

XV MEĐUNARODNI  
POZORIŠNI FESTIVAL  
SLAVIJA 2016  
Beograd, 9-19. mart 2016.

15<sup>th</sup> INTERNATIONAL  
THEATRE FESTIVAL  
SLAVIJA 2016  
Belgrade, 9-19 March 2016





**XV MEĐUNARODNI  
POZORIŠNI FESTIVAL  
„SLAVIJA 2016.”  
BEOGRAD, 9 - 19. mart 2016.**

**15<sup>th</sup> INTERNATIONAL  
THEATRE FESTIVAL  
„SLAVIJA 2016”  
BELGRADE, 9 - 19 March 2016**



Svečano otvaranje  
XV međunarodnog pozorišnog festivala  
SLAVIJA 2016.  
9. mart, u 20:00

Formal opening of the 15<sup>th</sup> edition  
of the International Theatre Festival  
SLAVIJA 2016  
9 March, at 20:00



Festival otvara predsednik Evropske asocijacije festivala (EFA), DARKO BRLEK  
Festival will be opened by President of the European Festivals Association (EFA), DARKO BRLEK

## XV MEĐUNARODNI POZORIŠNI FESTIVAL „SLAVIJA“ 2016.

### JUBILEJ FESTIVALA DOBRIH PREDSTAVA

Petnaest godina je prošlo otkako su prvi put zasvetlele festivalske pozorišne baklje na padini Vračara, u mirnoj i lepoj ulici što nosi ime Svetoga Save, prvog srpskog arhiepiskopa, koja vodi do njegovog velelepног hrama i zgrade Narodne biblioteke Srbije. Već petnaest godina, na samom izmaku zime, počev od 9. marta, priređuje se Međunarodni pozorišni festival „Slavija“, koji nije ni tematski ni stilski određen i omeđen bilo kakvim programskim opredeljenjima, niti se na njemu favorizuje potraga za novim tendencijama po svaku cenu, ili pak za eksperimentalnim predstavama, najčešće pravljenim eksperimenta radi. Proteklih petnaest godina, van sumnje, potvrđuju da je to redovno festival dobrih predstava, koje prikazuju pozorišni ansambls̄to dohode iz raznih krajeva sveta, kako sa Istoka i Zapada, tako i sa Severa i Juga. Svake godine pred gledaocima okupljenim na ovom festivalu ukrštaju se ne samo razni dramski i pozorišni stilovi, nego i različite tradicije i kulture i, na taj način, pozorišni ansambls̄te pretežno iz najudaljenijih predela, izvodeći dobre predstave postaju nam bliski prijatelji sa kojima ćemo uvek poželeti ponovne susrete. Tako će i ove godine nastupati teatarske družine sa tri kontinenta – iz Evrope, Azije i Afrike - i prikazati nam desetak predstava različitih žanrova prema delima poznatih pisaca, ali i prema tradicionalnim folklornim legendama svojih zemalja. Program ovogodišnjeg festivala obuhvata dela nastala od najstarijih vremena, preko srednjega veka, sve do 20. stoljeća.

Ovogodišnji festivalski program počinje predstavom Mašenjka, Regionalnog dramskog pozorišta iz Rjazana (Rusija), radenom prema istoimenom romanu Vladimira Vladimiroviča Nabokova, kojeg je slavni pisac dovršio u Berlinu, 1926. godine. Tekst je delikatnim postupkom spretno adaptirao reditelj i producent Sergej Vinogradov, potrudivši se da na sceni prikaže suštinu romana Nabokova – izgubljene iluzije glavnoga junaka, pre svega to su ljubav i otadžbina, što ga odvodi u razočaranje, nemir i osamu.

Druga strana Dejan Dukovskog delo je koje se izvodi druge festivalske večeri. Radi se o predstavi Plesnoga teatra Lidije Litos, iz Atine (Grčka). To je svakako novost na ovom festivalu, budući da je predstava plesnog teatra bilo retko na programu. To samo povećava zanimanje za ovo izvođenje.

Treće festivalske večeri na programu je predstava Panočka, koja je načinjena prema motivima Gogoljeve pripovetke Vije (ime zlog duha) objavljene 1835. godine u zbirci Mirgorod, priče u kojoj dominira demonska fantastika što opseđa ljude utičući na njihove postupke. Ovo delo, koje prikazuje Pozorište „U Mosta“, iz Perma (Rusija) u suštini je smeša teatra užasa, komedije i jedne filozofske parabole iskazane na scenski zanimljiv način.

Sledeće, četvre festivalske večeri, 12. marta, gledaćemo duhovitu scensku poemu Matije Bećkovića Oli mi ga dat?, u izvođenju domaćina – Pozorišta „Slavija“, kojom se proširuje repertoar dela popularnoga pesnika na ovoj sceni.

Pete festivalske večeri, 13. marta, teatar „Okolo“ iz Moskve prikazće Kraj partije, delo irskoga pisca francuskoga izraza Samjuela Beketa,

pored Ežena Joneska i Žana Ženea, jednog od najistaknutijih pisaca teatraapsurda. Takođe i Beketov antiteatar sadrži nesumnjive tragove nadrealizma Džejmsa Džojsa i Franca Kafke, no to nije smetalo da snažno utiče na razvoj teatra 20. veka. Sagledan u celini, Kraj partije može se tumačiti kao monodrama, a zatvoreni prostor kao pozornica svesti s različitim oblicima individualnosti koji istovremeno postoje i sudaraju se, te ih, pod uticajem apatije i očaja, prate stanja duboke depresije. Ako likove promatramo kao simbole, ova drama otvara mogućnost bezbroj tumačenja od kojih mnoga prikazuju i piščev život (Ham kao Džojs, dok bi Klov bio Beketov autoportret).

Narodno pozorište Kluž-Napoka (Rumunija) prikazće pete večeri, 14. marta, komad Slavomira Mrožeka Emigranti, kojeg je poznati poljski dramatičar i pripovedač objavio 1974. godine. Ovaj majstor dramske groteske, kao i jezičkih persiflaža, raspravlja o egzistencijalnim problemima pojedinaca na nametnutim, ili svojevoljno odabranim, putevima stranstovanja.

Državno akademsko narodno pozorište Azerbejdžana, iz Bakua, prikazće šeste festivalske večeri, 15. marta, predstavu Božanstvena igra prema motivima Legende o Bugač Kanu. Osnova predstave je Knjiga Dede Korkuta, kao jedini zapis o drevnom istočnjačkom epu, koji nije ništa drugo do priča starih turkijskih nomadskih naroda, u stvari predaka Turaka, Turkmena i Azerbejdžanaca.

Sedmo festivalsko veče, 16. marta, donosi nam scensko viđenje najobimnije knjige italijanske pripovedne proze Dekameron, koju je napisao Đovani Bokalo (1313-1375). To delo sadrži sto duhovitih novela, koje priča sedam devojaka i tri mladića tokom deset dana nakon što su bežeći od kuge napustili Firencu. Predstava Kamernog pozorišta iz Kaunasa (Litvanija), u kojoj se najviše prikazuje ljubav, skladna je sinteza književne reči, muzike i scenskoga pokreta.

Naredne večeri, 17. marta, Pozorište „Maleenki“ iz Tel Aviva (Izrael) izvodi predstavu Priča nezakonitog sina (Lir, lutke i ljudi) po motivima Šekspirove drame Kralj Lir. Lir bez Lira, predstavljen od strane nezakonitog sina, zanimljiv je spektakl u režiji Majkla Teplitskog. Naime, predstava odgovara duhu našeg vremena: igra se bez kralja i njegovog kraljevstva, pojavljuju se samo lutke i ljudi.

Poslednje takmičarske večeri, 18. marta, Pozorišna trupa „Lightning Group“ iz Aleksandrije (Egipat) izvodi komad mađarskoga pisca Ištvana Erkenija „Porodica Tot“. Reč je o groteskoj tragikomediji iz vremena Drugoga svetskoga rata, u kojoj se opisuju dogodovštine u životu jedne seoske porodice, koja je ugostila majora, ratnog komandanta svoga sina, koji ratuje na istočnom frontu.

