



XVIII MEĐUNARODNI  
POZORIŠNI FESTIVAL  
SLAVIJA 2019.  
Beograd, 9-16. mart 2019.

18<sup>th</sup> INTERNATIONAL  
THEATRE FESTIVAL  
SLAVIJA 2019  
Belgrade, 9-16 March 2019



*Festival otvara Rada Đuričin, glumica  
Festival will be opened by Rada Đuričin, actress*



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## **UZ 18. MEĐUNARODNI POZORIŠNI FESTIVAL „SLAVIJA“**

Ako usvojimo ono mišljenje poznatog francuskog glumca i reditelja Žana Vilara prema kojem „Pozorište nije analitička demonstracija naših životnih uslova; ono je ditiramb – pesma naših dubokih želja ili onog čemu se rugamo“ onda možemo reći da međunarodni pozorišni festival „Slavija“ već skoro dve decenije peva zanosni ditiramb želja naših ljubitelja pozorišta, i to na najlepši način, lišavajući se ugađanja pomodnim pravcima i pretencioznih nastojanja da se bude moderan po svaku cenu. Jednostavnije rečeno – na ovom festivalu već godinama se prikazuju i procenjuju odabrane predstave sa raznih strana sveta, odnosno traga se za najboljim među odabranim ostvarenjima realizovanim na pozornicama širom sveta. Festival „Slavija“, kao vršnjak 21. veka, i danas se bori sa zastarelim shvatanjima, koja proizilaze iz pitanja može li postojati privatna festivalska manifestacija, bez obzira što su privatne pozorišne družine u našoj sredini već vekovima postojale, kao što uostalom i danas postoje i deluju. Ostavljujući po strani ovakva formalistička pitanja, moramo istaći da u osvit svakog proleća ovaj Festival omoguće Beogradanima i njihovim gostima uzbudljive pozorišne doživljaje, i to na istočnoj vračarskoj padini, na kojoj su, koliko još pre pola stoljeća, u montiranim šatorima na platou kod Krušedolske ulice nastupali gostujući cirkusi.

Osnovna osobenost ovogodišnjeg, osamnaestog po redu, međunarodnog festivala „Slavija“ svakako je njegova programska raznovrsnost. Festival počinje predstavom komedije Ne šalite se s ljubavlju francuskog pisca – pesnika, dramatičara i pripovedača Alfreda de Misea (1810.-1857.). Reč je o najuspelijoj komediji iz njegovog ciklusa „komedija na poslovicu“, koja je kod nas prvi put prikazana 1911. godine u beogradskom Kraljevsko-srpskom narodnom pozorištu, u prevodu Dušana L. Đokića i režiji Ilike Stanojevića, pod naslovom S ljubavlju se ne šali. Gotovo sve De Miseove komedije redovno donose specifičan spoj lirskog i komičnog, i to na način uvek duhovit i sa dovoljno lepršavosti i elegancije u izrazu, te će predstava Državnog pozorišta „Konstantin Veličkov“ iz Pazardžika u Bugarskoj pokazati kako može izgledati savremen pristup ovoj tipičnoj tvorevini francuskoga duha.

Druga festivalska predstava je izvođenje komada Krvava svadba španskog pesnika i dramatičara Federika Garsija

## **18TH INTERNATIONAL THEATRE FESTIVAL “SLAVIJA”**

If we agree with the opinion of the famous French actor and director, Jean Vilar, according to which “Theatre is not an analytical demonstration of our living conditions; it is a dithyramb – a song of our deep desires or of what we mock”, then we can say that the International Theatre Festival “Slavija” has been singing, for almost two decades now, the captivating dithyramb of the wishes of our theatre goers, in the most fascinating way, without following fashionable trends and pretentious efforts to be modern at any cost. To put it simply – for many years, this festival has been presenting and assessing the selected performances from different parts of the world, i.e. it looks for the best among the selected works presented on the stages across the world. The Festival “Slavija”, as an age-mate of the 21st century, is fighting today, too, with the old-fashioned perceptions, deriving from the question if a private festival event is possible, no matter that private theatre troupes existed in our country for centuries now, just as they exist and operate today. Leaving aside such formalistic questions, we have to underscore that, on the eve of every spring, this Festival enables the people from Belgrade and their guests exciting theatre experiences, on the east Vracar slope, on which, half a century ago, in the mounted tents at the plateaux near the Krusedolska street, touring circuses presented their performances.

The main feature of this-year, eighteenth in a row, International Theatre Festival “Slavija” is definitely its programme diversity. The Festival will begin with a comedy Don’t Fool with Love, by the French author – poet, playwright and narrator Alfred de Musset (1810-1857). This is the most successful comedy form his cycle „comedies after proverbs“, which was presented with us for the first time in 1911, at the Belgrade Royal-Serbian National Theatre, translated by Dusan L. Djokic, and directed by Ilija Stanojevic under the title Don’t Fool with Love. Almost all comedies by de Musset always bring a specific blend of lyrical and comical, always witty and with sufficient elegance in expression. This performance by the State Drama Theatre “Konstantin Velickov”, from Pazardzik, Bulgaria, will present a contemporary approach to this typical creation of the French spirit.

