



XII MEĐUNARODNI
POZORIŠNI FESTIVAL
„SLAVIJA 2013.”
BEOGRAD, 9. - 16. mart 2013.

12th INTERNATIONAL
THEATRE FESTIVAL
„SLAVIJA 2013”
BELGRADE, 9 - 16 March 2013

Svečano otvaranje
XII međunarodnog pozorišnog festivala
SLAVIJA 2013.
9. mart, u 20:00

Formal opening of the 12th edition
of the International Theatre Festival
SLAVIJA 2013
9 March, at 20:00



Festival otvara glumica RUŽICA SOKIĆ
Festival will be opened by the actress RUŽICA SOKIĆ

XII MEĐUNARODNI POZORIŠNI FESTIVAL „SLAVIJA“ 2013.

Još jednom pozorišno slavlje na Vračaru, još jednom idemo u susret proleću uživajući u pozorištu, jer nam sa raznih meridijana i sa četiri kontinenta – Azije, Afrike, Amerike i Evrope na ovogodišnji Festival „Slavija“ dovodi sedam pozorišta, koja će, uz jedno domaće, izvesti odabran repertoar dramskih dela. Bez oklevanja se može reći da je taj repertoar dobrom delom u znaku prikazivanja klasike, što zaslužuje samo pohvalu. Upoznaćemo se sa vavilonskim spevom „Gilgameš“, koji potiče još iz trećeg milenijuma pre nove ere i čiji junak traga za besmrtnošću. Iz grčke antičke riznice gledaćemo najstariju sačuvanu Euripidovu tragediju „Medeju“, delo koje i danas pleni dubinom psihološke, ali i socijalne motivacije, posebno u prikazu unutarnje borbe glavne junakinje između želje za krvolčnom osvetom u vidu ubistva dece, kojoj se u njenoj duši suprotstavljuju najnežnija majčinska osećanja. Biće svakako zanimljivo upoznavanje sa kazaškim klasikom Auezovom i njegovim komadom „Karagoz“ u kojem poezija treba da ovekoveči jednu veliku neostvarenu ljubav. Priča o podvigu i žrtvi Jovanke Orleanke u savremenoj projekciji pokrenuće brojna aktuelna pitanja. Večito pitanje susreta života i smrti postavlja se na osnovu dela Danila Kiša kao efektna

dramska evokacija u komadu Slobodana Šnajdera „Enciklopedija izgubljenog vremena“. Tako se klasika i moderno doba prožimaju na festivalu čiji će program obuhvatiti i predstavu o pozorištu „Neka bude umetnost“ Ronalda Randa i progovoriti o najznačajnijim pozorišnim traganjima u XX veku. Zanimljiva drama bugarskog autora Elina Rahneva „Pasulj“ iz perspektive svakodnevice dvoje ostarelih ljudi ukazuje na ljubav kao jedino rešenje sukoba i nesporazuma vajkadašnje čovekove egzistencije. Najzad, Nušićev prvenac „Narodni poslanik“ nasmejaće nas i ozračiti vedrinom duha velikog komediografa.

Uvereni smo da će nam glumci iz Kazahstana i Sjedinjenih Država, Crne Gore i Bugarske, Maroka i Makedonije, Rumunije i naše zemlje i ove godine na sceni pozorišta „Slavija“ svojim predstavama pružiti lepa umetnička uživanja i time nastaviti tradiciju festivala koji svake godine nastoji da nas obraduje zanimljivim i dobrim predstavama.

Prof. dr Raško V. Jovanović

12TH EDITION OF THE INTERNATIONAL THEATRE FESTIVAL SLAVIJA 2013

Once again, there will be a theatre festivity in the Vračar Municipality; once again we are approaching spring, looking forward to the theatre event, which will bring seven theatres from different meridians and from four continents – Asia, Africa, America and Europe. Together with one theatre from Serbia, they will present a selected repertory of dramas at the “Slavija” Festival. We can say, without hesitation, that the repertory is largely marked by the presentation of classical pieces, which deserves appraisal. We will encounter the Babylonian Epic of „Gilgamesh“, which dates back to the third millennium b.c. and whose hero seeks immortality. From the Greek ancient treasure, we will watch the oldest preserved Euripides’ tragedy „Medea“, the work that, even today, leaves great impression with the depth of its psychological, but also social motivation, particularly in depiction of the internal struggle of the main heroine between her desire for bloodthirsty revenge, in the form of killing her children, and the most tender maternal feelings in her heart. It will definitely be interesting to meet the Kazakh classic Auezov and his piece „Karagoz“, in which the poetry should immortalize a great unfulfilled love. The story of a feat and sacrifice of Joan of Arc in the contemporary projection will raise numerous topical issues. In addition, the traditional legend of Golem is reflected in the original scenic presentation, which seeks the answers for the most recent challenges of modern times. The eternal

