



Lutkovno gledališče Ljubljana

Ljubljana Puppet Theatre

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ZLATA PALIČICA 2011

14. bienalni mednarodni festival
igranih predstav za otroke in mlade

5.-12. oktober 2011

GOLDEN STICK 2011

*14th biennial international festival of feature
performances for children and youth*

5th – 12th October 2011



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Vsebina / Contents

Županov pozdrav / Mayor's greeting.....	8
Beseda direktorja / Word from the Director.....	10
Beseda umetniškega vodje / Word from Art Director.....	14
Poročilo selektorja / Selector's report.....	18
Urnik festivalskih dogodkov / Schedule of Festival Events.....	20
Program festivala 3+ / Festival Programme 3+.....	33
Program festivala 8+ / Festival Programme 8+.....	59
Spremljevalni dogodki / Accompanying Events.....	81
Nagrade Zlata paličica / Golden Stick Awards.....	87
Tehnični podatki predstav / Technical Data for the Performances....	98
Nakup vstopnic / Ticket Purchase.....	104



Častni pokrovitelj festivala / *Honorary patron of the Festival*
Župan mesta Ljubljana / *Mayor of Ljubljana*
Zoran Janković

Selektor / *Selector*
Matej Bogataj

Strokovna žirija / *Expert jury*
Petra Pogorevc
dr. Igor Saksida
Marko Čeh

Festivalske nagrade / *Festival Awards*

Nagrada za najboljšo predstavo v celoti / *Award for best overall performance*

Nagrada za najboljšo režijo / *Award for best direction*

Nagrada za najboljšo žensko vlogo / *Award for best female role*

Nagrada za najboljšo moško vlogo / *Award for best male role*

Tri nagrade za posebne umetniške dosežke / *Three awards for special achievements in the field of art*





Fotografija: Miha Fras

Spoštovani organizatorji, dragi obiskovalci festivala Zlata paličica!

Odrske deske ponujajo otrokom osupljivo čarobnost doživetja, ki se zgodi, ko se uresniči domišljija. Ta govori skozi pravljice ali dogodivščine malih junakov, vrstnikov naših otrok – gledališče je neposredno, prepričljivo, iskreno, zavezano vrednotam in vrlinam.

Ko si naša gledališča dejavno prizadevajo, da otrokom pripravijo kakovostne, estetske, njihovi starosti primerne in zanimive predstave, s tem v največji meri uresničujejo

Esteemed organisers, dear visitors to Golden Stick Festival!

The stage offers the children an amazingly magic of an experience when their imagination comes to life. It speaks through fairytales and adventures of the little heroes, our children's peers - theatre is indirect, convincing, honest, and true to values and virtues.

When our theatres strive to prepare quality, aesthetic, interesting performances, appropriate for their age. The Golden Stick Festival offers a concise overview of



svoje poslanstvo. Festival Zlata paličica ponuja strnjen pregled vrhuncev slovenskih igranih predstav za otroke in mladino. Prav s tem umešča slovensko gledališče za otroke in mlade v evropski in svetovni kontekst.

V Ljubljani bo Zlata paličica že štirinajstič, drugič na odru Lutkovnega gledališča Ljubljana. Festival igranih predstav za otroke in mlade je v svoji zgodovini postal bienalni in se preselil iz Kulturnega doma Španski borci na Krekov trg, kjer se na štirih odrih pod eno streho razvija kulturni center za otroke in mlade. Naše mesto je pridobilo še en pomemben gledališki center, kjer si lahko otroci in mladi ogledajo vrhunske predstave.

Prepričan sem, da bo 14. mednarodni festival igranih predstav za otroke in mlade, Zlata paličica, s svojim izborom najboljših igranih predstav zadovoljil najširše občinstvo in ponudil možnost primerjav, strokovnih izmenjav, novih ustvarjalnih spodbud in druženja.

Hvala gledališčnikom za odrske presežke, Lutkovnemu gledališču Ljubljana pa za organizacijska prizadevanja ter za pester in bogat letošnji festival!

Želim vam veliko lepih trenutkov ob ogledu predstav!

Zoran Janković,
župan Mestne občine Ljubljana

the highlights of Slovene performances for children and youth. And this places Slovene theatre for children and youth into European and global concept.