The second festival performance is after the play Blood Wedding by the Spanish poet and playwright Federico Garcia

Lorka (1899.-1936.) Ovo delo Lorka je napisao 1933. godine, kada je vodio studentsko pozorište „Baraka“. Ova drama potpuno je odgovarala pozorištu socijalne akcije. Naime, Lorka je kao dramatičar smatrao da je čovek dužan da sledi zakone prirode uprkos tome što ga u tome buržoasko društvo onemogućuje, pa ga je to dovodilo do čestih nesporazuma sa tragičnim posledicama. U građanskom ratu u Španiji fašisti su ga uhapsili i streljali. Za njegov dramaturški postupak karakteristično je spajanje realističkih pojedinosti sa romantičarskim patosom strasti, tipičnih karaktera sa alegoričnim figurama simboličnog značenja, uz korišćenje likovnih i muzičkih efekata, što je poseban izazov za sve savremene pozorišne stvaraoce. Predstavu će izvesti Pozorišna kompanija „Abrego Producciones“, Kantabrija, Španija, u režiji Pati Domenech.

Iz Rusije, u izvođenju Vladimirskog akademskog pozorišta iz Vladimira i režiji Aleksandra Mihailova, dolazi predstava komada Zagonetne varijacije savremenog francuskog dramatičara Erik-Emanuela Šmita (rođ. 1960). Ovaj zanimljiv komad izvođen je pre desetak godina u beogradskom Narodnom pozorištu, na sceni „Raša Plaović“, u režiji Božidara Đurovića, Reč je o jednom novinaru koji sa velikim simpatijama i ljubavlju intervjuje poznatog pisca,

Cetvrtu festivalsku predstavu – Oblak u pantalonama Vladimira Vladimirovića Majakovskog (1893-1930) u režiji Kokana Mladenovića i izvođenju Pozorišta „Deže Kostolanji“ iz Subotice. Reč je o komadu načinjenom preplitanjem teksta poznate poeme Oblak u pantalonama velikog ruskog sovjetskog pesnika Majakovskog i njegovih Deset poruka o revoluciji iz 1909. godine, zbog kojih je odležao deset meseci robije. Reditelj Mladenović, u saradnji sa dramaturgom predstave Kornelijom Goli, tako komponovan tekst Majakovskog dovodi u vezu sa našom aktuelnom društvenom stvarnošću, što izvođenju daje posebnu dimenziju.

U sredu, 13. marta Kamerno dramsko pozorište iz Praga izveće komad Nepristojni Paule Vogel, u režiji Jiržija Babeka. U drami se prikazuju zakulisne dogodovštine oko izvođenja komada Bog osvete Šolema Aša, poljskog dramatičara jevrejskog porekla, Komad je zanimljiv zato što gledaocima otkriva šta sve prati javno izvođenje drama sa temom iz savremenog političkog života u Evropi i Americi.

Sledeće večeri, 14. marta, ansambl Kazališta „Rugantino“ i

Lorca (1899-1936). This play was written by Lorca in 1933, when he was running the Student Theatre “Baraca”. This play fully corresponds to the theatre of social action. Namely, as a dramatist, Lorca considered that a man was obliged to abide by the laws of nature, although the bourgeoisie prevented that, due to which he was often misunderstood, with tragic consequences. In the Spanish civil war, the fascists arrested and killed him. In his dramaturgical procedure combines realistic details and romantic pathos of passion, typical characters and allegoric figures with symbolic meaning, using visual and musical effects, which is a special challenge for all contemporary theatre creators. The performance directed by Pati Domenech will be presented by Independent Theatre Troupe “Abrego Producciones”, Cantabria, Spain.

From Russia, presented by the Vladimir Academic Theatre, and directed by Alexander Mihailovsky, comes the performance Mysterious Variations, by the contemporary French playwright E.E. Smidt (born in 1960). This interesting play was performed, ten years ago, on the stage “Rasa Plaovic” of the National Theatre, Belgrade, directed by Bozidar Djurovic. This is a story of a journalist who interviews, with great affection and love, a famous author, The fourth festival performance – A Cloud in Trousers, by Vladimir Mayakovskiy (1893-1930), directed by Kokan Mladenovic, will be presented by the Theatre “Deže Kostolanji”, Subotica. This is a play created by intertwining the text of the famous poem A Cloud in Trousers by the great Russian Soviet poet Mayakovskiy, and his Ten messages about the revolution, from 1909, because of which he spent ten months in prison. The director Mladenovic, in the cooperation with the dramaturge Kornelija Goli, brings the text, composed in such a way, in connection with our current social reality, which gives the performance a special dimension.

