



**9. Mednarodni lutkovni festival LUTKE '08**  
Ljubljana, Slovenija 10. – 15. september 2008

**9<sup>th</sup> International Puppetry Festival LUTKE '08**  
Ljubljana, Slovenia 10. – 15. September 2008



LUTKOVNO GLEDALIŠČE LJUBLJANA

## ORGANIZATOR

Lutkovno gledališče Ljubljana  
Krekov trg 2, 1000 Ljubljana  
Slovenija

### Festivalska pisarna

Lutkovno gledališče Ljubljana  
Krekov trg 2, Ljubljana  
tel. 01 3000 974  
faks: 01 3000 980  
spletna stran: [www.lgl.si](http://www.lgl.si)

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Rock'n'roll Nova Gorica, TIC  
Mozirje, Integral Zagorje,  
Izletnik Celje, Turistični biro  
Medvode

## ORGANISER

Ljubljana Puppet Theatre  
Krekov trg 2, 1000 Ljubljana  
Slovenia

### Festival office

Lutkovno gledališče Ljubljana  
Krekov trg 2, Ljubljana  
tel. 01 3000 974  
fax: 01 3000 980  
website: [www.lgl.si](http://www.lgl.si)

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The box office is open from  
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Maribor, Celje), Rock`n`roll  
Nova Gorica, TIC Mozirje,  
Integral Zagorje, Izletnik Celje,  
Turistični Biro Medvode

častni pokrovitelj festivala  
župan mesta Ljubljana  
**Zoran Janković**

direktor festivala  
**Marjan Gabrijelčič**

umetniška direktorica  
festivala  
**Jelena Sitar Cvetko**

selektorski odbor  
**Jelena Sitar Cvetko**  
**Maja Bavdaž Solce**  
**Katarina Klančnik Kocutar**  
**Uroš Smasek** (selektor  
slovenskega dela programa)

glavni koordinator festivala  
**Lidija Franjič**  
**Vladimir Petković**

tehnični koordinator  
**Jure Žnidaršič**

strokovna žirija  
**Nina Malik**, Češka Republika  
**Luis Boy**, Španija  
**Hartmut Topf**, Nemčija  
**Breda Varl**, Slovenija

festivalske nagrade

Mali princ, nagrada za  
najboljšo predstavo v celoti

Nagrada za izvirnost

Nagrada za igralsko-  
animatorsko kreacijo

Nagrada občinstva

honorary patron of the festival  
Mayor of the City of Ljubljana  
**Zoran Janković**

festival director  
**Marjan Gabrijelčič**

artistic director  
**Jelena Sitar Cvetko**

selection committee  
**Jelena Sitar Cvetko**  
**Maja Bavdaž Solce**  
**Katarina Klančnik Kocutar**  
**Uroš Smasek** (selector of  
the Slovenian part of the  
programme)

main festival co-ordinator  
**Lidija Franjič**  
**Vladimir Petković**

technical co-ordinator  
**Jure Žnidaršič**

expert jury  
**Nina Malik**, Czech Republic  
**Luis Boy**, Spain  
**Hartmut Topf**, Germany  
**Breda Varl**, Slovenia

festival awards

Little Prince, award for the  
best overall performance

Originality Award

Acting – Animation Creativity  
Award

Audience award

## ČAROBNE LUTKE

Lutke so del našega življenja ...  
prihajajo od tod in drugod,  
vsakič morajo še kam drugam,  
a se v čarobnem razkošju domišljije  
vedno predajajo otroškim dušam,  
... torej vsem nam.

**Marjan Gabrijelčič**  
direktor festivala

## MAGIC PUPPETS

Puppets are part of our lives...  
They come from here and elsewhere,  
and every time they must still go somewhere else,  
but in the magical abundance of imagination  
they always yield to children's souls...  
... to us all.

**Marjan Gabrijelčič**  
Festival director

## O MEDNARODNEM PROGRAMU PREDSTAV

Ob ogledu več kot stotih prijavljenih predstav, ki so prispele na razpis mednarodnega festivala LUTKE 2008, je selektorska skupina našla veliko zanimivega lutkarstva, nešteto izvirnih idej, stotinjo lutkovnih poetik in rokopisov in veliko zrelih umetniških del. Čeprav ob koncu že precej utrujene od dolgih dni trajajočega zbranega gledanja v ekran, smo bile navdušene nad brezštevlnimi možnostmi, ki jih odpira lutkovno gledališče, nad številnimi različnimi potmi, ki jih ubirajo lutkam predani ustvarjalci in nad izvirnostjo, s katero se avtorji lotevajo svojih ustvarjalnih nalog. Občudovale smo njihov pogum, ko živijo, čutijo in trepečejo skupaj s svojimi junaki najrazličnejših velikosti, oblik in materialov, ko se z njimi spopadajo, zato da bi ostali človeški. Ja, največkrat se izkaže to, kar so vedele že vse generacije, ki so v roke prijemale svoje lutke: da so lutke na poti k naši lastni človeškosti. Nas pa seveda zanima: kako to počno lutkarji in njihove lutke danes?

Program festivala bo poskušal odgovoriti na to vprašanje. Zato v spored nismo uvrstile le predstav, ki so v vseh segmentih odlične in veljajo za zrela umetniška dela, ampak tudi tiste izzivalne, drzne, nore, skratka take, ki bodo sliko sodobnega lut-

karstva lahko dopolnile, radikalizirale in razširile. Nekatere izbrane predstave zaradi različnih vzrokov žal ne bodo prikazane na festivalu, zamenjale jih bodo druge kvalitetne razpoložljive predstave.

Večina predstav je namenjenih odraslim, ne bo pa manjkalo niti dobrih otroških predstav. Festival LUTKE ne deli lutkovnih predstav na odrasle in otroške, važno je, da so zanimive. Sanjamo, da bo nekoč tako tudi v okoljih, v katerih nastajajo, tudi v našem.

### **Katarina Klančnik Kocutar**

univ. dipl. dramaturginja, programska sodelavka  
Lutkovnega gledališča Maribor

### **Maja Bavdaž Solce**

umeniška voditeljica Poletnega uličnega festivala

### **Jelena Sitar Cvetko**

univ. dipl. dramaturginja, umetniška voditeljica  
Lutkovnega gledališča Ljubljana

## ABOUT THE INTERNATIONAL PERFORMANCES PROGRAMME

Upon viewing more than a hundred performances, which entered the tender of International Puppetry Festival, LUTKE 2008, our selection committee discovered a lot of fascinating puppetry, an abundance of original ideas, hundreds of puppets' poems and manuscripts and great many mature works of art. Despite the exhaustion from days-long intense staring at the screen, we were all thrilled with the countless possibilities puppet theatre offers, and with the wide variety of paths those committed to puppets take, and with the originality used by the authors to tackle their creative tasks. We admire their courage when they live, feel and tremble with their heroes of different sizes, shapes and materials, when they fight with them to remain human. What all the generations so far that have held puppets in their hands have known proves to be the truth once again: puppets are on their way to our own humanity. We were of course wondering: How do the puppeteers and their puppets do it nowadays?

The programme of the festival will attempt to provide an answer to this question. For this reason not only the performances that excel in every segment and are considered works of art are included, but also those that are bold, daring, crazy, those that

can complete the view of modern puppetry, widen it or make it more radical. Some of the performances chosen will for different reasons, unfortunately, not be shown at the festival, they will be replaced by other available quality performances.

Most of the performances are intended for adult viewers, but there are many good children's shows in the programme as well. The LUTKE festival does not divide puppet shows into those for children and those for adults, the only criterion is that they are interesting. We have a dream that this will once also be true in communities from which they originate, and in our community as well.

### **Katarina Klančnik Kocutar**

dramaturge, BA, programme manager of  
Lutkovno Gledališče Maribor

### **Maja Bavdaž Solce**

art director of Summer Street

### **Jelena Sitar Cvetko**

dramaturge, BA, art director Lutkovno Gledališče Ljubljana

## PRIJETNO PRESENETLJIVA LETINA

“Letina” domačih lutkovnih uprizoritev, realiziranih od zadnjega festivala predlani pa do letos in prijavljenih za letošnji festival, me je večinoma nadvse prijetno presenetila in mi je bilo v glavnem kar zahtevno izmed teh 20 prijavljenih izbrati omejeno število tistih (načelno nekje od šest do osem), ki bi si res zaslužile uvrstitev v festivalski izbor. Zahtevno je bilo že zato, ker jih je bilo preprosto preveč.

Za oba festivalska programa, tekmovalni in spremljevalni, sem skušal enakovredno, po istih merilih, izbrati med takšnimi predstavami, ki so me presenetile bodisi s čim bolj domiselno uporabo lutkovnega medija, bodisi z izvirnim kombiniranjem lutkovnega in “živega” teatra, bodisi z “drznimi” podvigi ali tako rekoč eksperimenti z bolj neobičajnimi lutkami, četudi ti včasih najbrž zaradi omejenih produkcijskih možnosti morda še niti niso bili popolni. Ali pa so me predstave prevzele “preprosto” kot posrečene celo-

te. Naposled sem jih lahko izbral osem, po štiri za tekmovalni in spremljevalni program.

V tekmovalni izbor se je med prvimi suvereno uvrstil **Grdi raček**, navdušujoče pristna lutkovna uprizoritev brez lutk v klasičnem pomenu, “samo” z izjemno animacijo rok in teles izvajalcev. Prav tako suverena je bila uvrstitev samosvoje lutkovno-zvočno-glasbene uprizoritve **Kralj prisluškuje** s presenetljivimi lutkami tudi “za enkratno uporabo” ali z naslovno figuro, le še napol čisto lutko in napol glasbilom oziroma precej velikim konglomeratom raznovrstnih glasbil. Nobenega dvoma o uvrstitvi v tekmovalni program ni bilo glede **Trnjulčice**, precej redke celostne umetniške stvaritve s poudarkom na lutkovnih elementih, ki presenetljivo “izrasede” iz scenskih elementov oziroma skoraj iz česarkoli. Zelo sugestivna kombinacija lutkovnega in “živega” teatra pa je **Hiša Marije Pomočnice**, čeprav bi se morda komu zdela tudi še preveč “živa”.

V spremljevalni program naposled uvrščena igrano-lutkovna “grozljivka” **Hiša E. A. Poe** je bila dotlej zelo na meji tekmovalnega, kakor tudi nadvse duhovita lutkovno-igrano-glasbena uprizoritev **Nos**, ki na podlagi domišljenega minimal(istič)nega koncepta, recimo animacije minimalnih, toda sugestivnih lutkovnih sredstev, prepričljivo doseže maksimalen učinek. Nedvomno svojstveni **Ostržek** ponuja precej nenavadno, skoraj realistično mračno videnje znamenite pravljice. Spremljevalni izbor pa zao krožujejo samosvoje inventivni **Prestopi** s kar neobičajno osrednjo lutko, ki ni tako imenovan “kos lesa” (v smislu simbola za klasično lutko), ampak “kos” večsmerno raztegljivega materiala. Skratka, prijavljena lutkovna “letina” od predlanskega festivala do letošnjega mi bo ostala večinoma v zelo lepem spominu.