Festival se zaključuje predstavom u čast pobednika: domaćin, Pozorište „Slavija“, izvodi ređe prikazivano delo najvećega srpskoga komediografa Branislava Nušića „Prva parnica“. Dostojno jubileja!

Prof. dr Raško V. Jovanović

## 15<sup>TH</sup> EDITION OF THE INTERNATIONAL THEATRE FESTIVAL SLAVIJA 2016

### JUBILEE OF THE FESTIVAL OF GOOD PERFORMANCES

Fifteen years have elapsed since the theatre festival torches were lit for the first time on the slopes of Vračar, in a quiet and beautiful street, named after the Saint Sava - the first Serbian Archbishop, which runs to the magnificent St. Sava Cathedral, and the building of the Serbian National Library. For fifteen years now, in the last days of winter, starting from 9 March, The International Theatre Festival "Slavija" has been held. It is not determined by topic or style, or confined in any programme orientation, nor does it favour any search for new trends at any cost, or experimental performances, most often made for the sake of experiment. Without any doubt, in the last fifteen years it has proved to be the festival of good performances, presented by the theatre companies coming from all over the world, both from the East and from the West, from the North and the South. Every year, the audiences gathered at the festival have witnessed not only various drama and theatre styles, but also different traditions and cultures, and in this way, theatre ensembles, mainly from the remotest regions, performing good performances have become our close friends, who we always wish to see again. This year, too, theatre companies from three continents – Europe, Asia and Africa – are going to participate and show us ten performances of different genres, after the works of famous authors, but also after the traditional folk legends of their countries. The programme of this year's Festival includes the pieces created from the ancient times, through the middle ages, all the way to the 20th century. The Festival will start with the performance Mary, by the Regional Drama Theatre from Ryazan, Russia, made after the novel by Vladimir Vladimirovich Nabokov, which was completed by the famous writer in Berlin, in 1926. The text was skilfully adapted through a delicate process by the director and producer Sergey Vinogradov, who has made efforts to show on stage the essence of the Nabokov's novel – the hero's lost illusion of love and homeland, leading to his disappointment, anxiety and loneliness.

The Other Side, by Dejan Dukovski, is the piece that will be presented in the second festival evening. It is the performance of the Lidia Lythos DanceTheatre, from Athens, Greece. This is certainly a novelty, since performances of dance theatres have rarely been included in the festival programme. This only increases the interest in this production.

In the third festival evening, the performance Pannochka will be given. It was created after the Gogol's short story Vij (the name of an evil spirit), published in 1835, in the Collected Short Stories Mirgorod, which is permeated by demonic fantasy that haunts people influencing their action. This piece, presented by the Theatre "U Mosta", Perm, Russia, is essentially a combination of the theatre of horror, comedy and a philosophical parable presented on stage in an interesting way.

The next, fourth festival evening, on 12 March, we will watch a funny theatrical epic poem by Matija Bećković Will You Give It to Me?, performed by the host – the „Slavija“ Theatre, and thus the repertory of this stage will be enriched by another piece of this famous poet.

In the fifth festival evening, on 13 March, the Theatre „Okolo“, from Moscow will present Endgame, by the Irish author of French expression,

Samuel Beckett who is, along with Eugen Ionesco and Jean Genet, one of the most prominent writers of theatre of absurd. The so-called Beckett's anti-theatre contains undoubtedly traces of surrealism of James Joyce and Franz Kafka, but that did not prevent its strong influence on the development of the theatre of the 20th century. Considered in its entirety, Endgame can be construed as a monodrama and the closed space as a stage of consciousness with different forms of individuality, which exist and collide at the same time, and under the influence of apathy and despair, they are followed by a state of deep depression. Moreover, if the characters are seen as symbols, this drama opens up the possibility for numerous interpretations, many of which present the writer's life (Hamm as Joyce, while Clov would be Beckett's self-portrait).

The National Theatre Cluj-Napoca, from Romania, will present in the fifth evening, on 14 February, the piece Emigrants, by Slawomir Mrożek, a famous Polish playwright and author, who published it in 1974. This master of drama grotesque and language persiflage discusses the existential problems of individuals on their either imposed, or deliberately chosen, life paths in emigration.

The National Academic Theatre of Azerbaijan, Baku, will present in the sixth festival evening, on 15 March, the performance The Divine Game, after the motives of the Legend of Bugach Khan. It is based on the ancient manuscript „The Book of Dede Korkut“, composed in the 16th century as the only text memorial of the epos of the native Oghuz – the ancient Turkisk nomad people, ancestors of Turk, Azeri and Turkmen nations.

The seventh festival evening, on 16 March, will bring us the stage version of the most voluminous book of the Italian narrative prose Decameron, written by Giovanni Boccaccio (1313-1375). This book contains a hundred humorous tales, told by seven girls and three young men, during ten days, after they left Florence, having run away from the plague. The performance of the Chamber Theatre from Kaunas, Lithuania, which mainly deals with love, is a harmonious synthesis of literary word, music and stage movement.

The next evening, on 17 March, the Theatre „Malenki“, Tel Aviv, Israel, will present the performance The Bastard's Story (Leer, Puppets and People) after the motives of the Shakespear's King Lear. Lear without Lear, presented by a bastard, is an interesting spectacle, directed by Michael Teplitsky. The performance conforms to the spirit of the present day: there is no king or his kingdom, only puppets and people.

The last evening, on 18 March, the Theatre Group "Lightning Group", Alexandria, Egypt, will present the play by the Hungarian author Istvan Orkeny „The Toth Family“. It is a grotesque tragicomedy, set in the World War II, which depicts happenings in a country family that hosts a major, the war commander of their son who is on the eastern front.

The Festival will finish with an off-programme performance, given in the honour of the winner: The host, "Slavija" Theatre will present a rarely performed play by the greatest Serbian playwright, Branislav Nušić „The First Lawsuit“. Worthy of the jubilee!

Prof. dr Raško V. Jovanović

RUSIJA / RUSSIA  
REGIONALNO DRAMSKO POZORIŠTE IZ RJAZANA / RYAZAN REGIONAL DRAMA THEATRE  
Rjazan / Ryazan

*Vladimir Nabokov*  
**„MAŠENJKA” / „MARY”**

*Adaptacija, režiser, producent / Adaptation, Director, Producer – SERGEI VINOGRADOV*

*Scenograf / Production Designer – KONSTANTIN ROZANOV*

*Kostimograf / Costume Designer – JANINA KRAEMER*

*Koreograf / Ballet Master – SVETLANA VINOGRADOVA*

*Igraju / Cast*

*Lev Glebovitch Ganin – ROMAN GORBACHEV*

*Klara – MARINA MYASNIKOVA*

*Aleksey Ivanovich Alfiorov – ALEXANDRE ZAYTCEV*

*Anton Sergeevitch Podtiagin – ANATOLIY KONOPITSKIY*

*Kolin and Gornotcvetov – ARSENII KUDRIA AND ROMAN PASTUKHOV*

*Mašenjka – Mary – SVETLANA VORONTSOVA, MARIANNA SHERGINA*

Ovo je priča o Levu Gleboviču Ganinu, mlađom ruskom piscu emigrantu, koji je izbegao zbog ruske revolucije. Ganin sada živi u pansionu u Berlinu, gde otkriva da je njegova davno izgubljena ljubav, Mašenjka, sada žena jednog prilično neumoljivog stanara koji živi vrata do vrata sa njim i da će se ona uskoro pridružiti mužu. Ganin kuje plan kako da ponovo bude sa Mašenjom, za koju veruje da ga još uvek voli. Mašenjka se nikada ne pojavljuje u sadašnjem trenutku, već samo u Ganinovim sećanjima.

