



23. 3.–6. 4. 2011

41st Week of
Slovenian Drama



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UVOD V 41. TEDEN SLOVENSKE DRAME

PreGlej na glas! – BRALNE UPRIZORITVE BESEDIL, NOMINIRANIH ZA GRUMOVO NAGRADO

v Štihovi dvorani Cankarjevega doma Ljubljana
v sodelovanju s Kulturnim društvom Integrali
in Cankarjevim domom Ljubljana

Sreda, 16. marca, ob 20.00

Ivo Svetina: **STOLP**

Četrtek, 17. marca, ob 18.00

Milan Kac: **VAJE ZA TESNOBO**

Četrtek, 17. marca, ob 20.00

Matjaž Zupančič: **SHOCKING SHOPPING**

Petek, 18. marca, ob 20.00

Vinko Möderndorfer: **SPALNICA**

41. TEDEN SLOVENSKE DRAME

Sreda, 23. marca, ob 20.00

SLOVESNA OTVORITEV 41. TEDNA SLOVENSKE DRAME

v nadaljevanju predstava

Boris Pahor, Boris Kobal: **NEKROPOLA**

Celinka, KUD Pod topoli, Mestno gledališče ljubljansko

Četrtek, 24. marca, ob 20.00 v Creinativi v Kranju

Tamara Doneva: **MISTERIJ ŽENE**

ŠKUC gledališče

Petek, 25. marca, ob 20.00

Ivo Prijatelj: **TOTENBIRT**

SNG Drama Ljubljana

Nedelja, 27. marca, ob 17.00 v zgornjem foajeju

Mednarodna okrogla miza Slovenskega centra ITI /
ZDUS v sodelovanju s Hrvaškim in Srbskim centrom
IZI, Centrom ITI iz BIH ter Mednarodnim forumom
dramskih pisateljev

ob 18.00 v Mestnem gledališču ljubljanskem

Gregor Fon: **PES, PIZDA, PEDER**

Mestno gledališče ljubljansko in Imaginarni

ob 20.00

Ivan Cankar (Blaise Pascal, Étienne de la Boétie, G. W. F. Hegel, Louis Althusser): **HLAPCI/Komentirana izdaja**

Anton Podbevšek Teater Novo mesto in Prešernovo gledališče Kranj

Ponedeljek, 28. marca, ob 18.30 v zgornjem foajeu

Predstavitev knjige Dragice Potočnjak Drame

ob 20.00

Gregor Strniša: **ŽABE**

Mestno gledališče Ptuj

Torek, 29. marca, ob 18.00 v Kulturnem centru Creinativa v Kranju

Bralna uprizoritev kratkih prizorov študentov II. letnika AGFRT Ljubljana, smer dramaturgija in scenske umetnosti ter gledališka režija pod mentorstvom doc. mag. Žanine Mirčevske

ob 20.00

Gorazd Žilavec, Ajda Toman, Rok Matek, Nebojša Pop-Tasić, Vito Taufer: **DA, GOSPOD!**

Gledališče Koper – Teatro Capodistria

Sreda, 30. marca, ob 20.00

Besedilo po igralskih improvizacijah
**PREKLET NAJ BO IZDAJALEC
SVOJE DOMOVINE!**

Slovensko mladinsko gledališče

Četrtek, 31. marca, ob 18.00 v Kulturnem centru Creinativa v Kranju

Predstavitev Dramskega krožka študentov
Oddelka za primerjalno književnost Filozofske fakultete pod mentorstvom prof. dr. Borisa A. Novaka in doc. Vinka Möderndorferja

ob 20.00

Matjaž Zupančič: **VLADIMIR**

Gledališka akademija Ljuben Grojs Sofija, Bolgarija

Sobota, 2. aprila, ob 20.00

Tamara Matevc: **ZALJUBLJENI V SMRT**

Slovensko stalno gledališče Trst

Ponedeljek, 4. aprila, ob 20.00

Ivan Cankar: **JAKOB RUDA**

Prešernovo gledališče Kranj

Torek, 5. marca, ob 18.30 v zgornjem foajeu

Predstavitev 3. knjige iz zbirke
Grumovi nagrajenci 1979–2010

ob 20.00

Evald Flisar: **NORA NORA**

Gledališče luninega mrka, Tokio, Japonska

Sreda, 6. aprila, ob 20.00

Sklepna slovesnost, podelitev Grumove nagrade,
Grün-Filipičevega priznanja, Šeligove nagrade in
nagrade občinstva



foto Jaka Adamič

TEDEN SLOVENSKE DRAME

Letos mineva osemdeset let, odkar je bila v Mariboru krstno uprizorjena znamenita *Goga* dramatika Slavka Gruma, po katerem se imenuje tudi ena od nagrad na Tednu slovenske drame. Teden, ki praznuje, slavi, obeležuje vse to, kar nas, Slovence, zaznamuje, označuje, ločuje ali druži, pretresa ali boža, muči ali razveseljuje ..., vse to in brez mej se prepleta v domišljjski svet, prenesen na gledališki oder. Se nas dotika in nam zastavlja vprašanja. Veliko vprašanj. In zbuja mnogo emocij. Zahteva razmislek. O nas samih. In kaj je z odgovori, rešitvami, odločitvami?

Da, dejstvo je, da živimo v času, ki nam ni naklonjen. Ki od nas zahteva še mnogo več strpnosti, spoštovanja in sočlovečnosti. Vendar resnica je tudi, da umetnost v svojem bistvu ne pozna okvirjev. Tudi recesijskih ne. Zanj ne obstajajo meje končnosti, njena ujemljivost je odvisna od naših idej in ustvarjalnosti. Vodijo jo domišljija, neusahljivost idej, neprecenljivi jeziki različnih form – literarni, plesni, gledališki ...

Ta svet nam ponuja možnost izbire, a odločitev za izbiro je naša. Vprašanje je, ali in kako bomo izbrali. Ali bomo prisluhnili sebi in svetu okrog nas, vzeli in izkoristili ponujeno materijo, jo zagrabili in ne nazadnje, da, jo družbenokritično ovrednotili. Tudi v tem zrcalu se odraža smisel umetnosti, tiste obsežne, definiciji izogibajoče se, a tako prepričljive gonilne sile vseh nas.

In ravno zato je danes dober dan za slavlje! Teden slovenske drame je neprecenljiv vir izbir in odločitev, je pisana paleta morebitnih odgovorov in rešitev, je zaklad slovenske kulture!

Prepustimo se!

*Majda Širca,
ministrica za kulturo Republike Slovenije*



GLEDALIŠČNIKI SO V MESTU

Pomlad vsako leto znova v gorenjsko prestolnico pripelje gledališčnike iz vse Slovenije, zadnja leta pa tudi iz širšega evropskega prostora. Več kot štirideset let Kranj za kratkih štirinajst dni postane mesto, ki na odru Prešernovega gledališča gosti nova gledališka dela visoke kakovosti. Festival odrske umetnosti z leti raste in se spreminja, prilagaja pričakovanjem sodobnega časa. Poleg skrbno izbranih predstav ponuja še delavnice, pogovore o ustvarjanju v gledališču, kar vsebinsko bogati temeljni program, in, ne nazadnje, se vedno kaj novega naučimo.

Vesel sem, da je gledališka kot tudi vsa ostala umetnost dovolj trdoživa, prav po slovensko trmasta, če hočete. In neodvisna od družbenega okolja, političnega režima,

ekonomskih razmer in kar je še različnih vplivov. Zato je festival tudi preživel štiri desetletja in več, ne ozirajoč se trenutne razmere. Vedno so se skupaj zbrali srčni ljudje, ki vedo, da je kultura srčika naroda in da daje žlahtnost okolju, v katerem se dogaja. Ponosen sem, da smo v Kranju to vedno razumeli, v starejših in sodobnih časih.

Tako kot Prešernovo gledališče vzorno poskrbi za organizacijo Tedna slovenske drame, strokovni poznavalci gledališča pa za kakovostne vsebine, si občina prizadeva izboljšati prostorske in okoljske danosti. Trenutno je v teku več investicij za ohranjanje stavbne dediščine, in računamo, da bomo objekte namenu predali v letošnjem letu. Tako bo Kranj dobil prenovljen grad Kieselstein z večjim prostorom za prireditve, v boljših razmerah bo lahko delal tudi Gorenjski muzej. V starem mestnem jedru je kulturi že namenjena obnovljena Layerjeva hiša, poteka obnova stolpov v mestnem obzidju, ki bodo služili razvojnimi novostim v kulturi, dobili pa bomo tudi nove prostore za mestno knjižnico v nekdanji blagovnici Globus. S ponosom lahko torej trdimo, da imamo posluš za kulturo in da se nenehno trudimo zagotoviti dodatne vire za financiranje obnov, saj samo s proračunskimi sredstvi finančno zahtevnih investicij ne bi mogli izvesti oziroma bi to terjalo bistveno več časa.

Domačim ljubiteljem gledališke umetnosti in vsem gostom od drugod želim čim več veselja in zadovoljstva na predstavah v okviru 41. tedna slovenske drame.

*Mohor Bogataj,
župan Mestne občine Kranj*

O FESTIVALU

Teden slovenske drame je neposreden dedič prvega tedna slovenske drame v Celju iz leta 1955 ter Tedna slovenske dramatike, ki je leta 1963 in 1964 prav tako potekal v Celju. Prvo izdajo je Teden slovenske drame v Kranju doživel leta 1971 in do leta 1997 se je na festivalu predstavila vsakoletna produkcija uprizorjenih slovenskih dramskih besedil. Leta 1973 se je začel odpirati tudi navzven – najprej s povabilom gledališčem iz tedanjih jugoslovanskih republik, leta 2002 pa je na festivalu v okviru mednarodnega programa gostovala prva predstava, uprizorjena zunaj nekdanjega jugoslovanskega prostora.

Leta 1979 sta bili ustanovljeni dve nagradi: Grumova nagrada za najboljše novo izvirno dramsko besedilo, »ki pozitivno vpliva na širši razmah in kakovostno rast domačega literarnega ustvarjanja za gledališki oder« (Slavko Pezdir, »Podeljevanje Grumove nagrade in Grumovi nagrajenci 1979–2009«, *40 let Tedna slovenske drame*, PG, Kranj 2010), ter Grün-Filipičevo priznanje za dosežke v slovenski dramaturgiji. Natanko čez dvajset let, leta 1999,

smo na Tednu slovenske drame začeli podeljevati veliko nagrado za najboljšo uprizoritev festivala, ki se je leta 2004 preimenovala v Šeligovo nagrado, leta 2006 pa je festival dobil še nagrado občinstva.

Pomemben mejnik v razvoju festivala so prinesle tudi Delavnice dramskega pisanja, s katerimi od leta 2004 vzpodbujamo ustvarjanje mladih dramatikov. »Začeli smo se namreč spraševati, zakaj se mladi tako redko odločajo za pisanje dram, in ugotovili, da na AGRFT nimamo oddelka za dramsko pisanje ter da je pisanje dram prepuščeno zgolj posameznikom, njihovem talentu in seveda vztrajnosti.« (Marinka Poštrak, »Šest let delavnic dramskega pisanja – na sledi za ciljem«, *40 let Tedna slovenske drame*, PG, Kranj 2010)

Z bralnimi uprizoritvami besedil, nominiranih za Grumovo nagrado (od leta 2003), in okroglimi mizami o teh besedilih v okviru dneva nominirancev (od leta 2007) skušamo nova dramska besedila približati slovenski gledališki javnosti in jim omogočiti čim hitrejšo pot do odra.

Leta 2009 se je festival povezal s Slovenskim centrom Mednarodnega gledališkega inštituta – SC ITI, s katerim išče nove poti za prodor slovenske dramatike na tuje odre.

Leta 2010 je festival praznoval svojo štirideseto izdajo.



GRUMOVA NAGRADA 2011

Na letošnji natečaj za novo izvirno dramsko besedilo je prispelo dvainštirideset del, v konkurenci za nagrado pa ostajata tudi besedili, ki sta bili nominirani na lanskem natečaju. Žirija je v ožji izbor izbrala štiri besedila, odločitev o nagrajencu pa bo znana na sklepnih slovesnostih 41. tedna slovenske drame.

ŽIRIJA ZA GRUMOVO NAGRADO

Strokovno žirijo Grumovo nagrado so letos sestavljali:

Sebastijan Horvat, režiser,
mag. Primož Jesenko, teatrolog in gledališki kritik,
mag. Tea Rogelj, dramaturginja,
Vesna Slapar, igralka,
Rok Vevar, teatrolog in gledališki kritik.

DOSEDANJI GRUMOVIM NAGRAJENCI

- 1979 DANE ZAJC: **Voranc**
- 1980 DUŠAN JOVANOVIČ: **Karamazovi**
- 1981 RUDI ŠELIGO: **Svatba**
- 1982 DRAGO JANČAR: **Disident Arnož in njegovi**
- 1983 DOMINIK SMOLE: **Zlata čevljevka**
- 1984 TONE PARTLIJČ: **Moj ata, socialistični kulak**
RUDI ŠELIGO: **Ana**
- 1985 DRAGO JANČAR: **Veliki briljantni valček**
- 1986 DANE ZAJC: **Kalevala**
- 1987 JOŽE SNOJ: **Gabrijel in Mihael**
IVO SVETINA: **Biljard na Capriju**

- 1988 SERGEJ VERČ: **Evangelij po Judi**
- 1989 DRAGO JANČAR: **Zalezujoč Godota**
- 1990 DUŠAN JOVANOVIČ: **Zid – jezero**
- 1991 MILAN JESIH: **En sam dotik**
- 1992 IVO SVETINA: **Vrtovi in golobica**
- 1993 EVALD FLISAR: **Kaj pa Leonardo?**
- 1994 DUŠAN JOVANOVIČ: **Antigona**
- 1995 DRAGO JANČAR: **Halštat**
- 1996 IVO SVETINA: **Tako je umrl Zaratuštra**
- 1997 /
- 1998 MATJAŽ ZUPANČIČ: **Vladimir**
- 1999 ZDENKO KODRIČ: **Vlak čez jezero**
- 2000 rokgre: **To**
- 2001 ZORAN HOČEVAR: **'M te ubu!**
MATJAŽ ZUPANČIČ: **Goli pianist ali Mala nočna muzika**
- 2002 O. J. TRAVEN: **Ekshibicionist**
- 2003 MATJAŽ ZUPANČIČ: **Hodnik**
- 2004 EVALD FLISAR: **Nora Nora**
- 2005 MATJAŽ BRIŠKI: **Križ**
- 2006 MATJAŽ ZUPANČIČ: **Razred**
- 2007 DRAGICA POTOČNJAK: **Za naše mlade dame**
- 2008 rokgre: **Smeti na luni**
- 2009 ŽANINA MIRČEVSKA: **Konec Atlasa**
SIMONA SEMENIČ: **5fantkov.si**
- 2010 IVO PRIJATELJ: **Totenbirt**
SIMONA SEMENIČ: **24ur**
IVO SVETINA: **Grobnica za Pekarno**



DRAMA ALI GLEDALIŠČE?

1.

Namen TSD je promocija slovenske dramatik in vzpodbujanje nastajanja novih slovenskih dram, ki bodo krepile ali preizpraševale ključne vsebine našega kulturnega bazena in našega časa. TSD predvideva obstoj specifične slovenske identitete, ki ima v svojem evropskem kontekstu samosvoje kompetence in značilnosti. Ujeti slovenskega človeka in slovenski čas, ustaviti čas in postaviti pod lupo probleme in situacije, primeže in pokrajine, ki ponavadi bežijo mimo nas; to storiti na tak način, da bomo imeli čas (ali pa si ga bomo vzeli) opazovati, strmeti, razumeti to površino, se o njej pogovarjati, skratka, da bomo prisiljeni (ali da nam bo le omogočeno) z njo komunicirati

in ob tem vzpostaviti svoje stališče (afirmativno, odklonilno ali kakršnokoli že). TSD verjame v dramo in njeno reprezentativno podobo – predstavo, v njune skupne pomene, cilje, funkcije.

2.

Splošno sprejeta specifika drame je, da gre le za delno samostojen tekst, ki verjame, da je zmeraj napisan za realizacijo, za uprizoritev, za gledališko predstavo; da je v bistvu načrt za uprizoritev in da je dramatik resnično zadovoljen šele takrat, kadar je drama postavljena na oder, kjer bo zaživela svoje pravo in do konca izpolnjeno življenje. (Če namreč ostane v literarnem agregatnem stanju, bi lahko bila tudi pesem ali novela in zanjo bi potem obveljalo, da ni čisto prava drama.) Za potrebe realizacije se je med dramo in predstavo v zadnjih debelih stotih letih vrnil režiser, ki poskuša s famoznim režijskim konceptom za vsako ceno uveljavljati svoje »drugo« avtorstvo. Že pregovorno je dejstvo, da je za dramatika to drugo avtorstvo režijskega koncepta nekaj, česar drama v bistvu ne potrebuje, saj to namreč že ima. Iz drame je treba le z vso natančnostjo razbrati režijske napotke, ki so ji inherentni, jim slediti – in drama se sama postavi na svoje noge.

3.

Za režiserja je uprizarjanje sodobnih tekstov (krstno uprizarjanje) zmeraj specifično opravilo, ki za razliko od uprizarjanja klasike, kjer tako rekoč hodimo gledat »razliko«, zahteva določeno identičnost, istovetnost, odnos, ki ga navadno poimenujemo z izrazom »zvestoba tekstu«. Sodobna gledališka teorija in praksa sta sicer že zdavnaj

dokazali, da je ta fraza nekaj, kar v bistvu ne obstaja, in da je vsaka postavitev v prostoru, pa naj bo besedilo še tako zvesta, vedno tudi interpretacija (ali celo nekaj, kar se kljub prizadevanjem po zvestobi izmika in izmakne interpretaciji), ker se pač dogaja v drugih časovno-prostorskih koordinatah.

4.

Predstavljam si, da se pisanje drame zmeraj dogaja dvosmerno, kot posnetek nečesa, kar se je že zgodilo oziroma se ravnokar dogaja na piščevem notranjem *screenu*, in ima tako zvezo z realnim svetom in življenjem – gre torej za posnetek ali vznik, in kot funkcijska teatralna projekcija le-tega za oder. V obeh primerih pisec na nek način režira, v svoji glavi, iz realnosti, za specifičen prostor – oder. Dramatik torej oblikuje dogodek v realnosti ali iz nje za dogodek na odru. In to je v bistvu tudi režija oziroma opravilo režiserja, s to razliko, da so režiserji večinoma bolj strokovnjaki za gravitacijske pogoje odra: fikcijske škatle za proizvodnjo čutnih senzacij, pomenov, odnosov.

5.

Režija je vzpostavljanje odnosov in napetosti v smislu komunikacije: za nazaj – do besedila, ideje; za sedanjik – med besedami in gestami igralca, drugimi objekti in elementi odra; za prihodnjik – med predstavo in gledalcem. Z režijo kot avtorskim postopkom pridemo do ekstremnih rezultatov v razumevanju zveze z besedilom. Besedilo je lahko hierarhično na privilegiranim, prvem mestu, ki pomensko opredeljuje vse preostale elemente, ali pa je le eno izmed gradiv na premici izraznih sistemov predstave in ga režiser

lahko postavi na katerokoli mesto v hierarhiji. (Lahko je le material, ki ima določeno zamejeno funkcijo, kot jo ima npr. kostum pri karakterizaciji igralske figure, brez temeljne širše navezave na vizualnost predstave.)

6.

Drama ni le dialog ali beseda; zato drama nikoli ni le govorni material, je tudi akcija/situacija (celovit paralingvistični arzenal) in vse drugo, kar didaskalije, premi govor predvidevajo. Če vzamemo le besedilo, vzamemo le en segment drame. Kaj je tisto, kar je med besedami ali za njimi, in kaj je ta famozna situacija, ki naj iz njih izhaja? Kako naj to razberemo, odklenemo? Vsa zagata pride na dan v procesu uprizarjanja, kjer se do bolečine razkrije arbitrarna zveza med dramo in prostorom odra. Režijskega postopka za prenos, za uprostoritev ni. Vsi obstoječi so le približki, provizoriji, zasilni izhodi. Kdo je komu ječa, veliki drugi, oblastnik? Predstava drami ali drama predstavi? Zakaj so predstave, ki jih režirajo dramatik sami, videti še najbolj tuje svojim literarnim izvirnikom?

7.

Ali ni moč gledališča ravno v ključni razliki s filmom, kjer se razpira huronski krik zaveze, da je vsaka nova predstava drug svet, samosvoja realnost, nov stil, igra elementov, drugačnost, razlika? In ta drugačnost se ne kaže le v izvorni zgodbi in mnogoplastnih karakterjih, ampak v premenah, ko ravno zaradi fikcijske nemoči teater nikoli ne more biti taka iluzija kot film. Kaj lahko naredi gledališče (drama), česar film (scenarij) ne more? Drama ni prava drama, če rečemo, da bi bila lahko izvrsten

scenarij za film. V drami mora biti nekaj imanentno gledališkega. Zakaj je drama sploh vredna biti drama? Danes.

8.

Dramatik je torej skoraj režiser, vsekakor pa naj bi bil nekdo, ki ve, kaj je gledališče. Ne moreš napisati dobrega scenarija, če ne veš, kaj je film. Zato tudi dramatik ne more napisati dobre drame, če ostaja v literaturi. (Škoda, da je režiser le redko dramatik.) Zakaj drugi filmski režiserji ne snemajo filmov po starih, že neštetokrat realiziranih scenarijih? Zakaj je dober scenarij načeloma uporaben le enkrat in zakaj dober film nima desetih avtorskih različic? In zakaj je drama »dobra drama« le takrat, kadar ni napisana (avtorsko ustvarjena, zimprovizirana od igralcev in drugih sodelujočih) le za natanko to predstavo, ampak ponuja različne realizacije in kliče po njih in jo potem dejansko uprizarjajo po gledaliških centrih po Evropi in izjemoma morda celo kje drugod?

9.

Mislím, da je dihotomija »predstava in drama« ustvarjena umetno. In je vzeta iz nekega preteklega časa. (Časa klasične. Čas je, da za dramo izumimo novo besedo.) Drama je predstava, in vsaka predstava ima nek načrt, do katerega zavzame točno določen odnos. (Gledalec načeloma ne pozna dramske predloge in predstave tudi ne gleda, tako da bi jo primerjal z originalno dramo, pač pa kvečjemu s prejšnjo predstavo, ki ima isti naslov, in drugimi teksti (predstavami, umetniškimi artefakti, kulturnimi objekti ipd.). Drama in predstava – to je dihotomija, ki obstaja umetno, tako kot obstaja umetno nasprotje med dušo in telesom.

Evropska krščanska tradicija. Treba jo je izgnati. V bistvu sta drama in gledališče eno in isto, hkrati pa obstajata na tako različnih bregovih, da med njima ni nobene povezave. V skrajni izpeljavi drama nima nobene zveze s predstavo in obstaja v popolnoma svojem svetu. Iskati zveze med njima je povsem brezplodno početje. Drama v bistvu ni namenjena uprizarjanju. Živi v svojem svetu, na listih papirja ali računalniškem zaslonu.

10.