**Uroš Smasek**

## PLEASANTLY SURPRISING 'CROPS'

The 'crops' of Slovenian puppet performances, completed from the previous festival in 2006 and those entered into this year's competition are mostly a very pleasant surprise, and this is why it was a demanding task to choose, out of 20 entered, a limited number (six to eight) of those worthy of being in the festival. It was demanding also because there were simply too many.

For both Festival's programmes, the competitive and the accompanying one, I tried to choose equally, with the same standards, among the performances that stunned me, either by using the puppet medium very creatively or by combining the puppet medium and 'live' theatre or with bold ventures or even experiments with unusual puppets, even though, due to limited production possibilities, they might not have been perfect yet. Either that, or the performances have fascinated me simply as whole. In the end I could choose eight, four for the competition part and four for the accompanying part of the programme.

The **Ugly Duckling (Grdi Raček)** was among the first to surely enter the in-competition selection, an inspiringly authentic work with no puppets in the classic sense of the word, with exceptional animation of hands and bodies of the performers. It was just as certain that a unique puppet-sound-music performance of **A King Listens (Kralj prisluškuje)** with surprising disposable puppets or with the main character half puppet, half a musical instrument or rather a large conglomerate of various musical instruments. There was no doubt that **The Sleeping Beauty (Trnjulčica)** would enter the in-competition programme, a fairly rare, wholesome artistic creation where the puppetry elements are stressed and the puppets emerge out of the set, or out of almost anything. **The Ward of our Lady of Mercy (Hiša Marije Pomočnice)** is in itself a very suggestive combination of puppetry and 'live' theatre, some people may find it even to be 'alive'.

The "horror story", **The house of E. A. Poe (Hiša E. A. Poe)**,

an acting and puppet performance was borderline competitive, but in the end entered the accompanying programme, as well as the incredibly witty musical acting and puppets performance of **The Nose (Nos)**, which achieves a maximum effect using a very creative minimal(ist) concept such as animation of minimalist but suggestive puppetry means. A very special **Pinocchio (Ostržek)** offers an unusual, almost realist dark view of the classical fairytale. A uniquely inventive performance **Crossing (Prestopi)**, with the central puppet being a 'piece' of very stretchable material rather than a 'piece of wood' (as the symbol of a classic puppet), rounds up the extra-competition selection.

Well, I am going to keep a fond memory of most of the entered 'crops' of the past two years from the last festival to today.

**Uroš Smasek**



V puščavi najdemo svetega Antona, sestradanega, utrujenega in tako na koncu moči, da se mu prikazujejo prividi, nekakšna fatamorgana dobrot in užitkov. Vse to je predstava (senčnega gledališča), ki jo zanj uprizarja hudič, mojster Leonard.

Skušnjave sv. Antona so nastale v burnih tridesetih letih. Režiser Edi Majaron vidi besedilo kot danes še posebej aktualno, saj Mojster Leonard, hudič in skušnjavec, Antonu ponuja vse, kar lahko najdemo na reklamah, ko hodimo po cesti, prižgemo televizijo ali odpremo časopis. Posvetnih radosti, ki se jim Anton skorajda vda, ga reši deus ex machina, čudežni dež, poslan iz nebes, ki odžene hudiče in njihovo ponujanje užitkov.

**torek, 9. 9. 2008, ob 20:00, Šentjakobsko gledališče, za odrasle, 40 min.**

The show locates Saint Antoine in the desert, he is starving, tired and at the end of his wits, he is seeing things, a mirage of goods and pleasures. But all of this is a mere act (of shadow theatre) performed for him by the devil, Master Leonard.

The Temptations of Saint Antoine were created in the turbulent 1930s. Through the eyes of Edi Majaron, the director, the words of the story are viewed as very up to date, since Master Leonard, the devil and a tempter offers Antoine all the things we find in advertisements walking down the street, watching TV or reading the newspaper. The mundane pleasures, to which Antoine almost succumbs, are taken care of by the *deus ex machina*, a miraculous rain sent from Heaven that drives the devils and their sinful pleasures away.

**Tuesday, 9<sup>th</sup> September 2008 at 8 p.m., Šentjakobsko Gledališče, for adults, 40 min.**

# VELIKA SKUŠNJAVA SV. ANTONA THE GREAT TEMPTATION OF SAINT ANTOINE

**Lutkovno gledališče  
Ljubljana**

Slovenija / Slovenia

avtor / author:

**Michel de Ghelderode**

prevod / translation:

**Rastko Rafael Kozlevčar**

režija / director:

**Edvard Majaron**

likovna podoba / artistic design:

**Agata Freyer Majaron**

glasba / music:

**Tilen Freyer Majaron**

oblikovanje luči / light design:

**Božidar Miler**

zasedba / cast:

**Branko Vižintin, Nina**

**Skrbinšek, Maja Kunšič,**

**Iztok Lužar**





Narcis, zazrt v lastno podobo na vodni gladini, je izziv ne le umetnosti, ampak tudi znanstveni misli naše civilizacije. Ali je ta ljubezen res zaljubljenost vase, ali je ljubezen v resnici namenjena drugemu, tistemu, ki gleda iz vode? In kako je ljubiti odsev, torej nekoga, ki je in ga obenem ni? Ki je tukaj in izgine, ko v vodo pade droben kamenček? Niti malo preprosto, še manj pa enoznačno.

**sreda, 10. 9. 2008, ob 20:00, otvoritev festivala in predstava, Veliki oder LGL, za odrasle, 35 min.**

Narcissus, gazing at his own reflection on the surface of water, is a challenge not only to the artistic but to the scientific mind of our civilisation as well. Is this kind of love truly love aimed at oneself, or is it in fact love for the one looking back at us from the water? And what is it like to love a reflection, someone who is here, but then again is not? Who is here, but dissolves when a pebble falls into the water? It is neither a simple nor an obvious thing.

**Wednesday, 10<sup>th</sup> September 2008 at 8 p.m., festival opening and performance, main stage, for adults, 35 min.**

## NARCIS IN EHO ECHO AND NARCISSUS



**Lučkovno gledališče Ljubljana**  
Slovenija / Slovenia

avtor / author: **Publij Ovidij Naso**  
prevod / translation: **dr. Kajetan Gantar**  
priredba / adapted by: **Silvan Omerzu**  
režija / director: **Silvan Omerzu**  
likovna podoba / artistic design: **Silvan Omerzu**  
glasba / music: **Bojana Šaljić Podešva**  
video / video: **Olmo Omerzu**  
oblikovanje luči / light design: **Božidar Miler**  
zasedba / cast: **Miha Arh, Karel Brišnik, Urška Hlebec, Iztok Jereb, Asja Kahrmanović, Sonja Kononenko, Polonca Kores, Maja Kunšič, Iztok Lužar, Gašper Malnar, Lea Menard, Alenka Pirjevec, Ana Ruter, Nina Skrbinšek, Jernej Slapernik, Marko Velkavrh, Branko Vižintin, Irena Žan Zubalič**

Gre za grotesken lutkovni kabaret, postavljen na podlagi zgodbe o Alici v čudežni deželi. Pravljični karakterji nas skozi zajčjo luknjo popeljejo v mračno podzemlje, kjer so običajne stvari iz Aličinega sveta obrnjene na glavo in kjer predmeti oživijo ter se spreminjajo v surrealne. Motivi se prepletejo med seboj v predstavo – sestavljanke več krajših komičnih gledaliških točk, ki jih spremlja živa glasba in stik z gledalcem. Skratka – kabaret, namenjen predvsem odraslim, ki bi se radi vrnili v otroštvo.

**sreda, 10. 9. 2008, ob 21:00 in 21:45 in petek, 12. 9. 2008, ob 20:00 in 21:00, Tunel LGL, za odrasle, 35 min.**

## KABARETLUKNJA CABARETHOLE

This is a puppet cabaret of a grotesque, based on the story of Alice in Wonderland. Through the rabbit's hole, fairytale characters lead us into dark underworld, where the things that are usual in Alice's world are turned upside down, and real objects become alive, turning into surreal. Themes intertwine forming a performance jigsaw puzzle of several short theatrical comedy acts, accompanied by live music and contact with the audience. All in all, this is a cabaret aimed predominantly at adults longing to return to their childhood.

**Wednesday, 10<sup>th</sup> September 2008 at 9 p.m. and 9:45 p.m. and Friday, 12<sup>th</sup> September 2008 at 8 p.m. and 9 p.m., LGL Tunnel, for adults, 35 min.**



**Lutkovno gledališče Ljubljana**  
Slovenija / Slovenia

scenarij / written by:  
**Matija Solce**  
režija / director:  
**Matija Solce**

likovna podoba / artistic design:  
**Marianna Stranska**  
glasba / music:  
**Matija Solce**

oblikovanje luči / light design:  
**Miran Udovič**  
zasedba / cast:  
**Uroš Potočnik, Miha Arh,  
Polonca Kores**

Zappijeva različica Romea in Julije, združuje romantično melodramo in ironične karakteristike časa. Spletena je iz dveh dramatičnih niti – internetnega pogovora med dvema najstnikoma, katerih inicialke so RM in JC (dandanašnji Romeo Manteg in Julija Capulet), ter Rosalindo kot osrednjim likom zgodbe. Od pričetka predstave lahko na velikih zaslonih na obeh straneh odra sledimo virtualnemu pogovoru med sodobnima Romeom in Julijo, ki ju vidimo v dveh velikih, ločenih steklenih terarijih v zadnjem delu odra, vsakega od njiju v svojem osamljenem vesolju. Med njunim pogovarjanjem, dva najstnika, z uporabo jezika in pogovornega sloga njune generacije, izmenjujeta misli o eni največjih ljubezenskih zgodb vseh časov in se sprašujeta o smiselnosti ideje o žrtvovanju za drugega in o večni ljubezni.

**četrtek, 11. 9. 2008, ob 23:00, na Velikem odru LGL, tekmovalni program, prepovedano za gledalce mlajše od 14 let, 60 min.**

## ROMEO (IN JULIJA) ROMEO (AND JULIET)

Zappia's version of Romeo and Juliet, combines romantic melodrama and ironic discourse characteristic of our time. It is woven around two dramatic threads – internet chatting between two teenagers whose chat initials are RM and JC (nowadays Romeo Montecchi and Julia Capuletti) and Rosalina, as the central character of the story. From the beginning of the performance on big TV screens, positioned on each side of the stage, we follow the virtual conversation of the contemporary Romeo and Juliet, who we see separate in two big glass terrariums at the back of the stage, each of them alone in their isolated universe. During their chatting, using language and discourse style of their generation, two teenagers exchange thoughts about one of the greatest love stories of all times and question the idea of sacrifice for the other and the eternal love.