On Wednesday, 13 March, the Chamber Drama Theatre from Prague, will present the performance Indecent by Paula Vogel, directed by Jiri Babek. The drama presents the backstage happenings in connection with the performance of the play God of Vengeance by Sholem Ash, the Polish playwright of Jewish origin. The play is interesting because it reveals to the spectators what was going on with the public performance of the play with a topic from the contemporary political life in Europe and America. The next evening, on 14 March, the Theatre “Rugantino” and “Planet Art“, Zagreb, will present the play by Christopher

Planet Art“ iz Zagreba izvodi komad Kristofera Duranga Da umreš od smeha, koji se u režiji Marija Kovača i adaptaciji Marka Torjanca prikazuje kao alegorična slika savremene hrvatske društvene stvarnosti. Angažman u smislu poziva na promenu i prestanak oslanjanja vlasti na nazadnu i konzervativnu ideologiju osnovna je poruka i u isti mah vrednost ove zanimljive predstave.

Profesionalno državno dramsko pozorište „Lado Meškišvili“, iz Kutaisija u Gruziji, izvešće 15. marta predstavu Duplet na osnovu spajanja dva dramska teksta: Audijencija Vaclava Havela (1936.-2011.) i Još jedno pred odlazak Harolda Pintera (1930.-2008.), u režiji i izboru muzike Kote Abašidzea, Ovaj dramski prikaz posvećen je uspomeni na Vaclava Havela, proslavljenog češkog dramskog pisca, koji se zalagao za slobodu stvaralaštva u svojoj zemlji u vreme real-socijalizma. Završne festivalske večeri ansambl pozorišta „Slavija“, domaćin Festivala izvodi komediju Most ljubavi po motivima teksta Ljubav Mareja Šizgala (rođ. 1936.), u režiji koju je realizovala Tea Puharic. Tema Šizgalovog komada su savremeni muško-ženski bračni i vanbračni odnosi. Predstava se izvodi van konkurenkcije u čast izvođača najboljeg ostvarenja prikazanog na Festivalu.

Durang Laughing Wild, directed by Marija Kovac and adapted by Marko Torjanac. It is shown as allegoric images of the contemporary Croatian social reality. Its engagement in terms of a call for change and discontinuation with the authorities' practice to rely on the regressive and conservative ideology is the main message and, at the same time, the value of this interesting performance.

Professional State Drama Theatre “Lado Meskhishvili” from Kutaisi, Georgia, will present, on 15 March, the performance Duplet, based on the combination of two plays: Audience, by Vaclav Havel (1936-2011) and One for the Road, by Harold Pinter (1930-2008), directed and adapted by Kote Abashidze. This dramatic presentation is dedicated to the memory of Vaclav Havel, the famous Czech playwright, who fought for the freedom of creation in his country in the period of real-socialism.

In the final festival evening, the “Slavija” Theatre, the host of the festival, will present the comedy Bridge of Love, after the motives of the text Love, by Murray Schizgal (born in 1936), directed by Tea Pudaric. The topic of the Schizgal's drama are the contemporary man-woman marital and non-marital relations. The performance is presented off-programme, in the honour of the awarded best production in the Festival.

Prof. Raško Jovanović

Prof. Raško Jovanović

BUGARSKA / BULGARIA  
DRŽAVNO DRAMSKO I LUTKARSKO POZORIŠTE „KONSTANTIN VELIČKOV“/  
STATE DRAMA AND PUPPET THEATRE “KONSTANTIN VELICHKOV”  
*Pazardžik / Pazardzik*

*Alfred de Mise / Alfred du Musset*  
**„NE ŠALITE SE SA LJUBAVLJU“ /**  
**“DON’T FOOL WITH LOVE”**

*Režiser / Director – Peter Denchev*  
*Scenograf / Stage Designer – Peter Mitev*  
*Kostimograf / Costume Designer – Peter Mitev*  
*Muzika / Music – Hristo Namliev*

*Igraju / Cast*  
*BARON – Todor Tanchev*  
*KAMI / CAMEE – Augustina-Kalina Petkova*  
*ROZETA / ROSETTE – Elena Zamyarkova*  
*PERDIKAN / PERDICAN – Simeon Galabov*  
*MADAM PLUŠ / MADAM PLUCHE – Ljudmila Daskalova*  
*BRIDEN / BRIDENNE – Dimitar Terziev*

Perdikan pokušava da osvoji ljubav Kami – devojke koja je provela poslednjih deset godina u manastiru. Koristi verovatno najpoznatije oružje u ljubavnoj igri – mladić se udvara privlačnoj ali prostodušnoj Rozeti, da bi napravio kami ljubomornom. I on u tome uspeva. Međutim, plamen ljubavi koji se tek zapalio, mora da se ugasi. Rozeta, zavarana Perdikanovom ljubavnom igrom, oseti se napuštenom i učini nešto zbog čega ostala dva učesnika ljubavnog trougla kažu jedno drugom zbogom.