Nabokov nije naročito popularan pozorišni pisac. Vinogradov priznaje da je radio na tekstu pozorišne verzije ove knjige preko godinu dana. Na sceni, radnja se sastoji od priča o prvoj ljubavi i izgubljenoj Rusiji. „Želim da uklonim sa Nabokova masku elitističkog pisca, da uništим stereotip da je njegova lirika složena, hladna, puna snobizma.“, rekao je Sergej Vinogradov neposredno pre premijere. „Teška koreografija,

pesme, muzika Stravinskog, recitovanje pesama - od dečjih pesmica do ozbiljne gradanske poezije i likova iz komedije del arte, očigledno služe da bi običan gledalac lakše shvatio priču, koja se razvija na sceni i postaje svima razumljiva. Izgubljena ljubav, izgubljena otadžbina, raspršene iluzije, razočaranje, nemir, usamljenost. Izborom izražajnih sredstava, Vinogradov je pokazao svoju osetljivost za delikatne teme originalnog romana. Dva udaljena pola u komadu oličena u u likovima – suparnicima: Levu Ganinu i Alekseju Ivanoviču Alferovu. Slika domovine se prepiće sa slikom Marije. Slom vrednosti i ideja različitih razmera predstavljen je u šarenoj gomili imigranata koju čine: zaboravljeni pesnik, Anton Sergejevič Potehin, ostavljena dama Klara, dvoje neozbiljnih umetnika, Kolin i Gornocvetov, i Marija Alferova.“

*Olga Milovzorova*



It is the story of Lev Glebovich Ganin, a Russian emigrant displaced by the Russian Revolution. Ganin is now living in a boarding house in Berlin, where he discovers that his long-lost first love, Mary is now the wife of the rather unappealing boarder next door, and that she will be joining her husband soon. Ganin contrives a complex scheme in order to reunite with Mary, who he believes still loves him. The eponymous Mary never appears in the present of the novel, but only in Ganin's reminiscences.

Nabokov is not a very popular theatrical author. Vinogradov admits that he nurtured the script of a theatrical version of the book for more than one year. On stage, the plot includes the stories about the first love and lost Russia. «I want to take away the mask of an elitist author from Nabokov, to destroy the stereotype that his lyrics are complex, cold, full of snobbery», told Sergey Vinogradov shortly before the premiere, “Difficult choreography, songs, music by Stravinsky,

recitation of poems from children’s trite rhymes to high civic poetry and characters of Commedia Dell’arte are apparently to simplify the understanding of an ordinary spectator. The story on the stage is developing and understandable to anyone. Lost love, lost homeland, the collapse of illusions, disappointment, restlessness, loneliness. Omnivores in the choice of expressive means Vinogradov proved to be sensitive with delicate themes of the original novel. The two poles of the world of the play are evident in the characters-antagonists: Lev Ganin and Alexei Ivanovich Alferov. The image of the homeland merges with the image of Mary. The collapse of values and ideals in different scales represents a motley crowd of immigrants: a forgotten poet Anton Sergeevich Potehin, the jilted lady Clara, a couple of frivolous artists Colin and Gornotsvetov, Maria Alferova.”

*Olga Milovzorova*

GRČKA / GREECE  
PLESNI TEATAR LIDIJA LITOS / LYDIA LITHOS DANCETHEATRE  
Atina / Athens

*Dejan Dukovski*

# „DRUGA STRANA” / „OTHER SIDE”

*Režiser koreograf / Director and Choreographer – FENIA APOSTOLOU*  
*Scenograf / Sets & Special Constructions – TONIA AVDELOPOULOU*  
*Kostimograf / Costume Designer – ZOI MOLIVDA – FAMELI*  
*Muzika / Music – MANOS ANTONIADIS*  
*Dizajn svetla / Lighting Design – TASOS SKLAVOUNOS*  
*Video – fotografija / Video Art – Photography – CHRIS TOURLAKIS*  
*Pomoćnik režisera / Assistant Director – STAVROS RAGIAS*  
*Pomoćnik koreografa / Assistant Choreographer – GALINI GYRTATOU*  
*Prevod / Translation – GAGA ROSIĆ*

*Igraju / Cast*

*Laki – DIMOSTHENIS ELEFTHERIADIS*  
*Lily – VIRGINIA TAMPAROPOULOU*  
*Tricky – YIANNIS ATHANASOPOULOS*  
*Mala – MYRTO GKONI*  
*Marrionette Picchonio – KOSTIS TSIAMAGKAS*  
*Marrionette Mala – SILIA KARFOPOULOU*

Usred razrušene zemlje koja više nema ime, četvoro ljudi koji su izbegli smrt jure da uhvate korak sa životom koji im namiguje na svakom čošku i ponovo im izmiče. Rat je ostavio traga na njima. Sirene policijskih kola ih podsećaju da se njihova, nekada lepa zemlja pretvorila u policijsku državu u kojoj su svi naoružani i svi spremni da ubiju pre nego što njih neko ubije. Pa ipak, usred ove zle sreće, kada čak i vreme obilno krvari, odvija se malo sumornija bajka koja dokazuje da ljudsko putovanje u potrazi za svetlošću nikada ne prestaje. Ovo je komad o ljudskim snovima i strasnoj borbi ljudi da vole i budu voljeni, dok su zarobljeni u razrušenoj zemlji. U budućnosti, to bi mogla biti sledeća prekretnica za čovečanstvo kada će se Eros izboriti sa smrću. Kada će snaga ljubavi pretvoriti ruševine u snove i mrtve u novorđene, spremne da se ponovo rode. Jer Svetlost može da se uvuče i u najmanju pukotinu u Noći.

In the midst of the ruins of a country which has no longer name, four people, which escaped from death, run fast to catch up with life which winks in every corner and eludes them again. The war has left his marks on them. Police cars sirens remind them that their once beautiful country has turned into a police state where everyone is armed and everyone is ready to kill before they get killed by others. But anyway, in the middle of such a misfortune when even the time bleeds heavily, a little bit darker fairy-tale unfolds to prove that the human journey in search of the light will never stop. A play for the human dreams and the passionate fight of the people to love and to be loved while they are trapped in a demolished country. In the future, it could be the next turning point for humanity when Eros will fight off Death. When the power of Love will reconstruct ruins into dreams and will turn the dead into new-borns ready to be reborn again. Because the Light can sneak in even in the smallest leakage of Night.



10. MART

20.00

IX

RUSIJA / RUSSIA  
POZORIŠTE „U MOSTA”/ THEATRE „U MOSTA”  
Perm

*Po motivima priповетке „Vij”, N. Gogolja /  
After the motives of the short story „Vij”, by N. Gogol  
Nina Sadur*

# „PANOČKA” / „PANNOCHKA”

*Režija i scenografija / Director and Stage Designer – SERGEI FEDOTOV*

*Igraju / Cast*

*Yavtukh* (stari Kozak / old Cossack) – VLADIMIR ILYIN

*Spirid* (sredovečni Kozak / a middle-aged Cossack) – ILYA BABOSHIN

*Dorosh* (mladi Kozak / a young Cossack) – SERGEI MELNIKOV

*Khoma Brut* (filozof iz Kijeva / a philosopher of Kiev Bursa) – VASILY SKIDANOV

*Pannochka* (starica / also an old woman) – ALEVTINA BOROVSKAYA

*Khveska* (nije starica / not an old woman) – IRINA MOLYANOVA

Predstava “Panočka” je zaštitni znak Pozorišta “U Mosta”. U 1990. godini, tačnije nakon postavljanja ove predstave na scenu, ovo pozorište je steklo status mističnog pozorišta i donelo na scenu natprirodne sile.

Predstava je potpuno jedinstvena po stilu: ona je mešavina pozorišta užasa, komedije i filozofske parabole. Publika se ili trese od homerskog smeha, ili je paralisana od užasa ili zaprepašćena. „Panočka“ je predstava kontrasta.

Nešto neobjašnjivo povremeno bljesne i odmah nestaje. Strava i užas nisu u osnovi, ali se pojavljuju među običnim stvarima. Prvi deo predstave se može nazvati “zemaljski”, a drugi izgleda kao filozofska parabola: sadrži više statičnih poz, monologa, likova. Postoje manje smešne epizode i ozbiljnije trvdnje, otkrovenja. Za glavnog lika, drugi deo predstave je takozvani prelazni period iz materijalnog sveta u neki drugi, drugačiji. Preplitanje dveju realnosti “zemaljske” i one iz drugog sveta, predstavljeno je veoma harmonično i glatko.

The performance “Pannochka” is the hallmark of the Theatre “U Mosta”. In 1990, precisely after this performance was staged, the theatre acquired the status of a mystical one and bought the supernatural forces onto the stage.

The performance is completely unique in its style: it is a mixture of the theatre of horror, comedy and philosophical parable. The audience is either shaken with Homeric laughter or paralysed by terror or startled. “Pannochka” is the performance of contrasts.

