



XIV MEĐUNARODNI  
POZORIŠNI FESTIVAL  
SLAVIJA 2015  
Beograd, 9-16. mart 2015.

14<sup>th</sup> INTERNATIONAL  
THEATRE FESTIVAL  
SLAVIJA 2015  
Belgrade, 9-16 March 2015





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Svečano otvaranje  
XIV međunarodnog pozorišnog festivala  
SLAVIJA 2015.  
9. mart, u 20:00

Formal opening of the 14<sup>th</sup> edition  
of the International Theatre Festival  
SLAVIJA 2015  
9 March, at 20:00



Festival otvara glumac PETAR BOŽOVIĆ  
Festival will be opened by the actor PETAR BOŽOVIĆ

## XIV MEĐUNARODNI POZORIŠNI FESTIVAL „SLAVIJA“ 2015.

Program Međunarodnoga pozorišnoga festivala "Slavija 2015", na kojem ove godine učestvuju pozorišta sa tri kontinenta, zasniva se na skladnom spoju tradicije i savremenosti, budući da sadrži dela klasika 19. i 20 veka (od Gogolja i Saltikov-Ščedrina do O'Nila i Nušića), ali i dela pisaca naše savremenosti (Miro Gavran, Stefan Bošković). Iako smo na ovom festivalu pre dve godine već imali priliku da gledamo jednu zanimljivu predstavu iz Irana to nikako ne umanjuje interesovanje za nastup pozorišne trupe "Jam" iz Teherana, koja će otvoriti ovogodišnji festival izvodeći predstavu "Zar". Reč je o komadu koji je dramatizacija jednog segmenta Šekspirove tragedije "Kralj Lir", prikazanom u duhu duge i bogate iranske tradicije, koja počiva na različitim ritualima i obredima. Potom sledi predstava pozorišta "Slavija" koje će prikazati zaboravljenu komediju "Opasna igra" Branislava Nušića, najznačajnijega srpskoga komedografa, koji je to delo napisao za vreme Velikoga rata boraveći kao izbeglica u Francuskoj i namenio ga tamošnjoj publici. Sledeće festivalske večeri Pozorište za mlade "Brijancev" iz Sankt Peterburga prikazće predstavu "Juda iz Golovljeva" po motivima iz romana "Gospoda Golovljevi" ruskoga klasika Mihaila Saltikova-Ščedrina. Glavna ličnost u ovom komadu je i središnja osoba romana – Porfirij Vladimirovič Golovljov, koga su nazvali Juduška, jer se trudio da na svaki način nasledi porodično imanje. Lik Juduške, pakosnika, spletkaroša i lažljivca obično se upoređuje sa ka-

rakterima kao što su Šekspirov Šajlok, Molijerov Tartif, Gogoljev Pljuškin ili Smerdjakov Dostojevskoga. Četvrte festivalske večeri gledaćemo kod nas neizvođeno delo "Pre doručka" Judžina O'Nila, koga sa razlogom nazivaju "ocem američke drame", jer je reč o umetniku koji svojom beskompromisnošću, originalnošću, snagom izraza, univerzalnošću tema i raznolikošću stilova predstavlja najznačajnijeg američkoga dramatičara prve polovine 20. veka. Peto veče festivala upoznaće nas sa aktuelnom crnogorskom dramskom scenom. Ansambl "Art 365" iz Podgorice prikazće "Komad" Stefana Boškovića. U tom delu autor nas odvodi u ambijent pozorišta i omogućuje nam da zavirimo u glumačku garderobu u kojoj se tri glumice prepriruoko jedne efektne uloge. Šeste festivalske večeri na savremen način vratićemo se klasicima. Na programu je delo "Peter@Burg", koje je Elena Tartakovska napisala po motivima „Dnevnika jednog ludaka“ Gogolja i „Zapisu iz podzemlja“ Dostojevskoga, koje će prikazati Nezavisna pozorišna grupa „Ludo podzemlje“ iz Tel Aviva. Najzad, sedme večeri festivala nastupiće pozorište „Crvena baklja“ iz Novosibirska u Rusiji i prikazati komad Mira Gavrana „Sve o ženama“. Poznati hrvatski pisac ume duhovito da na sceni prikazuje sudbine raznih žena, kao i da na duhovit način raspravlja o muško-ženskim odnoidima, pa će to učiniti da finalno veče festivala bude veoma zanimljivo.