Mnogi autori su pokušali da prikažu ljubav na sceni ali Alfred de Mise je zaista imao mnogo toga da kaže o njoj. Uprkos dramatičnom završetku, autor smatra da je ovo delo komedija. “Ne šalite se sa ljubavlju” je jedno od remek dela francuske književnosti.

Perdican is trying to win the love of Camee – a girl that has spent the last ten years at a monastery. He uses probably the most familiar weapon in love battles – the young man hangs around the attractive but simple-minded Rosette, to make Camee jealous. And he manages to do so. However, the flame of love that has just started, has to be put out. Rosette, fooled by the Perdican’s game of love, finds herself abandoned and performs an act that makes the other two participants in this triangle of love say farewell.

There are plenty of authors who tried to depict love on stage but Alfred du Musset really had a lot to tell about it. Despite the dramatic end, the author considers his work a comedy. “Don’t fool with love” is one of the masterpieces of the French literature.



9. MART

20.00

VII

ŠPANIJA / SPAIN  
POZORIŠNA KOMPANIJA "ABREGO PRODUCCIONES"/ THEATRE COMPANY "ABREGO PRODUCCIONES"  
*Kantabria / Cantabria*

*F.G. Lorka / F.G. Lorca*  
**,,KRVAVA SVADBA” / “BLOOD WEDDING”**

*Adaptacija / Adaptation – Pati Domenech*  
*Režiser / Director – Pati Domenech-Jorge Lopez*  
*Scenski asistent / Stage Assistant – Mario Domenech*  
*Kostimograf / Costume Designer – Paula Roca*

*Igraju / Cast*  
*Maria Vidal*

Lorka uspeva da dopre do publike odvojen od pozorišne estetike, uvodeći osnovne probleme savremenog španskog društva, kroz farsu, komediju, ironiju i dramu, koji su bili uzrok poznatih skandala i kontroverzi njegovog vremena. Baš kao što je to radio Lorka, mi smo sebi postavili za cilj da ponovo kreiramo priču na kojoj je pesnik zasnovao svoje delo, praveći živahnu i relevantnu predstavu, dostupnu savremenoj publici, i dajući scenografiji kritičnu i kreativnu funkciju. Drugim rečima, uvođenjem ideja i predlaganjem važnih pitanja kako bi se ovaj mit osavremenio u novom kontekstu.

Ova interdisciplinarna predstava, u kojoj se smenjuju pevanje, flamenco i savremeni ples, gluma i video projekcije, sadrži tri tragične priče koje se prepliću. Priča o stvarnim ljudima koji su inspirisali Lorku, 1928. godine, priča o majci, mesecu i nevesti iz Lorkine drame i priča o Frederiku, kao glavnom liku u drami koji završava sramotnom i absurdnom smrću.

Majka, Nevesta, Mesec, svi neumitno tragični likovi, snažno izranjavaju iz ove monodrame koja sledi ideju koja je započeta sa "Antoninim srcem", kao novim i uzbudljivim izazovom za Mariju Vidal, glumicu koja igra sve te likove, kao i za novu publiku.

Lorca manages to get to the audiences pulled apart from theatrical aesthetic, introducing the basic problems of contemporary Spanish society through farce, comedy, irony and drama, which were the cause of the most notorious scandals and controversies of his time. Just as Lorca did, we set ourselves the goal of recreating the story in which the poet based his work, producing vivid and relevant performances accessible to contemporary audience, and giving the staging a critical and creative function. In other words, introducing ideas and suggesting important questions in order to update the myth in this new context.

In this interdisciplinary show, where the singing, flamenco and contemporary dance, acting and video projections combine, there are three tragic stories that weave together. The story of the real people who inspired Lorca in 1928, the story of the mother, the moon and the bride of Lorca's drama and Frederico's story, as the main actor in a drama that ends with an obscene and absurd death.

The Mother, the Bride, the Moon, all unquestionably tragic characters, strongly emerge in this monodrama that pursues the idea that started with "Antigona's Heart", as a new and exciting challenge both for Maria Vidal, the actress who plays them, as for the new audiences.