This is the fourteenth time the Golden Stick visits Ljubljana, the second time the stage of Ljubljana Puppet Theatre. In the course of its history the Festival of feature performances for children and youth became biennial and moved from Španski borci Cultural hall to Krekov trg, where a cultural centre for children and youth is growing. Our town was thus enriched by another important theatre centre where children and youth can see top-notch performances.

I am convinced that the selection of best feature performances of the 14th International festival of feature performances for children and youth, Golden Stick, will please the widest public and offer possibilities for comparison, professional exchanges, new creative incentives and associations.

Let me thank the theatre people for the excellent stage work and Ljubljana Puppet Theatre for the organisational efforts, and this year's rich and colourful festival.

I wish you many an enjoyable moment spent watching the performances.

Zoran Janković,
Mayor of Ljubljana



Fotografija: osebni arhiv

14. Zlata paličica

Lutkovno gledališče Ljubljana organizira dva bienalna festivala, vsako leto se zvrsti eden od njiju. Mednarodni festival Lutke, ki je namenjen prikazu mednarodnega prereza tendenc na področju lutkarstva, in Zlato paličico, ki je bil doslej kombinacija selekcije dveletne bere slovenskega gledališča za otroke in mlade ter gostovanj iz tujine po (v glavnem) naključnem izboru.

Zlata paličica je dota, ki jo je v združevanje z LGL s seboj prineslo Gledališče za otroke in mlade Ljubljana. Nesmiselno se mi zdi spuščati se v kritiko koncepta prejšnjih izdaj festivala, prav tako pa tudi ne bom problematiziral odločitve naših javnih financierjev, da letos festival ne prejme namenskih sredstev. Krizno obdobje bo botrovalo še marsikakšnemu razmisleku o smiselnosti podpore kakšne od kulturnih manifestacij v našem, nam bližnjem prostoru in v globalni vasi.

14th Golden Stick

Ljubljana Puppet Theatre organises two biennial festivals, taking place on alternating years. Lutke International Festival is intended to show an international cross-section of tendencies in the puppet sphere and Golden Stick, which has so far been a combination of a two-year selection of Slovene theatres for children and youth and guests performances from abroad, by (mainly) random selection. The Golden Stick is the dowry that Theatre for Children and Youth Ljubljana brought into the union with LGL.

It is pointless to criticise the concepts of previous festivals, and I will also refrain from discussing the decision of our public financiers who decided to deny financing to this year's festival. The crisis period will father many more such deliberations of supporting various cultural manifestations in our area, our neighbouring area and global village.



Razmislek o smiselnosti podpore prav gotovo vključuje tudi razmislek o smiselnosti manifestacije same. Brez kritja javnih financerjev tudi ni imperativa glede programa, ki naj bi zadovoljeval specifične oblike javnega interesa.

Znašli smo se torej na točki razmisleka, ali naj festival ukinemo ali javni interes za naš festival obstaja. V skladu z maksimo, da je lažje ukinjati kot ustanavljati, smo se odločili, da festival ohranimo pri življenju. Vendar pa se moramo odločiti, kakšen (če že) naj bi bil ta festival v prihodnje, kako se najustrezneje umešča v program naše hiše in v širši kulturni prostor.

Koncept, ki ga po razmisleku ponujamo slovenskemu prostoru (in financerjem), je bil pripravljen ob upoštevanju preostale dejavnosti gledališča in potreb slovenskega prostora. Glede na to da festivalov, ki vključujejo produkcije za otroke (nekateri tudi otroške produkcije), ne manjka, je bila to omejitev in usmeritev z ene strani, po drugi strani pa razvoj LGL v smeri nacionalnega uprizoritvenega središča za otroke in mlade ponuja dodatno usmeritev, ki je v sozvočju z ostalimi parametri. Gre za razvojno usmeritev, ki ne dela vrednostnih razlik med izraznimi žanri za otroke in mlade, ki poleg skrbi za ohranjanje in razvoj tradicionalne lutkarske umetnosti omogoča tudi oplajanje in prepletanje z novimi in drugimi odrskimi tehnologijami in išče, kar je vrednega, v registrih klasičnega dramskega uprizarjanja za otroke in mlade. Taka razvojna vizija naše hiše ponuja kot možen recept preživetja Zlate paličice obliko preglednega festivala, ki se (poleg mladim in

While deliberating whether there is a point to such support one must surely stop to ponder if there is the point to the manifestation itself. Without the support of public finances there is no imperative for a programme which would satisfy specific form of public interest.