Dr Raško V. Jovanović

### 14<sup>TH</sup> EDITION OF THE INTERNATIONAL THEATRE FESTIVAL SLAVIJA 2015

The programme of the 14th International Theatre Festival "Slavija 2015", whose participants are the theatres from three continents, is based on the harmonious combination of tradition and modernity, since it includes the pieces by the classics from the 19th and 20th centuries (from Gogol and Saltikov-Schedrin to O'Neill and Nušić), but also the plays by our contemporary playwrights (Miro Gavran and Stefan Bošković). Although, two years ago, we had the opportunity to see a very interesting performance from Iran, it does not diminish our interest in the performance of the Theatre Group "Jam", from Teheran, which will open this year Festival edition with the performance "Zar". This piece is a dramatization of one segment of the Shakespeare's tragedy "King Lear", presented in the spirit of the long and rich Iranian tradition, which rests on various rituals and ceremonies. After that, follows the performance of the Theatre "Slavija", which will present the forgotten comedy "The Dangerous Game", by Branislav Nušić, our most important comedist, who wrote this play during the Great War, while he stayed in France as a refugee, and it was intended for that audience. The next festival evening, Young People's Theatre "Briyantsev", from Sankt Petersburg, will present the performance "Judas from Golovlevo", after the motives of "The Golovlevs", by the Russian classic Mikhail Saltikov-Schedrin. The main character of the play and the central person of the novel – Porfirij Vladimirovich Golovlev, who was named Judushka, because he strived to inherit the family estate by any means. The character of Judushka, a malicious person, an intriguer and a liar, is usually compared to the characters such as the Shakespeare's Shy-

lock, Moliere's Tartuffe, Gogol's Plyushkin or Dostoyevsky's Smerdyakov. In the fourth festival evening, we will watch a play that has never been presented in our country - "Before Breakfast", by Eugene O'Neill, who has been rightly called "Father of the American Drama". This author was the most important American dramatist of the first half of the 20th century, owing to his absence of compromise, originality, power of expression, universality of the topics and diversity of styles. In the fifth festival evening, we will be introduced to the current Montenegrin drama stage. The Ensemble "Art 365", from Podgorica, will present "The Piece", by Stefan Bošković. In this play, the author takes us to the theatre setting and enables us to peep to the actor's dressing room, in which three actresses quarrel about an effective role. In the sixth festival evening, we will go back to the classic presented in a modern way, when the piece "Peter@Burg" will be on the programme. The play was written by Elena Tartakovska, after the motives of „Diary of the Madman“, by Gogol and „Notes from the Underground“, by Dostoyevsky, and it will be presented by the Independent Theatre Group „Mad Underground“ from Tel Aviv. Finally, in the seventh festival evening, the Theatre "Red Torch", from Novosibirsk, Russia, will perform a piece by Miro Gavran "All about Women". The famous Croatian author is able to present on stage, in a witty way, destinies of different women, and to explore the relationship between woman and man in a funny and clever way, which will make the final festival evening very interesting.

Dr Raško V. Jovanović

IRAN  
POZORIŠNA GRUPA „JAM“ / THEATRE GROUP “JAM” Teheran

*Mohammad Hatamy*  
**”JAM”**

*Režija i kostimi / Direction and Costumes:* MOHAMMAD HATAMY  
*Pomoćnik režisera i mikser muzike / Assistant Director and Music Mixer:* ARSHAM MOADABIYAN  
*Slikar / Painter:* SEPIDEH ALINAGHI HOSSEIN  
*Dizajner plakata i prospelta i izvođač / Poster and Brochure Designer and Performer:* LEILA MADAN

*Igraju/Cast*  
MOHAMMAD HATAMY,  
MAHSHAD MOKHBERI,  
SEYEDEH ELHAM,  
DEHGHANI MOHAMMAD ABDI,  
REZA MAHINI,  
ZOHREH AGHALOU,  
MEISAM JAVADI NIGJEH,  
NADER RAJABPOUR,  
FATTAH ZINOURI,  
BEHZAD JAVDAM FARD,  
ALI SADEGHI KHAH,  
ALI SHEMIRANI.

Ovaj komad predstavlja sklad između dve kulture i dve zemlje. Šekspirov humanitarni koncept je kombinovan sa kulturom i rituallima Irana, stare zemlje sa različitim obredima venčavanja, žaljenja za preminulima, zaklinjanja i molitvi. Ovaj komad je dramatizacija jednog dela „Kralja Lira“ pomoću iranske ceremonije koja se naziva ZAR.

ZAR je vrsta vetra koji obitava u moru i u pustinji. On je čudesan i tajanstven i živi u srcima zaljubljenih i popunjava emotivnu prazninu. On predstavlja besmrtnost duše koju može da izleći obred.

Specijalni pokreti izvođača, kostimi i muzika u predstavi “Zar”, dočaravaju iranske običaje i identitet.