**Thursday, 11<sup>th</sup> September 2008 at 11 p.m. on LGL main stage, in-competition programme, Not allowed for children under the age of 14, 60 min.**



### ROMEO (I GIULIETTA) Gradsko kazalište lutaka Rijeka Hrvaška / Croatia

avtor / author: **William Shakespeare, Lary Zappia**  
režija in dramaturgija / director and dramaturgy: **Lary Zappia**  
oblikovanje lutk in scene / puppet and stage design: **Dalibor Laginja, Luči Vidanović, Lary Zappia, Safet Kovačević**  
oblikovanje luči / light design: **Deni Šesnić**  
glasba / music: **Duško Rapotec – Ute**  
inštrumentalne izvedbe / musicians: **Branimir Rizoniko (oboa / oboe), Janko Šepić (klarinet / clarinet), Ivan Vagroš (fagot / bassoon), Ivan Pešut (električna kitara / electric guitar), Duško Rapotec – Ute (vsi ostali inštrumenti / all other instruments)**  
zasedba / cast: **Božena Delaš, Anđelko Somoborski, Zlatko Vicić, Alex Đaković, David Petrović (kamera / camera)**





Predstava je narejena po principu teatskega subjekta, kar pomeni, da so lutke in dekoracija narejene med predstavo iz raznolikih vsakdanjih predmetov. Otroštvo je čas, ko se oblikuje naš značaj. V tem obdobju na večino vpliva civilizacija, ki v pozabo potiska navade in podobe otroštva. A otrok v nas živi še naprej, čeprav si večina ljudi tega noče priznati. V času otroštva odkrivamo predmete in njihovo uporabo. Izkusimo tudi prve strahove, ki jih podžiga domišljija. Rdeča kapica je krasna metafora, ki govori o otrokovi poti k odraslosti. Na svetu je veliko različnih vrst predmetov: lepih in grotesknih, krutih in ničvrednih. Predstava je spontana in polna čustev, kot je življenje otroka – čudovito in nepredvidljivo.

**nedelja, 14. 9. 2008, ob 15:00, v Šentjakobskem gledališču, tekmovalni program, za gledalce od 6. let dalje, 55 min.**

## **RDEČA KAPICA** **LITTLE RED RIDING HOOD**

The performance is made in the convention of theatrical subject, meaning the puppets and decorations are created during the performance from different objects for everyday use. Childhood is the time for shaping one's character. During that time most of us are influenced by civilisation which pushes back habits and images from our childhood. But the child in us lives on, although most people do not want to admit it. During the childhood we discover objects along with their uses. We also experience our first fears, fuelled by imagination. Little Red Riding Hood is a great metaphor; it talks about a child's journey to adulthood. There are many different types of objects in the world: beautiful and grotesque, brutal or worthless. The performance is spontaneous and full of emotion, just like moments in the life of a child – wonderful and unpredictable.

**Sunday, 14<sup>th</sup> September 2008 at 3 p.m. at Šentjakobsko Gledališče, in-competitiom programme, for ages 6 and older, 55 min.**



**CZERWONY KAPTUREK**  
**Teatr Lalki i Aktora w Łomży**  
Poljska / Poland

avtor / author:  
**Jan Brzechwa**  
režija in scenografija / staging and directing:  
**Jarosław Antoniuk**  
scenski gib / stage movement:  
**Jacek Gebura**  
oblikovanje lutk in scene / puppet and stage design:  
**Eva Farkašova**  
glasba / music:  
**Bogdan Szczepanski**  
zasedba / cast:  
**Beata Antoniuk, Eliza Mieszekiewicz, Bogumiła Wierzchowska – Gosk, Zdzisław Rej, Tomasz Rynkowski, Krzysztof Zemło**



Po velikem uspehu "Angela" se Duda Paiva Puppetry and Dance vrača z igro Zvezda Danica. Toda to pot zapuščamo udobje nebes in vstopamo v pekel. Kaj storiš, ko se kraj, kjer se nahajaš, izkaže za kraj zla? Ali ga boš uničil ali bi se raje igral norega profesorja in izdelal lastno orožje za množično ubijanje? Vrag naj vzame vse priložnosti!

Predstavo Zvezda Danica v izvedbi Duda Paiva Puppetry and Dance, je omogočil Nizozemski sklad za uprizoritveno umetnost.

**nedelja, 14. 9. 2008, ob 19:30, Veliki oder LGL, tekmovalni program, za gledalce od 16. let dalje, 65 min.**

## ZVEZDA DANICA MORNINGSTAR

After a major success of "Angel", Duda Paiva Puppetry and Dance return to us with Morningstar. But this time we are leaving behind the comfort of heaven and entering hell. What do you do when the place where you are turns out to be a place of evil? Are you going to destroy it or would you rather play the mad scientist and build your very own weapon of mass destruction? A devil-may-care for all occasions!

Morningstar of Duda Paiva Puppetry & Dance is supported by the Netherlands Fund for Performing Arts.

**Sunday, 14<sup>th</sup> September 2008 at 7:30 p.m., LGL main stage, in-competition programme, for ages 16 and older, 65 min.**



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**Duda Paiva Puppetry and Dance**  
Nizozemska / Netherlands

režija, besedilo / direction, text:

**Paul Selwyn Norton**

zasnova, lutka, igra / concept,  
puppet, play:

**Eduardo de Paiva Souza**

korepeticije / coach:

**Neville Tranter**

video animacija / video  
animation:

**Linhares Junior**

scenografija / set design:

**Edwin Kolpa**

skladatelj / composer:

**Theo Nijland**

kostumografija / costumes:

**Atty Kingma**

oblikovanje luči / light design:

**Hans C. Boer**

pomožne lutke / assistant  
puppets:

**André Mello**

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### Prva pravljica:

Na hribu živi babica s svojo ljubko vnukinjo Barunko. Vsako jutro je Barunka odšla v mesto na sosednjem hribu, da bi prodala tistih nekaj jajc, ki so jih ponoči znesle njune kokoši. V mestu je živel mladi krojač František. Bil je sramežljiv in neroden, zato ni znal Barunki povedati, kako zelo jo ljubi. Nasprotno pa mlinar ni prav nič sramežljiv in Barunko vsakič vpraša, ali bi se poročila z njim.

### Druga pravljica:

Motiv čarobnega lončka je v drugi pravljici postavljen na glavo. Glavni junak je Honza, ki rad poležuje za pečjo v koči, kjer živi s svojo mamo. Nekega dne ga ta prisili, da si poišče službo. Honza povpraša v bližnjem mlinu, a mlinarica ne potrebuje pomoči, potrebuje pa vodo za reko, ki se suši, pa nihče ne ve, zakaj. V tem trenutku se pojavi skrivnostna ženska iz prve povesti.

**sobota, 13. 9. 2008, ob 18:00, Mali oder LGL, tekmovalni program, za gledalce od 3. let dalje, 60 min.**

### The first fairy tale:

Old granny with her sweet granddaughter Barunka lived in a small cottage on top of a big hill. Every morning Barunka goes to the town on the opposite hill to sell a few eggs laid by their hens during the night. A young tailor, František, lives in the town. He is a little bit shy and bashful, so he takes his time to tell Barunka how much he loves her. Conversely, a miller, who lives in a valley between the two hills, is not bashful at all – he always asks her to marry him.

### The second fairy tale:

The motif of the magic pot is turned upside down in the second tale. The main hero is Honza, who likes lazing about behind his oven in the cottage. One day she makes him look for a job. Honza asks at a nearby mill, but the miller does not need a helper, she needs water to come back to the river which is drying out, and nobody knows why. At that moment the famous woman appears.

**Saturday, 13<sup>th</sup> September 2008 at 6 p.m., LGL small stage, in-competition programme, for ages 3 and older, 60 min.**

# LONČEK KUHAJ! OZIROMA DVE PRAVLJICI O LONČKU MUG, COOK! OR TWO FAIRY TALES ABOUT MUG



## HRNEČKU, VAR! ANEB DVE POHÁDKY O HRNEČKU

**Naivní Divadlo Liberec**

Češka republika / Czech  
Republic

avtor / author: **Vít Perina**

režija / director:

**Michaela Homolová**

zasnova lutk in scene / puppet  
and stage design:

**Barbora Hubená**

glasba / music:

**Miroslav**

**Ošanec**

zasedba /

cast:

**Helena**

**Fantlová,**

**Filip**

**Homola**



Pri produkciji Romea in Julije režiserja Christiana Georga Fuchsa je neverjetno to, da se je otresla besed, a ni balet, ampak glasbeno gledališče z lutkami. Zgodba se prične le nekaj trenutkov pred tragičnim koncem: Julija se v grobnici zbudi iz smrtnega spanca in v polsnu podoživi svojo ljubezen do Romea. Izkusi tudi dogodke, ki jih prej ni poznala. Veselje in usoda ljubimcev se pokaže v sanjskih podobah na glasbeno podlago Romea in Julije Sergeja Prokofjeva. Anna Fülle kot Julija se pogovarja z marionetami, lutkami na palicah in različno vodenimi lutkami. Nemočna mora opazovati, kako se družini pobijata med sabo ali pa ponovno doživlja najlepše trenutke z moškim svojih sanj. Veliko različnih vidikov močne osnovne ideje meče novo luč na klasično ljubezensko zgodbo.

**petek, 12. 9 . 2008, ob 21:00, Veliki oder LGL, tekmovalni program, za gledalce od 14. leta dalje, 2 uri, vključno z 20 minutnim odmorom**

## ROMEO IN JULIJA ROMEO AND JULIET

The remarkable thing about the production of Romeo and Juliet directed by Christian Georg Fuchs is that it dispenses with words, and is not a ballet, but a musical theatre with puppets. The piece begins only seconds before the tragic ending: Juliet awakes from her deathly sleep in the tomb and in a half-trance re-lives the story of her love for Romeo. She also experiences events she knew nothing of before. The happiness and the fate of the two lovers are shown in dreamlike images to the music of Sergei Prokofiev`s Romeo and Juliet. Anna Fülle as Juliet interacts with marionettes, rod-puppets, and mixed-method manipulated puppets. She has to watch helplessly while families murder each other, or she lives through the most wonderful moments with the man of her dreams again. A great variety of angles on a strong basic idea throws an unexpected new light on the classic love-story.

**Friday, 12<sup>th</sup> September 2008 at 9 p.m.  
LGL main stage, in-competition  
programme, for ages 14 and older, 2 hours,  
including one 20-minute intermission**



### ROMEO UND JULIA

**Kleine Bühne Naumburg**  
Nemčija

avtor / author:

**po Williamu Shakespearju, z  
glasbo Sergeja Prokofjeva**  
režija / director: **Christian  
Georg Fuchs**

oblikovanje lutk in scene /  
puppet and stage design: **Axel  
Jirsch**

kostumografija / costumes:  
**Axel Jirsch, Kerstin Micheel**  
glasba / music: **Romeo  
in Julija, op. 64 Sergeja  
Prokofjeva**

zasedba / cast: **Anna Fülle,  
Kristine Stahl, Anna Fülle,  
Paul Günther, Axel Kunze**  
luči / light: **Peter Milde**





Kralj je v strahu pred izgubo oblasti prisiljen noč in dan sedeti na svojem prestolu in ga varovati. Njegov edini čutni stik z življenjem v grajski palači so zvoki, ki se stekajo v kraljevo sobano: stopinje služabnikov, šepeti in govorice, jutranje fanfare ob dvigu zastave, ceremonije, bučanje mesta onkraj kraljeve palače, demonstracije, topot vojaških kopit ... Ne da bi videl njihov izvor, jih hoče kralj razumeti in ugotoviti, kakšno usodo mu prinašajo. Ko se paranoično sprašuje o pomenu nešteti zvokov, naenkrat zasliši nekaj, kar ga povsem uroči. Skozi okno veter prinese glas ženske, ki poje, glas čiste lepote, edini in neponovljiv. Za kralja je to glas svobode.