So we were faced with the dilemma whether to cancel the festival or if there still is an interest for our festival. According to the maxim, it is easier to cancel something than to found something, so we decided to keep the festival alive. But we have yet to decide the form (if any) of the festival, and how it would best integrate into the programme of our house and wider sphere of culture.

The carefully deliberated concept, offered to the Slovene space (and financiers), was prepared taking into account the other theatre activities and needs of Slovene space. Since there is no shortage of festivals which include productions for children (and some children productions), this was a limitation and direction on one hand, and on the other hand, the development of LGL as a national performance centre for children and youth offers an additional direction which is in harmony with other parameters. This is a developmental direction, which makes no difference between expression genres for children and youth, which not only maintains and develops traditional puppet art, but also makes it rich by entwining it with new and different stage technologies, looking for values in registers of classical drama performances for children and youth. This development vision of our house offers a possible recipe for the survival of Golden Stick festival in the form





najmlajšim) ponuja na ogled domači in tuji strokovni publiki.

V tujini dolgo uveljavljen koncept »showcase« ali »market« festivala ima lahko v primeru našega festivala precej smiselni in obče uporabni nastavkov.

Tujim programerjem je odlična priložnost za ogled najboljšega, kar se je v dveh letih v slovenskih gledališčih (tudi nevladnih organizacijah) pripravilo za mlade in najmlajše, festivalski format omogoča v svoji zgoščenih obliki najbolj racionalen način seznanitve. Domači strokovni publiki (pedagogom, kulturnim koordinatorjem po vrtcih in šolah, organizatorjem iz slovenskih prireditvenih centrov ipd.) pa omogoča ob enakem pregledu še možnost vzpostavitve standardov primerljivosti, tako na področju uprizarjanja kot tudi na področjih vzgoje in izobraževanja.

Tak je naš načrt, zaradi katerega se nam je zdelo vredno nameniti lastna sredstva (ta bi jih letos sicer krvavo potrebovali še v marsikatero druge namene) letošnjemu festivalu. Zlata paličica 2011 še ne bo zaživela povsem v opisani luči (selekcija predstav se je začela še pred odločitvami javnih financierjev), vseeno pa selektorjevemu tekmovalnemu izboru dodajamo nabor predstav naše hiše, za katere menimo, da so zanimive za gostovanja. Na koncu festivala pa bi radi predstavili še berlinski primer gledališča za mlade; ta nam lahko služi za ugotavljanje naše kondicije na tem področju, obenem pa z gostovanjem na neki način razširjamo obzorja, kar naj bi tudi ostal smoter festivala.

of a comprehensible festival, which is presented to (in addition to children and youth) domestic and foreign expert audiences.

In case of our festival, the abroad long since established showcase concept or festival market, can prove to be very sensible and useful.

To foreign programmers, this is an excellent opportunity to view the very best performances of Slovene theatres (and non-government organisations), which have been prepared for young audiences in the past two years, and the condense festival format is the most rational form of learning about them. In addition to the same overview, it offers domestic expert audiences (educators, cultural coordinators in pre-schools and schools, organisers of Slovene event centres, etc.) a possibility to set up comparison standards for the field of performance and in the field of education.

This is our plan, which made it seem worth directing our own resources (which we would sorely need for other purposes in this year) to this year's edition of the festival. Golden Stick 2011 will not live to its full potential yet, (performance selection had begun before public financiers made their decision), but nevertheless we add select performances from our house, which we deem interesting potential guest performances, to the selector's in-competition selection. And at the end of the festival we wish to present the Berlin example of theatre for the young, which we can use to determine fitness in this area, and at the same time broaden the



Upam, da nam bodo debate, ki bodo potekale ob festivalu, dale dodatnih usmeritev in bo letošnji festival ustrezen konec nečesa in začetek nečesa novega.

Uroš Korenčan,
direktor

horizons, which in itself should remain the aim of the festival.

I hope the debates accompanying the festival will offer additional direction, making this year's edition a suitable ending of something and a beginning of something new.

*Uroš Korenčan,
Director*



Fotografija: Sandra Požun





Zmešnjava?