This Play is a conformance between two cultures and two lands. The humanitarian concept of William Shakespeare is combined with the culture and rituals of Iran, an old country with different ceremonies in wedding, mourning, vowing and praying. This piece is a dramatization of a part of ”The King Lear” with the Iranian ceremony called ”Zar“. ZAR is a kind of wind, which exists both in the sea and in desert. It is magical and mysterious, and lives in the hearts of all those who are in love and fills the emotional emptiness. It is a kind of immortality of the soul that can be cured by the ceremony.

Special physical movements of the actors, costumes and music of the ”Zar” can show some of Iran’s customs and identity.



9. MART

20.00

V

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

*Branislav Nušić*  
**"OPASNA IGRA"**  
**"THE DANGEROUS GAME"**

*Režija / Director:* VELIMIR MITROVIĆ  
*Scenograf / Stage Designer:* BORIS MAKSIMOVIĆ  
*Kostimograf / Costume Designer:* DANICA RAKOČEVIĆ  
*Kompozitor / Composer:* BRANISLAV PIPOVIĆ

*Igraju/Cast*  
*Hipolit Monel, Doktor / Doctor –* BRANKO ĐURIĆ  
*prof. univerziteta / university professor dr Bazil Omski –* RADOVAN MILJANIĆ  
*Horas Oven, Slikar / Painter –* MILAN CACI MIHAJOVIĆ  
*Naneta, Monelova usvojenica / Monel's adopted daughter –* ISKRA BRAJOVIĆ  
*Danijel, Ovenov učenik / Oven's student –* MILJAN PRLJETA  
*Marija, Sobarica / Room maid –* VASILIJA KOKOTOVIĆ

Prvo izvođenje, „prazvedba“, jednog pozorišnog komada na sceni je praznik za teatar, izazov za reditelja i glumce. Nemogućnost poređenja, ugledanja ili otklona od prethodnih ostvarenja, stvara onu priyatnu strepnu pred premijeru nikad izvođenog dela. Kada je to još delo našeg najvećeg komediografa, Branislava Nušića, odgovornost se višeputno povećava. Pogotovo što je on „Opasnu igru“ napisao pre 85 godina.

*Velimir Mitrović*

Komed „Opasnu igru“ Nušić je namenio francuskim gledaocima. U „Opasnoj igri“ radnja se odigrava u Francuskoj i sve ličnosti koje se okupljaju u jednoj vili 20 kilometara udaljenoj od grada su Francuzi. Obuzet frojdizmom, Nušić u „Opasnoj igri“ invertuje Frojdovo učenje: protagonist komedije, dr Hipolit Monel, umesto da otkrije potisnuto osećanje ljubavi i da ga stimuliše ne bi li osobu doveo u normalne životne tokove, čini obratno. Težeći da uguši svaki ljubavni instinkt (nagon) dr Monel se bavi problemom potiskivanja ljubavnih osećanja i svoj metod naziva „psihotehnikom“.

*Dr Raško V. Jovanović*

A premiere, „the first performance ever “of a theatrical piece on stage, is a festivity for a theatre and a challenge for a director and actors. Lack of a possibility to compare, imitate, or deflect from the previous achievements, causes pleasant anxiety before a premiere of the piece that has never been performed before. And when it is a play of our greatest comedist, Branislav Nušić, the responsibility is increasing manifold. Moreover, because he wrote “The Dangerous Game” 85 years ago.

*Velimir Mitrović*

Nušić dedicated the piece “The Dangerous Game” to French audiences. The setting of the plot is in France and all characters who gather in a villa, 20 km away from the town, are French. Being obsessed by Freudism, in “The Dangerous Game”, Nušić inverts Freud’s teaching: the protagonist of the comedy, Hipolit Monel, instead of discovering the suppressed feeling of love, and stimulating it, in order to bring a person to normal life, does quite the opposite. Tending to suppress any love instinct (urge), dr Monel deals with the issue of suppressing the feeling of love, and calls his method “psychotechnique”.

*Dr Raško V. Jovanović*



10. MART

20.00

VII

RUSIJA / RUSSIA  
POZORIŠTE ZA MLADE „BRIJANCEV“/ YOUNG PEOPLE'S THEATRE “BRYANTSEV” Sankt Peterburg

*Po motivima romana „Gospoda Golovljevi“ / After the novel “Golovlevs”  
M.E. Saltikov-Ščedrin / M.E. Saltykov-Shchedrin*

# ”JUDA IZ GOLOVLJEVA“ “JUDAS FROM GOLOVLEVO”

*Adaptacija za pozorište, režija i scenografija /  
Theatrical Version, Direction, and Stage Design: GEORGIY VASILIEV  
Muzika / Music: VLADIMIR BYCHKOV  
Svetlo / Lighting Design: DANILA PROKOFIEVA*