Drama ni namenjena gledanju in tudi uprizarjanju ne. Drama je zmeraj bralni dogodek. Zato so sodobne drame vedno nekaj, kar je podobno modernim literarnim epskim ali pesniškim obrazcem, izogibajo se stabilnim dramskim osebam in dialogom. So besede in stavki, ki se v neki koherenci nanašajo sami nase.

11.

Teden slovenske drame je torej bralni dogodek. Tako kot je Kierkegaard v temi gledališke lože, obrnjen stran od odra, poslušal zvoke opere, tako je treba gledati dramo. Če torej hočemo gledati dramo, moramo biti obrnjeni stran.

*Sebastijan Horvat,
predsednik žirije za Grumovo nagrado*

DRAMSKA BESEDILA V KONKURENCI ZA GRUMOVO NAGRADO 2011

1. Anja Ambrož-Bizjak: **SKUPINSKA TERAPIJA: 5. SEANSA**
2. Franc Ankerst: **DRUŽINSKE ZADREGE**
3. Peter Božič: **ŠUMI**
4. Helena Čehovin: **ALKOHOL**
5. Katja Dolganoč: **TRPLJENJE MLADE HANE**
6. Manca Erzetič: **WHAT WAS THERE BEFORE THE AFTER
ali BOG JE LOVIL SRNICE**
7. Evald Flisar: **KO PRIDE ZIMA**
8. Maruša Geymayer-Oblak: **M. IN EDEN TISTI DNI**
9. Zalka Grabnar Kogoj: **OKNO**
10. Vesna Hauschild: **INVENTURA**
11. Justin Jauk: **TRAGIČNA KOMEDIJA (PO RESNIČNIH
MOTIVIH IZ L. 1925)**
12. Sanja Jurca Avci: **SPET**
13. Milan Kac: **VAJE ZA TESNOBO**
14. Pavlina Keše Hratson: **KAJ PRAVIŠ**
15. Zdenko Kodrič: **TAKSIST**
16. Jana Kolarič: **TRIPTIH – DVE SESTRI**
17. Ana Kutarič: **SAMO JAZ VIDIM NJENO SLED**
18. Andrej Makuc: **SLIKE IZ NARAVE**
19. Tamara Matevc: **IGRE BREZ MEJA**
20. Tamara Matevc: **MOBILNA SELF SERVICE PORODNA
ENOTA**
21. Miha Mazzini: **POSTAJALIŠČA**
22. Dušan Merc: **DER DICHTERFUERST**
23. Žanina Mirčevska: **ZMAJSKO NEBO**

24. Kristijan Muck: **MOŽE, ARHIVIST**
25. Vinko Möderndorfer: **SPALNICA ALI SVETI JURIJ
UBIJA ZMAJA**
26. Peter Pitambar Pangerc: **RDEČ KVADRAT**
27. Uroš Potočnik: **POPRAVITE ME**
28. Dragica Potočnjak: **ZBERI VSE SVOJE PTICE**
29. Cveto Preželj: **GRIZLI**
30. Ceto Preželj: **LOVSKI ČUVAJ**
31. Peter Rezman: **LJUBLJANA – GOSPA SVETA ALI VOZI
NAS VLAK V DALJAVO**
32. Peter Rezman: **SLAČENJE OBLAČENJA**
33. rokgre: **UČINEK KOBILICE**
34. Simona Semenič: **ZGODBA O NEKEM SLASTNEM
TRUPLU ALI GOSTIJA ALI KAKO SO SE ROMAN
ABRAMOVIČ, LIK JANŠA, ŠTIRIINDVAJSETLETNA
JULIA KRISTEVA, SIMONA SEMENIČ IN INICIALKI Z. I.
ZNAŠLI V OBLAČKU TOBAČNEGA DIMA**
35. Andrej E. Skubic: **KATARINA ALI POTOVANJE V KOPER**
36. Ivo Svetina: **ADA SAPFO**
37. Ivo Svetina: **STOLP**
38. Miomira Šegina: **LEPO JE BITI RIBA ... DOKLER NISI
NA TRNKU**
39. Miomira Šegina: **PRED TOČO ZVONITI**
40. Primož Vresnik in Rajmund Krivec: **MONTAŽNA HIŠA
1973 *******
41. Matjaž Zupančič: **PADEC EVROPE**
42. Matjaž Zupančič: **SCHOCKING SHOPPING**

**Besedili, nominirani za Grumovo nagrado 2010,
ki sta ostali v konkurenci za nagrado 2011**

1. Janez Janša: **SLOVENSKO NARODNO GLEDALIŠČE**
2. Žanina Mirčevska: **LUKNJA**

POROČILO ŽIRIJE

Na letošnjem razpisu za Grumovo nagrado je tekmovalo dvainštirideset prijavljenih dramskih del in dve lanski nominiranki (*Luknja* Žanine Mirčevske in *Slovensko narodno gledališče* Janeza Janše), torej deset manj kot lansko leto. Nekaj manj kot polovico, devetnajst del, so napisale ženske (vsaj glede na število ženskih imen ali psevdonimov).

Med avtorji se v velikem številu pojavljajo uveljavljena imena tako s področja dramatike ali pisanja sploh (na prvem mestu naj omenimo Petra Božiča in njegovo posthumno uprizorjeno igro *Šumi* in dosedanje Grumove nagrajence Iva Svetino, Evalda Flisarja, Matjaža Zupančiča, Zdenka Kodriča, rokgreja, Dragico Potočnjak, Žanino Mirčevsko, Simono Semenič) kot iz gledališke prakse (igralci in igralko, režiserji, dramaturgi/-nje ...).

Tri dramska dela so avtorji v nekoliko spremenjeni obliki znova poslali na razpis.

Zanimivo je, da se je vsaj sedem avtorjev prijavilo s po dvema dramama – torej je sedem piscev napisalo skoraj tretjino del, ki tekmujejo za nagrado.

Izrazito prevladujejo dela, pisana v pogovornem jeziku (poetičnih dram in dram v verzih je manj kot prejšnja leta). Med prijavljenimi besedili tako rekoč ne zasledimo komedije (čeprav eno nosi naslov *Tragična komedija* in sta dve podnaslovljeni »veseloigra« in »monokomedija«), vsaj ne v žanrsko izčiščeni obliki; komično se v njih pogosteje pojavlja z elementi groteske in absurda.

Med deli so štiri monodrame in tri izrazito biografske drame (čeprav se realne osebe iz zgodovine ali sodobnosti pojavljajo tudi v drugih delih), nekaj se jih ukvarja z našo polpreteklo zgodovino, zaznati je tudi prisotnost sodobne slovenske gledališke stvarnosti (v več delih nastopajo slovenski gledališki akterji).

V vsebini in tudi v slogu je zlasti pri piscih mlajše in srednje generacije marsikje čutiti vpliv sodobne pop kulture, še posebej filmov, televizijskih serij in t. i. resničnostnih šovov (*reality show*).

Morda sta še najbolj otipljiva dva trenda (ki verjetno sovpadata s trendi v evropski oziroma svetovni dramatik): prvi izmed njiju je zasuk h komornim oblikam gledališča (ukvarjanje s temami, kot so odnosi med zakonci ali ljubimci, prijatelji, sodelavci, družinska razmerja, intimne stiske posameznika), le redkokatero od njih pa skuša razpirati širši družbeni ali zgodovinski kontekst in oder znova vzpostaviti kot metaforo za svet (ali obratno). V slabi polovici del nastopa šest ali manj dramskih likov, kar nekaj je tudi enodejank ali dokaj kratkih tekstov, ki vzpostavljajo enotnost kraja in časa dogajanja. Drugi trend pa opažamo v vračanju k preizkušnim dramskim formam – med

prijavljenimi so številne dobro napisane igre, ki si zaslužijo uprizoritvev (čepravno bi nekatere med njimi polno zaživele šele v sinergiji z gledališkimi ustvarjalci med pripravo oziroma dodelavo besedila), manj se jih podaja v iskanja novih dramaturških pristopov in dramskih poti. Med slednjimi velja izpostaviti vsaj dela *Okno* Zalke Grabnar Kogoj, *Ljubljana – Gospa sveta ali Vozi nas vlak v daljavo* Petra Rezmanca, *Zgodba o nekem slastnem truplu ali Gostija ali ...* Simone Semenič, *Postajališča* Mihe Mazzinija in *Zmajsko nebo* Žanine Mirčevske ...

Toliko lahko povzamemo iz statistike in bolj splošnega pregleda prijavljenih dramskih del – njihovo pravo vrednost (vrline in pomanjkljivosti) pa bodo, upamo, razodele uprizoritve in soočenja z občinstvom.

*Žirija za Grumovo nagrado
V Ljubljani, 8. marca 2011*

BESEDILA, NOMINIRANA ZA GRUMOVO NAGRADO 2011

Matjaž Zupančič SHOCKING SHOPPING

Kaj se zgodi z neznanim posameznikom Jožefom Kotnikom, čigar ime nevarno spominja na Jozefa K. iz nekega drugega časa, ko zabljen od napisov, reklam in oglasov vstopi v trgovski sistem Shocking Shoppinga? Drama, ki se poigrava s stilom filmske grozljivke, z grotesko in absurdom, uprizarja pasijon naključnega kupca, ki se obupno trudi, da bi izstopil, da bi se izognil odgovornosti in krivdi, da bi domov odnesel le štruco kruha in pol piščanca, namesto tega pa ga ta čudno grozljiva trgovina priklepa nase in ga pošilja iz bizarnih v še bolj bizarne birokratske in žanrske situacije. Vse se začne s tem, ko je ubogi Jožef primoran, da kot petdesettisoči obiskovalec SSC-ja sprejme nagrado, podpiše pristopno izjavo, izpolni formularček, anketo in s tem postane član, del sistema, mreže, občestva, skupnosti prijateljev, ki dobro mislijo, tako rekoč družinski član nečesa, kar je večje od njega in kar mu bo zagotovilo, da nikoli več ne bo sam.

Shocking Shopping je spretno napisana drama, ki prek mikrofizičnih eksempljev spregovori o globalni sliki sveta. V svoje duhovito in na trenutke tudi agresivno žanrsko tkivo nenehno prepušča kritiko obstoječega krogotoka trgovine, ki mu nihče ne more ubežati. Še zlasti pa ne Jožef, idealni

potrošnik, slehernik, ki se v nič ne vtika, se za stvari ne zanima, si ne upa gledati v oči, ima rad mir, ko pa je priča nasilju, se ubogljivo postavi v kot in gleda v zid. Ljudje se ne pobijajo v vojnah. Ljudje se pobijajo v trgovinah.

Vinko Möderndorfer SPALNICA ALI SVETI JURIJ UBIJA ZMAJA

»Jaz sem Mefisto, ona pa Faust, ali vsaj Marjetka. O tem bi se dalo razpravljati [...]. Skrivnost zakonske ljubezni je namreč v tem, da si kar naprej podajamo svoje umazane duše,« pravi o svojem zakonu z Marto profesor Jurij, eden od treh likov, vpetih v ljubezenski trikotnik. V spalnici, »kjer se vse začinja in vse konča«, kjer »zares padajo vse meje, vse pregrade in vse maske«, kjer »je vse dovoljeno«, se v prelomnem soočenju med zakoncema in ljubimcem razkrivajo dolga leta zamolčane zamere, razkorak v pričakovanih vpletenih in razumevanju ljubezni oziroma zakonskega življenja. Spalnica, prostor čutnosti in erotike, v »usodni« noči postane prizorišče čustvenih manipulacij, izmikanj in preigravanja vlog. Pozicije moči in nadvlade se med liki vseskozi menjavajo, in kar se zdi kot razkritje ali dokončna resnica, se kmalu izkaže za psihološko igra(čka)nje, laž ali vsaj za utvaro. *Spalnica ali Sveti Jurij ubija zmaja* je drama presenteljivih obratov, zapletenih ljubezenskih odnosov in kompleksnih likov; v *crescendu* izpovedi in čustvenih izlivov nas v duhu dramatike absurda na koncu znova pripelje na začetek – tisto, kar zakonca razdružuje, ju hkrati tudi veže in dela neločljiva. Se je

med njima res zgodilo kaj prelomnega in usodnega ali pa gre le še za en »prizor iz zakonskega življenja«?

Ivo Svetina STOLP

»Vate je položen tako velik dar,
tako velik, da bi lahko postal njegova žrtev,«
na začetku igre učitelj glasbe svari nadarjenega učenca Hölderlina.

Stolp je občuteno, motivno in jezikovno dodelano ter zaokroženo delo o prepletu umetnosti in stvarnosti; je faktografiji zvest ter hkrati razgiban in napet prikaz življenja znamenitega nemškega pesnika Johanna Christiana Friedricha Hölderlina, pa tudi drama o Pesniku, ki svoje življenje preлива v poezijo, le-ta pa pronica v njegovo bivanje. Meja med obema svetovoma je vse bolj zabrisana, navdihujeta se in do obvladljivosti vdirata drug v drugega ...

Stolp zastavlja vprašanja o izvirih in posledicah ustvarjalnosti (norost kot temelj ali prepreka ustvarjalnosti, domišljija in do bolečine prignana občutljivost kot pojavni obliki norosti in/ali umetnosti, izkušnja trpljenja kot podstat navdiha ...), ob tem pa poglobljeno razpira občelovške teme: Hölderlin je tipičen otrok romantike – nenehno razpet med idealom in stvarnostjo, čutom dolžnosti ter svojimi željami in čustvi, bodisi v odnosu do mame, ljubice ali prijatelja. V ozadju tega intimnega, ponotranjenega sveta se odvijajo burni dogodki francoske revolucije ... in Hölderlin se, razrvan in zmeden v poplavi nasprotujočih

si čustev, želja in hotenj, zapre sam vase, v svojo školjko, v svoj stolp.

Pesnik piše o pesniku.

Milan Kac VAJE ZA TESNOBO

Igra *Vaje za tesnobo*, s podnaslovom »igra o današnjih dneh«, z izbrušeno dramsko tehniko niza replike v nekakšnem drncu. Pred nami teče svet v drobcih, preplet situacij, ki se stopnjujejo: skoraj obredne prošnje kadroviku za službo; izvajanje vaj tantrične joge za bolj samozavesten spopad z realnostjo; brezkompromisno stvaren odnos starejšega in mlajšega tovarniškega delavca; »mož v obleki«, ki »fantu v obleki« obljublja provizijo in delnice podjetja, če mu za eno noč odstopi svojo punco, itn. V svetu, kjer je vse kupljivo, zaupljivosti ni, besede in odnosi ne pomenijo nič, človek z močjo je kameleon, človek brez moči pa pokveka. Igra je mozaik odnosov v svetu ekonomskih in človeških razmerij, ki učinkuje presenetljivo znano; freska atomiziranih likov sredi psihopatološkega stanja moderne družbe. Ti soobstajajo kot del hierarhije, v kateri posameznik deluje brez ozira na Drugega. Struktura *Vaj za tesnobo*, ki vase pripusti komaj kak žarek svetlobe, gradi sistem s premočrtno, pretežno enostavno dikcijo in se zaključi odprto, čeprav se je igra za nekatere, kot izvemo povsem mimo-bežno, že končala tragično.



GRÜN-FILIPIČEVO PRIZNANJE

Grün-Filipičevo priznanje za dosežke v slovenski dramaturgiji je dobilo ime po dveh velikih dramaturgih, esejistih, gledaliških teoretikih in utemeljiteljih sodobne institucionalne dramaturgije na Slovenskem, Herbertu Grünu (1925–1961) in Lojzetu Filipiču (1921–1975). Prvič je bilo podeljeno leta 1979. Priznanje smo najprej podeljevali vsaka tri leta, od leta 2003 pa bienalno.

- Dosedanji dobitniki Grün-Filipičevega priznanja:
- 1979 Dramaturški oddelek SLG Celje
 - 1982 Dramaturški oddelek SNG Drama Maribor
 - 1985 Dramaturški oddelek Slovenskega mladinskega gledališča
 - 1988 Dramaturški oddelek Slovenskega mladinskega gledališča
 - 1991 Dramaturški oddelek Prešernovega gledališča Kranj in Dramaturški oddelek Slovenskega mladinskega gledališča
 - 1994 /
 - 1997 /
 - 2000 Dramaturginja Marinka Poštrak
 - 2003 Dramaturginja Diana Koloini
 - 2005 Dramaturginja Alja Predan
 - 2007 Dramaturg Nebojša Pop-Tasić
 - 2009 Dramaturginja Mojca Kranjc

LETOŠNJEGA DOBITNIKA PRIZNANJA BO IZBRALA ŽIRIJA V SESTAVI

Sebastijan Horvat, režiser,
mag. Primož Jesenko, teatrolog in gledališki kritik,
mag. Tea Rogelj, dramaturginja,
Vesna Slapar, igralka,
Rok Vevar, teatrolog in gledališki kritik.



ŠELIGOVA NAGRADA 2011

Za Šeligovo nagrado za najboljšo uprizoritev festivala po izboru žirije se potegujejo predstave, ki jih selektor uvrsti v tekmovalni program.

Selektor letošnjega festivala je bil režiser in pisatelj Marko Sosič, predstave v tekmovalnem programu pa bo ocenjevala mednarodna žirija v sestavi:

- **Amelia Kraigher** (predsednica), dramaturginja in kritičarka,
- **Jasen Boko**, gledališki kritik, teoretik in pisatelj,
- **Dušan Rogelj**, gledališki kritik.

Selektor je poleg tekmovalnega programa predlagal tudi predstave spremljevalnega programa. Te se bodo skupaj s tistimi iz tekmovalnega in mednarodnega programa potegovala za nagrado občinstva.



foto Agnese Divo

BESEDA SELEKTORJA

V drugi sezoni svojega dveletnega mandata sem si kot selektor Tedna slovenske drame, katerega izvedba bo letos potekala že enainštirideseto leto, ogledal približno enako število predstav kot v lanski sezoni, in to natanko sedemintrideset, od katerih jih je bilo na Teden slovenske drame uradno prijavljenih triintrideset, nastale pa so v produkciji tako institucionalnih kot drugih gledališč ali ustanov. Tudi svoj izbor sem zasnoval po enakih kriterijih kot lani, in sicer po strogem merilu, da opravljam selekcijo med izrazito dramškimi tekstovnimi predlogami oziroma med predstavami z

izrazitim avtorskim režijskim branjem v povezavi z uprizoritveno poetiko in estetsko inovativnostjo.

Letošnje predstave, ki sem jih uvrstil v tekmovalni in spremljevalni program, se s tematskega pa tudi estetskega vidika precej razlikujejo od lanskih, tako ali drugače pa še vedno razvijajo in poglobljajo teme, ki kritično reflektirajo stanje sodobnega človekovega duha in sodobne družbe. Nekatere izmed predstav v tekmovalnem delu, ki so nastale na osnovi modernih in sodobnih slovenskih dramskih besedil ali na osnovi sodobnih dramskih priredb, tematizirajo in problematizirajo našo polpreteklo zgodovino, skupen zgodovinski spomin ter skozi ostro samoizpraševanje odpirajo vprašanja o odgovornosti do nasilja in nam časovno ter geografsko bližnjega prelivanja krvi. Pristop k tej refleksiji se v njih izkazuje z različnimi dramaturškimi, dramškimi in postdramskimi uprizoritvenimi sredstvi ter z različno izpovedno in poetsko močjo, ki seže vse tja do avtorefleksivne analize, znotraj katere sta igralec in njegova osebna biografija v neizprosnem dialogu s svojo in kolektivno preteklostjo ter sedanjostjo. Tematiziranje in problematiziranje sedanjosti ter njenega družbenega ustroja, v katerem latentno delujeta človekova uničevalna sla do bližnjega, ki se rojeva iz zavisti, ignorance, kapitala, politike, oblasti, pa tudi iz šibkosti in ranljivosti, in ki razžira posameznikov notranji svet ter njegovo dostojanstvo, se kažeta tako v postavitvah klasičnih del slovenske dramatike kot tudi v sodobni dramški pisavi, ki je zastopana tako v tekmovalnem kot spremljevalnem programu. Med njimi so po mojem mnenju tudi predstave, ki se prodorno zazrejo v globoko ranljivost in dezorientiranost stanja duha sodobnega človeka

ter v njegovo brezizhodno hrepenenjsko razsežnost, v kateri se mnogokrat utaplja, saj slednja v človeku pogostoma nadomešča »pravo« resnico sebe in sveta.

Teksti in postavitve, ki sem si jih imel čast ogledati, kažejo, da je dramska refleksija o naši družbi ostra in pronicljiva. Ni pa povsem neizprosna, kot je, žal, neizprosna družba sama. Pričakujem, da bo v prihodnje slovenska gledališka scena – na vsebinski, poetski in estetski ravni – prav tako »neizprosna« do vseh tistih podob in dejanj, ki so v družbi vse bolj razpoznavni kot rušitelji posameznikovega dostojanstva in samoponosa, in do modelov take družbe, ki vse preveč deluje po svojih načelih samo zaradi oportunitizma in vztraja v brezizhodnem populizmu ter negovanju svoje lastne zunanosti.

O PREDSTAVAH V TEKMOVALNEM IN SPREMLJEVALNEM PROGRAMU

Strniševe *Žabe* so igralsko fascinantna odrska upodobitev brezčasne dramske pesnitve, ki se spremeni v živopisni miselno-čustveni pripovedni misterij in s spretnimi dramsko-igralskimi postopki, ironijo in avtoironijo razgrinja stanje človekovega duha, ki se nas kar naprej dotika.

Cankarjev *Jakob Ruda* se na estetsko in poetsko visoki interpretativni ravni pogloblja v vprašanja etičnih načel ter intimne stiske znotraj posledic kapitalističnega stroja, ki izzvenijo zastrašujoče aktualno.

Prijatelj *Totenbirt* z avtentično in živo govorico odgrinja polurbani slovenski vsakdan, stkan iz medgeneracij-

skih konfliktov. Predstava, ki jo prežema svojevrstna poetičnost.

Priredba Pahorjevega romana *Nekropola* s preprosto in izčiščeno postavitvijo odpira še vedno aktualno in nujno refleksijo o človekovem zlu dvajsetega stoletja ter o etičnih vprašanjih razčlovečenega bitja.

Delo Tamare Matevc *Zaljubljeni v smrt* se v odrski postavitvi izkaže za drzno refleksijo tržaške polpretekle zgodovine in nekaterih njenih protagonistov, refleksijo, v kateri se dimenzija demistifikacije in tista, ki se dotika globokih čustev, prepleteta v učinkovit prerez slovenske tržaške kolektivne zavesti in spomina.

Kolektivna igralska dramska stvaritev *Preklet naj bo izdajalec svoje domovine!* je predstava, ki s silovito močjo angažiranega, političnega, intimnega, postdramskega gledališča odpira vprašanja o naši kolektivni odgovornosti do bližnje vojne na Balkanu ter do nas samih, danes in zdaj.

Komentirana izdaja *Hlapcev* je predstava, ki Cankarjevemu delu s premišljeno in prodorno avtorsko gesto podeljuje nove vrednosti in razsežnosti.

Delo Tamare Doneve *Misterij žene* v istoimeni predstavi izzveni kot silovita notranja izpoved in prerez globoke intimne razklanosti pisateljice in borke za ženske pravice Zofke Kveder.

5fantkov.si Simone Semenič je delo, ki ostro, globoko in kritično zareže v sodobno družbeno tkivo in avtorico zagotovo postavlja v sam vrh mladih slovenskih dramatikov.