10. MART

20.00

IX

RUSIJA / RUSSIA

VLADIMIRSKO DRAMSKO AKADEMSKO POZORIŠTE / VLADIMIR ACADEMIC DRAMA THEATRE

Vladimir

E.M. Šmit / E.M. Smidt

# „ZAGONETNE VARIJACIJE” / “MYSTERIOUS VARIATIONS”

Režiser / Director – Alexander Mihailov

Scenograf / Stage Designer – Maria Mihailova

Muzika / Music – Sasha Mihailov

Igraju / Cast

ERIC LARSEN – Nicolay Gorokhov

ABEL ZNORKO – Anatoly Shalukhin

## Duel u udaljenom mestu

“Zagonetne varijacije” su idealan komad za uspešno izvođenje, komad za dvoje. Zaplet je tajanstven i promenljiv kao planinska reka. Filozofija i ljubav...

Novinar iz unutrašnjosti dolazi kod pisca koji živi sam na ostrvu da ga intervjuje. Ali pisac nije bio sasvim običan. A priča se preokrenula u detektivsku priču. A tu je, pre svega, bila velika ljubav. Ni srce voljene osobe se ne može razumeti. Ono je kao zagonetna varijacija čija melodija se teško čuje i gubi u haosu ostalih melodija. Predstava je osvojila srca gledalaca i oduševljenih kritičara.

## The duel at the back of beyond

“Mysterious Variations” is an ideal play for a successful performance, a play for two. The plot is mysterious and changeable like a mountain river. Philosophy and love...

A provincial journalist came to a writer living alone on the island to interview him. But the writer was not so simple. And the story turned to be a detective one. And there was a great love above all that. It is impossible to understand even the heart of the beloved person. It is like a mysterious variation whose tune is hardly heard and lost in the chaos of other tunes. The performance won a great love of spectators and enthusiastic reviews of critics.



11. MART

20.00

XI

SRBIJA / SERBIA  
POZORIŠTE „DEŽE KOSTOLANJI“ / THEATRE “DEŽE KOSTOLANJI”  
Subotica

*Po motivima poeme Vladimira Majakovskog/  
After the poem by Vladimir Mayakovsky*  
**„OBLAK U PANTALONAMA“ /  
“A CLOUD IN TROUSERS”**

*Režija / Directed by – Kokan Mladenović  
Dramaturg / Dramaturge – Kornelija Goli  
Scenografija / Stage Design – Marija Kalabić,  
Kostimografija / Costume Design – Marina Sremac  
Muzika / Music – Irena Popović*

*Igraju / Cast  
Aniko Kiš  
Boris Kučov  
Gabor Mesaroš  
Emeše Nađabonji  
Imre Elek Mikeš  
Marta Bereš*

Predstava „Oblak u pantalonama“ je nastala po motivima čuvene poeme Vladimira Majakovskog. Režiser je skoncentrisan na dva paralelna toka. Jedan je revolucionarni potencijal poeme Majakovskog, a drugi je, zapravo, komentar na njegovih „Deset poruka o revoluciji“, iz 1909., zbog kojih je proveo deset meseci na robiji.

„Kokan Mladenović komad počinje preplićući „Oblak...“ i „10 zapovesti“ fragmentima o revoluciji da bi kasnije, dopisujući tekst, komentarisao našu neposrednu stvarnost, govoreći, možda najpre, o onom pornografskom u njoj. Za to je dovoljno pratiti televizijski program ili dnevnu štampu. Dramaturg Kornelia Goli priči daje oblik koji ima ritam brze reke koja krči svoj put bez obzira na prepreke.

Baveći se neposrednom stvarnošću našeg društva, reditelj tu sliku prenosi na opšte stanje stvari. Iz slike u sliku suočava nas sa pervertiranom slikom sveta. A vi čutite, građani – ta rečenica, koja se stalno ponavlja u predstavi, grozničavog ritma, jeste reflektor u oči svih nas u publici. Kokan Mladenović nas, da parafraziramo Artura Milera, podseća na ono što bismo hteli zaboraviti.“

The performance “A Cloud in Trousers” was made after the motives of the famous poem by Vladimir Mayakovsky. Director concentrates on two parallel courses. One is a revolutionary potential of the Mayakovsky’s poem, and another is, actually, the comment on his “10 Messages about the Revolution”, from 1909, because of which he was imprisoned for nine months.

„Kokan Mladenović starts the performance intertwining “A Cloud ...” and “10 Commandments” with fragments about the revolution, and afterwards, adding the text, he comments our immediate reality, speaking, maybe primarily, about its pornographic side. It is enough to watch TV or read papers to see that. Dramaturg Kornelia Goli gives the story a form that has a rhythm of a fast river current clearing its way regardless of barriers. Dealing with the direct reality of our society, the Director transfers this image to general state of affairs. From image to image, he faces us with a perverted image of the world. And you, citizens, remainsilent!! – this sentence is constantly repeated in the performance, in a feverish rhythm, and it is a spotlight into the eyes of each of us in the audience. To paraphrase Arthur Miller, Kokan Mladenović reminds us on something we would like to forget.“