#### *Igraju/Cast*

*Porfirij Vladimirovič – VALERY DYACHENKO*

*Arina Petrovna, majka / mother – IRINA SOKOLOVA*

*Paul, Judin brat / brother of Judas – ALEXANDER IVANOV*

*Peter, Judin sin / Son of Judas – Radik Galiullin*

*Aninka, Judina rođaka / Niece of Judas – ANNA DYUKOV / ELIZABETH PRILEPSKAYA*

*Evprakseuška, Judina kućepaziteljka / Housekeeper of Judas – LIANA ZHVANIYA*

*Ulita, kućepazitelj / Housekeeper – NATALIA BOROVKOVA*

*Prohorus, Judin sluga / Servant of Judas – KIRILL TASKIN*

Centralni lik romana, Porfirij Vladimirovič Golovljev, zvani Juda, ulazi u svetsku galeriju satiričnog tipa, kao i Tartuf, kao oteleotvorene izdaje, licemera i praznoslovja. Režiser je uočio praktično jednog od najtajanstvenijih likova svetske klasične literature. Pozorište vam nudi da zaronite u unutrašnji život ovog lika i da ga posmatrate bez obzira na upozorenje.

*Iz razgovora sa režirerom predstave, G. Vasiljevom:*

«Ako je najvažniji zadatak predstave pitanje “Šta je Rusija, čudo ili čudovište?”, pozorište stoji na strani čuda. Ako se pred likom nađe sakralno pitanje: stvorenje ili tvorac, onda ovaj lik treba da zadrži pravo da bude nazvan tvorcem.

Ova predstava je pokušaj povratka izvornom pozorištu, teatru dubokog proživljavanja, gde se suze i smeh, misli i absurd mešaju sa hladnim znojem koji klizi niz kičmu».

The central character of the novel, Porfirij Vladimirovich Golovley, called Judas, enters into the world gallery of satiric type, as well as Tartuffe, personifying treason, hypocrisy and twaddle. The director has seen practically one of the most mysterious characters of world classical literature. The theatre offers to plunge into the inward life of this character and to watch him regardless of warning.

*From a conversation with the performance's director, G Vasiljev:*  
«If the most important task of the performance is the question “What is Russia, marvel or monster?”, the theatre stands on the miracle's side. If the character got a sacral questions: a creature he is or the creator, than the character ought to maintain his right to be called the creator. This performance is an attempt to return to the authentic theatre. The theatre of deep living, where tears and laughing, thoughts and absurd combine with death damp which runs over the spine».



11. MART

20.00

IX

EGIPAT / EGYPT  
POZORIŠNA GRUPA "ASALA" / THEATRE GROUP "ASALA" Aleksandrija / Alexandria

*Judžin O'Nil / Eugene O'Neill*  
**"PRE DORUČKA"**  
**"BEFORE BREAKFAST"**

*Adaptacija i režija / Adaptation and Directing:* AHMED HANY

*Igraju/Cast*  
Gđa. Rouland / Mrs. Rowland – FATMA DARWISH  
Alfred Rouland / Alfred Rowland – AHMED HANY  
Pevačica / Singer – BASSAUT MAHMOUD

Drama se vrti u okviru socijalnog i psihološkog. Žena privreduje i snosi sve troškove u kući, a njen suprug je umetnik bez posla. Ona otkriva njegovu prevaru i odlučuje da mu se osveti. Počinje da ga podseća koliko je loš čovek, da ga ona hrani, a da je on senka u ovom životu. Sve dok ga ne gurne u samoubistvo. Ovo je socijalna strana priče. Ali videćemo da ova žena izmišlja sve te događaje, a sve što se desilo je bilo u prošlosti, a ona samo obrađuje kajanje i grižu savesti i svakoga dana kad se probudi, ponovo proživljava taj dan. Svi ovi događaji se vrte pre doručka.

Govorimo o lošem odnosu između supružnika i kajanju i samokažnjavanju zbog nekih počinjenih ludosti, ali prekasno.

The play revolves within the framework of social and psychological. We will find a wife who works and bears all expenses for living, and her husband, an artist, who does not work. Then she finds out about his betrayal and decides to revenge. She starts reminding him how bad man he is, how she feeds him and he is like a shadow in life. Until she pushes him to suicide. This is a social side of the story. However, we will see that the woman is imagining all these events, and all that is happening actually happened in the past. And she is undergoing the process of repentance and compunction, and when she wakes up every morning, she re-creates the same day. And all these events revolve before breakfast. This is about a bad relationship between wife and husband, and remorse and self-flagellation because of the commission of some follies, but too late.