Dramsko delo Gregorja Fona *Pes, pizda, peder* zaznamujeta napetost pričakovanja in humor, ki ga s svojim jezikom in življenjem prinaša trojica glavnih protagonistov, humor, ki izzveni grobo, bedno, trpko in ganljivo ... Dramski prvelec, ki si zasluži pozornost.

Dramsko delo *Da, gospod!*, ki ga kot avtorji podpisujejo Gorazd Žilavec, Ajda Toman, Rok Matek, Nebojša Pop-Tasić in Vito Taufer, z veliko humorja, trpke ironije in avtoironije govori o njih samih, predvsem pa o nas samih ter o času in družbi, v katerih smo prisiljeni živeti ...

Zaradi dejstva, da je bilo prijavljenih tudi nekaj uprizoritev, namenjenih otrokom in mladini, vodstvu Tedna slovenske drame predlagam, da v skladu s svojimi možnostmi in po svoji uvidevnosti organizira enodnevni pregled teh predstav.

Predstave, ki jih predlagam, so: Oton Župančič: *Ciciban*, režiser Primož Bebler (SSG Trst), Boris A. Novak: *Mala in velika Luna*, režiser Vinko Möderndorfer (Lutkovno gledališče Ljubljana in Prešernovo gledališče Kranj) ter Milan Jesih: *Cesarjeva nova oblačila*, režiser Boris Kobal (SLG Celje).

Marko Sosič,
selektor 41. tedna slovenske drame

TEKMOVALNI PROGRAM

Gregor Strniša

ŽABE

režiser **Jernej Lorenci**

produkcija Mestno gledališče Ptuj

Ivan Cankar

JAKOB RUDA

režiser **Sebastijan Horvat**

produkcija Prešernovo gledališče Kranj

Ivo Prijatelj

TOTENBIRT

režiser **Mile Korun**

produkcija SNG Drama Ljubljana

Tamara Matevc

ZALJUBLJENI V SMRT

režiser **Samo M. Strelec**

produkcija Slovensko stalno gledališče Trst in Novi ZATO.

SPREMLJEVALNI PROGRAM

Besedilo po igralskih improvizacijah
**PREKLET NAJ BO IZDAJALEC
SVOJE DOMOVINE!**

režiser **Oliver Frljič**

produkcija Slovensko mladinsko gledališče Ljubljana

Boris Pahor, Boris Kobal
NEKROPOLA

režiser **Boris Kobal**

produkcija Društvo Celinka, KUD Pod topoli
in Mestno gledališče ljubljansko

Ivan Cankar (Blaise Pascal, Étienne de la Boétie,
G. W. F. Hegel, Louis Althusser)
HLAPCI/Komenitrana izdaja

režiser **Matjaž Berger**

produkcija Anton Podbevšek Teater Novo mesto
in Prešernovo gledališče Kranj

Gorazd Žilavec, Ajda Toman, Rok Matek,
Nebojša Pop-Tasić, Vito Taufer
DA, GOSPOD!

režiser **Vito Taufer**

produkcija Gledališče Koper – Teatro Capodistria

Gregor Fon
PES, PIZDA, PEDER

režiser **Primož Ekart**

produkcija Mestno gledališče ljubljansko in Imaginarni

Simona Semenič
5FANTKOV.SI

režiser **Jure Novak**

produkcija Mestno gledališče ljubljansko

Tamara Doneva
MISTERIJ ŽENE

režiser **Alen Jelen**

produkcija ŠKUC gledališče Ljubljana



NAGRADA OBČINSTVA 2011

Nagrado občinstva podeljujemo v sodelovanju z Mestno občino Kranj in *Gorenjskim glasom* od leta 2006. Zanj se potegujejo vse predstave iz tekmovalnega, spremljevalnega in mednarodnega programa, prejme pa jo uprizoritev, ki dobi najvišjo oceno gledalk in gledalcev.

Glasovanje bo tudi letos potekalo neposredno po vsaki predstavi z glasovalnimi listi (anonimno ali neanonimno), ki bodo na voljo v foajeju. Prav tako bodo glasovalni listi objavljeni v vsaki številki *Gorenjskega glasu*, ki bo izšla med festivalom. Med neanonimnimi ocenjevalci bomo izžrebali pet nagrajencev, ki jim bo Prešernovo gledališče Kranj poklonilo gledališki abonma za sezono 2011/2012, *Gorenjski glas* pa polletno naročnino na časopis.



DODATNI PROGRAM

Sreda, 16. marca, ob 20.00, četrtek, 17. marca, ob 18.00
in 20.00 ter petek, 18. marca, ob 20.00
v Štihovi dvorani Cankarjevega doma v Ljubljani

PreGlej na glas! – BRALNE UPRIZORITVE BESEDIL, NOMINIRANIH ZA GRUMOVO NAGRADO

v sodelovanju s Kulturnim društvom Integrali
in Cankarjevim domom Ljubljana

**Bralnim uprizoritvam bodo sledile
okrogle mize o nominiranih besedilih.**

16. 3. ob 20.00

Ivo Svetina: **Stolp**

17. 3. ob 18.00

Milan Kac: **Vaje za tesnobo**

17. 3. ob 20.00

Matjaž Zupančič: **Shocking Shopping**

18. 3. ob 20.00

Vinko Möderndorfer: **Spalnica**

Pogovori po bralnih uprizoritvah so namenjeni kritičnemu pretresu nominiranih besedil, pogovoru z avtorji in gledališkimi strokovnjaki, ki bodo izpostavili posebnosti posameznega dramskega besedila. Vodila jih bo **Zala Dobovšek**, ki bo k sodelovanju povabila tudi študente dramaturgije in slušateljše Šole ustvarjalne kritike. Šesti festival dramske pisave PreGlej na glas!, ki bo med 8. in 18. marcem 2011 potekal v Cankarjevem domu, Plesnem teatru Ljubljana in na drugih prizoriščih v Ljubljani, se bo

letos osredotočil na raziskovanje gledališča *ad hoc* v sklopu petih delavniških projektov, ki bodo svoje premiere doživeli na festivalu, predstavil bo dve gostujoči predstavi, ki razpirata in raziskujeta nove gledališče formate, na dveh okroglih mizah bo teoretično obravnaval sodobno dramsko pisavo, nove uprizoritvene žanre in metodologije dela ter bralno uprizoril nominirance za Grumovo nagrado, v katere se bo poglobil tudi na moderiranih pogovorih po branjih.

Od ponedeljka, 21. marca, do petka, 25. marca

DELAVNICA DRAMSKEGA PISANJA – KREATIVNI POTENCIALI PSIHODRAME

Delavnica dramskega pisanja pod naslovom KREATIVNI POTENCIALI PSIHODRAME je namenjena mladim dramatikom, ki jih zanima psihodrama in ki bi radi izvedeli, kako tehnike psihodrame uporabljati pri kreativnem dramskem pisanju. Vodili jo bodo gledališki režiser in pedagog na AGRFT v Ljubljani Tomi Janežič, psihiater in vodja Inštituta za psihodramo v Beogradu dr. Vladimir Milošević ter psihodramatičarka in uveljavljena hrvaška dramatičarka Lada Kaštelan. Delavnica bo v Prešernovem gledališču Kranj potekala od 21. do 25. marca 2011, in sicer med 10. in 13. uro ter med 15. in 17. uro.

Nedelja, 27. marca, ob 17.00 v zgornjem foajeu

DRAMSKA PISAVA V OBDOBJU KRIZE **Mednarodna okrogla miza Slovenskega centra ITI / ZDUS v sodelovanju s Hrvaškim in Srbskim centrom ITI, Centrom ITI iz Bosne in Hercegovine ter Mednarodnim forumom dramskih pisateljev ob svetovnem dnevu gledališča.**



Priprava dejavnosti ob svetovnem dnevu gledališča, ki ga po vsem svetu obeležujemo 27. marca, je ena od nosilnih nalog Mednarodnega gledališkega inštituta (ITI – International Theatre Institute). Letos bomo v počastitev tega dne in v okviru spremljevalnih dogodkov na Tednu slovenske drame v sodelovanju s še tremi nacionalnimi centri z Balkana (Hrvaške, Srbije ter Bosne in Hercegovine) pripravili mednarodno okroglo mizo z naslovom *Dramska pisava v obdobju krize*. Spregovorili bomo o tem, kako se na ta prepisni čas odziva sodobna dramatika in kako bi lahko opredelili njen odgovor na trenutno krizo, ki je, kot vse kaže, v vse večjem razmahu. Pogled ustvarjalcev s tega območja je brez dvoma specifičen, delno pa lahko seveda potegnemo tudi določene vzporednice s splošnim stanjem v svetu. Pa je sodobni avtor v tem trenutku dovolj prodoren in razumljen in kakšen je sploh njegov vpliv? Kakšni so pogoji za razvoj novih tem v institucionalnih in zunajinstitucionalnih gledališčih? Dramska besedila so namreč precej odvisna od splošnega kulturno-političnega položaja v posameznih državah, gledališče pa je vedno držalo ogledalo družbi in opozarjalo na morebitne anomalije. In, ne nazad-

nje, katere teme so danes tiste, za katere bi lahko rekli, da izhajajo iz krize, in katera med njimi je v zadnjem času prevzela vodilno vlogo ... Na okrogli mizi, ki jo bosta povezovala Jasen Boko, član Hrvaškega centra ITI in predsednik IPF ITI (International Playwrights Forum ITI), ugleden dramaturg, dramatik, pisatelj, gledališki kritik in teatrolog ter dober poznavalec gledališča, ter Tatjana Ažman, dramaturginja in predsednica Slovenskega centra ITI, bodo o tem spregovorili ugledni gostje iz tujine (Hrvaška, Srbija, Bosna in Hercegovina) in domači ustvarjalci oziroma strokovnjaki s tega področja.

Mednarodni gledališki inštitut ITI je svetovna organizacija za področje uprizoritvenih umetnosti in v Sloveniji deluje od marca 2008 pod okriljem Združenja dramskih umetnikov. V tem času je Slovenski center ITI (SC ITI) pripravljal mednarodne dogodke, na katere je v okviru spremljevalnega programa na dveh osrednjih domačih gledaliških festivalih povabil strokovnjake in umetnike iz tujine, objavljali smo prispevke o aktualnem gledališkem dogajanju (za Izrael, Rusijo, Japonsko, Italijo ...), Henrik Neubauer je bil častni gost na slovesnosti ob mednarodnem dnevu plesa na sedežu Unesca v Parizu, Drama SNG Maribor je prejela nagrado Uchimura, ki jo ITI podeljuje v sodelovanju z Japonskim centrom in fundacijo Uchimura – če omenimo le nekaj poudarkov. V okviru same organizacije je bila predsednica SC ITI Tatjana Ažman dejavna kot članica izvršnega sveta, članica njenih delovnih teles in delovne skupine za pripravo svetovnega kongresa ITI, ki bo med 19. in 25. septembrom 2011 v Xiamenu na Kitajskem.

Ponedeljek, 28. marca, ob 18.30 v zgornjem foajeu

PREDSTAVITEV KNJIGE DRAGICE POTOČNJAK DRAME

Knjiga Dragice Potočnjak *Drame*, izšla je jeseni leta 2010 pri Knjižni zadrugi, Ljubljana, predstavlja pet dramskih besedil: *Metuljev ples*, *Alisa*, *Alica*, *Kalea*, *Hrup*, *ki ga povzročajo živali*, *je neznosen*, *Za naše mlade dame*. Rečemo lahko, da gre za izbor najodmevnejših dram, ki jih ne zaznamuje le dober dialog, ampak so dialog sam po sebi. Dialog s stvarnostjo in sodobnim časom.

Potočnjakova je vstopila v slovensko dramsko zgodovino kot prva nominiranka za Grumovo nagrado na začetku devetdesetih, leta 2007 pa je po šestih nominacijah postala tudi prva dobitnica te nagrade. Dr. Silvija Borovnik jo v knjigi *Slovenska dramatika v drugi polovici 20. stoletja* postavlja ob bok nekaterim eminentnim kolegom in Miri Mihelič. Dramski opus Dragice Potočnjak je obširen in je bil tudi v celoti postavljen na oder, tako doma kot v tujini. Njene drame so bile prevedene v številne tuje jezike, nekatere od njih so izšle v knjižni obliki (tudi samostojno) v Veliki Britaniji, ZDA, na Češkem in v Makedoniji.

Potočnjakovo označujejo predvsem kot angažirano dramsko avtorico, ki se ukvarja s socialnimi in družbenokritičnimi ter marginalnimi temami. Navidez realistično pisavo prepleta s poetičnimi sekvencami in elementi absurda.

Spremno besedo z naslovom *Dramatika bolečine in resnice* je napisal dr. Krištof Jacek Kozak, ki bo pogovor z avtorico tudi vodil.

Torek, 29. marca, ob 18.00 v Kulturnem centru Creinativa

**BRALNA UPRIZORITEV KRATKIH PRIZOROV
ŠTUDENTOV II. LETNIKA AGRFT, SMER
DRAMATURGIJA IN SCENSKE UMETNOSTI
TER GLEDALIŠKA REŽIJA**

predmet: Dramsko pisanje I.
mentorica: doc. mag. Žanina Mirčevska

V šolskem letu 2009/2010 je bil na Akademiji za gledališče, radio, film in televizijo v Ljubljani uveden bolonjski sistem študija, ki je za smeri dramaturgija in scenske umetnosti ter za smer gledališka režija uvedel nekaj predmetov, povezanih z dramskim pisanjem. Na prvi stopnji so to predmeti *Osnove dramskega pisanja in scenaristike*, *Dramsko pisanje I.* in *Dramsko pisanje II.*, na magistrski stopnji za smer Dramaturgija in dramsko pisanje pa so predvideni predmeti *Temeljne tehnike dramskega pisanja*, *Dramski modeli in zvrsti* in *Dramske oblike in formati*. Namen novega učnega programa je med drugim spodbujati, razvijati in afirmirati dramsko pisanje kot posebno profesionalno disciplino.

V minulem semestru so študentje 2. letnika, smer dramaturgija in scenske umetnosti ter gledališka režija, ustvarili nekaj zanimivih dramskih prizorov, ki so nastali pri predmetu *Dramsko pisanje I.* Dramske prizore kratkega formata bodo predstavili študentje:

- Daniel Day Škufca, Mateja Kokol in Tjaša Črnigoj (smer gledališka režija);
- Katarina Košir, Kristina Mihelj, Ana Obreza, Anja Rošker (smer dramaturgija in scenske umetnosti).

Četrtek, 31. marca, ob 18.00 v Kulturnem centru Creinativa

**PREDSTAVITEV DRAMSKEGA KROŽKA
ŠTUDENTOV ODDELKA ZA PRIMERJALNO
KNJIŽEVNOST LJUBLJANSKE
FILOZOFSKE FAKULTETE**

mentorja: doc. Vinko Möderndorfer in prof. dr. Boris A. Novak

Dramski krožek študentov in študentk Oddelka za primerjalno književnost in literarno teorijo Filozofske fakultete Univerze v Ljubljani je začel delovati spomladi leta 2010. Najprej je bil povezan s pesniško delavnico, ki jo v okviru svojih predavanj iz primerjalne verzologije že dolga leta vodi pesnik in profesor Boris A. Novak, nato se je osamosvojil.

Gre za zunajštudijsko dejavnost, pri kateri trenutno sodeluje 25 študentov in študentk. Krožek vodita doc. Vinko Möderndorfer kot režiser in prof. dr. Boris A. Novak kot dramaturg.

Dramski krožek je svoj gledališki krst doživel junija 2010 v KUD-u France Prešeren v Ljubljani z bralno predstavo *Enorazdejanke*, ki je vsebovala pet enodejank: *Bambola* Danaje Vastič, *Hiša tišine* Anje Radaljac, *Meta*, *dom* Brine Klampfer, *Sedem punčkinih vprašanj* Katje Gorečan in *Ko bi lahko drugič* Helene Čehovin. Ti pretresljivi prizori so pokazali, kako se današnje razpadanje sveta zrcali na intimni ravni, tudi s pomočjo poezije in (avto)ironije, absurda in groteske.

Na literarnem večeru študentov komparativistike januarja 2011 v kavarni Kavačaj v Ljubljani sta bila bralno predstavljena tudi prizora Tjaše Mislej in Anje Bunderla.

Dramski krožek trenutno pripravlja celovečerno predstavo, ki nastaja v interakciji vseh sodelujočih. Na Tednu slovenske drame bo predstavljenih nekaj prizorov iz tega delovnega procesa.

Torek, 5. aprila, ob 18.30 v Kulturnem centru Creinativa

**PREDSTAVITEV TRETJE KNJIGE IZ
ZBIRKE GRUMOVIM NAGRAJENCI 1979–2010**

Prešernovo gledališče Kranj in založba Zelolepo, Kranj

V okviru 40. tedna slovenske drame smo v sodelovanju z založbo Zelolepo začeli vsa dosedanja nagrajena besedila predstavljati v zbirki, ki bo obsegala štirinajst trdo vezanih knjig, vsa dramska besedila pa bodo natisnjena tudi v angleškem prevodu. Prva knjiga je izšla novembra 2009 (v njej so objavljene drame *Razred* Matjaža Zupančiča, *Za naše mlade dame* Dragice Potočnjak in *Smeti na luni* rokgreja), druga konec decembra 2009 (v njej sta objavljene drami *Konec Atlasa* Žanine Mirčevske in *5fantkov.si* Simone Semenič), v tretji, ki je izšla decembra lani, pa Grumovi nagrajenci v letih 2003–2005:

- HODNIK Matjaža Zupančiča,
- NORA NORA Evalda Flisarja in
- KRIŽ Matjaža Briškega.

Pogovor z avtorji bo vodil Milan Nardin, direktor založbe Zelolepo.

Predstavitvi bo sledil koncert priznane beograjske klasične pianistke, skladateljice in vokalistke Mione Babić.



40. TEDEN SLOVENSKE DRAME 2010

GRUMOVA NAGRADA 2010

za najboljše novo izvirno dramsko besedilo:

Ivo Prijatelj: **TOTENBIRT**

Simona Semenič: **24UR**

Ivo Svetina: **GROBNICA ZA PEKARNO**

Na natečaj za Grumovo nagrado 2010 je prispelo enainpetdeset besedil, v konkurenci pa so bila tudi tri besedila, ki so bila za nagrado nominirana v letu 2009. Strokovna žirija v sestavi Jera Ivanc (predsednica), Vasja Predan, mag. Tea Rogelj, Vesna Slapar in Rok Vevar je nominirala pet besedil in med njimi izbrala tri nagrajence.

BESEDILA, NOMINIRA ZA GRUMOVO NAGRADO:

Janez Janša: **SLOVENSKO NARODNO GLEDALIŠČE**,

Žanina Mirčevska: **LUKNJA**,

Ivo Prijatelj: **TOTENBIRT**,

Simona Semenič: **24UR**,

Ivo Svetina: **GROBNICA ZA PEKARNO**.

Obrazložitev nagrad:

Med štiriinpetdesetimi dramskimi besedili v konkurenci za Grumovo nagrado in petimi nominiranimi izstopajo tri: **Totenbirt** Iva Prijatelja, **24ur** Simone Semenič in **Grobnica za Pekarno** Iva Svetine. Vsako posebej odlikujejo spretna dramska in gledališka obdelava materiala, ki preraščata meje svoje lokalne aktualnosti, duhoviti dialogi in situacije ter fino tkanje dveh ali več paralelnih prostorčasij.

Grobnica za Pekarno, edinstven primer slovenske dokumentarne drame, ki je hkrati tudi dramatisirana uprizoritev

srbke novele, je več kot avtobiografski poklon slovenskemu gledališču druge polovice sedemdesetih let prejšnjega stoletja in več kot metapoetska raziskava umetniškega ustvarjanja: v bistvo vseh plasti »skoraj dokumentarne drame« Iva Svetine je vpisano vprašanje svobode. Podobne dileme odkriva Ivo Prijatelj v vaški oštariji iz devetdesetih s svojim »Oštirjem mrtvih«; ob **Totenbirtu**, mestoma magičnem in monološko liričnem, sicer pa jezikovno gibkem, smešnem in pretresljivem portretu slovenskega podeželja, smo se prisiljeni vprašati o možnostih, ki so nam ostale, ko je prišla dolgo pričakovana prihodnost. In preteklost? Jo lahko izbrišemo? Kriza človečnosti, ki jo pri tem razgalja Prijatelj, dobi v novem tisočletju globalne razsežnosti. Z jezikovno, melodično in ritmično ubrano dramsko kompozicijo **24ur** nas Simona Semenič ne le opozarja na to, da možnosti, ki jih ponuja svetovni splet, ne morejo nadomestiti pristnih človeških stikov, ampak nam s svojo izvirno gledališko pisavo pokaže, kako vdor praznih besed in retuširanih podob v gledališče onemogoča tudi pristno gledališko izkušnjo; v svetu navideznih resničnosti, ujetem v **24ur**, je tudi svoboda zgolj navidezna.

Tri enakovredne nagrade gredo v roke avtorjev treh generacij, Simone Semenič, Iva Prijatelja in Iva Svetine, katerih besedila prinašajo edinstven prerez slovenske družbe zadnjih treh desetletij – od socialistične Jugoslavije prek neodvisne demokracije do Evrope svobodnih možnosti –, ob tem pa od nas zahtevajo temeljit premislek: kdo smo, od kod prihajamo, kam gremo.

Pokroviteljica Grumove nagrade 2010 je bila Gorenjska banka, d. d.

ŠELIGOVA NAGRADA 2010

za najboljšo predstavo festivala po izboru žirije:

LEP DAN ZA UMRET

avtorja in režiserja Vinka Möderndorferja
v izvedbi Prešernovega gledališča Kranj

Za Šeligovo nagrado se je potegovalo sedem predstav, ki jih je selektor Marko Sosič uvrstil v tekmovalni program:

- Sebastijan Horvat, Andreja Kopač, Eva Nina Lampič: POT V JAJCE, režiser Sebastijan Horvat, SNG Drama Ljubljana in SNG Nova Gorica;
- Dušan Jovanović: ZNAMKE, NAKAR ŠE EMILIJA, režiser Jaka Ivanc, Gledališče Koper – Teatro Capodistria;
- Žanina Mirčevska: ART EXPORT, režiser Eduard Miler, Slovensko stalno gledališče Trst;
- Vinko Möderndorfer: LEP DAN ZA UMRET, režiser Vinko Möderndorfer, Prešernovo gledališče Kranj;
- Neda Rusjan Bric: EDA – ZGODBA BRATOV RUSJAN, režiserka Neda Rusjan Bric, Slovensko mladinsko gledališče in SNG Nova Gorica;
- Andrej E. Skubic: NESKONČNI ŠTETI DNEVI, režiser Matjaž Latin, SNG Nova Gorica;
- Gregor Strniša: SAMOROG, režija Janez Pipan, Slovensko ljudsko gledališče Celje.

Mednarodna žirija, ki so jo sestavljali kritiki Amelia Kraigher (predsednica) ter člana Jasen Boko in Dušan Rogelj, je odločila, da Šeligovo nagrado 2010 prejme predstava

LEP DAN ZA UMRET avtorja in režiserja Vinka Möderndorferja v izvedbi Prešernovega gledališča Kranj.

Utemeljitev nagrade:

Odnos med materjo in hčerjo je bil na odru, v knjigah in na filmu že tolikokrat »obdelan«, da se je zdelo, kot da izvirne zgodbe ne moremo pričakovati. Avtor in režiser drame **Lep dan za umret Vinko Möderndorfer** je dokazal nasprotno; ženski, ujeti v travmatičen, sovražen in krčevit odnos prek burnega razčiščenja osebne in družinske preteklosti najmeta možnost za sožitje v pričakovanju novega bitja, ki ju bo (morda) na novo povežalo. Trk dveh predstavnic različnih generacij, dveh vrednostnih sistemov je v krstni izvedbi te spretno izpisane konverzacijske drame vseskozi intenziven in v veliki meri sloni na igralski briljanci **Vesne Jevnikar** in **Vesne Pernarčič**.

V svojih segmentih domišljena, skladna, tekoča in napeta uprizoritev je trpek, a obenem duhovit portret odraščanja generacij 80. let prejšnjega stoletja, ki jih je zaznamovala uporniška glasba pankaa.

Pokrovitelj Šeligove nagrade 2010 je bilo podjetje Telekom Slovenije, d. d.

NAGRADA OBČINSTVA 2010

Svetlana Makarovič

KRIZANTEMA NA KLAVIRJU

avtorski projekt Janje Majzelj

v produkciji Slovenskega mladinskega gledališča

V konkurenci za nagrado občinstva 2010 so bile poleg predstav iz tekmovalnega programa tudi tiste iz spremljevalnega in mednarodnega programa.

SPREMLJEVALNI PROGRAM:

- Kim Komljanec: SLOVENSKE KOBILE, režija Kim Komljanec, Zavod Zofka in KUD France Prešeren
- Goran Vojnović: ČEFURJI RAUS!, režiser Marko Bulc, Dejmo stisnt teater, Gledališče Glej, Zavod No Histroy
- Svetlana Makarovič: KRIZANTEMA NA KLAVIRJU, avtorski projekt Janje Majzelj, Slovensko mladinsko gledališče
- Andrej Rozman Roza: PASSION DE PRESHEREN, režiser Andrej Rozman Roza, Rozinteatr
- Peter Rezman: SKOK IZ KOŽE, režiser Jaka Andrej Vojevec, Gledališče Glej, KD Integrali in Mestno gledališče ljubljansko

MEDNARODNI PROGRAM:

- Saša Pavček: ARIA (ARIJA), režiserka Slađana Vujović, Arts World Productions – Tristan Bates Theatre, London, Velika Britanija
- Saša Pavček: ARIJA, režiserka Slađana Vujović, Hercegovsko pozorišče (Hercegovsko gledališče), Črna gora

- Evald Flisar: STRIC IZ AMERIKE (ONKEL AUS AMERIKA), režiser Reinhold Ulyrich, Theater im Keller (Gledališče v kleti), Gradec, Avstrija

Najvišjo oceno gledalcev (4,86) in s tem nagrado občinstva je prejela predstava KRIZANTEMA NA KLAVIRJU.

Pokrovitelja nagrade občinstva sta bila Mestna občina Kranj in *Gorenjski glas*.

DODATNI PROGRAM 2010

BRALNE UPRIZORITVE NOMINIRANIH BESEDIL

v sodelovanju s Kulturnim društvom Integrali, Gledališčem Glej in Cankarjevim domom Ljubljana v okviru festivala dramske festivala PreGelj na glas! v Cankarjevem domu Ljubljana

DAN NOMINIRANCEV z okroglimi mizami o nominiranih besedilih – v sodelovanju s PreGlejem

OKROGLI MIZI:

- **Nacionalna dramatika v času globalizacije: mit ali resničnost?**
v sodelovanju z Mednarodnim forumom dramatikov ITI (IPF ITI)
- **Grumovi nagrajenci od začetka do danes**
v sodelovanju z Društvom gledaliških kritikov in teatrologov Slovenije

DELAVNICE DRAMSKEGA PISANJA:

- Psihodrama

Mentorja gledališki režiser in pedagog na AGRFT v Ljubljani Tomi Janežič, beograjski psihiater in vodja Inštituta za psihodramo v Beogradu dr. Vladimir Milošević

- Delavnica za mlade dramatike

Mentorica: hrvaška dramatičarka in pedagoginja na zagrebški igralski akademiji Ivana Sajko

- Delavnica za začetnike vseh stopenj

Mentorica: dramatičarka in igralka Kim Komljanec



Slovesna otvoritev 40. tedna slovenske drame
Inauguration of the 40th Week of Slovenian Drama



Grumove nagrade 2010: Ivo Svetina: Grobnica za Pekarno, Simona Semenič: 24 ur, Ivo Prijatelj: Totenbirt
The Grum awards 2010: Ivo Svetina: (Grobnica za Pekarno) Tomb for the Pekarna, Simona Semenič: (24 ur) 24 Hours, Ivo Prijatelj: Totenbirt



Šeligova nagrada 2010 za predstavo Vinka Möderndorferja Lep dan za umret *The Šeligo award 2010 for performance A great day to die by Vinko Möderndorfer*



Nagrada občinstva 2010 za predstavo Svetlane Makarovič in Janje Majzelj *Krizantema na klavirju The Audience award 2010 for performance A Chrysanthemum on the Piano by Svetlana Makarovič and Janja Majzelj*



Okrogla miza: Grumovi nagrajenci od začetkov do danes *Round table: The Grum Award Winners from the Beginning Until Today*



Mednarodna okrogla miza: Nacionalna dramatika v času globalizacije: mit ali realnost? *International round table: National Drama in Times of Globalization: myth or Reality?*



PREŠERNOVO
GLEDALIŠČE
KRANJ

41.

TEDEN
SLOVENSKE
DRAME

23. 3.–6. 4. 2011

41st Week of
Slovenian Drama

[www.sigledal.org]

Po istoimenskem romanu Borisa Pahorja
Based on the novel by Boris Pahor of the same title

Pretresljiva izpoved v želji po predaji spomina
A distressing divulgence and a desire
to pass on a memory

Režiser Director **Boris Kobal**

Dramaturginja Dramaturg **Klavdija Zupan**

Scenograf Stage designer **Jože Logar**

Oblikovalec luči in zvoka Light and sound designer **Boštjan Kos**

Oblikovalka giba Movement consultant **Uršula Teržan**

Lektorica Language consultant **Barbara Rogelj**

Sopranistka Soprano **Katarina Kobal**

Pianist Pianist **Miha Nagode**

Predstavo spremlja skladba *Vocaliza* Sergeja Rahmaninova.

The performance is accompanied by *Vocalise*,
a piece by Sergey Rachmaninoff.

Igrajo Cast

Pavle Ravnohrib – *Gospod P Mr. P.*

Edi Gril, Damjan Kolovrat, Maruša Kos, Mojca Lavrič, Jasna Simončič, Marko Skok, Elvis Štiglic, Denis Tatar, Tjaša Valentinčič, Mateja Zelič – *Obiskovalci Visitors*

Mestno gledališče ljubljansko,
Društvo Celinka in KUD Pod topoli

Ljubljana City Theatre, Association Celinka and Pod topoli Cultural Association

Boris Pahor, Boris Kobal

NEKROPOLA
NECROPOLIS

Leta 1966 napisano delo Borisa Pahorja *Nekropola* je pretresljiva izpoved nekdanjega interniranca, ki se po mnogih letih vrne v nekdanje alzaško koncentracijsko taborišče Natzweiler-Struthof in ob tem podoživlja pretekle dogodke. Ob spomine na taboriščno življenje sopostavlja intimna vprašanja in občutja, ki so se in se še vedno porajajo iz izkušnje nekdanjega taboriščnika. V celovitem poetično-filozofskem zamahu notranjega monologa se izhodiščna pripoved v poskusu razumevanja nedoumljivega središči okoli človečnosti, človeške vrednosti med dostojanstvom in ponižanjem, okoli krivde ob vprašanju, zakaj je preživel prav on, smrti, minljivosti in večnosti. Samotni, vase zazrti glas prikazuje napor izraziti neubesedljivo zaradi notranje nujnosti preživetja v skrajni točki razčlovečenja in soočenja z brezdanjim in brezsmiselnim trpljenjem.

Pahorjevo intenzivno in lirično monološko izpoved je njegov tržaški rojak Boris Kobal priredil in uprizoril kot štafetno palico spomina, ki ga je treba ohranjati in ga predajati mlajšim generacijam. Samotni sprehod Gospoda P prekinja skupina turistov, preko katere vstopa v dialog s sodobnim svetom in njegovo etično zavezanostjo. Iz skupine nemih obiskovalcev na koncu izstopi deklica, ki ji Gospod P podari knjigo, in tako s simbolno gesto nakaže predajo spomina in še kako potreben sporazum med preteklostjo in sedanjostjo.

Boris Pahor's work *Necropolis* from 1966 is a shocking account of a former internee who returns to the former Alsatian concentration camp Natzweiler-Struthof many years later and relives the past events. He places the intimate questions and emotions that have sprung up, and continue to spring up alongside the memories of his experience as an internee in the concentration camp. In the sweeping poetical-philosophical stroke of an inner monologue, the original narrative, wanting to grasp the incomprehensible, centres around humanity, around the human value between dignity and humiliation, around the guilt of the question why he survived, around death, transience, and eternity. The lonely, inward-looking voice shows the effort to express the inexpressible as a result of the inner urgency for survival in the face of ultimate dehumanization and one's confrontation with endless, senseless suffering.

Pahor's intense and lyrical monologue account was adapted and staged by another Triestine, director Boris Kobal, who directed it to be a relay baton of memory that needs to be kept alive and passed on to younger generations. Mr P.'s lonely stroll is interrupted by a group of tourists, through which P. enters a dialogue with the modern world and its ethical commitment. At the end, a girl steps out of the group of silent visitors, and Mr P. gives her a book, thus indicating with a symbolic gesture the transfer of memory and the much needed contract between past and present.



SNG Drama Ljubljana
Slovene National Theatre Drama Ljubljana

Ivo Prijatelj
TOTENBIRT



Petek, 25. marca, ob 20.00 Friday, 25th March at 20:00

Grumova nagrada 2010 Grum Award Winner 2010

Slovensko podeželje v socialnem nelagodju
The Slovenian countryside in social unease

Režiser Director **Mile Korun**

Dramaturginja Dramaturg **Mojca Kranjc**

Scenografka in kostumografka Stage and costume designer
Janja Korun

Lektorica Language editor **Barbara Korun**

Oblikovalec luči Light designer **Milan Podlogar**

Asistentka režiserja Assistant director **Barbara Korun**

Igrajo Cast

Branko Šturbej – Štef Anderlič, 53, gostilničar, nekdanji muskantar Štef Anderlič, 53, innkeeper, a former musician **Zvezdana Mlakar** – Eli Anderlič, 55, rojena Fijavž, Štefova žena Eli Anderlič, 55, née Fijavž, Štef's wife **Aljaž Jovanovič** – Marko Fijavž, 18, Elin sin, Štefov pastorek Marko Fijavž, 18, Ela's son, Štef's stepson **Valter Dragan** – Tom Roblek, 44, Štefov svak, keramičar Tom Roblek, 44, Štef's brother in law, tiler **Maja Končar** – Marta Fijavž Roblek - Martika, 46, učiteljica, Tomijeva žena, Elina mlajša sestra Marta Fijavž Roblek - Martika, 46, teacher, Tomi's wife, Ela's younger sister **Saša Tabakovič** – Robi Roblek, 19, Tomijev in Martin sin, skoraj že bruc Robi Roblek, 19, Tomi's and Marta's son, almost a university freshman **Marijana Breclj** – Agata Jurkovič - Jurkovička, 62, vdova, sodnica, Elina starejša sestra Agata Jurkovič - Jurkovička, 62, widow, judge, Ela's elder sister **Nataša Barbara Gračner** – Sandra Režek, med 24 in 34, natakarica Sandra Režek, between 24 and 34, waitress **Janez Škof** – Ivek, 66, kronik Ivek, 66, chronic drinker **Tanja Martinuzzi** – Ivekova mati Ivek's mother **Ivo Ban** – Rudi Markelj, komandir policijske postaje tik pred penzijo Rudi Markelj, police station chief two steps away from pension **Marko Okorn** – Škofic, ki mu je počil venecijan Škofic, whose Venetian floor tiles have cracked **Klemen Slakonja** – Tičo Tičo **Nina Ivanišin** – Mojca Mojca **Andrej Nahtigal** – Pokojni Južek Late Južek **Gregor Bakovič** – Pokojni Frenki Late Frenki

Portret slovenskega podeželja, ki sredi devetdesetih le stežka sledi tempu tranzicijske večine in se najlaže sprosti ob kozarcu, v premlevanjih vsakdanjih težav, ljubezenskih zgodb, konfliktov, družinskih in poslovnih odnosov. Krstna uprizoritev lanskoletnega Grumovega nagajenca nas vpelje v družinsko lokalno oštarijo zraven pokopališča, osrednjo točko vaškega življenja. Gostilničar, nekdanji narodnozabavni muzikant in nekdanji alkoholik, ni le vreča za smeti, ki za šankom vse sliši in vse »požre«, ampak tudi grešni kozel skupnosti, ujet v mrežo tipično slovenskih družinsko-poslovnih konfliktov in svojo lastno apatijo ob izgubi nekdanjega veseljačenja. Osebna nemoč pa ni le stvar osebne šibkosti, ampak je umeščena v času, v katerem je pravzaprav težko preživeti. Poosamosvojitvena vaška skupnost z materializmom in pragmatičnimi zanikovanji nadomešča iskrenost in pristnost človeškega odnosa, saj v boju za preživetje in z lastnimi opeharjenimi življenjskimi upi ne zmore drugega. Ob potlačevanju vsega »nespodobnega« med vsakdanjimi pogovori v živem in avtentičnem jeziku vznikajo osebne stiske in zatajene zgodbe, kar tiste najbolj občutljive odmika od realnega v popolno deziluzijo, predvsem pa pričuje o navidezni, a povsem zlagani veličini obljubljenе svobode, ki tiste na obrobju pušča osamljene in zapuščene.

A portrait of the Slovenian countryside in the 1990s, which has problems keeping up with the tempo of the transitional majority, and which can only relax with a drink, mulling over everyday problems, love stories, conflicts, family and business relationships. The first performance of last year's Grum Award winner introduces us to a family-run centre of village life – a watering-hole beside a graveyard. The publican, a former member of a popular-folk music band and an alcoholic, is not merely the community's rubbish bin behind the bar that hears and "swallows" everything, but also its scapegoat, caught in a network of typically Slovenian family-business conflicts and his own apathy when faced with the loss of the erstwhile merrymaking. The personal helplessness is not simply a reflection of personal weakness, but is placed into a time in which it is in fact difficult to survive. A post-independence village community replaces the sincerity and authenticity of human relationships with materialism and pragmatic negations, since – fighting for survival and seeing its own hopes for life betrayed – it's incapable of doing anything else. Although vernacular conversations suppress everything "indecent", personal problems and concealed stories still spring up, and they push those most sensitive ones away from reality towards total disillusion; above all, *Totenbirt* is a testimony of the apparent, but completely fake, glory of the promised freedom which leaves those on the margin alone and neglected.

Anton Podbevšek Teater Novo mesto
in Prešernovo gledališče Kranj

Anton Podbevšek Theatre Novo mesto and Prešeren Theatre Kranj

Ivan Cankar (Blaise Pascal, Étienne de la
Boétie, G. W. F. Hegel, Louis Althusser)

HLAPCI/Komenitrana izdaja
THE BONDSMEN/
Commented edition

Nedelja, 27. marca, ob 20.00 Sunday, 27th March at 20:00

Hlapčevstvo v cankarjanski in širši filozofski luči
Servility in the light of Cankar and
philosophy in general

Koncept in režija Conceived and directed by **Matjaž Berger**

Dramaturginja Dramaturg **Nana Milčinski**

Kostumograf Costume designer **Alan Hranitelj**

Glasba Music **Peter Penko**

Scenografija Stage design – posvetilo **Matjaža Bergerja**

Marini Abramovič in NSK A dedication to **Marina
Abramovič** and NSK by **Matjaž Berger**

Lektura Language consulting **Barbara Rogelj**

Fragmenti *Fragments*

- Louis Althusser, *Ideologija in ideološki aparati države (Ideology and Ideological state apparatus)*, prevod translated by: Zoja Skušek, (zbornik *Ideologija in estetski učinek*, izbrala in uredila: Zoja Skušek), Cankarjeva založba, Ljubljana 1980
- Blaise Pascal, *Misli (Pensées)*, prevod translated by Janez Zupet, Mohorjeva družba, Celje 1999
- G. W. F. Hegel, *Fenomenologija duha (Phenomenology of Mind)*, prevod translated by: dr. Božidar Debenjak, Analecta, Ljubljana 1998
- Étienne de la Boétie, *Razprava o prostovoljnem suženjstvu (The Discourse on Voluntary Servitude)*, prevod odlomkov za predstavo *Hlapci* translation of extracts for the performance of *The Bondsmen* by: dr. Neda Pagon

Igrajo Cast

Borut Veselko – Župnik Priest **Igor Štamulak** – Nadučitelj Senior teacher

UČITELJI MALE TEACHERS **Primož Pirnat** – Jerman Jerman

Peter Musevski – Komar Komar **Peter Harl** – Hvasnja Hvasnja

UČITELJICE FEMALE TEACHERS **Vesna Pernarčič** – Lojzka Lojzka

Darja Reichman – Geni Geni **Vesna Slapar** – Minka Minka

Pavel Rakovec – Zdravnik Doctor **Jana Menger** – Anka Anka **Jadranka**

Tomažič – Jermanova mati Jerman's mother **Pavle Ravnohrib** – Kalandar

Kalandar, the blacksmith **Aleksandra Balmazovič** – Kalandrova žena

Kalandar's wife **Uroš Potočnik** – Pisek Pisek **Vesna Jevnikar** – Komenta-

torka Commentator **Matjaž Višnar** – Komentator Commentator

»Hlapci! Za hlapce rojeni, za hlapce vzgojeni, ustvarjeni za hlapčevanje! Gospodar se menja, bič pa ostane in bo ostal za vekomaj, zato ker je hrbet skrivljen, biča vajen in želján!« (Ivan Cankar)

Cankarjev dramski odziv na zmago klerikalcev na deželnozborskih volitvah leta 1907 in uklanjanje liberalcev novo izvoljeni oblasti je zaradi ostre kritike politične upogljivosti in nenačelnosti povzročil buren odmev in prepoved uprizoritve ob izdaji. Nekonformistični učitelj Jerman najde po vsesplošnem opuščanju liberalnih idej in prestopanju k novi oblasti edinega podpornika v kovaču Kalandru. Jermanovo klenu vztrajanje pri lastni etiki bližnjim prav nič ne pomaga in pod pritiski okolice, predvsem pa ob umirajoči materi, so njegove uporniške ideje nenehno na preizkušnji zaradi občutkov krivde in slabe vesti.

Ozmerjani slovenski hlapec, del nacionalne mitologije, pa se, kot kaže, ne želi kar tako pomiriti s to oznako. Bergerjeva komentirana izdaja *Hlapcev* izpostavlja vprašanje, zakaj si hlapec želi gospodarja in zakaj uboga njegove ukaze. *Hlapce* umešča v kontekst evropske filozofske misli Blaisa Pascala, Étiennea de la Boétieja, Louisa Althusserja in Hegla. Režiser s pomočjo fragmentov iz njihovih del, ki razčlenjujejo razmerje med hlapcem in gospodarjem, tudi skozi prostovoljno suženjstvo in ideološke aparate države, vzpostavlja dialog s Cankarjevo mislijo.

“Bondsmen! Born to be bondsmen, raised to be bondsmen, made for servility! The master changes, but the whip remains and will remain forever, because the back is bent, used to the whip, craving it!” Ivan Cankar

Cankar’s drama response to the conservative (“cleric”) win at the Slovenian parliamentary elections and the yielding of the liberals to the newly elected authorities met with a heated response and a ban of staging after publication. After the general abandonment of liberal ideas and crossing over to the new government, the non-conformist teacher Jerman finds his only support in Kalandar, the blacksmith. Jerman’s persistence at his ethical standards doesn’t help the people close to him, and under the pressure of the community, and especially because of his dying mother, his rebellious ideas are constantly tested through his guilty conscience.

It seems, however, that the abased Slovenian bondsman, a part of national mythology, doesn’t want to reconcile with this label so easily. Berger’s commented edition of *The Bondsmen* questions why a bondsman wants a master and why he listens to the master’s orders. Berger places *The Bondsmen* in the context of the European philosophical thought of Blaise Pascale, Étienne de la Boétie, Louis Althusser, and Hegel. With the help of the fragments from their works that analyse the relationship between servant and master, also through voluntary servitude and the ideological apparatus of the state, the director establishes a dialogue with Cankar’s thought.

Kar vidimo, ni vse. In morda tudi ni resnično.
What we see is not all.
And it may not be real, either.

Mestno gledališče Ptuj
Ptuj City Theatre

Gregor Strniša
ŽABE
FROGS

Režiser Director **Jernej Lorenci**
Dramaturg Dramaturg **Krištof Dovjak**
Kostumografka Costume designer **Belinda Radulović**
Scenograf Stage designer **Branko Hojnik**
Skladatelj Composer **Branko Rožman**
Lektor Language editor **Simon Šrbinek**
Asistentka režije Assistant director **Yulia Roschina**
Oblikovalec luči Light designer **Simon Puhar**

Igrajo Cast

Igor Samobor – Točaj Waiter
Radko Polič - Rac – Lazar/Lazarus Lazar/Lazarus
Pia Zemljič – Evica Evica

Strniševa moraliteta *Žabe* išče odgovore, »ki bi pokazali, da vse skupaj vendarle ni samo to, kar vidimo«. Fizični svet, uprstorjen s poetičnim jezikom in večplastno simboliko, nenehno sega prek materialnega in uhaja v metafizično razsežnost. *Žabe ali prilika o ubogem in bogatem Lazarju* sodijo med kulturna dela slovenske dramatike; besedilo skozi preobrazbo reveža v bogataša spregovori tudi o filozofskih vprašanih identitete, o obstoju duše, o cikličnosti večne, nikoli potešene želje ter o večnem vprašanju, kdo smo.

Lazar, reven poštar, sanja o bogastvu. V starodavni krčmi na robu Barja, iz katerega se oglašajo žabje regljanje – v resnici glasovi izgubljenih človeških dušic –, sreča prijazenega in skrivnostnega Točaja – Hudiča, ki mu ponudi faustovsko kupčijo; v zameno za bogastvo hoče poštarjevo dušo oziroma njegov spomin. Ko se namesto starke v krčmi pojavi še prelepa mlada Evica, zapeljani Lazar klone in privoli v hudičevo ponudbo.

Uprizoritev, ki si gledalce sposodi za barjanske žabice ali izgubljene dušice, se poigrava z različno kombinatoriko materialnega bogastva/uboštva in duhovne polnosti/revščine. Z inovativnimi prijemi se izriše nova dimenzija Strniševe simbolike, ki odrsko dogajanje podvrže nenehnemu razkrivanju njegove fiktivnosti. Vprašanje, ki ostaja, je, kaj je v tej gostoti simbolnega realnega, prepojenega z metafiziko in razkazovanega kot fikcija, sploh res(nično).

Strniša's morality play *Frogs* searches for the answers that would "show that there is more to everything than what we see". The physical world, realized in space with poetic language and layered symbolism, incessantly reaches beyond the material and escapes into a metaphysical dimension. *Frogs* or *A Parable about Poor and Rich Lazar* is one of the cult works of Slovenian drama; through the transformation of a pauper into a man of means it also debates the philosophical questions of identity, the existence of the soul, the cyclical nature of the eternal, unquenchable desire; that eternal question who we are.

Lazar, a poor postman, dreams about wealth. In an ancient tavern on the edge of the Ljubljana marshes, the *Barje*, from where frogs can be heard croaking – in fact the voices of lost human souls – he meets a kind and mysterious waiter – the Devil, who offers him a Faustian exchange: in return for wealth he wants the postman's soul, his memory. When, instead of an old woman, a beautiful young Evica appears, the seduced Lazar surrenders and accepts the devil's offer.

The performance, which assigns the audience the role of the little frogs, or the lost souls, in the marsh plays with various combinations of material wealth/poverty and spiritual fullness/poverty. The innovative procedures bring out another dimension of Strniša's symbolism, which submits the happening of stage to constant disclosure of its fictiveness. The question that remains is what in this dense structure of symbolic reality, imbued with metaphysical and researching as fiction, is in fact real.

Slovensko mladinsko gledališče Ljubljana
Mladinsko Theatre Ljubljana

Besedilo po igralskih improvizacijah
A play based on acting improvisations

PREKLET NAJ BO IZDAJALEC
SVOJE DOMOVINE!

DAMNED BE THE TRAITOR
OF HIS COUNTRY!

Torek, 29. marca, ob 20.00 Tuesday, 29th March at 20:00

Brezkompromisno razgaljanje samega sebe
in gledališkega delovanja
An uncompromising exposé of self
and work in theatre

Režiser Director **Oliver Frljić**

Dramaturga Dramaturgs **Borut Šeparović**
in and **Tomaž Toporišič**

Scenograf, kostumograf in izbor glasbe Stage and costume
designer, music selector **Oliver Frljić**

Asistent režije (studijsko) in svetovalca za gib Assistant director
(student) and consultant for movement **Matjaž Farič**

Oblikovanje zvoka in tonsko vodstvo Sound designer
and technician **Silvo Zupančič**

Oblikovanje luči Light designers **Oliver Frljić, Tomaž Štrucl**
Lučno vodstvo Light technician **Tomaž Štrucl**

Igrajo Cast

**Primož Bezjak, Olga Grad, Uroš Kaurin, Boris Kos,
Uroš Mačec, Draga Potočnjak, Matej Recer,
Romana Šalehar, Dario Varga, Matija Vastl**

Naslov *Preklet naj bo izdajalec svoje domovine!* je sklepni verz himne SFR Jugoslavije *Hej, Slovani*, kot se glasi v srbskem, bosanskem, hrvaškem, črnogorskem in makedonskem jeziku, v slovenskem prevodu pa je bil nekoliko predrugačen (»[...] črna zemlja naj pogrezne / tega, kdor odpada«). Naslov tako določa tematski kontekst razpada nekdanje skupne države in vzpostavitve novih nacionalnih držav. Znotraj takšnega vsebinskega okvirja uprizoritev Oliverja Frljića, mnogokrat odmevnega, če že ne kontroverznega avtorja in režiserja – zaradi njegovih družbenokritičnih pogledov na vlogo gledališča in brezkompromisnega razkrivanja družbene realnosti – raziskuje gledališke mehanizme proizvajanja fikcije. Prvič zato, ker predstava ni nastala po vnaprejšnji predlogi, ampak besedilo in situacije gradi na izhodišču biografij, izkušenj in prepričanj igralcev, s čimer ti izpostavijo osebna stališča in jih podvržejo neusmiljenemu napadu soigralcev. In drugič z uprizarjanjem neštetihi smrti, s čimer nastopajoči na odru ponavljajo nekaj, kar v resnici ni ponovljivo, ter tako problematizirajo samo gledališko reprezentacijo zunajgledališke stvarnosti. Predstava s preizpraševanjem odnosa med realnim in fiktivnim skuša reflektirati laž gledališča in z dobro dozo poguma prestopa na področje iskrene in pristne drže ter tako vzpostavlja svoj družbeni modus odgovornosti. To pa terja tudi od gledalca.

The title *Damned be the traitor of his homeland!* is the final verse of the anthem of the SFR Yugoslavia *Hey Slavs!*, as sung in Serbian, Bosnian, Croatian, Montenegrin and Macedonian languages, while in Slovenian it was somewhat different (“[...] black Earth may swallow the renegade”). The title is thus defined by the thematic context of the disintegration of the former common country and the establishment of the new national states. Within this content frame, the performance by Oliver Frljić, an often attention attracting, if not downright controversial author and director – uncompromising reflection on social reality – researches the theatre mechanisms of fiction production. Firstly because the play was not a product of an existing script, but rather built its text and situations on the biographies, experiences and convictions of the actors, who by announcing their points of view automatically become targets for merciless attacks of their colleagues. And secondly, with the performing of countless deaths, with which the performers repeat something that is in reality unrepeatable, the performance problematizes the very theatrical representation of the out-of-theatre reality. By questioning the relationship between the real and the fictive, the performance attempts to reflect the lie of the theatre and with a good measure of courage steps into the realm of the genuine and frank comportment, thus establishing its social mode of responsibility. Which it demands from the spectator as well.

Posvečeno Fulviu Tomizzi ob desetletnici njegove smrti
Dedicated to Fulvio Tomizza on the tenth anniversary of his death

Zgodba tržaških Romea in Julije
kot vprašanje tržaške sedanjosti
A tale of Triestine Romeo and Juliet
as a question of the city's present

Režiser in scenograf Director and stage designer
Samo M. Strelec

Dramaturginja Dramaturg **Tamara Matevc**

Lektor Language consultant **Jože Faganel**

Kostumografka Costume designer **Zvonka Makuc**

Skladatelj Composer **Igor Zobin**

Video Video **Antonio Giacomini**

Violončelistka Cellist **Irene Ferro Casagrande**

Igrajo Cast

Miranda Caharija – *Ema Tomažič, nesmrtna Ema Tomažič, immortal*

Nikla Petruška Panizon – *Danica Tomažič Danica Tomažič*

Romeo Grebenšek – *Stanko Vuk Stanko Vuk*

Primož Forte – *Pinko Tomažič Pinko Tomažič*

Lara Komar – *Rina, slovenska služkinja Rina, a Slovenian maid*

Primož Forte – *Angelo, kremeniti vrtnar Angelo, a constant gardener*

Slovensko stalno gledališče Trst in Novi ZATO.
Slovene Repertory Theatre Trieste and Novi ZATO.

Tamara Matevc

ZALJUBLJENI V SMRT IN LOVE WITH DEATH

Po romanu Fulvia Tomizza *Mladoporočenca iz ulice Rossetti* navdihnjeno dramsko besedilo Tamare Matevc povzema tragično tržaško ljubezensko zgodbo Danice Tomažič in Stanka Vuka ter zgodbo družine Tomažič, ki ima za primorske in zamejske Slovence skorajda mitske razsežnosti. Tržaška Romeo in Julija sta se rodila na napačnem kraju ob napačnem času. On, intelektualec, zazrt v ideje in nekoliko odmaknjen od tega sveta, ona, čustvena, radoživa, lepa in prikupna, a ne preveč izobrazena mladenka. Intimno razmerje, ki se od zaljubljenosti dalje krha zaradi najpomembnejših različnosti, posrka še vse družinske in družbene kolektivne napake. Politično-ideološke usmerjenosti znotraj predvojnega časa obmejnega območja pač ni mogoče zanemariti, konfliktnost dveh nasprotnih struj pa odseva tudi znotraj družinskega kroga: Daničin brat je predvojni komunist in aktivist, kasneje ga fašistično posebno sodišče obsodi na smrt, Daničin mož je krščanski socialni demokrat. Kolaž prizorov se odvija skozi spomine mame Eme Tomažič, osamele v meščanski vili po tem, ko sta bila tako njen mož kot njen sin žrtvi fašizma, hčerko in zeta pa so neznanci ubili. Predstava *Zaljubljeni v smrt* z razgaljanjem vpisa kolektivnih travm v intimno polje išče možnosti sprave v sedanjosti: ali je mogoče opustiti zamere preteklosti, premostiti daljave med nami in se zazreti v skupno prihodnost?

Based on Fulvio Tomizza's novel *The Newlyweds from Via Rossetti*, Tamara Matevc's play re-tells the tragic Triestine love story of Dragica Tomažič and Stanko Vuk and the story of the Tomažič family, which has almost mythical properties for Slovenians living in the Primorska region and in and around Trieste. The Triestine Romeo and Juliet were born into the wrong place at the wrong time. He, an intellectual rapt with ideas and slightly removed from this world, and she, an emotional, lively, beautiful, and becoming, but not terribly educated, young woman. An intimate relationship that keeps crumbling from the very first moments of infatuation because of such character traits, also absorbs all the collective family and social mistakes. The political-ideological orientation of the pre-war times in the border areas cannot be neglected, and the conflict between the two opposing currents is reflected within the family circle itself: Danica's brother is a pre-war communist and activist, later sentenced to death by a special fascist court, Danica's husband a Christian social democrat. A collage of scenes develops through the memories of mother Ema Tomažič, alone in a townhouse after her husband and her son fall victims to fascists and her daughter and son-in-law are killed by unknown persons. With uncovering the imprint of collective traumas into the field of intimacy, the performance *In Love with Death* searches for the possibilities of reconciliation in the present: can old resentments be left behind, distances between us bridged; can we look together into a common future?



Prešernovo gledališče Kranj
Prešeren Theatre Kranj

Ivan Cankar

JAKOB RUDA

Ponedeljek, 4. aprila, ob 20.00 Monday, 4th April at 20:00

Jakob Ruda kot kapitalist sredi moralnih dilem
Jakob Ruda as a capitalist in the midst
of moral dilemmas

Adaptacija besedila in režija Adapted and directed by
Sebastijan Horvat

Dramaturginja Dramaturg **Marinka Poštrak**

Scenograf Stage designer **Miha Knific**

Kostumografka Costume designer **Belinda Radulović**

Skladatelj in korepetitor Composer and répétiteur **Drago Ivanuša**

Lektorica Language editor **Maja Cerar**

Izvajalci glasbe Musicians **Jelena Ždrale, Nino de Gleria**
in **Drago Ivanuša**

Igrajo Cast

Peter Musevski – Jakob Ruda, posestnik Jakob Ruda, landowner

Ana Dolinar Horvat – Ana, njegova hči Ana, his daughter

Darja Reichman – Marta, njegova sestra Marta, his sister

Primož Pirnat – Ivan Dolinar, slikar Ivan Dolinar, painter

Borut Veselko – Peter Broš, podjetnik in trgovec Peter Broš, entrepreneur
and merchant

Brane Grubar – Dobnik, posestnik Dobnik, landowner

Vesna Slapar – Alma, njegova hči Alma, his daughter

Aljoša Ternovšek – Koželj, inženir Koželj, engineer

Pavel Rakovec – Karel Košuta, duhovnik Karel Košuta, priest

Matjaž Višnar – Lužar, delavec Lužar, worker

Ciril Roblek, Robert Kavčič in Jošt Cvikl – Delavci Workers

Režiser Sebastijan Horvat je tokrat s svojo že četrto režijsko interpretacijo Cankarjevih dram pokazal, da je njihova komunikacija s posameznikom aktualnega časa še kako mogoča. Hamletovski junaki, ki oklevajo v misli in se zaustavijo pred dejanjem, spominjajo na današnji čas, v katerem sicer vemo, kaj bi bilo prav, a ne moremo izstopiti iz igre sveta. Za *Jakoba Rudo*, zgodbo o finančno propadlem lastniku tovarne, ki je kapital postavljal pred družino in osebne vrednote ter se je iz stiske skušal izkupati na etično sporen način, najde Horvat veliko navdiha v trenutnem bližnjem okolju. Ob besedilo je vnesel dva dodatna horizonta: krščanstvo in kapitalistično izkoriščanje delavcev, prazna programa, ki si lastita oblast nad človeško dušo.

A pogled je nekoliko predrugačen. Jakoba Rudo spoznamo na točki, ko se v njem sprožajo moralne dileme in se oglašava vest – občutek, ki ga v razkrojeni etiki današnjih tajkunov težko najdemo. Rudo srečamo po že »storjenem zločinu«, v obupu krivde in kazni, v zagati zaradi izbire med pohlepno družbo kapitala in lastno človečnostjo. Skupinska dinamika družbenih mehanizmov, ki posameznike zapeljuje v kruto igro, kot zločin pa označi tudi izstop iz družbenega ustroja, postavlja vprašanje, kje še lahko iščemo krivca, ko se na koncu vsak znajde sam s seboj. Ali lahko v obupu Jakoba Rude, ne glede na njegova pretekla dejanja, ugledamo sočloveka?

Director Sebastijan Horvat's present – his fourth – interpretation of a Cankar play shows that the communication of Cankar's plays with individuals of our time is very much possible indeed. Hamletian characters who hesitate in thought and stop short of a deed, remind us of the present time in which we know what the right course of action would be, but we can't step out of the *ludus mundi*. Horvat finds plenty of inspiration for *Jakob Ruda*, the story of a bankrupt factory owner who placed capital before his family and personal values and tried to get out of trouble in an ethically contentious way, in the events and atmosphere that currently surround us. Horvat adds two horizons to the text: Christianity and the capitalist exploitation of workers, empty programmes that claim the ownership of the human soul.

But the view is somewhat changed. We meet Jakob Ruda at a point when he begins to feel moral dilemmas and his consciousness starts calling – a feeling that we'd be hard to find in the disintegrated ethics of today's tycoons. We meet Ruda after the "committed crime", in the desperation of guilt and punishment, in dire straits because of a choice between the rapacious society of capital and his own humanity. The group dynamics of the societal mechanisms that lead individuals into this cruel game and labels even the exit from the societal structure as a crime, poses the question where we can look for the culprit, for in the end everyone finds himself alone. Can we, regardless of his previous deeds, see a fellow man in Jakob Ruda's despair?

Četrtek, 24. marca, ob 20.00 v Creinativi v Kranju
Thursday, 24th March at 20:00 at Creinativa, Kranj

Priповed o tragični krivdi ženske,
njeni razcepljenosti in neizpolnjenost
A tale of a woman's tragic guilt,
her dilemmas and her unfulfilment

Režiser Director **Alen Jelen**

Dramaturginja Dramaturg **Tamara Doneva**

Kostumografka Costume designer **Nives Smola**

Svetovalec za govor Speech consultant **Tomaž Gubenšek**

Oblikovalec svetlobe in tonski mojster Light designer and sound technician **Janko Oven**

Igra Cast
Vesna Jevnikar

ŠKUC gledališče Ljubljana
ŠKUC Theatre Ljubljana

Tamara Doneva
MISTERIJ ŽENE
THE MYSTERY OF
A WOMAN

Monodrama *Misterij žene* si naslov izposoja pri naslovu prve knjige Zofke Kveder, izdane v samozaložbi leta 1900 v Pragi. Zbirka črtic ene prvih slovenskih pisateljic in urednic se zaokroža okoli boleče razklanosti ženske med navezanostjo na moškega, biološko usojeno ji vlogo žene in matere ter željo po lastnem ustvarjalnem delovanju. Izrazito osebno podano doživljanje neuravnoteženega razmerja moči med spoloma in usode žensk, ki razkriva globel bolečine in osamljenosti, je v svojem uporu proti patriarhalno naravnani morali poželo ogromno kritik in obtožb. Avtorici so oporekali pretiran pesimizem in se obregovali ob nedoslednost boja ženske, ki se sicer hoče emancipirati, a ponoči vseeno sanja o moških. Le redki so poudarjali pomen študije ženskega vprašanja in cenili njen pogum pri razkrivanju temnih plati življenja. Eden redkih, ki je izrekel priznanje njeni pristnosti in individualnosti, kljub temu da je sicer zavračal žensko literaturo, v kateri avtorice stopajo po moški poti, je bil Ivan Cankar, ki je Zofkino zvestobo lastnemu ženskemu pogledu označil za njeno »tragično krivdo«.

Življenje Zofke Kveder v monodrami ni povzeto s pomočjo avtobiografskih podatkov, temveč prikazuje njeno stanje v trenutku, ko prejme novico o smrti najstarejše hčere Vladoše, kar predstavlja izhodiščno točko za vrednotenje in prevrednotenje njenega lastnega življenja, umetniškega, osebnega, družinskega in ljubezenskega.

The monodrama *The Mystery of a Woman* borrows its title from the title of Zofka Kveder's first book, self-published in 1900 in Prague. The collection of short stories by one of the first Slovenian woman writers and editors focuses on the painful split within a woman between her attachment to a man, her biologically destined role of a wife and a mother, and the desire for her own creative work. The expressively personal perception of the unbalanced power relations between the two sexes and the fate of women, an account which discloses the pit of pain and loneliness and its revolt against the patriarchal moral, received severe criticism and condemnation. The author was accused of exaggerated pessimism and condemned for the inconsistency in the struggle of a woman who wants to emancipate, but still dreams of men at night. Only a very few emphasized the importance of studying the women's question and appreciated her courage in disclosing the dark sides of life. One of the few who complimented Kveder's authenticity and individuality, although he generally rejected women's literature in which the female authors followed the path of the men, was Ivan Cankar, who called Kveder's loyalty to her own female view her own "tragic guilt".

In the monodrama, the life of Zofka Kveder isn't summarized with the help of autobiographical data, but rather presents her state in the moment when she receives the news of her eldest daughter Vladoša's death, which is the starting point for evaluation and re-evaluation of her own – artistic, personal, family and love – life.



Mestno gledališče ljubljansko in Imaginarni
Ljubljana City Theatre and Imaginarni

Gregor Fon
PES, PIZDA, PEDER
POOCH, PUSSY
AND POOF



Nedelja, 27. marca, ob 18.00 v Mestnem gledališču ljubljanskem
Sunday, 27th March at 18:00 at Mestno gledališče ljubljansko

Nominacija za Grumovo nagrado 2008
Grum Award nominee 2008

Prepita moška noč, vsakdanja zgodba
iz ozadja črne kronike
A drunken male night and an everyday story
from the background of the crime section

Režiser Director **Primož Ekart**
Dramaturginja Dramaturg **Eva Mahkovic**
Scenograf Stage designer **Tomaž Štrucl**
za for **Estrihe in Omete**
Kostumografka Costume designer **Elena Fajt**
Glasba Music **Silence**
Lektorica Language consultant **Maja Cerar**
Oblikovalec luči Light designer **Boštjan Kos**
Asistentka kostumografke Assistant costume designer
Mateja Velikonja

Igrajo Cast
Sebastian Cavazza – *Vlado Vlado*
Gašper Tič – *Drago Drago*
Gregor Gruden – *Darko Darko*
Petra Veber Rojnik – *Maša Maša*

Dramski prvenec Gregorja Fona, leta 2008 nominiran za Grumovo nagrado, že v naslovu prinaša značajsko karakterizacijo osrednjih junakov, ki pa se razkriva postopoma. Vlado, Drago in Darko so po skupnem odraščanju ubrali vsak svojo pot in vezi med njimi so se razrahljale. V realistično prikazano gostilniško razpoloženje treh nekdanjih prijateljev, ki se po mnogih letih srečajo v zadnji, na pol zasebni sobi skritega mestnega pajzlja, da bi nazdravili bodočemu očetovstvu enega od njih in ga zapili, skozi pogovore, ki zrcalijo površinskost sveta, izpraznjenost odnosov in življenjsko odčaranost, pronica trušč urbana kaosa in kaos njihovih življenj.

Trojica moških srednjih let se v sočnem dialogu, nabitem s cinizmom in ironijo, spominja preteklih štorij in razglablja o vsakdanjih (ne)pomembnostih. Noč, polna alkohola, tobaka in drog, pa od vsakodnevnih minornosti pelje globlje, kot so pričakovali. Sprva sicer vročekrvna in mačistična, a še vedno nedolžna igra za premoč in potrditev samih sebe se v vedno močnejši opijanjenosti stopnjuje v neusmiljeno in brezobzirno preigravanje moči in razkrivanje življenjskih porazenosti. Moška, z nenehnim prikritim bojem podložena gostobesedna konverzacija vedno bolj izrisuje portrete psa, pizde in pedra, dokler skrivnostno naključje nekdanjim prijateljem ne prida še ene kolektivne skrivnosti.

Gregor Fon's dramatic debut, nominated for the Grum Award in 2008 brings the characterization of the central figures in the title itself; however, their traits are revealed gradually. Vlado, Drago and Darko have gone their separate ways after a youth spent together, and their ties have loosened. Into the realistically presented pub mood of the three erstwhile friends who meet after many years in the back, half private room of a hidden city boozier to toast the impending fatherhood of one of them and drink to it, through their debates that reflect the superficiality of the world, emptiness of the relationships and the life disenchantment, seeps the humdrum of urban chaos and the chaos of their lives.

Three middle-aged men, with their colourful language brimming with cynicism and irony, remember past stories and debate everyday (un)important things. A night filled with alcohol, tobacco and drugs leads past everyday irrelevance, going deeper than they expected. At first a hot-blooded and macho, but still innocent, game for supremacy and self-confirmation gradually heightens, in the ever stronger inebriation, into a merciless and ruthless power play and disclosure of failures in their lives. A male, wordy conversation, lined with a constant concealed fighting, draws ever clearer portraits of a pooch, pussy and a poof, until a mysterious coincidence adds another collective secret to the once friends.



Gledališče Koper – Teatro Capodistria
Theatre Koper

Gorazd Žilavec, Ajda Toman,
Rok Matek, Nebojša Pop-Tasić, Vito Taufer

DA, GOSPOD!
YES, SIR!

Torek, 29. marca, ob 20.00 Tuesday, 29th March at 20:00

Kaj se zgodi, ko se igralec zravna
in razgiba občinstvo?
What happens when an actor stands up straight
and agitates the audience?

Režiser Director **Vito Taufer**

Dramaturg in avtor songov Dramaturg and author of songs
Nebojša Pop-Tasić

Scenografka in kostumografka Stage and costume designer
Barbara Štupica

Avtor glasbe in izvajalec Author and performer of music
Nebojša Pop-Tasić

Koreograf Choreographer **Miha Krušič**

Oblikovalec luči Light designer **Jaka Varmuž**
Asistentka scenografke Assistant stage designer

Tinka Leskovšek

Asistentka kostumografke Assistant costume designer
Mateja Čibej

Igrajo Cast

Gorazd Žilavec, Ajda Toman, Rok Matek

Res nas je že Cankar seznanil s hlapčevstvom našega naroda, a tema se le še ni izpela in današnji čas ponovno aktualizira status in preizpraševanje odnosa gospodar – hlapec ali gospodar – suženj. Predstava *Da, gospod!* se sicer ne navezuje na Cankarja, a prodira v globine naše kolektivne vsakdanje upognjenosti. In če je človek suženj družbe in samega sebe, suženj, ki je skozi zgodovino menjal gospodarje (od tradicionalnih gospodarjev do gospostva različnih ideologij, utopij, družbenih diktatov ali lastnih želja), je v gledališču igralec suženj režiserja. Skrivnostni mazohistični nagon, da se vsak večer kaže ljudem, se izpostavlja in se jim daje, da vsak večer skriva sebe in poskuša igrati nekoga drugega, igralca še ne spremeni v kaj več kot delavca – izvajalca določenih gledaliških nalog. Režiser, ki gledališko predstavo vodi in obvladuje, je torej tisti, ki kraljuje.

Predstava *Da, gospod!* želi razbiti konvencionalno gledališko hierarhijo, kjer režiser »ravna« in se igralec upogiba. Kaj se zgodi, ko igralca postavimo v vlogo avtorja, režiserja pa v vlogo opazovalca oziroma aktivnega gledalca? Improvizatorski uvod, vrsta komičnih epizod, komunikacija z občinstvom in v živo odigrani songi ustvarjajo razgibano igro in zabavo vrtoglave hitrosti, ki občinstva ne spravljajo le v smeh, ampak ga tudi zapeljujejo v voljno sodelovanje.

Indeed, it was Cankar who already confronted us with the servility of our nation, but this topic is obviously not quite yet dead and today the status and questioning of the relationship master-servant or master-slave is still relevant. The performance *Yes, Sir!* is not linked to Cankar, but it does penetrate into the depths of our collective everyday deference. And if a man is a slave of the society and himself, a slave who has changed masters throughout history (from traditional masters to the mastery of different ideologies, utopias, social dictates, or their own desires), in theatre, the actor is a slave to the director. A mysterious masochistic instinct to show himself to people every night, to expose and give himself to them, to try and act somebody else every night doesn't make an actor anything more than a worker – the executor of particular theatre tasks. The director is the one who leads and controls the performance, the one who reigns.

The performance *Yes, Sir!* wants to break the traditional theatre hierarchy where the director "straightens" and the actor "bends". What happens when we put the actor into the role of the author and the director in the role of an observer or an active spectator? The improvisational intro, comical episodes, communication and live songs create a dynamic entertaining play of head-spinning speed, not only making the audience laugh, but also seducing them into willing participation.

Mestno gledališče Ljubljansko
Ljubljana City Theatre

Simona Semenič
5FANTKOV.SI
5BOYS.SI

Zaradi bolezni v ansamblu predstava ne sodeluje
Performance cancelled due to illness in the ensemble

Grumova nagrada 2009 Grum Award 2009

Otroške igre odraslega sveta;
igra za pet igralk s prologom in epilogom
Children's games of the adult world;
a play for five actresses with a prologue
and an epilogue

Režiser Director **Jure Novak**

Dramaturginja Dramaturg **Petra Pogorevc**

Scenograf Stage designer **Branko Hojnik**

Kostumografka Costume designer **Mateja Benedetti**

Lektorica Language consultant **Barbara Rogelj**

Oblikovalec svetlobe Light designer **Aljoša Vizlar**

Igrajo Cast

Jana Zupančič – *blāž blaise*

Mojca Funkl – *jurij george*

Tanja Ribič – *denis dennis*

Maja Boh – *vid vitus*

Stannia Boninsegna – *krištof christopher*

V opuščeni hiši svoje skrivno zatočišče vsako sobotno popoldne med številnimi šolskimi in obšolskimi dejavnostmi najde pet deset- in enajstletnikov. Blaž, Jurij, Denis, Vid in Krištof, z imeni po pripročnjikih v stiski, se predajajo otroški igri vlog, od JLA (*Justice League of America*, zgodba junakov globalizirane popularne kulture in ne Jugoslovanske ljudske armade, kakršna je prva asociacija) do preigravanja situacij vsakdanjega bližnjega okolja, ki razkrivajo vsakršno nestrpnost, nasilnost in destruktivnost (igranje običajne družine se izkaže za vzor patriarhalno nasilniškega vzorca, tu je še napad na harekrišnovce, boj med neonaciji in pedri). Nedolžna igra otrok se sprevrča v nenehno predajanje in zamenjevanje pozicij moči ter zavračanje šibkosti in prevzema vedno bolj nasilen in skorajda vulgaren jezik.

Skozi igro tako počasi pronicajo vzorci družbenega sistema, neizogibno vpisani v jezik in telo družbenega podmladka. Njegovo prevzemanje vlog ali igra v igri, ki v iluzijo zapeljuje z naivno otroško predanostjo in zaresnostjo ter z že v samo besedilo vpisanim zvočnim poigravanjem, hkrati odmika v refleksijo zaradi dvojnega pravila: otroško igro fantov odigra pet odraslih igralk. Otroci z imeni svetnikov in mučnikov tako s svoji igri označujejo žrtvenost nemočnega, v katerem se odslikava vsa konfliktnost družbene realnosti.

Every Saturday afternoon, between numerous school- and after-school activities, five 10- and 11-year olds find secret shelter in an abandoned house. blaise, george, dennis, vitus, and christopher, all named after the Holy Helpers, immerse in a children's role-playing from the JLA (the Justice League of America, a story of heroes of the globalized popular culture and not, which might be the first association, the Yugoslav People's Army – Jugoslovanska ljudska armada) to acting out different situations of their everyday immediate environment, which reveal all sorts of intolerance, violence and destructiveness (playing an ordinary family turns out to be the model of a patriarchal violence pattern, we also witness an attack on the Hare Krishnas and a battle between neo-Nazis and faggots). Innocent children's play is turned into the incessant giving over and exchanging positions of power and rejection of weakness, and adopting a progressively more violent and almost vulgar language.

The patterns of the social system thus seep through the play, inevitably etched into the language and bodies of society's progeny. With their taking on of roles or the play within a play, which seduce us into illusion with innocent child-like dedication and earnestness, and with the sound play already inscribed into the text, we are simultaneously moved into reflection because of a double rule: the child's play of boys is played by five adult actresses. Children with the names of saints and martyrs thus in their play mark the victim-like quality of the powerless in which all the conflicts of the social reality are portrayed.

Gledališka akademija Ljuban Grojs, Sofija, Bolgarija
Luben Groys Theatre College, Sofia, Bulgaria

Matjaž Župančič
VLADIMIR

»Obstajajo okoliščine, v katerih lahko vsak
človek postane nasilen.« Miki (Mouse)
(Vladimir, uvodni citat)

“There are circumstances that can make anyone
become violent.” Miki (Mouse)
(Vladimir, introductory quote)

Prevod Translator **dr. Ljudmil Dimitrov**
Režiser Director **dr. Valerij Parlikov**

Igrajo Cast
Vladimir Cvetkov, Čavdar Angelov, Georgi Grozev,
Viktorija Panova

V tipičnem študentskem stanovanju živijo trije prijatelji, par Maša in Aleš ter njun prijatelj Miki. Maša in Miki, študentska kolega, in Aleš, ki opravlja občasna dela, se zaradi finančne stiske odločijo oddati prosto sobo. Edini kandidat za bodočega sostanovca je Vladimir, skrivnostni 55-letni bivši varnostnik, zato ga Aleš in Maša kljub Mikijevemu nestrinjanju sprejmeta. Izkaže se, da ima Vladimir drugačne poglede na skupno bivanje kakor trojica in v njihovo prijateljstvo počasi vnaša dvome in razhajanja.

Etimološka sled imena Vladimir, sestavljenega iz besed »vladati« in »mir« (nastala iz starejše besede »mer«, kar pomeni »slaven, velik«), nas vodi k pomenu »vladati veličastno« ali »vladati v miru«. In takšna oznaka se vedno bolj razkriva v Vladimirjevem značaju, saj prijateljem umirjeno, a psihološko manipulativno vsiljuje svoja pravila, kako živeti, dokler se mirnost ne sprevrže v nasilen fizični obračun.

Gledališka akademija Ljuben Grojs

Gledališka akademija Ljuben Grojs iz Sofije nosi ime po eminentnem bolgarskem režiserju Ljubenu Grojsu. Akademija je leta 1991 kot alternativo državni Umetniški akademiji v Sofiji ustanovila Elena Baeva, dolgoletna predavateljica igre in gledališke režije na Nacionalni gledališki in filmski akademiji. Program Gledališke akademije ponuja učenje igre v dramskem gledališču, poudarja razvoj novih izobraževalnih oblik na področju gledališča in podpira izdajanje gledališke literature.

Three friends, Maša and Aleš, a couple, and their friend Miki, live in a typical student flat. Due to financial dire straits, Maša and Miki, fellow students, and Aleš, who works occasionally, decide to rent out the spare room. The only candidate for the future flatmate is Vladimir, a mysterious 55-year-old ex-security guard, and Maša and Aleš decide to accept him despite Miki's disagreement. It turns out that Vladimir has a different idea about their co-habitation than the rest of them and he slowly brings doubts and disagreements into their friendship.

We can etymologically trace the name Vladimir to the words *vladati* ("rule, govern") and *mir* ("peace") (from an older word *mer*, meaning "glorious, great"), which leads us to the meaning "rule gloriously", or "rule in peace". And this characterization reveals more and more of Vladimir's character, since he calmly, but psychologically manipulatively forces his rules of life onto his roommates, until the calm turns into a physical confrontation.

Luben Groys Theatre College

The Luben Groys Theatre College is named after an eminent Bulgarian theatre director Luben Groys. The college was founded on 1991 by Elena Baeva, a long time lecturer of acting and theatre directing at the National Academy of Theatre and Film Art, as an alternative to the state-run National Academy of Arts in Sofia. The programme of the Theatre College offers courses in acting in drama theatre, emphasizes the development of new educational forms in the theatre field, and supports publishing theatre literature.

»Se je sploh kaj zgodilo?
Smo se kam premaknili?«
(Helmer 1 v drami Nora Nora)

“Has anything at all happened?
Have we moved at all?”
(Helmer 1 in the play Nora Nora)

*Prevod angleške različice v japonščino Translation of the English
version into Japanese* **Hidenaga Otori**

Režiser Director **Ei Takatori**

Igrajo Cast

**Ami Kurashiki, Chiharu Taira,
Yuka Sugiura, Moe Sakura**

Gewsshyoku Kagekidan Theatre
(Gledališče luninega mrka), Tokio, Japonska
Gewsshyoku Kagekidan Theatre
(Theatre of the Lunar Eclipse), Tokyo, Japan

Evald Flisar
NORA NORA

Flisarjeva drama *Nora Nora* si za izhodišče jemlje Ibsenovo *Noro* iz leta 1879. A če je *Nora* izpred dobrih sto let postavljala pod vprašaj takraten meščanski zakon in družino, v kateri je ženska podrejena možu in žrtvovana za družino, je sodobna *Nora* emancipirana in na moškemu enakovrednem položaju, občutki zapostavljenosti in nerazumljenosti pa se razpršijo na oba spola. Komunikacija ni nič lažja, razdalje nič manjše. Dve *Nori* in dva *Torvalda* tvorijo dva para, živeča v vzporednih svetovih, ta pa se, po popolni ljubezenski razčaranosti, pod Flisarjevim intrigantnim vodenjem dogodkov prepletata in vstopata drug v drugega.

Ko se pari premešajo in vsak lik dobi svojega novega, po lastnih željah ustrežnejšega partnerja, se vzorci ljubezenskega bojišča in osebne neizpolnjenosti začnejo ponavljati. Drama, ki sprašuje »Kaj ljubimo, kadar ljubimo?«, v duhovitih, pa tudi bojevniško pikrih besednih igrah in dinamičnih dialogih prikazuje tragično usledino naših želja in hrepenenj.

Gessyoku Kagekidan – Gledališče luninega mrka

Gledališče luninega mrka je leta 1985 s prijatelji in sodelavci ustanovil dramatik in režiser Ei Takatori. Njihove uprizoritve japonskih klasikov, antičnih grških dram in adaptacij velikih romanov prevevata surrealizem in estetika sodobnega japonskega gledališča, ki se močno razlikuje od slovenskih gledaliških tokov. Gledališče luninega mrka iz Tokia je na Tednu slovenske drame gostovalo že leta 2009 z uprizoritvijo Flisarjeve drame *Kaj pa Leonardo?*

Flisar's play *Nora Nora* takes Henrik Ibsen's *Nora* from 1879 as its starting point. But if the *Nora* from a good century ago questioned the then bourgeois marriage and family, in which the woman was subservient to the husband and had to sacrifice for the family, the modern *Nora* is emancipated and of equal standing to the man, while the feelings of being neglected and not understood are dispersed on both genders. Communication is no easier, the distances no shorter. Two *Noras* and two *Torvalds* make up two couples living in parallel worlds that, after a total love disenchantment, intertwine and immerse into each other under Flisar's intriguing stringing of events.

When the couples mix up and each character gets a new partner, more suitable to their wishes, the patterns of the love battlefield and personal unfulfilment start repeating. In its witty, but also belligerently acerbic wordplays, the play that asks "What do we love when we love?" shows the tragic sediment of our desires and yearnings.

Gessyoku Kagekidan – Theatre of the Lunar Eclipse

Gessyoku Kagekidan was established in 1985 by playwright and director Ei Takatori and his friends and colleagues. Their stagings of Japanese classics, antique Greek dramas and adaptations of great novels are imbued with surrealism and the aesthetics of the contemporary Japanese theatre, which differs greatly from the contemporary Slovenian currents. Gessyoku Kagekidan from Tokyo already performed at the Week of Slovenian Drama – in 2009 with Flisar's play *What about Leonardo?*



INTRODUCTION TO THE 41ST WEEK OF SLOVENIAN DRAMA

PreGlej Aloud! – READINGS OF THE PLAYS, NOMINATED FOR THE GRUM AWARD

at the Štih Hall, Cankarjev dom Ljubljana in cooperation
with Integrati Cultural Association and Cankarjev dom Ljubljana

Wednesday, 16th March at 20:00

Ivo Svetina: A TOWER

Thursday, 17th March at 18:00

Milan Kac: PRACTICE FOR ANXIETY

Thursday, 17th March at 20:00

Matjaž Zupančič: SHOCKING SHOPPING

Friday, 18th March at 20:00

Vinko Möderndorfer: THE BEDROOM

41ST WEEK OF SLOVENIAN DRAMA

Wednesday, 23rd March at 20:00

INAUGURATION OF THE 41ST WEEK OF SLOVENIAN DRAMA

followed by the performance

Boris Pahor, Boris Kobal: NECROPOLIS

Ljubljana City Theatre, Association Celinka
and Pod topoli Cultural Association

Thursday, 24th March at 20:00 at Creinativa Cultural Center in Kranj

Tamara Doneva: THE MYSTERY OF A WOMAN

ŠKUC Theatre Ljubljana

Friday, 25th March at 20:00

Ivo Prijatelj: TOTENBIRT

Slovene National Theatre Drama Ljubljana

Sunday, 27th March at 17:00 in the upper foyer

**International round table of the Slovenian Centre ITI/
ZDUS in cooperation with the Croatian and Serbian
centres ITI, Centre ITI from Bosnia-Herzegovina
and the International Playwright's Forum.**

at 18:00 at Mestno gledališče ljubljansko

Gregor Fon: POOCH, PUSSY AND POOF

Ljubljana City Theatre and Imaginarni

at 20:00

Ivan Cankar (Blaise Pascal, Étienne de la Boétie,
G. W. F. Hegel, Louis Althusser)

THE BONDSMEN/Commented edition

Anton Podbevšek Theatre Novo mesto and Prešeren Theatre Kranj

Monday, 28th March at 18:30 in the upper foyer

Book presentation – Dragica Potočnjak: Plays

at 20:00

Gregor Strniša: **FROGS**

Ptuj City Theatre

Tuesday, 29th March at 18:00 at Creinativa Cultural Centre in Kranj

**Reading performance of short scenes created
by the second year students of dramaturgy
and performing arts and theatre directing
at the AGRFT**

at 20:00

Gorazd Žilavec, Ajda Toman, Rok Matek, Nebojša
Pop-Tasić, Vito Taufer: **YES, SIR!**

Theatre Koper – Teatro Capodistria

30th March at 18:00 at 20:00

A play based on acting improvisations:
**DAMNED BE THE TRAITOR
OF HIS COUNTRY!**

Mladinsko Theatre Ljubljana

Thursday, 31st March at 18:00 at Creinativa Cultural Centre in Kranj

**A presentation of the drama group
of students of comparative literature
at the Faculty of Arts in Ljubljana**

at 20:00

Matjaž Zupančič: **VLADIMIR**

Luben Groys Theatre College

Saturday, 2nd April at 20:00

Tamara Matevc: **IN LOVE WITH DEATH**

Slovene Repertory Theatre Trieste and Novi ZATO

Monday, 4th April at 20:00

Ivan Cankar: **JAKOB RUDA**

Prešeren Theatre Kranj

Tuesday, 5th March at 18:30 in foyer

**The presentation of the third book
from the Grum Award winners series 1979–2010**

at 20:00

Evald Flisar: **NORA NORA**

Gewsshkyoku Kagekidan Theatre (Theatre of the Lunar Eclipse),
Tokyo, Japan

Wednesday, 6th March at 20:00

**CLOSING CEREMONY,
PRESENTATION OF THE AWARDS.**

THE WEEK OF SLOVENIAN DRAMA

This year marks eighty years since Maribor witnessed the baptismal performance of the renowned play *The Event in Goga Town* written by Slavko Grum. Grum also gave the name to one of the awards of the Week of Slovenian Drama, the week that celebrates, keeps, and honours everything that characterises, divides or connects, shocks or caresses, troubles or pleasures us, Slovenians ..., all this, and without any limitations, intertwines with an imaginary world, transferred to a theatre stage. All this moves us and poses questions. A lot of questions. And evokes many emotions. Demands reflection. About ourselves. And what about the answers, solutions, decisions?

It's true that we're living in an unfavourable time; a time which demands from us a great deal more tolerance, respect, and human kindness. Yet, it is also true that art in its essence knows no frames. Not even those of recession. For art, there are no finite boundaries; its capture depends on our ideas and creativity. It is led by imagination, an inexhaustibility of ideas, invaluable languages of different forms – literature, dance, theatre ...

This world offers us the chance to choose, but the decision to choose is ours. The question is whether we will and how. Shall we listen to ourselves and the world around us, seize and use the material on offer, and, finally, evaluate it in terms of social critique? For this is the mirror that as well

reflects the meaning of art, that vast, indefinable, but ever so compelling driving force in all of us.

And this is why today is a great day to celebrate! The Week of Slovenian Drama is an invaluable source of choices and decisions, a colourful palette of potential choices and decisions, a treasure of Slovenian culture!

Let us enjoy!

*Majda Širca,
The Minister of Culture of the Republic of Slovenia*

THE THESPIANS ARE IN TOWN

Every year, spring brings thespians from all over Slovenia, and in recent years also from Europe, to the capital of the Gorenjska region. For more than forty years running, Kranj has for a short fortnight become a city which hosts new theatre productions of high quality standing on the stage of the Prešeren Theatre. The festival of the performing arts has been growing and changing over the years; it has adjusted to the expectations of the modern time. In addition to the carefully selected performances, the festival also offers workshops and discussions on theatre work, which enrich the core programme and give us an opportunity to learn.

It pleases me that the art of theatre, just like art in general, has remained persistent enough, or, if you will, retained that Slovenian stubbornness. And that it is independent from the social environment, political regime, economic situation and other influences. For this reason the festival has been able to survive four decades and more, regardless of circumstances. It has always brought together brave and cordial people who know that culture is the core of the nation and gives sublimeness to the environment it takes place in. I am proud that we in Kranj have always understood that, in times old and new.

Just like the Prešeren Theatre takes exemplary care of the organization of the Week of Slovenian Drama, and the theatre experts for the quality of its content, the municipality strives to improve the space and environment conditions. At the moment, several investments to protect architectural heritage are in place, and we hope to hand over the finished projects to be used for the purpose they were intended for by the end of the year. Kranj will thus get a renovated Kieselstein Castle with a large events venue, and the Gorenjska Museum will have better conditions for work. In the old city centre the renovated Layer House has already been repurposed for culture, the renovation of the towers in the city walls, where new cultural developments will find their home, is under way, and we will also get new premises for the city library, in the renovated former Globus department store. We can thus proudly claim that we have an ear for culture and that we are constantly striving to secure additional resources to finance renovations, as relying on funds we receive

from the budget would not cover the financial demands of the investments and thus take much longer.

To the Kranj lovers of theatre art and to the guests from elsewhere: I wish you much joy and pleasure at the performances of the 41st Week of Slovenian Drama.

Kranj, March 2011

*Mohor Bogataj,
The Mayor of the City of Kranj*

ABOUT THE FESTIVAL

The Week of Slovenian Drama is an immediate heir of the 1st Week of Slovenian Drama in Celje from 1955 and the Week of Slovenian Playwriting that took place in 1963 and 1964, also in Celje. The first edition of the current Week of Slovenian Drama happened in Kranj in 1971; until 1997 the festival showcased the annual production of Slovenian plays. In 1973 the festival started opening to theatres outside Slovenia – first by inviting theatres from the other parts of Yugoslavia, then eventually by presenting the first performance produced outside the territories of the former Yugoslavia in the festival’s international programme in 2002.

Two awards were established in 1979: the Grum Award for the Best New Slovenian Drama, which “positively influenced the increase in quantity and in quality of Slovenian playwriting” (Slavko Pezdir, “The Grum Award, its

history and its winners 1979–2009,” *40 Years of the Week of Slovenian Drama*, PGK 2010), and the Grün-Filipič Award for achievements in Slovenian dramaturgy. Exactly twenty years later, in 1999, the Week of Slovenian Drama started awarding the Grand Prix for the best performance of the festival which in 2004 was renamed as the Šeligo Award, while in 2006 the festival also started the Audience Award.

An important milestone in the development of the festival was the inauguration in 2004 of the Playwriting workshops, through which we have been encouraging young playwrights to create. “We started asking ourselves why young people so rarely decide to write plays and realized that the Academy of Theatre, Radio, Film and Television had no playwriting department, and that writing for theatre was left to individuals, their talent and, of course, persistence.” (Marinka Poštrak, “Six years of the playwriting Workshop In pursuit of the end,” *40 Years of the Week of Slovenian Drama*, PG, Kranj 2010)

The reading performances of the Grum Award nominees (since 2003) and the round tables about the nominated scripts (since 2007) allow us to bring new scripts closer to the Slovenian theatre public and enable them a swift transition to the stage.

In 2009 the festival connected with the Slovenian Centre of the International Theatre Institute – SC ITI, together we are endeavouring to find new ways to bring Slovenian drama to foreign stages.

In 2010 the festival celebrated its 40th anniversary.

THE GRUM AWARD

Forty-two scripts were entered to compete for the best new original script this year, and the two works nominated last year also remained in competition. The jury shortlisted five scripts, the decision about the winner will be announced at the closing ceremony of the 41st Week of Slovenian Drama.

THE GRUM AWARD JURY

This year’s expert jury consisted of:

Sebastijan Horvat, director,

Primož Jesenko, theatre researcher and critic,

Tea Rogelj, dramaturg,

Vesna Slapar, actress,

Rok Vevar, theatre researcher and critic.

THE GRUM AWARD WINNERS

- 1979 DANE ZAJC: **Voranc** (Voranc)
- 1980 DUŠAN JOVANOVIĆ: **The Karamazovs** (Karamazovi)
- 1981 RUDI ŠELIGO: **The Wedding** (Svatba)
- 1982 DRAGO JANČAR: **Dissident Arnož and his People** (Disident Arnož in njegovi)
- 1983 DOMINIK SMOLE: **Little Gold Shoes** (Zlata čevljička)
- 1984 TONE PARTLIJČ: **My Dad, the Socialist Kulak** (Moj ata, socialistični kulak)
RUDI ŠELIGO: **Ana** (Ana)
- 1985 DRAGO JANČAR: **The Great Brilliant Waltz** (Veliki briljantni valček)
- 1986 DANE ZAJC: **The Kalevala** (Kalevala)
- 1987 JOŽE SNOJ: **Gabriel and Michael** (Gabrijel in Mihael)
IVO SVETINA: **Billiard on Capri** (Biljard na Capriju)
- 1988 SERGEJ VERČ: **The Gospel According to Judas** (Evangelij po Judu)
- 1989 DRAGO JANČAR: **Stakeout at Godot's** (Zalezujoč Godota)
- 1990 DUŠAN JOVANOVIĆ: **The Wall, the Lake** (Zid – jezero)
- 1991 MILAN JESIH: **A Single Touch** (En sam dotik)
- 1992 IVO SVETINA: **The Gardens and the Dove** (Vrtovi in golobica)
- 1993 EVALD FLISAR: **What About Leonardo?** (Kaj pa Leonardo?)
- 1994 DUŠAN JOVANOVIĆ: **Antigone** (Antigona)
- 1995 DRAGO JANČAR: **Hallstadt** (Halštat)
- 1996 IVO SVETINA: **Thus Died Zarathustra** (Tako je umrl Zaratuštra)
- 1997 /
- 1998 MATJAŽ ZUPANČIČ: **Vladimir** (Vladimir)
- 1999 ZDENKO KODRIČ: **Train Across the Lake** (Vlak čez jezero)
- 2000 rokgre: **That** (To)
- 2001 ZORAN HOČEVAR: **M' Gonna Kill You!** (M te ubu!)
MATJAŽ ZUPANČIČ: **The Naked Pianist or a Little Night Music** (Goli pianist ali Mala nočna muzika)
- 2002 O. J. TRAVEN: **The Exhibitionist** (Ekshibicionist)
- 2003 MATJAŽ ZUPANČIČ: **The Corridor** (Hodnik)
- 2004 EVALD FLISAR: **Nora Nora** (Nora Nora)
- 2005 MATJAŽ BRIŠKI: **The Cross** (Križ)
- 2006 MATJAŽ ZUPANČIČ: **The Class** (Razred)
- 2007 DRAGICA POTOČNJAK: **For Our Young Ladies** (Za naše mlade dame)
- 2008 rokgre: **Garbage on the Moon** (Smeti na luni)
- 2009 ŽANINA MIRČEVSKA: **The End of the Atlas** (Konec Atlasa)
SIMONA SEMENIČ: **5boys.si** (5fantkov.si)
- 2010 IVO PRIJATELJ: **Totenbirt** (Totenbirt)
SIMONA SEMENIČ: **24 Hours** (24ur)
IVO SVETINA: **Tomb for the Pekarna** (Grobnica za Pekarno)

DRAMA OR THEATRE?

1.

The objective of the Week of Slovenian Drama is to promote Slovenian drama and encourage the writing of new Slovenian plays which will either strengthen or question the key themes of our cultural pool and our time. The Week of Slovenian Drama presupposes the existence of a specific Slovenian identity which has, within its European context, its own competencies and characteristics. To catch the essence of a Slovenian person and Slovenian time; to stop time and inspect the problems and situations, vices and vistas that usually slide past us under a magnifying glass; to do this in such a way that we will have time (or make time) to observe, gaze, understand this landscape, talk about it, in short, that we will be forced (or merely allowed) to communicate with it and form our own position (affirmative, negative, whatever). The Week of Slovenian Drama believes in drama and its representative image – performance – and in the joint meanings, goals, functions of the two.

2.

The generally accepted specific trait of drama is that it's only partially an independent text which believes that it's always written to be realized, staged, performed; that it is, in fact, a blueprint for a performance and that the author is only really satisfied when the play has been put on stage where it would live its true and completely fulfilled life. (If a drama stays in a literary aggregate state only, it might as

well be a poem or a novella and would then not really be considered a true drama.) In order to fill the need of realization, a director has wiggled in between a play and a performance in the last century or so; now he or she tries, at any price, to claim the "other" authorship, using the infamous director's concept. The fact that for a dramatist this second authorship of the director's concept is something that drama does not really need, because it already has it, is proverbial. One must only discern, very precisely, directing instructions inherent to the play, and follow them – and drama will stand on its own feet.

3.

For a director, staging contemporary texts (baptismal performances) is always a specific task, which unlike performances of classics, where we go to see "a difference" so to speak, requires certain identification, an attitude that we normally call "faithfulness to the text". The contemporary theatre theory and practice have long ago proved that this phrase denotes something that actually doesn't exist and that any staging in space, no matter how faithful, is always also an interpretation (or even something that despite our striving for faithfulness is evading and does evade interpretation), because it happens along different time-space coordinates.

4.

I imagine that writing a drama is always a two-way process, like a record of something that has already happened or is just happening on the writer's inner screen and thus has a connection with the real world and life – it is a recording

or a bourgeoning and as a functional theatre projection of it for stage. In both cases the writer is in a way directing, in her or his head, from the reality, for a specific space – the stage. A playwright thus directs an event in reality, or from reality, for an event on stage. And this is indeed directing, or the director's task, with the difference that directors mostly have expertise in gravitational conditions of the stage: a fiction box that produces sensory perceptions, meanings, relationships.

5.

Directing means establishing relationships and tensions regarding communication: for the past – towards the text, idea; for the present – between the words and gestures of an actor, other objects and elements from the stage; for the future – between the performance and the spectator. By understanding directing as an authorial procedure we get to extreme results in understanding its connection with the text. Hierarchically, the text can thus be on the privileged, first place which determines the meaning of all other elements, or merely one of the materials on the line of the systems of expression in the performance and a director can put it anywhere in the hierarchy. (It can be merely material with a defined, limited function, similar to the one of, for example, a costume in the characterisation of a *dramatis persona*, without a basic wider link to the visual image of the performance.)

6.

A drama is not simply a dialogue or a word; for this reason a drama is never only spoken material, it is also action/situation (a wholesome paralinguistic arsenal) and everything else that the stage directions and the lines anticipate. If we only take the text, we take one segment of the play only. What is the thing between the words or behind them, and what is this infamous situation that emanates from them? How can we see it, unlock it? This whole problem comes to the surface in the staging process, when the arbitrary link between the play and the stage as a space becomes painfully visible. There is no directorial procedure for the transfer, putting ideas into space. All the existing procedures are mere approximates, provisional solutions, emergency exists. Who is prison for whom, who is the great other, the master? The performance to the play or the play to the performance? Why do the performances directed by playwrights themselves seem the most alien to their literary scripts?

7.

Isn't the power of theatre precisely in the key difference from film, where a resounding cry of commitment opens up, that every performance is a different world, an independent reality, a new style, a play of elements, difference, variance? And this difference is not seen only in the original story and multi-layered characters, but in the changes, when it is precisely the fictional powerlessness that prevents theatre from being the illusion as a film can be. What can theatre (drama) do that a film (screenplay)

cannot? A drama is not a real drama if we say it could make a great screenplay. A play must have something immanently theatrical. Why is a drama even worthy of being a drama? Today.

8.

A dramatist is thus almost a director, but in any case it should be someone who knows what theatre is. You cannot write a good screenplay unless you know what film is. So a playwright cannot write a good play if she or he remains in the realm of literature. (It's a pity that a director is only rarely a playwright.) Why aren't other film directors remaking old scripts, made a thousand times before? Why is a good film script in principle only usable once and why doesn't a good film have ten authorial versions? And why is a drama a "good drama" only when it is not written (created by the author, improvised by the actors and other participants) for only one precise performance, but rather offers different realizations and calls for them and is then in fact performed in theatre centres around Europe and maybe, exceptionally, even elsewhere?

9.

I believe that the dichotomy "performance and play" has been created artificially. And is taken from some bygone time. (The time of the classics. It is time to invent a new word for a "drama" or a "play".) A play is a performance, and every performance has a plan towards which it takes a very specific attitude. (A spectator is, as a rule, unfamiliar with the script and doesn't watch the performance to compare it to the play, but maybe to a previous perfor-

mance of the same name, and other texts (performances, artistic artefacts, cultural objects, etc.)) Play and performance – this is a dichotomy that was created artificially, just as the dichotomy between body and soul was created artificially. The European Christian tradition. It has to be expelled. In their core, drama and theatre are one, yet they simultaneously exist on such different sides that there are no links between them. In its extreme execution a drama has no connection to the performance and exists in a completely isolated world. To seek connections between the two is futile. A play is essentially not intended for performance. It lives in its own world, on pages of paper or a computer screen.

10.

A drama is intended neither for watching nor for staging. A drama is always a reading event. For these reasons, contemporary dramas are always something that look like modern literary – epic or poetry – patterns, they avoid stable dramatic characters and dialogues. They are words and sentences that in some sort of coherence refer back to themselves.

11.

The Week of Slovenian Drama is thus a reading event. Just like Kierkegaard who, in the darkness of a theatre box, turned away from the stage, used to listen to the sounds of the opera, so must we watch drama. If we want to watch drama, we must be turned away.

*Sebastijan Horvat,
the president of the Grum Award Jury*

THE JURY REPORT

This year's Grum Award competition included forty-two entered plays and two nominees from the previous year (*A Hole* by Žanina Mirčevska and *Slovene National Theatre* by Janez Janša), which means there were ten fewer scripts than last year. Just under a half of the plays, nineteen, were written by women (if we consider the number of female names or pseudonyms).

Established names of playwriting or writing in general (we would like to mention here Peter Božič and his play *Šumi*, which was first staged only posthumously, and previous Grum Award winners Ivo Svetina, Evald Flisar, Matjaž Zupančič, Zdenko Kodrič, rokgre, Dragica Potočnjak, Žanina Mirčevska, Simona Semenič) appear among the authors in large numbers, as do the names of still other theatre practitioners (actors, directors, dramaturgs ...).

Three authors have somewhat changed their plays and re-entered them for the competition.

It is interesting to note that seven authors sent two plays each – so seven writers authored almost a third of the plays in competition.

Works written in the colloquial language were prevalent (meaning fewer poetic dramas and verse dramas than in previous years). There are practically no comedies (although one piece is called *A Tragic Comedy*) and two are subtitled as “comedy” and “monocomedy”), at least not in the pure

form of the genre; the comical appears more often with the elements of the grotesque and the absurd.

Among the scripts, there are four monodramas and three explicitly biographic plays (although actual historical or contemporary characters appear in other works as well); some are dealing with the Slovenian recent past, and in several we notice the presence of the contemporary Slovenian theatre reality (in several pieces characters are Slovenian theatre personalities).

In contents and also in style, especially with the writers of younger or middle generation, the influence of the contemporary popular culture can often be felt, especially of films, television series and reality shows.

Maybe the two most tangible trends (which probably coincide with the trends in European and world drama) are: firstly, a turn to chamber forms of theatre (dealing with topics such as relationships between spouses or lovers, friends, co-workers, family relationships, individual's intimate distress), with very few trying to open a wider social or historical context and re-establish the stage as a metaphor for the world (or vice-versa). Just under a half of all plays have six or fewer characters, quite a few are one-act plays or relatively short texts that establish the unities of place, time, and action. The second trend can be observed in the return to tested dramatic forms – there are a number of well-made pieces among the entered plays and they deserve to be staged (although some would only fully come to life in synergy with theatre artists during preparation or adaptation of the text); far fewer

set out to search for new dramaturgical approaches and drama routes. Among the latter, we can expose at least Zalka Grabnar Kogoj's *Okno* [A Window], Peter Rezman's *Ljubljana – Gospa sveta ali Vozi nas vlak v daljavo* [Ljubljana - Our Blessed Lady or The Train Takes Us Far Away], Simona Semenič's *Zgodba o nekem slastnem truplu ali Gostija ali ...* [A Tale of a Tasty Corpse, or a Feast, or ...], Miha Mazzini's *Postajališča* [Stops] and Žanina Mirčevska's *Zmajsko nebo* [Dragon Sky] ...

This much can be summarized from the statistics and a more general overview of the entered plays – their true worth (strengths and weaknesses) will, hopefully, be revealed in their stagings and encounters with the audience.

*The Grum Award Jury
Ljubljana, 8th March 2011*

THE PLAYS NOMINATED FOR THE GRUM AWARD AT THE WEEK OF SLOVENIAN DRAMA

Matjaž Zupančič **SHOCKING SHOPPING**

What happens with an unknown individual Jožef Kotnik, whose name is dangerously reminiscent of Josef K from some other time, when he – lured by slogans, ads and commercials – enters the trade system of Shocking Shopping? A drama playing with the style of a horror film, grotesque and absurd, presents a passion play of an accidental shopper, who is desperately trying to get out, to avoid responsibility and guilt, to take home only a loaf of bread; instead, this strangely terrifying shop chains him to itself and sends him from already bizarre bureaucratic and genre situations to even more bizarre ones. Everything begins when poor Jožef is forced, as the fifty thousandth shopper in the SSC to accept an award and sign an accession statement, fill in a form, a questionnaire and thus become a member of a system, a network, a congregation, a community of friends with good intentions, almost a family member of something that is bigger than himself and will guarantee him he will never be alone again.

Shocking Shopping is a skilfully written play, which talks about the global picture of the world using microphysical

examples. It incessantly allows the criticism of the existing trade circle that nobody can escape into its witty and at times aggressive genre tissue. The one who certainly can't escape is Jožef, the ideal consumer, the everyman who never questions anything, is never interested in anything, is afraid to look others in the eyes, loves peace, and obediently stands in a corner and looks into a wall when he encounters violence. People don't kill each other in wars. People kill each other in shops.

Vinko Möderndorfer THE BEDROOM OR ST GEORGE SLAYING THE DRAGON

"I am Mefisto, and she is Faust, or at least Margaret. This could be debated [...] The secret of conjugal love is in fact in the fact that we continuously pass each other our filthy souls," says one of the three characters in a love triangle, professor Jurij [George], about his marriage to Marta. In the bedroom, "where everything begins and ends", where "all the borders, fences and masks truly fall", where "everything is permitted", through a breakthrough confrontation between the spouses and the loves, long-time concealed resentments are disclosed, along with the difference in expectations of all involved and the understanding of love or married life. The bedroom, the space of sensuality and eroticism, becomes in that "fateful" night a scene for emotional manipulation, deception, and role-play. The position of power and hegemony among the characters are constantly changing, and what seems

as the disclosure or the final truth soon turns out to be a psychological game, a lie, or at least a fantasy. *The Bedroom or St George Slaying the Dragon* is a play of surprising turns, complicated love relationships and complex characters; in a *crescendo* the confessions and emotional outbursts bring us back to the beginning, in the spirit of the theatre of the absurd – what brings a rift between the spouses is at the same time what binds them and makes them inseparable. Has something really important and fateful happened between them or is it just another "scene from a marriage"?

Ivo Svetina A TOWER

"A great gift was bestowed to you,
so great you might become its victim,"

*the music teacher warns his talented
student Hölderlin at the beginning of the play.*

A Tower is a sensitive, rounded work with perfected motives and language; it is about intertwining of art and reality; it is faithful to the facts and at the same time an interesting and intense presentation of the life of the famous German poet Johann Christian Friedrich Hölderlin, but also a play about a Poet who turns his life into poetry, while the poetry seeps into his existence. The border between the two worlds is more and more blurred: they inspire each other and penetrate each other until they can no longer be controlled ...

A *Tower* asks questions about the sources and consequences of creativity (madness as a base or an obstacle to creativity, imagination and sensitivity brought to pain as the apparent forms of madness and/or art, the experience of suffering as a source for inspiration ...) and at the same time thoughtfully opens human topics: Hölderlin is a typical child of romanticism – constantly stretched between the ideal and the reality, the sense of duty and his own wishes and emotions, be it in the relationship to his mother, lover, or a friend. In the background of this intimate, inner world evolve the turbulent events of the French revolution ... and Hölderlin, distressed and confused in the flood of conflicting emotions, desires and wishes, closes into himself, into a seashell, into a tower.

A poet writes about a poet.

Milan Kac

PRACTICE FOR ANXIETY

The play *Practice for Anxiety*, with the subtitle “a play about present days” uses perfect drama technique to string lines in some sort of a canter. In front of us, the world is running in fragments, in knots of situations that graduate: applying almost ritualistically for jobs to the human resources; tantric yoga practice, which fortifies self-esteem in relation to reality; an uncompromisingly matter-of-fact relationship between an older and a younger factory worker; “a man in a suit”, who promises “a boy in a suit” commission and company shares if he lets him

have his girlfriend for one night, etc. In a world in which everything can be bought there is no trust, words and relationships mean nothing, a man with power is a chameleon and a man without power a cripple. The play is a mosaic of relationships in the world of economic and human relationships which appear to be surprisingly familiar; a fresco of atomized characters in the midst of the psychopathological state of the modern society. These relationships coexist as a part of the hierarchy in which an individual operates with no regard for the Other. The structure of the *Practice for Anxiety*, which only allows a sunray here and there to come in, builds a system with a straightforward, mostly simple-sentence diction and its ending remains open, although the game has, as we find out in passing, already finished tragically for some.

THE GRÜN-FILIPič AWARD

The Grün-Filipič Award for achievements in Slovenian dramaturgy got its name from two important dramaturgs, essayists, theatre theorists, and founders of contemporary institutional dramaturgy in Slovenia, Herbert Grün (1925–1961) and Lojze Filipič (1921–1975). It was first awarded in 1979. At first, it was awarded every three years, and since 2003, biennially.

Previous winners of the Grün-Filipič Award:

- 1979 SLG Celje dramaturgy department
- 1982 SNG Drama Maribor dramaturgy department
- 1985 Mladinsko Theatre dramaturgy department
- 1988 Mladinsko Theatre dramaturgy department
- 1991 Prešeren Theatre Kranj dramaturgy department and Mladinsko Theatre dramaturgy department
- 1994 /
- 1997 /
- 2000 Dramaturg Marinka Poštrak
- 2003 Dramaturg Diana Koloini
- 2005 Dramaturg Alja Predan
- 2007 Dramaturg Nebojša Pop-Tasić
- 2009 Dramaturg Mojca Kranjc

THIS YEAR'S WINNER WILL BE SELECTED
BY THE JURY CONSISTING OF

- Sebastijan Horvat**, director,
- Primož Jesenko**, theatre researcher and critic,
- Tea Rogelj**, dramaturg,
- Vesna Slapar**, actress,
- Rok Vevar**, theatre researcher and critic.

THE ŠELIGO AWARD

The performances that have been selected for the competition programme are eligible to compete for the Šeligo Award for the best performance of the festival.

The selector of this year's festival was director and writer Marko Sosič, and the performances in the competition programme will be evaluated by an international jury consisting of:

- **Amelia Kraigher** (president), dramaturg and critic,
- **Jasen Boko**, theatre critic, theorist, and writer,
- **Dušan Rogelj**, theatre critic.

In addition to the performances in the competition programme, the selector has also picked the performances of the accompanying programme. Along with the ones from the competition and international programmes, these will compete for the Audience Award.

THE WORDS OF THE SELECTOR

In the second season of my two-year mandate as a selector of the Week of Slovenian Drama, which celebrates its 41st edition this year, I saw roughly the same number performances as the year before; thirty-seven, to be precise, thirty-three of which were officially entered to compete at the Week of Slovenian Drama and were produced in institutional and non-institutional theatres, or other institutions. My selection was based on the same criteria as last year: a strict principle that I make my selection from among the outstanding plays or rather from among the performances with a prominent authorial and directorial vision related to an innovative staging both in poetics and the aesthetic.

The performances which I have included in the competition and accompanying programme this year differ from last year's selection in terms of topic and aesthetics, yet, one way or another, still develop and deepen themes that critically reflect the state of the contemporary human spirit and contemporary society. Some of the performances in the competition programme that were created on the basis of the modern and contemporary Slovenian plays or on the basis of contemporary dramatic adaptations thematize and problematize our recent history, collective historic memory and, through poignant self-questioning, open questions about responsibility in the face of the violence and bloodshed, temporally and geographically so close to us. The resulting works express this reflection through

different dramaturgical, dramatic and post-dramatic approaches to performance and varying expressive and poetic power, which goes all the way to a self-reflection, within which the actor and his personal biography are in a merciless dialogue with their own and the collective past and present. Thematizing and problematizing the present and its social structure – in which latently operates the destructive craving of human beings towards their fellows (born not only out of envy, ignorance, capital, politics, government, but also out of weakness and vulnerability) and which gnaws the individual's inner world and his dignity – are shown in both the stagings of the classical works of Slovenian drama and in the contemporary playwriting, which is represented in both the competition and accompanying programmes. Among these performances, in my opinion, are also performances that offer lucid insight into the deep vulnerability and disorientation of the state of the spirit of contemporary humans, and into their desperate dimension of longing, in which he is often drowning, since this dimension often replaces in human the “real” truth of self and the word.

The texts and the performances that I had the honour to see show that the dramatic reflection on our society is sharp and insightful. It isn't, however, unreservedly merciless – unlike the society, which itself is unfortunately merciless. I expect the Slovenian theatre scene in the future will be – in terms of contents, poetics, and aesthetics – equally “merciless” to all those images and acts that are becoming, within the society, more and more recognizable as the destructors of an individual's dignity and

self-pride, and to the models of such society, operating along its own principles exclusively for opportunistic reasons and enduring in its hopeless populism and care for its own image.

CHARACTERIZATION OF INDIVIDUAL PERFORMANCES FROM THE COMPETITION AND ACCOMPANYING PROGRAMMES

Gregor Strniša's *Frogs* is a superbly performed, fascinating stage presentation of a timeless dramatic poem which changes into a colourful rational-emotional narrative mystery and, using clever dramatic-performing strategy, irony and self-irony. Through its disclosure of the state of the human spirit, it touches us again and again.

On an aesthetically and poetically elevated interpretative level, Ivan Cankar's *Jakob Ruda* delves into the questions of ethical principles and intimate distress within the consequences of a capitalist machine; and the questions ring horrifyingly close to home.

With its authentic and vivid speech, Ivan Prijatelj's *Totenbirt* unveils the semi-urban Slovenian daily life, woven out of intergenerational conflicts. A performance imbued with a very special poetics.

The adaptation of Boris Pahor's novel *Necropolis* with its simple and pure staging opens the still prevalent and

necessary reflection on the human evil of the twentieth century and on the ethical questions of a dehumanised being.

Tamara Matevc's work *In Love with Death* turns out to be, in its stage incarnation, an audacious reflection of the Triestine recent history and some of its protagonists, a reflection in which the dimension of demystification and the dimension that touches one's deepest feelings intertwine into an effective cross-section of the Slovenian-Triestine collective consciousness and memory.

The collective acting and drama creation *Damned be the traitor of his homeland!* is a performance that with its vehement power of the engaged, political, intimate, post-dramatic theatre opens questions about our collective responsibility towards the nearby war in the Balkans and to ourselves, today and now.

The commented edition of *The Bondsmen* is a performance that bestows Cankar's play with new values and dimensions with its deliberate and acute artistic gesture.

The work of Tamara Doneva *The Mystery of a Woman* in the performance of the same name gives voice to a vehement inner confession and slices through the intimate schism within the writer and women's rights campaigner Zofka Kveder.

5boys.si by Simona Semenič is a play that sharply, deeply and critically cuts into the contemporary societal tissue and places the author at the very peak of young Slovenian playwrights.

Gregor Fon's *Pussy, Pooch and Poof* is marked by the tension of anticipation and humour brought by the three protagonists with their language and life, revealing a rough, miserable, bitter, touching humour ... A debut that deserves attention.

Yes, Sir!, authored by Gorazd Žilavec, Ajda Toman, Rok Matek, Nebojša Pop-Tasić and Vito Taufer, speaks – with a lot of wit, bitter sarcasm and self-cynicism – about the authors themselves, but above all ourselves and the time and society in which we're forced to live ...

Due to the fact that there were some performances for children and youth that were offered for selection for the Week of Slovenian Drama, I have recommended to the management of the festival to – in accordance with its possibilities and its benevolence – organise a one-day overview for these performances.

The performances I have recommend are: Oton Župančič: *Ciciban*, directed by Primož Bebler (SSG Trst), Boris A. Novak: *Little Luna and Big Luna*, directed by Vinko Möderndorfer (Lutkovno gledališče Ljubljana and Prešeren Theatre Kranj) and Milan Jesih: *The Emperor's New Clothes*, directed by Boris Kobal (SLG Celje).

Marko Sosič,
the selector of the 41st Week of Slovenian Drama

COMPETITION PROGRAMME

Gregor Strniša

FROGS

director **Jernej Lorenci**

produced by Ptuj City Theatre

Ivan Cankar

JAKOB RUDA

director **Sebastijan Horvat**

produced by Prešeren Theatre Kranj

Ivo Prijatelj

TOTENBIRT

director **Mile Korun**

produced by SNG Drama Ljubljana

Tamara Matevc

IN LOVE WITH DEATH

director **Samo M. Strelec**

produced by Slovene Repertory Theatre Trieste and Novi ZATO.

A script based on the improvisations of the actors

DAMNED BE THE TRAITOR OF HIS HOMETLAND!

director **Oliver Frlijić**

produced by the Mladinsko Theatre Ljubljana

Boris Pahor, Boris Kobal

NECROPOLIS

director **Boris Kobal**

produced by Celinka Association, KUD Pod topoli
and Ljubljana City Theatre

Ivan Cankar (Blaise Pascal, Étienne de la Boétie,
G. W. F. Hegel, Louis Althusser)

THE BONDSMEN/Commented Edition

director **Matjaž Berger**

produced by Anton Podbevšek Teater Novo mesto
and Prešeren Theatre Kranj

ACCOMPANYING PROGRAMME

Gorazd Žilavec, Ajda Toman, Rok Matek, Nebojša
Pop-Tasić, Vito Taufer

YES, SIR!

director **Vito Taufer**

produced by Theatre Koper

Gregor Fon

POOCH, PUSSY AND POOF

director **Primož Ekart**

produced by Ljubljana City Theatre and Imaginarni

Simona Semenič

5BOYS.SI

director **Jure Novak**

produced by Ljubljana City Theatre

Tamara Doneva

THE MYSTERY OF A WOMAN

director **Alen Jelen**

produced by ŠKUC Theatre Ljubljana

AUDIENCE AWARD

The Audience Award has been given out in cooperation with the City of Kranj and the *Gorenjski glas* newspaper since 2006. All the performances from the competition and accompanying programmes are eligible for it, and it is bestowed to the performance that receives the highest average number of votes from the audience.

Just as every year, audience members will be able to vote (either anonymously or non-anonymously) after each performance using the ballots made available in the theatre foyer. Audience members can also use the ballots that will be printed in each issue of *Gorenjski glas* published during the Week of Slovenian Drama. From amongst the ballots of non-anonymous voters, five ballots will be drawn; the winners will receive an annual subscription for the season 2011/2012 from the Prešeren Theatre, and a six-month subscription to *Gorenjski glas* newspaper.

ADDITIONAL PROGRAMME

Wednesday, 16th March at 20:00, Thursday, 17th March at 18:00
and 20:00, and Friday, 18th March at 20:00
at the Štih Hall of Cankarjev dom in Ljubljana

PreGlej Aloud! – READING PERFORMANCES OF THE TEXTS NOMINATED FOR THE GRUM AWARD

In cooperation with Integrali Cultural Association and
Cankarjev dom Cultural and Congress Centre, Ljubljana

Reading performances will be followed by round tables
about the nominated plays.

16th March at 20:00

Ivo Svetina: **A Tower**

17th March at 18:00

Milan Kac: **Practice for Anxiety**

17th March at 20:00

Matjaž Zupančič: **Shocking Shopping**

18th March at 20:00

Vinko Möderndorfer: **The Bedroom**

The discussions following the readings are intended to
critically debate the nominated texts and to deliberate
with the authors and theatre experts about the particu-

larities of each. The discussions will be moderated by
Zala Dobovšek, who will also ask students of drama-
turgy and participants of the School of creative criticism
(*Šola ustvarjalne kritike*) to take part.

The sixth festival of dramatic writing PreGlej Aloud!,
which will take place between 8th and 18th March 2011 in
Cankarjev dom, Plesni teater Ljubljana, and other places
in Ljubljana, will this year concentrate on researching
the *ad hoc* theatre. PreGlej Aloud! takes the form of five
workshops projects that will premiere at the festival; two
guest performances that open and research new theatre
formats; two round tables where participants will con-
sider theories about contemporary dramatic writing,
new performance genres, and work methodologies; and
the reading performances of the Grum Award nominees,
which PreGlej will also discuss following the readings.

From Monday, 21st March, to Friday, 25th March **PLAYWRITING WORKSHOPS – CREATIVE POTENTIALS OF PSYCHODRAMA**

The playwriting workshop CREATIVE POTENTIALS OF
PSYCHODRAMA is aimed at young playwrights inter-
ested in psychodrama and in learning how to use its
techniques in creative playwriting. The workshop will
be lead by Tomi Janežič, a theatre director and a lecturer
at the AGRFT, University of Ljubljana; Dr Vladimir
Milošević, a psychiatrist and the head of the Institute for
Psychodrama in Belgrade; and Lada Kaštelan, a psycho-

dramatist and renowned Croatian playwright. The workshop will take place at the Prešeren Theatre Kranj between 21st March and 25th March. From 10:00 and 13:00 and 15:00 and 17:00.

Sunday, 27th March at 17:00 in the upper foyer

DRAMA WRITING IN THE PERIOD OF CRISIS

AN INTERNATIONAL ROUND TABLE OF THE SLOVENIAN CENTRE OF THE ITI/ZDUS IN COOPERATION WITH THE ITI CENTRES FROM CROATIA, SERBIA, AND BOZANIA-HERZEGOVINA, AND THE INTERNATIONAL PLAYWRIGHT'S FORUM ON THE OCCASION OF THE WORLD THEATRE DAY.

Preparing activities to celebrate the World Theatre Day, celebrated all over the world on the 27th March, is one of the essential tasks of the ITI – International Theatre Institute. To honour it this year, we will organize an international round table entitled *Drama Writing in the Period of Crisis* together with three other national centres from the Balkans (Croatia, Serbia, and Bosnia-Herzegovina) as a part of the additional programme at the Week of Slovenian Drama. We will discuss how modern drama responds to this turbulent time, and how we could define its response to the current, apparently ever growing crisis. The view of the artists from this territory is undoubtedly specific, and we can of course draw certain parallels with the general condition of the world. But is the contemporary author at this moment pervasive and understood, and what is her or

his influence? What are the conditions for the development of new themes in institutional and non-institutional theatres? Dramatic texts are actually relatively dependent on the general situation of cultural politics in individual countries, and theatre has always held a mirror to the society and warned about the potential anomalies. And, finally, which of today's themes could we say emanate from the crisis, and which of these themes appears to be the leading one ... At the round table, moderated by Jasen Boko, a member of the Croatian Centre of the ITI and the president of the IPF ITI (International Playwrights Forum ITI), a respected dramaturg, playwright, theatre critic and researcher, and Tatjana Ažman, a dramaturg and the president of the Slovenian Centre of the ITI, renowned international guests (Croatia, Serbia, Bosnia-Herzegovina) and Slovenian artists and theatre experts will share their thoughts on the topic.

The International Theatre Institute (ITI) is an international organization for performing arts which has been operating in Slovenia since March 2008 under the auspices of the Slovenian Association of Dramatic Artists. In this time, the Slovenian Centre of the ITI (SC ITI) has prepared international events to accompany two important Slovenian theatre festivals, to which it has invited experts and artists from other countries. Among the highlights of other SC ITI activities we can include the publishing of articles about current theatre activities (for Israel, Russia, Japan, Italy...); Henrik Neubauer as the guest of honour at the celebration of the International Dance Day at the UNESCO headquarters in Paris; and Drama SNG Maribor receiving

the Uchimura Prize, awarded by the ITI in cooperation with its Japanese Centre and the Uchimura Foundation. Within the organisation itself, the SC ITI President Tatjana Ažman has been active as a member of its executive council, working bodies, and the working group which is preparing the ITI world congress, to be held between 19 and 25 September 2011 in Xiamen, China.

Monday, 28th March, at 18:30 in the upper foyer:

**BOOK PRESENTATION – DRAGICA POTOČNJAK:
PLAYS**

Dragica Potočnjak's book *Plays*, published in the autumn 2010 by Knjižna zadruga, Ljubljana, brings five plays: *Metuljev ples; Alisa, Alice; Kalea; Hrup, ki ga povzročajo živali, je neznosen; Za naše mlade dame* [A butterfly's dance; Alisa, Alice; Kalea; The noise caused by animals is unbearable; For our young ladies]. It can be called a selection of the most resounding plays, characterized not only by good dialogue, but being dialogue themselves. A dialogue with reality and contemporary time.

Potočnjak entered the Slovenian drama history as the first woman ever to be nominated for the Grum Award in the early 1990s. In 2007, after six nominations, she became the first female Grum Award winner for the play *For our Young Ladies*. In her book *Slovenska dramatika v drugi polovici 20. stoletja* [Slovenian drama in the second half of the 20th century], Dr Silvija Borovnik places her side by

side with Mira Mihelič and some other eminent playwrights. Dragica Potočnjak's drama opus is large and all of her plays have been performed on stage, in Slovenia and abroad. Her plays have been translated into a number of foreign languages, and some of them have been published as books (also on their own) in the UK, the USA, the Czech Republic, and Macedonia.

Potočnjak is primarily considered to be an engaged playwright, dealing with social and socially critical and marginalized topics. The seemingly realistic style is intertwined with poetic sequences and elements of the absurd.

Dr Krištof Jacek Kozak, who also wrote the foreword *Drama of Pain and Truth* to Potočnjak's book, will moderate the discussion with the author.

Tuesday, 29th March at 18:00 at the Creinativa Cultural Centre
**READING PERFORMANCE OF SHORT SCENES
CREATED BY THE SECOND YEAR STUDENTS OF
DRAMATURGY AND PERFORMING ARTS AND
THEATRE DIRECTING AT THE AGRFT**

course: Playwriting I
mentor: Assist. Prof. Mag. Žanina Mirčevska

In the academic year 2009/2010 the Academy of Theatre, Radio, Film and Television in Ljubljana switched to the Bologna study system, which introduced certain new subjects connected to playwriting writing for the students of dramaturgy and performing arts and theatre directing. On the undergraduate level these are: *The Ba-*

sics of Playwriting and Screenwriting, *Playwriting I*, and *Playwriting II*, and on the postgraduate level the courses intended for Dramaturgy and Playwriting study course are *Basic Playwriting Techniques*, *Dramatic Structures and Genres* and *Dramatic Forms and Formats*. The objective of the new study course is, among others, to encourage, develop, and affirm playwriting as a separate professional discipline.

In the past semester the second year students of drama-turgy and performing arts and theatre directing created some interesting scenes during their course Playwriting I. Short scenes will be presented by:

- Daniel Day Škufca, Mateja Kokol and Tjaša Črnigoj (theatre directing);
- Katarina Košir, Kristina Mihelj, Ana Obreza, Anja Rošker (dramaturgy and performing arts).

Thursday, 31st March at 18:00 at the Creinativa Cultural Centre

**A PRESENTATION OF THE DRAMA GROUP
OF STUDENTS OF COMPARATIVE LITERATURE
AT THE FACULTY OF ARTS IN LJUBLJANA**

mentors: Assist. Prof. Vinko Möderndorfer
and Prof. Dr Boris A. Novak

The drama group of the Comparative literature and liter-ary theory department students at the Faculty of Arts, University of Ljubljana started its work in spring 2010. At first it was connected to the poetry workshop that had been lead by prof. Dr Boris A. Novak for years as a

part of his lectures on comparative verse theory, then became independent.

It is an extracurricular activity where 25 students are currently participating. The group is mentored by assist. prof. Vinko Möderndorfer as a director and prof. Dr Boris A. Novak as a dramaturg.

The group first performed in June 2010 at the KUD France Prešeren in Ljubljana with a reading performance *Enorazdejanke*, which consisted of five one-act plays: *Bambola* by Danaja Vastič, *Hiša tišine* by Anja Radaljac, *Meta, dom* by Brina Klampfer, *Sedem punčkinih vprašanj* by Katja Gorečan and *Ko bi lahko drugič* by Helena Čehovin. These stirring scenes showed how today's decay of the world reflects on an intimate level, also with the help of poetry (self-)irony, absurd and grotesque.

At the literary evening of the comparative literature students in January 2011 at the Kavačaj cafe, readings of the scenes by Tjaša Mislej and Anja Bunderla were also presented.

The drama group is currently preparing a full evening performance which is being created as an collaboration among all the participants. Some scenes from this work in process will be shown at the Week of Slovenian Drama.

Tuesday, 5th April at 18:30 in the upper foyer

THE PRESENTATION OF THE THIRD BOOK FROM THE GRUM AWARD WINNERS SERIES 1979–2010

Prešeren Theatre Kranj and Zelolepo Publishing House, Kranj

During the 40th Week of Slovenian Drama the Prešeren Theatre and the Zelolepo Publishing House began presenting the Grum Award winners in a series of books that will eventually consist of fourteen hardback volumes and will contain all the winning plays in Slovenian and in English. The first book was published in November 2009 and contained the plays *The Class* by Matjaž Zupančič, *For our Young Ladies* by Dragica Potočnjak, and *Garbage on the Moon* by rokgre), the second in the end of December 2009 (containing *The End of Atlas* by Žanina Mirčevska and *5boys.si* by Simona Semenič), and the third, which was published in December 2010, contains the Grum Award winners from 2003 to 2005: *The Corridor* by Matjaž Zupančič, *Nora Nora* by Evald Flisar, and *The Cross* Matjaž Briški.

The discussion with the authors will be moderated by Milan Nardin, the director of the Zelolepo Publishing House.

40TH WEEK OF SLOVENIAN DRAMA

THE GRUM AWARD 2010

for the best new Slovenian play

Ivo Prijatelj: **TOTENBIRT**

Simona Semenič: **24HOURS**

Ivo Svetina: **A TOMB FOR THE PEKARNA**

Fifty-one scripts were entered to compete for the Grum Award 2010, in addition to the three nominees from 2009 that remained in competition. The expert jury consisting of Jera Ivanc (president), Vasja Predan, Tea Rogelj, Vesna Slapar, and Rok Vevar nominated five texts and selected three winners among them.

NOMINATED SCRIPTS:

Janez Janša: **SLOVENE NATIONAL THEATRE**

Žanina Mirčevska: **A HOLE**

Ivo Prijatelj: **TOTENBIRT**

Simona Semenič: **24HOURS**

Ivo Svetina: **A TOMB FOR THE PEKARNA**

Explanation:

Among the fifty-four plays competing for the Grum Award and the five nominees, three particularly stand

out: Ivo Prijatelj's *Totenbirt*, Simona Semenič's *24hours*, and Ivo Svetina's *A Tomb for the Pekarna*. Each one of them is distinguished by a clever dramatic and theatrical treatment of the material which goes beyond its local importance, witty dialogues and situations, and the fine weaving of two or more parallel times and spaces.

A Tomb for the Pekarna, a unique example of a Slovenian documentary drama, which is at the same time also a dramatised performance of a Serbian novella, is more than an autobiographical homage to the Slovenian theatre of the second half of the 1970s and more than a meta-poetic research of artistic creation: etched into the essence of all the levels of this "almost documentary drama" by Ivo Svetina is the question of freedom. Ivo Prijatelj uncovers similar dilemmas in a village boozier from the 1990s with his "publican of the dead"; when following *Totenbirt*, occasionally magical and lyrical in monologues, but mostly a glib and witty impression of the Slovenian countryside, we are forced to question ourselves about the possibilities we had left when the so long eagerly awaited future finally arrived. And the past? Can we erase it? The crisis of the humane that Prijatelj unveils attains global dimensions in the new millennium. With the linguistically, melodically and rhythmically harmonious drama composition *24hours* Simona Semenič not only draws attention to the fact that the possibilities offered by the Worldwide Web can't replace genuine human contact, but shows us with her original theatre voice, how the break-in of empty words and retouched images into theatre also prevents a genuine theatre experience;

in the world of virtual realities, caught into *24hours*, freedom is also only virtual.

Three equal awards go to the hands of the authors from three different generations, Simona Semenič, Ivo Prijatelj and Ivo Svetina, whose scripts represent a unique imagining of the Slovenian society in the last three decades – from the socialist Yugoslavia to independent democracy to the Europe of open possibilities – while demanding a thorough reflection on our part: who we are, where we are coming from, and where we're going.

The sponsor of the Grum Award 2010 was Gorenjska banka, d. d.

THE ŠELIGO AWARD 2010
for the best performance of the festival awarded
by the expert jury

A GREAT DAY TO DIE
Author and director Vinko Möderdorfer
Performed by the Prešeren Theatre Kranj

Seven performances chosen by the selector Marko Sosič competed for the Šeligo Award:

- Sebastijan Horvat, Andreja Kopač, Eva Nina Lampič: A PASSAGE TO JAJCE, director Sebastijan Horvat, SNG Drama Ljubljana and SNG Nova Gorica;
- Dušan Jovanović: STAMPS, AND THEN EMILIA, director Jaka Ivanc, Theatre Koper;

- Žanina Mirčevska: ART EXPORT, director Eduard Miler, Slovene Repertory Theatre Trieste;
- Vinko Möderndorfer: A GREAT DAY TO DIE, director Vinko Möderndorfer, Prešeren Theatre Kranj;
- Neda Rusjan Bric: EDA – THE RUSJAN BROTHERS STORY, director Neda Rusjan Bric, Mladinsko Theatre and SNG Nova Gorica;
- Andrej E. Skubic: THE INFINITE NUMBERED DAYS, director Matjaž Latin, SNG Nova Gorica;
- Gregor Strniša: UNICORN, director Janez Pipan, SLG Celje.

The international jury consisting of critics Amelia Kraigher (president), Jasen Boko, and Dušan Rogelj (members) decided to bestow the Šeligo Award 2010 to the performance **A GREAT DAY TO DIE** by the author and director Vinko Möderndorfer, performed by the Prešeren Theatre Kranj.

Explanation:

The mother-daughter relationship has been “done” on stage, in books, and in films so many times that it seemed we cannot expect an original story. The author and director of the play *A Great Day to Die* Vinko Möderndorfer proved us wrong; two women, caught in a traumatic, hostile, and convulsive relationship find – through volatile clarification and solving of personal and family history – a possibility of a new symbiosis in the expecting of a new human being who will (maybe) establish a new connection between them. In the first performance of this well-written conversation drama, the clash of the representatives of two different generations, two value systems is intense

throughout the play and largely rests on the acting brilliance of **Vesna Jevnikar** and **Vesna Pernarčič**.

Perfect in its segments, harmonious, fluid and tense performance is a bitter, yet witty portrait of the coming of age of a generation from the 1980s, characterised by rebellious punk music.

The Šeligo Award 2010 was sponsored by Telekom Slovenije, d. d.

AUDIENCE AWARD 2010

Svetlana Makarovič

A CHRYSANTHEMUM ON THE PIANO a self-conceived project by Janja Majzelj produced by the Mladinsko Theatre

The competition for the Audience Award 2010 included, in addition to the performances from the competition programme, also those from the accompanying and international programmes.

Accompanying programme:

- Kim Komljanec: **SLOVENIAN MARES**, director Kim Komljanec, Zofka Institute and KUD France Prešeren
- Goran Vojnovič: **ČEFURJI RAUS!**, director Marko Bulc, Dejmo stisnt Theatre, Glej Theatre, No Histroy Institute
- Svetlana Makarovič: **A CHRYSANTHEMUM ON THE PIANO**, a self-conceived project by Janja Majzelj, Mladinsko Theatre

- Andrej Rozman Roza: **PASSION DE PRESHEREN**, director Andrej Rozman Roza, Rozinteatr
- Peter Rezman: **OUT OF MY SKIN**, director Jaka Andrej Vojevec, Glej Theatre, KD Integrali and Ljubljana City Theatre

INTERNATIONAL PROGRAMME:

- Saša Pavček: **ARIA**, director Slađana Vujović, Arts World Productions – Tristan Bates Theatre, London, Great Britain
- Saša Pavček: **ARIA**, director Slađana Vujović, The Herceg Novi Theatre, Montenegro
- Evald Flisar: **UNCLE FROM AMERICA**, director Reinhold Ulyrich, Theatre in the Cellar, Graz, Austria

The highest average vote (4,86) and thus the Audience Award went to the performance **A CHRYSANTHEMUM ON THE PIANO**.

The sponsors of the Audience Award 2010 were the City of Kranj and Gorenjski glas.

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MEDIJSKA POKROVITELJA

Gorenjski Glas



41. teden slovenske drame The 41st Week of Slovenian Drama

Selektor 41. TSD Selector of the 41st Week of Slovenian Drama **Marko Sosič**
Strokovna žirija za Grumovo nagrado Grum Award Jury **Sebastijan Horvat**
(predsednik president), **mag. Primož Jesenko, mag. Tea Rogelj,**
Vesna Šlapanar, Rok Vevar

Strokovna žirija za Šeligovo nagrado Šeligov Award Jury
Amelia Kraigher (predsednica president), **Jasen Boko, Dušan Rogelj**
Koordinatorica delavnice dramskega pisanja Playwriting workshop
co-ordinator **Marinka Poštrak**

Mentorji delavnice dramskega pisanja Mentors **Tomi Janežič,**
dr. Vladimir Milošević in Lada Kaštelan

Režiser otvoritvene in sklepne slovesnosti Director of the Opening and
Closing Ceremony **Marko Bulc**

Koordinator programa Program co-ordinator **Robert Kavčič**
Odnosi z javnostjo Public Relations **Janez Vencelj**

Programska knjižica 41. tedna slovenske drame
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Nekropola – Miha Fras, *Totenbirt* – Peter Uhan, *Hlapci/Komentirana izdaja*
– Boštjan Pucelj, *Zabe* – Črtomir Groznik, *Preklet naj bo izdajalec svoje*
domovine! – Žiga Koritnik, *Krizantema na klavirju* – Žiga Koritnik, *Zaljubljeni*
v smrt – Agnese Divo, *Jakob Ruda* – Mare Mutič, *Misterij žene* – Janko Oven,
Pes, pizda, peder – Peter Uhan, *Da, gospod!* – Radovan Čok, *5fantkov.si*
– Miha Fras

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