**četrtek, 11. 9. 2008, ob 21:00, v Cankarjevem domu, tekmovalni program, za gledalce od 7. let dalje, 45 min.**

## KRALJ PRISLUŠKUJE A KING LISTENS

The king lives in never-ending paranoia of losing his power, so he sits on the throne night and day to protect it. His only sensual contact with the outside world are the sounds coming to the throne room from different parts of the palace: footsteps of the servants, whispers and gossip, morning fanfare trumpets at the raising of the flag, ceremonies, sounds of the city on the outskirts of the palace, riots, rumble of the rifles, etc. Without seeing their source, the king is obsessed with interpreting their meaning and the destiny they predict. In the midst of his paranoid questioning about the meaning of the countless sounds, he is mesmerized by something he hears. A woman's voice floats into his room on the wings of the wind, a singing voice of pure beauty, unique and irreplaceable. To the king it is the sound of freedom.

**Thursday, 11<sup>th</sup> September 2008 at 9 p.m. in Cankarjev Dom, in-competition programme, for ages 7 and older, 45 min.**



**Ops! zavod Ljubljana**  
Slovenija / Slovenia

idejna zasnova in glasba / concept and music: **Peter Kus**  
besedilo (po motivih kratke zgodbe Itala Calvina) / text (adapted from the theme of the short-story by Italo Calvin):

**Nebojša Pop Tasić, Peter Kus**  
dramaturgija / dramaturgy: **Nebojša Pop Tasić**  
režija / director: **Peter Kus**

likovna podoba, izdelava lutk in scene / artwork, puppet and stage design: **Gregor Lorenci**  
zasnova in izdelava izvirnih inštrumentov / concept and creation of original instruments: **Peter Kus, Jurij Kus, Darko Korošec**  
oblikovanje luči / light design: **Borut Bučinel**  
svetovanje za gib / movement consultant: **Gregor Kamnikar**  
zasedba / cast: **Miha Arh, Gregor Cvetko, Peter Kus**





Sonata – za štiri roke je sestavljena iz devetih nemih prizorov, ki so v ekscentričnem odnosu z očitno resnico in realnostjo. Gledalec se znajde v umirjenem, a hkrati obsesivnem sanjskem svetu, v katerem ga na eni strani ponesejo ganljiva, na drugi strani pa vesela čustva. Ta svet lutk v gledalcu spodbuja asociacije na različne umetniške smeri, medtem ko se prizori vzdušja v tem majhnem gledališču lahko primerjajo s pesmimi.

**nedelja, 14. 9. 2008, ob 21:00 in ponedeljek, 15. 9. 2008, ob 16:00, Mali oder LGL, tekmovalni program, za odrasle, 70 min.**

## **SONATA – ZA ŠTIRI ROKE** **SONATA – TO FOUR HANDS**

Sonate – `a quatre mains is composed of a collection of nine wordless scenes which are combining into an eccentric relationship with the apparent truth and the reality. The audience finds itself in a stilled, but also obsessive dream world in which it gets carried away by touching emotions on the one hand and cheerful emotions on the other. Evocatively seen, this puppet world incites associations with different art movements, while the atmospheric images of this small theatre are also compared to poems.

**Sunday, 14<sup>th</sup> September 2008 at 9 p.m., and Monday, 15<sup>th</sup> September 2008 at 4 p.m., LGL small stage, in-competition programme, for adults, 70 min.**



**SONATE –  
À QUATRE MAINS**  
**Cartouche – Theater met  
marionetten**  
Nizozemska / Netherlands

avtor / author:  
**Cartouche**  
glasba / music:  
**Eric Satie, Arvo Pärt**  
oblikovanje lutk in scene /  
puppet and stage design:  
**Cartouche – Theater met  
marionetten**  
zasedba / cast:  
**Adrian Coumou, Lucas  
Goudzwaard**

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Usoda nosi klobuk in njeno ime je "Emily". Ne kar katerakoli usoda, temveč Erwinova usoda. Vsi imamo usodo, ki nas spremlja, dokler vajeti ne prevzamemo v svoje roke. Erwin in Emily se ne strinjata vedno o tem, kaj je dobro in kaj slabo. Stvari nam lahko včasih uidejo iz rok in gozd se spremeni v džunglo ... majhna zgodba iz kovčka za otroke, stare 4 leta ali več.



**petek, 12. 9. 2008, ob 11:00 in ob 17:30,**  
**v Kulturnici na Židovski stezi 1,**  
**tekmovalni program, za gledalce od**  
**4. let dalje, 45 min.**

Destiny wears a hat, and it is called "Emily". Not just any destiny, but Erwin's destiny. Everybody has a destiny that accompanies you until you take control of your destiny yourself. Erwin and Emily don't always share the same opinion of what may be good or bad. Sometimes things can spin out of control and a forest can turn into a jungle... A small story out of a suitcase, for children aged 4 and older.

**Friday, 12<sup>th</sup> September 2008 at 11 a.m. and at 5:30 p.m. in**  
**Kulturnica, Židovska steza 1, in-competition programme, for**  
**ages 4 and older, 45 min.**

## ERWIN SI ŽELI ... ERWIN HAS A WISH – A PICTURE STORY ABOUT DISCOVERING

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### ERWIN WÜNSCHT SICH WAS EINE BILDERGESCHICHTE ÜBER DAS ENTDECKEN

**Figurentheater Jaboni Erfurt**  
 Nemčija / Germany

avtor / author: **Kristina Feix**  
 režija, besedilo / director, text:  
**Kristina Feix**

oblikovanje lutk in scene /  
 puppet and stage design:  
**Janine Bohn**

glasba / music:  
**Figurentheater Jaboni**  
 zasedba / cast: **Janine Bohn**



V zgodbi igra družina lisic, ki je zapustila polja in žive meje, da bi svojo srečo preizkusila v mestu. Tam bo mladi lisjak srečal veliko drugih živali, nekatere so tam v iskanju boljšega sveta, druge zgolj po naključju ... ko sreča Mimine, mlado zajkljo, sežejo dogodivščine mladih prijateljev daleč prek mestnih zidov ... Ujeta v vrtincu hitrega dogajanja se morata znajti in uporabiti pretkanost in strategijo ter se naučiti delati kot par ... pretresti morata uveljavljen red, se boriti z danimi instinkti in na koncu za sabo pustiti navade svojih staršev. V očeh tega zvitega malega lisjčka se svet postavi na glavo in obrne odnotraj navzven ter tako izpostavi naše lastne predsodke in pretvarjanje!

**petek, 12. 9. 2008, ob 9:30, 11:00, 17:00, 19:00, sobota, 13. 9. 2008, ob 10:00, 12:00, 16:00, 18:00 in nedelja, 14. 9. 2008, ob 10:00, 12:00, 16:00, 18:00, v "Caravan Theatre", tekmovalni program, za gledalce od 3. let dalje, 40 min.**

## LISJAČEK / LITTLE FOX

The story features a family of foxes who have left the fields and hedgerows, to try their luck in the city. There the young fox meets many other animals, some in search of a better world, some there purely by chance... As he meets Mimine, a young rabbit, the adventures of the two companions go far beyond the city walls ... Caught up in a whirl of frenzied action, they have to make use of wit and strategy, and learn to work as a pair ... they have to shake the established order of things, and fight their given instincts, eventually having to leave their parents' habits behind ... Through the eyes of this witty little fox cub, the world is turned upside down and inside out, exposing our own prejudice and pretence!

**Friday, 12<sup>th</sup> September 2008 at 9:30 a.m., 11 a.m., 5 p.m., 7 p.m., Saturday, 13<sup>th</sup> September 2008 at 10 a.m., 12 a.m., 4 p.m., 6 p.m. and Sunday, 14<sup>th</sup> September 2008 at 10 a.m., 12 a.m., 4 p.m., 6 p.m. in "Caravan Theatre", in-competition programme, for ages 3 and older, 40 min.**

### VOLPINO

**Théâtre du Risorius**  
Francija / France

avtor / author:

**Thierry Dupré, Sonia Ildei**

režija / director:

**Thierry Dupré**

oblikovanje lutk in scene /  
puppet and stage design:

**Aurélie Thomas**

oblikovanje luči / light design:  
**Louise Lemieu (Kanada)**



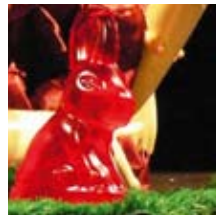
Kraljica v svojem miniaturnem kraljestvu. Ker nima ne služabnikov ne podložnikov, so njeni edini zaupniki njene roke in njena rdeča obleka, ki so ji na voljo in se žrtvujejo zanjo. Grotesken ples o razpoloženjih monarha.

**sobota, 13. 9. 2008, ob 19:00, v Šentjakobskem gledališču, tekmovalni program, za odrasle, 20 min.**

A queen in her minute realm. As she has neither servants nor other subjects, her only confidants are her own hands, her red dress, and the two are in her service and sacrifice themselves for her. A grotesque dance on the moods of a monarch.

**Saturday, 13<sup>th</sup> September 2008 at 7 p.m. at Šentjakobsko Gledališče, in-competition programme, for adults, 20 min.**

## KRALJICA THE QUEEN



### **DIE QUEEN**

**Figurentheater Ulrike Kley**

Nemčija / Germany

avtor / author:

**sámo-izumljena in ne temelji na zapisani zgodbi / it is self-invented and is not based on a written story**

režija / director:

**Lütje Stutz**

oblikovanje lutk in scene / puppet and stage design:

**Ulrike Kley**

ideja / idea:

**Stephanie Rinke, Ulrike Kley**

glasba / music:

**Michael Nyman**

zasedba / cast:

**Ulrike Kley**



Prisluhnite pesmi pogumnega munga z imenom Riki-tiki-tavi. Ko je bil še zelo mlad, ga je odnesla poletna povodenj. Kam ga je odnesla? Izgubljenega in samega? O, kaj je to hrkanje in cviljenje? Muškatna podgana Čučundra, uboga Čučundra. Visoko na drevesu je gnezdo, kamor se plazi kačon, da bi pojedel mladičke ptice tkalke! Nastopi mungo! Bori se z zlobnim kačonom in reši nemočne goliče. Pazi! Muškatna podgana Čučundra ga opozori: "Kaj pa druga kača?" Strašen je bil kačon, še strašnejša njegova družica ...

**petek, 12. 9. 2008, ob 16:00 in 18:30, v Šentjakobskem gledališču, tekmovalni program, za gledalce od 4. let dalje, 55 min.**

## IZ KNJIGE O DŽUNGLI FROM THE JUNGLE BOOK

Hark to the song of the brave mongoose called Rikki-tikki-tavi. When very young, he was taken away by a summer flood. Where did it carry him? Lost and alone? Oh, what's the snorting and squeaking? The musk-rat Chuchundra, poor Chuchundra. There's a nest high up the tree, there's a snake sneaking to eat the tailor-birds' young! Enter mongoose! He fights the wicked serpent, he saves the helpless fledglings! Look out! The musk-rat Chuchundra warns him: "What about her, the she-serpent?" Frightful was the snake, even worse his mate...

**Friday, 12<sup>th</sup> September 2008 at 4 p.m. and 6:30 p.m. at Šentjakobsko Gledališče, in-competition programme, for ages 4 and older, 55 min.**



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## Z KNJHY DŽUNGLI

### Divadlo Minor

Češka republika / Czech Republic

avtor / author:

**Rudyard Kipling, Jirí Adámek**

libretto, glasba in oblikovanje scene / libretto, music, stage design: **Jirí Adámek**

glasbeno sodelovanje in zaključna himna / musical collaboration and final hymn: **Jan Matásek**

oblikovanje lutk in scene / puppet and stage design: **Kristýna Täubelová**

dramaturgija / dramaturgy: **Petra Zámečnicková**

zasedba / cast:

**Ilona Semrádová, Katerina Tichá, Václav Krátký, Jan Matásek, Pavol Smolárik**

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Predstava "Holstomer" je prvi poskus, da bi lutkovno gledališče slavno zgodbo Leva Tolstoja postavilo na oder. V tej zgodbi je avtor želel braniti velike skrivnosti in večne zakone ene izmed idej, ki jo je najbolj cenil, ideje, ki jo lahko imenujemo "spoštovanje do življenja" in "upravičenost narave". To je zgodba veselja, žalosti in sočutja, ki jo pripoveduje Konj sam. Konj, ki je spoznal okus solz. Vsa njegova tragedija se je pričela ob njegovem rojstvu, saj je bil rojen z napačno kožo – lisast. Tako je postal izobčenec ... Sledeče Tolstojeve besede so nam lahko v pomoč pri razumevanju, na prvi pogled paradoksalnega, Holstomera. "V srcu čutimo nekaj, kar nam pomaga živeti, nekaj, kar imenujemo resnični "jaz", in to ni le v vsakem človeku, ampak tudi v vsakem konju, čebeli in celo v rastlini".

**četrtek, 11. 9. 2008, ob 15:00, Veliki oder LGL, tekmovalni program, za odrasle, 55 min.**

## KONJEVA ZGODBA THE STORY OF THE HORSE

The performance "Holstomer" is the first attempt to stage the famous story by Leo Tolstoy by a puppet theatre. In this story the author stressed one of his cherished ideas, which can be called "respect of life", "justification of nature", demanding to defend its great mysteries and eternal laws... This is a story of happiness, grief and compassion, told by Horse himself, the horse that knew the "taste of tears". And all his tragedy started at his birth, as he was born with the wrong coat – skewbald. So, he became an outcast... The following words of Tolstoy can help us understand the paradoxical, at first sight, lot of Holstomer: "We feel with our heart something which helps us to live, something that we call our real "me" the same is not inside every man, but inside ... a horse, inside a bee, and even a plant...

**Thursday, 11<sup>th</sup> September 2008 at 3 p.m., LGL main stage, in-competition programme, for adults, 55 min.**



**HOLSTOMER**  
**The Brest Puppet Theatre**  
Belorusija / Belarus

avtor / author: **Lev Tolstoj**  
dramatizacija in režija / dramatisation and stage direction:  
**Ruslan Kudashov**  
oblikovanje lutk in scene / puppet and stage design:  
**Andrey Zaporozhsky**  
glasba / music: **Vladimir Bychkovsky**  
zasedba / cast: **Igor Versta, Ivan Gerasevitch, Roman Parhach, Elena Polyashenko**



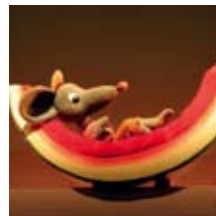
Churchside Egbert piše dnevnik, da bi svojim potomcem kot vse ostale navadne miši povedal zgodbo o svojem pustolovskem življenju. Nekega dne se potem ko ga okarata oče in učitelj glasbe, odpravi v širni svet. Novi vtisi, možnosti in dogodivščine ga osupnejo. Sreča prijatelje in mačke ter najde ljubezen in sovražnike.

**ponedeljek, 15. 9. 2008, ob 11:00 v Šentjakobskem gledališču, tekmovalni program, za gledalce od 4. leta dalje, 60 min.**

## DNEVNIK MIŠI THE DIARY OF A MOUSE

Churchside Egbert is writing a diary to tell the story of his adventurous life to his descendants, like any other regular mouse. One day he sets out to face the world after having been scolded by his father and music teacher. He is amazed by the new impressions, opportunities and adventures. He meets friends and cats, and finds love and enemies.

**Monday, 15<sup>th</sup> September 2008 at 11 a.m. at Šentjakobsko Gledališče, in-competition programme, for ages 4 and older, 60 min.**



**EGY EGÉR NAPLÓJA**  
Budapest Bábszínház  
Madžarska / Hungary

avtor / author:  
**Ágnes Bálint**  
priredba in režija / adapted  
and directed by:  
**András Lénárt**

oblikovanje lutk in scene /  
puppet and stage design:  
**Tamás Kováts**  
glasba / music:  
**Nándor Götz**

dramaturgija / dramaturgy:  
**Lívía Dobák**  
zasedba / cast:  
**Edina Ellinger, Béla Csajághy,  
Marianna Kovács, Judit  
Rusz, Norbert Ács**



V noči svetega Janeza (magični noči v vsej evropski ljudski tradiciji) Roseta izvede urok z jajcem, da bi izvedela, kdo bo njen mož. Njen fant bo mornar. Čarovnica, ljubosumna zaradi njene lepote, zvari napoj in mornarja spremeni v veliko mulo.

**sobota, 13. 9. 2008, ob 16:30 na Ljubljanskem gradu, tekmovalni program, za gledalce od 5. do 10. let, 60 min.**



On Saint John's night, (a magical night for all European popular tradition), Roseta casts a spell with an egg to find out who her husband will be. It will be her boyfriend, a sailor. The witch, jealous of her beauty, makes a potion to transform the sailor into a big mule.

**Saturday, 13<sup>th</sup> September 2008 at 4:30 p.m. at Ljubljana castle, in-competition programme, for ages 5 – 10, 60 min.**

## PULCINELLA IN NOČ SVETEGA JANEZA PULCINELLA AND SAINT JOHNS NIGHT

### PULCINELLA I LA NIT DE SANT JOAN

**Cia. Espectacles Pa Sucat  
and Cia. Arrivano dal Mare!**  
Španija, Italija / Spain, Italy

avtor / author:

**Stefano Giunchi, Luca Ronga**

režija / director:

**Stefano Giunchi, Luca Ronga**

oblikovanje lutk in scene /  
puppet and stage design:

**Brina Babini**

glasba in pesmi / music and  
songs:

**Jordi Jubany, Pepe Medri**

grafično oblikovanje / graphics

design: **Umberto Giovannini**

zasedba / cast: **Eudald Ferré,**

**Luca Ronga, Jordi Jubany,**

**Umberto Giovannini, Jordi**

**Jubany, Artemàtic, Teresa Baz**







Hiša Marije Pomočnice je predstava o deklicah, ki v svojem simbolnem zatočišču, zaznamovane in izobčene iz vsakdanjega sveta, neozdravljivo bolne čakajo na smrt. Hkrati je tudi predstava o sprevrženostih sveta, o zablodah staršev, ki se dekletom gnusijo, po drugi strani pa jih privlačijo. Hiša Marije Pomočnice je logično nadaljevanje Omerzuevih raziskav gledališča kot interakcije med igralcem in lutko. Zgodbo namreč zasnuje v sugestivnem prepletu igre in minimalistične lutkovne animacije, ki deluje kot učinkovita metafora bolnih deklet, ujetih v izpita, izmučena telesa.

**četrtek, 11. 9. 2008, ob 19:00 in petek, 12. 9. 2008, ob 19:00 v Slovenskem mladinskem gledališču, tekmovalni program, za odrasle, 80 min.**

The Ward of Our Lady of Mercy is a performance about terminally ill girls waiting to die in their symbolic refuge, marked and ostracized by the external world. At the same time, it is a performance about the degeneration of the world, about the fallacies of the parents, who on the one hand repulse the girls, and on the other attract them. The Ward of Our Lady of Mercy is a logical continuation of Omerzu's research of the theatre as an interaction between the actor and the puppet. His plot is conceived as a suggestive intertwinement of acting and minimalist puppet animation, which provides an effective metaphor of the sick girls captured in their drained, exhausted bodies.

**Thursday, 11<sup>th</sup> September 2008 at 7 p.m. and Friday, 12<sup>th</sup> September 2008 at 7 p.m. at Slovensko Mladinsko Gledališče, in-competition programme, for adults, 80 min.**



**Slovensko mladinsko gledališče, Umetniško društvo Konj**  
Slovenija / Slovenia

avtor teksta / author of the text: **Ivan Cankar, Silvan Omerzu**  
režija in likovna zasnova / director and artistic design:

**Silvan Omerzu**

asistent režije / assistant director: **Olmo Omerzu**

asistentka za animacijo / animation assistant: **Katja Povše**

dramaturgija / dramaturgy: **Matjaž Pograjc**

glasba / music: **Bojana Šaljić Podešva**

asistent za kostumografijo / costumes assistant: **Iztok Hrga**

oblikovanje luči / light design: **Tomaž Štrucl**

oblikovanje zvoka / sound design: **Marijan Sajovic**

oblikovanje maske / make-up design: **Barbara Pavlin**

zasedba / cast: **Daša Doberšek, Ana Hribar, Katja Povše, Lidija Sušnik, Vesna Vončina, Tina Vrbnjak, Nataša Živkovič, Olga Kacjan, Draga Potočnjak, Olga Grad, Neda R. Bric, Matej Recer, Marko Mlačnik, Boris Kos, Špela Dolinšek, Eva Jesenovec**

# HIŠA MARIJE POMOČNICE THE WARD OF OUR LADY OF MERCY

Zgodba mušketirjev v izvedbi ALFA je poenostavljena, v njej se znajdejo otroška govornica, vsakdanja angleščina, francoščina in mednarodni izrazi ter veliko medmetov. Lutkarji igrajo z ročnimi lutkami nad leseno steno, v kateri so majhna okna, ki se jih da odpreti, da razkrijejo skrite niše z ročnimi lutkami ali živimi igralci. Ta "risanka na odru", ki traja malo manj kot uro, je komunikativna in zaradi preprostega jezika zabavna tako za otroke kot za odrasle. Poznavanje češčine sploh ni potrebno. V tej priredbi Treh mušketirjev lahko občinstvo najde vse, kar si je mogoče zaželeli: razburjenje, humor, situacijsko komedijo, ostre dvoboje – skupaj s profesionalnim lutkarstvom, dobro odpetimi pesmimi in režiserjevo vizijo, ki klasično zgodbo prepoji z zabavo, a z vidika poznavanja in ljubezni.

**sobota, 13. 9. 2008, ob 15:00, Veliki oder LGL, za gledalce od 8. let dalje in odrasle, 55 min.**

## TRIJE MUŠKETIRJI THE THREE MUSKETEERS

The plot of ALFA's Musketeers is simplified, featuring baby-talk, notoriously familiar English, French, or international expressions, and lots of interjections. The company performs with hand puppets above a wooden wall, in which a small window can be opened to reveal hidden chambers with hand puppets or live actors. This "staged cartoon" lasts just under an hour, and is communicative and entertaining for both children and adults owing to its scaled down language. Comprehension of Czech is not necessary. Audiences can find everything they could wish for in an adaptation of The Three Musketeers: excitement, humour, situation comedy, fierce duels - along with professional puppetry work, well sung songs, and a directorial vision that infuse the classic story with entertainment, but with oversight of knowledge and love.

**Saturday, 13<sup>th</sup> September 2008 at 3 p.m., LGL main stage, for ages 8 and older and adults, 55 min.**



### TRI MUŠKETYRI

#### Divadlo Alfa

Češka republika / Czech Republic

avtor / author:

**Alexander Dumas, st.**

scenarij / script: **Tomáš Dvorák,**

**Ivan Nesveda, Pavel Vašíček**

besedila / lyrics:

**Blanka Josephová Lunáková**

režija / director: **Tomáš Dvorák**

likovna podoba / artistic design: **Ivan Nesveda**

glasba / music: **Michal Vaniš**

zasedba / cast:

**Martin Bartušek, Petr**

**Borovský, Martina J.**

**Hartmanová, Bohuslav Holý,**

**Blanka Josephová-Lunáková,**

**Robert Kroupar, Matej Siegl,**

**Vladimír Sosna**





Predstava Grdi raček, ki je nastala po pravljici vélikega otroškega pisatelja Hansa Christiana Andersena, rekonstruira znano zgodbo – zgodbo o nesrečnem račku, ki ga nihče ni maral, ker je bil tako grd – in jo uvrsti v sodoben gledališki svet naracije, fizičnega performansa in vizualnih umetnosti. Trije igralci igrajo vrsto likov in tako se večplastno in raznovrstno preizprašujejo medsebojni odnosi med njimi. Živali, ki jih predstavljajo, so personifikacija različnih tipov ljudi in medsebojnih odnosov. Predstava je v bistvu namenjena najmlajšemu občinstvu, vendar jo bodo sprejeli tudi odrasli.

**petek, 12. 9. 2008, ob 9:30 in 17:00 na Ljubljanskem gradu, tekmovalni program, za gledalce od 3. let dalje, 45 min.**

## GRDI RAČEK THE UGLY DUCKLING

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The performance, The Ugly Duckling was created after the original story by the great fairytale writer Hans Christian Andersen. The well known story – about the ugly duckling who nobody likes because it is so ugly – is reconstructed and placed into the modern, narrative theatre world, a world of physical performance and visual art. Three actors play several roles thus creating a multi-layered and colourful performance where mutual relations are cross-examined. They play roles of animals representing personifications of different types of people with different relations among one another. The performance is actually aimed at the youngest audience, however it will attract adults as well.

**Friday, 12<sup>th</sup> September 2008 at 9:30 a.m. and 5 p.m. at Ljubljana Castle, in-competition programme, for ages 3 and older, 45 min.**

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**Mini teater**  
Slovenija / Slovenia

avtor / author:  
**Hans Christian Andersen**  
režija / director: **Robert Waltl**  
prevod / translation:  
**Silvana Orel Kos**  
likovna podoba / artistic design:  
**Ben Cain, Tina Gverović**

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glasba / music:  
**Tamara Obrovac**  
kostumografija / costumes:  
**Ana Savić Gecan**  
koreografija / choreography:  
**Natalija Manojlović**

pesmi / songs:  
**Andrej Rozman Roza**  
oblikovanje luči / light design:  
**Gregor Plantan**  
zasedba / cast: **Nika Rozman, Peter Harl, Anže Zevnik**







Skozi različne lutkovne tehnike in izražanja se predstava ukvarja s problemom odnosa med lutkarjem in lutko. Tanka linija med animatorjem in animiranim se briše in lutkar ter lutka zamenjata vlogi. Lutka ni več le animiran lik, dobi osebnost, po drugi strani pa lutkar te atribute izgublja in se postavi v položaj animiranega. "Dobri, Slabi, Marionete", ena izmed etud iz "Robov" je sodelovala na mednarodnem popotnem festivalu "Petit, Petit, Petit" od Gruzije do Francije. "Robovi" so sodelovali na mednarodnem festivalu v Bursi (Turčija), festivalu "Calanchi" v San Marinu in na mednarodnem festivalu v St. Peterburgu v Rusiji.

**četrtek, 11. 9. 2008, ob 17:00 v Šentjakobskem gledališču, tekmovalni program, za gledalce od 14. let dalje, 65 min.**

**ROBOVI / EDGES**

The performance, through different puppetry techniques and expressions, deals with the problem of the relation between the puppeteer and the puppet. The thin line between the animator and the animated is being erased, and the puppeteer and the puppet swap roles. The puppet is not only an animated character anymore, it gets its own personality, and on the other hand, the puppeteer loses those attributes and takes the position of the animated. "The Good, the Bad, the Marionette", one of the etudes of "Edges", participated at the international travelling festival "Petit, Petit, Petit" from Georgia to France. "Edges" participated at the International Karagoz Festival in Bursa (Turkey), Festival "Calanchi" in San Marino and the International Festival in St. Petersburg, Russia.

**Thursday, 11<sup>th</sup> September 2008 at 5 p.m. at Šentjakobsko Gledališče, in-competition programme, for ages 14 and older, 65 min.**

**IVICE**

**Pozorište lutaka "Pinokio"**

Srbija / Serbia

avtor / author: **Dragoslav Todorović**

oblikovanje odra, lutk in kostumov / puppet, stage design and costumes: **Erika Janović**

skladatelj / composer: **Vladimir Pejčević**

pomočnik režiserja, lutkovna tehnologija in napenjanje vrvic / director's assistant and puppet technology and stringing: **Goran Balančević**

oblikovanje luči / light design: **Miroslav Đumić**

svetovanje pri trikih / consultant for tricks: **Igor Trifunov**

likovna podoba / artistic design: **Vladimir Kočetanović, Nenad Filipović**

zasedba / cast: **Lako Nikolić, Zorana Milošaković, Goran Popović, Dragana Zrnić**





Na odru so le bela rjuha, stol in velika knjiga. Preprosta, skromna scena, kjer igra senc branje spremeni v predstavo čarobne svetilke, v kateri so statični liki iz knjige osvobojeni in oživijo. Ta predstava nam je dala priložnost, da izkusimo novo, presenetljivo idejo, ki stopa po tankem robu med branjem in gledališčem. Navdih za to zgodbo so našli

v edini zgodbi, ki jo je napisal Loris Melanuzzi, znan pedagog in ustanovitelj vzgojnega pristopa, ki ga uporabljajo v vrtcih v regiji Emilia. Zgodba "Mali lisjak, poslednji kurji tat" govori o prigradah Mallega lisjaka, ki s pomočjo stotine ptic neko magično noč pobegne iz muzeja Lazzara Spallanzanija in na koncu poleti na luno. Gledališko branje in igra sta namenjena mlajšemu občinstvu.

**četrtek, 11. 9. 2008, ob 11:00 v Šentjakobskem gledališču, tekmovalni program, za gledalce od 3. do 7. let, 50 min.**

## LISJAČEK IN LUNA THE LITTLE FOX AND THE MOON

On stage, there are just a white sheet, a chair, a large book. A simple, sparse set where a play on shadows transforms a reading into a "magic lantern" show in which static images on the pages of a book are freed and come to life. This production has given us the opportunity to experience a new and fascinating area tracing the boundary between reading and theatre. Inspiration for this production is taken from the only story written by Loris Melanuzzi, a well-known pedagogue and founder of the educational approach practised in nurseries and pre-schools in Regio Emilia. The story, "Little fox, the last chicken thief", recounts the adventure of Little Fox who escapes one magical night from the Lazzaro Spallanzani Museum with the help of a hundred little birds, and eventually flies to the moon. This theatrical reading and play is aimed at the audience of younger children.

**Thursday, 11<sup>th</sup> September 2008 at 11 a.m. at Šentjakobsko Gledališče, in-competition programme, for ages 3 – 7, 50 min.**



**VOLPINO E LA LUNA**  
**L'Asina sull' Isola**  
Italija / Italy

avtor / author:

**Katarina Janoskova,**  
**Paolo Valli**

režija, likovna zasnova, glasba /  
director, artistic design, music:

**Katarina Janoskova,**  
**Paolo Valli**

risbe, umetniški sodelavec /  
drawings, artistic collaboration:  
**Michele Sambin**



Predstava je ustvarjena po zgodbi "Aladin in čudežna svetilka", a to pot zgodbo pripoveduje Duh iz svetilke, ki ni le izvajalec ukazov s šibko voljo, marveč vzrok za marsikateri preobrat v usodi junakov. Po njegovi najtežji nalogi – da je skupaj pripeljal oba ljubimca, je Duh že prost ... Toda ali se strinja?

četrtek, 11. 9. 2008, ob 11:00 in 16:00, Mali oder LGL, tekmovalni program, za gledalce od 3. let dalje in odrasle, 45 min.

## ALADIN IN ČAROBNA SVETILKA ALADDIN AND THE MAGIC LAMP

The performance is based upon "Aladdin and the Magic Lamp" but the tale is retold by the Genie of the lamp, who is not just a weak-willed executor of orders, but a cause for many turns in the destinies of the heroes. After his hardest mission, namely the bringing together of two lovers, the Genie is already free... But does he agree?

Thursday, 11<sup>th</sup> September 2008 at 11 a.m. and 4 p.m., LGL small stage, in-competition programme, for ages 3 and older and adults, 45 min.

## ALADIN I VLŠEVNATA LAMPA

Aladin Theatre  
Bolgarija / Bulgaria

avtor / author:  
**Dimitar Todorov**  
režija / director:  
**Dimitar Todorov**  
oblikovanje lutk in kostumov /  
puppet design, costumes:  
**Diana Uzunova**  
likovna zasnova / artistic design:  
**Diana Uzunova**  
glasba / music:  
**Mihail Zlatev**  
zasedba / cast:  
**Dimitar Todorov**



Karagkiozis predstavlja revne prebivalce mesta. S sinom se pogovarja o svojih šolskih dneh. Nenadoma se ob vходу v palačo pojavi paša. Pove meščanom, da v drevesu na mestnem trgu straši in da nihče ne sme hoditi pod njim. Velingekas, čuvaj v palači, se je spremenil v psa, ko je hodil pod drevesom. Stavrakas postane kača in kmalu potem celo Karagkiozis postane osel.

Na koncu se po zaslugi Karagkiozisa vsi povrnejo v svojo normalno obliko. Življenje se vrne v normalo in ljudje v mestu lahko ponovno hodijo pod nekoč "srhljivim" drevesom.

**petek, 12. 9. 2008, ob 11:00, Mali oder LGL, tekmovalni program, za gledalce od 4. let dalje in odrasle, 45 min.**

## SRHLJIVO DREVO THE EERIE TREE

Karagkiozis represents poor citizens of the town. He has a conversation with his son about his time at school. Suddenly, the pasha appears at the entrance to his palace. He calls out to the citizens that the tree in the town square has become haunted and that no one is allowed to pass beneath it. Velingekas, a palace guard, having walked under the tree, is transformed into a dog. Stavrakas becomes a serpent, and soon after even Karagkiozis becomes a donkey.

They finally return to their normal selves, because of Karagkiozis. Life in the town returns to normal, and people walk freely under the once "Eerie" tree.

**Friday, 12<sup>th</sup> September 2008 at 11 a.m., LGL small stage, in-competition programme, for ages 4 and older and adults, 45 min.**



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They finally return to their normal selves, because of Karagkiozis. Life in the town returns to normal, and people walk freely under the once "Eerie" tree.

**Friday, 12<sup>th</sup> September 2008 at 11 a.m., LGL small stage, in-competition programme, for ages 4 and older and adults, 45 min.**

### THE EERIE TREE

**Christodoulos Antoniou Paphios**

Ciper / Cyprus

avtor / author:

**Christodoulos Antoniou Pafios**

režija in likovna zasnova / director and artistic design:

**Christodoulos Antoniou Pafios**

glasba / music:

**popularna in folklorna ciprska glasba**

zasedba / cast:

**Christodoulos Antoniou Pafios**



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Znano pravljico o speči kraljični, ki se je ob kolovratu zbodla v prst in zaspala za sto let, poznate. Prav gotovo pa ne veste, kakšno vlogo ima pri vsem tem žaba, ki negibna krasi vodnjak grajskega vrta. In tudi tega ne, od kod so se vzeli čudni glasbeniki in njihova še bolj čudna glasbila ... Zanimivo je, da Trnjulčica in z njo ves dvor spi celih sto let. Kaj vse se v sto letih lahko zgodi? Klasična pravljica v sodobni preobleki, polna dogajanja, glasbe in humorja, je nastala v sodelovanju z avtorsko ekipo iz Slovaške in Češke.

**nedelja, 14. 9. 2008, ob 11:00 in 16:00, Mali oder LGL, tekmovalni program, za gledalce od 4. leta dalje, 45 min.**

## TRNJULČICA SLEEPING BEAUTY

You are all familiar with the fairytale of the sleeping princess who stung her finger on a spinning wheel and fell asleep for a hundred years. But you most certainly don't know what the frog, motionlessly decorating the fountain in the palace garden, has to do with it. And neither where the odd musicians and their even odder musical instruments came from. The interesting thing is, that the Sleeping beauty and the entire court sleep for a hundred years, what can happen in a hundred years? A classical fairytale in a modern outfit, filled with action, music and humour was made in co-operation with writers from Slovakia and the Czech Republic.

**Sunday, 14<sup>th</sup> September 2008 at 11 a.m. and 4 p.m., LGL small stage, in-competition programme, for 4 years and older, 45 min.**



**Lutkovno gledališče Ljubljana**  
Slovenija / Slovenia

Po pravljici bratov Grimm /  
Adapted from the fairytale by  
the Grimm brothers  
prevod / translation:

**Darja Pivk, Jelena Sitar**

režija / director:

**Katarína Aulitsová, Lubomír  
Piktor**

likovna zasnova / artistic design:

**Jan Kocman**

korepeticije / coach:

**Joži Šalej**

glasba / music:

**Jirí Vyšohlíd**

oblikovanje luči / light design:

**Jan Kocman, Božidar Miler**

zasedba / cast:

**Asja Kahrmanović, Miha Arh,  
Sonja Kononenko, Iztok Jereb**



V naši priredbi Moliérovega Skopuha je voda in ne denar tisto, kar vsi iščejo in po čemer vsi hlepijo. Zato so vsi liki v tej vizionarski komediji vodovodne pipe. Včasih nosijo kos materiala – cevi, steklenice in različne predmete, povezane s to dragoceno tekočino. Dva igralca v senci in množica različnih likov za to nenavadno in presenetljivo verzijo velike klasike. Predstavo smo izvedli več kot 450-krat po vsem svetu: največkrat v Franciji in Španiji, prav tako pa tudi na Portugalskem, v Kanadi, Italiji, Švici, Braziliji, Avstriji, na Hrvaškem in Češkem, v Angliji, Poljskem in Finskem, v Grčiji, na Norveškem ...

**sobota, 13. 9. 2008, ob 22:00, Veliki oder LGL, tekmovalni program, za odrasle, 90 min.**

## MOLIÉROV SKOPUH THE MISER BY MOLIÈRE

In our adaptation of The Miser by Molière, it's not money that everybody looks for and covets, but water. So all the characters of this visionary comedy are taps – sometimes wearing a piece of material – pipes, bottles and all kinds of objects in relation with this precious liquid. Two actors in the shadow... and all kinds of characters for this uncommon and amazing version of this great classic. The performance has been shown more than 450 times all over the world: mostly in France and Spain but also in Portugal, Canada, Italy, Swiss, Brazil, Austria, Croatia, the Czech Republic, England, Poland, Finland, Greece, Norway...

**Saturday, 13<sup>th</sup> September 2008 at 10 p.m., LGL main stage, in-competition programme, for adults, 90 min.**



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## EL AVARO DE MOLIÈRE

**Tàbola Rassa**

Španija / Spain

ideja / original idea: **Jordi Bertran**

zasnova / concept: **Jordi Bertran, Olivier Benoit, Miquel Gallardo**

režija / director: **Olivier Benoit, Miquel Gallardo**

priredba besedila / text adaptation: **Eva Hibernia, Olivier Benoit, Miquel Gallardo**

angleška priredba / english adaptation: **Tom Godwin**

likovna zasnova / artistic design: **Xavier Erra, Xavier Saló, Delphine Lancelle**

oblikovanje luči / light design: **Daniel Ibor**

tehnični režiser / technical director: **Jorge García, Sadock Mouelhi**

zasedba / cast: **Olivier Benoit, Jean-Baptiste Fontanarosa, Asier Saenz de Ugarte**

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Lutkar se opraviči publiki: zaradi težav pri oblikovanju novih lutk ne bodo igrali Macbetha. Namesto tragedije bo uprizoril komedijo z uporabo mask komedije della`arte in isti oder, ki ga je prej nameraval uporabiti za Macbetha. Ni ravno klasična komedija, ampak "Ljubosumni emigrant", neobjavljeno delo Carla Goldonija. Predstava se prične

in vidimo užaljenega in obotavljivega Harlekina. Vedno je sanjal, da bi igral tragično vlogo, a mu je zdaj, ko je prišel njegov trenutek, lutka obrnil hrbet. Lutkarja prosi, naj mu dovoli igrati vlogo Macbetha, in odgovor je: "Tvoj glas ne ustreza!" Med predstavo zadrega narašča, dokler se lesene glave ne zarotijo proti lutkarju.

**sreda, 10. 9. 2008, ob 17:00 v Šentjakobskem gledališču, tekmovalni program, za odrasle, 75 min.**

## **NENADOMA MACBETH MACBETH SUDDENLY**

The puppeteer begs his public's pardon: Macbeth will not be staged, for the new puppets' making is causing hitches. Instead of a tragedy, he's going to stage a comedy, using the masks of the Commedia dell'Arte and the same stage he previously intended to use for Macbeth. Not a common comedy, but "The Jealous Emigrant", a Carlo Goldoni's unpublished work. As the show starts, we see an offended and hesitant Harlequin. He had always dreamed of featuring a tragic part, and now, just now, when the moment has come, the puppeteer turns his back on him. He asks the puppeteer for the part of Macbeth, and the answer is: "Your voice doesn't fit!" As the show progresses, the embarrassment grows, until the wooden heads plot against the puppeteer.

**Wednesday, 10<sup>th</sup> September 2008 at 5 p.m. at Šentjakobsko Gledališče, in-competition programme, for adults, 75 min.**



### **MACBETH ALL'IMPROVVISO**

**Teatrino della Marginana**  
Italija / Italy

avtor / author:  
**Luigino Brunello,**

**Gyula Molnar**

režija / director:

**Gyula Molnar**

oblikovanje lutk in scene /  
puppet and stage design:

**Luigino Brunello**



Rojen je otrok. Deklica ima krila. Njena mati ji da ime "Ariel". Anna se boji možu Filipu povedati o krilih, ker ne ve, kako bo reagiral. Arielina krila skriva pred Filipom. Ariel popelje v vas, kjer je živela kot otrok, in obiščeta Anninega očeta. Vsa vas proslavlja vrnitev Anne in njenega otroka. Tam, na podeželju, Ariel prvič poleti. Nato pa obiščeta staro Isadoro, ki je bila tudi rojena s krili. Isadori so krila odrezali, ko je bila najstnica. Anna se odloči, da bo Ariel obvarovala pred hudim. Nekaj let kasneje Filip odkrije Arielina krila. Pretresen je in jezen. Boji se, da bosta Anna in Ariel odleteli stran od njega. Ko mora Anna kasneje obiskati svojega očeta, ki je resno bolan, Filip misli, da je odšla za vedno. Ostane sam z Ariel. Ne more sprejeti svobode svojega otroka, hoče jo obdržati. Oče Filip svojemu otroku odreže krila.

**sobota, 13. 9. 2008, ob 11:00 v Šentjakobskem gledališču, tekmovalni program, za mladino in odrasle, 60 min.**

## ARIEL / ARIEL

A child is born. She has wings. Her mother Anna gives her the name "Ariel". Anna is afraid to tell her husband Filip about the wings. She hides Ariel's wings from Filip. Anna brings Ariel to the village where she lived as a child, and they visit her father. The whole village celebrates the homecoming of Anna and her child. Here in the countryside Ariel flies for the first time. But then they visit old Isadora who was also born with wings. Isadora's wings were cut off when she was a teenager. Anne decides to protect Ariel from all evil. Some years later, Filip discover Ariel's wings. He becomes shocked and angry. He is afraid that both Anna and Ariel will fly away from him. When Anne later on has to visit her father, who is seriously ill, Filip thinks she is gone for ever. He is left alone with Ariel. He cannot cope with the freedom of his child, he wants to keep her. Then father Filip cuts the wings of his child.

**Saturday, 13<sup>th</sup> September 2008 at 11 a.m. at Šentjakobsko Gledališče, in-competition programme, for young people and adults, 60 min.**



**ARIEL**  
**Kattas Figurteater Ensemble**  
Norveška / Norway

avtor / author:  
**Göran Tunström**  
pisec igre / playwright:  
**Anne Helgesen**  
režija / director:  
**Irina Niclescu**  
izdelava scene in lutk / set and puppet maker:  
**Patrick Maire**  
avtor glasbe / music by:  
**Terje Johannesen**  
zasedba / cast:  
**Anne Helgesen, Pelle Ask, Jon Løvaas**

Lutkovna predstava *Nos*, zasnovana je bila v sodelovanju z umetniki s praške DAMU in ljubljanske Akademije za gledališče, radio, film in televizijo, je nastala po kratki zgodbi ruskega pisca Nikolaja Vasiljeviča Gogolja. Čeprav so ustvarjalci predstave rusko klasiko groteske, absurda in humorja, v kateri se major Kovalev nekega jutra zbudi brez nosu, preobrazili v odrsko delo, ki prepleta igro, lutkovno animacijo in živo glasbo, Gogoljeva zgodba nastopi le v vlogi impulza za igralsko in animatorsko „ekshibicijo nadpovprečnega talenta“ in „izvedbeno briljanco nabrite, zabavne ter inventivne zgibanke, polne domislic, ki se odvrne od verizma, teži k abstrakciji in stavi na gledalčev primarni optični vtis“.

**četrtek, 11. 9. 2008, ob 12:30 v Kulturnici na Židovski stezi 1, spremljevalni program, za gledalce od 14. leta dalje, 50 do 60 min.**

**NOS / NOSE**

The Nose puppet performance was formed in co-operation with artists of DAMU of Prague and the Ljubljana Academy for Theatre, Radio, Film and Television. It is based on a short story by the Russian author, Nikolai Vasilievich Gogol. Even though the creators of the performance have taken the Russian classic of grotesque, absurdity and humour where major Kovalev one morning wakes up without a nose, and transformed it into a stage work that combines acting, puppetry animation and live music. Gogol's story is only used as an impulse for actors' and animators' „exhibition of outstanding talent“ and „a performance full of brilliant, entertaining composition filled with bright ideas, that averts from verism, aiming at abstraction and betting on the viewers primary visual impression.“

**Thursday, 11.9.2008 at 12:30 p.m. at Kulturnica in Židovska steza 1, accompanying programme, for ages 14 and older, 50 – 60 min.**



**Teatro Matita,  
Gledališče Glej**  
Slovenija / Slovenia

besedilo / text:

**Nikolaj V. Gogolj, Matija Solce**  
režijsko svetovanje / director's  
consultants:

**Vida Cerkvenik Bren,  
Jaša Jenull**

scenografija / set design:

**Lucia Škandikova**  
likovna zasnova / artistic design:

**Lucia Škandikova**

avtor glasbe / music by:

**Matija Solce**

zasedba / cast:

**Matija Solce, Anna Duchanová**





Človeku podoben pajac nastane kot plod pisateljeve domišljije. Spoznavati začne svet okoli sebe, ki se spreminja glede na njegova dejanja. Pri tem na veliko krši zakone in zakonitosti, ki veljajo v stvarnem svetu. Lebdi s padalcem regratove lučke, sprehaja se pod vodno gladino, jaha morskega konjička. Ves čas pa išče družbo. Nekoga ali nekaj, da ne bo sam. Skoraj že obupa. Počaka na avtobus in prestopi. Tam spozna kaj, oziroma koga je iskal.

**sobota, 13. 9. 2008, ob 9:30 in 11:00, v Kulturnici na Židovski stezi 1, spremljevalni program, za gledalce od 8 do 16 let, 30 min.**

A man-like creature is born into existence as a figment of writer's imagination. He becomes aware of things around him that change according to his actions. While doing so, he breaks laws of our existing universe. He flies with dandelion clocks, walks under the surface of water, rides a sea horse. All this time he seeks company. He almost gives up, when suddenly, while waiting for the bus to arrive he realizes who or what he was looking for.

**Saturday, 13.9.2008 at 9:30 and 11:00 a.m. at Kulturnica in Židovska steza 1, for ages 8 – 16, 30 min.**



**Gledališče Moment**  
Slovenija / Slovenia

avtorsko delo skupine / authors: **Zoran Petrovič, Uroš Kaurin, Marko Petrovič, Tina Bizjak, Luka Treiber, Matevž Dobaj, Matic Ketiš, Andrej Vršič, Maruša Majer**  
režija / direction: **Zoran Petrovič, Uroš Kaurin, Marko Petrovič, Tina Bizjak, Luka Treiber, Matevž Dobaj, Matic Ketiš, Andrej Vršič, Maruša Majer**  
skupino vodil / group leader: **Zoran Petrovič**  
avtor glasbe / music by: **Zoran Petrovič**  
likovna zasnova / artistic design: **Zoran Petrovič, Uroš Kaurin, Marko Petrovič, Tina Bizjak, Luka Treiber, Matevž Dobaj, Matic Ketiš, Andrej Vršič, Maruša Majer**  
zasedba / cast: **Zoran Petrovič, Uroš Kaurin, Marko Petrovič, Tina Bizjak, Luka Treiber, Matevž Dobaj, Matic Ketiš, Andrej Vršič, Maruša Majer**



**PRESTOPI / CROSSING**

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Hiša E. A. Poe je gibalno lutkovna grozljivka, zasnovana na podlagi kratkih zgodb znamenitega ameriškega pisatelja Edgara Allana Poeja. Grozljive kratke zgodbe E. A. Poeja so žanrsko vznemirljiv material za lutkovno predstavo za odrasle in mladino.

Tokrat v izvedbi za to predstavo oblikovane skupine Peron2 (Drugi peron), v produkciji Društva lutkovnih ustvarjalcev in soprodukciji Plesnega Teatra Ljubljana.

**ponedeljek, 15. 9. 2008, ob 18:00, Šentjakobsko gledališče, spremljevalni program, za gledalce od 12. leta dalje, 55 min.**

## HIŠA E. A. POE THE HOUSE OF E. A. POE

The house of E.A. Poe is a performance, a horror story of movement and puppets, based on three short stories by famous American writer Edgar Allan Poe. E. A. Poe's short horror stories are an interesting genre material to be used in a puppet show for children and adults.

This time they are staged by the Peron 2 (Platform 2) group assembled specially for the purpose of this performance, produced by Društvo Likovnih Ustvarjalcev, and co-produced by Ljubljana Dance Theatre.

**Monday, 15.9.2008 at 6 p.m., Šentjakobsko theatre, accompanying programme, for ages 12 and older, 55 min.**



**Peron2, Društvo lutkovnih ustvarjalcev**

Slovenija / Slovenia

besedilo / text:

**Nebojša Pop Tasić**

režija / director: **Katja Povše**

likovna zasnova / artistic design:

**Boris Benko, Ana Rahela Klopčič**

avtor glasbe / music by:

**Bojana Šaljić Podešva, Gregor Zemljič**

kostumografija / costumes:

**Iztok Hrga**

oblikovanje luči / light design:

**Tomaž Štrucl**

scenografija / set design:

**Ana Rahela Klopčič**

zasedba / cast:

**Barbara Bulatović, Maša Kagao Knez, Gašper Malnar**

Ostržek se je rodil kot lutka, kot lesena, nerodna, nevedna lutka. Ostržek ni imel mame. Imel je očeta. In oče je imel Ostržka zelo rad. Toda Ostržek ni vedel, kaj je ljubezen; ni vedel, kaj pomeni imeti rad. Zato je bil Ostržek včasih zloben. Misli je, da lahko počne, karkoli ga je volja, da je ves svet samo zaradi njega, da je vse samo zato, da je njemu lepo. In da je lepo samo to, kar je lepo njemu. Da lepo nima zveze z drugimi. Toda počasi se je naučil, da je življenje zmeraj z drugimi, da nisi nikoli sam. Da pravzaprav nihče noče biti sam. Potem je Ostržek hotel postati pravi otrok, pravi fant; ni hotel biti lutka, nič več. Dovolj mu je bilo. Les nima srca. On pa je hotel srce – da bi čutil; da bi bil živ.

**Jernej Lorenci**

**ponedeljek, 15. 9. 2008, ob 20:00, Veliki oder, Lutkovno gledališče Ljubljana, za gledalce od 7. leta dalje, 50 min., zaključek 9. mednarodnega lutkovnega festivala LUTKE 2008**

**OSTRŽEK / PINOCCHIO**

Pinocchio was born as a puppet, as a wooden, clumsy, ordinary puppet. Pinocchio didn't have a mother. He had a father. And his father loved Pinocchio very much. But Pinocchio didn't know what love is, he didn't know what it means to love someone. That is why Pinocchio was sometimes mean. He thought he could do whatever he pleased, that the whole world revolved around him, and that the whole world existed only to please him. And that which he found beautiful was beautiful. That beautiful had nothing to do with anyone else. But little by little he learnt that life is always part of others, that you are never alone. That no one actually wants to be alone. After he had realized that, Pinocchio wanted to become a real child, a real boy, he didn't want to be a puppet any more. He'd had enough. Wood has no heart. He wanted a heart – to feel; to be alive.

**Jernej Lorenci**

**Monday, 15<sup>th</sup> September 2008 at 8 p.m., LGL main stage, Lutkovno Gledališče Ljubljana, for ages 7 and older, 50 min., grand finale of 9th International puppetry festival LUTKE 2008**



**Lutkovno gledališče Maribor**  
Slovenija / Slovenia

besedilo / text:

**po motivih C. Collodija / after motifs by C. Collodi, Jernej Lorenci**

režija in dramatisacija / direction and dramatisation:

**Jernej Lorenci**

oblikovanje in izdelava lutk / puppet design and making:

**Gregor Lorenci**

scenografija / set design: **Branko Hojnik**

kostumografija / costumes: **Belinda Radulović**

avtor glasbe / music by: **Branko Rožman**

oblikovanje luči / light design: **David Orešič**

izvajalci glasbe / music performers: **Aleksandar Kuzmanovski (čelo / cello), Lovro Turin (klarinet / clarinet) in Branko Rožman (harmonika / accordion)**

zasedba / cast: **Petra Caserman, Maksimiljan Dajčman, Karla Godič, Metka Jurc, Davorin Kramberger, Tin Matuš, Andrej Murenc**



## PRIZORIŠČA STAGED AT

**Lutkovno gledališče Ljubljana**  
Krekov trg 2, Ljubljana

**Veliki oder / Main stage**  
**Mali oder / Small stage**

**Kulturnica**  
Židovska steza 1, Ljubljana

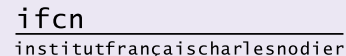
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**Mini Teater**  
Ljubljanski grad / Ljubljana  
Castle  
Grajska planota 1, Ljubljana

**Cankarjev dom**  
Prešernova cesta 10, Ljubljana

**Slovensko mladinsko  
gledališče**  
Vilharjeva cesta 11, Ljubljana

**Caravan Theatre**  
Krekov trg 2, Ljubljana



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Republike Slovenije

Mestna občina Ljubljana

Šentjakobsko gledališče

Mini Teater

Cankarjev dom

Slovensko mladinsko  
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