12. MART

20.00

XI

CRNA GORA / MONTENEGRO  
“ART 365” Podgorica

*Stefan Bošković*  
**”KOMAD”**  
**“THE PIECE“**

*Režija / Director:* MIRKO RADONJIĆ  
*Kostimograf / Costume designer:* LINA LEKOVIĆ

*Igraju/Cast*  
*Kaća –* IVONA ČOVIĆ JAĆIMOVIĆ  
*Hana –* ŽANA GARDASEVIĆ BULATOVIĆ  
*Upravnica / Principal –* JELENA NENEZIĆ RAKOČEVIĆ  
*Romany –* ALEKSEI KALISTRATOV

Tri glumice, bezbroj likova. Suze na sceni i među publikom. Predstava „Komad“ otkriva univerzalnost ženskih sloboda, kao i društvenih fenomena sa kojima se svakodnevno susrećemo, a koje često prečutkujemo. Predstava skreće pažnju na većinu problema sa kojima se žena danas suočava, rastrzana između posla i porodice, nasilja u porodici, mobinga, urušenih društvenih vrednosti, zdravstvenih problema. Ali pokazuje da rešenje za bolji položaj žene u društvu postoji, i da ga treba tražiti u prijateljstvu i solidarnosti – vrednostima koje, čini se, da smo zaboravili.

Žana Gardašević Bulatović, Jelena Nenezić Rakočević i Ivona Čović Jaćimović glavne su akterke ove predstave koja govori o tri glumice koje se, iz svojih razloga, otinaju o glavnu ulogu. Ipak, sukob posustaje pred dugogodišnjim prijateljstvom. I ta borba, taj njihov način da se izbore, mami suze, koje su potekle i na sceni i među publikom.

Three actresses, numerous characters. Tears on the stage and in the audience.

The play „The Piece“ reveals universal character of women's destinies, and the social phenomena we encounter every day, but keep silent about them very often. The performance draws the attention to the majority of problems encountered today by a woman, torn between her job and family, violence in the family, mobbing, destroyed social values and health problems. Nevertheless, she shows that there is a solution for a better position of a woman in the society and that it should be sought in friendship and solidarity – the values that seem to have been forgotten.

Žana Gardašević Bulatović, Jelena Nenezić Rakočević and Ivona Čović Jaćimović are the main protagonists of the show, which talks about three actresses, who are fighting for a leading role, each from her own reasons. However, their conflict gives in to their long-term friendship. And that fight, their own ways to succeed, elicit tears, which fall on the stage and in the audience.



13. MART

20.00

XIII

IZRAEL / ISRAEL  
POZORIŠNA KOMPANIJA “LUDO PODZEMLJE” / THEATRE COMPANY “MAD UNDERGROUND” Tel Aviv

*Po motivima dela „Dnevnik jednog ludaka“, N. Gogolja i „Zapis iz podzemlja“, F. Dostojevskog /  
Based on “Diary of the Madman” by Nikolay Gogol and “Notes from Underground” by Fyodor Dostoevsky*

*Elena Tartakovsky*  
**“PETER@BURG”**

*Režija / Directing:* OLGA TUBEROVSKY AND ELENA TARTAKOVSKY  
*Muzika / Music:* ALFRED SCHNITTKE, JAVIER NAVARRETE  
*Izbor muzike / Music editing:* ALLA DANTSIG  
*Koreografija / Choreography:* ILYA DOMANOV  
*Kostimi / Costumes:* ELENA NAZAROV

*Igraju/Cast*  
HADAS EYAL,  
ORI LEVANON,  
YURI KAZANCEV

Komad “Peter@Burg” kombinuje dva dela ruskih klasika „Dnevnik jednog ludaka“, N. Gogolja i „Zapis iz podzemlja“, F. Dostojevskog. Ova dva dela su napisana u 19. veku i predstavljaju dnevnike dva usamljena i nesretna niža činovnika iz Peterburga. Nijedan od njih ne zna da komunicira sa drugima, oba traže izlaz iz usamljenosti i dosadne dnevne rutine, i nijedan od njih ne može da prevaziđe svoju nesposobnost.

Uprkos sličnosti, svaki od njih traži sopstveni izlaz. Gogoljev činovnik, kojeg zovemo Peter, je površniji, optimističniji, ekstrovertniji i impulsivniji. On voli crku svoga šefa i siguran je (bez bilo kakvog očiglednog razloga) da i ona njega voli. Postepeno gubi dodir sa stvarnošću i počinje da halucinira. Konačno, Peter poludi i poveruje da je kralj Španije. Kada ga smeste u bolnicu, on misli da su ga odveli u Španiju.

Nasuprot “Petru”, činovnik Dostojevskog, kojeg zovemo “Burg”, je mudar i pametan, ali neurotičan, zatvoren, nervozan i ponekad agresivan. Preko dnevnika, on pokušava da dosegne najviši nivo poštovanja i časti, ali neprekidno sebi protivreči i primuđen je da sebe laže. “Burga” ne smeštaju u bolnicu, ali on doživljjava svoje poslednje dane u potpunoj izolaciji od sveta i društva.

