

49. Teden slovenske drame



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49th Week of Slovenian Drama

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Spoštovani, Dear Friends,

Nič ni lepšega kot v času turbulentnega dogajanja na področju kulture povabiti na festival Teden slovenske drame, ki stoji s svojim poslanstvom na trdnih temeljih. Vlade se menjajo, ministri prihajajo in odhajajo, umeščka – in če se osredotočim na naš festival – gledališka ustvarjalnost pa vztraja. Neverjetno živa in kakovostna je. Ne vrže je iz tira niti vztrajno zmanjševanje programskih sredstev niti pogoste menjave ministrov. Včasih se vprašam, katera stran je močnejša in katera se bo prva zlomila.

Pa pustimo črnogledost ob strani in se vprašajmo, koliko več bi se lahko naredilo, če bi bilo sredstev v kulturi dovolj (ne upam se vprašati, če bi jih bilo celo malo več kot

There's nothing nicer in these times of turbulent activity in culture than inviting you to the Week of Slovenian Drama, which, through its mission, has built a solid foundation. Governments change, ministers come and go, nevertheless, artistic – and, if I focus on our festival, theatre – creativity persists. It shows unbelievable vitality and quality. Neither persistent cuts of programme funding nor frequent ministerial changes upset it. I sometimes wonder which side is stronger and which one will be the first to break?

Leaving pessimism aside, let us pose the question from a different point of view – how much more could be done if there was enough

dovolj, toliko, da bi si lahko v gledališču – in na ostalih umetniških področjih – privoščili tudi kakšen za ustvarjanje tako potreben »izlet v neznano« oziroma padec, ki ne bi bil takoj kaznovan). Z več ne mislim na večje število predstav nasploh, roko na srce – jih je dovolj, mislim predvsem na to, koliko več ustvarjalnega ognja bi lahko dali domači dramski pisavi in uprizarjanju sodobnih slovenskih tekstov. Dovolila si bom ustvariti iluzijo: vsa gledališča dobijo dodatna sredstva, če na repertoar uvrstijo praizvedbo slovenskega teksta; festival Teden slovenske drame dobi dodatna sredstva za prevajanje slovenskih dramskih besedil in njihovo promocijo v tujini ter lahko zaposli nekoga, ki se bo s tem sistematično ukvarjal; število uprizoritev slovenskih tekstov se drastično poveča, dramski pisci prejmejo spodobne honorarje in tantieme, od svojega dela lahko normalno živijo in ustvarjajo in niso breme državi, z davki pa ji del sredstev tudi povrnejo. Da umetnost ni tržno blago, verjetno ni potrebno posebej poudarjati. Trenutno zgolj lepa iluzija. Ali pač nekoč tudi realnost? Pravijo, da kjer je volja, je tudi pot. Že skoraj pet desetletij dokazujemo, da imamo voljo. Ali lahko ob prihodnjem jubileju pričakujemo tudi odstranitev katere od ovir na poti?

Cankar bi bil nad lanskim letom vsekakor navdušen in bi v polni meri užival v sadovih svojega dela. Hvalevredno je, da smo se njegovi briljantni ustvarjalni moči poklo-

funding in culture (and I don't dare to ask what if there were even a little bit more than enough, so that theatres – and other arts – could afford to take an occasional, creatively so very necessary "trip into the unknown" or a fall that wasn't immediately punished; such a question would be almost blasphemous). When I talk about more, I'm not talking about a bigger number of productions in general – honestly, there are enough – I think mostly about how much more creative fire we could give to the local playwriting and staging contemporary Slovenian texts. I'll allow myself to indulge in a fantasy: all theatres receive additional funding if they put on a baptismal performance of a Slovenian text. The Week of Slovenian Drama receives additional funds for the translation of Slovenian drama and its international promotion and can employ someone full-time to systematically do that. The number of stagings of Slovenian texts increases considerably, writers command reasonable fees and royalties, they can make a normal living with their work, they create and aren't a burden for the state, which gets a part of its investment back in taxes. It's probably not necessary to emphasise that art isn't a market commodity. Right now, only a beautiful illusion. But perhaps at some point also a reality? They say that where there's a will, there's a way. For nearly five decades, we've proved that we have the

nili tako z uprizarjanjem njegovih dram kot tudi z ustvarjalno močnimi uprizoritvami, navdahnjenimi z njegovo prozo. Država se je njegovemu ustvarjanju in širšemu pomenu poklonila z razglasitvijo Cankarjevega leta. Torej ji le ni tako malo mar za dramatiko in gledališče, kot se zdi na prvi pogled. Ali je tudi to iluzija? Bom raje verjela v prvo predpostavko.

Teden slovenske drame bo naslednje leto praznoval abrahama. Torej je pred prelomnico, ob kateri človek v svojem življenju običajno naredi nekak obračun in se vpraša, kako se pognati v novo obdobje. Mislim, da je festival v vseh teh letih rastel in utrjeval svoje temelje in da mora biti njegova pozornost v prihodnosti usmerjena prav v promocijo slovenskih dramskih besedil. Trdno sem prepričana, da je slovenska dramatika dobra in da bi se ji ob pravi podpori odprla vrata na številne odre. Želimo si, da bi imeli prihodnji selektorji veliko dela z izborom uprizoritev tako na domačih kot na tujih odrih. Zadnja leta opazamo, da narašča število uprizoritev slovenskih dramskih besedil v tujini. Gostovanja teh uprizoritev so že nekaj let stalnica programa Tedna slovenske drame. Žal letos zaradi po manjkanja finančnih sredstev nismo mogli povabiti predstav iz Ukrajine in Francije. Prav zato bo festival v 50. letu svojega obstoja stopil z novim pravilnikom, ki bo sicer zmanjšal število predstav na festivalu, prinesel pa možnost videti tudi tisto najbolj-

will, so can we, considering the upcoming jubilee, expect the removal of an obstacle or two from the way?

Cankar would have been thrilled about last season and would have rejoiced fully in the fruit of his work. It is commendable that we bowed to his brilliant creative power by staging not only his plays, but also very creative performances inspired by his prose. The country honoured his work and importance by declaring it the year of Ivan Cankar. So perhaps it does care about drama and theatre a bit more than it seems at first sight, or is this, too, a fantasy? I prefer to believe in the former.

The Week of Slovenian Drama will celebrate its golden jubilee next year. It is therefore at a point at which a person usually re-evaluates one's life and asks how to move into a new era. My opinion is that the festival has been growing throughout the years and has reinforced its foundations and that its attention in the future must be oriented towards the promotion of Slovenian drama. It is my firm belief that Slovenian drama is good and that some substantial support would open its door to a number of stages. We want the selectors to have a lot of work when selecting the productions, from Slovenian as well as international stages. In recent years, we've noticed that the number of Slovenian plays staged internationally has been increasing. The guest performances of Slovenian texts staged abroad have been a con-

še, kar bo na tujih odrih ustvarjenega na osnovi slovenskih dramskih besedil. Želimo si, da bi v okviru festivala potekale celoletne rezidence dramske pisave, želimo si več nagrad na festivalu, želimo si ... še marsikaj ... Prepričana sem, da bomo že naslednje leto uspeli uresničiti vsaj del naših želja; naj prinesejo dobre rezultate, ki bodo vsem v zadovoljstvo.

In upanje? Da ne bo potrebno reči: »Minister Gregor pa nič.«

Tudi letošnji 49. festival Teden slovenske drame prinaša bogato in kakovostno vsebino, ki dokazuje živost slovenske dramske pisave in njenega uprizarjanja. Hvala vsem, ki ga boste spremljali, hvala vsem, ki ste ga pomagali pripraviti, in hvala vsem, ki ga boste pomagali izpeljati.

Mirjam Drnovšček

direktorica

stant in the Week of Slovenian Drama for several years. Unfortunately, we couldn't invite performances from Ukraine and France this year for financial reasons. This is why the festival will enter its fiftieth year with a new statute reducing the number of productions at the festival, which gives us the possibility to also see the very best international productions based on Slovenian texts. We would like to have year-long play-writing residencies as a part of the festival, more festival awards, more ... everything. I'm sure that already next year we'll be able to realise at least a part of our wishes; may they bring good results and make everybody happy. And the hope? That we won't have to concede that "... minister Gregor says nothing at all."

This year's festival, the forty-ninth, once again brings the richness and quality of contents that prove the vitality of Slovenian drama and its stagings. I thank all of you who will follow it, I thank all who helped to prepare it and I thank all who will help realise it.

Mirjam Drnovšček

Director

**nagrada
Slavka
Gruma
the Slavko
Grum
Award**

nagrada Slavka Gruma the Slavko Gruum award

**Prispela
besedila**
Submitted
texts
→

- Urška Arnšek
Moon Called Buck
- Urška Arnšek
Indigo
- Branko Cvirk
Reševanje
- Žiga Divjak
**Hlapec Jernej in
njegova pravica**
- Žiga Divjak, Gregor Zorc,
Katarina Stegnar,
Vito Weis, Iztok Drabik Jug,
Alja Kapun
6
- Zala Đurić
(brez naslova)
- Ekipa Nove pošte
SS**
- Nejc Gazvoda
Tih vdih
- Lotica in Valter Gorenc
Trupla
- Simona Hamer
Vse OK
- Vesna Hauschild
**Ritrit - prerodna
parodija**
- Jure Karas
**Realisti, kabaret
za pet igralcev,
pijanca in
občinstvo**
- Sonja Koranter
Moj prijatelj Diogen
- Kim Komljanec
in David Modic
Svetla prihodnost

- Konstantin Krampuš
**Živel je mož, imel je
psa (Bedenje)**
- Mitja Lovše
Hotelska soba
- Mitja Lovše
Čakalnica
- Vinko Möderndorfer
An ban pet podgan
- Žanina Mirčevska
Viktor
- Maruša Mugerli Lavrenčič
Živeti, spati, sanjati
- Jure Novak
Črvi
- Ana Obreza
**STVARJENJE
stvar je Nje**
- Metod Pevec
Starlete
- Mihail Pavlič
**Roza Luksemburg
stanuje v sosednji
ulici**
- Veso Pirnat-Bolski
Filozof pred rajem
- Dragica Potočnjak
Teci Maša
- Cveto Preželj
Van Goughova roka
- Neja Repe
Bog sedmega dne
- Neja Repe
Zbiralci kosti
- Rok Sanda
Skiner

Peter Rezman
izrekanje suspenza

Simona Semenič
še ni naslova

Simona Semenič
**jerebika, štrudelj,
pies pa še kaj**

Jasmin Skrlj
**Balada o bratu
in sestri**

Ivo Svetina
Rojstvo Venere

Rok Vilčnik rokgre
Pošta

Rok Vilčnik rokgre
**Gušto gre na
romanje**

Primož Vresnik
**Stane Sever gre na
Pohorje**

Sofija Vukelj
**Vsi moji starši,
nikogaršnja jaz**

Matjaž Zupančič
Nova rasa

Nikolaj Pungaršek
Dolga noč

natečaj za mladega dramatika young playwright award

**Prispela
besedila**
Submitted
texts
→

Tara Ferbežar Felgner
(brez naslova)

Varja Hrvatin
Tišina bučne doline

Varja Hrvatin
**Kako sem postal
lisičje krzno**

Jan Krmelj
Nafta

Matjaž Lovrečič
Antigon_a

Aljoša Lovrič Krapež
Miroslav

Kaja Novosel
**Moja polja, polna
sreče**

Ana Obreza
Iskalci zlata

Mojca Podlesek
Spominjanje

Jernej Potočan
**Vsaka pesem se
enkrat izpoje**

Aljoša Toplak
Poslušajte Ano

Gregor Vuk
**Bum-bum
šver-šverc**

ŽIGA DIVJAK

**Hlapec
Jernej in
njegova
pravica
The Bailiff
Yerney
and His
Rights**

Nominirano besedilo
Nominated Text

Hlapец Jernej in njegova pravica zade-ne v samo nevralgično točko sodobne slovenske družbe – prekariat. V sistem, kjer so delavci razosebljeni do te točke, da nimajo niti imen. So samo zgodbe, zgodbe luškega delavca, čistilke, de-lavca na gradbišču, voznika, arhitektke, trafikanta, medicinske sestre, sobarice ... različnih starosti, izobrazbe, spolov, a vse enake, vse pripeljane do roba člo-vekove vzdržljivosti in izpraznjenosti; vrtiljak izpovedi, ki se ponavljajo, kopi-čijo, vrtijo v vedno hitrejšem požiranju kapitalističnega izžemanja in izkori-ščanja. Besedilo, ki ne analizira, ki ne raziskuje vzrokov, ampak nas neizprosno postavlja za sokrivce, za soudeležen-ce in opazovalce človeškega trpljenja in izgubljenosti. Ob tem pa ves čas opazu-jemo bes, ki narašča v vseh; bes nemoči, ki zajame tudi bralca; bes, ki vodi k uporu, ki ga ni nikjer – sta samo bolečina in norma, ki jo je treba doseči. In moder-ni hlapец Jernej nas še kako spomni in poveže s Cankarjevim Jernejem, ki pravi (in to je tudi podnaslov dramskega besedila): »Ne govorim o usmiljenju, o odpuščanju nič – o pravici govorim!«

Pred stoletjem je Cankar svojega Jerneja poslal iskat pravico k županu, sodniku, celo cesarju in bogu. Jernej se je lahko soočil z avtoritetami, ki dolo-čajo pravico, ki oblikujejo sistem. Bes mu je dal moči za akcijo. Današnji hlap-ci pa ne premorejo ne moči ne volje, da bi se sploh borili za pravico. Omejuje jih izčrpanost, nemoč, strah, vede-nje, da je vsak upor brezpredmeten, vsakdo zamenljiv, sistem pa nepre-magljiv. Dialog z oblastjo ne obstaja

The Bailiff Yerney and His Rights touches a neuralgic point of the con-temporary Slovenian society: the precariat. In a system where workers are depersonalised to the point they don't even have names. They're just stories, stories of stevedores, clean-ers, construction workers, drivers, architects, newsagents, nurses, cham-bermaids ... of different ages, education levels, genders, but all the same, all pushed to the edge of human endur-ance and emptiness; a carousel of confessions that repeat, pile up, swirl faster and faster in a sinkhole of capi-talist squeezing and exploitation. A text that doesn't analyse, doesn't explore sources, but mercilessly makes us ac-complices, participants and observers of human suffering and loss. And all the while we're observing the rage that is rising inside us all; the rage of power-lessness that also inhabits the reader; the rage leading towards an uprising that is nowhere to be found – there's only pain, and production norms to be achieved. And the modern bailiff Yerney reminds us of and links us to Cankar's Yerney who says (and this is the text's subtitle): "I speak not of mercy and for-giveness at all – I speak of justice!"

A century ago, Cankar sent his Yerney to seek justice from the mayor, the judge, even the emperor and God. Yerney was able to confront the authori-ties that mete out justice, that form the system. His rage gave him the strength to act. But the dispossessed of today have neither the power nor the will to fight for justice. They're limited by

3: Delam v Incomu, delamo sladoled Leone.

Maj, junij, julij, avgust se je delal ves čas, brez prostih dni. Bil sem prost sam za prvi maj, ker je bla pač tovarna zaprta. Delam po 12 ur na dan, preko tristo ur na mesec, julija 350 ur. Plačan sem 3,20 evra na uro, če delam več kot 270 ur, pa 3,70. To pride na konc okoli tisoč evrov. V pogodbi mam pa, da dobim 240 evrov na mesec, bulgarsko minimalno plačo. To je vse na črno. Delam za tekočim trakom, mamo dva, en je za Slovence, en pa za nas Bulgare. In naš bulgarski gre hitrej od slovenskega. Mi mormo petino več nardit kot Slovenci.

več, odločevalci v sistemu krivic so, tako kot delavci, razosebljeni. Prikaz krivic v gledalcu vzbuja bes, ki pa ostaja brez naslovnika. Vprašanje, komu se pritožiti, ostaja brez odgovora.

Besedilo *Hlapec Jernej in njegova pravica* ni dramatizacija Cankarjeve povesti, ampak izvirno dramsko delo, inspirirano z revolucionarno Cankarjevo idejo preneseno v sodobni čas. Napisano izčiščeno, z natančnimi maturškimi poudarki, z repetitivnostjo, ki samo povečuje učinek vpetosti in nerešljivosti človeških življenj v sodobnem produkcijskem okolju. Besedilo, ki boli.

their exhaustion, powerlessness, fear, the awareness that any revolt is pointless, that everybody is replaceable, and the system undefeatable. A dialogue with the authorities no longer exists, the decision-makers in the system of injustice are, just like the workers, depersonalised. The parade of injustices triggers rage in the spectator, but there is no one to whom to address it.

The Bailiff Yerney and his Rights is not a dramatisation of Cankar's novella, but an original play, inspired by Cankar's revolutionary idea transposed into modern time. It is a refined piece of writing, with precise dramaturgical emphases and repetition used to increase the effect of integration and the insolvability of human lives in a contemporary production environment. A text that hurts.



NEJC GAZVODA

Tih vdih Silent Breath

Nominirano besedilo
Nominated Text

Tih vdih je drama v enem dejanju. Drama povprečne slovenske družine od nekod s slovenskega podeželja. Družine, ki počasi drsi proti druženemu robu.

Prostor dogajanja je »dnevna soba oziroma jedilnica predmestne hiše, hiša je lahko locirana kjer koli uro (do uro in pol) od Ljubljane«. Takšen je avtorjev napotek v uvodnih didaskalijah o kraju dogajanja, po načelu trojne enotnosti klasične aristotelovske dramaturgije pa je dogajanje strnjeno v en dan.

Katarina, mama treh odraslih otrok, sina Marjana ter hčerk Petre in Tamale, se na obletnico moževe smrti poslavljaja od najmlajše. Najstnica Tamala se namreč v spremstvu starejše sestre Petre in njenega partnerja Janeza odpravlja na študij medicine v Ljubljano. Razpadajoča družinska hiša odseva razpoke v družinskih odnosih. Katarina svoje strahove pred negotovo prihodnostjo potomstva skriva v materinske nasvette, utemeljene z vrednotami preteklih časov. Kljub nekdaj ljubečemu odnosu je trenutno razmerje med njo in sinom Marjanom zelo naelekreno. Marjan, oče adolescentnega sina, čigar vzgojo je v celoti prepustil bivši partnerki Maji, namreč brezciljno životari na domačem kavču s pivom v roki in bolečino v krizu. Ukleščen v mačo stereotipe svojo nemoč usmerja proti vsem in vsakomur. Hči Petra po prvem pisateljskem uspehu pristane na delo v knjigarni, saj je pač treba plačati račune. Tama ostane edino družinsko upanje po uspešni prihodnosti, v kateri naj bi jim kot zdravnica povrnila družbeni status. Toda za razliko od sestre Petre, ki

Silent Breath is a drama in one act. A drama of an average Slovenian family somewhere in the Slovenian countryside. A family slowly slipping towards the margins of society.

The place of the action is "a living or dining room of a suburban house, which can be located anywhere within a 90-minute radius from Ljubljana," as the author states in the opening didascalia. The time of the action is "here and now, except when it isn't". Respecting the classical Aristotelian principle of triple unity, the action is concentrated into one day.

Katarina, a mother of three adult children – son Marjan and daughters Petra and Kiddo, is saying goodbye to her youngest child on the anniversary of her husband's death. Kiddo, the teenager, is leaving to study medicine in Ljubljana, accompanied by her sister Petra and Petra's partner Janez. The crumbling family home reflects the cracks in family relationships. Katarina is hiding her fears about the insecure future of her progeny behind maternal advice, rooted in the values of past times. Despite the loving past, her current relationship with her son Marjan is quite tense. Having completely left the parenting of his adolescent son to his ex-partner Maja, Marjan leads an aimless existence on the family sofa, beer in hand and pain in the lower back. He is trapped in the macho stereotypes and turns his feeling of powerlessness on everyone and anyone. After an initial writing success, daughter Petra takes a job in a bookshop, because bills

svoje umetniške ambicije zatre na račun povprečnega preživetja, Tamala po nekaj semestrih študija medicino zamejna za umetnost. Zgolj v nekaj kratkih apartejih namreč s preskoki v prihodnost nakaže nadaljevanje zgodbe.

Na prvi pogled gostobesedna komunikacija v čehovljanski maniri temelji na premolkih. Tišina med replikami razkriva naraščajoče strahove, nemoč spoprijema z novimi družbenimi razmerami, frustracijo osebnih odnosov, klavstrofobičnost bližine. Drama ponuja dramaturške in režijske izzive – fizično odsotna sta namreč dva ključna družinska akterja, umrli oče Marjan in odsotni vnuk Tijan – kot tudi zadostitev igralskim ambicijam. Spretnost karakterizacije skozi slogovno dovršen dialog bo zagotovo spodbudila večkratna ustvarjalna branja odrskih interpretacij.

»Srečne družine so si v svoji sreči podobne, nesrečne pa so nesrečne vsaka na svoj način,« je misel, s katero je Tolstoj začel roman o Anini Karenini. V drami *Tih vdih* se na prvi pogled ne zgodi nič tako tragično usodnega kot v veličastnem Tolstojevem romanu, toda prav zaradi občutljivosti za male premike proti brezizhodnosti je v njej veliko trenutkov brez diha.

have to be paid. Kiddo thus remains the only hope for the family's bright future, because as a future doctor she will restore the family's social status. But unlike her sister Petra, who suppressed her artistic ambition to live a mediocre existence, Kiddo, some time in future, chooses art over medicine. In a few brief jumps into the future, Kiddo hints at the continuation of the story.

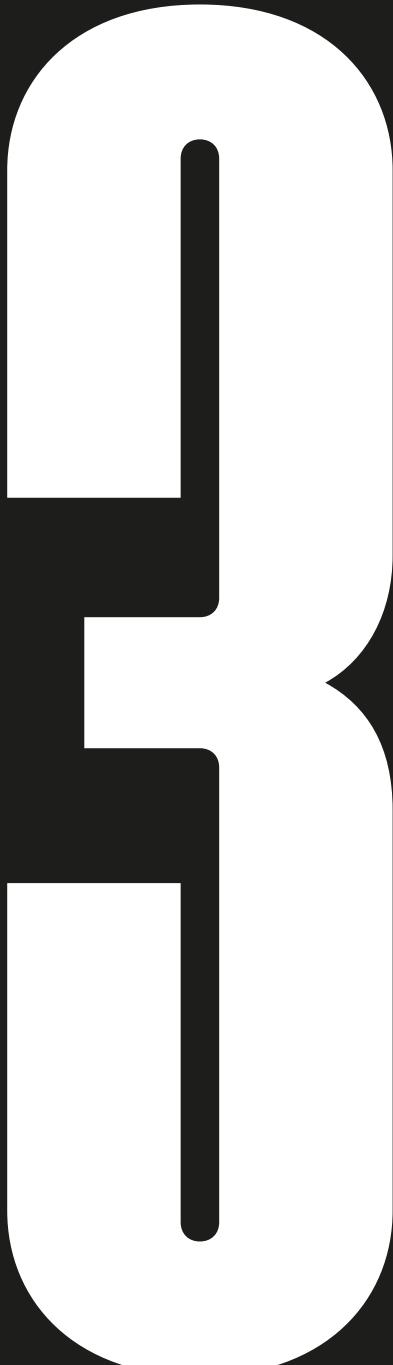
The seemingly verbose Chekhovian communication is based on pauses. The silence between the lines reveals the increasing fears, the powerlessness in the face of new social circumstances, the frustration in personal relationships, the claustrophobic closeness. The play offers dramaturgical and directorial challenges – two key family members are missing, the deceased father Marjan and the absent grandson Tijan – and will also fulfil acting ambitions. The skilful characterisation through stylistically perfect dialogue will certainly encourage multiple creative readings of future stage interpretations.

“Happy families are all alike; every unhappy family is unhappy in its own way,” is the thought that opens Tolstoy’s *Anna Karenina*. In the play *Silent Breath*, nothing as tragic happens at first glance as in Tolstoy’s epochal novel, but because of the sensitivity to the small shifts towards hopelessness, there are many breathless moments in it.

Katarina: Ko sem ti kupila prvi mobitel, nikol nisem vedela, če si na drugi strani, ker si bla skos taho. Samo po tvojem tihem dihanju sem pogruntala, da si na drugi strani. Oči je bil isti.

Tamala: Ni se maral pogovarjat po telefonu.

Katarina: Ne. Res ne.



JURE KARAS

**Realisti,
kabaret
za pet
igralcev,
pijanca in
občinstvo**
**Realists,
a cabaret
for five
actors,
a drunk
and an
audience**

Nominirano besedilo
Nominated Text

Kabaret je gledališki žanr, ki skozi skupek skečev, songov, duhovitih replik in monologov že od svojega zgodovinskega nastanka v začetku 20. stoletja avtorjem omogoča izrazito socialno, politično in umetniško kritičen izraz duha časa. Zanj je ob humorju in igri jezika nujna aktualnost tem, ki morajo biti provokativne, a tudi pereče, da je smeh, ki ga vzbujajo, zmeraj tudi malce grenak.

Realisti bravurozno izpolnjujejo prav vse od naštetih zahtev žanra in v slovenski gledališki prostor ne le skozi žanr, ampak tudi tematsko in jezikovno vnašajo obilico svežine. Čeprav je besedilo napisano za konkretné igralce, njihove glasove, značaje in točno določen ustvarjalni kronotop, se s svojo jezikovno spremnostjo, pretanjeno samorefleksivnostjo, večplastnostjo in duhovitostjo dvinga nad možnost določene uprizoritve, deluje samostojno in samozadostno, hkrati pa zapiči satirično ost v nevralgične točke našega vsakdana.

Upodobljene so večne gledališke teme (sosedski odnosi, ljubosumje, nezvestoba, zavist itn.), ki pa so prikazane sveže, mladostno in z dobro mero samoironije. Skozi premišljeno nanizane skeče se teme in motivi menjujejo tekoče, da jih lahko dojamemo kot povezane v enovito zgodbo ter uokvirjene s samoironično metagledališko mišnico. Avtor med tematsko povezanimi prizori, ki so med seboj praviloma oddaljeni ravno toliko, da nanje že malce pozabimo, vzpostavlja eliptične zvezne, ki zaradi svoje drznosti ob smehu vzbujajo tudi vsaj malo samorefleksije. V nekem tre-

Ever since its beginnings in the early 20th century, cabaret is a theatre genre that through a series of gags, songs, witty remarks and monologues has allowed its authors an emphasised socio-political and artistically critical expression of the zeitgeist. To work, the humour and word plays must tackle pressing – as well as provocative and burning – topics, so that the laughter they elicit is always a bit bitter.

Realists masterly fulfils every single one of the genre requirements and brings a good amount of freshness into the Slovenian theatre space, not only through the genre, but also in themes and language. Although the text was written for specific actors, their voices, characters and a very precise chronotope, it rises above the possibility of a defined staging with its linguistic skill, subtle self-reflection, multiple layers and wit; it works self-sufficiently and independently, and at the same time pokes its satirical point into the neuralgic spots of our everyday life.

It presents eternal theatre themes (neighbourly relations, jealousy, infidelity, envy, etc.), but shows them in a fresh and youthful way and with a good measure of self-irony. Through the thoughtfully organised gags, the themes and motifs exchange smoothly, thus we perceive them as connected into a single story, framed by a self-ironic metatheatrical mousetrap. The author establishes elliptic connections between the thematically linked scenes, spaced apart just enough that we forget about them, which because

(na melodijo *Nabrusimo kose*)

Za avto na lizing, za pivo v petek

Za beden regres, ali za kilo mesa

Za 5 dni dopusta, kos skorje v usta

Za domovino, za kredit in boga

U boj za trosobno življenje

Prikolico, pir, pavšal,

Do penzije čaka nas prekletoto trpljenje,

Potem pa do smrti sam še mal.

nutku prepoznamo vsiljivo sosedo, ki rada vleče na ušesa, v drugem pa soseda, ki za vsako priložnost najdetra pravi pregovor – a veskozi čutimo, da smo to malce tudi mi sami. Obenem je način postavitev vsake od tem zmeraj nevarno blizu previsa v tragično, morda najbolj prav v zadnjem skeču, ko agentje, ki nadzorujejo ločevanje odpadkov, strastno vzklakajo »Re-zig-liraj! Re-zig-liraj! Re-zig-liraj!«, medtem ko v mešanici nemškega in slovenskega jezika nekemu moškemu razlagajo, kako mora s škarjicami izrezat folijo s pisemske ovojnica.

Posebej pa je treba izpostaviti songe, na primer na melodije *Internationale*, *Kaj ti je deklica*, *Bohemian Rhapsody* itn., ki zaokrožujejo posamezne teme in ki so ne le jezikovno odlični, ampak predvsem (kot tudi celotno besedilo) polni postmoderne medbesedilne ironičnosti, pa kljub temu ne preidejo v cinizem, temveč napetost razrešujejo z duhovitostjo. Realisti so smešni, ker so resnični. Če ne bi bili smešni, bi namreč – to je najbrž skupno jedro tega kabareta, ki opozarja na parodokse in krivice našega vsakdana – bili tragični.

they're so daring elicit a little bit of self-reflection alongside the laughter. In a certain moment, we recognise a nosy neighbour who loves eavesdropping, and in another, neighbours who find just the right proverb for every occasion – but we always feel that they are also a little bit us. At the same time, the method of staging every theme is always dangerously close to the abyss of the tragic, perhaps the most in the last gag, when the agents supervising waste separation passionately yell: "Re-zycle! Re-zycle! Re-zycle!" while explaining to a man, in a mixture of German and Slovenian, how to remove the plastic foil from an envelope with scissors.

We must particularly point out the songs, for example, the tunes of the "L'Internationale", "Kaj ti je deklica" and "Bohemian Rhapsody", etc., which round up the individual themes and are not only linguistically perfect, but above all (as is the entire text) full of postmodern intertextual irony, dissolving the tension with wit, without slipping into cynicism. Realists is funny, because it's real. If it wasn't funny – and that's probably the common core of this cabaret that draws attention to the paradoxes and injustices of our everyday life – it'd be tragic.

ŽIGA DIVJAK
GREGOR ZORC
KATARINA STEGNAR
VITO WEIS
IZTOK DRABIK JUG
ALJA KAPUN

6

6

Nominirano besedilo
Nominated Text

Dramsko besedilo 6 je v uporabi gledaliških sredstev minimalistična dokumentarna drama, kot je zapisano v uvodnih didaskalijah, potrebujemo pet igralcev, pet stolov in pet mikrofonov. Po svoji vsebini in sporočilnosti pa posega v nekatera ključna vprašanja današnje stvarnosti in tako postaja velika tragedija Evrope. Besedilo namreč prinaša rekonstrukcijo dogodkov, ki so se zgodili februarja 2016, ko so v Dijaški in študentski dom Kranj želeli namestiti šest mladoletnih prosilcev za azil. Pri tem učinkovito prepleta dve ravni dogajanja z dvema vrstama diskurza: igralci predstavljajo poglede petih zaposlenih v diaškem domu – hišnika, pomočnice ravnateljice, vzgojitelja, kuharice in vratarja, sprva naklonjenih prihodu mladih –, hkrati pa igralci v mikrofon posredujejo dokumentarno gradivo, kot so uradni akti, sklepi sveta mestne občine, sporočila ravnateljice, elektronska sporočila zaskrbljenih staršev ipd. Ta druga raven torej prinaša odzive javnosti, ki zastopajo izrazito odklonilno stališče do vselitve. Čeprav besedilo črpa iz problematike begunske krize, pa bolj kot o beguncih, ki v tekstu sploh ne nastopajo, so le avdioposnetek, spregovori o nas samih, o naših prepričanjih, strahovih, skrbi za lastno ekonomsko varnost ter na drugi strani o brezbržnem odnosu do sočloveka in o pomanjkanju čuta za solidarnost. Drama tako izvirno in premišljeno raziskuje mehanizme ksenofobije ter na drugi strani konformizma v tematskem smislu, oblikovno pa iz suhoparnega dokumentarnega materiala

When it comes to the use of theatre means, 6 is a minimalist documentary drama; the opening stage direction prescribes the need for five actors, five chairs and five microphones. In its content and message it delves into some key questions of the reality today and thus becomes Europe's great tragedy. The text brings us the reconstruction of the events that took place in February 2016, when a student dormitory in Kranj wanted to accept 6 minors seeking asylum. It successfully intertwines two levels of events with two levels of discourse: the actors represent the view of the five employees in the hostel – the janitor, the assistant principal, an educator, a cook, a porter, who are at first in favour of the arrival of the youth. At the same time, the actors' speeches into the microphone convey documentary materials, such as official papers, the decisions of the city council, the principal's communications, the emails from concerned parents, etc. This second level thus brings the responses from the public that represent the extremely negative attitude regarding accepting asylum seekers. Although the text sources its material from the refugee crisis, it speaks more about us than about the refugees – who don't even appear in the text, but are rather represented by a recording – it talks about our convictions, fears, concerns for our economic safety, but also about the careless attitude towards the fellow humans and the lack of sense of solidarity. The play thus originally and thoughtfully researches the mechanisms of

z inteligentno in senzibilno dramaturgijo zgradi pretresljivo zgodbo, ki presega zgolj raven reportaže. Čeprav dogodki izhajajo iz konkretno situacije lokalnega okolja, besedilo nagovarja vse in vsakogar, sokrajane in prišleke: »Dogaja se v Kranju, pa tudi drugje, v bistvu se dogaja povsod ...« S tem pa postavlja v ospredje tudi vprašanja političnega gledališča in njegove moči v svetu nenehnih medijskih pritiskov.

xenophobia, as well as conformism in the thematic sense; and in the formal, it morphs dry documentary material with an intelligent and sensitive dramaturgy into a touching story that goes beyond mere reporting. Although the events come from the concrete situation of the local environment, the text addresses us all, the fellow citizens and the newcomers: "it takes place in Kranj, and also elsewhere, in fact, it takes place everywhere ..." With this, it puts in the forefront also the questions of political theatre and its power in the world of incessant media pressure.

Miha: Men se to zdi taka pravilna drža v teh, bom reku, mal zmedenih časih. Mogoče ljudje ne znajo čist dobro precenit, kaj je res realna situacija, kaj pa nam servirajo neki mediji. Zame je pač to, k rad potujem, se mi zdi, da je to lahko samo zmaga za vse otroke. Za te, k prhajajo, in za te, k so tukej. Zato, ker je to nekaj, od česar lahko vsi nekaj odnesemo, se naučimo ... Se mi zdi to pomembno.

A large, stylized letter 'H' is positioned on the left side of the page. It is composed of several thick black lines forming a bold, rounded shape. A white rectangular area is visible at the top of the 'H'.

VINKO MÖDERNDORFER

**An ban
pet
podgan
Eeny,
meeny,
miny,
mo**

Nominirano besedilo
Nominated Text

Drama *An ban pet podgan* ni izštevanka in ni igra za otroke, čeprav prešteva drobce docela travmatizirane otroške duševnosti. Prešteva jih, ker je razbita in jo je treba sestaviti, saj vsi potrebujemo ogledalo, torej drugega, v katerem najdemo potrditev lastnega obstoja in vrednosti. Ker razkriva plasti travmatizirane otroške duševnosti, je *An ban pet podgan* psihološka drama, njen hladni slog in premočrtnost pa kažeta, da njen namen ni zgolj vzbuditi sočustvovanje, temveč predvsem pretresti bralca/gledalca – v čustvenem in razumskem smislu.

Devetletni Emir je žrtev nezaslišnih grozot, družinskega, medvrstniškega nasilja in zanemarjanja. Spolno ga zlorabljata očim in šolski hišnik. Edini, s katerim se Emir lahko identificira, je njegov namišljeni prijatelj. Slednji je najmanjša možna opora, ki se je Emir v skrajni stiski oprime. Sledi mu pri priložnostnih krajah sladkarij, pri uboju hišnika, načrtujeta uboj komaj rojene Emirjeve polsestre, a ga ne izpeljeta, saj ju zmotijo sošolke, ki Emirja šele tedaj, ko ga vidijo z dojenčkom, sprejmejo kot vrstnika. Nihče s protagonistom ne vzpostavi pristnega stika in dramske osebe prepoznamo le po vlogah, ki jih opravlja, ne pa tudi osebno, poimensko.

Zgodba je podana fragmentarno: petintrideset prizorov ne tvori jasno razmejenih dejanj, čeprav dogajanje vsebuje zasnova, zaplet in vrh, osebe niso poimenovane in tudi protagonistovo ime izvemo šele v eni zadnjih replik drame, ko je morda že mrtev. Iz uvodne-

The play *Eeny, meeny, miny, mo* is not a counting rhyme for children, although it counts the fragments of a completely traumatised child psyche. It counts them because it's broken and must be put back together, because we all need a mirror, that is, other, in which we find a confirmation of our own existence and worth. Because it reveals the layers of the traumatised child psyche, *Eeny, meeny, miny, mo* is a psychological drama, and its cold style and linearity show that its goal is not merely to evoke sympathy, but in the first place to shock the reader/spectator – both emotionally and intellectually.

The nine-year-old Emir is a victim of unspeakable horrors, family and peer violence, and neglect. He's sexually abused by his stepfather and the school janitor. The only person Emir can identify with is his imaginary friend. The latter is the smallest possible support that Emir clutches on in the utmost distress. Emir follows him to the occasional stealing of sweets, the killing of the janitor; finally, they plan the murder of Emir's newborn half-sister, but don't follow through, because they're interrupted by the girls from Emir's class, who only accept Emir as their equal when they see him with a baby. Nobody establishes a real connection with the protagonist and we only recognise the characters by the roles they have, and not personally, by their names.

The story is fragmentary: thirty-five scenes don't create clearly separated actions, although the nar-

**Vi ste se spremenili. Mama se je spremenila.
Vreme se je spremenilo. Poplave bojo. Led se bo
stopil in vse šole na svetu bo zalilo do stropa.
Matematika se je spremenila. In postelja se je
spremenila. Moja postelja je postala raztegljiv
kavč v dnevni sobi. Televizija tudi. Spremenila!
Reklame so se spremenile. Moja obleka se je
pomanjšala. Čevlji so zlezli skupaj. Špageti
imajo okus po pesku. Besede so drugačne.
Igrače so drugačne. Vse je drugačno. Ni sem se
jaz spremenil. Vse se je spremenilo.**

ga pripisa k besedilu, ki evocira resničen primer travmatiziranega otroka, ki ga je namišljeni prijatelj napeljal k umoru, je jasno razvidno, kako se bo dramsko dejanje odvilo. Sledenje temu nezaslišano tesnobnemu toku pa je skrajno pretresljivo, ker ne pušča nobenega dvoma, nobene druge interpretacije, nobenega izhoda. Otroka, ki v skrajni duševni stiski mori, v tej brezupni situaciji želimo objeti, da bi začutil vsaj malo človeške topline. Toda zadnji parados te drame je, da mu toplina, ki jo je pred koncem vendarle deležen, zgolj predoči neznostnost njegovih lastnih dejanj.

An ban pet podgan je pretresljiva uprizoritev nasilja, ki se dogodi otroku, in njegovih posledic, a njena pretresljivost ne črpa iz šoka, presenetljivega razpleta ali iz kričeče bolečine, marveč iz tesnobnosti, ki jo doseže s kratkostjo replik, neposrednim in mestoma celo grobim jezikom, predvsem pa z zaprto nedvoumnostjo, ki ne dovoli, da bi se obrnili stran, da bi našli kakšno alternativno, umiljeno razlago. To je drama, ki nikogar ne more pustiti ravnodušnega.

rative contains the exposition, rising action and climax, the characters are not named and we even only learn the protagonist's name in one of the final lines of the play, when he might already be dead. From the introductory note to the text, which evokes a real case of a traumatised child whom an imaginary friend has steered towards murder, it is clear how the plot will develop. Following this unimaginably anxious current is shocking, because it leaves no doubt, no other interpretation, no way out. In this hopeless situation we want to hug the child who murders in extreme distress, so that at least he'd feel a little bit of human warmth. But the final paradox of this drama is that this warmth, that he does get in the end, only reveals him the unbearableness of his own actions.

Eeny, meeny, miny, mo is a shocking staging of violence that happens to a child and its consequences, yet its emotional charge doesn't come from the shock, a surprising denouement or screaming pain, but from the anxiety achieved through short lines, direct and at times vulgar language, and above all the closed inambiguity that doesn't allow us to turn away, to find an alternative, softer explanation. It's a play that cannot leave anyone indifferent.

Poročilo žirije Jury Report

Razmislek o novi slovenski dramatični zmeraj izhaja iz vprašanj, povezanih z relevantnimi, sodobnimi vsebinami, in iz tistih, povezanih s formo. Pričakujemo njeno živost, sposobnost, da nagovarja že ob branju in da ima v sebi uprioritveni potencial. Obenem naj bi odslikavala čas, ki ga živimo, ali pa iz nas napravila svoje protagoniste. Nova drama leta bo tudi nocoj, kot že vrsto let, ovenčana z Grumovo nagrado.

Žirija je prispela besedila brala z zavedanjem, da ne bere le samozačudnih literarnih del, ampak jih dojema kot sestavni del gledališča, da dramsko besedilo ni izoliran, ampak integralni del uprioritve in da je gledališče živ organizem. Med prispevimi besedili jih je bila že četrtina uprizorjena.

When we think about Slovenian drama, we always start with questions linked to relevant contemporary content, and those linked to the form. We expect it to be vital, able to address us as a text for reading and to have performative potential. It should also reflect the time we live in or make us its protagonists. Tonight, just as it has for many years, a new drama will be crowned with the Slavko Grum Award.

The jury read the submitted texts with an understanding that it does not merely read the self-sufficient literary works, but rather perceives the texts as a constituent part of theatre, that a dramatic text is not an isolated, but rather an integral part of the performance and that theatre is a liv-

Prav zato smo razmišljali tudi o smislu anonimnosti razpisa. Besedila za gledališče namreč ne nastajajo več izključno kot literarna dela, ki bi potem bolj ali manj neuspešno čakala na ustvarjalce in na gledališča, ki bi jih uprizorila, in bi zaživela šele v ustvarjalnem procesu študija predstave. Vse več besedil za gledališče nastaja kot immanentni del uprizoritvenega procesa, vse pogosteje kot kolektivno delo soustvarjalcev predstave. Zato ne morejo kandidirati kot anonimna. Škoda pa bi bilo, da zradi te omejitve ne bi mogla kandidirati za nagrado ob boku tistim, ki nastajajo v prostoru avtorjeve intime, čeprav z odrskim potencialom, nagovarjajoč odrske ustvarjalce in odpirajoč razsežno polje uprizoritvenih možnosti.

Žirija je letos prebrala dva inštirideset besedil za Grumovo nagrado, dvanaest v kategoriji za mladega dramatika in obravnavala dva predloga za Grün-Filipičevu priznanje za dosežke v slovenski dramaturgiji, ki se podeljuje bienalno.

V poslanih besedilih je zaznala izjemno raznolikost in fuzijo žanrov, različne formalne prijeme, ki se opirajo na utečene kanone, jih modificirajo, ironizirajo ali zapeljejo v povsem nov kontekst. Med njimi se je kar v treh primerih pojavila nova zvrst – dokumentarna drama. Če je žirija lansko leto med poslanimi besedili lahko prebrala komajda kakšno nedramsko besedilo in si z izborom dveh dramskih in enega povsem nedramskih med nominirane prislužila oznako konservativnega izbora konvencionalnih besedil, je letos imela precej večjo

ing organism. A quarter of the entered texts have already been performed. It is for this reason that we debated the rationale behind the anonymity of the competition. Texts for theatre are no longer created as exclusively literary works that would then more or less unsuccessfully wait for artists and theatres to produce them and would only come to life during the creative process of rehearsing a performance. More and more texts are created as an immanent part of the performative process, increasingly as a collective effort of the collaborators in the performance. For this reason, such texts cannot compete as anonymous. But it would be a shame if this limitation would disqualify them from competing alongside those that are created in the space of an author's intimacy, yet with stage potential, addressing stage creators and opening the vast field of staging possibilities.

The jury read forty-two texts for the Slavko Grum Award, twelve in the category for the Young Playwright Award and two recommendations for the biennial Grün-Filipič Award for achievements in Slovenian dramaturgy.

The competing texts showed a significant diversity and fusion of genres, different formal approaches that lean on the established canons, modify, ironise or steer them into a completely new context. If last year the jury could scarcely find a non-drama text among those sent in, hence selected two dramas and one completely non-drama text and earned itself a censure for a conservative selection of conventional texts,

izbiro. Enako se je zgodilo na tematskem nivoju. Avtorji so dramo iskali in večinoma našli tam, kjer jih je bolelo, kjer so zaznavali krivice, kjer so bolj ali manj večje preigravali ustaljene dramatske postopke, segali v intimo in kričali v družbo, z zavestjo o blišču in bedi razkrivali mehanizme oblastnikov, katerih posledice občutimo vsi, s šalo in ironijo spregovorili in zapeli o resnih in tragičnih rečeh. Spregovorili so o strahu, o ksenofobiji, o tabujih, o odraščanju, o ljubezni. V vsakoletno bero se vse bolj vrivajo tudi sodobni načini komuniciranja, ki jih prinašajo nova tehnologija, iz nje izhajajoči novi poslovni in komunikacijski postopki, nove vrste osamljenosti, odvisnosti, odnosov in s tem povezana eksistencialna vprašanja. Med tem obiljem pristopov pa smo vendarle lahko opazili tudi nekatere slabosti. Liki so velikokrat le eno- ali dvodimenzionalni, niso izdelani in živi, naracija je linearna ali pa obstane in se sploh ne razvije, pomanjkanje strukture, ki bi podpirala zaznavno idejo, se zatika ali pa je struktura okostenela. Vendar so te pomajkljivosti del učenja, piljenja, saj se zavedamo, kaj pomeni napisati dobro gledališko besedilo ali, kot je v eni od kolumn v zadnjem času prav v zvezi s slovensko dramatiko zapisala večkratna Grumova nagrjenka Simona Semenič: »S tem, ko se prostor ne boji napak in jih dopušča, omogoča tudi presežke.«

Z veseljem namreč ugotavljam, da je v zadnjih letih vzniknilo in zaživilo kar nekaj pobud pisanja za gledališče: Dramska platforma, v kateri gre za medsebojno preverjanje in

this year it had a much larger choice. The same thing happened on the thematic level. The authors were searching for drama, and mostly found it, where they were hurting, where they perceived injustice, where they more or less skillfully played the established dramatic procedures, reached into their intimacy and screamed into the society, with an awareness of glamour and misery revealed the mechanism of the authorities whose consequences we all feel, used jokes and irony to speak and sing about serious and tragic things. They spoke about fear, xenophobia, taboos, growing up, love. The yearly pool of submissions is increasingly inhabited by the contemporary ways of communicating introduced by new technology and the new business and communication procedures emanating from it, as well as the subsequent new kinds of loneliness, addiction, relationships and existential questions. Among the abundance of approaches we did, however, notice some disadvantages. The characters are often only one- or two-dimensional, they're not hashed out and alive, the narration is linear, or is stilted and never develops, the lack of structure that could support the perceived idea stutters or remains rigid. Yet these insufficiencies are a part of learning, honing, because we're aware what it means to write a good theatre play, or, as Simona Semenič, a multiple-winner of the Grum Award wrote in one of her recent columns in connection with Slovenian drama: "By not being afraid of mistakes and allowing them, a milieu also enables the surpluses."

izmenjavo izkušenj v pisanju dramskih besedil, festival Vzkrik, ki kompleksno zaobjame ves produkcijski postopek nastajanja in predstavljanja na delavnkah napisanih dram, ljubljanska Drama nudi mentorstvo mladim dramatikom in jih predstavlja v bralnih uprizoritvah, Mestno gledališče ljubljansko pa kani vsako leto povabiti mladega reži- denčnega dramatika v skupni ustvarjalni postopek do uprizoritve, dramsko pi- sanje poučujejo tudi na AGRFT. Prav Teden slovenske drame pa že dolga leta organizira delavnice dramskega pisanja.

Vse več je javnih branj dram oziroma bralnih uprizoritev, kar postaja ob skopih stvarnih uprizoritvenih možnostih vse bolj uveljavljen način predstavljanja svežih dramskih besedil občinstvu, za mlade avtorje pa prva preverba besedil skozi igralske interpretacije. Enako se zgodi vsem nominircem za Grumovo nagrado in nagrajenemu besedilu mladega dramatika, v tem primeru začinjeno še z negotovostjo o zmagovalnem besedilu.

Vendar pa to pomeni le polovično poti k cilju. Dramsko besedilo opravi svoje polno poslanstvo šele v upri- zoritvi. Tam zaživi, vznemirja, tam se razkriva in pulzira v svojem ritmu. Zato naj s tega odra ob podelitvi obeh nagrad novim dramam in njihovim avtorjem vsa slovenska gledališča znova spodbudimo k ustvarjalnemu dialo- gu z mledo, novo slovensko dramatiko in posledično uprizarjanjem teh del.

In glede na bero, o kateri je bilo govora na začetku, je tudi pet letošnjih nominiranih besedil formalno in vsebin-

We are pleased to find that in recent years, several incentives for theatre writing have appeared. The platform Dramska platforma is a way to mutually check and exchange experience in writing plays; Vzkrik Festival, which comprehensively follows the entire production process of creating and presenting the plays written during workshops; SNT Drama Ljubljana offers mentorship to young playwrights and presents them in the form of reading performances; and Ljubljana City Theatre intends to invite a resident young playwright per year into a joint creative procedure leading to a staging; while UL AGRFT teaches practical playwriting. And the Week of Slovenian Drama has for many years been organising playwriting workshops.

There is a growing number of public reading of plays or reading performances, which, because of scant actual performance possibilities, are an increasingly established way to present fresh plays to audiences, and a way for young authors to check their texts through the actors' interpretations. The same happens to all the Grum Award nominees and the Young Playwright Award winner, in this case heightened by the uncertainty about the winning text.

But this only means we're half way towards the goal. The play only fulfils its mission when it's staged. It is onstage that it comes to life, excites; it is there that it reveals itself and pulses in its own rhythm. Let us therefore from this stage, at the con-

sko zelo raznolikih.