issue of the encounter of life and death is raised on the basis of the work of Danilo Kiš as the effective dramatic evocation in the drama of Slobodan Šnajder „The Encyclopaedia of Lost Time“. That way, the classical and modern times are interwoven in the Festival, whose programme will also include a performance about the theatre „Let It Be Art!“ by Ronald Rand, which deals with the most important theatrical searches in the 20th century. The drama „Beans“ by the Bulgarian author Elin Rahnev, is interesting from the perspective of the everyday life of two old people and it points to love as the only solution for the conflicts and misunderstandings in eternal human existence. Finally, the Nušić’s first comedy „The People’s Deputy“ will make us laugh and radiate with cheerfulness of the great comedian’s spirit.

We are convinced that the actors from Kazakhstan and the U.S.A, Montenegro and Bulgaria, Morocco and Macedonia, Romania and Serbia will delight the spectators with great artistic enjoyment from the stage of the “Slavija” Theatre, and that way continue the tradition of the Festival, which makes efforts every year to bring us joy with interesting and good performances.

Prof. dr Raško V. Jovanović

KAZAHSTAN / KAZAHSTAN
KAZAHSTANSKO DRAMSKO POZORIŠTE REGIONA KARAGANDA „SAKEN SEYFULLIN“
KARAGANDA REGIONAL KAZAH DRAMA THEATRE „SAKEN SEYFULLIN“, Karaganda

M. Auezov
„KARAGOZ“

Scenska adaptacija / Stage Adappration: T. Akkert

Režija / Director: K. Kasymov

Muzika / Music: S. Mustafina

Igraju / Cast

KARAGOZ, mlada / Bride - D. Aygazinova

SIRIM, mladi pesnik / Young Poet - B. Abilov

AKBALA, Karagozina snaha / Karagoz's Sister-in-law- K. Zharylgapova

ŽARILGAP, Karagozin otac / Karagoz's Father- S. Zhumagali

MORŽAN, Žarilgapova majka / Žarylgap's Mother -B. Kemalova

ŽABAI, Sirimov otac / Syrym's Father - K. Kemalov

NARŠA, Karagozin mladoženja / Karagoz's Bridegroom - M. Koyshygarin

ASAN, mladi pesnik iz Naršinih svatova / Young Poet, Narsha's Wedding Guest - O. Abdrahmanov

MATAI, Naršin prijatelj, Narsha's Friend - D. Moldabaev

TEKTI, Naršina majka / Narsha's Mother - A. Ahmetkalieva

TOISARI, Naršin stric / Narsha's Uncle - E. Dzunuspekov

DEVOJKE-BREZE / GIRLS-BIRCH TREES: - N.Kyrykbaeva, D. Zaitova, T. Tahanova, K.Uysimbaeva,

G.Dyuisembekova, L.Shinazarova, G. Belgibaeva

Drama "Karagoz" je jedan od najstarijih komada M. Auezova, klasika kazaške književnosti. Ova tragedija obiluje mnoštvom filozofskih, epskih i društvenih ideja, isprepletanih u delima M. Auezova.

Lepotica Karagoz i pesnik Sirim se zaljubljuju. Njena bogata familija je veri za drugoga. Ne mogavši da podnese razdvojenost od voljenog, ona poludi i umire. Pesnik ostaje da živi da učini svoju draganu besmrtnom u svojim poemama i pesmama, boreći se tako protiv okrutnog sveta. Drama obiluje nacionalnom tradicijom i folklorom.

The play "Karagoz" is one of the earliest plays by M.Auezov, the classical playwright of the Kazakh literature. The tragedy "Karagoz" abounds in philosophic, epic and social ideas treated in the Auezov's works.

The beauty Karagoz and the poet Syrym fall in love with each other. Having a rich family, she is engaged to another man. Not enduring the separation, she goes mad and dies. The poet remains alive to make her beloved immortal in his poems and songs, rebelling against the cruel world. The national tradition and folklore were used in the play.