Svaki od ovih činovnika ima svoju ljubavnu priču. Nijedan od njih nije imao „normalan“ odnos sa ženom. Univerzalnost egzistencijalnih situacija “Petera” i “Burga” dovele su do razvoja originalnog pozorišnog jezika, kojeg karakteriše mnoštvo glasova i polifona mešavina perioda, stilova, žanrova i metoda glume i režije.



The play “Peter@Burg” combines the two works of Russian classics: “Diary of the Madman” by Nikolay Gogol and “Notes from Underground” by Fyodor Dostoevsky.

Two works were written in the 19th century and they present the diaries of two lonely and miserable minor clerks from Petersburg. Both of them do not know to communicate with the world and with others, both are looking for an escape from the loneliness and tedious routine, and both can't overcome their disabilities.

Despite the similarity, each one is looking for its own way out. Gogol's clerk, that we call “Peter”, is more frivolous, optimistic, extroverted and impulsive. He is in love with the daughter of his boss and is sure (without any apparent reason) that she is in love with him too. Gradually he loses a touch with reality and begins to hallucinate. Finally Peter goes crazy and decides that he is the King of Spain. When he is hospitalized, he thinks that he is taken to Spain.

In opposition to “Peter”, Dostoevsky's clerk, that we call “Burg”, is a smart and intelligent, but neurotic, introverted, nervous and sometimes aggressive. Via the diary he is trying to look for the highest level of honesty and integrity, but permanently contradicts himself and is forced to lie to himself. “Burg” is not hospitalized, but he ends his days in a total disconnection from the world and society.

Each of the clerks has his own love story. None of them have ever had a “normal” relationship with a woman.

The universality of the existential situation of “Peter” and “Burg” led to the development of an original theatrical language, characterized by multiple voices and by polyphonic combination of periods, styles, genres and methods of acting and directing.

RUSIJA / RUSSIA  
POZORIŠTE "CRVENA BAKLJA" / THEATRE "RED TORCH" Novosibirsk

*Miro Gavran*  
**"SVE O ŽENAMA"**  
**"ALL ABOUT WOMEN"**

*Režija, scenografija / Director, Stage Design: KONSTANTIN KOLESNIK*  
*Koreograf / Choreographer: KSENIA ZHUKOVA*  
*Svetlo / Lighting Designer: VASILY FILIPCHUK*  
*Muzički aranžman / Musical Arrangement: DENIS FRANK*  
*Pomoćnik direktora / Assistant Director: LUDMILA BELO*

*Igraju/Cast*  
*Stella, Olga, Jasna, Dada, Luiza – ANTONINA KUZNETSOVA*  
*Lada, Gretta, Nena, Mima, Carolina – TATYANA KLASSINA*  
*Anita, Dubravka, Maria, Biba, Agnes – VICTORIA LEVCHENKO*

Vlada mišljenje da niko ne može da razume ženu kao druga žena. Ali dva muškarca – dramski pisac Miro Gavran i režiser Konstantin Kolesnik – usudili su se da pokušaju da izuče situacije u kojima žene nikako ne mogu da se slože. Bez obzira da li se to događa u obdaništu ili u staračkom domu – u bilo kom dobu, vrelina ženske strasti je sposobna da se približi Šekspirovoj. Glumice Tatjana Klasina, Antonina Kuznjecova i Viktorija Levčenko sa lakoćom žongliraju emocijama i žanrovima, čineći priče o ženama modernim, blistavim i prepoznatljivim.

„Predložena struktura komada i njegova tema stvaraju čudo: glumac bez bilo kakvih dodatnih sredstava ostari brzinom svetlosti ili postaje dete of tri-četiri godine. Sa tačke gledišta lika, u gotovo svakoj sceni tragične okolnosti su predstavljene na nivou šekspirovskih strasti. A ovaj nepodnošljivi emotivni stres se kombinuje sa apsolutnom lakoćom igre i jednostavnosću postojanja. Mi opisuјemo tipične situacije: susret majke i čerke ili dve sestre koje, iz bilo kog razloga, ne razgovaraju. Ono što često vidimo oko sebe je puno raznolikih značenja. Emocije koje preovlađuju u ovoj produkciji su toliko jake da mogu da unište fizički život. Ovaj element može se poređiti sa smrtonosnom snagom sunčeve vreline.“

*Konstantin Kolesnik*

There is an opinion that no one can understand a woman like another woman can. But two men- the playwright Miro Gavran and the director Konstantin Kolesnik – dared to try to study out the situations where women cannot agree among themselves in any way. It does not matter whether it happens in a kindergarten or in a nursery home - at any age the heat of woman's passion is able to approach to the Shakespeare's. The actresses Tatyana Klasina, Antonina Kuznetsova and Victoria Levchenko easily juggle emotions and genres, making the stories about woman modern, bright and recognizable.

