



LUTKOVNO GLEDALIŠČE LJUBLJANA

Technical Rider

Pisma z roba gozda - Letters from the Edge of the Forest



Lutkovno gledališče Ljubljana / Ljubljana Puppet Theatre

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General Information

Author: Jasna Žmak

Director: Anđelka Nikolić

Translation, adaptation and dramaturgy: Simona Hamer

Cast: Jan Bučar, Urška Hlebec, Ana Hribar, Nina Ivanič, Rok Kunaver, Jernej Kuntner, Alenka Tetičkovič

Visual design: Anđelka Nikolić in Radivoje Dinulović

Author of music: Polona Janežič

Costume designer: Mateja Čibej

Choreographer: Bojana Robinson

Language consultant: Maja Cerar

Language consultant assistant: Tjaša Pirnar

Lighting Design: Kristijan Vidner

Textile design technologists: Marjeta Valjavec in Sandra Birjukov

Stage Manager and Sound Designer: Aca Ilić

Producer: Alja Cerar Mihajlović

Lighting technician: Kristijan Vidner/Niko Štabuc

Set technician: Tadej Kovačič, Klemen Sašek/Darko Nedeljkovič, Slobodan Ilić

Hairdresses and make up: Anja Pika Lopatič

Wardrobe: Nataša Konić

Workshops manager: Zoran Srdić

Set, puppets and costumes production: Iztož Bobić, David Klemenčič, Sandra Birjukov, Marjeta Valjavec, Zala Kalan, Lorena Bukovec, Polona Černe in Uroš Mehle

Letters from the Edge of the Forest is a playful and contemporary story that focuses on learning to write and communicate.

A group of diverse animals, which are not usually found in the same forest, very much enjoy sending and receiving letters. But since Squirrel, Tiger, Hedgehog, Elephant and Tortoise cannot (yet) write, their correspondence is handled by Owl, who charges them a hefty fee for each letter written. One day, a letter appears in the sky, written not by the Owl, but by Mole, inviting all the inhabitants of the forest to her birthday party. The animals want to respond to Mole promptly to confirm their attendance, but they've run out of the food they use to pay Owl for the letters, and now Owl is only willing to help them at a very high interest rate. The animals decide to try to write a letter themselves, and so they slowly teach each other how to write, while Owl learns an important lesson about the preciousness of friendship.

The play Letters from the Edge of the Forest (Pisma na kraju šume) by the renowned Croatian writer, teatrologist, dramaturge and performer Jasna Žmak won the award for the best children's play at the Split festival Mali Marulič in 2017. In Croatia, the story, which flirts with the rich tradition of fables, has also been published as a picture book and adapted into an animated film. It has been translated and adapted into Slovenian by the writer and dramaturge Simona Hamer.

The performance was directed by Anđelka Nikolić as her debut at the Ljubljana Puppet Theatre. Her performance concept is based on the word: "play". She believes that we should approach learning to read and write as a game to keep children entertained (at home, with their parents or guardians) before they enter school (and/or use phones and computers). An imaginative approach to learning letters, writing and language is the foundation for a didactic, yet artistically rich (dramatic) theatre play that explores the theme of communication (attempts), both at the level of content and performance.

Premiere: 28 November 2024, Ljubljana Puppet Theatre, Grand Stage

Jasna Žmak is a dramaturge, researcher, writer and psychodramatist. She is an Assistant Professor at the Department of Dramaturgy of the Academy of Dramatic Art Zagreb. She holds a PhD from the Faculty of Arts in Zagreb. Her works include the theatre texts "Samice" (2011) and "Istovremeno drugi" (2012), a scientific research article "Predavanje kao izvedba, izvedba kao predavanje – o proizvodnji znanja u umjetnosti" (2019) (Lecture as Performance, Performance as Lecture – Knowledge Production in Art), and a book of essays "One stvari - eseji o ženskoj seksualnosti" (2020) (Those Things – Essays on Female Sexuality). She is the author and performer of the play "this is my truth, tell me yours" (2023), which won the Grand Prix at the BITEF Festival in Belgrade in 2024. She is a member of the professional association SPID Savez scenarista i pisaca izvedbenih djela/Croatian Screenwriters and Playwrights Guild.