9. MART

20.00

V

S.A.D. / U.S.A.
RONALD RAND, New York

Ronald Rand

„NEKA BUDE UMETNOST! Životna strast Harolda Klurmana“ “LET IT BE ART! Harold Clurman’s Life of Passion“

Režija / Director - Gregory Abels

*Igra / Starring
HAROLD KLURMAN – Ronald Rand*

Zadivljujuća priča o Haroldu Klurmanu, proglašenom za “najznačajniju ličnost američkog pozorišta”— jednom od najuticajnijih pozorišnih figura dvadesetog veka, i suočivaču proslavljenog Grupnog pozorišta. U nezaboravnoj predstavi, Ronald Rand otelotvoruje strast, gorljivost i inspirativni glas nagradivanog režisera četrdeset najznačajnijih predstava dvadesetog veka, uključujući i produkciju Grupnog pozorišta Probudi se i pevaj, Svat sa Džuli Haris, Autobuska stanica sa Kim Stenli; a takođe je režirao predstavu u kojoj je igrao Marlon Brando (u njegovoj prvoj odrasloj ulozi) u Kafani pored puta. Autor Uzavrelih godina i O režiranju, bio je smatran za superiornog američkog pozorišnog kritičara. Artur Miler je napisao: “Njemu nema ravnog među pozorišnim kritičarima i komentatorima ovoga veka.”

NEKA BUDE UMETNOST! je inspirativna priča o beskrajnom žaru Harolda Klurmana za životom punim plućima i menjanjem

izgleda američkog pozorišta. Predstava počinje u stanu Harolda Klurmana u Njujorku, jednog prolećnog popodneva 1980. godine, po njegovom povratku sa predstave „Zimska priča“. On vodi svoja tri studenta na strastveno putovanje kroz svoju životnu priču, iznoseći im svoja gorljiva uverenja o životu i ljudskoj prirodi i priču o tome kako je formirao najveću američku pozorišnu kompaniju, sa Li Strazbergom i Čeril Kraford. On opisuje svoja putovanja – svoje studije na Sorboni, u Parizu, putovanje u Rusiju gde se upoznao sa Majerholdom i video Moskovsko umetničko pozorište, trenutak u Parizu kada Stela Adler upoznaje Konstantina Stanislavskog i razgovore koje je on vodio sa ovim velikim majstorom, kao i ‘čuvenu’ konfrontaciju Stele Adler i Li Strazberga o tome kako treba podučavati glumu. Gledamo Klurmana na probama sa Marlonom Brandom, na putu do pozorišta sa Žaklinom Kenedi Onazis. Konačno, Harold Klurman iznosi svoja razmišljanja o tome kako ljudska bića da dožive procvat, sa humorom, radošću i velikom strašcu za stvaranjem boljeg sveta.



The compelling story of Harold Clurman, heralded as “the elder statesman of the American Theatre”—one of the 20th century’s most influential theatrical figures, and co-founder of the famed Group Theatre. Ronald Rand, in an unforgettable performance embodies the passion, the fervor, and the inspiring voice of the Award-winning director of 40 of the most important plays of the 20th century, including The Group Theatre’s production of *Awake and Sing*, *A Member of the Wedding* with Julie Harris, *Bus Stop* with Kim Stanley; and he also directed Marlon Brando (in his first adult role) in *Truckline Café*. Author of *The Fervent Years*, and *On Directing*, he was considered America’s pre-eminent theatre critic. Arthur Miller wrote: “He has no peer among theatre critics and commentators in this country.”

LET IT BE ART! is the inspiring story of Harold Clurman’s boundless passion for living life to its fullest and changing the face

10. MART

20.00



of the American Theater. The play begins in Harold Clurman’s apartment in New York City on a spring afternoon in 1980, as he returns after attending a performance of “A Winter’s Tale.” He takes three of his students on an impassioned journey of his life story, sharing his passionate beliefs about life and humanity, and the story of building America’s greatest theatre company with Lee Strasberg and Cheryl Crawford. He shares his journeys – his time studying at the Sorbonne in Paris, his trip to Russia meeting Meyerhold and seeing the Moscow Art Theatre, the moment in Paris when Stella Adler meets Constantin Stanislavsky and his conversations with the great master, as well as the ‘famous’ confrontation between Stella Adler and Lee Strasberg about the way to teach acting. We watch Clurman in rehearsal with Marlon Brando, and his trip to the theater with Jacqueline Kennedy Onassis. Finally, Harold Clurman reflects on how to flourish as human beings with humor, joy and great passion to build a better world.