Something inexplicable flashes periodically and immediately disappears. A terrible and frightening is not the background, but appears among ordinary. The first part of the performance can be called more “earthly”, and the second one looks like a philosophical parable: it contains more static poses, monologues, characters. There are less funny episodes and more serious statements, revelations. For the main character the second part of the performance is the so-called transient from the material world into some other, different. The interweaving of two realities, “earthly” and the other world, is represented in a very harmonious and smooth way.



11. MART

20.00

XI

SRBIJA / SERBIA  
POZORIŠTE „SLAVIJA“ / THEATRE „SLAVIJA“  
Beograd / Belgrade

*Matija Bećković*  
**„OLI MI GA DAT?“**  
**“WILL YOU GIVE IT TO ME?”**

*Režiser / Director – PETAR BOŽOVIĆ*  
*Scenograf / Stage Designer – BORIS MAKSIMOVIĆ*  
*Kostimograf / Costume Designer – DANICA RAKOČEVIĆ*  
*Kompozitor / Composer – BRANISLAV PIPOVIĆ*

*Igraju / Cast*  
*Imanja – PETAR BOŽOVIĆ*  
*Nemanja – NEBOJŠA LJUBIŠIĆ*

Matija Bećković bolje od bilo koga zna da osnovu za stvaranje velikog dela treba tražiti tamo gde je to radeno i ranije i bez čega ne bi bilo najvećih naših dela. To jest u narodnom jeziku i u usmenoj književnosti pa se on vratio narodnim pesmama, Njegošu, Vuku odnosno najneposrednijem narodnom govoru, a posebno dijalektu, jer “dijalekt su dokumenti istorije”, kako reče akademik, Pavle Ivić. Jezik kojim govori M. Bećković u svojim poemama stvorila je plemenska zajednica, kao dokument o sebi ili kodeks svojih stavova. M. Bećkovićevoj junaci govore o svojim epskim akcijama, a što je život izolovaniji, siromašniji i skučeniji, to se više bogati taj jezik. M. Bećković koristi sva sredstva da tu naraciju dramatizuje bilo monologom ili dijalogom, lelekom ili tužbalicom, a ponekad pesmom u dijalogu tako da stvori naraciju visokog dramskog naponu, što čini i u poslednjem delu: “Oli mi ga dat?”

“Ima li išta što dosad nisi tražio  
    Dao sam ti ocu  
    Dao sam ti dedu  
    Dao sam ti prađedu  
    Dao sam ti čukundđedu  
    Daj mu sto puta  
Ako ti i jednom zapamti  
    Neka me ne zovu  
    Nego vabe..“



Matija Bećković, better than anyone else, knows that the basis for the creation of a great literary work should be sought precisely where this has been done before, and without which it would not be the greatest of your works. That is the national language and oral literature, and so he returned to folk songs, Njegoš and Vuk, i.e. to most immediate vernacular, and a particular dialect, because "dialects are documents of history", as the Academician Pavle Ivić put it.

The language spoken by Matija Bećković in his epic poems was created by a tribal community, as a document about itself and its code of ethics. The Bećković's heroes speak about their epic deeds, and the more isolated, poorer and more limited life, the richer the language spoken. Bećković uses all means to dramatize the narrative, either monologue, or dialogue, wailing or lamentation, and sometimes a poem in a dialogue, so as to create a narrative of high dramatic suspense, which he has done in his last literary work "Will You Give it to Me?"

"Is there anything you have not asked for so far  
I have given it to your father  
I have given it to your grandfather  
I have given it to your great-grandfather  
I have given it to your great-great-grandfather  
Give him a hundred times  
And if he remembers at least once  
Do not call me  
But allure me."

RUSIJA / RUSSIA  
POZORIŠTE „OKOLO”/ THEATRE „OKOLO”,  
Moskva / Moscow

*Semjuel Beket / Samuel Beckett*  
**„KRAJ PARTIJE” / „ENDGAME”**

*Režiser / Director – ALEXEY LEVINSKI*  
*Scenograf / Stage Designer – VIKTOR ARHIPOV*

*Igraju / Cast*  
*Hamm – ANATOLIY EGOROV*  
*Clov – ALEKSEY MISHAKOV*  
*Nagg – IVAN SIGORSKIH*  
*Nell – NATALIYA POSDNYAKOVA*

Najočigledniji propusti domaćih postavki Beketa ogledaju se u tome, što su njegove drame pokušavali da preoptere atributima realističkog teatra. Nije reč samo o životnim detaljima scenografije, već i o životnim pojedinostima u ponašanju likova, u životnoj obojenosti njihovog govora i plastike. Ali Beket Levinskog je maksimalno asketski ne samo u formi, nego i u samom maniru glumačke igre. Što je statičnije spoljašnje ponašanje heroja, to je dinamičnije njihovo unutrašnje bitisanje, preciznije se ispoljava autorska misao, koja nije opterećena linijama, scenskim efektima, nepoznatim teatru apsurda. Filozofska teatar Beketa ne trpi nametljivo akcentiranje i očigledna ukrašavanja.

U ovoj scenskoj verziji komada urađeno je sve kako bi Beket ostao Beket, bez pokušaja, kako je to bivalo ranije, da se kod njega otkriju

neminovna istina karaktera i životna uverljivost kolizija. A. Levinski i njegovi glumci nisu se ogrešili o pravilo, koje te primorava da sudiš piscu samo po zakonima, koje on jedino priznaje (a u slučaju Beketa, čak ih sam za sebe i propisuje).

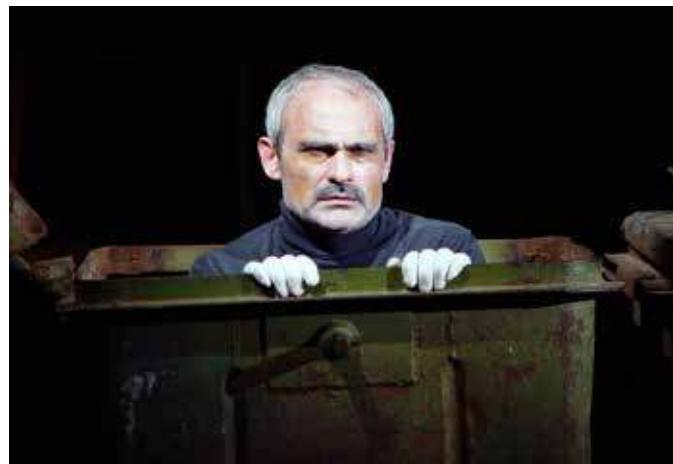
Gledaocu nije ponuđena psihološka drama, već priča sa likovima-maskama, ne „komadič života“, već otvorena igra.

Predstava A. Levinskog, čini se, prvi je slučaj, kada sačuvavši čitav kompleks tipičnih beketovskih motiva, izraženih u stalnom kontinuitetu, uspevaš, makar u delovima, da posle njih pročitaš ne gole filozofske teze, već živi ljudski sadržaj. I to je urađeno, pre svega, zahvaljujući naporima glumaca.



The most obvious failures of the domestic staging of Beckett are reflected in the fact that the attempts were made to overload his plays with realistic theatre. It is not just about details of life in décor, but also about details of life in the behaviour of the characters, in life colouring of their speech and plastics. However, Levinski's Beckett is maximally ascetic, not only in form but also in the manner of acting. The more static external behaviour of the heroes, the more dynamic their inner existence, the more accurately expressed the author's thought, which is not burdened with lines and stage effects, which are unknown to the theatre of absurd. Beckett's philosophic theatre does not tolerate intrusive accentuation and obvious decorations.

In this stage version of the piece, everything is done so that Beckett remains Beckett, without trying to reveal in him the imminent truth



of the characters and life plausibility of collisions, which used to be done before by others. A. Levinski and his actors have not violated the rule that compels you to judge the author only by the laws that he recognizes (and in the case of Beckett, he makes his own laws).

Spectators are not offered a psychological drama, but a story with characters-masks, not "a piece of life", but an open game.

It seems that the Levinski's performance is the first case when, having preserved the entire complex of typical Beckett's motives, expressed in constant continuity, you manage, at least in parts, to read them not as bare philosophical thesis, but as a living human content. And that was done primarily through the efforts of actors.