Med letošnjimi nominiranci so tako: **kabaret**, vse redkejša ptica slovenskih odrov, je tokrat lepljenka komičnih žanrov, ki zapiči satirično ost v paradokse in krivice našega vsakdana;

družinska drama, tako rekoč enodejanka, anatomija sodobne slovenske družine, njena najstniška hči pa postane zaupnica občinstvu;

dokumentarna drama, kjer gledalec ves čas ostaja naseljen med večino lokalnega ksenofobnega prebivalstva, šest najstnikov, tujcev, pa ostaja prisotnih v svoji verbalni odsotnosti, kot je bila Smoletova Antigona;

dokumentarna drama, ki zajame vse sloje sodobnih prekrcev in naslov znamenitega Cankarjevega dela vzame le kot alibi za diskurz o socialno nepravičnem svetu;

pretresljiva drama, ki bi lahko bila otroška izštevanka, če ne bi bila igra o nasilju in spolni zlorabi otroka.

Vilma Štritof

predsednica žirije za nagrado Slavka Gruma, nagrado za mladega dramatika in Grün-Filipičovo priznanje

Člani žirije

Members of the Jury

Vilma Štritof (predsednica)

Tomaž Gubenšek

Mateja Pezdirc Bartol

Klavdija Zupan

Igor Žunković

ferring of both awards once more encourage all the Slovenian theatres to reignite the creative dialogue with the young, new Slovenian drama and consequently to stage these works.

And considering the submissions we described in the beginning, this year's five nominated texts vary greatly in form and in content:

a **cabaret**, this increasingly rare visitor on Slovenian stages is this time a collage of comedy genres that sticks its satirical point into the paradoxes and injustices of our everyday;

a **family drama**, essentially a one-act play, the anatomy of a contemporary Slovenian family, its teenage daughter becomes the audience's confidante;

a **documentary drama** where the spectators remains settled among the majority of the local xenophobic population, the six teens, foreigners, remain present in their verbal absence, just as was Smole's Antigone;

a **documentary drama** that encompasses all the levels of contemporary precariat and only takes the title of Cankar's famous work only as an alibi to discuss the socially unjust world;

a **touching drama** that could be a children's counting game if it weren't a play about violence and child sexual abuse.

Vilma Štritof

President of the Grum Award, Young Playwright Award and Grün-Filipič Award Jury

festivalski

program

programme

of the festival

Poročilo selektorja

Selector Report

V čast mi je bilo, da sem si lahko kot selektor festivala Teden slovenske drame ogledal skupno 57 predstav. Sama gledališča so prijavila 38 uprizoritev, poleg njih sem si ogledal še preostale, ki so me tako ali drugače nagovorile. Ob dojemanju različnih kodov in »jezika uprizoritve« menim, da je selekcija seveda še vedno le subjektivno dejanje; tako ostaja tudi pri ogledu tistih predstav, ki presegajo klasično dramsko pisavo, pri tistih, ki iščejo nova polja gledališkega izraza, in nenačadnje pri tistih, ki odpirajo vprašanja o dejanski vlogi gledališča v družbi.

Osnovni kriterij pri izboru je bil vsebinska in estetska slojevitost ter celovitost izvedbe posameznih predstav, pa tudi to, ali se je uprizoritev dotaknila

It has been my honour to watch a total of fifty-seven productions as the selector for the Week of Slovenian Drama. The theatres entered thirty-eight productions; I saw additional ones that spoke to me in one way or the other. While I understand the different codes and the "language of performance", I believe that a selection is still only a subjective act; it remains such also when seeing performances that go beyond the classical drama writing, those that search for new fields of theatre expressions, and finally those that open questions about the actual role of theatre in society.

The basic criteria for selection were complexity in content and aesthetic, comprehensiveness of the execution

določenih registrov, ki izrazito vzpostavljo dialog s sodobno civilno zavestjo.

Ogledal sem si predstave tako institucionalnih gledališč kot drugih profesionalnih skupin, pa tudi ljubiteljskih gledališč. Zaradi različnih objektivnih in tehničnih razlogov sem si pet uprizoritev ogledal na videoposnetku.

Produkcija slovenskih uprizoritev v letu 2018 je po mojem mnenju v večini primerov ostala v standardih kakovostnih uprizoritev, ki tematizirajo mnogotere vidike sodobnega človekovega bivanja, pa tudi vprašanja samega uprizarjanja, pri čemer je bilo pogostoma opaziti izpovedno avtorefleksijo igralcev. Dramska besedila so leta 2018 zaznamovali večja navzočnost del Ivana Cankarja ter besedila in performansi Simone Semenič, lanskoletne nagrjenke Prešernovega sklada. Ob tem bi izpostavil še zastopanost tekstov in priredb slovenskih avtorjev v domala vseh institucionalnih gledališčih, ki so krstila marsikatero novost tako uveljavljjenih piscev kot tistih, ki šele prihajajo v gledališko javno zavest. Opazen je še velik delež režiserjev mlade in najmlajše generacije, ki z izostreno idejno zasnova močno prispevajo k rasti in razvoju sodobnega slovenskega teatra.

of individual performances, and also if the performance touched certain registers that clearly establish a dialogue with the contemporary civic awareness.

I saw performances in institutional and other professional theatres, as well as amateur theatres. For various objective and technical reasons, I saw five performances on video.

The staging of Slovenian productions in 2018 has, in my opinion, remained within the standards of quality productions that thematise the many aspects of contemporary human existence, as well as the very question of performing art; in them, the actors' expressive self-reflection was often noticeable. The plays in 2018 were clearly marked by a greater presence of the works by Ivan Cankar and the texts and performances by Simona Semenič, the 2018 Prešeren Fund Award Laureate. I would also like to point out the presence of texts and adaptations of Slovenian authors in practically all the institutional theatres, which baptised many a novelty by renowned authors as well as those who are only now entering the theatre audience's consciousness. Also noticeable is a large share of directors from the younger and the youngest generations, who are contributing significantly to the growth and development of contemporary Slovenian theatre with their sharp concepts.

Tekmovalni program

01 SIMONA SEMENIČ še ni naslova

R: Tomi Janežič
SMG

02 IVO SVETINA V imenu matere

R: Ivica Buljan
SNG Drama Ljubljana

03 VINKO MÖDERNDORFER Fant, dekle in gospod

R: Mateja Kokol
Drama SNG Maribor

04 IVAN CANKAR Ob zori

R: Žiga Divjak
Prešernovo gledališče

05 ANTON TOMAŽ LINHART Ta veseli dan ali Matiček se ženi

R: Janusz Kica
SNG Drama Ljubljana

06 IVAN TAVČAR Visoška kronika

R: Jernej Lorenci
SNG Drama Ljubljana

07 NOVA POŠTA 6

R: Žiga Divjak
Maska Ljubljana in SMG

Competition Programme

01 SIMONA SEMENIČ no title yet

D: Tomi Janežič
Mladinsko Theatre

02 IVO SVETINA In the Name of the Mother

D: Ivica Buljan
SNT Drama Ljubljana

03 VINKO MÖDERNDORFER A Boy, a Girl and a Gentleman

D: Mateja Kokol
Drama SNT Maribor

04 IVAN CANKAR At Dawn

D: Žiga Divjak
Prešeren Theatre

05 ANTON TOMAŽ LINHART The Merry Day or Matiček's Wedding

D: Janusz Kica
SNT Drama Ljubljana

06 IVAN TAVČAR The Visoko Chronicle

D: Jernej Lorenci
SNT Drama Ljubljana

07 NOVA POŠTA 6

D: Žiga Divjak
Maska Ljubljana
in Mladinsko Theatre

01 Večplastna in slojevita pokrajinna človeštva, ki v široki časovni dimenziji reflektira o mitu Don Juana in ki je prepletena z avtentičnimi osebnoizpovednimi stanji duha, spomina, bolečine in pozabe. Besedilo Simone Semenič se z gradivom, ki ga je igralska ekipa zbira la več mesecev, organsko poveže v večpomensko celoto, ki skozi donjuanizem spregovori o sodobnih strahovih, upanjih in stiskah ...

02 Velika družinska saga in zgodovinska freska, ki jo režijski podpis izrazito in večplastno nadgrajuje v kozmos usod, zaznamovanih z izgubo, bolečino, smrtjo, deziluzijo in hrepenenjem.

03 Izvrstna dramska miniatura, ki duhovito tematizira gledališke, igralske in občečloveške dileme in daje igralcem široke izpovedno-interpretativne možnosti. Kako biti na odru in kako v življenju, je svojevrstna spremnost. Umetnost in umetnost življenja skratka, ki znata biti zahtevni veščini. Igra o igri, ki reflektira onkraj in globlje.

04 Izvrstna transpozicija proznega dela v izjemno dognano in pretanjeno gledališko govorico, ki odzvanja v današnjem času kot izrazit odblesk stanja duha v sodobni družbi. Močno angažirana predstava, ki se nas dotakne na vseh ravneh gledališkega jezika.

01 A complex and diverse landscape of humanity, which reflects the myth of Don Juan in a wide time dimension, and is intertwined with authentic personal states of mind, memory, pain and forgetfulness. Simona Semenič's text organically merges with material that the cast had been assembling for months into a comprehensive whole which through the myth of Don Juan speaks of contemporary fears, hopes and distress ...

02 An epic family saga and a historical fresco which the director's signature upgrades significantly into the many layers of a cosmos of destinies, marked by loss, pain, death, disillusion and longing.

03 An excellent drama miniature, which wittily thematises theatre, acting and human dilemmas, and provides the actors with broad confessional and interpretative possibilities. How to be onstage and how to be in life is a specific skill. In short, art and the art of living can be demanding. A play about a play that reflects beyond and deeply.

04 An excellent transposing of a prose work into an extremely precise and sensitive theatre narrative, which in today's time echoes the state of mind in contemporary society. A strongly engaged production which touches us on all the levels of theatre language.

05 Tehtno premišljeno in spretno iztrgana iz lokalnih zgodovinskih odtenkov se predstava ne osredotoči na družbeno-razredno, temveč na psihološko poglobitev likov in odnosov med njimi. Z natančno režijsko govorico, ki v nobenem trenutku ne izgubi svojega diskurza, ter z izčiščeno likovno podobo nam – tudi v temnih tonih – razgrinja čas in nas same, ki smo vpeti vanj.

06 Predstava v zgodovinsko tkivo romana in njegovo priovedno građivo seže z integralno priovednijo igralcev, ki nam s svojimi intenzivnimi stvaritvami in preobrazbami ter osebnim zanosom odstirajo kroniko časa in ljudi ter odpirajo pot do popolnega poistovetenja tudi s širšim dogajalnim materialom. Presenetljiv pristop k ustvarjalnemu iskanju režijske poetike.

07 V minimalistični postaviti ter v izbrušenem slogu izpisana dokumentaristična drama o nestrnosti in kulturni nepismenosti, ki nam s svojo neposrednostjo in avtentičnostjo odpira vprašanja o odsotnosti odgovornosti, empatije in civilne zavesti, s katero stopamo v čas, ki ga znamujejo migracije in vse večja zaprtost posameznih družb, med katerimi slovenska ni izvzeta.

05 Thoughtfully and cleverly freed of local historic nuances, this production doesn't focus on the social and class [situation], but rather on the psychological deepening of the characters and the relationships between them. With precise directorial language, which never loses its discourse, and with a clear visual image – even in dark tones – it discloses the era and us, embedded in it.

06 The production reaches into the historic fabric of the novel and its narrative material with an integral story by the actors, who, with their intense creations and transformations as well as their personal enthusiasm, unveil the chronicle of the time and people, and thus open a path to completely identifying with the material describing the broader events. A surprising approach to a creative search of directorial poetics.

07 A minimalist staging of the stylistically refined documentarist drama about intolerance and cultural illiteracy, whose directness and authenticity open questions about the absence of responsibility, empathy and civic consciousness, with which we have entered the time marked by migrations and the growing closed-mindedness of individual societies, among which the Slovenian one is no exception.

Spremljevalni program

08

JURE KARAS
**Realisti,
kabaret za pet
igralcev, pijanca
in občinstvo**

R: Tijana Zinajić
SNG Nova Gorica

09

UROŠ KAURIN
VITO WEISS
**Heroj 2.0 —
Predstava
vseh predstav**

R: Avtorja
KUD Moment Maribor
in Zavod En-Knap

10

NEJC HAZVODA
Tih vdih

R: Nejc Gazvoda
MGL

11

IVAN CANKAR
Kralj na Betajnovi

R: Maša Pelko
UL AGRFT

Accompanying Programme

08

JURE KARAS
**Realists, a Cabaret
for Five Actors,
a Drunk and an
Audience**

D: Tijana Zinajić
SNT Nova Gorica

09

UROŠ KAURIN
VITO WEISS
**Hero 2.0 —
The Show
of All Shows**

D: Authors
KUD Moment Maribor
and En-Knap Productions

10

NEJC GAZVODA
Silent Breath

D: Nejc Gazvoda
Ljubljana City Theatre

11

IVAN CANKAR
**The King
of Betajnova**

D: Maša Pelko
UL AGRFT

08 Družbenokritični kabaret, zasidran v slovenske arhetipe in stereotipe. Homogena celota prizorov, ki ostro tematizirajo stanje slovenskega in občega družbenega duha. Predstava, ki živi tudi onkraj samega žanra.

09 Duhovita, brezkompromisna problematizacija gledališkega ustvarjanja, doživljaja gledališča in pogleda nanj.

10 Skozi pogled generacije, ki nosi v sebi temeljna bivanjska vprašanja sodobnega časa, pretanjeno izpisana družinska drama.

11 Svež pristop k razmisleku o posledicah brezkompromisne oblasti.

08 A socially critical cabaret, anchored in Slovenian archetypes and stereotypes. A homogeneous whole of scenes that sharply thematise the state of the Slovenian mind and that of the general society. A production that reaches beyond the genre itself.

09 A witty, uncompromising problematisation of theatre creation, experiencing theatre and our perspective of it.

10 A family drama, sensitively written through the eyes of a generation that carries inside itself all the fundamental existential questions of modern time.

11 A fresh approach to thinking about the consequences of uncompromising power.

Marko Sosič
Selektor programa

Marko Sosič
Programme Selector

**tekmovalni
program
competition
programme**

IVAN CANKAR

Ob zori

Priredba izbranih besedil Ivana Cankarja

Prešernovo gledališče

Uprizoritev *Ob zori* za svojo osnovo jemlje hrenenje po nečem boljšem, bolj resničnem, bolj niansiranem, bolj smiseljnem življenju, ki prevaja izbrane Cankarjeve zgodbe. Štiri najstvetna deklica, ki dela od sedmih do sedmih, sanjari o gozdu in rumeno pečenih tortah, šivilija, ki preživilja svoja onemogla starša, ob svojem ljubljenem sanja o tem, kako bo nekoč šivala zavese za njun skupni dom, gospa, ki kadi in pripoveduje, sanja o tem, da nekoč ne bo več utrujena, sestradi fantič sanja o velikem mestu in velikih knjigah in o tem, da bo nekoč imel vsaj toliko, da bo dovolj, da želodec utihne, utrujeni upornik sanja o tem, da nekje obstaja pravica ... Vsaka izmed zgodb vsebuje trenutek, ko se zdi, da je vse mogoče, trenutek, ko jurranja zora obeta nekaj boljšega, neko svetlo prihodnost, trenutek, ko, četudi so vkopani v blato, lahko letijo. Ali jutranja zora lahko osvetli kaj več kot razrito blatno izbo, ko posveti v vsakdan ljudi, ki so na družbenem robu? Lahko pokaže več kot neizbežno realnost in ujetost tega dne, ki traja in traja in se širi tudi na druge dni, tudi stoletja, tudi danes? Telesa se menjajo, usode ostajajo enake.

Ustvarjalci

Režiser **Žiga Divjak** / Priredba besedila in dramaturginja **Katarina Morano** / Scenografika **Tina Mohorovič** / Kostumografika **Tina Pavlović** /

Lektorica **Maja Čerar** / Avtor glasbe **Blaz Gracar** / Oblikovalec svetlobe **David Orešič** / Oblikovalec mask **Matej Pajntar**

Igrajo

Vesna Jevnikar, Peter Musevski, Vesna Pernarčič, Blaž Setnikar,
Vesna Slapar, Aljoša Ternovšek, Gregor Zorc (guest)

Premiera 21. december 2018
Kripta uprizoritev

SREDA / 27. 3. 2019 / 20.00

Prešernovo gledališče, Kranj | 130 minut, brez odmora



Foto: Nada Žganek



IVAN CANKAR

At Dawn

Prešeren Theatre

The basis for the performance *At Dawn* is longing for something better, for a more real, more nuanced, more sensible life, which per- vades Cankar's selected stories. A fourteen- year-old girl who works from seven to seven dreams of a forest and golden baked cakes; a seamstress providing for her fragile elderly parents dreams, with her beloved by her side, how she will one day sew curtains for their home; a lady who smokes and talks dreams how one day she will no longer be tired: a starving boy dreams about a big city and big books and how one day he'll at least have enough to keep his stomach quiet; a tired rebel dreams that justice exists somewhere ... Every one of the stories includes a moment in which anything seems possible, a moment when dawn gives a promise of something better, a brighter future, a moment in which, even though they're en- trenched in mud, they can fly. Can dawn throw light onto more than a dilapidated muddy room when it sends light into the everyday of people on the margin? Can it show more than the inevitable reality and entrapment of that day that goes on and on and spreads to other days, centuries, all the way until now? Bodies change, destinies remain the same.

Creators

Director **Žiga Divjak** / Author of adaptation and dramaturgy **Katarina Morano** / Stage designer **Tina Mohorovič** / Costume designer **Tina Pavlović** / Language consultant **Maja Cerar** / Composer **Blaž Gracar** / Lighting designer **David Oresić** / Make-up artist **Matej Pajntar**

Cast

Vesna Jevnikar, Peter Musevski, Vesna Pernarčič, Blaž Šetnikar, Vesna Slapar, Alejoša Ternovšek, Gregor Zorc (guest)

Première **21 December 2018**
Baptismal performance

WEDNESDAY / 27 March 2019 / 20.00

Prešeren Theatre, Kranj / 130 minutes, no interval



Photo: Nada Žgank



Ivo Svetina

V imenu matere

Skoraj dokumentarna igra

Slovensko narodno gledališče
Drama Ljubljana

Ustvarjalci

Režiser Ivica Buljan / Umetniški svetovalec Robert Waltl / Dramaturginja Mojca Kranjc / Avtor razstave Kapital 2018 Irwin Kostumografka Ana Šavč Gecan / Skladatelj Mitja Vrhovnik Smrekar / Lektor Arko / Oblkalovalca svetlobne in videa sonda57 Toni Soprano Meneglejje / Asistent režiserja Luka Marcen / Asistentka kostumografike Sara Smajc Žnidarčič

Potovanje družine S. skozi 20. stoletje ni kranjska različica Stotih let samote, ampak napol dokumentarna priповед o rodu spod Stola, iz katerega je izhajala tudi Prešernova mati Mina. O rodu, ki ni hotel biti pasivni opazovalec zgodovine, ampak je skušal postati njen sooblikovalec, čeprav je nosil s seboj temno senco dvoma o življenju in iskal odrešitve, pod praznim nebom, v smrti. Pa naj je bil to mladenički samomor zaradi neusiljane ljubezni do mlade učiteljice Vide, samomor zaradi s kartanjem izgubljenih gozdov pod Stolom ali zavestno žrtvovanje za boljši jutri, za revolucijo, ki še niničla lastnih otrok, ampak je otroke revolucionarjev v času narodnoosvobodilne vojne predala v varstvo nadomestnemu materam, da so se imenovali ilegalčki. Ali pa je deklica preživelna vojni čas skupaj z materjo v koncentracijskem taborišču. Zbor ženskih likov, od pesnice Vide Jerajeve do hčera revolucionarjev, nardnih herojev, odraščajočih konec petdesetih in v začetku šestdesetih let minulega stoletja, ozemljuje moške like, bolj živeče v območju idej, manj njihove uresničitve. Tako kot je za žensko rojstvo otroka radost, je njegova smrt nedomumljiva sila, sla po življenju, po boju, po zmagi.

Igrajo

Janez Škof, Veronika Drolc, Gal Oblak, Saša Tabakovč, Nina Valič, Klemen Janežič, Pia Žemljič, Aljaž Jovanovič, Maša Derganc, Andrej Harauer, Sabina Kogovšek, Nik Škrlec, Martin Mlakar, Lana Bučevč, Nika Vidic, Barbara Cerar, Žan Brelih, Julija Klavžar, Lara Fortuna, Luka Bokšan, Sasa Pavlin, Marko Mandić

Premiera 8. december 2018

Kristra uprizoričev

Ivo Svetina

ČETRTEK / 28.3.2019 / 18.30

SNG Drama Ljubljana / 215 minut, z odmorom



Foto: Peter Urban



IVO SVETINA

In the Name of the Mother

An almost documentary play

Slovenian National Theatre

Drama Ljubljana

Creators

Director Ivica Buljan / Artistic consultant Robert Waltl / Dramaturg

Moja Kranjc / Author of the exhibition Capital 2018 Irwin Costume designer Ana Šavč Gecan / Composer Mirja Vrhovnik Smrekar /

Language consultant Arko / Lighting and video designers sonds57,

Toni Soprano Menegleite / Assistant Director Luka Marcen / Assistant costume designer Sara Smračić Žnidarčič

Cast

Janez Škof, Veronika Drolc, Gal Oblak, Saša Tabakovč, Nina Valič, Klemen Janežič, Pia Zemljič, Aljaž Jovanovič, Maša Derganc, Andraž Harauer, Sabina Kogovšek, Nik Škrlec, Marfin Mlakar, Lana Bučevč, Nika Vidic, Barbara Cerar, Žan Brelih, Julija Klavžar, Lara Fortuna, Luka Bokšan, Sasa Pavlin, Marko Mandič

Premiere 8 December 2018

Prbstimal performance

Ivo Svetina

The voyage of the family S. through the 20th century is not a Carniolan version of One Hundred Years of Solitude, but a semi-documentary tale of a family originating in a village at the foot of Stol in the north of Slovenia. It is a story of a family that refused to remain a passive observer of history, but tried to become its co-creator, even though this carried along a dark shadow of doubt in life and made it look for redemption underneath an empty sky, in death. Be it a young man's suicide because of unrequited love towards a young teacher Vida, a suicide brought upon by a loss of woods in a game of cards, or a deliberate sacrifice for a better tomorrow, for a revolution that had not yet gobbled up its own children but handed over the revolutionaries' children to be looked after substitute mothers during the national liberation war. A chorus of female characters, including the poet Vida Jerajeva, the daughters of revolutionaries, national heroes, who grew up in the late 1950s and early 1960s, grounds the male characters who prefer to live in the zone of ideas rather than making them come true in the real world. In the same way as giving birth is such a joy for a woman, death is an unfathomable force, a passion for life, for struggle, for victory.

THURSDAY / 28 March 2019 / 18.30

SNT Drama Ljubljana / 215 minutes, one interval



Iz gledališkega lista

AVTORSKI PROJEKT

Visoška Kronika

Po romanu Ivana Tavčarja

Slovensko narodno gledališče

Drama Ljubljana

Ustvarjalci

Režiser **Jernej Lorenči** / Dramaturg **Matič Starina** / Scenograf **Branko Hojnik** / Kostumografika **Belinda Radulović** / Skladatelj **Branko Rožman** / Oblikovalec svetlobe **Pascal Merat** / Koreograf **Gregor Luštak** / Lektorica **Tarjana Stanič** / Asistentka režisera **Mirjana Medojević**, August Braatz

Igrajo

Tamara Avguštin, Nina Ivanšin, Klemen Janežič, Aljaž Jovanovič,

Janez Škof

Premiera 20. januar 2018
Kršna uprizorištev priredbe

Svetlana Slapšak

Fragmentsiranost, arbitarnost, spol:
Visoška kronika (odломek)

Ijava v tekstu, za družboslovno analizo, ki omogoča obrise neke utepije. To zagotovo ni zgolj elegantna gesta, temveč naznanilo poetike.

SOBOTNICA / 30. 3. 2019 / 18.30

SNG Drama Ljubljana / 220 minut, z odmorom



Foto: Peter Uhan



AUTHORIAL PROJECT

The Visoko Chronicle

Based on the novel by Ivan Tavčar

Slovenian National Theatre
Drama Ljubljana

The Visoko Chronicle ranks as one of the best Slovenian novels of all times. Although it is set in the 17th century, its historical themes – the Thirty Years War, witch hunts and the persecution of Protestants – made it easily accessible for readers after the Great War. Since then every new generation has detected their own issues in the novel. The old-fashioned style of chronicles is characterised by flowery and

Creators

Director Jernej Lorenci / Dramaturg Matic Starina / Stage designer

Branko Hojnik / Costume designer Belinda Radulović / Composer

Branko Rozman / Lighting designer Pascal Merat / Choreographer

Gregor Luštek / Language consultant Tatjana Stanic / Assistants to

director Mirjana Medojević, August Braatz

Cast

Tamara Avguštin, Nina Ivančin, Klemen Janežič, Aljaž Jovanovič,
Janez Škof

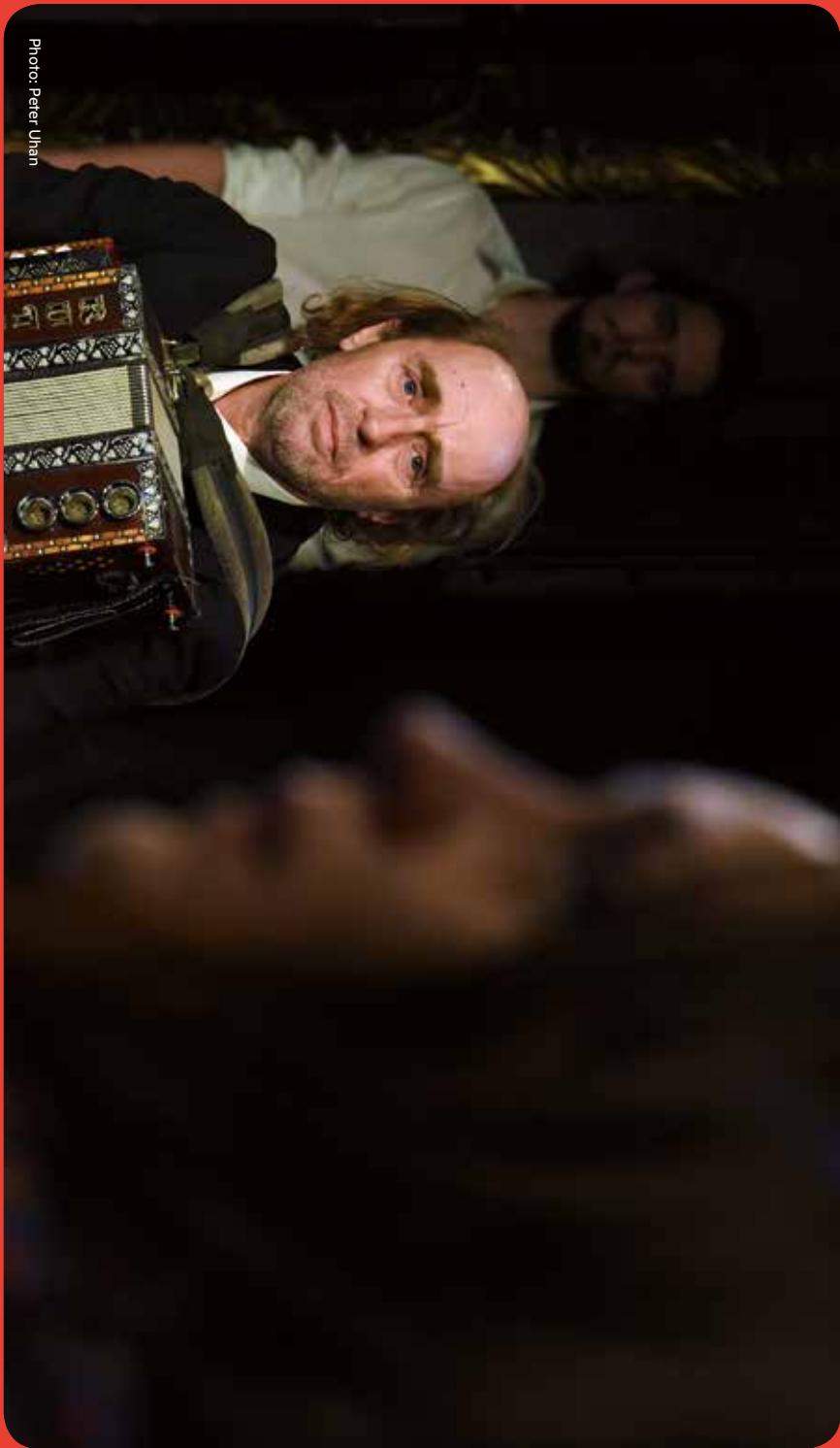
Première 20 January 2018
Baptismal performance

vibrant language allowing the author's imagination and emotions to blend with convincing irony and realistic observations of life. In terms of subject matter, Tavčar combined the idea of a fight against bigotry and social backwardness, with patriotism and a love of one's native soil. His choice of a rural topic is matched by his descriptive skills in presenting the beauty of one's native land and by manifest anti-German attitude. How topical is a chronicle of long-gone times when it addresses us a hundred years later – from a theatre stage?

SITURDNY / 30 March 2019 / 18.30

SNT Drama Ljubljana / 220 minutes, one interval

Photo: Peter Urban



ANTON TOMAŽ LINHART

Ta veseli dan ali Matiček se ženi

Slovensko narodno gledališče
Drama Ljubljana

Ustvarjalci

Režiser **Janusz Kica** / Dramaturginja **Mojca Kranjc** / Scenografka **Karin Fritz** / Kostumografka **Bianka Adžić Ursulov** / Škladatelj **Kyrre Kvam** / Lektor **Arko** / Oblikovalec svetlobe **Aleš Vrhovec** / Asistentka režisera **Maša Pelko**

Igrajo

Marko Mandić, Polona Juh, Gregor Baković, Nina Ivančin, Nik Škrlec, Igor Samobor, Ivo Ban, Bojan Emeršič, Eva Jesenovec, Rok Vihar, Zvone Hribar, Sabina Kogovšek, Lucija Harum/Mia Skrbinac

Premiera 21. april 2018

Veliki poznavalec slovenske dramatike Taras Kermauner je zapisal, da nobena slovenska drama ni tako svobodna v obravnavanju telesa, spolnosti, resnice, pravice in etike kot prav Matiček, to paradigmatično delo socialnopolitičnega svobodnjaštva: »Matiček je drama radikalnega posmeha: vsemu, tudi sebi.« Filozof Mladen Dolar pa meni, da je Linhart izkazal svojo neizmerno duhovno prostost s tem, da je vzel za model igre Beaumarchaisovo *Figarovo svatbo* (1781): »Težko si je predstavljati, kolikšna svoboda je bila potrebna za izbiro takega modela, kolikšno iztraganje iz zakotnih slovenskih razmer, lokalnih razmerij gospodstva in hlapčevstva. Linhartova svoboda je bila v pripoznanju: ta model, ta francoski model, nabit s prekucuškimi sociálnimi idejami in obetajoč drugačne čase, ta model je veljavven tudi tu, v teh pritlehnih kranjskih okoliščinah. Ta zgoda govori o tebi, ta historični trenutek je naš lastni historični trenutek. Ta gesla so naša gesla, ta čas je naš čas, in naloge, kljih ta čas postavlja, so naše naloge.«

NEDELJA / 31. 3. 2019 / 19.30

SNG Drama Ljubljana / 155 minut, z odmorom



Foto: Peter Uhan



ANTON TOMAŽ LINHART

The Merry Day or Matiček's Wedding

Slovenian National Theatre
Drama Ljubljana

Creators

Director **Janusz Kica** / Dramaturg **Mojca Kranjc** / Stage designer **Karin Fritz** / Costume designer **Bjanka Adžić Ursulov** / Composer **Kyrre Kvam** / Language consultant **Arko** / Lighting designer **Aleš Vrhovec** / Assistant director **Maša Pelko**

Cast

Marko Mandić, Polona Juh, Gregor Baković, Nina Ivančin, Nik Škrlec, Igor Samobor, Ivo Ban, Bojan Emerščič, Eva Jesenovec, Rok Vihar, Zvone Hribar, Sabina Kogovšek, Lucija Harum/Mia Skrbinac

Première 21 April 2018

The Slovenian drama scholar Taras Kermauner argued that there was no other Slovenian play as free-thinking in dealing with the body, sexuality, truth, justice and ethics as Matiček, which makes it a paradigmatic representative of a socio-political libertarianism. "Matiček is a play of radical derision; it is a mockery of everything, including itself!" Slovenian philosopher Maden Dolar claims that Linhart demonstrated his spiritual liberty by modelling his play on *The Wedding of Figaro* (1781) by Beaumar-chais: "It is hard to imagine the amount of freedom that preconditioned a selection of such a model, as well as what it took to get ripped out of the parochial Slovenian conditions, as well as of local power and subordination structures. Linhart's freedom consisted in his acknowledgement that the French model of his play, charged with subversive social ideas indicating different times altogether, was relevant here too, in the petty-minded circumstances of the Carniola. Matiček tells our story, a story set moment of our own history. The mottos of the play are our mottos, this time is ours, and the tasks it sets are ours."

SUNDAY / 31 March 2019 / 19.30

SNT Drama Ljubljana / 155 minutes, one interval



Photo: Peter Uhan



NOVA POŠTA

6

Nova pošta
(Slovensko mladinsko gledališče
in Maska Ljubljana)

19. 2. 2016 ravnateljico dijaškega doma Kranj
nenapovedano obiščeta podžupan in vodja
službe za zaščito Mestne občine Kranj.

Kako bomo to preprečili? Kako
bomo to preprečili?

Preprečili kaj?

To, da bi v diaški dom prišli mladoletni prosilci
za azil, ali to, da bi bili starši dijakov proti?

Ustvarjalci

Režiser in scenograf **Žiga Divjak** / Kostumografka **Slavica Janoševič** /
Glasba **Iztok Drabik Jug** / Pomočnica pri raziskavi **Maja Ava Žiberna** /
Na video **Sajjad Ahmadi**, **Ojalan Alothman**, **Sayed Mahdi**, **Hashemi**
Erfan Gulzari, **Omid Moradi**, **Majid Tahirji** / Svetovalka za jezik **Mateja**
Dermelj / Producenčka **Tina Dobnik**

Igrajo

Iztok Drabik Jug, **Alja Kapun**, **Katarina Stegnar**, **Vito Weis**,
Gregor Zorc

Premiera 31. marec 2018

PONEDELJEK / 1. 4. 2019 / 20.00

Prešernovo gledališče, Kranj / 80 minut, brez odmora



Foto: Matej Povše



NOVA POŠTA

6

The New Post Office
(Mladinsko Theatre
and Maska Ljubljana)

On 19 February 2016, the principal of the student Dormitory DSD Kranj gets an unexpected visit from the Deputy Mayor and the Chief of the Civil Protection and Disaster Relief of the Kranj Municipality.

How will we prevent that? How will we prevent that?

Prevent what?

Prevent the arrival of underage asylum seekers to the dormitory or prevent the resistance from the students' parents?

Creators

Director and stage designer Žiga Divjak / Costume designer Slavica Janosević / Music Izrok Drabik Jug / Research assistant Maja Ava Žiberna / On the video Sajjad Ahmadi, Ojalan Alorhman, Sayed Mahdi, Hashemi Erfan Gulzari, Omid Moradi, Majid Tahiri / Language consultant Mateja Dermelj / Producer Tina Dobnik

Cast

Iztok Drabik Jug, Alja Kapun, Katarina Stegnar, Vito Weis,
Gregor Zorc

Première 31 March 2018

MONDAY / 1 April 2019 / 20.00

Prešeren Theatre, Kranj / 80 minutes, no interval

Photo: Matej Povše



VINKO MÖDERNDORFER

Fant, dekle in gospod

Drama Slovenskega narodnega
gledališča Maribor

Igra *Fant, dekle in gospod* se vseskozi poigrava z varljivo mejo med resničnostjo in iluzijo, vse-skozi jo tudi tematizira, saj se ukvarja s pre-izprševanjem temeljev igralske umetnosti.

Pred nami razgrne gledališko delavnico, v kateri pa se odpirajo tudi vprašanja iz osebnega živ-

ljenja obeh mladih študentov, njuna travmatična doživetja in načini reševanja samega sebe ... prek teh pa strahov, nemoc in želja po uspehu, ki so lastni današnji generaciji mladih. Na drugi strani pa zrela izkušnja, ki se dvoumno meša s cinizmom in z manipulativnostjo učitelja, ki tudi sam niha med razočaranjem in vero v umetnost. V tej igri, ki kaže mojstrstvo dramskega pisanja, so vprašanja gledališke umetnosti pretanjeno vpeta v psihosocialno okolje in žive probleme današnje slovenske družbe.

Ustvarjalci

Režiserka **Mateja Kokol** / Dramaturg **Vili Ravnjak** / Scenografki **Matja Kokol, Iris Kovačič** / Kostumografska **Iris Kovačič** / Glasba **sz3** / Koreografija **sz3** / Lektorica **Mojca Kolar**

Igrajo

Liza Marija Grašič kg., **Timon Štrubej**, **Kristijan Ostanek**

Premiera **6. februar 2018**
Kristna izvedba

TOREK / 2. 4. 2019 / 20.00

Prešernovo gledališče, Kranj / 75 minut, brez odmora



Foto: Damjan Švarc



VINKO MÖDERNDORFER

A Boy, a Girl, and a Gentleman

The Drama of the
Slovene National Theatre Maribor

Director **Mateja Kokol** / Dramaturg **Vili Ravnikar** / Stage designers
Mateja Kokol, Iris Kovačič / Costume designer **Iris Kovačič** / Music
sz3 / Choreography **sz3** / Language consultant **Mojca Kolar**

Cast

Liza Marija Grašič (guest), **Timon Šturbelj, Kristijan Ostanek**

Première **6. February 2018**
Baptismal performance

The play *A Boy, a Girl, and a Gentleman* plays with the deceptive border between reality and illusion, and persistently thematises it, as it researches the fundamentals of the art of acting. It unveils a theatre workshop in which questions from the personal lives of young students are opened ... and through them fears, powerlessness and the desire for success that are pertinent to today's young generation. And on the other side, a mature experience, ambiguously mixed with cynicism and the manipulativeness of a teacher, who himself oscillates between disappointment and faith in art. In this play, which exhibits playwriting mastery, the questions of theatre art are sensitively placed into the psychosocial environment of the Slovenian society of today.

Creators

TUESDAY / 2 April 2019 / 20.00

Prešeren Theatre, Kranj / 75 minutes, no interval



Photo: Damjan Švarc



Še mi naslova

Slovensko mladinsko gledališče

Don Juan je eden tistih literarnih likov, ki so doživelj največ obdelav. Za izhodišče si gaže vzel tudi Tomi Janežič z ekipo, ki se mu je raziskovalno in laboratorijsko približevala vso prejšnjo sezono. Vzposeeno s tem je nastajalo novo dramsko besedilo Simone Semenič z naslovom še *ni naslova*. Avtorica se je Don Juanu, ki tokrat nosi kleno slovensko ime Janez, približala z vidika njegovih »zapeljank« in posledic njegovih dejanj – ki se vsa zlijejo v celoto v enem samem hipu, enem samem utripu srca. V treñutku, ki je potreben, da telo, ki zdrsne z ležišča, treščina trda tla. Besedilo se je, kot se je izkazalo, izvrstno povezalo z gradivom, nastalim na vajah, in Janežič ga je subtilno združil v bogato, razplasteno celoto. Predstava je gledališka fantazija in se tudi v vsebinskem smislu ukvarja z vprašanjem človekovih fantazij. Ustvarjalci se skušajo ves čas zavedati, da je pomemben element izvirnega mita o Don Juanu tudi odnos do smrti in zato torej tudi vprašanje, kako (pre)živeti. Včasih se zdi, da je za to potreben čudež.

Ustvarjalci

Režiser in dramaturg Tomi Janežič / Scenograf Branko Hojnik / Kostumografska Martina Sremac / Izbor glasbe ustvarjalci predstave / Oblikovalec zvoka Silvo Zupančič / Oblikovalca svetlobe David Cvelbar, Tomi Janežič / Asistentka režisera Mirjana Medojević, Daniel Day Škufera / Asistent scenografa Aleksander Vujović / Video Dušan Ojdanič / Oblikovalka maske Nathalie Horvat / Svetovalka za jezik Mateja Dermalj / Vodja predstave Gašper Tesner

Igrajo

Neda R. Bric, Daša Doberšek, Tomi Janežič, Nataša Keser, Boris Kos, Mirjana Medojević, Anja Novak, Draga Potočnjak, Matej Recer, Blaž Šef, Daniel Day Škufer, Stane Tomazin, Marija Vasti

Premiera 6. oktober 2018

NEDELJA / 7. 4. 2019 / 11.00

Slovensko mladiško gledališče, Ljubljana / 600 minut (10 ur), 4 odmori



Foto: Žiga Kornišek



SIMONA SEMENIČ

no title yet

Mladinsko Theatre

Don Juan is one of those literary figures who has gone through the most adaptations. For the entire last season, Tomi Janežič and his team also took him as a reference point for their research and laboratory approach. Parallel to that, Simona Semenič was writing a new text, titled *no title yet*. Semenič approached Don Juan, this time carrying the quintessential Slovenian name Janez, from the angle of his "seducees" and through the consequences of his acts – which all blend into a whole in a single moment, in a single heartbeat. A moment needed that a body that slips from the bed hits the ground. The text has merged superbly with the material created at the rehearsals, and Janežič mixed it subtly into a rich, layered whole. The performance is a theatre fantasy, and its contents also tackle the question of human fantasies. Its creators strive to be continuously conscious of the fact that the attitude towards death is an important element of the original myth of Don Juan, as is, consequently, the question how to live and survive. At times it seems that these two require a miracle.

Creators

Director and dramaturg **Tomi Janežič** / Stage designer **Branko Hojnik** / Costume designer **Martina Sremac** / Selection of music **creative ensemble** / Sound designer **Silvo Zupancic** / Lighting designers **David Cvelbar, Tomi Janežič** / Assistant directors **Mirjana Medojević, Daniel Day Škufca** / Assistant stage designer **Aleksander Vujović** / Video **Dušan Ojdanić** / Make-up artist **Nathalie Horvat** / Language consultant **Mateja Dermelj** / Stage manager **Gasper Tesner**

Cast

Neda R. Bric, Daša Doberšek, Tomi Janežič, Nataša Keser, Boris Kos, Mirjana Medojević, Anja Novak, Draga Potočnjak, Matej Recer, Blaž Šef, Daniel Day Škufca, Stane Tomazin, Marija Vasti

Premiere 6 October 2018

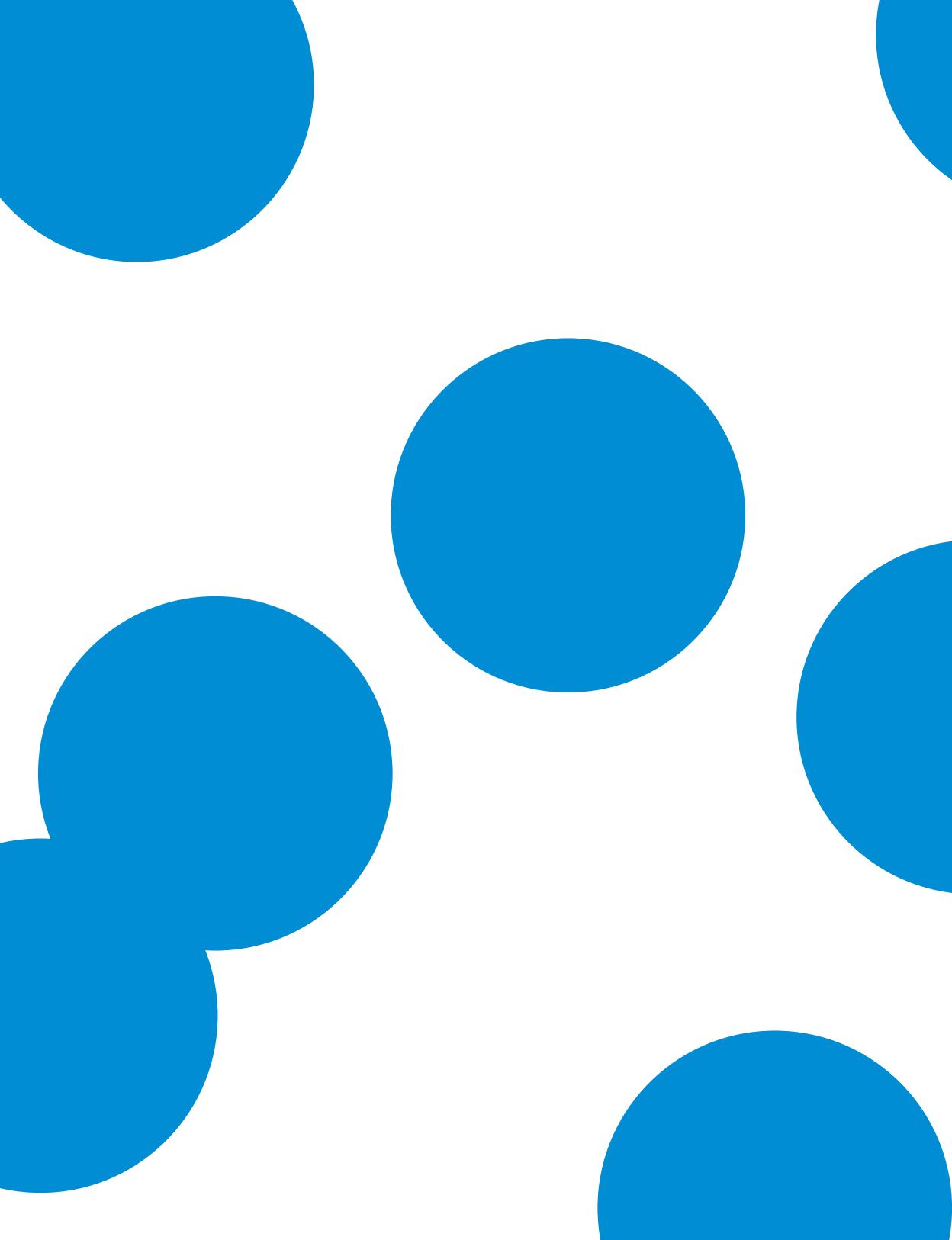
SUNDAY / 7 April 2019 / 11.00

Mladinsko Theatre, Ljubljana / 600 min (10 hours), 4 intervals



Photo: Žiga Kornišek





**spremljevalni
program
accompanying
programme**

IVAN CANKAR

Kralj ma Betajnovi

Akademija za gledališče,
radio, film in televizijo

Ustvarjalci

Režisarka **Maša Pelko** / Dramaturginja **Anja Krušnik Cirnški** /
Scenografka **Aleksander Vujošić**, **Katja Marinč** / Kostumografka **Nina
Čehovin** / Glasba **Beti Strgar** / Oblikovalec svetlobe **Juš A. Zidar** /
Tonska mojstrica **Anja Krušnik Cirnški**

Igrajo

Matič Valič, Lucija Harum, Ana Penca, Beti Strgar, Anuša Kodelja,
Braž Popovski, Borut Doljšak, Timotej Novaković, Lovro Zafred,
Lina Aktif, Gregor Podričnik

Premiera 11. junij 2018

Kralj na Betajnovi, četrtta drama Ivana Cankarja, je bil napisan leta 1901 in vse do danes ohra- nja skoraj nepredstavljivo aktualnost, tako na področju političnega in družbenega kakor inti- mnega. Osnovno strukturo ene najznamenitej- ših slovenskih dram tvorita vzpon fabrikanta Kantorja, ki brne s poti vsak kamen, ki mu one- mogoca imeti vse, po čemer hlepi požrešna kapitalistična roka, in na drugi strani vaga- bund Maks, ki zahteva pravico vesti in svo- bode. Drama v sebi nosi kriminalno zasnova, vendarle pa v jedru ostaja zgoda o moči družinske celice. Tokratna postavitev v pri- redbi študentov dramske igre in režije tretjega letnika AGRFT ohranja Cankarjevo pripove- dno linijo, vendar pa zgodbo prestavi v en sam dogajalni dan, ki ima za vse udeležene uso- dne posledice. Upriorititev skuša prodreti v do zdaj neraziskana polja zgodbe in v ospredje postavlja predvsem vprašanje, kje imajo v izra- zito moški zgodbi prostor ženske, ki naj bi sicer obstajale zgolj kot neme pričevalke.

ČETRTEK / 28. 3. 2019 / 17.00

Nova pošta (SMG), Ljubljana / 90 minut, brez odmora



Foto: Željko Stevanić



IVAN CANKAR

The King of Betajnova

Academy of Theatre, Radio, Film
and Television

Creators

Director **Maša Palko** / Dramaturg **Anja Krušnik Cirnški** / Stage
designers **Aleksander Vujović, Katja Marinčić** / Costume designer **Nina
Čehovin** / Music **Beti Stregar** / Lighting designer **Juš A. Zidar** / Sound
master **Anja Krušnik Cirnški**

Cast

**Matic Valič, Lucija Harum, Ana Penca, Beti Stregar, Anuša Kodelja,
Braž Popovski, Borut Doljšak, Timotej Novaković, Lovro Zafred,
Lina Aktif, Gregor Podričnik**

Première 11 June 2018

The *King of Betajnova*, Ivan Cankar's fourth play, was written in 1901 and to this day remains almost unimaginably topical, both in the realm of political and social, as well as intimate. The story of one of the most famous Slovenian plays follows the rise of the manufacturer Kantor, who kicks off his path any stone that would prevent him from having everything his greedy capitalist hands desire, and vagabond Maks, who demands the right of consciousness and freedom. Conceived as a crime story, at its core, the play is a story of power and the family unit. This production, adapted for stage by the third-year UL AGRFT students of acting and directing, keeps Cankar's narrative line, but transposes the story into a single day that has fateful consequences for everyone involved. The production thus tries to enter the as yet unresearched fields of the story and to particularly put in the front the question of where in this emphatically male story is the place of women, who should otherwise just be silent witnesses.

THURSDAY / 28 March 2019 / 17.00

The New Post Office (Mladinsko Theatre), Ljubljana / 90 minutes, no interval



Photo: Željko Stevanović



UROŠ KAURIN, VITO WEIS

Heroj 2.0 – Predstava vseh predstav

Kulturno umetniško društvo Moment Maribor,
Zavod En-Knap

Ustvarjalci

Avtorja in nastopajoča **Uroš Kaurin, Vito Weis** / Dramaturginja **Katarina Stegnar** / Video **Boris Bezić** / Glasba **Lea Čehovin**

Premiera **9. junij 2018**

Če ne misliš, da si najboljši igralec, nehaj igrati. Če ne misliš, da delaš najboljšo predstavo, je ne delaj. Če misliš, da razpisala ne boš dobil, ga ne piši. *Heroj 2.0* govori točno o tem, ne gre za vprašanje vere, ampak za popolno in slepo prepričanje, da *Heroj 2.0* JE Predstava vseh predstav. Vse, kar imata, vse, kar jima preostane na poti do triumfa, sta onadva, z ramo ob rami. Praznina, luč in dva igralca. Heroja. Oba sta glavna junaka. Oba se borita za svoje mesto pred publiko, izbira sredstev ni vprašanje. Brezkompromisno, preko vseh ovir do vrhunske stvaritve, mojstrovine, remek dela.

Glavna tema predstave *Heroj 2.0* je ambicija. O njej govorimo skozi problematiziranje gledališča. Kako ga delamo, kako ga gledamo, kako ga izvajamo. Metagledališkost je iskrena in vključujoča. Dva izvajalca, ki delata vse sama. Njun prsten in duhovit modus operandi postane njun gledališki modus vivendi.

NEDELJA / 31. 3. 2019 / 20.00

Prešernovo gledališče, Kranj / 70 minut, brez odmora



Foto: Nada Žganek



UROŠ KAURIN, VITO WEIS

Hero 2.0 – The Show of all Shows

Moment Maribor, EN-KNAP Productions

Creators

Authors and performers **Uroš Kaurin, Vito Weis / Dramaturg Katarina Stegnar / Video Boris Bežić / Music Lea Čehovin**

Première **9 June 2018**

If you don't think you are the best actor, stop acting. If you don't think you are making the best show, don't make it. If you don't think you can be selected for the programme, don't apply. Hero 2.0 talks exactly about this, it's not a question of faith but complete and blind conviction, that Hero 2.0 IS the Show of all Shows. All they have left on the way to triumph, are themselves, shoulder to shoulder. Void, light and two actors. Heroes. Both are lead heroes. Both fight for their place in front of the audience, by all means. Uncompromisingly, over any obstacle to a superb creation, a masterpiece. Hero 2.0's main theme is ambition. We talk about it through problematising theatre. How we make it, how we perceive it, how we perform it. Its metatheatricality is honest and inclusive. The two performers do everything by themselves. Their genuine and humorous *modus operandi* becomes their theatrical *modus vivendi*. Two naked actors, stripped of everything but their desire to achieve the Show of all Shows.

SUNDAY / 31 March 2019 / 20.00

Prešeren Theatre, Kranj / 70 minutes, no interval



Photo: Nada Žganec



JURE KARAS

Realisti

Slovensko narodno gledališče Nova Gorica

Svet je šel po gobe, mi pa v najbližji nakupovalni center. Resničnostni šovi so naenkrat bolj resnični od novic. Tretji svet mučita ekologija in ekonomija, nas pa, koliko zdrži baterija. Treniramo pohlevnost. Hodimo v službe, ki jih ni. Samo še smrt in krediti so za nedoločen čas. Kam naj se normalen človek zateče drugam kot v teater? Odgovorni pravijo, da je kostumov, vicev in pijače še za eno rundo. Nasmejmo se, preden bo prepozno.

Ustvarjalci

Režiserka **Tijana Zinajić** / Dramaturg **Jure Karas** / Lektor **Srečko Fišer** / Scenografika **Neža Zinajić** / Kostumograf **Matic Hrovat** / Korepetitorija **Joži Šalej, Anže Vrabec** / Oblikovalec svetlobe **Samo Oblokar**

Igrajo

Peter Harl, Jure Kopušar, Matja Rupel, Urška Taufer, Žiga Udri,
Anže Vrabec/Joži Šalej

Premiera 22. februar 2018

PETEK / 5. 4. 2019 / 20.00

Prešernovo gledališče, Kranj / 90 minut, brez odmora



Foto: Peter Urban



JURE KARAS

Realists

Slovene National Theatre Nova Gorica

The world is going to hell, we to the nearest shopping centre. Reality shows are suddenly more real than news. The third world is worried about ecology and the economy, we about a dying battery. We are fed humble pies. Have nonexistent jobs. Only death and debt are permanent. Where else can one find shelter but in the theatre? The management say costumes, jokes and drinks suffice for another round. Let us laugh before it is too late.

Creators

Director **Tijana Zinajic** / Dramaturg **Jure Karas** / Language consultant **Srečko Fišer** / Stage designer **Neža Zinajic** / Costume designer **Matic Hrovat** / Répétiteurs **Joži Šalej**, **Anže Vrabec** / Lighting designer **Samo Oblokar**

Cast

Peter Harl, **Jure Kopušar**, **Matija Rupel**, **Urška Taufert**, **Žiga Udin**,
Anže Vrabec/**Joži Šalej**

Première 22 February 2018

FRIDAY / 5 April 2019 / 20.00

Prešeren Theatre, Kranj / 90 minutes, no interval



Photo: Peter Uhan



NEJC GAZVODA

Tih vdih

Mestno gledališče Ljubljansko

Ustvarjalci

Režiser **Nejc Gazvoda** / Dramaturginja **Eva Mahkovic** / Scenograf
Darjan Mihačević Cerar / Kostumograf **Andrej Vrhovnik** / Avtor glasbe
Laren Polič Zdravčić / Lektorica **Maja Cerar** / Oblikovalec svetlobe
Boštjan Kos

Leto dni po očetovi nepričakovani smrti se odtujena družina zbere, da bi najmlajši hčerki, ki jo vsi kličejo »tamala« in ki odhaja študirat v Ljubljano, dala čim več nasvetov in obilio ljubezni. Tamala ima sestro Petro in brata Marjan, ki sta od nje starejša več kot 10 let, ter mamo, ki je nerazume. Vse štiri je prizadela nedavna izguba očeta in nanje vplivala bolj, kot so si to pripravljeni priznati. Petra, ki s fantom Janezom živi v Ljubljani, kribi ljubečemu razmerju, polnem duhovitosti, preživlja žalostno, še nerazkrito zgodbo, 34-letni Marjan pa še vedno živi doma in je tudi zaradi nekdanje partnerice Maje, matere svojega otroka, le senca tega, kar je bil nekoč. In Maja ravnoma na ta dan prihaja na obisk. A Tamala vidi preko dogajanja »rtukaj in zdaj«. Ta večer je njena zgodba, ki jo pripoveduje iz časa, ko ljudje okoli nje niso vec tisto, kar so bili, nekaterih morda celo ni več. Venem dejanju in v realnem času se pred nami počasi in nežno razpre zgodba družine, katere male tragedije so tragedije vseh nas. *Tih vdih* je drama o slovenski družini, ki noče obsojati tistega, kar smo, ampak zgolj opazovati tisto najbolj človeško v nas.

Igrajo

Mirjam Korbar, Jure Henigman, Ajda Smrekar, Matej Puc,
Tjaša Železnik, Lara Wolf (AGRFT)

Premiera 29. november 2018

NEDELJA / 7.4.2019 / 19.30

Mestno gledališče Ljubljansko, Ljubljana / 110 minut, brez odmora



Foto: Peter Giordani

SP

NEJC GAZVODA

Silent Breath

Ljubljana City Theatre

A year after their father's unexpected death, an estranged family gathers to shower the youngest daughter, a.k.a. "Kiddo", with advice and love as she leaves to study in Ljubljana.

Kiddo has a sister, Petra, and a brother, Marjan, who are over ten years her senior, and a mother who doesn't understand her. All four of them

were affected by the recent loss of the father more than they're willing to admit. Petra, who lives in Ljubljana with her boyfriend Janez in a loving relationship filled with humour, is going through a sad, still hidden story; while the 34-year-old Marjan still lives at home and is, because of his former partner Maja, the mother

of his child, a mere shadow of what he used to be. And Maja is coming for a visit on that very day. But Kiddo sees everything through the here and now. This night is her story, and she's telling it from a time when people around her are no longer what they used to be, some might even no longer be here at all. In one act and in real time, a story of a family slowly and gently opens in front of us, a family whose small tragedies are the tragedies of us all. *Silent Breath* is a drama about a Slovenian family that refuses to judge what we are, but merely observes the human inside us.

Creators

Director **Nejc Gazvoda** / Dramaturg **Eva Mahkovic** / Stage designer

Darjan Minajlovic Cerar / Costume designer **Andrej Vrhovnik** /

Composer **Laren Polič Zdravčić** / Language consultant **Maja Cerar** /

Lighting designer **Boštjan Kos**

Cast

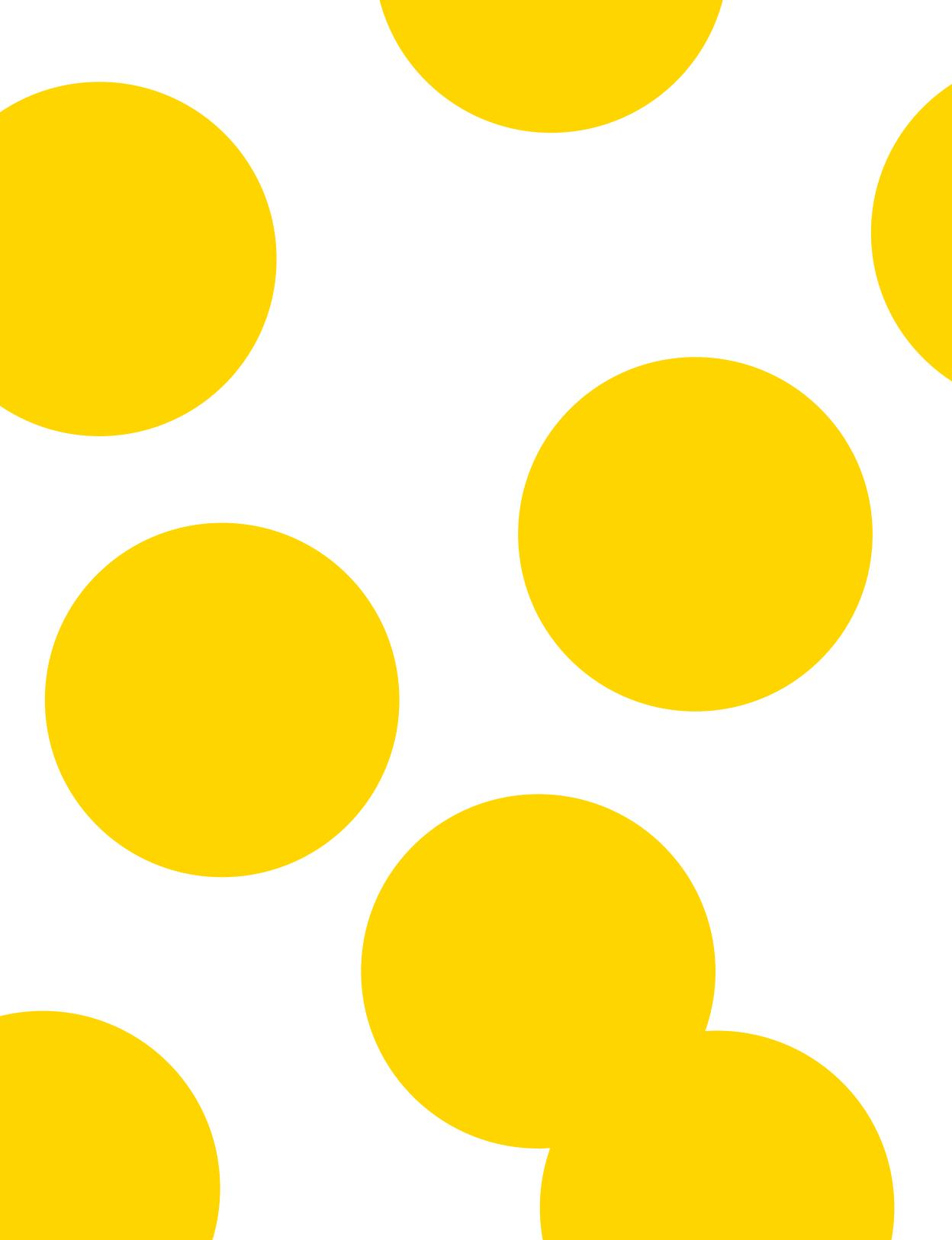
Mirjam Korbar, **Jure Henigman**, **Ajda Smrekar**, **Matjej Puc**,
Tjaša Železnik, **Lara Wolf** (AGRFT)

Première **29 November 2018**

SUNDAY / 7 April 2019 / 19:30

Ljubljana City Theatre, Ljubljana / 110 minutes, no interval





mednarodni
program
international
programme

IVAN CANKAR

Kralj ma Betajnovi

Kralj Betajnove

Jugoslovensko dramsko pozorište,
Beograd, Srbija

Ustvarjalci

Prevajalka **Roksanda Njeguš** / Režiser **Milan Nešković** / Avtorica
priredbe in dramaturginja **Maja Todorović** / Scenografka **Vesna
Popović** / Kostumografka **Biljana Grgrur** / Skladateljica in vokalistka **Anja
Đorđević** / Lektorica **Ljiljana Mekić Popović** / Avtor videa **SuperDot** /
Oblikovalec svetlobe **Dejan Draganov** / Asistent režisera **Stefan Gajić** /
Asistentka scenografike **Mia Medenica** / Asistentka kostumografke
Margareta Mariniković

Igrajo

Nenad Jezdić, Vojin Ćetković, Milena Živanović, Andelika Simić,
Nebojša Milošević, Nikola Rakočević, Mihailo Janketić, Jasmina
Avramović, Mina Obradović, Vučić Perović, Stefan Timotej Kalezić,
Đorđe Teodosić

Premiera 3. april 2018

Mislim, da ima vsaka družba tako oblast, kot
sijo zasuži. Oblast je zagotovo odraz družbe.

Prav tako menim, da vse, kar ljudje počnejo,
počnejo za samopromocijo. Vse je marke-

ting. Maksa Krneca ne vodi prepričanje. Ideja
disidentstva – biti nasprotnik oblasti – je uni-

čena. Obstajajo samo še verbalni nasprotniki.
Običajno iz osebne koristi. Maks Krnec se prep-

ričuje, da so vsa njegova dejanja v korist skup-
nosti in so zato pomembna. Njegova krivica je
zares boleča, toda zgolj iz osebnega razloga.

Kantor mu je uničil očeta. Uničil mu je življenje,
uničili mu je vse možnosti, da postane pomem-
ben, da študira, da služi denar. Osebni razlog se
skriva za skupnim dobrim. V današnjem svetu
ni empatije, posameznik je obrnjen k samemu
sebi. Živimo v svetu licemerja, prikrivamo pot-
rebo po maščevanju, saj je malenkostno, če
je naša in osebna. Maščevanje maskiramo v
splošno dobro ali pa v splošno cenzuro.

Milan Nešković
režiser

PETEK / 29. 3. 2019 / 20.00

Prešernovo gledališče, Kranj / 130 minut, brez odmora



Foto: Nenad Petrović



IVAN CANKAR

The King of Betajnova

Kralj Betajnova

Yugoslav Drama Theatre,
Belgrade, Serbia

Translator **Roksanda Nješić** / Director **Milan Nešković** / Author of adaptation and dramaturg **Maja Todorović** / Stage designer **Vesna Popović** / Costume designer **Biljana Grur** / Composer and vocalist **Anja Đorđević** / Language consultant **Ljiljana Mrkić Popović** / Video **SuperDot** / Lighting designer **Dejan Draganov** / Assistant director **Stefan Gajić** / Assistant stage designer **Mia Medenica** / Assistant costume designer **Margareta Marinković**

Cast

Nenad Jezdić, **Vojin Ćetković**, **Milena Živanović**, **Andželika Simić**, **Nebojša Milovanović**, **Nikola Rakočević**, **Mihailo Janketić**, **Jasmina Avramović**, **Mina Obradović**, **Vučić Perović**, **Štefan Timotej Kalezić**, **Đorđe Teodosić**

Premiere 3 April 2018

I believe every society has the government it deserves. Power structures are certainly the reflection of the society. I also believe that everything people do, they do for self-promotion. Everything is marketing. Maks Krnec is not led by conviction. The idea of dissent – to oppose the government, has been destroyed. Only verbal opposition still exists, usually for personal gain. Maks Krnec tries to convince himself that all his acts are for the benefit of the community and are thus important. The injustice he suffered is truly painful, but it is for personal reasons only. Kantor destroyed his father. He destroyed his life, he destroyed any possibility for him to become important, to study, to earn money. Personal reasons hide behind the common good. In today's world there is no empathy, an individual is self-focused. We live in the world of hypocrisy, as we hide the need for revenge, but we hide it because it's petty if this need is ours and personal. We masquerade revenge as the common good or general censorship.

Milan Nešković
Director

FRIDAY / 29 March 2019 / 20.00

Prešeren Theatre, Kranj / 130 minutes, no interval



Photo: Nenad Petrović



ROK VILČNIK ROKGRE

Tarzan

Tarzan

Hrvatsko narodno kazalište
Zadar, Hrvatska

Ustvarjalci

Režiser **Matjaz Latin** / Scenografika **Ljerka Hribar** / Kostumografska
Marija Šarić Ban / Glasba **Ivan Ivić** / Koreografska **Lada Petrovski**
Ternovšek / Oblikovalec svetlobe **Ivo Nižić**

Igrajo

Alen Liverić, Žana Bumber, Dean Krivacić, Statisti
Premiera 5. december 2018

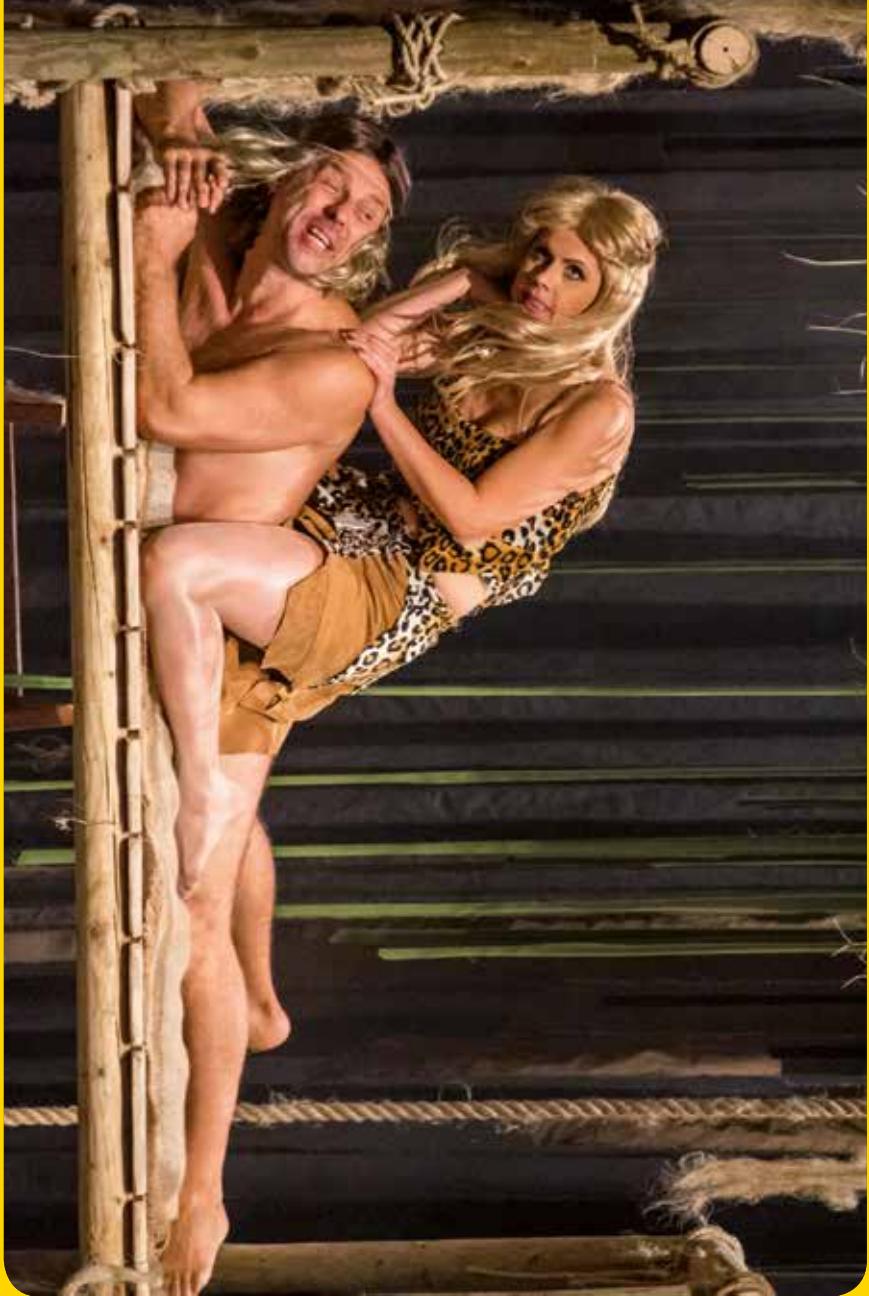
Tarzan in Jane v džungli – kaj bi se lahko dogajalo temu paradigmatičnemu ljubezenskemu paru, potem ko je uspešno premagal vse ovire na poti svoje ljubezni? Na prvi pogled to, kar se dogaja tudi vsem drugim parom: drobni nesporazumi in nesoglasja, nekaj ljubosumja in morda celo malo naveličanosti, predvsem nad džunglo in neudobnimi razmerami za življenje. Ko se vmeša v igro uglajeni in svetovljanski Mike, je teren za razdor že pripravljen. Mike očara Jane, ko ji požrtvovalno prisrbi civilizacijske dobrine, a to je samo njegova pot do zakadov, ki jih skriva pragozd. Dialog v igrije na prvi pogledlahkoten in spreten, izjemno zabaven, a igra, ki se dogaja v na prvi pogled oddaljeni džungli, odpre pred nami številna pereča vprašanja našega materialističnega sveta. Kot je napisala dramaturginja Simona Hamer v gledališkem listu predstave: »Inteligenter, pogumen, zvest, empatičen in pravičen junak je prototip človeka, ki si vzame samo toliko, kot potrebuje. Njegovo kraljevanje ni samoumevno dejstvo, ampak posledica borbe in odločitev, skozi katere se je okazal kot nekdo, ki razume ustroj in krhko ravnovesje džungelske skupnosti ter jo je pripraviljen ščititi za ceno svojega življenja.«

Tarzan in Jane v džungli – kaj bi se lahko dogajalo temu paradigmatičnemu ljubezenskemu paru, potem ko je uspešno premagal vse ovire na poti svoje ljubezni? Na prvi pogled to, kar se dogaja tudi vsem drugim parom: drobni nesporazumi in nesoglasja, nekaj ljubosumja in morda celo malo naveličanosti, predvsem nad džunglo in neudobnimi razmerami za življenje. Ko se vmeša v igro uglajeni in svetovljanski Mike, je teren za razdor že pripravljen. Mike očara Jane, ko ji požrtvovalno prisrbi civilizacijske dobrine, a to je samo njegova pot do zakadov, ki jih skriva pragozd. Dialog v igrije na prvi pogledlahkoten in spreten, izjemno zabaven, a igra, ki se dogaja v na prvi pogled oddaljeni džungli, odpre pred nami številna pereča vprašanja našega materialističnega sveta. Kot je napisala dramaturginja Simona Hamer v gledališkem listu predstave: »Inteligenter, pogumen, zvest, empatičen in pravičen junak je prototip človeka, ki si vzame samo toliko, kot potrebuje. Njegovo kraljevanje ni samoumevno dejstvo, ampak posledica borbe in odločitev, skozi katere se je okazal kot nekdo, ki razume ustroj in krhko ravnovesje džungelske skupnosti ter jo je pripraviljen ščititi za ceno svojega življenja.«

ČETRTEK / 3. 4. 2019 / 20.00

Prešernovo gledališče, Kranj / 90 minut, brez odmora

Foto: Arhiv gledališča



ROK VILČNIK ROKGRE

Tarzan

Tarzan

Croatian National Theatre Zadar, Croatia
(Hrvatsko Narodno Kazalište Zadar, Hrvaska)

Creators

Director **Mafjaž Latin** / Stage designer **Ljerka Hribar** / Costume designer **Marija Šarić Ban** Music **Ivan Ivčić** / Choreographer **Lada Petrovski Ternovšek** / Lighting designer **Ivo Nižić**

Cast

Alen Liverić, Žana Bumber, Dean Krivacić, Statisti

Première 5 December 2018

Tarzan and Jane in the jungle – what could be happening to this paradigmatic romantic couple that has removed all the obstacles on the way to their love? All that happens to all other couples: misunderstandings and disagreements, a little bit of jealousy and perhaps even some ennui, mostly about the jungle and uncomfortable living circumstances. When the smooth and cosmopolitan Mike enters the scene, the scene has long been set for a schism. Mike charms Jane when he provides her with civilisational goods, but this is just his route to the treasures the jungle hides. The dialogue is light-hearted and deft, extremely entertaining, but the play that takes place in a seemingly remote jungle opens a number of burning questions of our own materialistic world. As the dramaturg Simona Hamer wrote in the theatre programme: "An intelligent, brave, loyal, emphatic and just hero is a prototype of a human who only takes as much as he needs. His reign is not a self-evident fact, but a consequence of fights and decisions through which he has proved himself to be someone who understands the structure and the fragile balance of the jungle community and is prepared to protect it with his life."

THURSDAY / 3 April 2019 / 20.00

Prešeren Theatre, Kranj / 90 minutes, no interval



Photo: Theatre Archive



ROK VILČNIK ROKGRE Tarzan

Tarzan
Theatre Gigante, Milwaukee, ZDA

Temelj dramatičnega v tej črni komediji je najosnovnejša intriga, kijo najdemo med zrelima ljubimcema, v tem primeru med Tarzonom in Jane. Kakor v večini romantičnih komedij in melodram v gledališču in na filmu, se Tarzan in Jane srednjih let, kljub duhovitem dialogu, v resnici borita s težavami pri komuniciraju, neizpolnjenimi željam, ljubosumjem in vprašanjem, če naj imata otroka ali ne. Postavitev drame v sredino pragozda leta pozneje nam daje čuden nov pogled na ta vprašanja – zasuk – hkrati pa so nam vprašanja še vedno popolnoma domača in prepoznavna. Vilčnik potencira drama s tem, da v obstoječo kompleksnost vpilete vprašanja o človečnosti, družbenih normah, sreči, stereotipih in mejah med človeškim in živalskim svetom – ki so precej bolj nejasne, kakor radi mislimo.

Igrajo

Mark Anderson, Isabelle Kralj, Don Russell

Premiera 16. marec 2018

Nastop gledališča Theatre Gigante je delno omogočil Dobrodelni sklad Sheldona in Marianne Lubar (Sheldon and Marianne Lubar Charity Fund), ki je del Fundacije družine Lubar (Lubar Family foundation).

PETEK / 4.4.2019 / 20.00

Prešernovo gledališče, Kranj / 90 minut, brez odmora



Foto: Eric Appleton



ROK VILČNIK ROKGRE **Tarzan**

Tarzan

Theatre Gigante, Milwaukee, USA

The foundation of the drama played out in this black comedy is the most basic intrigue found in the relationship between two mature lovers, in this case, Tarzan and Jane. As in most romantic comedies or melodramas in the theatre and film worlds, our middle-aged Tarzan and Jane clash with witty dialogue as they struggle with communicating, unsatisfied desires, jealousy, and the question of whether or not to have a child. Placing the drama in the middle of the jungle years later gives us a strange new perspective on these issues – a twist – yet at the same time we find them completely familiar and recognisable. Vilčnik compounds the drama by weaving into these existing complexities of the relationship questions about humanity, societal norms, happiness, stereotypes and the boundaries between the human and animal worlds – which are far from being as clear to us as we'd like to think.

Creators
Directors **Wes Savick**, **Jane Kaczmarek** / Dramaturg **Michael Stebbins** / Stage designer **Rick Graham** / Costume designer **Marion Clendenen Acosta**

Cast

Mark Anderson, Isabelle Kralj, Don Russell

Première **16 March 2018**

Theatre Gigante appearance is made possible in part by the Sheldon & Marianne Lubar Charitable Fund of the Lubar Family Foundation.

THURSDAY / 4 April 2019 / 20.00

Prešeren Theatre, Kranj / 90 minutes, no interval



Photo: Eric Appleton



MATJAŽ ZUPANČIČ Vladimir

Plovdiv Drama Theatre,
Plovdiv, Bolgarija

Trije mladi prijatelji v skupnem stanovanju iščejo novega sostanovača za prosto sobo. Po objavi oglasa izberejo skrivnostnega Vladimira. Novi sostanovalec kmalu prevzame pobudo pri odločanju o skupnem življenju. Njegovo načelo »ohranjanja ljubega miru« je »deli in vladaj«. Sprva pozitivne odločitve namenjene skupni koristip pa počasi razkrivajo vladimirjevo manipulativno naravo. Intenzivna zgodbina o tanki meji med redom in tiranijo, med zatiranjem in ljubeznijo, med normalnim in ekstremnim.

Ustvarjalci

Prevajalec **Ljudmila Dimitrov** / Režiserka **Alexandra Petrova** /
Scenografka **Desislava Bankova** / Kostumografika **Desislava Bankova** /
Skladatelj **Milen Apostolov** / Borilne veščine **Emil Videv**

Igrajo

Todor Darlianov, Radina Dumanian, Dimitar Banchev, Dobrin Dosev
Premiera **16. marec 2018**

Opozorilo! Predstava vsebuje prizore nasilja.

SOBOTI / 6. 4. 2019 / 20.00

Prešernovo gledališče, Kranj / 120 minut, brez odmora



Foto: G. Vachev



MATJAŽ ZUPANČIČ **Vladimir**

Plovdiv Drama Theatre,
Plovdiv, Bulgaria

Three young friends are searching for a new roommate for the empty room in their shared flat. After listing the room, they choose the mysterious Vladimir. The new roommate soon takes the initiative deciding about their communal life. His principle of "keeping the peace" is "divide and conquer". At first positive decisions aimed at the common good slowly reveal Vladimir's manipulative nature. An intense story about the thin line between order and tyranny, between oppression and love, between normal and the extreme.

Creators

Translation **Ljudmil Dimitrov** / Director **Alexandra Petrova** / Stage designer **Dessislava Bankova** / Composer **Milen Apostolov** / Stage combat **Emil Videv**

Cast

Todor Darlianov, Radina Dumanian, Dimitar Banchev, Dobrin Dosev
Première **16 March 2018**

Warning! The performance includes scenes of violence.

SITURDNY / 6 April 2019 / 20.00

Prešeren Theatre, Kranj / 120 minutes, no interval

Photo: G. Vachev





dodatni program
additional
programme

dramsko pisanje drama writing events

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FESTIVAL

3. Festival dramske pisave Vzkrik

KUD Krik in Javni sklad RS
za kulturne dejavnosti

21.—24. marec 2019

Nova pošta (SMT)
Ljubljana

FESTIVAL

3rd Festival of Drama Writing Vzkrik

Krik Association and Public
Fund for Cultural Activities of
the Republic of Slovenia

21—24 March 2019

The New Post Office (SMT),
Ljubljana

Festival dramske pisave Vzkrik ponuja sedem novih slovenskih celovečernih dramskih besedil, ki so nastala v sklopu štirinajstih delavnic dramskega pisanja pod mentorstvom Simone Semenič, Milana Markovića Matthisa in Erica Deana Scotta. Na festivalu bomo besedila predstavili v obliki bralnih uprizoritev, ki jim bodo sledili pogovori z avtorji in ustvarjalci, v okviru festivala se bo odvila okrogla miza *Sodobna dramska pisava in uprizarjanje*, kjer bomo z gostujočimi gledališkimi strokovnjaki diagnostirali sodobno dramsko pisavo in njej namenjene nove uprizontitvene pristope. Festival bo zaključila improvizacijska predstava *Impro variacije* po motivih nastalih dramskih besedil.

The Festival of Drama Writing Vzkrik will present seven new full-length plays created during fourteen playwriting workshops under the mentorship of Simona Semenič, Milan Marković Matthis and Eric Dean Scott. During Vzkrik, the texts will be staged as reading performances, followed by discussions with their authors and creators. The festival will also include a round table on contemporary drama writing and performance, where invited theatre researchers will diagnose contemporary drama writing and the new performing approaches intended for it. The festival will close with an improvisational performance, *Impro Variations*, based on motifs from the presented plays.

DELAVNICA

Jenkova soba, rezidenčna delavnica dramskega pisanja

Prešernovo gledališče Kranj, Layerjeva hiša, Javni sklad RS za kulturne dejavnosti, Zavod za turizem in kulturo Kranj, Društvo Krik

28. marec—1. april 2019

Layerjeva hiša, Kranj

Letos obeležujemo 150 let, odkar je slovenski pesnik in pisatelj Simon Jenko zapisal svoje poslednje besede. Ob tej priložnosti smo se v sodelovanju s soorganizatorji odločili, da program že 15. brezplačne delavnice dramskega pisanja poimenujemo »Jenkova soba«. Štirje/-i izbrani/-e udeleženci/-ke bodo v času delav-

nice brezplačno bivali/-e v Layerjevi hiši, tako da bo delavnica letos prvič tudi rezidenčna. Pod vodstvom mentorice Kim Komljanec bo letos-nji fokus odrski dialog; kako besede delujejo na odru, zakaj delujejo in kaj vse lahko z njimi dosežemo, kako jih lahko pisec/-ka in igralec/-ka kar najbolje uporabijo, kaj na odru izrečene besede pomenijo in kaj skrivajo?

O mentorici

Kim Komljanec je dramatičarka, dramaturginja in lektorica, gledališka režiserka in vodja izobraževanj o dramatički in gledališču. Občasno tudi igralka. Številna dramska besedila Kim Komljanec so bila uprizorjena v slovenskih institucionalnih, neodvisnih in ljubiteljskih gledališčih, druga so doživele uprizoritve v Združenem kraljestvu in Združenih državah Amerike. Njene radijske igre so posneli in predvajali na Radiu Slovenija in Radiu Trst (RAI). Ena od dragocenih delovnih izkušenj je bila tudi rezidenca v prestižnem londonskem gledališču Royal Court. Kim Komljanec piše dramska besedila v slovenskem in angleškem jeziku. Vodila je podružnico otroške gledališke šole Theatrettrain, kasneje pa v Cambridgeu postala umetniški vodja foruma dramatikov WRiTEON. Sodeluje z več mednarodnimi mrežami dramatikov in gledaliških ustvarjalcev. V letu 2019 bo njeno dramsko besedilo *Sink or Swim* uprizorjeno v slovitem gledališču ADC v Cambridgeu, kjer so svojo pot med drugim začeli John Cleese, Emma Thompson in Hugh Laurie.

WORKSHOP

The Jenko Room — A playwright residency

Prešeren Theatre Kranj, Layer House, JSKD – Public Fund for Cultural Activities of the Republic of Slovenia, Tourism and Culture Board Kranj, Krik Association

28 March—1 April 2019

Layer House, Kranj

This year marks 150 years since Slovenian poet and writer Simon Jenko wrote his last words. On this occasion, together with our fellow organisers we decided to call the 15th edition of free playwrighting workshops “the Jenko Room”. Four selected participants will reside free of charge at the Layer House for

the duration of the workshop, so that this year’s workshop will for the first time be a residency. Under the mentorship of Kim Komljanec, this year’s focus will be stage dialogue: how words function onstage; why they function and what we can achieve with them; how the writer and the performer can best use them; what the words spoken onstage mean and what they hide?

About the mentor

Kim Komljanec is a playwright, dramaturg and language consultant, theatre director and drama and theatre educator. Occasionally she is an actress as well.

A number of Komljanec’s works have been performed in Slovenian institutional, non-institutional and amateur theatres, others have been staged in the UK and the USA. Her radio dramas have been broadcast on Radio Slovenia and Radio Trieste (RAI). An invaluable work experience was her residency at the famed London theatre the Royal Court.

Kim Komljanec writes in Slovenian and in English. She led a branch of the theatre school for children Theatrettrain and later became the artistic director of the WRiTEON playwrights’ forum in Cambridge. She works with several international playwrights’ and theatre artists’ networks. In 2019, her play *Sink or Swim* will be staged at the famous ADC Theatre in Cambridge, where the theatre paths of, among others, John Cleese, Emma Thompson and Hugh Laurie started.

BRALNE UPORIZORITVE

Bralne uprizoritve študentov AGRFT

Akademija za gledališče,
radio, film in televizijo

28. marec 2019 | 18.00

Layerjeva hiša, Kranj

Besedila

Manca Lipoglavšek

Belina

Helena Šukljan

Junak

Aljoša Živadinov Zupančič

Lešij se vrača

Žiga Hren

9 labodjih deklic

Urša Majcen

Kozmonavt

Iva Š. Slosar

Poroka**Igralci**

Lea Mihevc, Gaja Filač, Tina Resman, Gašper Lovrenc, Klara Kuk, Jan Slapar, Filip Mramor, Jure Žavbi, Lea Klančič, Timotej Novaković, Diana Kolenc, Maks Dakskobler, Nejc Jezernik, Mak Tepšić, Jure Rajšp, Julita Kropec, Domen Novak, Veronika Železnik, Iva Š. Slosar, Nejc Jezernik

Dramaturgi

Urša Majcen, Maša Pelko, Aljoša Lovrič Krapež, Iva Š. Slosar, Benjamin Zajc, Žiga Hren

Režiserji

Živa Bizovičar, Helena Šukljan, Aljoša Živadinov Zupančič, Žiga Hren, Benjamin Zajc

Kratka dramska besedila študentov AGRFT, ki so nastala v zimskem semestru 2018/19 pod mentorstvom vodstvom izr. prof. mag. Žanine Mirčevske, bodo bralno uprizorjena na Tednu slovenske drame. Mentor bralne uprizoritve je doc. Branko Jordan.

READING PERFORMANCES

Reading performances of the texts by AGRFT students

Academy of Theatre, Radio, Film and Television

28 March 2019 | 18.00
Layer House, Kranj

Texts

Manca Lipoglavšek

Whitness

Helena Šukljan

A Hero

Aljoša Živadinov Zupančič

Lešij Returns

Žiga Hren

9 Swan Girls

Urša Majcen

The Cosmonauts

Iva Š. Slosar

The Wedding

Actors

Lea Mihevc, Gaja Filač, Tina Resman, Gašper Lovrenc, Klara Kuk, Jan Slapar, Filip Mramor, Jure Žavbi, Lea Klančič, Timotej Novaković, Diana Kolenc, Maks Dakskobler, Nejc Jezernik, Mak Tepšić, Jure Rajšp, Julita Kropec, Domen Novak, Veronika Železnik, Iva Š. Slosar, Nejc Jezernik

Dramaturgs

Urša Majcen, Maša Pelko, Aljoša Lovrič Krapež, Iva Š. Slosar, Benjamin Zajc, Žiga Hren

Directors

Živa Bizovičar, Helena Šukljan, Aljoša Živadinov Zupančič, Žiga Hren, Benjamin Zajc

Short plays by AGRFT students that were created during the winter semester of 2018/19 under the mentorship of associate professor Žanina Mirčevska, MA, will be presented as a reading performance at the Week of Slovenian Drama. The mentor of this reading performance is assistant professor Branko Jordan.

BRALNE UPORIZORITVE

Dan nominirancev

Slovenski gledališki inštitut,
Akademija za gledališče, radio,
film in televizijo

1., 3. in 10 april 2019

SLOGI, Ljubljana

Dan nominirancev na Tednu slovenske drame je dogodek, namenjen celostni predstavitev nominirancev za Grumovo nagrado, sestavlajo pa ga bralne uprizoritve nominiranih dramskih besedil in vodenih pogovori o njih. Bralne uprizoritve pripravljajo obetavni mladi režiserji skupaj z igralskim ansamblom Prešernovega gledališča Kranj in študenti dramske igre AGRFT, na pogovrih pa sodelujejo avtorji, člani žirije za Grumovo nagrado, visokošolski profesorji, umetniški vodje, dramaturgi, režiserji ... Letošnje pogovore z avtorji bo vodila teatrologinja Ana Perne.

Dan nominirancev je tekom let postal prepoznavna platforma, ki pomaga širiti zavest o pomembnosti (in aktualnosti) nove dramatike, tudi s spodbujanjem izmenjave mnenj, saj lahko v odprtosti in povezovanju bogatimo drug drugega – in slovensko dramsko pisavo.

Ponedeljek, 1. 4. 2019 | 16.00

Vinko Möderndorfer
An ban pet podgan

Nejc Gazvoda
Tih vdih

Jure Karas
Realisti, kabaret za pet igralcev, pijanca in občinstvo

Sreda, 3. 4. 2019 | 17.00

Žiga Divjak
Hlapec Jernej in njegova pravica

Žiga Divjak, Gregor Zorc,
Katarina Stegnar, Vito Weis,
Iztok Drabik Jug, Alja Kapun
6

Sreda, 10. 4. 2019 | 18.00

Bralna uprizoritev besedila nagrajenega mladega dramatika/dramatičarke

Idejna zasnova
Rok Andres

Režiserji bralnih uprizoritev
Mojca Madon, Maša Pelko
in Luka Marcen

Voditeljica pogovorov
Ana Perne

READING PERFORMANCES

The Day of the Nominees

Slovenian Theatre Institut,
Academy of Theatre, Radio, Film
and Television

1., 3., and 10 April 2019
Slovenian Theatre Institute,
Kranj

The Day of the Nominees at the Week of Slovenian Drama endeavours to create a comprehensive presentation of the nominees for the Slavko Grum Award.

The reading performances are prepared by promising young directors together with the Prešeren Theatre Kranj ensemble and students of acting with the authors, the Grum Award jury members, literary theorists, artistic managers, dramaturgs, directors participating in the discussions. During this year's discussions, the moderator, theatre researcher Ana Perne, will be joined by the authors.

Through the years, the Day of the Nominees has become a recognisable platform that helps to spread the notion of the importance (and actuality) of new drama, also by encouraging the exchange of opinions, because with openness and connections we not only enrich each other, but also Slovenian playwriting.

Monday, 1 April 2019 | 16.00

Vinko Möderndorfer
Eeny, meeny, miny, mo

Nejc Gazvoda
Silent Breath

Jure Karas
**Realists, a cabaret
for five actors, a drunk
and an audience**

Wed., 3 April 2019 | 17.00

Žiga Divjak
**The Bailiff Yerney
and His Rights**

Žiga Divjak, Gregor Zorc,
Katarina Stegnar, Vito Weis,
Iztok Drabik Jug, Alja Kapun
6

Wed., 10 April 2019 | 18.00

Reading Performance
of the Young Playwright
Award Winner

Concept
Rok Andres

Directors of the performances
Mojca Madon, Maša Pelko
in Luka Marcen

Moderator
Ana Perne

PREDSTAVITEV KNJIGE

Rok Vilčnik rokgre: **Drame.**

Tarzan, Ljudski demokratični cirkus Sakešvili, Naše gledališče

KUD Sodobnost International

4. april 2019 | 20.00

Prešernovo gledališče,
Kranj

BOOK PRESENTATION

Rok Vilčnik rokgre: **Plays.**

Tarzan, The Sakeshvili Democratic People's Circus, Our Theatre

Sodobnost International

4. april 2019 | 20.00

Prešeren Theatre,
Kranj

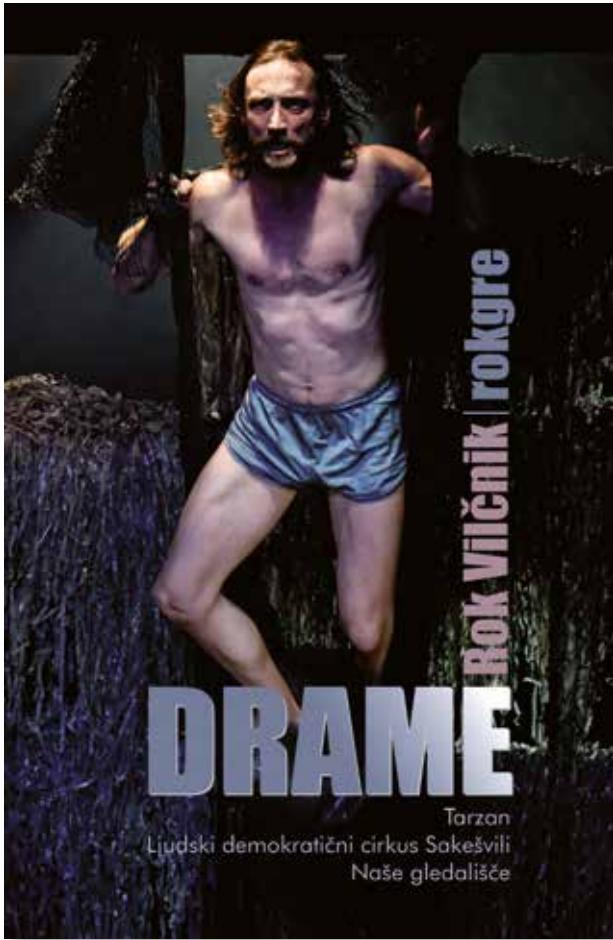
Rok Vilčnik rokgre je bil v zadnjih letih kar štirikrat zapored nominiran za Grumovo nagrado. Ne glede na to, ali Vilčnik pred nas postavlja ljubezenski trikotnik v džungli, cirkus iz totalitarne sakešvilske države ali »naše« gledališče, vsakič znova razgalja bolj ali manj skrite načine delovanja človeške družbe in njenih institucij, kritična ost je nespre-gledljiva, in če se na začetku ob dramatikovem nezgrešljivem humorju še hahljamo, je proti koncu smeh vse bolj grenak. Po uspešnih uprizoritvah na domačih in tujih odrih zdaj drame čaka novo, vzporedno življenje v knjigi.

Pogovor z avtorjem bo vodil **Rok Andres**. Pogovor bo neposredno pred predstavo *Tarzan* v izvedbi Theatre Gigante (ZDA).

Rok Vilčnik rokgre has been nominated four consecutive years for the Slavko Grum Award. Regardless of whether Vilčnik confronts us with a love triangle in the jungle, a circus from the totalitarian Sakeshvilian state, or "our" theatre, he discloses the more or less hidden methods in which human society and its institution operate. His critical point cannot be overlooked: if at the beginning we might still be laughing at the author's distinctive humour, the laughter gets more and more bitter towards the end. After successful productions at home and abroad, the plays are awaiting a new, parallel life in book form.

The discussion with the author will be hosted by **Rok Andres**.

The book presentation will be followed by a performance of *Tarzan* by Theatre Gigante (USA).



Rok Vilčnik | rokgre

DRAME

Tarzan

Ljudski demokratični cirkus Sakešvili
Naše gledališče

okrogle mize round tables

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Gledališče in/kot
javni prostor
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ROUND TABLE
Theatre and/as
Public Space
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The Word and
the Stage
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OKROGLA MIZA

Gledališče in/kot javni prostor

Društvo gledaliških kritikov
in teatrologov Slovenije

2. april 2019 | 18.00

Stolp Škrlovec, Kranj

Je prostor gledališča javni prostor? Na kakšen način, kako gledališče oz. posamezne uprizoritve zmorejo misliti javni prostor, lahko gledališče generira prostor, kjer javno zopet postane politično vprašanje? Dogodek v organizaciji Društva gledaliških kritikov in teatrologov Slovenije bo skušal tematizirati položaj javnega prostora in svojevrstne zmožnosti gledališča, da vzpostavi, vstopa in apropiira javni prostor. Hkrati pa bo naslovil tudi probleme krčenja javne sfere, kako gledališče nagonvarja (le določeno) javnost ter polje umetnosti kot poligon preizkušanja kapitalističnih mehanizmov privatizacije, prekarizacije in politične nemoči.

Sodelujoči

Teja Reba, Mateja Bučar, Ajda Tomazin, Rok Vevar, Janez Janša, Jurij Krpan

Moderatorja

Alja Lobnik, Rok Bozovičar

ROUND TABLE

Theatre and/as Public Space

Association of Theatre Critics
and Researchers of Slovenia

2 April 2019 | 18.00

Škrlovec Tower, Kranj

Is theatre space public space? In what way are theatre or individual productions capable of thinking public space; can theatre generate a space in which the public once more becomes a political question? This event organised by the Association of Theatre Critics and Researchers of Slovenia will attempt to thematise the position of public space and the unique power of theatre to establish, enter and appropriate public space. It will also address the problem of the shrinking public sphere, the way that theatre addresses (a specific) public and the field of art as a training ground for testing capitalist mechanisms of privatisation, precarisation and political powerlessness.

Participants

Teja Reba, Mateja Bučar, Ajda Tomazin, Rok Vevar, Janez Janša, Jurij Krpan

Moderators

Alja Lobnik, Rok Bozovičar

OKROGLA MIZA

Beseda in oder

4. april 2019 | 17.00

Prešernovo gledališče, Kranj

ROUND TABLE

The Word and the Stage

2 April 2019 | 17.00

Prešeren Theatre, Kranj

Kako lahko slovenska gledališka praksa in nova slovenska dramatika še plodneje sodelujeta?

K okrogli mizi so povabljeni posamezniki in posameznice, ki sprejemajo odločitve o sodobni slovenski dramatiki, to so: dramski avtorji in avtorice, umetniški/-ške vodje, dramaturgi in dramaturginje ter predstavniki in predstavnice državnih in lokalnih sofinancerjev.

Med naštetimi bo potekal konstruktivni dialog o tem, kaj še lahko gledališča ponudijo sodobni slovenski dramatiki, da bo ta kar najbolj kakovostenja in raznolika, ter kakšna sodobna slovenska dramska besedila gledališča potrebujejo, da bi lahko po njih ustvarjala kar najbolj vznemirljive predstave.

Pogovor vodi slovenska dramatičarka **Kim Komljanec**.

How can Slovenian theatre practice and new Slovenian drama conjure a more prolific collaboration?

The round-table guests will include the decision makers of contemporary Slovenian drama: playwrights, artistic directors, dramaturgs and representatives of state and local co-financiers.

They will engage in a constructive debate about what else theatres can offer to contemporary Slovenian drama so that it can reach quality and diversity, and what kind of contemporary plays theatres need in order to stage them as exciting performances.

The debate will be moderated by the Slovenian playwright **Kim Komljanec**.

koncerta

concerts

KONCERT
Slon in Sadež
akustični orkester
Stran 127

CONCERT
Slon in Sadež,
acoustic
orchestra

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ZAKLJUČEK
IN KONCERT
Sklepna
slovesnost s
podelitvijo
nagrad in
koncertom
skupine Papir

Stran 130

CEREMONY
AND CONCERT
The Closing
and Awards
Ceremony
with a concert
by Papir

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KONCERT

Slon in Sadež akustični orkester

6. april 2019 | 22.00

Stolp Škrlovec, Kranj

CONCERT

Slon in Sadež, acoustic orchestra

6 April 2019 | 22.00

Škrlovec Tower, Kranj

Glasbena zasedba, ki že leta spravlja ob živce ljudi s posluhom, njihove hčere pa ob dobro ime, je zvezda stalnica slovenskih glasbenih prizorišč – od festivalov, klubov ter živinskih sejmov do porok in pogrebov – Slon in Sadež akustični orkester garantiраno spravlja pokonci vse prisotne in psihično odsotne s svojo simpatično avtorsko glasbo, ki na veliko žalost vseh ljubiteljev zabave vključuje tudi mesta inteligenčna in zanimiva besedila.

www.sloninsadez.com

www.facebook.com/slonsadez

For years already shredding the nerves of people with good pitch and compromising the good reputation of their daughters, this band has become a fixture of Slovenian music stages – from festivals, clubs and country fairs, to weddings and funerals. Slon in Sadež acoustic orchestra guarantees to get all those present as well as those psychologically absent up on their feet with their agreeable original music which, much to the chagrin of all fun-loving people, occasionally includes intelligent and interesting lyrics.

www.sloninsadez.com

www.facebook.com/slonsadez



ZAKLJUČEK IN KONCERT

Sklepna slovesnost s podelitvijo nagrad in koncertom skupine Papir

8. april 2019 | 20.00

Prešernovo gledališče, Kranj

CEREMONY AND CONCERT

The Closing and Awards Ceremony with a concert by Papir

8 April 2019 | 20.00

Prešeren Theatre, Kranj

Družinski ansambel za prosperiranje poezije in glasbe Papir je nastal na pobudo večkrat nagrjenega dramatika in tekstopisca Roka Vilčnika. Zaključna slovesnost festivala se bo tokrat iztekla – s Papirjem. Seveda glasbeno, s koncertom. Vabljeni!

Skupino sestavljajo vrhunski džezovski glasbeniki: pevka **Ana Bezjak**, klavijaturist **Sebastijan Duh**, kitarist **Igor Bezget**, bobnar **Bruno Domiter** in basist **Tadej Kampl**. Pomembni deležniki pa so še dramatik in tekstopisec **Rok Vilčnik**, pobudnik za ustanovitev skupine, ki bi izvajala kakovostne novodobne avtorske popevke, ter skladatelja **Gregor Stermecki** in **Marko Gregorič**, ki s Sebastijanom Duhom sestavlja skladateljsko ogrodje skupine.

A family ensemble for prospering poetry, Papir was created on the initiative of the multiple award-winning playwright and songwriter Rok Vilčnik. The closing ceremony this year will end with – Papir. Of course with music, with a concert. You're invited!

The group consists of superb jazz musicians: singer **Ana Bezjak**, keyboard player **Sebastijan Duh**, guitar player **Igor Bezget**, drummer **Bruno Domiter** and base player **Tadej Kampl**. Important members are also playwright and songwriter **Rok Vilčnik**, who gave the initiative to create a band that would play quality new songs, and composers **Gregor Stermecki** and **Marko Gregorič** who, together with **Sebastijan Duh** form the composing core of the band.



ostali dogodki

other events

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Igram, sem

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FILM SCREENING

I Act, I Am

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STROKOVNO

SREČANJE

5. srečanje

oblikovalcev

maske

slovenskih

gledališč

Stran 134

EXPERT MEETING

5th Meeting of

Make-up Artists

from Slovenian

Theatres

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SERIJA PODKASTOV

Abonma TSD

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A SERIES OF

PODCASTS

Abonma TSD

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PROJEKCIJA FILMA

Igram, sem

Filmostovje d.o.o.

30. marec 2019 | 20.00

Stolp Škrlovec, Kranj

Film *Igram, sem* se posveča igralskemu poklicu ter meji med igralcem in likom, ki ga igralec interpretira; meji, ki lahko postane nedoločljiva za igralca. Film je tudi zgodba o igralčevih najbližjih, o okoliščinah, v katerih igralec živi, in njihovem vplivu na njegovo ustvarjanje.

V Sarajevu rojeni, v Sloveniji delujoči, režiser **Miroslav Mandić** o svojem filmu pravi: »Že leta me fascinira igra – po eni strani velikanski trud, vložen v ustvarjanje vloge, postovetenje, ki včasih vpliva na igralčev odnos do osebnega okolja; po drugi strani pa se sprašujem, kako je takva transformacija sploh mogoča, to 'preskakovanje' iz vloge v življenje in nazaj.« Po projekciji filma bo pogovor z režiserjem in drugimi ustvarjalci.

V glavnih vlogah nastopajo

Luna Zimić Mijović, Gregor Zorc,
Goran Bogdan, Lana Barić, Mojca Funkl
in Amar Čustović

FILM SCREENING

I Act, I Am

Filmostovje d.o.o.

30 March 2019 | 20.00

Škrlovec Tower, Kranj

The film *I Act, I Am* is dedicated to the acting profession and the border between an actor and the character he interprets; a border that can become indeterminable for the actor. The film is also the story about those closest to the actor, about the circumstances in which he lives and their influence on his creativity.

Director **Miroslav Mandić**, born in Sarajevo and living in Ljubljana, says about his film: "I've been fascinated by acting for years – on the one hand, the immense effort that goes into creating a role, the identification which at times influences an actor's attitude to his personal environment; on the other hand, I ask myself how such a transformation is even possible, this 'jumping' from the role to life and back." After the screening, there will be a discussion with the director and other creators.

In the principal roles

Luna Zimić Mijović, Gregor Zorc,
Goran Bogdan, Lana Barić, Mojca Funkl
in Amar Čustović

STROKOVNO SREČANJE

5. srečanje oblikovalcev maske slovenskih gledališč

7. april 2019 | 10.00

Prešernovo gledališče, Kranj

Gledališka maska dopolni in nadgradi igralsko kreacijo, saj skupaj s kostumom poleg vizualne plati predstave bistveno določa tudi izraznost igralca, plesalca, performerja.

Letošnje že 5. srečanje oblikovalcev maske slovenskih gledališč bo osredotočeno na izdelke in storitve podjetja Blond&Braun iz Salzburga. Že šest desetletij podjetje sodeluje z najpomembnejšimi opernimi, gledališkimi, filmskimi in televizijskimi produkcijskimi hišami na vseh kontinentih. Nudijo široko paletto izdelkov tako za oblikovalce maske kot frizerje, ponujajo oblikovanje lasulj po naročilu, razvili pa so tudi računalniško vodeno obdelavo materialov.

www.blond-braun.at

EXPERT MEETING

5th Meeting of Make-up Artists from Slovenian Theatres

7 April 2019 | 10.00

Prešeren Theatre, Kranj

Theatre make-up completes and complements the acting creation, because together with the costume it essentially determines not only the visual part of the performance, but also the expressiveness of the actor, dancer, performer.

This year's 5th meeting of make-up artists from Slovenian theatres will focus on the products and services of the company Blond & Braun from Salzburg. For six decades, the company has been working with the most important opera, theatre and film and television production houses on all continents. They offer a wide palette of products, both for make-up artists and hair stylists, and also offer wigs made to order. They've also developed computer-controlled processing of materials.

www.blond-braun.at

SERIJA PODKASTOV

Abonma TSD

KUD Moment Maribor, G22

27. marec—7. april 2019

Prešernovo gledališče, Kranj

V času festivala bo kolektiv Abonma z izbranimi gosti spremjal in komentiral tekmovalne festivalske predstave po vzoru športnega komentiranja. V živo boste serijo *Abonma TSD* lahko spremljali sočasno s termini predstav na festivalu na radiu MARŠ in Radiu Študent. Arhiv vseh epizod bo dostopen na Soundcloudu Maribor is the future (soundcloud.com/maribor-is-the-future).

Abonma TSD je del celo sezono trajajočega projekta, v katerem kolektiv projekta skozi novo perspektivo uprizarja že obstoječe predstave iz repertoarja slovenskih institucionalnih hiš in se na ta način ukvarja z gledališkimi konvencijami, iskanjem stika s publiko in funkcijo gledališča danes.

www.moment.si/projekt-abonma

A SERIES OF PODCASTS

Abonma TSD

Moment Maribor, G22

27 March—7 April 2019

Prešeren Theatre, Kranj

During the festival, the Abonma collective will invite selected guests and comment on the performances in the competition programme in the style of sports commentators.

You'll be able to follow the live broadcasts of the Abonma TSD series during the time of competing festival performances on Radio MARŠ and Radio Študent. The archive of all episodes will be available on the Soundcloud of Maribor is the Future (soundcloud.com/maribor-is-the-future).

Abonma TSD is a part of the season-long project in which the collective uses a new perspective to perform the existing productions from the repertory of the Slovenian institutional theatres and through this method researches theatre conventions, contact with the audience and the function of theatre today.

www.moment.si/projekt-abonma



Ianskoletni
festival
last year's
festival

Povzetek Summary

Z gledališkim koncertom *Slovenska po-pevka* po besedilih Gregorja Strniša v izvedbi Slovenskega mladinskega gledališča iz Ljubljane in CUDV Dolfke Boštjančič iz Drage, sklepno slovesnostjo in podelitvijo festivalskih nagrad se je zaključil 48. Teden slovenske drame. V Kranju so ga gostili kar 13 dni, vse od 27. marca do 8. aprila.

Prestižni domači gledališki festival je bil ustanovljen zato, da bi spodbujal uprizarjanje nacionalne dramatike, njeno ustvarjanje ter promocijo doma in v tujini. »Stvaritev na vrhunski ravni je v slovenski dramski besedi toliko, da imamo že vrsto let namesto enega tedna slovenske drame skoraj dva – in tega se moramo veseliti,« je v nagonu dejala direktorica Prešernovega gledališča Kranj Mirjam Drnovšček.

The theatre concert *Slovenian Songs* based on the lyrics by Gregor Strniša and performed by the Mladinsko Theatre from Ljubljana and the SUDV Dolfka Boštjančič from Draga and the festival awards ceremony closed the 48th Week of Slovenian Drama. Kranj hosted it for almost a fortnight, from 27 March to 8 April 2018.

This prestigious Slovenian festival was founded to encourage the staging of national drama, its creation and promotion at home and abroad. "Slovenian playwriting has so many excellent creations that for a number of years, instead of one week of Slovenian drama, we have been having almost two – and we must rejoice in that," said the Prešeren Theatre director Mirjam Drnovšček in her address.

V program festivala je bilo vključenih kar 17 predstav: šest tekmovalnih, pet mednarodnih, pet spremmljevalnih, eno predstavo pa so uprizorili v okviru dodatnega programa. Poleg tega se je zvrstilo še šest dogodkov v spremmljevalnem programu, med drugim že 14. delavnica dramskega pisanja.

Društvo gledaliških kritikov in teatrologov Slovenije je na zaključni slovesnosti podelilo dve nagradi – priznanje Vladimirja Kralja za kritičke dosežke zadnjih dveh let Ameliji Kraigher ter nagrado Vladimirja Kralja za življensko delo kritiku Lojzetu Smasku.

A total of 17 productions were presented at the festival: 6 in the Competition, 5 in the International, 5 in the Accompanying and one as a part of the Additional Programme. Besides that, 6 events formed a part of the Additional Programme, among them the 14th playwriting workshop.

The Association of Slovenian Theatre Critics and Researchers presented two awards: the Vladimir Kralj Award for achievements in criticism in the last two years to Amelia Kraigher; and the Vladimir Kralj Lifetime Achievement award to the critic Lojze Smasek.

**Na 48. Tednu slovenske
drame so bile podeljene
štiri nagrade**

**01 nagrada
Slavka Gruma**
za najboljše
dramsko besedilo

02 Šeligova nagrada
za najboljšo
predstavo festivala

**03 nagrada za
najboljšega
mladega dramatika**

04 nagrada občinstva
za najboljšo
predstavo festivala

**Four Awards Were
Presented at the 48th Week
of Slovenian Drama**

**01 the Slavko Grum
Award**
for the best new
Slovenian play

02 the Šeligo Award
for the best performance
of the festival

**03 the Young
Playwright Award**

04 the Audience Award
for the best performance
of the festival

01 Nagrada Slavka Gruma

za najboljše dramsko
besedilo

Žirija v sestavi literarna zgodovinarka in teatrologinja **Mateja Pezdirc Bartol** (predsednica), dekan Akademije za gledališče, radio, film in televizijo **Tomaž Gubenšek**, dramaturginji **Vilma Štritof** in **Klavdija Zupan** ter literarni teoretik in zgodovinar **Igor Žunkovič** je izmed 35 prispelih dramskih besedil nominirala tri, ki so se potegovala za nagrado Slavka Gruma. Člane žirije je najbolj navdušilo dramsko delo **Vinka Möderndorferja Romeo in Julija sta bila begunca**.

Iz obrazložitve

Dramsko besedilo *Romeo in Julija sta bila begunca* nosi podnaslov 'ljubezenska drama'. Ikonična klasična dramska lika iz Shakespearjeve tragedije se v tem besedilu reinkarnirata v povsem vsakdanji osebi, v mlada človeka zdajšnjih imen in provenienc, v sodobna dramska subjekta. Njuni družini nista sprti, sprto z njuno iskreno mlado ljubeznojo pa je vse socialno okolje. Besedilo ga prikaže brezkompromisno, kot vidi in doživlja svojo situacijo mlada generacija: brezpravno, stisnjeno med mlinška kamna, ki ubijata njune preproste, nepretenciozne želje in hotenja. Na eni strani je to zbirokratiziranost, ki posameznika obravnava in ga sistemsko stigmatizira z izdelanimi logaritmi za znanvanje vsakršnih napak in odstopanj – to ga dela nezaposljivega in nekristnega – in med socialno, eksistenčno

01 The Slavko Grum Award

for the best new
Slovenian play

The Grum Award jury of the 48th Week of Slovenian Drama, consisting of literary historian and theatre researcher **Mateja Pezdirc Bartol** (president), the dean of the Academy for Theatre, Radio, Film and Television (University of Ljubljana) **Tomaž Gubenšek**, dramaturgs **Vilma Štritof** and **Klavdija Zupan** and literary theorist and historian **Igor Žunkovič** read thirty-five entries and nominated three plays to compete for the Slavko Grum Award. The members of the jury were the most convinced by the play *Romeo and Juliet were Refugees* by Vinko Möderndorfer.

From the explanation

The subtitle of the play *Romeo and Juliet were Refugees* is "a love drama". The text reincarnates the iconic classical characters from Shakespeare's tragedy as perfectly everyday persons, young people of contemporary names and provenance, as contemporary drama subjects. Their families are not at odds, but the entire social environment is hostile to their genuine young love. The text shows the environment as non-compromising, just as the young generation sees and experiences its own situation: lacking rights, squeezed between two grinding stones that kill their simple, unpretentious wishes and volitions. On the one hand, there is bureaucracy that tackles

in eksistencialno stisko. Razmere, v katerih se kljub trudu za dobro znajde-ta, ju pahnejo na rob kriminala in na socialno dno. Z relativno skopimi sred-stvi in jasno strukturo drama pretre-se in opominja na to, kako je lahko mlad človek v tej deželi in v tem času tujec v lastni deželi, nepotreben in ne-koristen. Drama v stvarnem tonu od-pira univerzalen prostor etičnih vpra-šanj, senzibilizira za krivičnost in kaže na gledališče kot na prostor nagovarja-nja gledalca z neizprosno in kruto psi-hosocialno podobo do svojih najbolj ranljivih skupin mačehovske dežele.

and systemically stigmatises an individual with pre-made algorithms that notice any kind of mistake or deviation – this makes a person unemployable and useless – on the other, social, ex-istential and existentialist distress. The circumstances in which they find them-selves, despite striving for good, push them to the edge of crime and to the social bottom. With relatively meagre means and a clear structure, the dra-ma touches and reminds us of how a young person in this country and this time can be a stranger in one's own land, unnecessary and useless. The play's realistic tone opens a universal space of ethical questions, sensitises for injustice and shows theatre as a space of addressing the spectator with the merciless and cruel psycho-social image of the novercal country towards its most vulnerable groups.

02 Šeligova nagrada za najboljšo predstavo festivala

Za Šeligovo nagrado so se potegovali predstave, uvrščene v tekmovalni program, katerega selektorica je bila **mag. Tea Rogelj**. Mednarodna strokovna žirija je nagradila **avtorski projekt Stenica** v režiji **Jerneja Lorenca**, ki je nastal v koprodukcijski Prešernovega gledališča Kranj in Mestnega gledališča Ptuj.

Iz obrazložitve

Stenica je komunikativen gledališki dogodek, ki se suvereno in z eksplozivnim nabojem igralskega kolektiva spreho-di skozi imaginarij našega prostora od povoju podobe socialistične Jugosla-vije do kapitalističnega sedanjika ali še dlje, pri tem pa v ospredje potisne trpko zagato posameznika, ki tvori skupnost, a je obenem iz nje vselej že izvržen.

Ustvarjalna ekipa je ogrodje pravljicne komedije Majakovskega iskrivo napolnila z referenčnim poljem naše skupne preteklosti in sedanjosti, sloga-ne družbenih stremljenj pa je ironično prešila z zanosom skupnostnih oblik uprizoritvenega izraza, nas spretno zapeljevala z nostalгиjo in humorjem ob prepoznavnih napevih družbe-ne identitete in z enako vehementno brezskrbnostjo in razigrano neobremjenjenim korakom porušila prav vse iluzije človeku prijaznega sveta.

02 The Šeligo Award for the best performance of the festival

Competing for the Šeligo Award were the productions selected into the Competition Programme of the festival, whose selector was **mag. Tea Rogelj**. The international jury awarded the **authorial project Bedbug** directed by **Jernej Lorenci**, staged in coproduction by Prešeren Theatre Kranj and Ptuj City Theatre.

From the explanation

Bedbug is a communicative theatre event, which, helped by the explosive charge of the ensemble, sovereignly saunters through the imaginarium of our space, from the post-war image of the socialist Yugoslavia to the capitalist present or even beyond, all while forefronting the bitter distress of an individual who is a constituent part of the community, yet always already ostracised from it.

The creative team joyously infused the structure of Mayakovsky's fairy-tale comedy with the reference field of our joint past and present, reinforced the slogans of societal aspirations with the enthusiasm of communal forms of performative expression, deftly seduced us with nostalgia and humour with the recognisable tunes of social identity, and with the same vehement carelessness and a playfully vivacious step destroyed every single illusion about a human-friendly world.

03 Nagrada za najboljšega mladega dramatika

Žirija je nagrado za najboljše-ga mladega dramatika podelila **Maši Pelko** za delo ***Kraljevi otroci***.

Iz obrazložitve

Kraljevi otroci je drama, ki trdno stoji v zdajšnjosti, čeprav črpa iz klasične dramske zgodbe o kralju Ojdipu. Prav filmsko bi jo lahko opredelili kot »prequel« znani zgodbi: prikazani so štirje kraljevi otroci, to so Polinejk, Eteokel, Antigona in Ismene, stari med osem in trinajst let, v času tik pred očetovim spoznanjem o zločinu. Razslojenost uporabe otroškega jezika glede na njihovo starost nudi drug in drugačen pogled na kanonsko zgodbo, polje asociacij, ki jih natančno, a nikakor nainvo, beremo v tekstu, so glavne odlike dramaturško dobro strukturirane in izpeljane drame. Kljub nekakšni amorfnosti otroške psihologije prepoznavamo razvojne poteze, ki jih bodo ti otroci v bližnji bodočnosti razvili in pokazali v kasnejših dramah, ki se ukvarjajo z njimi. Prepoznavnost zgodbe pa nas pri branju seveda ne zavede, saj drama govori na vsaj še eni ravni: na ravni vseh otrok, ki jih v svet prehitre odraslosti hipoma prestavi katerakoli tragedija, zato v njihovih vprašanjih lahko vidimo tudi otroke, ki nam jih z različnih končev sveta kažejo televizijske kamere, otroke, ki jih srečujemo, a ne prepoznamo na naših ulicah ... Lucidnost in

03 The Young Playwright Award

The jury presented the Young Playwright Award to **Maša Pelko** for the play ***The King's Children***.

From the explanation

The King's Children is a play firmly rooted in the present, although it finds its source in the classical dramatic story of King Oedipus. In cinematic terms, we could describe it as a prequel to the well-known story: the king's four children, Polynices, Eteocles, Antigone and Ismene, aged eight to thirteen, are seen in the time just before their father's realisation of his crime. The different levels of the language that children use, consistent with their age, offers another and different insight into the canonical story and the field of associations which we can precisely, yet not naively, read in the text, are the main advantages of the dramaturgically well-structured and executed drama. Despite some sort of amorphousness of child psychology, we recognise the developmental traits that these children will grow into in the near future and show in the later plays dedicated to them. The recognisability of the story does not mislead us while reading, as the play speaks to us on at least one other level: the level of any child forced by a tragedy to become adult in an instant, so in their questions, we can also see the children we see courtesy

tudi nekakšna duhovitost, ki sta vsepisotni v besedilu, nas lahko še posebej očarata, saj govorita o tem, da so tudi besedila na natečaju za mladega dramatika izpisana natančno, domišljeno in z občutkom za dramsko obliko.

of television cameras from all parts of the world, children that we meet, but do not recognise, in our own streets ... the lucidity and a certain wit, present in the text, charm us particularly because they tell us that also the texts entered for the Young Playwright Award are written with precision, thoughtfulness and a sense for dramatic form.

04 Nagrada občinstva za najboljšo predstavo festivala

Za nagrado občinstva so se potegovalle vse predstave iz tekmovalnega, spremmljevalnega in mednarodnega programa. Občinstvo je predstave ocenjevalo na glasovalnih lističih z ocenami od 1 do 5. Za najboljšo predstavo 48. Tedna slovenske drame je bila prepričljivo izbrana predstava **Stenica**, ki je nastala v koprodukciji Prešernovega gledališča Kranj in Mestnega gledališča Ptuj.

04 The Audience Award for the best performance of the festival

All of the performances from the Competition, Accompanying and International Programmes were eligible for the Audience Award. The audience evaluated the performances by filling in ballots with a score from 1 to 5. The audience enthusiastically selected **Bedbug**, a coproduction of the Prešeren Theatre Kranj and the Ptuj City Theatre, as the best production of the 48th Week of Slovenian Drama.



**48 let
festivala**
**48 Years
of the
festival**

Mejniki in nagrajenci

Milestones and Award Winners

Teden slovenske drame je osrednji festival uprizoritev slovenskih dramskih besedil, ki ga vsako leto s podporo ministra za kulturo in Mestne občine Kranj organizira Prešernovo gledališče. Spodbuja uprizarjanje nacionalne dramatike, njeno ustvarjanje in promocijo ter uprizarjanje v tujini. Pri tem sodeluje z gledališči in gledališkimi inštituti doma in po svetu. Pomemben prispevek k spodbujanju nastajanja slovenske dramatike predstavljajo vsakoletné dežavnice dramskega pisanja, ki jih vodijo ugledni slovenski in tudi dramatiki, bralne uprizoritve in predstavitve nominiranih dram ter sodelovanje z Akademijo za gledališče, radio, film in televizijo, Slovenskim gledališkim inštitutom in Filozofsko fakulteto Univerze v Ljubljani.

The Week of Slovenian Drama is the central festival for performances of Slovenian plays, organised annually by Prešeren Theatre Kranj with the support of the Ministry of Culture of the Republic of Slovenia and the Municipality of Kranj. It encourages the staging of performances of national drama as well as its production, promotion and presentation abroad. To achieve that, the festival cooperates with Slovenian and international theatres and theatre institutes. Important contributions to the encouragement of creating Slovenian drama are annual playwriting workshops, mentored by renowned Slovenian and foreign playwrights, reading performances and presentations of the nominated plays and cooperation with the Slovenian Theatre Institute, the Academy of Theatre, Radio, Film and Television and the Faculty of Arts, both of the University of Ljubljana.

Pomembnejši mejniki

- 1971** prvi Teden slovenske drame v Kranju (1955, 1963 in 1964 so Tedni slovenske dramatike potekali v Celju)
- 1979** prvič so podelili nagrado Slavka Gruma za najboljše izvirno dramsko besedilo in Grün-Filipičovo priznanje za dosežke v slovenski dramaturgiji
- 1999** prvič so podelili veliko nagrado za najboljšo uprizoritev
- 1999** v okviru TSD začnejo nastajati prvi prevodi nagrajenih besedil
- 2003** začetek bralnih uprizoritev besedil, nominiranih za nagrado Slavka Gruma
- 2004** nagrada za najboljšo uprizoritev dobija ime po preminulem dramatiku Rudiju Šeligu
- 2004** začetek vsakoletnih Delavnic dramskega pisanja
- 2006** prvič je podeljena nagrada občinstva, za najboljšo predstavo
- 2007** dnevi nominirancev ponujajo poglobljen pogled na nova besedila
- 2009** TSD se poveže s slovenskim centrom Mednarodnega gledališkega inštituta ITI pri promociji slovenske dramatike v tujini
- 2011** TSD skupaj s sorodnimi festivali pripravi pobudo za zvezo festivalov novonastale dramatike
- 2012** prvič je razpisana nagrada za mladega dramatika
- 2016** v sodelovanju z Društvom gledaliških kritikov in teatrologov Slovenije je bila prvič podeljena nagrada Vladimirja Kralja

Milestones

- 1971** the first Week of Slovenian Drama in Kranj (the Week of Slovenian Drama was organised in Celje in 1955, 1963 and 1954)
- 1979** the first Slavko Grum Award for the best new Slovenian play and the first Grün-Filipič Award for the achievements in Slovenian dramaturgy
- 1999** the first Grand Prix for the best performance awarded
- 1999** the first translations of award-winning text prepared by the festival
- 2003** the beginning of reading performances of the plays nominated for the Grum Award
- 2004** the Grand Prix renamed after the recently deceased playwright Rudi Šeligo
- 2004** the beginning of the annual playwriting workshops
- 2006** the first Audience Award given for the best performance of the festival
- 2007** the Day of the Nominees offers an in-depth view of the new texts
- 2009** the Week of Slovenian Drama and the Slovenian Centre ITI join forces to promote Slovenian drama abroad
- 2011** the Week of Slovenian drama and its partner festivals prepare an initiative for a festival association for new drama
- 2012** the first Young Playwright Award
- 2016** the cooperation with the Association of Theatre Critics and Researchers of Slovenia the Vladimir Kralj Award is given for the first time

Prejemniki nagrade Slavka Gruma

| | | | | | |
|-------------|--|-------------|--|--|---|
| 1979 | DANE ZAJC Voranc | 1993 | EVALD FLISAR Kaj pa Leonardo? | 2009 | ŽANINA MIRČEVSKA Konec Atlasa |
| 1980 | DUŠAN JOVANOVIĆ Karamazovi | 1994 | DUŠAN JOVANOVIĆ Antigona | 2010 | SIMONA SEMENIČ 5fantkov.si |
| 1981 | RUDI ŠELIGO Svatba | 1995 | DRAGO JANČAR Halštat | 2011 | IVO PRIJATELJ Totenbirt |
| 1982 | DRAGO JANČAR Disident Arnož in njegovi | 1996 | IVO SVETINA Tako je umrl Zaratuštra | 2012 | SIMONA SEMENIČ 24ur |
| 1983 | DOMINIK SMOLE Zlata čeveljčka | 1998 | MATJAŽ ZUPANČIČ Vladimir | 2013 | IVO SVETINA Grobnica za Pekarno |
| 1984 | TONE PARTLJIČ Moj ata, socialistični kulak | 1999 | ZDENKO KODRIČ Vlak čez jezero | 2014 | MATJAŽ ZUPANČIČ Shocking Shopping |
| | RUDI ŠELIGO Ana | 2000 | ROKGRE To | 2015 | VINKO MÖDERNDORFER |
| 1985 | DRAGO JANČAR Veliki brilljantni valček | 2001 | ZORAN HOČEVAR 'M te ubu! | 2016 | Vaje za tesnobo |
| 1986 | DANE ZAJC Kalevala | | MATJAŽ ZUPANČIČ Goli pianist ali Mala nočna muzika | 2017 | EVALD FLISER Komedija o koncu sveta |
| 1987 | JOŽE SNOJ Gabrijel in Mihael | 2002 | O. J. TRAVEN Ekshibicionist | 2018 | VINKO MÖDERNDORFER |
| | IVO SVETINA Biljard na Capriju | 2003 | MATJAŽ ZUPANČIČ Hodnik | Rok Vilčnik Rokgre Ljudski demokratični cirkus Sakešvili | |
| 1988 | SERGEJ VERČ Evangelij po Judi | 2004 | EVALD FLISAR Nora Nora | SIMONA SEMENIČ sedem kuharic, štirje soldati in tri sofije | |
| 1989 | DRAGO JANČAR Zalezujoč Godota | 2005 | MATJAŽ BRIŠKI Križ | 2017 | ROK VILČNIK ROKGRE Ljudski demokratični cirkus Sakešvili |
| 1990 | DUŠAN JOVANOVIĆ Zid, jezero | 2006 | MATJAŽ ZUPANČIČ Razred | SIMONA HAMER Razglednice ali Strah je od znotraj votel, od zunaj pa ga nič ni | |
| 1991 | MILAN JESIH En sam dotik | 2007 | DRAGICA POTOČNJAK Za naše mlade dame | 2018 | VINKO MÖDERNDORFER Romeo in Julija sta bila begunca |
| 1992 | IVO SVETINA Vrtovi in golobica | 2008 | ROKGRE Smeti na Luni | | |

The Slavko Grum Award

Winners

| | | | | | |
|------|--|------|---|------|---|
| 1979 | DANE ZAJC <i>Voranc</i> | 1993 | EVALD FLISAR <i>What About Leonardo?</i> | 2009 | ŽANINA MIRČEVSKA <i>The End of the Atlas</i> |
| 1980 | DUŠAN JOVANOVIĆ <i>The Karamazovs</i> | 1994 | DUŠAN JOVANOVIĆ <i>Antigone</i> | 2010 | SIMONA SEMENIČ <i>5boys.si</i> |
| 1981 | RUDI ŠELIGO <i>The Wedding</i> | 1995 | DRAGO JANČAR <i>Hallstadt</i> | 2010 | IVO PRIJATELJ <i>Totenbirt</i> |
| 1982 | DRAGO JANČAR Dissident Arnož and his People | 1996 | IVO SVETINA <i>Thus Died Zarathustra</i> | 2010 | SIMONA SEMENIČ <i>24hours</i> |
| 1983 | DOMINIK SMOLE <i>Little Gold Shoes</i> | 1998 | MATJAŽ ZUPANČIČ <i>Vladimir</i> | 2011 | IVO SVETINA <i>A Tomb for the Pekarna</i> |
| 1984 | TONE PARTLIJIČ <i>My Dad, the Socialist Kulak</i> | 1999 | ZDENKO KODRIČ <i>Train Across the Lake</i> | 2011 | MATJAŽ ZUPANČIČ <i>Shocking Shopping</i> |
| | RUDI ŠELIGO <i>Ana</i> | 2000 | ROKGRE <i>That</i> | 2012 | VINKO MÖDERNDORFER <i>Exercises in Anxiety</i> |
| 1985 | DRAGO JANČAR <i>The Great Brilliant Waltz</i> | 2001 | ZORAN HOČEVAR <i>I'll Kill You!</i> | 2013 | EVALD FLISER <i>The Comedy About the End of the World</i> |
| 1986 | DANE ZAJC <i>The Kalevala</i> | | MATJAŽ ZUPANČIČ <i>The Naked Pianist or A Little Night Music</i> | 2014 | VINKO MÖDERNDORFER <i>Europe</i> |
| 1987 | JOŽE SNOJ <i>Gabriel and Michael</i> | 2002 | O. J. TRAVEN <i>The Exhibitionist</i> | 2015 | SIMONA SEMENIČ <i>seven cooks, four soldiers and three sophias</i> |
| | IVO SVETINA <i>Billiard on Capri</i> | 2003 | MATJAŽ ZUPANČIČ <i>The Corridor</i> | 2016 | ROK VILČNIK ROKGRE <i>The Sakeshvili Democratic People's Circus cirkus Sakešvili</i> |
| 1988 | SERGEJ VERČ <i>The Gospel According to Judas</i> | 2004 | EVALD FLISAR <i>Nora Nora</i> | 2017 | SIMONA HAMER <i>Postcards or Fear is Hollow on the Inside and Empty on the Outside</i> |
| 1989 | DRAGO JANČAR <i>Stakeout at Godot's</i> | 2005 | MATJAŽ BRIŠKI <i>The Cross</i> | 2018 | VINKO MÖDERNDORFER <i>Romeo and Juliet were Refugees</i> |
| 1990 | DUŠAN JOVANOVIĆ <i>The Lake, the Wall</i> | 2006 | MATJAŽ ZUPANČIČ <i>The Class</i> | | |
| 1991 | MILAN JESIH <i>A Single Touch</i> | 2007 | DRAGICA POTOČNJAK <i>For Our Young Ladies</i> | | |
| 1992 | IVO SVETINA <i>The Gardens and the Dove</i> | 2008 | ROKGRE <i>Garbage on the Moon</i> | | |

**Prejemniki
Grün-Filipičevega
priznanja**

1979 dramaturški oddelek
SLG Celje

1982 dramaturški oddelek
**SNG Drama
Maribor**

1985 dramaturški oddelek
SMG

1988 dramaturški oddelek
SMG

1991 dramaturški oddelek
**Prešernovega
gledališča**

1991 dramaturški oddelek
SMG

2000 dramaturginja
MARINKA POŠTRAK

2003 dramaturginja
DIANA KOLOINI

2005 dramaturginja
ALJA PREDAN

2007 dramaturg
NEBOJŠA POP-TASIĆ

2009 dramaturginja
MOJCA KRANJC

2011 dramaturginja
in teoretičarka
EDA ČUFER

2013 dramaturg
VILI RAVNJAK

2015 dramaturg in kritik
VASJA PREDAN

2017 dramaturg, teatrolog
in eseist
TOMAŽ TOPORIŠIČ

**The Grün-Filipič
Award
Winners**

1979 Dramaturgy Department
SPT Celje

1982 Dramaturgy Department
**SNT Drama
Maribor**

1985 Dramaturgy Department
SMT

1988 Dramaturgy Department
SMT

1991 Dramaturgy Department
Prešeren Theatre

1991 Dramaturgy Department
SMT

2000 Dramaturg
MARINKA POŠTRAK

2003 Dramaturg
DIANA KOLOINI

2005 Dramaturg
ALJA PREDAN

2007 Dramaturg
NEBOJŠA POP-TASIĆ

2009 Dramaturg
MOJCA KRANJC

2011 Dramaturg and Theorist
EDA ČUFER

2013 Dramaturg
VILI RAVNJAK

2015 Dramaturg and Critic
VASJA PREDAN

2017 Dramaturg, Theatre
Theorist and Essayist
TOMAŽ TOPORIŠIČ

Prejemniki nagrade za **mladega dramatika**

2013 VESNA HAUSCHILD
Inventura

TIBOR HRS PANDUR
Sen 59

2014 TJAŠA MISLEJ
Panj

2015 KATJA MARKIČ
Ptice selivke

2016 PIJA VATOVEC
Zimske radosti

2017 NIKA ŠVAB
Ujeti trenutek

2018 MAŠA PELKO
Kraljevi otroci

Young Playwright Award Winners

2013 VESNA HAUSCHILD
Inventory

TIBOR HRS PANDUR
Dream 59

2014 TJAŠA MISLEJ
A Beehive

2015 KATJA MARKIČ
Migratory Birds

2016 PIJA VATOVEC
Winter Joys

2017 NIKA ŠVAB
A Moment Caught

2018 MAŠA PELKO
The King's Children

Prejemniki velike oziroma Šeligove nagrade

| | | | |
|-------------|---|--|---|
| 1999 | SEBASTIJAN HORVAT PRIMOŽ VITEZ Ion R: Sebastijan Horvat E. P. I. center Ljubljana in SNG Drama Maribor | 2006 Ep o Gilgamešu Dramatizacija Nebojša Pop-Tasić, R: Jernej Lorenci Slovensko mladinsko gledališče | kako so se roman abramovič, lik janša, štiriindvajsetletna julija kristeva, simona semenič in inicialki z. i. znašli v oblačku tobačnega dima R: Primož Ekart Zavod Imaginarni |
| 2000 | MATJAŽ ZUPANČIČ Vladimir R: Matjaž Zupančič SNG Drama Ljubljana | 2007 IZTOK LOVRič GREGOR STRNIŠA Mnemosyne R: Iztok Lovrič Gledališče Glej | |
| 2001 | ANTON TOMAŽ LINHART Ta veseli dan ali Matiček se bo uoženu R: VITO TAUFER Slovensko stalno gledališče v Trstu | 2008 IVAN CANKAR Romantične duše R: Sebastijan Horvat SNG Drama Ljubljana | 2013 MIHA NEMEC NEJC VALENTI Rokovnjači R: Miha Nemeč SNG Nova Gorica in Prešernovo gledališče |
| 2002 | ANTON TOMAŽ LINHART Županova Micka R: Vito Taufer Prešernovo gledališče | 2009 ANDREJ HIENG Osvajalec R: Dušan Jovanović SNG Drama Ljubljana | 2014 AVTORSKI PROJEKT 25.671 R: Oliver Frljić Prešernovo gledališče |
| 2003 | ANTON TOMAŽ LINHART Ta veseli dan ali Matiček se ženi R: Vito Taufer Lutkovno gledališče Ljubljana | 2010 VINKO MÖDERNDORFER Lep dan za umret R: Vinko Möderndorfer Prešernovo gledališče | 2015 SIMONA SEMENIČ 1981 R: Nina Rajić Kranjac Gledališka skupina mladih/AGRFT in Glej |
| 2004 | DOMINIK SMOLE Krst pri Savici R: Meta Hočvar SNG Drama Ljubljana | 2011 IVAN CANKAR (Blaise Pascal, Étienne de la Boétie, G. W. F. Hegel, Louis Althusser) Hlapci/ Komentirana izdaja R: Matjaž Berger Anton Podbevšek Teater Novo mesto in Prešernovo gledališče | 2016 IVAN CANKAR Hlapci R: Sebastijan Horvat Slovensko stalno gledališče v Trstu |
| 2005 | MATJAŽ ZUPANČIČ Hodnik R: Matjaž Zupančič SNG Drama Ljubljana | 2012 SIMONA SEMENIČ zgodba o nekem slastnem truplu ali gostija ali → | 2017 Republika Slovenija Slovensko mladinsko gledališče Ljubljana in Zavod Maska |
| | | | 2018 AVTORSKI PROJEKT Stenica R: Jernej Lorenci Prešernovo gledališče in Mestno gledališče Ptuj |

The Grand Prix or the Šeligo Award Winners

| | | | | | |
|-------------|--|-------------|--|-------------|---|
| 1999 | SEBASTIJAN HORVAT PRIMOŽ VITEZ <i>Ion</i> D: Sebastijan Horvat E. P. I. Center Ljubljana and SNT Drama Maribor | 2005 | MATJAŽ ZUPANČIČ <i>The Corridor</i> D: Matjaž Zupančič SNT Drama Ljubljana | 2012 | SIMONA SEMENIČ <i>the feast or the story of a savoury corpse or how roman abramovich, the character janša, julia kristeva, age 24, simona semenič, and the initials z.i. found themselves in a tiny cloud of tobacco smoke</i> D: Primož Ekart Imaginarni Institut |
| 2000 | MATJAŽ ZUPANČIČ <i>Vladimir</i> D: Matjaž Zupančič SNT Drama Ljubljana | 2006 | <i>The Epic of Gilgamesh</i> Dramatised by Nebojša Pop-Tasić, D: Jernej Lorenci Mladinsko Theatre | 2013 | MIHA NEMEC NEJC VALENTI <i>The Brigands</i> D: Miha Nemec SNT Nova Gorica and Prešeren Theatre |
| 2001 | ANTON TOMAŽ LINHART <i>This Happy Day or Matiček is Getting Married</i> D: VITO TAUFER Slovene Permanent Theatre in Trieste | 2007 | IZTOK LOVRIĆ GREGOR STRNIŠA <i>Mnemosyne</i> D: Iztok Lovrić Glej Theatre | 2014 | AUTHORIAL PROJECT <i>25.671</i> D: Oliver Frlić Prešeren Theatre |
| 2002 | ANTON TOMAŽ LINHART <i>Micka the Mayor's Daughter</i> D: Vito Taufer Prešeren Theatre | 2009 | ANDREJ HIENG <i>The Conqueror</i> D: Dušan Jovanović SNT Drama Ljubljana | 2015 | SIMONA SEMENIČ <i>1981</i> D: Nina Rajić Kranjac Youth Theatre Group/ UL AGRFT and Glej |
| 2003 | ANTON TOMAŽ LINHART <i>The Follies of a Day or the Marriage of Matiček</i> D: Vito Taufer Ljubljana Puppet Theatre | 2010 | VINKO MÖDERNDORFER <i>A Great Day to Die</i> D: Vinko Möderndorfer Prešeren Theatre | 2016 | IVAN CANKAR <i>The Serfs</i> D: Sebastijan Horvat Slovene Permanent Theatre in Trieste |
| 2004 | DOMINIK SMOLE <i>The Baptism at the Savica</i> D: Meta Hočevar SNT Drama Ljubljana | 2011 | IVAN CANKAR (Blaise Pascal, Étienne de la Boétie, G. W. F. Hegel, Louis Althusser) <i>The Bondsmen/Commented Edition</i> D: Matjaž Berger Anton Podbevšek Theatre Novo mesto and Prešeren Theatre | 2017 | <i>The Republic of Slovenia</i> Mladinsko Theatre and Maska Institute |
| | | | | | AUTHORIAL PROJECT <i>Bedbug</i> D: Jernej Lorenci Prešeren Theatre and Ptuj City Theatre |

Prejemniki nagrade občinstva za najboljšo predstavo

2006 BORIS KOBAL
SERGEJ VERČ

Zafrkon

KUD Pod topoli

2007 IZTOK LOVRIČ

GREGOR STRNIŠA

Mnemosyne

Gledališče Glej

2008 IZTOK MLAKAR

(po Molierovih motivih)

Duohtar pod

mus!

Gledališče Koper in

SNG Nova Gorica

2009 BRANKO ZAVRŠAN

Solistika

Društvo Familija

in Mestno gledališče

Ljubljansko

2010 SVETLANA
MAKAROVIČ,

JANJA MAJZELJ

**Krizantema na
klavirju**

Slovensko mladinsko

gledališče

2011 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

2012 SIMONA SEMENIČ
zgodba o nekem
slastnem truplu
ali gostija ali
kako so se roman

abramovič,

lik janša,

štiriindvajsetletna

julija kristeva,

simona semenič

in inicialki z. i.

znašli v oblaku

tobačnega dima

Zavod Imaginarni

2013 SIMONA HAMER
Kladivo ali

pinceta?

KD Integrali

in Gledališče Glej

2014 AVTORSKI PROJEKT
Robinson

Lutkovno gledališče

Ljubljana

2015 EVALD FLISAR
Vzemi me v roke/

Take Me in Your

Hands

Banya Tree Productions,

Mumbaj, Indija

2016 TJAŠA FERME
Divji otrok v

mestu/Wild Child

in the City

PopUpTheatrics

& The Secret Theatre,

New York, ZDA

2017 NIK ŠKRLEC IN EKIPA
Naj gre vse v π ali

kako sem si

zapomnil 3141

decimalk

Zavod k. g. – Tovarna

predstav, UL AGRFT

in Zavod Margareta

Schwarzwald

2018 AVTORSKI PROJEKT
Stenica

Prešernovo gledališče in
Mestno gledališče Ptuj

The Audience Award for the Best Performance

2006 BORIS KOBAL

SERGEJ VERČ

Teaser

KUD Pod topoli

2007 IZTOK LOVRIČ

GREGOR STRNIŠA

Mnemosyne

Glej Theatre

2008 IZTOK MŁAKAR

(after Molière)

A Healer by Force!

Koper Theatre and

SNT Nova Gorica

2009 BRANKO ZAVRŠAN

Soloism

Familija Association and

Ljubljana City Theatre

2010 SVETLANA

MAKAROVIČ,

JANJA MAJZELJ

A Chrysanthemum

on the Piano

Mladinsko Theatre

2011 IVAN CANKAR

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

**The Bondsmen/
Commented
Edition**

Anton Podbevšek
Theatre Novo mesto
and Prešernovo
gledališče

2012 SIMONA SEMENIČ

**the feast or
the story of a
savoury corpse
or how roman
abramovich, the
character janša,
julia kristeva,
age 24, simona
semenič, and the
initials z.i. found
themselves in
a tiny cloud of
tobacco smoke**

Imaginarni Institute

2013 SIMONA HAMER

**A Hammer or
Tweezers?**

KD Integrali
and Glej Theatre

2014 AUTHORIAL PROJECT

Robinson

Ljubljana Puppet
Theatre

2015 EVALD FLISAR

**Take Me in Your
Hands**

Banya Tree Productions,
Mumbai, India

2016 TJAŠA FERME

**Wild Child in the
City**

PopUpTheatrics
& The Secret Theatre,
New York, USA

2017 NIK ŠKRLEC

AND THE TEAM

**π off or how i got
to memorise 3141
decimals**

Performance Factory,
UL AGRFT, Margareta
Schwarzwald Institute

2018 AUTHORIAL PROJECT

Bedbug

Preeren Theatre and
City Theatre Ptuj

Kolofon

Colophone

Selektor

Marko Sosič

Strokovna žirija za nagrado

Slavka Gruma, Grün - Filipičovo

priznanje in nagrada**za mladega dramatika**

Vilma Štritof

(*predsednica žirije*)

Tomaž Gubenšek

Mateja Pezdirc Bartol

Klavdija Zupan

Igor Žunković

Strokovna žirija**za Šeligovo nagrado**

Nika Arhar

Rok Bozovičar

Andrijej Moskwin

Mentorica rezidenčne delavnice**dramskega pisanja - Jenkova soba**

Kim Komljanec

Koordinatorka delavnice**dramskega pisanja**

Marinka Poštrak

Režiser otvoritvene**in sklepne slovesnosti**

Dejan Spasič

Koordinator programa

Robert Kavčič

Odnosi z javnostjo

Milan Golob

Programski katalog**49. Tedna slovenske drame****Izdajatelj**

Prešernovo gledališče Kranj

Zanj

Mirjam Drnovšček,
direktorica

Uredila

Klavdija Zupan

Prevod iz in v angleščino

Barbara Skubic

Lektorica za slovenski jezik

Maja Cerar

Lektorica za angleški jezik

Jana Renée Wilcoxon

Oblikovanje in prelom

Studio Kruh
(Anže Jesenovec,
Gregor Makovec,
Gašper Uršič)

Tisk

Tiskarna Oman, Kranj

Naklada

500 izvodov

Cena

5 evrov

Marec 2019

Organizator

Organiser

Javni zavod**Prešernovo gledališče Kranj****Glavni trg 6, 4000 Kranj**

www.pgk.si

pgk@pgk.si

Tajništvo: 04 / 280 49 00**Faks:** 04 / 280 49 00**Blagajna:** 04 / 201 02 00; blagajna@pgk.siBlagajna je odprta od ponedeljka do petka
od 10.00 do 12.00, ob sobotah od 9.00
do 10.30 ter uro pred pričetkom predstav.**Direktorica**

Mirjam Drnovšček

04 / 280 49 12 | mirjam.drnovscek@pgk.si

**Vodja umetniškega oddelka
in dramaturginja**

Marinka Poštrak

04 / 280 49 16 | marinka.postrak@pgk.si

Marketing in odnosi z javnostjo

Milan Golob

04 / 280 49 18 | info@pgk.si

**Koordinator programa
in organizator kulturnih prireditev**

Robert Kavčič

04 / 280 49 13 | robert.kavcic@pgk.si

Računovodkinja

04 / 280 49 15 | anja.pohlin@pgk.si

Poslovna sekretarka

Gaja Kryštufek Gostiša

04 / 280 49 00 | pgk@pgk.si

Blagajničarka

Katja Bavdež

04 / 201 02 00 | blagajna@pgk.si

Lučni mojster in vodja tehnikе

mag. Igor Berginc

Lučni mojster

Nejc Plevnik

Garderoberka

Bojana Forznarič

Frizer in**oblikovalec maske**

Matej Pajntar

Inspicienta

Ciril Roblek

Jošt Cvikel

Lučni mojster

Bojan Hudernik

Tonski mojster

Nejc Plevnik

Šepetalka

Judit Polak

Mizarja in odrska tehnika

Robert Rajgelj

Marko Kranjc Kamberov

Oskrbnik

Boštjan Marčun

Čistilka

Bojana Bajželj

Igralski ansambel

Vesna Jevnikar, Peter Musevski,

Vesna Pernarčič, Darja Reichman,

Miha Rodman, Blaž Setnikar,

Vesna Slapar, Aljoša Ternovšek

in Borut Veselko

Strokovni svet

Vesna Jevnikar, Barbara Rogelj (predsednica),

Borut Veselko, Jani Virk, Alenka Bole Vrabec

Svet zavoda

mag. Igor Berginc, Joško Koporec,

Alenka Primožič, Peter Šalamon,

mag. Drago Štefe (predsednik)



MESTNA OBČINA KRAJN



TAM TAM

LAYE R



Gorenjski Glas



Univerza v Ljubljani
Akademija za gledališče, radio, film in televizijo



AbOnma



PREŠERNOVO
GLEDALIŠČE