„The proposed structure of the play and its theme create a miracle: an actor without any additional means gets old with a lighting speed or becomes a three-four-year child. From the point of view of a character in almost every scene the tragic circumstances are presented at the level of Shakespearean passions. And this unbearable emotional stress is combined with absolute ease of play and simplicity of existence. We describe typical situations: meeting of mother and daughter or two sisters who, for whatever reason, did not talk with each other. What we often see around, is filled with all sorts of meanings. Emotions that prevail in this production are so strong that can destroy the physical life. This element is comparable to the deadly force of the sun's heat.,,

*Konstantin Kolesnik*



15. MART

20.00

XVII

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

*Branislav Nušić*  
**"UJEŽ"**

*Adaptacija i režija / Adaptation and Direction:* IVAN BEKJAREV  
*Scenograf / Stage Designer:* BORIS MAKSIMOVIĆ  
*Kostimograf / Costume Designer:* DANICA RAKOČEVIĆ  
*Kompozitor / Composer:* RADE RADIVOJEVIĆ

*Igraju/Cast*  
*Gđa. / Mrs. Lazić – DOBRILA ILIĆ*  
*G. / Mr. Lazić – IVAN BEKJAREV*  
*Dana – JELISAVETA KARADŽIĆ*  
*Gđa. / Mrs. Sušić – IVA ŠTRLJIĆ*  
*G. / Mr. Sušić – MILJAN PRLJETA*  
*Gđa. / Mrs. Spasić – VESNA STANKOVIĆ*  
*Gđa. / Mrs. Arsić – VESNA PAŠTROVIĆ*  
*G. / Mr. Marković – LEPOMIR IVKOVIĆ*

Raspad porodice zbog roditeljske preokupiranosti što poslom, što drugim interesovanjima, a pre svega večita težnja žena za emancipacijom, kao i želja da u svemu pariraju muškarcima, čak i tamo где je to fizički nemoguće, a sve pod velom grčevite borbe za ravno-pravnost po svaku cenu, što je tema ovog komada, čini mi se da je danas još aktuelnije u odnosu na vreme kad je komad napisan.

*Ivan Bekjarev*

Dissolution of a family because of the parents' preoccupation either with their work or other interests of theirs, but primarily due the eternal ambition of a woman for emancipation, and her desire to prove equal to man in everything, even where it is impossible physically, and all this under the veil of her frantic struggle for equality at all costs, which is the topic of this play, seem to be even more topical today as compared to the time when the play was written.

*Ivan Bekjarev*



16. MART

20.00

XIX



*Žiri festivala*

Prof. dr RAŠKO V. JOVANOVIĆ, teatrolog, Srbija- predsednik  
SERGEJ KOVALJOV, pisac i kritičar, Belorusija  
ŽIVORAD ŽIKA AJDAČIĆ, reditelj, Srbija

*Festival Jury:*

Prof. dr RAŠKO V. JOVANOVIĆ, Theatrorologist, Serbia - President  
SERGEY KOVALOV, Playwright and Critic, Belorussia  
ŽIVORAD ŽIKA AJDAČIĆ, 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

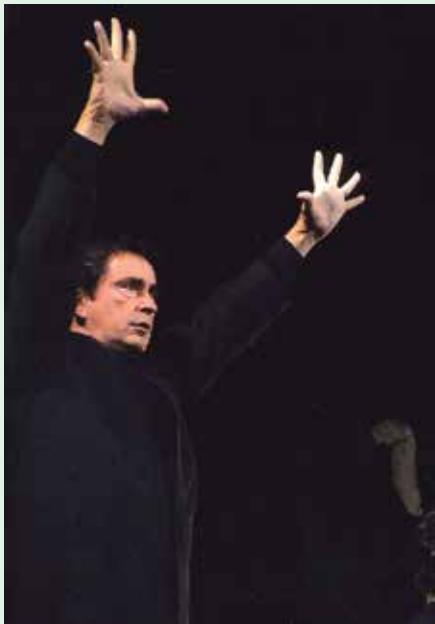




**PRETHODNI FESTIVALI  
PREVIOUS FESTIVALS**

## 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, Jerusalim  
Pozorište „Mistorin“  
J. Gimis: „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 - 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. 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



Učesnici:

1. Rusija, Uljanovsk  
Dramsko pozorište iz Uljanovska  
Po motivima Čehovljeve „Vere“; „Osećanja“
2. Rumunija, Kluž-Napoka  
Narodno pozorište Kluž-Napoka  
Delu 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.“