RUMUNIJA / ROMANIA  
NARODNO POZORIŠTE KLUŽ–NAPOKA / NATIONAL THEATRE CLUJ–NAPOCA,  
Kluž Napoka / Cluj–Napoca

*Slavomir Mrožek / Sławomir Mrożek*  
**„EMIGRANTI” / „EMIGRANTS”**

*Režiser / Director – TUDOR LUCANU*  
*Scenograf / Stage Designer – CRISTIAN RUSU*

*Igraju / Cast*  
AA – MATEI ROTARU  
XX – TUDOR LUCANU

Mislim da ne postoje ljudi koji se nisu zapitali, na ovaj ili onaj način, kakva je njihova uloga u ovom svetu, koji nisu pokušali da pronađu smisao svoga postojanja. Sadržaj i trajanje takvog putovanja se razlikuju, ali ono postoji u svakom od nas, ono nečujno vibrira u nužnoj vrevi našeg svakodnevnog bitisanja. Često su odgovori koje dobijamo frustrirajući, zato što se ne podudaraju sa realnošću ličnog putovanja, izabranog ili nametnutog, kojeg teško možemo da napustimo. Slobodni smo da tražimo ono što će nas upotpuniti. Ali koliko smo slobodni za nas same, koliko hrabra i iskrena može biti naša radoznalost? Da li bismo mogli da priznamo da postoji mogućnost da nikada nećemo naći taj prosvetljujući odgovor, ključ naše sreće na putu kojim se sada krećemo? Pa opet, da li ćemo imati snage da napustimo udobnu geografiju našeg mentaliteta da bismo se rekreirali u inostranom prostoru nesigurnosti?

*Matei Rotaru*

I don't think there are persons who, one way or the other, didn't question their role in this world, who didn't try to find the meaning of their lives. The content and duration of such a journey differs, but it exists in each of us, it silently vibrates in the necessary rush of our everyday existence. Often, the answers it brings forth are frustrating, because they do not correspond to the reality of a personal journey, chosen or imposed, which we find difficult to abandon. We are free to seek that something that completes us. But how free are we to ourselves, how brave and honest can our curiosity be? Would we be able to admit that there is the possibility we might never find that illuminating answer, the key to our happiness on the road we are currently on? And then, will we have the strength to abandon the comfortable geography of our own mentality in order to recreate ourselves in the foreign space of uncertainty?

*Matei Rotaru*



14. MART

20.00

XVII

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

*Po motivima Legende o Bugač Kanu / Based on the Legend of Bugach Khan*  
**„BOŽANSTVENA IGRA“ / „THE DEVINE PLAY“**

*Režiser / Director – MIKAYIL MIKAYILOV*  
*Scenograf / Stage Designer – MUSTAFA MUSTAFAYEV*  
*Muzika / Music – VIDADI HASANOV, MIKAYIL MIKAYILOV*  
*Koreograf / Choreography – Parviz Mammadrzayev, NIGAR GULAHMADOVA*

*Igraju / Cast*  
*Otac / Ozan – Father – VIDADI HASANOV*  
*Majka / Ozan – Mother – NIGAR GULAHMADOVA*  
*Sin / Ozan – Son – PARVIZ MAMMADRZAYEV*  
*Kut – NOVRUZ NOVRUZLU*

Za osnovu izvođenja ove predstve uzet je rukopis „Knjiga Dede Korkuta“, sastavljen u 16. veku, kao jedini zapis o drevnom turkijskom epu o životu Oghusih Turkijskih naroda, nomada, predaka Turaka, Azera i Turkmena.

Reditelj predstave Mihail Mihailov je istakao da je ovim izvođenjem pokušao da gledaoca prenese u drevni svet, u ona vremena kada je blagoslov bio blagoslov, a kletva – kletva, kada su drevni Šamani mogli da razgovaraju sa bogovima i da se bore sa zlim dusima. Kako kaže sam Mihailov, zahvaljujući glumcima i njihovom umeću (pevanje, ritmika, glumačko majstorstvo), uspeli su da naprave neku vrstu etno-mjuzikla, što je legendi dalo određenu savremenu notu. On je pokušao da obnovi pokidane veze između drevnih i modernih vremena, uz pomoć melodičnosti drevnog Oghuskog jezika i izražajnih sredstava moderne plastike i muzike. Na momente, radnja predstave postaje nevažna i vi uranjate u čarobni svet, istkan svetlom, muzikom, pesmom i plesom. Muzika određuje ritam i raspoloženje, a gledaoci prihvataju pravila igre i veruju u sve što se događa na sceni.

„The Divine Play“ is based on the ancient Turkish manuscript „The Book of Dede Korkut“, composed in the 16th century as the only text memorial of the epos of the native Oghuz – the ancient Turkisk nomad people, ancestors of Turk, Azeri and Turkmen nations. The Director, Mihail Mihailov, wanted to transfer the spectators to the ancient world, to the time when the blessing meant a blessing, and the curse meant a curse. It was the time when ancient Shamans were talking with the Gods and fighting against evil spirits. Owing to the actors and their artistic skills (singing, body gestures, acting), Mihailov managed to create a kind of an ethno-musical, which gave the legend a contemporary tone. He tried hard to restore the lost link between the ancient and modern times, with the help of melody of the old Oghuz language, and modern plastic arts together with music. At times, the plot of the play becomes unimportant, and you plunge into the magic world, knitted from light, music, song and dance. The music sets the pace and the mood, and the spectators accept the rules of the game and believe in everything on the stage.



15. MART

20.00

XIX

LITVANIJA / LITHUANIA  
KAMERNO POZORIŠTE IZ KAUNASA / KAUNAS CHAMBER THEATRE  
Kaunas

*Dovani Bokačo / Giovanni Boccaccio*  
**„DEKAMERON“ / „DECAMERON“**

*Režiser / Director – ALEKSANDRAS RUBINOVAS*  
*Scenograf / Production Designer – SERGÉJUS BOČULLO*  
*Kostimograf / Costume Designer – DAIVA PETRULYTY*  
*Muzika / Composer – ZITA BRUŽAITE*  
*Koreograf / Choreographer – DAINIUS BERVINGIS*

*Igraju / Cast*  
JONAS BARANAUSKAS  
SIMONA BLADŽENAUSKAITE  
VYTAUTAS GASILIUNAS  
KRISTINA KAZAKEVIČIUTE  
ALMA MASIULIONYTE  
EDITA NICIUTE  
ALEKSANDRAS RUBINOVAS  
VIOLETA STEPONKUTE  
DAIVA ŠKELEVĀITE  
EGIDIJUS TAMOŠIUNAS

Predstava Kamernog teatra iz Kaunasa je nastala na osnovu knjige „Dekameron“, čuvenog srednjevkovnog pisca Đovani Bokača. Ova komedija koja se sastoji od kratkih priča (režija Aleksandras Rubinovas) govori o tome da su čovek sa svojom snagom duha i slabostima tela, i sam život najveća vrlina i dobrota. Tema predstave - ljubav, koja je glavna pokretačka snaga života koja oslobođa ljudski duh, dostojanstvo koje daje moć, koje sluša svakoga – siromašne i bogate, svetovne i duhovne. Vekovima testiran „Dekameron“ je velika protivteža duhu jeftine zabave toga vremena “kugi”, on izdiže žanr komedije na viši nivo i daje sjajne emocije i estetsko osveženje. Predstava objedinjuje književnost, muziku (kompozitor Zita Bružaitė) i koreografiju (koreograf Dainius Bervingis), i odmah uspostavlja vezu sa publikom. Originalni scenski pokret pretvara literarno delo u dinamičan pozorišni spektakl. Koreografija u ovoj predstavi nije sporedna, već ključna odluka za postavljanje ovog dela na scenu. Za korišćenje jezika tela nije potreban prevod, čuveno književno delo i moderan pokret pretvara ovu predstavu u međunarodno razumljivu snagu komunikacije

The performance of Kaunas Chamber Theatre was staged after the famous medieval writer's Giovanni Boccaccio book "Decameron". This short stories comedy (director Aleksandras Rubinovas) says that a man with all his spiritual strengths and weaknesses of the body and life itself is the greatest virtue and goodness. The theme of the performance - love, which is the main driving force of life, which liberate human spirit, the dignity providing power, which obeys everyone - poor and rich, lay and clergy. Centuries tested "Decameron" is a great counterbalance to the spirit of cheap same-day entertainment "plague", elevates the comedy genre to the higher level and give great emotions and aesthetic refreshment. The performance unites literature, music (composer Zita Bružaitė) and the choreography (choreographer Dainius Bervingis), creates an immediate connection with the audience. The original stage movement transfers the literary creation into a dynamic theatrical spectacle. The choreography in this performance is not ancillary, but the key decision to stage the work. The use of universal body language does not need any translation, a well-known literary work and a modern movement transforms this performance into internationally comprehensible force of communication.