Festival Zlata paličica je leta 1993 kot festival izključno igranih predstav za otroke in mlade osnoval Iztok Valič v okviru Mojega gledališča v Kulturnem domu Španski borci, leta 2005 ga je prenesel pod okrilje novo ustanovljenega Gledališča za otroke in mlade Ljubljana (GOML), od pripojitve slednjega k Lutkovnemu gledališču Ljubljana (LGL) leta 2009 pa je organizator festivala novo gledališče s starim imenom, ki ni bogatejše le za ekipo GOML-a, ampak tudi za souporabo Šentjakobskega odra. Nekaj časa so dramske predstave znotraj LGL-a nastajale pod imenom DOM (Dramski oder za mlade), zdaj tudi tega ni več. Edina razlika je v podnaslovu predstave – ene so lutkovne, čeprav včasih brez lutk, druge so dramske, čeprav včasih z lutkami. (Slednje smo nekaj časa podpisovali kot dramske, potem kot igrane, zdaj spet kot dramske.) Sodobne teorije in prakse so tovrstne omejitve že davno presegle. Upam, da jih bomo tudi mi in naša publika, ne da bi pri tem pozabili na žlahtno bodisi lutkovno bodisi dramsko igro.

Konec maja 2011 sem obiskala 17. svetovni kongres in festival uprizoritvenih umetnosti mednarodnega združenja gledališč za otroke in mlade Assitej (Association Internationale du Théâtre pour l'Enfance et la Jeunesse), ki je potekal devet dni v dveh mestih, v danski prestolnici in v švedskem mestu Malmö. Moto dogodka je bil *Building bridges – crossing borders* (*Gradimo mostove – prečimo meje*). Festival ni bil

Muddle?

In 1993 Iztok Valič founded the Golden Stick Festival as the festival intended exclusively for feature performances for young people and children, within the framework of My Theatre in Španski Borci Culture home. He moved it under the umbrella of the newly founded Theatre for Children and Young People (Gledališče za otroke in mlade Ljubljana – GOML), and since the merger by acquisition of GOML in 2009, the Ljubljana Puppet Theatre (LGL) is the organiser of the new theatre with the old name, the theatre not only richer by the GOML team, but also by joint use of the Šentjakob Stage. For a while, drama performances within LGL were created under the name DOM (Drama Stage for the young), but now that is gone, too. The only difference is in the subtitles of the performances – some are puppet performances, even though without puppets, others are drama performances, even though sometimes with puppets. The latter used to be subtitled as drama performances, then as feature performances, now they are called drama performances again. Modern theories and practices have long since passed such classifications. I hope we and our audience can soon do the same, without forgetting the precious puppets or drama.

At the end of May 2011 I visited the 17th World Congress and Festival of performance arts of the International Association of Theatre For Young people and Children Assitej (Association Internationale du Théâtre pour l'Enfance et la Jeunesse), which took place over



tekmovalne narave, skupina petih selektorjev je izbirala med šeststo prijavljenimi predstavami z vsega sveta in izbrala sedemindvajset najboljših, ki so se zvrstile v sedmih dneh, dopolnjenih s pogovori, okroglimi mizami, seminarji, predavanji, branji, predstavitvami posameznih nacionalnih Assitejevih združenj, sprejemi ipd. Sledila je kavalkada švedskih in danskih predstav; v dveh dneh se jih je zvrstilo dvajset. Gotovo največji dogodek na področju uprizoritvenih umetnosti za otroke in mlade, ki so ga krepko podprli lokalne in državne oblasti, sponzorji, donatorji in prostovoljci. In kaj me je najbolj navdušilo? Da predstave niso imele žanrskih podnaslovov.

Z letošnjo izdajo Zlate paličice se tudi mi počasi bližamo gradnji mostov in prečanju mej, vsaj kar se različnih žanrov tiče; tekmovalni program po selektorjevem izboru je v skladu z dosedanja tradicijo sicer še ves igrani oziroma dramski – poudarek je na slovenski dramatiki –, v spremljevalnem programu pa že mrgoli lutkovnih predstav. (Selektor je v spremljevalni program uvrstil dve predstavi, od katerih se ene zaradi organizacijskih zapletov ne bo mogoče ogledati, LGL pa devet – sedem hišnih in dve tuji.) Petnajsta izdaja festivala bo, upam, žanrsko še pestrejša. Takrat bo, upam, Mestna občina Ljubljana festivalu – edinemu profesionalnemu festivalu uprizoritvenih umetnosti za otroke in mlade s selekcijo pri nas (!) – namenila kakšen evro ali dva. Da bomo lahko gostili več kot le dve predstavi iz tujine.