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”

## **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 regionala 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, *Theatrorologist, 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"

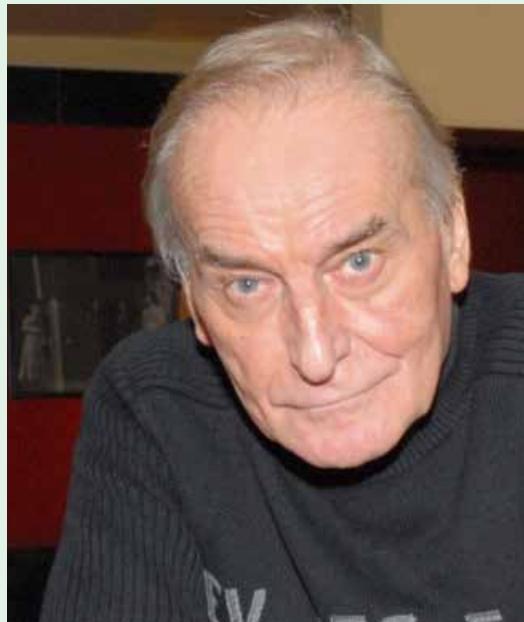


Participants:

1. Kazakhstan, 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”

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

Festival otvorio glumac Tanasije Uzunović



Žiri Festivala:

Prof. dr Raško Jovanović, teatrolog, Srbija - predsednik  
Nik Ularu, dramski pisac, SAD, i  
Risto Stefanovski, teatrolog, Makedonija

NAGRADA "DON KIHOT" ZA NAJBOLJU PREDSTAVU  
U CELINI:

Pozorište "U Mosta", Perm, Rusija  
Nikolaj Gogolj: "Ženidba"

Učesnici:

1. Rusija, Veliki Novgorod  
Novgorodsko pozorište za decu i omladinu „Mali“  
„97 i po koraka ...“, bazirano na japanskom mitu
2. Izrael, Tel Aviv  
Fizičko pozorište Gabriele Nojhaus  
Gabriele Nojhaus:  
„Žena koja nije htela da se spusti na zemlju“
3. Egipat, Kairo  
Teatro Independent Theatre  
Žan Pol Sartr: „Iza zatvorenih vrata“
4. Kazahstan, Almati  
Pozorišni i muzički centar Aigul Imanbaeve  
Žan Anui: „Medeja“
5. Rusija, Kamensk-Uralski  
Kamensk-Uralsko dramsko pozorište „Drama No. 3“  
Aleksandar Ostrovski: "Bez miraza"
6. Srbija, Beograd  
Pozorište "Slavija"  
Fjodor Dostojevski:  
"Karamazovi – sablasni eros"
7. Rusija, Perm  
Pozorište "U Mosta"  
Nikolaj Gogolj: "Ženidba"
8. Srbija, Beograd  
Pozorište "Slavija"  
B. Nušić: "Kako vreme brzo prolazi"

## **13<sup>th</sup> EDITION OF THE INTERNATIONAL THEATRE FESTIVAL „SLAVIJA 2014“**

Festival was opened by the actor Tanasije Uzunović

Festival Jury:

Prof. dr Raško Jovanović, Theatrorologist, Serbia - President  
Nic Ularu, Playwright, USA, and  
Risto Stefanovski, Theatrorologist, Macedonia

**AWARD "DON QUIXOTE" FOR THE BEST PRODUCTION:**

Theatre "U Mosta", Perm, Russia  
Nicolay Gogol: "The Marriage"



Participants:

1. Russia, Velikiy Novgorod  
Novgorod Theatre for Children and Youth „Mali“  
“97 and a half steps ...”, after Japanese myth
2. Israel, Tel Aviv  
Gabrielle Neuhaus Physical Theatre  
Gabrielle Neuhaus:  
„The Woman Who Did Not Want to Come Down to Earth“
3. Egypt, Cairo  
Teatro Independent Theatre  
Jean Paul Sartre: „No Exit“
4. Kazakhstan, Almaty  
Theatre and Music Centre of Aigul Imanbaeva  
Jean Anui: „Medea“
5. Russia, Kamensk-Uralskiy  
Kamensk-Uralskiy Drama Theatre “Drama No. 3”  
Alexander Ostrowsky: “A Dowerless Girl”
6. Serbia, Belgrade  
“Slavija” Theatre  
Fyodor Dostoyevsky:  
“The Karamazovs – Ghastly Eros”
7. Russia, Perm  
Theatre “U Mosta”  
Nicolay Gogol: “The Marriage”
8. Serbia, Belgrade  
“Slavija” Theatre  
B. Nusic: “Time Flies So Fast”

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

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