16. MART

20.00

XXI

IZRAEL / ISRAEL  
POZORIŠTE „MALENKI“ / THEATRE „MALENKI“  
Tel Aviv

*Po motivima drame „Kralj Lir”, V. Šekspir / After the Shakespeare's "The King Lear"*  
**„PRIČA NEZAKONITOG SINA”(Lir, lutke i ljudi)**  
**„THE BASTARD'S STORY” (Lear, Puppets and People)**

Konceptualna ideja / Concept idea – BORIS YENTIN  
Adaptacija i režija / Adaptation and Direction – MICHAEL TEPLITSKY  
Scenografija, kostimi, pribor i svetlo / Scene, Costume, Accessories and Lighting Designer – VADIM KESHERSKY  
Muzika / Music – EUGENE LEVITAS

*Igraju / Cast*  
Grof od Glostera / Earl of Gloucester — DIMA ROSS  
Edmund (njegov mlađi, nezakonit sin / his younger and illegitimate son) — LEON MOROZ  
Edgar (njegov stariji sin / his elder son) — ORI LEVANON  
Regan (Lirova druga čerka – Lear's second daughter) — HADAS EYAL  
Goneril (Lirova najstarija čerka / Lear's eldest daughter) — KSENIA MOROZ

Pozorište „Malenki“ se nalazi u Gan Meiru, hramu zelenila i tolerancije, usred grada, i ima dragulj od scene tipa „crna kutija“, podesne za intimne i inovativne predstave. Praktična i provokativna, ova predstava svodi broj likova na pet: Gonerila, Regan, Grof od Glostera i njegova dva sina, Edgar i Edmund. Suština Šekspirove drame nije ni u čemu promenjena. Eliminisanje likova Kralja Lira i Kordelije je odvažan čin, pa ipak on omogućava publici da doživi komad bez opuštenosti zbog osećaja udobnosti usled poznavanja teksta. On vas tera da se pitate i razmišljate: *o čemu se radi u ovoj drami?* Štaviše, meni je ovo tumačenje sasvim primereno našem vremenu: nema ni kralja ni njegovog kraljevstva, samo lutka.

“Lir bez Lira, predstavljen od strane nezakonitog sina. To sjajno funkcioniše. *Lir, lutke i ljudi*, u režiji Majkla Teplitskog, je pozorište kakvo jeste i kakvo treba da bude: maštovito, zabavno i bez straha od rizika. Varijacija u slobodnoj formi „Tragedije Kralja Lira“, Viljema Šekspira, je drama u kojoj je prizor dominantna metafora, ova produkcija odražava duboko promišljenu i dobro realizovanu viziju. Ona je provokativna, duhovita, cinična, nasilna, dirljiva i mučno relevantna.”

Ayelet Dekel “Midnight East”

Malenki Theatre resides in Gan Meir, a sanctuary of green and tolerance in the midst of the city, where they have a gem of a black box well suited for intimate and innovative productions. Practical and provocative, this production cuts the cast down to five: Goneril, Regan, the Duke of Gloucester and his two sons Edgar and Edmund. Nothing is altered in the essence of Shakespeare's play. Eliminating the characters of King Lear and Cordelia is a bold move, yet it is one that enables the audience to experience the play without the reassuring (and perhaps lulling) comfort of familiarity. It forces one to ask and think: what is this play about? Moreover, I find this interpretation quite relevant to our times: there is no king in this kingdom, only a puppet.

“Lear without Lear, introduced by a bastard. It works splendidly. *Lear: Puppets and People*, directed by Michael Teplitsky, is theatre as it can be and should be: imaginative, entertaining, and unafraid to take risks. A free-form variation on William Shakespeare's *The Tragedy of King Lear*, a play in which sight is such a dominant metaphor, this production reflects a deeply thought out and well realized vision. It is provocative, funny, cynical, violent, moving, and harrowingly relevant.”

Ayelet Dekel “Midnight East”



17. MART

20.00

XXIII

EGIPAT / EGYPT  
POZORIŠNA GRUPA „LIGHTING GROUP“ / THEATRE GROUP „LIGHTING GROUP“,  
Aleksandrija / Alexandria

*Ištvan Erkenj / István Örkény*  
**„PORODICA TOT“ / „THE TOTH FAMILY“**

*Adaptacija i rezija / Adaptation and Director – SHEREIF HAMDY*  
*Prevod / Translated by – ONSIEA ABOU EL NASR*  
*Scenografija / Stage Designer – DONIA AZIZ*  
*Muzika / Music – DOAA SAFWAT*  
*Svetlo / Light Performer – MOHAMED ELMAAMOUNY*

*Igraju / Cast*  
*Komandir / Commander — MOHAMED MAGDY*  
*Totova čerka / Toth's daughter – KHOLOUD MOHAMED*  
*Njegova žena / His wife – FATMA DARWEESH*  
*Tot – MOHAMED SAID ELGAMASY*  
*Doktor / Doctor – MOHAMED HAWARY*  
*Sveštenik / Priest – BELAL Abbas MOHAMADY*  
*Poštar / postman – AHMED HANY*

Gospodin Tot i njegova žena i čerka Agika su dobili pismo od sina koji je na ratištu. On ih obaveštava da će njegov komandant biti sloboden za vikend i da ga je on pozvao da dode kod njih kući. Ova vest je obradovala porodicu i oni pripremaju sve za dolazak majora. Međutim, kada je on stigao, ispostavilo se da je on čudan čovek, da postavlja neobične zahteve članovima porodice, da ih ponižava, da utiče na njihovo ponašanje i međusobne odnose. Roditelji uviđaju da je on loš čovek, ali mala Agika mu se divi, počinje da pokazuje nepoštovanje prema ocu. Oni sve to moraju da trpe radi svoga sina. Međutim, njihov sin je poginuo i oni to saznavaju od poštara tek nakon majorovog odlaska, jer se poštar plašio da bi g. Tot mogao da ubije majora kad bi saznao za tu tužnu vest. Ali, major se vraća sa stanice zbog kvara na vozu i osveta biva izvršena.

Mr. Toth, his wife and their daughter Agika have received a letter from their son, who is in the battlefield. He tells them that his commander is going to have a weekend off, and he has invited him to stay at their house. This news has made the family very happy, they arrange everything for the major's arrival. However, when he comes, he appears to be very strange, and he makes weird requests to the family members, humiliates them, and influences their mutual relationship and their minds. The parents notice that he is a bad person, but small Agika starts to admire him and to show disrespect to her father. But, they have to bear all this for the sake of their son. However, their son has been killed and they find that out from the postman only when the major has left. The postman concealed that because he was afraid that Mr. Toth would kill the major if he found out the sad news. But, the major comes back because the train was broken, and the family revenges and kills him at the end.