Anđelka Nikolić earned her Bachelor's degree at the Faculty of Philology and the Faculty of Dramatic Arts in Belgrade. She has created over forty theatre performances and received many awards for directing, including the Sterija Award, the highest national recognition for theatre art in Serbia. She has directed a number of performances in Slovenia: Nekaj v zraku (Something in the Air) (V. Bartol, Permanent Slovene Theatre Trst), Da me je strah (Me, afraid?) (M. Krese, Prešeren Theatre Kranj), Antigone (Sofokles, Celje City Theatre), Pippi Longstocking (A. Lindgren, Celje City Theatre), Gulliver (based on J. Swift, Koper Theatre and National Theatre Rijeka), Nisi pozabila, samo ne spomniš se več (You Didn't Forget, You Just Don't Remember Anymore (S. Semenič, Glej Theatre and Integrali Cultural Association). She has co-authored dramatic texts Naj živi, živi delo (Long Live Labour!) with Milan Maković and Osvetljevanje umorov z zastrupitvijo v Čuprijskem okrožju v 70. letih 19. Stoletja (Shedding a Light on Murders with Poisoning in the Čuprijska District in the 1970s). She translates from French and English. This will be her directorial debut at Ljubljana Puppet Theatre.

Simona Hamer is a self-employed dramaturge and dramatist who has been making valuable contributions to the Slovenian theatre scene for the past fifteen years. She has played a pivotal role as a dramaturge and co-author, collaborating on over thirty original theatre performances. Many of these works have garnered acclaim at prestigious festivals not only in Slovenia but also internationally. She is the author of the dramas Lovebirds (2008), Tick-tock (2009), C-o-u-n-t-i-n-g-r-h-y-m-e-s (2013), Silent Figures (2015), Postcards or Fear Is Only as Deep as the Mind Allows (2016), Roommates (2018), and Everything OK (2019). Doesn't He Know Anything (2021) and a number of short dramas, adaptations, or dramatisations, among which The Self-Sown (based on the work by Prežihov Voranc, Ljubljana City Theatre, 2015), and Monsters (based on W. Golding's Lord of the Flies, Mladinsko Theatre, 2017), The Fig Tree (Goran Vojnović, Slovenian National Theatre Drama, 2021), Me? Scared? (Maruša Krese, Prešeren Theatre Kranj, 2022). For Postcards or Fear Is Only as Deep as the Mind Allows she received the Grum Award for best drama text (2017). She received the same award in 2020 for Everything OK. Her libretto Roommates brought her the Gašper Tič Award in 2019. Her drama have featured in printed publications (Dramober 2008, Dramober 2009, Zakon – III. branje/The Act, Third Reading, 2011), professional journals (Literatura, Teater der Zeit, Sodobnost), theatre programmes, and have been staged (as reading) outside Slovenia (the Sterijino pozorje Festival, Neue Stücken aus Europa Wiesbaden, Dramatiker_innen Festival Graz).

Touring personnel

The company tours 7 actors (3 M, 4 F), 7 technicians (1 stage manager and sound engineer, 1 lighting technicians, 2 set technician, 1 make-up artist, 1 wardrobe assistant + 1 driver).

Performers: Jan Bučar, Urška Hlebec, Ana Hribar, Nina Ivanič, Rok Kunaver, Jernej Kuntner, Alenka Tetičkovič

Stage Manager and Sound Engineer: Aca Ilić

Set Technician: Tadej Kovačič, Klemen Sašek/Darko Nedeljković, Slobodan Ilić

Lighting Technician: Kristjan Vidner/Niko Štabuc

Performance

The performance lasts approximately 50 minutes with no interval and is intended for children over the age of 4+.

Lights and sound are operated by toured personnel. Both operating positions must have a clear view of the stage. Sound operating position is required. The position cannot be behind glass or in a control box. Please hold off auditorium seats to facilitate this if necessary.

There must be a rehearsal before the performance.

Get-in & get-out

The get-in takes 8 hours all-together, 4 hours for scenography, 8 hours for lighting and 2 hours for sound. The get-out takes 2 hours, 1 hour for sound, 2 hours for scenography, 1 hour for light.

There must be a rehearsal 1h30 min before the performance or the day before in the evening after the set up.

The venue will need to provide a minimum of two skilled technician for get-in and get-out and for set up, one specialized in sound and two in lighting. The technicians should be competent at rigging/hanging set parts.