Nataša Gvozdenović

Nataša Gvozdenović



12. MART

20.00

XIII

*REPUBLIKA ČEŠKA / THE CZECH REPUBLIC  
KAMERNO DRAMSKO POZORIŠTE / CHAMBER DRAMA THEATRE  
Prag / Prague*

*Paula Vogel*

# **„NEPRISTOJNI” / “INDECENT”**

*Režija / Directed by – Jiří Bábek  
Scenografija i kostimografija / Stage and Costume Design – Lubica Bábek Melcerová,  
Muzika / Music Coaching – Zdeněk Dočekal,  
Koreografija / Choreography: - Libuše Králová,*

*Igraju / Cast  
LEMI / LEMMI – Petr Halíček  
HANA / CHANNA – Kristýna Hlaváčková  
AVRAM – Jiří Böhm  
HALINA – Ivana Machalová  
MENDEL – Lukáš Král  
VERA – Kateřina Hrušková  
OTO / OTTO – Zdeněk Velen  
NELI / NELLY – Klára Suchanková  
MAJER / MAYER – Michal Kostíuk  
MORIC / MORITZ – František Tomášek / Zdeněk Dočekal*

Ova drama je inspirisana događajima iz realnog života nastalim oko kontroverznog pozorišnog debija Bog osvete poljskog dramskog pisca Šolema Aša – komada kojeg su jedni smatrali izuzetnim delom jevrejske književnosti, a drugi izdajničkim sramotnim činom. Na inventivan i originalan način, Paula Vogel prikazuje istorijat ovog komada, životne priče glumaca koji su rizikovali svoje karijere (a neki čak i živote) da bi igrali u ovoj predstavi..

Grupa glumaca koja se naziva Mrtva trupa prikazuje životnu priču pisca, poljskog Jevrejina Šolema Aša, kao i život njegovog komada Bog osvete iza kulisa. Posmatramo istorijat njegovog postavljanja na scenu tokom nekoliko decenija, počevši od 1906. godine, kada je komad bio napisan i imao javno čitanje u književnom salonu u Varšavi. Vogelova nastavlja da uvodi scene prikazujući premijeru u Berlinu (u režiji Maksa Rainharta, sa Rudolfom Šildkrautom u glavnoj ulozi), postavku u malom jevrejskom pozorištu u Americi i brodvejsku premijeru nakon koje su – uprkos činjenici da se Aš složio da se neki delovi komada cenzurišu – producent i glumci bili uhapšeni, a predstava zabranjena u američkim pozorištima. Dra-

The play is inspired by real-life events surrounding the controversial theatrical debut God of Vengeance by the Polish playwright Sholem Asch – a play considered to be a seminal work of Yiddish literature by some, and a treacherous act of outrage by others. In an inventive and original manner, Paula Vogel captures the history of this play and the life stories of actors who risked their careers (and some even their lives) to perform in this play.

A group of actors called the Dead Troupe plays the life story of the Polish Jewish author and playwright Sholem Asch as well as the “backstage” life of his play God of Vengeance. We watch its staging history over a time span of several decades beginning in 1906 when the play was written and had a public reading in a literary salon in Warsaw. Vogel goes on to introduce scenes capturing the Berlin premiere (directed by Max Reinhardt and featuring Rudolf Schildkraut), staging in a little Jewish theatre in America and the Broadway premiere after which – despite the fact that Asch agreed to censor some parts of the play – the producer and the actors were arrested by the vice squad and the play was banned on American



ma Vogelove nas dalje vodi u jevrejski geto u Łod tokom drugog svetskog rata (gde je trupa postavila komad Bog osvete na tavanu) i konačno nazad u već „slobodne“ Sjedinjene Američke Države, 1952. godine.

Komad Nepristojni govori o hrabrosti, želji, ljubavi, časti i sposobnosti da se pomirimo sa sudbinom. On nas takođe podseća da će uvek biti problema i pitanja koje je teško rešiti, a da je jedini način da se njima bavimo da stalno tražimo autentične odgovore.

Tema drame Nepristojni je sloboda mišljenja, verska sloboda, cenzura u društvu. Nepristojni je drama o „drami“. Jevrejski dramski pisac iz Varšave, Šolem Aš, izazvao je skandal u Evropi svojom dramom Bog osvete (1907.). Problem je bio u otvorenosti po pitanju tabu teme. U Americi je, 1923. godine, komad bio zabranjen, a ansambl jevrejskog pozorišta uhapšen. Na kraju, predstava se igrala slobodno u getu Łoda tokom drugog svetskog rata. Drama Nepristojni predstavlja mnoge situacije, mnoge sredine, mnoge vremenske ravni, mnoge različite poglede na istu temu... Drama Nepristojni je u suštini rasprava.

stages. Vogel's play further takes us to the Jewish ghetto in Lodz during WWII (where a troupe stages the God of Vengeance in an attic) and, ultimately, back to the already "free" United States of America in 1952.

The play *Indecent* is about courage, desire, love, honour and the ability to come to terms with one's fate. It also reminds us that there will always be issues and questions difficult to address and that the only way to handle them is to keep looking for authentic answers. The theme of *Indecent* is freedom of opinion, freedom of speech, religious freedom, censorship in society. *Indecent* is a play about a "play". A Jewish playwright from Warsaw, Sholom Asch, provoked a scandal in Europe with his play *God of Vengeance* (1907). The problem was openness concerning a taboo theme. In America in the 1923, the play is forbidden and the Jewish theatre ensemble is arrested. Finally, the play is played freely in a Loggia ghetto during World War II. *Indecent*, it is many situations, many environments, many time planes, many different views on the same theme ... The play *Indecent* is basically a discussion.

*HRVATSKA / CROATIA*  
*KAZALIŠTE RUGANTINO I PLANET ART / THEATRE RUGANTINO AND PLANET ART*  
*Zagreb*

*Kristofer Durang – Christopher Durang*

# „DA UMREŠ OD SMEHA“ / “LAUGHING WILD”

*Režija / Directed by – Mario Kovač*

*Adaptacija / Adaptation – Marko Torjanac*

*Scenografija / Stage Design – Zdravko Ivandlija Kirigin,*

*Kostimografija / Costume Design – Ana Fucić*

*Izbor muzike / Choice of Music – Mario Kovač*

*Muzička obrada / Music Design - Milorad Stranić*

*Igraju / Cast*

*ONA / SHE – Gordana Gadžić*

*ON / HE – Marko Torjanac*

*Glasovi / Voices*

*ŽENA ŽABA / FROG WOMAN – Elizabeta Kukić*

*SPIKER / ANNOUNCER – Krunic Belko*

*HOR / CHORUS - LeZbor*

Raskošna alegorija hrvatskog društva u kojem dominiraju licemerje i kriminal, dok na drugoj strani, u mulju, životare takozvani mali ljudi.

U središtu radnje je dvoje frustriranih, neurotičnih, razdražljivih, uplašenih i izgubljenih ljudi, koji ne mogu da se nose, ili se jako teško nose, sa vlastitim nedaćama i izvrnutim vrednostima hrvatskog društva. Ti likovi – Ona i On – mogu se shvatiti kao predstavnici prosečnih ljudi Hrvatske, koji zapravo samo traže svoje mesto, posao, ostvarenje svojih snova i ispunjavanje svrhe svog života, te pokušavaju na razne načine, od psihoseansi i tableta do new age psihologije, da isplivaju iz beznađa i depresije. No uzalud! Okrutna, nehumana, šizofrena stvarnost Hrvatske, opterećena duhovima prošlosti, stalno ih baca na početak i uništava sve njihove pokušaje u traženju izlaza.

Predstava se u finalu oštro, u maniru satirične fantazije, obrušava na politiku, vlast, Crkvu, Boga, prolife udruženja i nazadnu i konzervativnu ideologiju, koja pokušava da vrati Hrvatsku u prošlost, a na kraju poziva na suprotstavljanje i bunt te poručuje: „Suprotstavite se mržnji, dunite u svoje Tritonove trube i započnite promenu!“

Rich allegory of the Croatian society dominated by hypocrisy and crime, whereas, on the other side, so-called small people scrape by in the mud. In the focus of the action, there are two frustrated, neurotic, irritable, scared and lost people, who are not able, or find it very difficult to cope with their own hardships and distorted values of the Croatian society. These characters – She and He – can be understood as the representatives of average people in Croatia, who are actually, just looking for their place, job, and fulfilment of the purpose of their lives. They try, in different ways, from psychotherapeutic sessions, and tablets, to new age psychology, to get out of hopelessness and depression. But in vain! The cruel schizophrenic reality of Croatia, burdened with the spirits of the past, keeps throwing them back to the beginning, and destroys all their attempts to find the way out.

In its finale, in the manner of a satirical phantasy, the performance sharply swoops down on the policy, authorities, Church, God, prolife organizations and regressive and conservative ideology, which is trying to get Croatia to the past. And, in the end, it calls for resistance, rebellion and sends a message: „Show resistance to hatred, blow into your Triton trumpets and start the change!“



14. MART

20.00

XVII

*GRUZIJA / GEORGIA*

*PROFESIONALNO DRŽAVNO DRAMSKO POZORIŠTE „LADO MEŠKIŠVILI“/*

*PROFESSIONAL STATE DRAMA THEATRE “LADO MESKHISHVILI”*

*Kutaisi*

## **„DUPLER“ / „DUPLER“**

*Adaptacija / Adaptation after*

*,,Audijencija“, Vaclav Havel / ,,Audience“, by Vaclav Havel*

*“Još jedno pred odlazak“, Harold Pinter / ,,One for the Road“, by Harold Pinter*

*Režija i muzika / Directed and Music Adapted by – Kote Abashidze*

*Scenograf / Stage Designer – Teo Kukhianidze*

*Pomočnik režisera / Assistant Director – Zeinab Motsonelidze*

*Igraju / Cast*

*DAVIT ROINISHVILI – Nicolas Vanek*

*VICTOR SLADEK – Zviad Svanadze*

*GILA NICKY - Elza Suladze*

Komad je posvećen uspomeni na Vaclava Havela, čiji posvećeni život i rad su uzor narodima koji se bore za slobodu, samostalnost i demokratiju. Pozorište primarno ima svoju umetničku i kreativnu svrhu, ali uz to, ono uvek izražava pogled naroda na svet. Sintesa ova dva autorska dela – „Audijencije“, legendarnog Vaclava Havela i „Još jedno pred odlazak“, Harolda Pintera, dobitnika Nobelove nagrade, je pravi dokaz za to. Predstava „Duplet“ izražava stav koji osuđuje nasilje, kršenje ljudskih prava i afirmaše slobodu kao način za postizanje napretka i razvoja. Po rečima Vaclava Havela, „Sloboda je vrednost koja se stiče po cenu žrtve“. Ovo je glavna ideja drame i razlog što smo je odabrali. Naš narod je mnogo žrtvovao na trnovitom putu do demokratije.

The play is dedicated to the memory of Vaclav Havel, whose devoted life and work is exemplary for the nations fighting for freedom, independence and democracy. Primarily, the theatre has its original artistic and creative purposes but, in addition to this, it always expresses the nation's world outlook. Based on this, the synthesis of these two authors' works - legendary Vaclav Havel's "Audience" and the Noble Prize Laureate Harold Pinter's "One for the Road" is the true proof of this. The performance "Duplet" expresses the position, which condemns violence, human rights abuse and affirms freedom as the way of striving for progress and development. In the words of Vaclav Havel: "Freedom is a value that is obtained at the cost of sacrifice". This is the main idea of the play and the reason we chose it. Our nation has sacrificed a lot on a thorny path to democracy.



15. MART

20.00

XIX

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

*Po motivima teksta “Ljubav”, Mareja Šizgala /  
After the motives of “Love”, by Murray Schisgal*

## **„MOST LJUBAVI” / “BRIDGE OF LOVE”**

*Režija / Directed by – Tea Puharić  
Scenografija / Stage Design – Boris Maksimović  
Kostimografija / Costume Design – Danica Rakočević  
Muzika / Music – Branislav Pipović*

*Igraju / Cast  
Dragana Dabović  
Andela Kiković  
Janko Cekić*

Komedija „Most ljubavi“ na jedinstven način govori o bračnim preljubama, spletkama i razvodu, provodeći naše glavne likove koji su se našli u ljubavnom četvorouglu, kroz niz duhovitih situacija začinjenih melodramskim momentima. Milica je udata za Dejana ali, kako bi se udala za svog ljubavnika Petra, mora svog stidljivog muža da upari sa smotanom Sonjom. Ko će od naših junaka imati srećan razvod a ko srećan brak? Ko kome priređuje iznenadenja u braku i kakva? Da li svaki samoubica namerava da se ubije? Šta je suština braka koja, uprkos svemu, drži dvoje ljudi skupa? Saznajte sa Dragonom Dabović, Andelom Kiković i Jankom Cekićem u ovoj romantičnoj komediji.

The comedy „Bridge of Love“ speaks, in a unique way, about adulteries, intrigues, and divorce, taking our main characters that have found themselves in love quadruple, through a series of witty situations, spiced up with melodramatic moments. Milica is married to Dejan, but in order to get married to her lover, she has to pair her shy husband with clumsy Sonja. Which of our heroes will have a happy divorce, and which a happy marriage? Who makes surprises in a marriage and what kind of surprises? Does every suicide intend to kill himself? What is the essence of marriage that, in spite of everything, keeps two people together? Find that out with Dragana Dabović, Andela Kiković and Janko Cekić in this romantic comedy.



16. MART

20.00

XXI

*Članovi žirija*

Prof. dr Raško Jovanović, teatrolog i pozorišni kritičar, Srbija - predsednik  
Dr Nina Mazur, teatrolog i pozorišni kritičar, Nemačka  
Prof. Slavenko Saletović, reditelj, Srbija

*Jury Members*

*Prof. dr Raško Jovanović, Theatre Scholar and Critic, Serbia - President*  
*Dr Nina Mazur; Theatre Scholar and Critic, Germany*  
*Prof. Slavenko Saletović, Director, Serbia*



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

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

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*Founder of the Theatre and the Festival*  
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