Amr Hemai  
Photography



18. MART

20.00

XXV

SRBIJA / SERBIA  
POZORIŠTE „SLAVIJA“ / THEATRE „SLAVIJA“  
Beograd / Belgrade

*Branislav Nušić*

# „PRVA PARNICA“ / „THE FIRST LAWSUIT“

*Priredivač / Arranger – dr RAŠKO V. JOVANOVIĆ*

*Adaptacija / Adaptation – VLADIMIR ĐURĐEVIĆ, MARKO BAĆOVIĆ I MARKO MISIRAČA*

*Režiser / Director – MARKO MISIRAČA*

*Scenograf / Stage Designer – BORIS MAKSIMOVIĆ*

*Kostimograf / Costume Designer – DANICA RAKOČEVIĆ*

*Kompozitor / Composer – BRANISLAV PIPOVIĆ*

*Koreograf / Choreographer – TAMARA ANTONIJEVIĆ*

*Igraju / Cast*

*Mladen Obradović, trgovac / salesman – MARKO BAĆOVIĆ*

*Dragomir, njegov sin / his son – STEFAN BUNDALO*

*Marija, njegova kći / his daughter – VASILJA KOKOTOVIĆ*

*Perišić, poručnik / lieutenant – MILAN NIKITOVIC*

*Sreten Ljotić, advokatski pisar / junior clerk at law office – VLADIMIR TEŠOVIĆ*

*Jelka, kći ubove simičke / daughter of widow simić – JELENA ĐUKIĆ*

*Mihajlović – ANDREJ PIPOVIĆ*

“Godine 1896. napisao sam „Prvu parnicu“, šalu u tri čina, koja je 1897. godine četiri puta prikazivana na beogradskoj pozornici, no koji komad, po mišljenju i mome i tadanje kritike, nije uspeo. (...) ali je on prilikom propasti pozorišne arhive, 1915. godine, propao negde i nije više nadjen. Možda je to i dobro, a možda i nije, jer, koliko ga se sećam, osnova na kojoj je zamišljen i razvijen bila je dosta dobra, te ne bi bio uzaludan trud oko njegove prerade.”

Upravo iz tog razloga, Pozorište „Slavija“ je odlučilo da postavi na scenu ovaj komad velikog pisca, čija je praisvedba bila pre 120 godina, uz rizik dopisivanja trećeg izgubljenog čina i zadržavanje Nušićevskih likova i komičnih elemenata a prilagođenih ovovremenoj publici.

*Branislav Nušić*

“In 1896, I wrote „The First Lawsuit“, a Joke in Three Acts, which was presented four times on the Belgrade stage, in 1897. However, in my opinion and according to the critics of that time, that piece was not successful (...) and with the destruction of the theatre archives, in 1915, it disappeared somehow and was never found. Maybe that is good, and maybe not, because, as far as I recall, the basis on which it was conceived and developed was quite good and it would not be a wasted effort to arrange it again.”

Precisely because of that, the “Slavija” Theatre has decided to stage this piece of the great playwright, which was presented 120 years ago, taking a risk of adding the lost, third act, and retaining the Nušić’s characters and comic elements, as adapted to the audiences of the present time.

*Branislav Nušić*



19. MART

20.00

XXVII

*Žiri festivala*

Prof. dr RAŠKO JOVANOVIĆ, teatrolog i pozorišni kritičar, Srbija – predsednik  
Dr NINA MAZUR, teatrolog i pozorišni kritičar, Nemačka  
Dr ALDEŠIR SALEPUR, pisac i dramaturg, Iran

*Festival Jury:*

Prof. dr RAŠKO JOVANOVIĆ, Theatre Scholar and Theatre Critic, Serbia – President  
Dr NINA MAZUR, Theatre Scholar and Theatre Critic, Germany  
Dr ALDESHIR SALEHPOUR, Writer and Dramatist, Iran



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

## **Darko Brlek**

Darko Brlek, slovenački klarinista, koji je diplomirao na Muzičkoj akademiji u Ljubljani, a usavršavanje nastavio u Gracu. Dobitnik je prestižnih nagrada za umetničko stvaralaštvo, kao što su Prešernova i Župančićeva nagrada. Bio je direktor Ljubljanske Opere i Festivala Ljubljana. Član je od 1996. godine Asocijације ISPA (Međunarodno udruženje izvodačkih umetnosti). Predsednik je Saveta Slovenskog Narodnog pozorišta u Mariboru, a od 2005. je predsednik Evropske asocijacije festivala (EFA), koja obuhvata 100 najvećih međunarodnih festivala, kao i osnivač Evropske kuće kulture u Brusju. Brlek je kao klarinista stalno angažovan u многим svetskim orkestrima, a član je i kamernog ansambla Trio Luwigana.

## **Darko Brlek**

Darko Brlek, Slovenian clarinetist, who graduated from the Music Academy in Ljubljana, and continued his education in Graz. He is the winner of prestigious awards for artistic creation, such as Prešern and Župančić Awards. He was a Director of the Ljubljana Opera and Ljubljana Festival. Since 1996, he has been a member of the International Society for the Performing Arts (ISPA). He is President of the Council of the Slovenian National Theatre in Maribor. Since 2005, he has been President of the European Festivals Association (EFA), comprising 100 largest European festivals. He is a founder of the European House of Culture in Brusje. As a clarinet player, Brlek is engaged in many international orchestras, and he is a member of the Chamber Ensemble Trio Luwigana.

## **Prof. dr Raško Jovanović, predsednik žirija Festivala Slavija 2016.**

Raško Jovanović, književnik, teatrolog, pozorišni i radio kritičar, redovni profesor istorije drame i pozorišta u penziji u svom profesionalnom životu bio je predsednik Udruženja pozorišnih kritičara i teatrologa Srbije, umetnički direktor Beogradskog dramskog pozorišta. Objavio je više knjiga iz oblasti teatralistike i oko hiljadu članaka posvećenih pozorište, radiju i radio kritici.

## **Dr Nina Mazur, član žirija**

Dr Nina Mazur je osnivač, koordinator i konsultant mnogobrojnih međunarodnih pozorišnih festivala u Evropi i Centralnoj Aziji. Ona je član Međunarodnog udruženja pozorišnih kritičara (IATC), član Nemačkog centra Međunarodnog pozorišnog Instituta (ITI). Ona je potpredsednik Foruma za monodramu Međunarodnog pozorišnog instituta UNESKO. Nina Mazur je dramski pisac čije su drame prevedene na mnoge svetske jezike, a bila je i profesor istorije umetnosti na univerzitetu. Tvorac je i umetnički direktor Međunarodnih pozorišnih festivala "Most" u Nemačkoj i "Vidlunnja" u Ukrajini.

## **Dr Ardešir Salepur, član žirija**

Ugledni pisac, pozorišni i filmski režiser, direktor Muzeja umetnosti u Iranu, dramaturg i doktor dramskih umetnosti i profesor na Fakultetu umetnosti,. Umetnički direktor Fadjer pozorišta, umetnički direktor Međunarodnog lutkarskog pozorišta. Član žirija mnogobrojnih međunarodnih festivala.

## **Prof. dr Raško Jovanović, President of the Jury of the Festival "Slavija 2016"**

Raško Jovanović, writer, theatre scholar, theatre and radio critic, retired full professor of the history of drama and theatre. In his professional life, he was President of the Association of the Theatre Critics and Theatre Scholars of Serbia and Artistic Director of the Belgrade Drama Theatre. He published several books on theatrology, and about a thousand articles dedicated to theatre, radio and radio criticism.

## **Dr Nina Mazur, Jury Member**

Dr Nina Mazur is creator, coordinator and consultant of many international theatre festivals in Europe and Central Asia. She is a member of International Association of Theatre Critics (IATC), and a member of German Centre of the International Theatre Institute (ITI). She is a Vice President of the Monodrama Forum by the International Theatre Institute, UNESCO. Nina Mazur is a playwright and her plays were translated into many languages and staged in many European countries, and she was a university professor of history of arts. She is a creator and artistic director of the International Theatre Festivals: "MOST" in Germany, and "Vidlunnja" in Ukraine.

## **Dr Ardesir Salehpour, Jury Member**

Distinguished writer, theatre and film director, Director of the Arts Museum in Iran, dramatist and PhD in Dramatic Arts and Study of Art, Professor and the Faculty of Arts. He is Artistic Director of Fadjer Theatre, Artistic Director of the International Puppet Theatre. He has been a jury member in many international festivals.

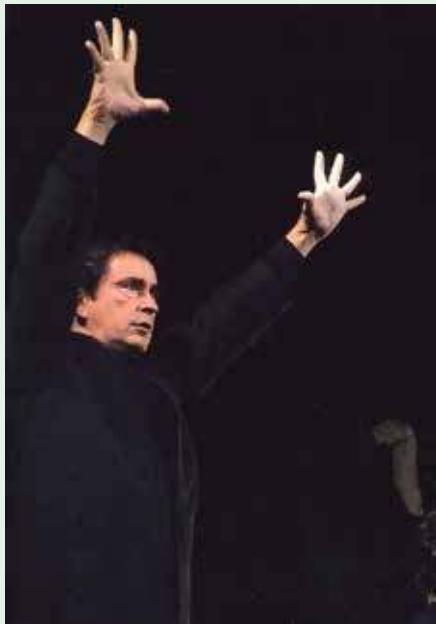




**PRETHODNI FESTIVALI  
PREVIOUS FESTIVALS**

## 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



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  
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“  
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.“

## **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"

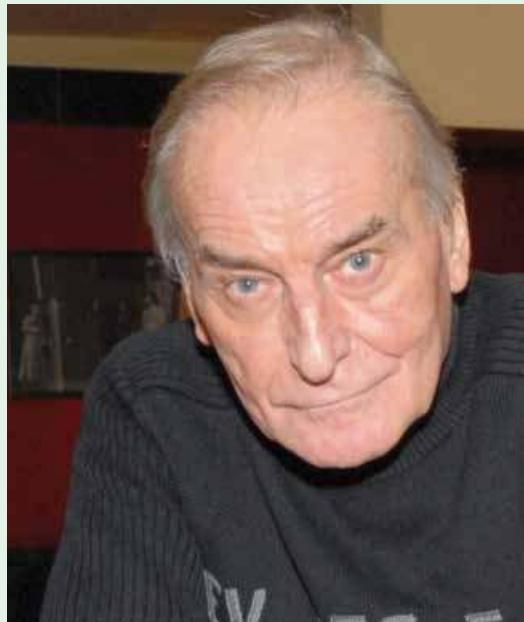


Participants:

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”

## XIV MEĐUNARODNI POZORIŠNI FESTIVAL „SLAVIJA 2015.“



Festival otvorio glumac Petar Božović

Žiri Festivala:

Prof. dr Raško Jovanović, teatrolog, Srbija - predsednik  
Sergej Kovaljov, pisac i kritičar, Belorusija i  
Živorad Žika Ajdačić, režiser, Srbija

NAGRADA "DON KIHOT" ZA NAJBOLJU PREDSTAVU  
U CELINI:

Pozorište "Slavija", Beograd, Srbija  
Branislav Nušić: "Opasna igra"

Učesnici:

1. Srbija, Beograd  
Beogradsko dramsko pozorište  
Jasmina Reza: "Art"
2. Srbija, Beograd  
Pozorište „Slavija“  
Branislav Nušić: „Opasna igra“
3. Rusija, Sankt Peterburg  
Pozorište za mlade Brijancev  
M.E.Saltikov Ščedrin: „Juda iz Golovljeva“
4. Egipat, Aleksandrija  
Pozorišna grupa „Asala“  
Judžin O'Nil: „Pre doručka“
5. Crna Gora, Podgorica  
„Art 365“  
Stefan Bošković: "Komad"
6. Izrael, Tel Aviv  
Nezavisna pozorišna grupa „Ludo podzemlje“  
Elena Tartakovski: "Peter@Burg"
7. Rusija, Novosibirsk  
Pozorište "Crvena baklja"  
Miro Gavran: "Sve o ženama"
8. Srbija, Beograd  
Pozorište „Slavija“  
Branislav Nušić: "UJEŽ"

## **14<sup>th</sup> EDITION OF THE INTERNATIONAL THEATRE FESTIVAL „SLAVIJA 2015“**

Festival was opened by the actor Petar Požović

Festival Jury:

Prof. dr Raško Jovanović, Theatre Scholar, Serbia - President  
Sergey Kovalyev, Playwright and Theatre Critic, Belorussia,  
and  
Živorad Žika Ajdačić, Director, Serbia

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

Theatre "Slavija", Belgrade, Serbia  
Branislav Nušić: "Dangerous Game"



Participants:

1. Serbia, Belgrade  
Belgrade Drama Theatre  
Yasmina Reza: "Art"
2. Serbia, Belgrade  
Theatre "Slavija"  
Branislav Nušić: „Dangerous Game“
3. Russia, St. Petersburg  
TYUZ Briantzev  
M.E. Saltikov-Schedrin: „Judas From Golovlevo“
4. Egypt, Alexandria  
Theatre Group "Asala"  
Eugene O'Neil: „Before Breakfast“
5. Montenegro, Podgorica  
"Art 365"  
Stefan Bošković: "Piece"
6. Israel, Tel Aviv  
Independent Theatre Group "Mad Underground"  
Elena Tartakovsky: "Peter@Burg"
7. Russia, Novosibirsk  
Theatre "Red Torch"  
Miro Gavran: "All about Women"
8. Serbia, Belgrade  
"Slavija" Theatre  
Branislav Nušić: "UJEŽ"

## **POBEDNICI MEĐUNARODNIH POZORIŠNIH FESTIVALA „SLAVIJA“**

Narodno pozorište Beograd SR Jugoslavija Ljubomir Simović: "Hasanaginica"	2002	National Theatre Belgrade FR Yugoslavia, Ljubomir Simović: "Hasanaginica"
Narodno pozorište Bitolj, Makedonija R. Krle: "Pare su ubistvo"	2003	National Theatre Bitola, Macedonia R. Krle: "Money is Lethal"
Credo Teatar, Sofija, Bugarska Nikolaj Gogolj: "Šinjel"	2004	Credo Theatre, Sofia, Bulgaria Nikolai Gogol: "Overcoat"
Crnogorsko narodno pozorište, Podgorica Crna Gora Martin McDonagh: "The Beauty Queen"	2005	Montenegrin National Theatre, Podgorica Montenegro Martin McDonagh: "The Beauty Queen"
Kamerni teatar Kaunas Aleksandar Puškin: "Pikova dama"	2006	Chamber Theatre Kaunas Alexander Pushkin: "The Queen of Spades"
Makedonsko narodno pozorište Skoplje Makedonija Ežen Jonesko: "Ludilo za dvoje"	2007	National Theatre of Macedonia Skoplje Macedonia Eugene Ionesko: "Delirium for Two"
Teatar Opservatorija i Narodno pozorište Letonije, Riga Letonija "Mi", po komadu A. Ostrovskog: "Oluja"	2008	Theatre Observatory and The Latvian National Theatre, Riga Latvia "Us", after A. Ostrovsky's "The Tempest"

## **WINNERS OF THE INTERNATIONAL THEATRE FESTIVAL SLAVIJA EDITIONS**

Teatar „Okolo doma Stanislavskog“  
Rusija  
N.V. Gogolj: „Kockari“

**2009**

Theatre “Okolo doma Stanislavskog”  
Russia  
N.V. Gogol: „The Gamblers“

Pozorište “Astorka Korzo 90”, Bratislava,  
Slovačka  
I. Turgenjev: “Mesec dana na selu”

**2010**

Theatre “Astorka Korzo 90”, Bratislava,  
Slovakia  
I. Turgenev: “A Month in the Country”

Crnogorsko narodno pozorište, Podgorica  
Crna Gora  
N. Gogolj: “Revizor”

**2011**

National Theatre of Montenegro,  
Montenegro  
N. Gogol: “The Inspector General”

Pozorište SINA Group, Teheran  
Iran  
Po motivima iz pripovetke “Medved”, Antona P. Čehova,  
Farjad Saki: “Tengo”

**2012**

SINA Group Theatre, Teheran  
Iran  
After the motives of A.Chekov’s “Bear”,  
Farjad Saki: “Tengo”

Narodno pozorište Kluž,  
Rumunija  
Stefan Tsanev: ”Druga smrt Jovanke Orleanke”

**2013**

National Theatre Kluj,  
Romania  
Stefan Tsanev: ”The Other Death of Joan of Arc”

Pozorište “U Mosta”, Perm,  
Rusija  
Nikolaj Gogolj: “Ženidba“

**2014**

Theatre “U Mosta”, Perm,  
Russia  
Nicolay Gogol: “The Marriage“

Pozorište “Slavija”, Beograd,  
Srbija  
Branislav Nušić: “Opasna igra“

**2015**

Theatre “Slavija”, Belgrade,  
Serbia  
Branislav Nušić: “Dangerous Game“

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