Staging and Technical Requirements

Stage and Set-Up

- Minimum stage dimensions: 10m W x 10m D x 4,5m H portal opening 7m W x 4m H
- Flat stage with a matt-finish floor is required
- A full black out is required

Stage items provided by venue

We need grid for fixing our own curtains and screen. For more information see the attached stage plan (appendix 1). **If there are no flying bars, please contact us in advance!**

Lighting

2 lighting technicians, get-in 8h, get-out 1h

Provided by venue:

- 23 x Etc profile 750W (25-50) or other similar profile
- 2 x Etc source 4 575W (25-50) or other similar profile
- 14 x ADB PC 1kW with barndoors or other similar PCs
- 2 x PC 2kW
- 2 x Profile Figura 12 ZS
- 2 X Profile Figura 12 ZW
- 6 x Robin CycFX 8 M2

We bring:

- 5x halogen 24V
- Graphoscope
- LED stips
- Gels

We can adjust the lighting based on the grid placement of the performance space. To do that we need the lighting plans of the venue as soon as possible.

For more information see the attached lighting plan (appendix 2).

Sound

For sound setup we need a help from one sound technician, who is able to operate venue's sound system

to be provided by venue:

- 2x good quality head-set microphones
- 4x stage monitoring from back of the stage
- a good FOH system for live music
- digital mixing table like Soundcraft SiCompact32

If venue is unable to provide and of above equipment, please let us know so we can plan accordingly

provided by company:

- PC with Qlab

Please note that a front of house operating position is required. Please hold off auditorium seats to facilitate this if necessary.

Dressing Rooms and Make up room

Please provide:

- Two dressing rooms for the actors (3 male, 4 female). These should be non-smoking and private.
- One make up room
- Showers with hot water
- Tea, Coffee and Fruit are desirable
- 1 x Crate of 500ml Still Water
- If providing meals please note a number of company members are vegetarian.

Timetable, Transport and Contact

	TWO LITTLE KNIGHTS			WORKERS NEEDED					
DATE	SET UP / TAKE DOWN	START	END	SCENE		LIGHTS		SOUND	
Day 1:									
	unloading van	08:00	09:00	1h	2				
	set up scene	08:00	12:00	4h	1				
	set up lights	09:00	17:00			8h	1		
	set up sound	09:00	11:00					2h	1
	break	17:00	18:00						
	rehearsal/and sound check	18:00	19:30						
Day 2:									
	make up	07:30	09:00						
	performance	09:00	09:50						
	stike down and loading van	10:00	12:00	2h	1	2h	1	1h	1

The set up takes approximately 8 hours. There must be a rehearsal 1h30 min before the performance or the day before in the evening after the set up.

Scenography travels with two VW Crafters. Other members of the performance travels by two vans (7+1).

For any information about technical details please contact:

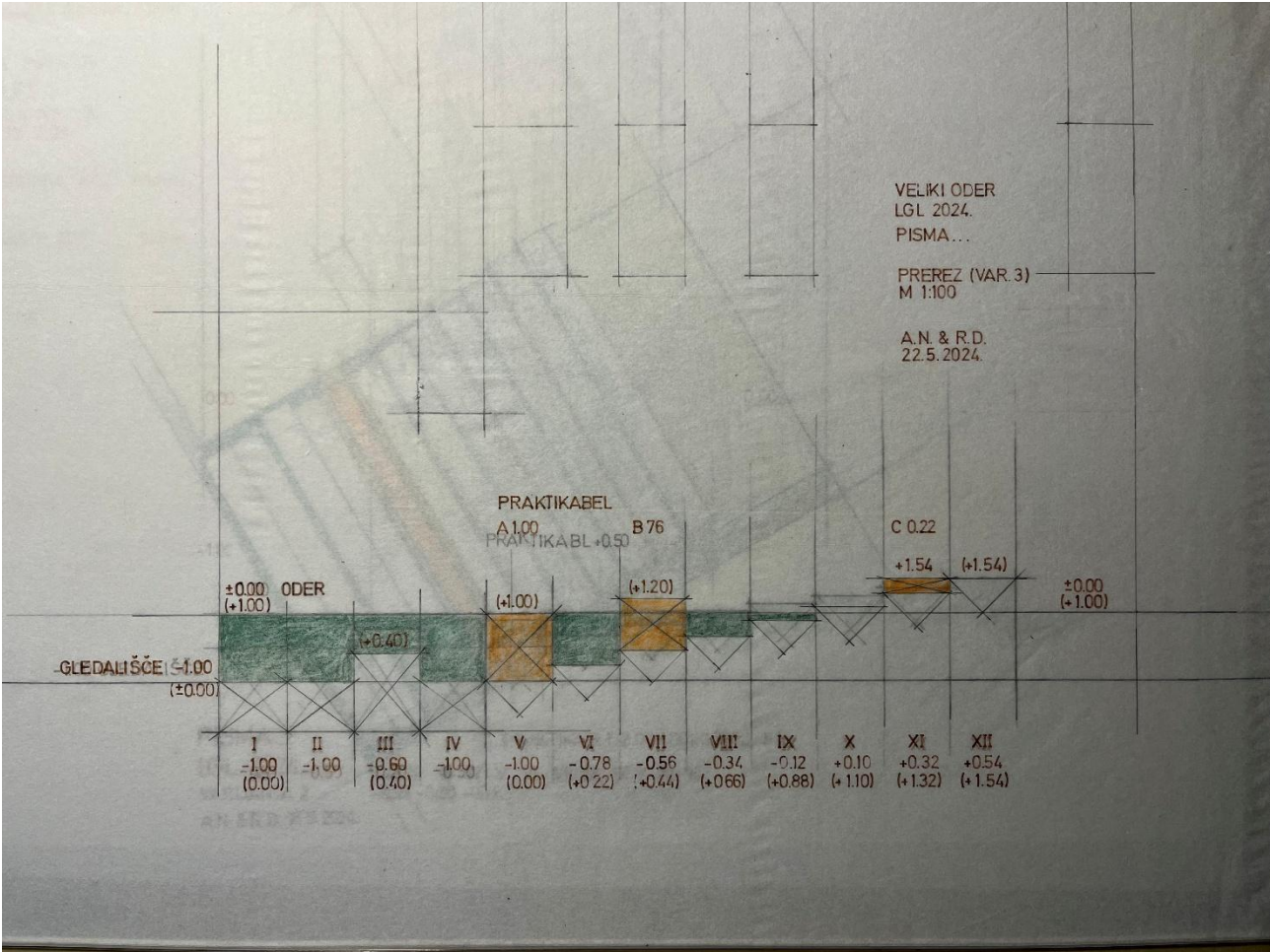
Jure Žnidaršič

Technical manager

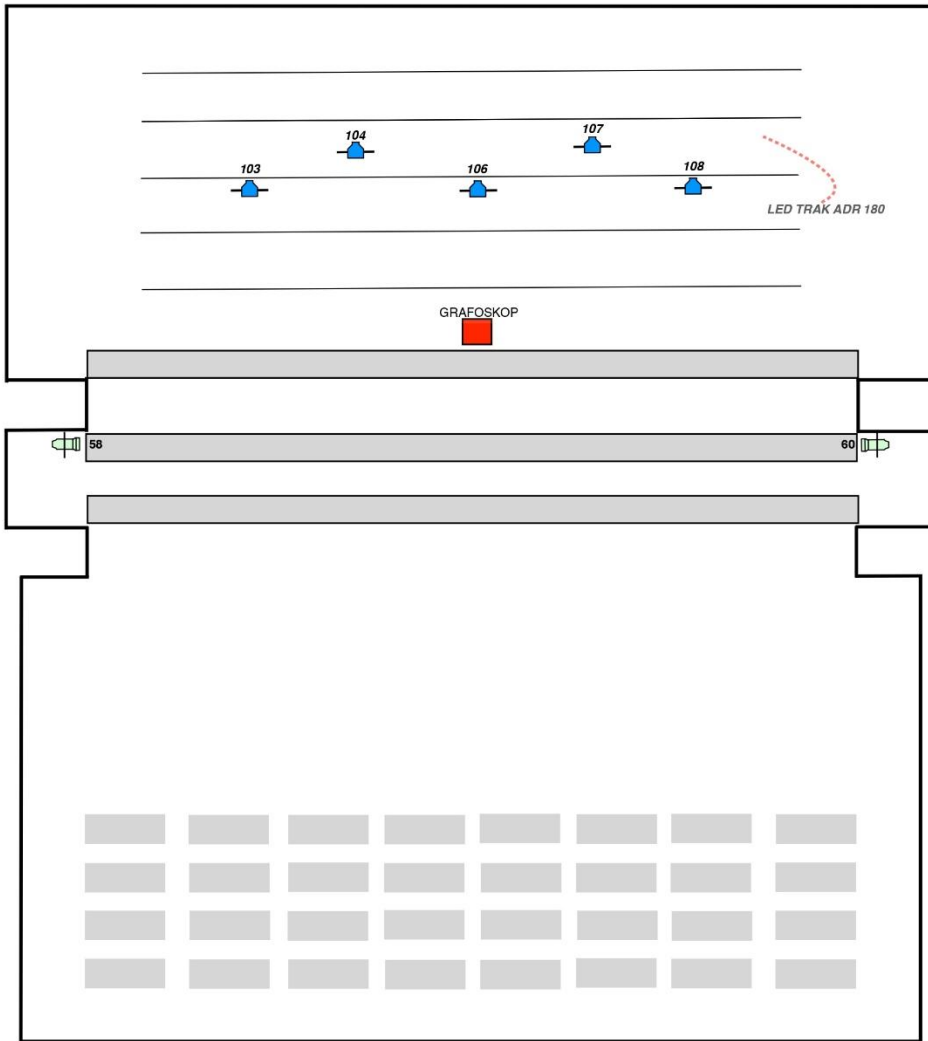
e-mail: jure.znidarsic@lgl.si

tel.: +38613000991


Appendix 1 – Stage plan





Appendix 2 – Lighting plan




Key



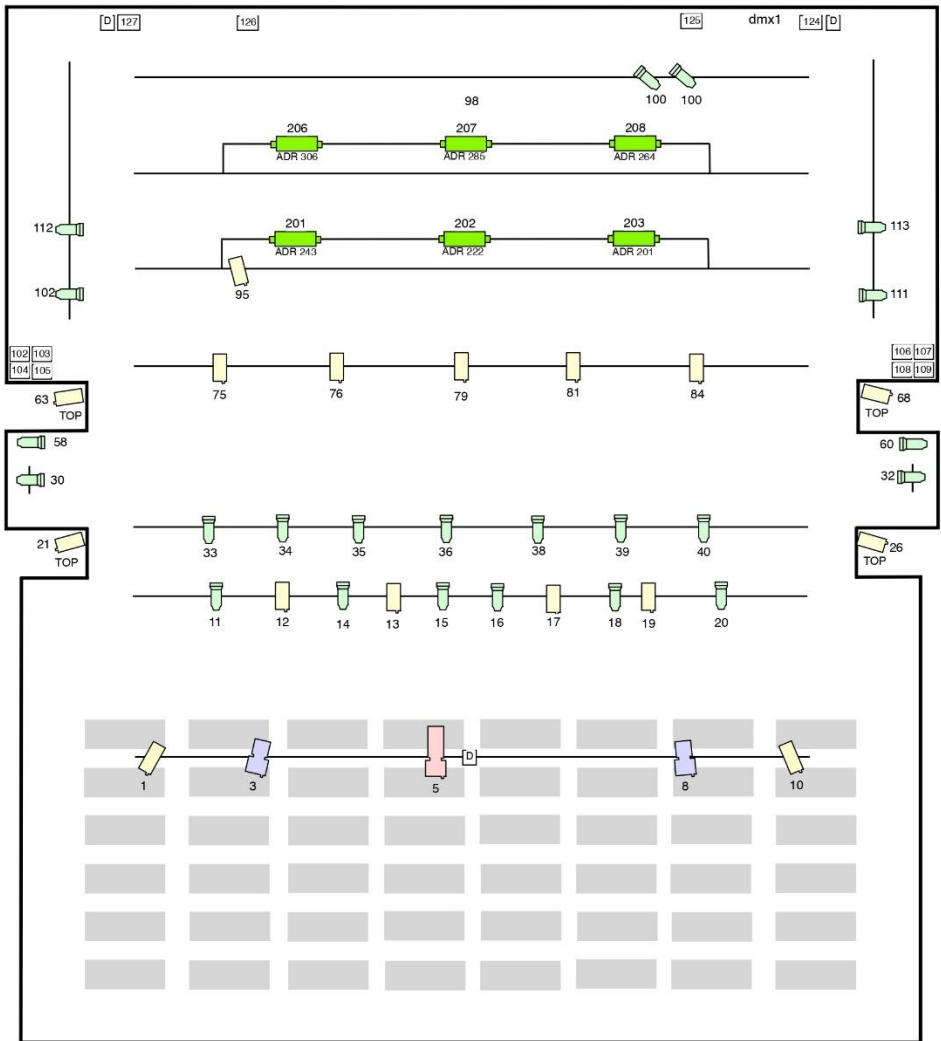
 LED TRAK

 HALOGEN 24V

 ETC Source4


**LUTKOVNO
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Venue: Veliki Oder	Light Plot
Design: LGL	



Key

- Pc 1000w
- Etc source four 700w
- Profile figura 12 zs
- Profile figura 12 zw
- ROBIN CycFX 8 M2
- Floor free channels
- Flawn free channels
- Direct line

LUTKOVNO
GLEDALIŠČE
LJUBLJANA

Venue:	Light Plot
Veliki oder	
Design:	Plot
Kris V 28. 11. 24	

Appendix 3 – Photographs of the stage