Ena od dveh tujih, ki ju gostimo letos, Zakaj nastane zmešnjava?, je nastala v produkciji drugega največjega

nine days in two cities - Danish capital and Swedish Malmö. The motto of the event was building bridges – crossing borders. The festival was in its nature not a competition; a group of selectors chose among six hundred productions that applied for the festival and chose twenty-seven best ones, which were performed during the course of seven days, complemented by discussions, round tables, seminars, lectures, readings, presentations of individual national Assitej associations, receptions, etc. Then followed a cavalcade of Swedish and Danish productions; twenty in two days. This was surely the largest event in the field of performance arts for children and young people; well funded and supported by local and state authorities, sponsors, donors and volunteers. And what impressed me most? The fact that performances had no genre subtitles.

With this year's edition of the Golden Stick, we are slowly approaching the building of bridges and crossing borders, at least as far as various genres are concerned; the in-competition programme chosen by the selector is, in accordance to the tradition, still feature or drama – emphasis on Slovenian dramatics – but the accompanying programme is teeming with puppet performances. (Selector included two performances in the accompanying programme, but unfortunately, due to organisational complications, we will not be able to see one, and LGL included nine – seven in-house and two foreign.) The fifteenth edition of the festival will be, hopefully, even more varied, genre wise. And at that time, I hope, the Ljubljana Municipality will decide to contribute a euro or two to the festival – the only



nemškega gledališča za mlado publiko, Theater an der Parkaue iz Berlina. Videla sem jo na zgoraj omenjenem festivalu in po čistem čudežu pride k nam. Škoda le, da poleg Velikega, Malega, tistega pod zvezdami, tistega na Židovski in polovice Šentjakobskega nimamo še vrtljivega odra. Tedaj bi bila zmešnjava popolna.

Jera Ivanc,
umetniški vodja

professional festival for performance arts for children and young people with selection in Slovenia (!). So we may host more than two productions from abroad.

One of the two foreign productions, we are hosting this year, Why Things Get in a Muddle?, was created in the production of the second biggest German theatre for young public, Theater an der Parkaue from Berlin. I saw it at the above-mentioned festival, and it is coming to Slovenia by pure miracle. It's just a shame that, in addition to Grand, Small, the one under the stars, the one in Židovska and half of Šentjakob stage, we don't have a revolving stage. Then the Muddle would be complete.

*Jera Ivanc,
Artistic director*



Fotografija: osebni arhiv

Pestrost, obilje, kakovost

Od devetindvajsetih na bienalni festival prijavljenih predstavah sem si jih slab ducat ogledal mimo nominacij in dve takšni tudi uvrstil v tekmovalni program. Tudi zato, ker se mi ju zdi potrebno na ta način posebej izpostaviti. Pri svojih ogledih sem opazil, da je več ambiciozno zastavljenih uprizoritev z razkošno uporabo spektakelskih sredstev. Pri selekciji sem poskušal upoštevati pestrosti in povabiti predstave vseh žanrov in pristopov, tudi tistih, kjer se gledališče stika z muzikalom in plesom, kadar so njihovi elementi ostali v okviru gledališča.

Od zadnjega festivala opažam predvsem vse večjo prisotnost različnih oblik animacije. Klasične igrane predstave so pogosto dopolnjene z lutkami, včasih zaradi zasedbenih omejitev, včasih so elementi hote

Diversity, abundance, quality

Out of twenty-nine performances entered into the festival, I saw nearly a dozen of them past the nominations and put two of those into the in-competition programme. Especially because I believe they should be put in the spotlight like this. While watching the performances I noticed several ambitiously set performances with elaborate use of spectacular effects. While selecting I attempted to take into account the diversity and invite performances of all genres and approaches, even those where theatre connects with musical and dancing, when those elements remained in the framework of theatre.

Since the last festival I have been noticing an increasing presence of various forms of animation.



žanrsko pomešani in prepleteni. Vse več je različnih oblik animacije v živo, bodisi projiciranih na platno bodisi gre za animacije predmetov, praktikablov, elementov scenografije. Tudi tokrat, kar je bila tudi odločitev moje predhodnice, se oklepam ožjega poimenovanja festivala in žanrsko mešanih predstav nisem upošteval, organizatorju festivala pa predlagam strokovni posvet o možnostih in prehodih med animacijo in igro. Najbolje bi bilo, da posvet priredijo med festivalom samim. Področje se mi zdi zanimivo za strokovno debato, novi pristopi k animaciji in izkoriščanje tehničnih možnosti scenografije, simultanost in interaktivnost različnih ravni igre jo skoraj zahtevajo.

Ker ena od na zadnji festival povabljenih predstav zaradi gostovanja gledališča ni bila uprizorjena, sem jo uvrstil v spremljevalni program. Uvrstitev v tekmovalnega bi se mi zdela samovoljna in mimo pravil, zdelo pa se mi je, da tako zmanjšamo smolo, ki jo je imela na zadnjem festivalu. V spremljevalni program sem uvrstil še predstavo, ki odpira možnost razmisleka o razmerju med animacijo, projekcijo in gledališčem, torej igro. Odločil sem se, da obnovljenih predstav ne upoštevam, zaradi morebitne spornosti letnice nastanka.

Matej Bogataj,
selektor

Classical acted performances are often complimented with puppets, sometimes due to cast limitations; sometimes the genre elements are intentionally mixed and intertwined. There are more different forms of live animation, be it projected on a screen, or animations of objects, practicable, elements of set design. Keeping true to my predecessor's decision, I stuck to the strict meaning of the festival name and disregarded mix-genre performances, but I suggest the organiser of the festival to organise a conference on possibilities and transitions between animation and acting. It would be best if the conference was organised during the festival. I find this topic very interesting for expert debate, and the new approaches to animation and use of technical possibilities of set, simultaneity and interactivity of different levels of play seem to demand it.

Since one of the performances invited to the last festival was not performed due to theatre's tour, I put it on the accompanying programme. To put it into the in-competition programme would seem arbitrary and against the rules, but I thought that we could lessen the bad luck it had the last festival. I chose another performance for the accompanying programme, a performance which opens a possibility of contemplating the relationship between animation, projection and theatre that is acting. I've decided to disregard renewed performances, due to possibly controversial years of their creation.

Matej Bogataj,
Selector

Urn timer festivalskih dogodkov

Legenda:

-  Tekmovalne predstave
-  Spremljevalne predstave
-  Spremljevalni dogodki

**Sreda,
5. oktober**

Veliki oder LGL

Šentjakobski oder LGL

Mali oder LGL

**Četrtek,
6. oktober**

10.00 (zaključena)  **Štirje muzikanti** 

11.00 (zaključena)  **Mala in velika Luna** 
17.00 (zaključena)  **Mala in velika Luna** 

19.00  **Laila**

**Petek,
7. oktober**

11.00 (zaključena)  **Padalci ali umetnost padanja** 

10.00 (zaključena)  **Zuškerada** 
20.00  **Pink** 

**Sobota,
8. oktober**

10.00  **Mali modri Huhu** 
18.00  **Grozni Gašper** 

19.00  **Kamni**

11.00  **Črni muc vasuje**

**Nedelja,
9. oktober**

11.00  **Bagdadski tatič**

18.00  **Prov hudo**

10.00  **Kako je Oskar postal detektiv** 

**Ponedeljek,
10. oktober**

13.00–16.00 **O gledališču za mlado publiko** (okrogla miza)

10.00 (zaključena)  **Prov hudo**

**Torek,
11. oktober**

20.00 (zaključena za vabljenje)  **Zakaj nastane zmešnjava?** zaključek tekmovalnega dela in podelitev nagrad

10.00 (zaključena)  **Cesarjeva nova oblačila** 

**Sreda,
12. oktober**

10.00 (delno izven)  **Zakaj nastane zmešnjava?**



Oder pod zvezdami LGL	Kulturnica LGL (Židovska steza 1)	Plesni teater Ljubljana (Prijateljeva 2)	Mini teater (Križevniška ulica 1)	Gledališče Koper (Verdijeva ulica 3, Koper)
20.00 (zaključena za vabljenje) Brez odprtje festivala				
	14.00–16.00 Medejina otroka (bralna uprizoritev)			
	14.00–16.00 Petkrat bog (bralna uprizoritev)		16.00 3+ 35+ Sapramiška 2 – Sapramišja sreča	
20.00 8+ 45+ Livingstonov poslednji poljub			16.00 4+ 45+ Medvedek zleze vase	
20.00 8+ 45+ Livingstonov poslednji poljub	17.00 12+ 60+ Doktor Faust 20.00 12+ 60+ Doktor Faust			20.00 14+ 65+ Romeo & Julija
16.00–19.00 Gledališče zatiranih (gledališka delavnica za mlade)		11.00 4+ 45+ (zaključena) In če pride zmaj nazaj		
16.00–19.00 Gledališče zatiranih (gledališka delavnica za mlade)				



Schedule of Festival Events

Legend:

-  In-competition programme
-  Accompanying programme
-  Accompanying events

**Wednesday,
5th October**

**Thursday,
6th October**

**Friday,
7th October**

**Saturday,
8th October**

**Sunday,
9th October**

**Monday,
10th October**

**Tuesday,
11th October**

**Wednesday,
12th October**

Grand Stage LGL

Sentjakob stage LGL

Small Stage LGL

10 a.m. (closed)  
**The Bremen
Musicians**

11 a.m.  
**Parachutists
or the Art of Falling**

10 a.m.   
Little Blue Huhu
6 p.m.   
Horrid Henry

11 a.m.  
The Thief of Baghdad

1 p.m–4 p.m.
**On theatre for young
audiences
(round table)**

8 p.m.  
(closed, invitations only)
**Why Do Things Get
In a Muddle?**
*end of in-competition part
and award ceremony*

10 a.m.  
(closed and available)
**Why Do Things Get
In a Muddle?**

11 a.m. (closed)   
Little Luna and Big Luna
5 p.m.   
Little Luna and Big Luna

10 a.m. (closed)   
Bugsquerade
8 p.m.   
Pink

7 p.m.  
Stones

6 p.m.  
Real Bad

10 a.m. (closed)  
Real Bad

10 a.m. (closed)   
**Emperor's
New Clothes**

7 p.m.  
Laila

11 a.m.  
**Black Cat Goes
Courting**

10 a.m.   
**How Oscar
Became a Detective**



Stage Under the Stars LGL	Kulturnica LGL (Židovska steza 1)	Dance Theatre Ljubljana (Prijateljeva 2)	Mini teater (Križevniška ulica 1)	Theatre Koper (Verdijeva ulica 3, Koper)
8 p.m. (closed, invitations only) Without Festival Opening				
	2 p.m.–4 p.m. Medea's Children (stage reading)			
	2 p.m.–4 p.m. Five Times God (stage reading)		4 p.m. 🏆 3+ 35' Darmmousie 2 – Darmmousie's Luck	
8 p.m. 🏆 8+ 45' Livingstone's Final Kiss			4 p.m. 4+ 45' Bear Crawls Inside Himself	
8 p.m. 🏆 8+ 45' Livingstone's Final Kiss	5 p.m. 12+ 60' Doctor Faustus 8 p.m. 12+ 60' Doctor Faustus			8 p.m. 14+ 65' Romeo & Juliet
4 p.m.–7 p.m. Theatre of the Oppressed (theatre workshop for young people)		11 a.m. 🏆 4+ 45' (closed) And If the Dragon Comes Back		
4 p.m.–7 p.m. Theatre of the Oppressed (theatre workshop for young people)				



Tekmovalni program / In Competition Programme

Maja Aduša Vidmar, **MALI MODRI HUUH** (Gledališče Koper)
dramska predstava za otroke od 3. leta dalje, 35 minut
Sobota, 8. oktobra 2011, ob 10.00, Veliki oder LGL

Maja Aduša Vidmar, **LITTLE BLUE HUUH**
drama performance for children aged 3 and older, 35 minutes
Saturday, 8th October 2011 at 10 a.m., Grand Stage LGL

stran / page 36

Svetlana Makarovič, **SAPRAMIŠKA 2 – SAPRAMIŠJA SREČA** (Mini teater Ljubljana)
dramska predstava za otroke od 3. leta dalje, 35 minut
Sobota, 8. oktobra 2011, ob 16.00, Mini teater Ljubljana (Križevniška ulica 1)

Svetlana Makarovič, **DARMOUSIE 2 – DARMOUSIE'S LUCK**
drama performance for children aged 3 and older, 35 minutes
Saturday, 8th October 2011 at 4 p.m., at Mini Teater Ljubljana (Križevniška ulica 1)

stran / page 38

Maja Borin, **ŽUŽKERADA** (Lutkovno gledališče Ljubljana)
dramska predstava za otroke od 4. leta dalje, 40 minut
Petek, 7. oktobra 2011, ob 10.00, Šentjakobski oder LGL

Maja Borin, **BUGSQUERADE**
drama performance for children aged 4 and older, 40 minutes
Friday, 7th October 2011 at 10 a.m., Šentjakob Stage LGL

stran / page 42

Milan Jesih, po Andersenovi pravljici, **CESARJEVA NOVA OBLAČILA** (Slovensko ljudsko gledališče Celje)
dramska predstava za otroke od 4. leta dalje, 70 minut
Torek, 11. oktobra 2011, ob 10.00, Šentjakobski oder LGL



Milan Jesih, following Andersen's fairytale, **EMPERORS NEW CLOTHES**
drama performance for children aged 4 and older, 70 minutes
Tuesday, 11th October 2011 at 10 a.m., Šentjakob Stage LGL

stran / page 50

Ljubivoje Ršumović, Branko Završan, **IN ČE PRIDE ZMAJ NAZAJ** (Plesni Teater Ljubljana)
plesnogledališka predstava za otroke od 4. leta dalje, 45 minut
Torek, 11. oktobra 2011, ob 11.00, Plesni Teater Ljubljana (Priateljjeva 2)

Ljubivoje Ršumović, Branko Završan, **AND IF THE DRAGON COMES BACK**
dance theatre performance for children aged 4 and older, 45 minutes
Tuesday, 11th October 2011 at 11 a.m., at Plesni teater Ljubljana (Priateljjeva 2)

stran / page 52

Boris A. Novak, **MALA IN VELIKA LUNA**
(koprodukcija med Lutkovnim gledališčem Ljubljana in Prešernovim gledališčem Kranj)
dramska predstava za otroke od 5. leta dalje, 50 minut
Četrtek, 6. oktobra 2011, ob 11.00 in ob 17.00, Šentjakobski oder LGL

Boris A. Novak, **LITTLE LUNA AND BIG LUNA**
(co-production of Lutkovno gledališče Ljubljana and Prešernovo gledališče Kranj)
drama performance for children aged 5 and older, 50 minutes
Thursday, 6th October 2011 at 11 a.m. and at 5 p.m., Šentjakob Stage LGL

stran / page 54

Andrej Rozman Roza, **KAKO JE OSKAR POSTAL DETEKTIV**
(koprodukcija med Rozinteatrom in Slovenskim narodnim gledališčem Drama)
dramska predstava za otroke od 6. leta dalje, 35 minut
Nedelja, 9. oktobra 2011, ob 10.00, Mali oder LGL

Andrej Rozman Roza, **HOW OSCAR BECAME A DETECTIVE**
(co-production of Rozinteatr and Slovensko narodno gledališče Drama)
drama performance for children aged 6 and older, 35 minutes
Sunday, 9th October 2011 at 10 a.m., Small Stage LGL

stran / pag 56





Nana Milčinski, Siddharta, Igor Štromajer, **LIVINGSTONOV POSLEDNJI POLJUB** (Anton Podbevšek Teater)
gledališki rock koncert za mladino in otroke od 8. leta dalje, 45 minut
Nedelja, 9. oktobra 2011, ob 20.00 in ponedeljek, 10. oktobra 2011, ob 20.00,
Oder pod zvezdami LGL

*Nana Milčinski, Siddharta, Igor Štromajer, **LIVINGSTONE'S FINAL KISS***
theatre rock concert for youth and children aged 8 and older, 45 minutes
Sunday, 9th October 2011 at 8 p.m. and Monday, 10th October 2011 at 8 p.m.,
Stage Under the Stars LGL

stran / page 62

Tamara Matevc, po motivih Francesce Simon, **GROZNI GAŠPER**
(Koprodukcija med Slovenskim narodnim gledališčem Nova Gorica in Gledališčem Koper)
dramska predstava za otroke od 9. leta dalje, 55 minut
Sobota, 8. oktobra 2011, ob 18.00, Veliki oder LGL

*Tamara Matevc, following motifs by Francesca Simon, **HORRID HENRY***
(co-production of Slovensko narodno gledališče Nova Gorica and Gledališče Koper)
drama performance for children aged 9 and older, 55 minutes
Saturday, 8th October 2011 ob 6 p.m., