.

*Gergana Stoycheva*



11. MART

20.00

IX

RUMUNIJA/ ROMANIA  
NEMAČKO DRŽAVNO POZORIŠTE IZ TEMIŠVARA/ GERMAN STATE DRAMA THEATRE TIMISOARA

*Beri Kolins/Barry Collins*  
**„JUDGMENT“ / „PRESUDA“**

*Režija/Director - ALEXANDER HAUSVATER*  
*Scenograf i kostimograf / Set and Costume Designer - GEORGE PETRE*  
*Muzika/Music - DANIEL SIMION*  
*Dramaturgija/Dramaturgy - ALINA MAZILU*

*Igraju/Cast*  
*Andrej Vukov - GEORG PEETZ*  
*Rubin - RADU VULPE*  
*Sudija/Judge - IOANA IACOB*  
*Stražari/Wardens - ISOLDE COBET, SIMONA VINTILĂ*

“Nemoguće je biti očevidac predstave kao što je Presuda, Beri Kolinsa, u režiji Aleksandera Hausvatera, doživeti osamdesetominutnu postavku ove drame, a ne osetiti uznemirenost i biti potresen do srži. (...) Sve to počiva na istorijskoj činjenici: sedam ruskih oficira je bilo zarobljeno tokom Drugog svetskog rata.”

(Isečak iz: The Daily Agenda, 07.04.2007., Učesnici u presudi na Veliki petak, C.D.Tomov)

“Glumeći ulogu kapetana Vukova, glumac Georg Peetz postiže tour de force pošto on, u suštini, ima ulogu pripovedača, što je moglo ubiti dramu. Međutim, sasvim suprotno, glumom koja obiluje

neusiljenošću i nijansama, koja ga naizgled približava publici, Georg Peetz pretvara zastrašujuću priču u tragediju koja se može porebiti sa onom u Medeji. (...) Deo u kojem major Rubin čuti, istaćano je odigrao Radu Miodrag Vulpe.”

(Isečak iz: Theatre today, N0. 8-9/2007, Sovjetska tragedija,Nicolae Prelipceanu)

“Način na koji je konstruisan glavni lik omogućava nam da otkrijemo svu kompleksnost jednog glumca: glumački stil Georg Peetza je sirov, pa ipak je on primer virtuoznosti, izvođača koji do savršenstva vlada izražajnim sredstvima u izgovoru i govoru tela.”



"It is impossible to witness a performance such as Barry Collins' Judgment, directed by Alexander Hausvater, to experience the 80-minute staging of the play without feeling yourself disturbed and shaken to the core. (...) It all relies on an historical fact: seven Russian officers are taken prisoners during the Second World War."

(Excerpt from: The Daily Agenda, April 7th 2007, Partakers in the Judgment on Good Friday, by C.D.Tomov)

"Playing Captain Vukhov's role, actor Georg Peetz achieves a major tour de force as his role is, essentially, that of a storyteller, which might actually kill the drama. However, quite the opposite, with

his act abounding in genuineness and nuances, seemingly bringing him closer to the audience, Georg Peetz turns a terrifying story into a tragedy comparable to the one around Medea. (...) Major Rubin's silent part is acutely performed by Radu Miodrag Vulpe."

(Excerpt from: Theatre today, N0. 8-9/ 2007, A Soviet Tragedy, by Nicolae Prelipceanu)

"The way the main character is constructed allows us to discover the entire complexity of an actor: the acting manner of Georg Peetz is a rough one, and yet a sample of virtuosity, the performer mastering to perfection the means of expression of speech and body language."

POLJSKA/ POLAND  
SCENA PRAPREMIER InVitro, Lablin/Lublin

*Meri Džouns/Marie Jones*

# „DŽEPOVI PUNI KAMENJA“ “STONES IN HIS POCKETS“

*Režija/Director: LUKASZ WITT-MICHALOWSKI  
Scenograf/Stage Designer: MAREK BRAUN  
Muzika/Music: MAX KOWALSKI*

*Igraju/Cast  
BARTEK KASPRZYKOWSKI  
SZYMON SEDROWSKI*

Radnja drame je smeštena u malo irsko selo u kojem poznati hollywoodski studio snima film i angažuje lokalno stanovništvo kao statiste. Priču pripovedaju dva dublera, kod kojih kontakt sa krugom bogatih i slavnih ljudi pobuduje nadu u ispunjenje njihovih snova o uspehu. Naizgled banalna priča prikazuje posledice ulaska velikog sveta u malu provincijsku zajednicu.

Dva glumca tumače nekoliko različitih likova, od kojih svaki dobija karakteristične osobine. Duhoviti dijalazi, precizno dočaravanje filmske stvarnosti i intenzivna igra glumaca bez sumnje čine snagu ove komedije Meri Džons.

Drama “Džepovi puni kamenja” izaziva snažne emocije uz korišćenje minimalnih resursa. (...) Predstava Vit-Mihalovskog je priča ispričana na zanimljiv način i maestralno odigrana. To je dokaz da pozorište može da postoji bez briljantne scenografije i sofisticirane

muzike – potrebna su samo dva talentovana glumca, dobar zaplet i vešta ruka režisera.”

*Iga Nyc, Wprost*

“Moderno pozorište ima šansu da prikaže stvari koje postaju važne tek kada se vide uživo. Umetnici iz Labllina su iskoristili ovu šansu na izuzetan način. Dva glumca nam dočaravaju mentalitet običnih stanovnika irske provincije, njihov pogled na svet, njihove snove i dostojanstvo. Priliku da ispričaju svoju priču su dobili kao statisti u produkciji koja se snima u njihovom selu, u kojoj glavnu ulogu igra glumica svetskog glasa. Isti ovi glumci nam prikazuju svu ispraznost i cinizam ove zvezde i njenog okruženja.”

*Wojciech Patyna, Gazeta Wyborcza*



The play is set in a small Irish village where a prominent Hollywood studio shoots a film recruiting the locals as extras. The story is told by two stunts in whom the contact with the circle of the rich and the famous awakens the hope of fulfilling their dreams of success. Seemingly banal story causes a reflection of the consequences of the big world entering a small, provincial community.

The two actors impersonate several different characters, each one being given a characteristic feature. Humorous dialogues, accurate rendition of the film set realities and the actors' intensive play are without doubt the power of Marie Jones' comedy.

"Stones in His Pockets" stirs up strong emotions with the use of minimal resources. (...) The spectacle of Witt-Michalowski is a story told in an interesting manner and one that is masterfully played. It is a proof that the theatre can exist without magnificent scenery and

sophisticated music - it just takes two talented actors, a good plot and skillful hand of the director."

*Iga Nyc, Wprost*

"The modern theatre's chance is showing of things that only matter when seen live. The Lublin based artists exquisitely took advantage of this chance. The two actors show us the mentality of the simple inhabitants of the Irish province, the way they see the world, their dreams and dignity. The occasion for telling their story is working as an extra in the production which is being filmed in their village starring a world famous actress. The same actors demonstrate us the emptiness and cynicism of the star and her surroundings."

*Wojciech Patyna, Gazeta Wyborcza*

AZERBEJDŽAN/ AZERBAIJAN  
DRŽAVNO AKADEMSKO NARODNO DRAMSKO POZORIŠTE, Baku  
AZERBAIJAN STATE ACADEMIC NATIONAL DRAMA THEATRE, Baku

*Huseynbala Miramalov*  
**„KAJANJE“/“THE SHAME”**

*Režija/Director: BAHRAM OSMANOV*  
*Scenograf/ Stage Designer: ISMAIL MAMMADOV*  
*Muzika/Music: SIYAVUSH KERIMI*

*Igraju/Cast*

*Vatan – bivši borac za Karabah/A former fighter for Karabakh - NUREDDIN MEHDIKHANLI*

*Fargana – njegova žena/His wife - MATANAT ATAKISHIYEVA*

*Gulyaz – njegova čerka/His daughter – KADIJA NOVRUZLU*

*Murad – Vatanov prijatelj iz detinства, mladosti i sa fronta, sada biznismen/Vatan's friend in childhood, in youth and in front, now a businessman – RAMIZ NOVRUZ*

*Riđokosi/Red-haired – Muradov vozač/Murad's driver - ASGAR MAMEDOGLU*

*Karim – lekar/A doctor - ALVIDA JAFAROV*

Predstava "Kajanje" je posvećena temi rata. Iako se ne čuju pucnjevi pušaka i detonacije bombi, gledaoci shvataju svu tragediju koju donosi rat, gorak život ljudi koji su napustili domove i postali izbeglice u sopstvenoj zemlji.

Murad i Vatan, prijatelji iz detinjstva, odlaze zajedno u rat za Karabah, ali njihovi životni putevi se tu razdvajaju. Prijatelji se ponovo susreću nakon deset godina, nakon potpisivanja primirja. Ali kako? Svih ovih godina Vatan je živeo žaleći za otadžbinom. Murad se obogatio, zaradivši novac tokom rata u Karabahu. Sada se njihovo mišljenje o domovini razlikuje.

Vatanova čerka, koja živi sa svojom porodicom u trošnoj bolničkoj zgradici, je ozbiljno bolesna. Fergana, Vatanova supruga, bez znanja

svoga muža, pronalazi Murada i traži od njega da im pomogne. Vatan misli da je Murad došao kod njega, međutim, tajna se slučajno otkriva tokom razgovora.

U drami se sukobljavaju mišljenja prijatelja. Ko je u pravu?! Vatan, koji je spreman da se žrtvuje za domovinu, ali u ovom trenutku nije u stanju da plati čerkino lečenje? Ili Murad, koji se obogatio u ovom ratu i koji traži podršku stranih zemalja za oslobođenje domovine?! Ko je u pravu u ovim događajima koji se odigravaju u trošnom stanu Vatana, čije ime znači „domovina“? Predstava "Kajanje" traga za odgovorom zajedno sa gledaocima.



Performance “Shame” is devoted to the theme of war. In spite of absence of sounds of gunshots and shells burst, the spectators see a tragedy that brings the war, bitter life of people who were uprooted from their homes and who became refugees in their own land.

Murad and Vatan, who were friends in childhood, went to fight in the Karabakh War together, but then their ways parted. Friends meet again in 10 years, after the signed armistice. But how? All these years Vatan lived mourning for Motherland. Murad grew rich, having made money in the period of Karabakh War. Now their opinions about Motherland are different.

Daughter of Vatan, who lives with his family in a dilapidated building of a hospital, is seriously ill. Fergana, Vatan’s wife, without

her husband’s knowledge, finds Murad and asks him to help them. Vatan thinks that Murad himself has come to see him but the secret is accidentally disclosed during the talk.

The conflict of the play is the difference in opinions of two friends. Who is right?! Vatan, who is ready to sacrifice himself for the Motherland, but at the moment unable to pay his daughter’s treatment? Or Murad, who grew rich in this war and looks for support from foreign countries to set the Motherland free?! Who is right in these events taking place in the dilapidated Vatan’s flat, whose name means “Motherland”? The “Shame” performance searches the answer with spectators.

IRAN  
POZORIŠTE „SINA GROUP“/ SINA GROUP THEATRE, Teheran

*Farjad Saki, po motivima iz drame „Medved“, Antona Pavlovića Čehova/  
After the motives of „The Bear“, by Anton Pavlovich Chekhov*

**„TENGO“**

*Režija/Director: RASOUL SAKHEI  
Scenograf i koreograf/ Stage Designer and Choreographer: RASOUL SAKHEI*

*Igraju/Cast  
Aki - MEHRANEH BEHNAHAD  
Genzo - MOHSEN HASSANI CHOKAMI  
Yamamoto - RASOUL SAKHAEI*

Predstava „Tengo“ je nastala adaptacijom drame „Medved“ Antona Pavlovića Čehova u kojoj su ruski simboli zamjenjeni simbolima i znakovima Japana iz 17. veka.

Ruska priča, tradicija i kostimi iz japanske kulture kao i persijski jezik kombinovani su da bi se napravila jedna ljubavna priča. Uprkos duboko isprepletanim imovinskim interesima koji kulminiraju pozivom na dvoboj, buđenje iznenadne ljubavi vodi priču u drugom pravcu.

The performance „Tengo“ is an adaptation of the play “The Bear”, by Anton Pavlovich Chekhov, in which the Russian symbols have been replaced with the symbols and signs of the 17th century Japan.

The Russian story, the Japanese tradition and costumes and the Persian language, have been combined to create a love story. In spite of the very complicated property interests which culminate in the challenge to a duel, the story goes in a different direction with a sudden awakening of love.



15. MART

20.00

XVII

SRBIJA/SERBIA  
Atelje 212, Beograd

*Samuel Beckett*  
**„KRAJ PARTIJE“/“ENDGAME“**

*Režija/Director: PETAR BOŽOVIĆ*  
*Scenograf/ Stage Designer: MARIJA JEVTIĆ RASOUL SAKHEI*  
*Kostimograf/Costume Designer: DRAGICA LAUŠEVIĆ*  
*Kompozitor/ Music Composer: MARKO GRUBIĆ*

*Igraju/Cast*  
*Ham – PETAR BOŽOVIĆ*  
*Klov – BORIS KOMNENIĆ*  
*Neg – VLASTIMIR VELISAVLJEVIĆ*  
*Nela - RENATA ULMANSKI*

Beketov komad „Kraj partije“ oslikava čoveka, koji u trenutku smrti, posmatra vezu između duhovne i fizičke strane svog bića. Glavni likovi provode vreme u podrumu, ponižavajući jedni druge, sukobljavajući se sa sopstvenim strahovima i iluzijama o mogućim promenama. Dok napolju vlada opšte mrтvilo i ništa se ne događa, oni osećaju neizbežnost svog kraja. Iako ne znaju šta ih očekuje, oni znaju da je igra završena. Jedini utehu daje im saznanje da “ništa nije smešnije od nesreće”!

„Kraj partije“ je komad u kome su krajnje stvari života i smrti dovedene do najvećeg znaka pitanja. „Plače. Znači da je živ.“

„Kraj partije“ je zajedno sa dramom „Čekajući Godoa“, remek-deleno teatra apsurga.

Beket je najizvodeniji dramski pisac našeg doba, koji je govoreći u ime naše usamljenosti i uznenirenosti, vizionarski svedočio o modernim vremenima.

„Naslov Beketovog komada „Kraj partije“ podseća na sve krajnje situacije koje nas okružuju. Ako se nekada i mislilo da nesreća ima mnogo, ovaj svet je pokazao da ih više nema. Bar ne novih, jer su sve

poznate. Ostale su još dve-tri krajnje koje će biti i kraj sveta. Samim tim i kraj svih partija i kraj svih krajeva. Nekada je Beket smatran piscem apsurd-a: Danas je, skoro, realistički pisac.

Pratio sam život predstave „Čekajući Godoa“ koja je jako važna za naše pozorište. Od samog početka, od nemogućnosti izvođenja, njene skoro antidržavne i antipartijske obojenosti i straha od nje. Prisustvovao sam obnavljanju te predstave posle izvesnog vremena i bio svedok da su se mladi ljudi najviše smejali apsurdu tih situacija. Nadam se da će i u „Kraju partije“ biti dosta smeha, jer čovek da bi preživeo sve nesreće koje je bacio iza sebe može da se brani jedino zdravom metodom, a to je smeh! To je ujedno prilika za intimnu ispovest o svemu.

„Kraj partije“ je ujedno i kraj vere u reč. Danas je reč izgubila svaki smisao i nema nikakvu odgovornost.“

Petar Božović



The Beckett's play "Endgame" depicts a man who, at the moment of his death, observes the connection between the spiritual and physical side of his being. The main characters spend time in a cellar, humiliating each other, confronting their own fears and illusions of possible changes. With common dullness and standstill outside, they know that their end is inevitable. Although they do not know what will happen, they know that the game is over. The only comfort comes from their awareness that "nothing is funnier than unhappiness"!

"Endgame" is a play in which the uttermost issues of life and death are brought into the biggest question. "He is crying. Then he is living." "Endgame", together with "Waiting for Godot", is a masterpiece of the Theatre of Absurd.

Beckett is the most frequently performed playwright of our times who, speaking on behalf of our loneliness and anxiety, gives a visionary testimony of the modern times.

„The title of the Beckett's play „Endgame“ reminds on all extreme situations that surround us. If it has ever been thought that there are many misfortunes, this world has shown there are no more of them,

at least not the new ones, because all of them are well known. Two to three utmost ones have remained, which will be the end of the world and, at the same time, the end of all games and all ends. Once, Beckett was regarded as the writer of absurd. Today, he is almost a realistic author.

I followed the life of „Waiting for Godot“ which is very important for our theatre - from the very beginning, from the prohibition of its performing, to its almost subversive and antiparty character and the fear from it. I witnessed its renewal after some time and saw young people laughing mainly to the absurd of these situations. I hope that there will be a lot of laughter at the presentation of the "Endgame", because in order to survive after all the misfortunes that were left behind, a man can protect himself using the only healthy method, which is laughter! In addition, this is the opportunity for an intimate confession about everything.

At the same time, „Endgame“ is the end of the faith in the word. Nowadays, the word has lost every sense and it does not entail responsibility."

Petar Božović

BOSNA I HERCEGOVINA / BOSNIA AND HERZEGOVINA  
BOSANSKO NARODNO POZORIŠTE ZENICA I 51. MEĐUNARODNI POZORIŠNI FESTIVAL MESS /  
BOSNIAN NATIONAL THEATRE FROM ZENICA AND 51ST INTERNATIONAL THEATRE FESTIVAL MESS

*Po motivima istoimene priповетке Ive Andrića/  
After the motives of the „The Letter from 1920“, by Ivo Andrić*  
**„PISMO IZ 1920.“/ “THE LETTER FROM 1920”**

*Režija, koncept scene i kostima, izbor muzike/  
Director, Stage and Costume Designer, Music Selector: OLIVER FRLJIĆ  
Producenti/Producers: HAZIM BEGAGIĆ, DINO MUSTAFIĆ  
Izvršni producenti/Executive Producers: OLIVER JOVIĆ, ADNAN REŠIĆ  
Inspicijacija/Stage Manager: BORKA JOKANOVIĆ*

*Igraju/Cast  
SAŠA HANDŽIĆ  
ADIS MEHANOVIĆ  
ENES SALKOVIĆ  
SLAVEN VIDAK*

Vratiti se u Bosnu nakon što sam je napustio u aprilu mjesecu 1992. bilo je kao vratiti se u paralelnu stvarnost. Jednostavno, sve te godine koje sam izbjao nisam imao mogućnosti naviknuti se na sve nenormalnosti koje su gradanima Bosne postale norma. Ponovni susret s Bosnom srušio je sve one ideje autentične Bosne koje sam godinama, svim strašnim vijestima koje su iz nje dolazile usprkos, čuvao negdje skrivene. Zapravo, susret s tom realnom Bosnom bio je toliko brutalan i toliko je ubijao sve ono što sam želio da Bosna bude, da sam odlučio slijediti tragove one druge, fiktivne Bosne. Nakon kraćeg traženja ponovo sam pročitao Andrićevu „Pismo iz 1920.“ i ta njegova, književna Bosna učinila mi se strašnija od stvarne Bosne. Previše je precizno opisivala današnju Bosnu. To je u njoj bilo najstrašnije. Scenska Bosna koju sam tokom rada na ovom projektu stvorio pokušava konkursati ovim djema Bosnama – onoj Andrićevoj i onoj stvarnoj. Ne znam u čemu bi im trebala konkursati, u svojoj užasnosti ili kao alternativa užasima tih dveju Bosni. Ali to su već pitanja na koje odgovore može dati samo predstava sama.

*Oliver Frljić*

Coming back to Bosnia, after I left it in April 1992, was like coming back to the parallel reality. Simply, for all these years that I was away, I could not get used to all the abnormalities that had become a norm to the citizens of Bosnia. The new encounter with Bosnia has destroyed all the ideas about the authentic Bosnia, which I preserved hidden somewhere for many years, in spite of all horrible news that came from it. Actually, the encounter with the real Bosnia was so brutal and it was killing everything that I wanted Bosnia to be, that I decided to follow the traces of the other, fictional Bosnia. After a brief search, I read again “The Letter from 1920” by the Andrić, and his literary Bosnia seemed to me even more horrible than the real one. He described the present day Bosnia with too much precision. That was the most terrible thing in it. The scenic Bosnia, which I have created working on this project, tries to rival the other two Bosnias / the one of Andrić and the real one. I do not know what it should rival them in, either the horror, or as an alternative to the horror of the other two Bosnias. But these are the questions that can be answered only by the performance.

*Oliver Frljić*



17. MART

20.00

XXI



*Žiri festivala*

LJUBIŠA GEORGIEVSKI, predsednik, Makedonija – pozorišni i filmski režiser  
Prof. DRAGANA ČOLIĆ-BELJANOVSKI, Srbija  
Prof. RAŠKO JOVANOVIĆ, Srbija

*Festival Jury*

LJUBIŠA GEORGIEVSKI, *President, Macedonia – Theatre and Film Director*  
Prof. DRAGANA ČOLIĆ-BELJANOVSKI, *Serbia*  
Prof. RAŠKO JOVANOVIĆ, *Serbia*



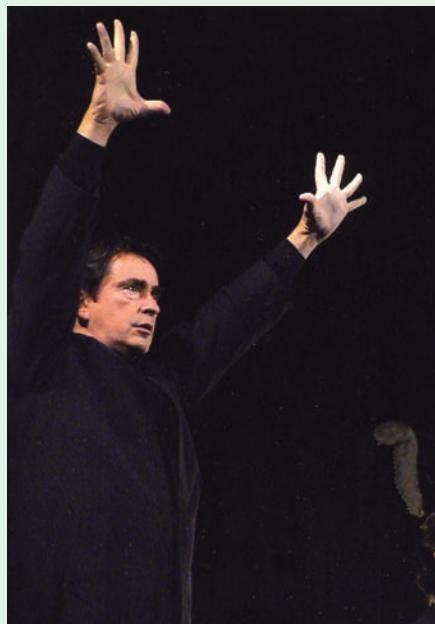
Nagrada za najbolju predstavu u celini  
statuetu Don Kihot  
rad vajara Nikole-Kolje Milunovića

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



## PRETHODNI FESTIVAL

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, Jerusalim  
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“

## PREVIOUS FESTIVAL EDITION

Festival was opened by the actor Milan Lane Gutović

Festival Jury:

Risto Stefanovski, President, Macedonia - Theatrologist  
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  
Thetre „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. Choulijenko 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”



*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

*Dizajn znaka, plakata i kataloga*  
*Design of the logo, poster and catalogue*  
Miomir Radović

*Priprema i štampa / Prepared and printed by*  
CICERO, Beograd

Zahvaljujemo se  
Sekretarijatu za kulturu grada Beograda,  
Gradskoj Opštini Vračar, Beograd

Special thanks to  
The Secretariat for Culture of the City of Belgrade,  
Municipality Vračar, Belgrade

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](http://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](mailto:pozoriste.slavija@sbb.rs)  
[pslavija@bitsyu.net](mailto:pslavija@bitsyu.net)  
website: [www.pozoriste-slavija.co.rs](http://www.pozoriste-slavija.co.rs)