VII

CRNA GORA / MONTENEGRO
KRALJEVSKO POZORIŠTE ZETSKI DOM / ROYAL THEATRE ZETSKI DOM / Cetinje

Slobodan Šnajder

„ENCIKLOPEDIJA IZGUBLJENO VREMENA“ “THE ENCYCLOPAEDIA OF LOST TIME“

Režija / Director: Lidija Dedović

Asistent režije / Assistant Director: Jelena Milošević

Scenograf / Stage Designer: Samo Jurečić

Muzika / Music: Aleksandar Radunović Popaj

Kostimograf / Costume Designer: Mateja Benedetti

Maska / Mask: Adin Rastoder

Igraju/Cast

GREGOR SAMSA - Srđan Grahovac

BOG / GOD - Branimir Popović

SNAHA ANICA, BISKUP / SISTER-IN-LAW ANICA, BISHOP - Bojana Knežević

SIN TOBIJA I GRADONAČELNIK / SON TOBIAS AND MAYOR - Dejan Ivanić

UNUKA / GRANDDAUGHTER - Gorana Marković

UNUK / GRANDSON - Zoran Vujović

MEDVED / BEAR- Aleksandar Radulović

ROĐAK / COUSIN - Emir Ćatović

RENČI, GOLUB / RENČI PIGEON - Smiljana Martinović

MEDICINSKA SESTRA, GOLUB / NURSE, PIGEON - Gordana Mićunović

ANDELINA DES TODES ILI SMRT / ANDELINA DES TODES OR DEATH - Karmen Bardak

Komad je priča o Gregoru Samsi, radniku Železare na samrti, koji je dobio otkaz. U njegov život dolazi smrt, a on je ubeden da može toliko da je osvoji da mu ona nadoknadi izgubljeno vreme. Smrt, očarana njime, uspeva samoj sebi da dokaže da može da mu nadoknadi to izgubljeno vreme i Gregor Samsa dobija drugu šansu za svoj ponovni život, koji je ustvari njegova iluzija i završna fatalna halucinacija pred smrt. U toj halucinaciji između života i smrti, tekstopisac Slobodan Šnajder britko i vrlo provokativno opisuje Samsinu unutrašnju

halucinaciju neostvarenih i nerealizovanih težnji malog čoveka koji je prilično zgažen od sistema i društva.

Samsinu borbu između života i smrti prate provokativne i zanimljive teme kao što su religija, politika, razvrat, da bi se sve to na kraju spojilo u poljubac smrti.

Ovaj lucidni tekst, crna komedija sa obiljem čudesnih prizora, baca nas u svet izneverenog malog čoveka – junaka svih vremena.



The play is a story about Gregor Samsa, a dying worker of the Iron and Steel Works who has been fired. The Death has come into his life and he is convinced he can enchant it so much that it would let him make up for the lost time. The Death, fascinated by him, manages to prove itself it is capable of letting him make up for the lost time, and Gregor Samsa gets his second chance to live his life again, which is, actually, his illusion and his final, fatal hallucination before his death. In this hallucination between life and death, the playwright Slobodan

Šnajder, describes acutely and very provocatively the Samsa's internal hallucination of unfulfilled and unachieved aspirations of a young man, who has been rather crushed down by the system and the society. The Samsa's struggle between life and death is permeated by the provocative and interesting topics, such as religion, politics and immorality, which are finally combined into the kiss of death. This lucid text, a dark comedy abounding in miraculous scenes, thrusts us into the world of the betrayed little man – a hero of all time.

BUGARSKA / BULGARIA
DRŽAVNO DRAMSKO POZORIŠTE “SAVA OGNYANOV“/STATE DRAMA THEATRE “SAVA OGNYANOV“,
Ruse / Rousse

Euripid / Euripides
„MEDEJA“ / „MEDEA“

Adaptacija i režija / Adapted and directed - Petar Dentchev
Scenografija / Stage set - Violeta Radkova
Kostimi / Costumes - Teodora Lazarova
Koreografija / Choreography - Marin Udvarev

Igraju/Cast
MEDEJA / MEDEA - Mariana Krumova
JASON - Kosio Stanev
PRINCEZA / PRINCESS - Yasena Gospodinova
NORIS / NOURICE - Petya Venelinova
EGEJ / EGEUS - Borislav Vejenov
HERALD - Ilya Pepelanov
HOR / CHOIR - Ralitsa Konstantinova, Cvetana Blagoeva, Evgeniya Yavasheva
DECA / CHILDREN - Stela Todorova & David Dimitrov

MEDEJA je predstava o tragičnom raspadu veze između Jasona i Medeje, koja istražuje teme moći, ljubavi, te kako moć transformiše ljudske živote. To nije samo predstava o dva mitska lika već dubinsko istraživanje ljudske duše i prirode. Ovo je istraživanje načina na koji ljudski instinkti deformišu ne samo ljudski život već i čitavu organizaciju života.

MEDEA is performance about the tragic decay of the connection between Jason & Medea exploring the themes of power, love and how the power is transforming human lives. It is not only a performance about two mythical personages but it's a deep exploration of human soul & nature. This is exploration of human instincts are deforming not only human life but the whole organization of life.



12. MART

20.00

XI

MAKEDONIJA/ BUGARSKA - MACEDONIA/BULGARIA

KOPRODUKCIJA / CO-PRODUCTION

MALO DRAMSKO POZORIŠTE / SMALL DRAMA THEATRE, Bitolj / Bitola

DRAMSKO-LUTKARSKO POZORIŠTE / DRAMATIC PUPPET THEATRE, Vraca / Vratsa

Elin Rahnev

„PASULJ“ / “BEANS“

Režija / director: Ljupčo Gjorgjevski

Muzika / Music: Marjan Nećak

Scenografija i kostimi / Stage design and costumes: Marija Dimanova

Igraju/Cast

ONA / SHE - Joana Popovska

ON / HE - Anastas Popdimitrov

PIJANISTA / THE PIANIST - Georgi Grozev

“Pasulj” je predstava o ljubavi i braku. Još preciznije, ljubavi u braku. Glavni likovi su muž i žena, oko 70 godina stari, koji žive zajedno oko 40 godina. Ali ovi supružnici su zaglavljeni u dosadi, svakodnevnoj monotoniji i sterilnosti braka. Na sceni, oni deluju kao da plivaju u monotonom sivom moru, kao davljenici.

Samo ljubav može da ih izbavi iz ove situacije u kojoj su se našli. I samo ljubav će im pomoći da stignu na suprotnu obalu, gde će prepoznati jedno drugo i pronaći svoj ideal savršenog muškarca i savršene žene.”

Ljupčo Gjorgjevski, režiser

“Beans” is a show about love and marriage. And more precisely, love in marriage. The main characters are a husband and wife, both about 70 years old, who have been living together for about 40 years. But these spouses are stuck in the dullness, everyday monotony and sterility of the marriage. On the stage, they seem to swim in the grey, monotonous sea, like drowning swimmers.

Only love can save them from the situation in which they have found themselves. And only love will help them reach the opposite shore, where they will recognize each other and where they will find their ideal of the perfect man and the perfect woman. “

Lyupcho Gjorgjevski, Director



13. MART

20.00

XIII



MAROKO / MOROCCO
POZORIŠNA KOMPANIJA “LE PHOENIX“ / THEATRE COMPANY “LE PHOENIX“, Rabat

Tarek Riahi

„FRAGMENTI OD GLINE - GILGAMEŠ“ “CLAY FRAGMENTS - GILGAMESH”

*Režija / Director - Tarek Riahi
Producenit i pomoćnih režisera / Producer & Assistant Director - Omar Zahi
Koreografija / Choreography - Faiza Talbaoui
Inspicijent i svetlo / Stage Manager and Lighting - Rida Drahbi*

*Igraju/Cast
GILGAMEŠ / GILGAMESH - Tarek Riahi
IŠTAR / ISHTAR - Loubna Ettazroti
ENKIDU - Bechirr Riahi
ŽIVOT / LIFE - Rabab El khechibi
SMRT / DEATH - Layla Rahmouni*

Predstava je inspirisana Epom o Gilgamešu, koji datira iz trećeg milenijuma pre nove ere i kombinuje razne discipline izvođenja, kao što su gluma, igra, pesma i scenografija.

Predstava spada u velike tragedije, obilujući intrigantnošću i šarmom. Poetičan tekst živi kroz dijaloge i telesna iskustva i naglašava značaj estetske poezije. Komad je osmišljen na integriran način, pokušava verno da prati genezu razmišljanja o životu i smrti, efemernoj ljudskoj prirodi, korišćenjem posebno birane estetike koja prožima tekst simbolikom (scenografija, kostimi, svetlo) i zvučnim

efektima, kombinujući originalnu muziku i fuziju. Poruka ove priče bila bi “Carpe diem.”

“Fragmenti od gline – Gilgamesh” je predstava koja sledi životni put; živimo, borimo se, gubimo, nekada dobijamo, volimo, mrzimo ... umiremo. Dakle, ona je kao souvenir, slika života, prikaz situacije.



The show is inspired by the texts of the epic of Gilgamesh dating from the third millennium BC, it combines live performance disciplines like acting, dancing, singing and scenography.

The performance belongs to the register of the great tragedy with all its intrigue and charm. The poetic text lives through dialogues and corporal experiences which highlights the importance of esthetic poetry. The play is thought in an integrated manner in the sense that it tries to trace faithfully the genesis of thinking about life and death, and hence the ephemeral nature of man through a specifically chosen

esthetics that extends the text through the symbolic (sets, costumes, lights and accessories) and a soundscape, that combines original creation and fusion type music. Whether to retain a moral to this story would be “Carpe diem.”

“Clay Fragments – Gilgamesh” is a show that traces the journey of life; we live, we fight, we lose, sometimes we win, we love, we hate ... we die. So it is like a souvenir, a picture of life, the image of a situation.

SRBIJA / SERBIA
NARODNO POZORIŠTE UŽICE / UŽICE NATIONAL THEATRE

Branislav Nušić

„NARODNI POSLANIK“ “PEOPLE’S DEPUTY”

Adaptacija i režija / Adapted and Directed by: Slavenko Saletović

Scenografija / Stage Design – Tamara Bušković

Kostimi / Costumes – Snežana Kovačević

Kompozitor / Music – Aleksandar Milekić

Scenski pokret / Stage Movement – Ferid Karajica

Igraju / Cast

JEVREM PROKIĆ– Slobodan Ljubičić

PAVKA, njegova žena / His Wife– Divna Marić

DANICA, njihova kći / His Daughter– Tijana Karačić

SPIRA, Jevremov pašenog / Jevrem’s In-Law– Goran Šmakić

SPIRINICA / Spira’s Wife– Biljana Zdravković

IVKOVIĆ, advokat / Lawyer– Vahidin Prelić

GOSPA MARINA, njegova tetka / His Aunt– Dragana Vranjanac Ljubojević

SEKULIĆ, policijski pisar / Police Clerk– Igor Borojević

JOVICA JERKOVIĆ– Svetislav Jelisavčić

SRETA– Momčilo Murić

MLADEN, pokućar Jevremov, / Jevrem’s Peddler– Branislav Ljubičić

Isticati toliko važnu potrebu da se gledalac, bar na kratko vreme, otrgne od turobne i depresivne stvarnosti i ozari smehom koji vodi ka komedijskoj katarzi radosti igre je deplasirano. Možda bi trebalo samo podvući anticipatorsko, dubinski slojevito i vizionarsko Nušićovo poznavanje našeg mentaliteta, karakternih osobina i iz toga sledujućih odnosa. Ostrašeni, ambiciozni i beskrupulozni u našim surovo ozbiljnim nastojanjima da prigrabimo vlast, moć, bogatstvo i dominaciju nad drugim ljudima, bili smo smešni i nedorasli i 1883. godine, kada je poštovani Ben Akiba napisao “Narodnog poslanika”, surovo smo smešni i danas, a smeh nas čeka i u budućnosti.

Profesor Slavenko Saletović

It is pointless to underscore the importance of the need to pull spectators from their gloomy and oppressive reality for a while, and evoke gaiety and laughter in them, providing comic catharsis. Maybe we should just underline the Nusic’s anticipatory, in-depth and visionary knowledge of our mentality, character traits and the resulting relations. Being fervent, ambitious and unscrupulous in our brutally serious efforts to seize power, authority, wealth and domination over other people, we were funny and incapable back in 1883, when the distinguished Ben Akiba wrote the comedy “The People’s Deputy”, we are brutally funny even today, and the laughter is awaiting us also in the future.

Professor Slavenko Saletović



15. MART

20.00



XVII

RUMUNIJA / ROMANIA
NARODNO POZORIŠTE KLUŽ NAPOKA / NATIONAL THEATRE KLUJ-NAPOCA, Kluž-Napoka / Kluj-Napoca

Stefan Tsanev

„DRUGA SMRT JOVANKE ORLEANKE“ “THE OTHER DEATH OF JOAN OF ARC”

Režija / Director – Nic Ularu

Scenografija / Stage design – Nic Ularu

Kostimi / Costumes – Călini Langa

Muzika / Music – Walter Clissen

Igraju/Cast

JOVANKA ORLEANKA / JOAN OF ARC – Eva Crișan

BOG / GOD – Cornel Răileanu

DŽELAT / THE EXECUTIONER – Emanuel Petran

Stefan Tsanev smešta priču o Jovanki Orleanki u izuzetno savremenu realnost, u kojoj je Bog “žgoljavi starac, jadnog izgleda i obučen u rite”, preterano zauzet i pretrpan molbama. Među onima koji su došli da traže pomoć od Njega, možemo da prepoznamo političare kao što su Obama, Merkelova, Sarkozy, Putin, Basesku, Iliesku ili Vadim.

Pisac u tekst uključuje i pokušaj silovanja. Ovaj dželatov čin se kažnjava odsecanjem polnog organa, a nekažnjavanje bi mu donelo gubitak dostojanstva – osobine koju čovek mnogo lakše izgubi: “Ah, tako je dobro nemati dostojanstvo!” uzvikuje dželat. Krajnja poruka ovog komada se prenosi putem spasenja vere preko ljudskog žrtvovanja: “Ako imaš veru, ne preostaje ti ništa drugo nego da goriš na lomači. Vernici su oni kojima ne ostaje ništa do umiranje. Vera je njihov poslednji izbor,” kaže Gospod Jovanki Orleanki. To je jedini način da ona uđe u večnost.

Stefan Tsanev brings the story of Joan of Arc to an extremely contemporary reality, in which God is “an old skinny man, deplorable-looking and dressed in rugs”, exceedingly busy and overloaded with requests. Among the ones who come to Him to ask for help we can identify politicians like Obama, Merkel, Sarkozy, Putin, Băsescu, Iliescu or Vadim.

The writer includes a rape attempt in the text as well. This drift of the Executioner is charged by cutting off his sex, its recovery meaning his giving up on dignity – an attribute much easier to lose by a human: “Ah, it’s so good not having dignity!” the Executioner exclaims. The ultimate message of the play is conveyed by the salvation of faith through human sacrifice: “If you have faith, there’s nothing else left for you to do than burn on the stake. The believers are the ones who have nothing left than dying. Faith is their last choice,” tells God to Joan of Arc. The only way she will enter eternity.



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16. MART

20.00

XIX

Žiri festivala

Prof. RAŠKO JOVANOVIĆ, predsednik, Srbija

RISTO STEFANOVSKI, teatrolog, Makedonija

DUŠAN ĐOKOVIĆ, predsednik Saveta Akademije umetnosti, Srbija

Festival Jury

Prof. RAŠKO JOVANOVIĆ, *Serbia*

RISTO STEFANOVSKI, *Theatrorologist, Macedonia*

DUŠAN ĐOKOVIĆ, *President of the Board of the Academy of Arts, Serbia*



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

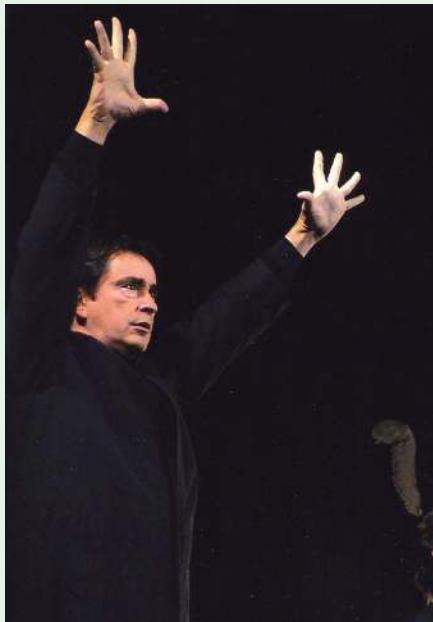
Award for the best production
Statuette of Don Quixote
work of the sculptor Nikola-Kolja Milunović



**PRETHODNI 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 ravnatelj 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“

10th EDITION OF THE INTERNATIONAL THEATRE FESTIVAL "SLAVIJA 2011"

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”

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, Lublin
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“
Samuel 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.“

11th 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”

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

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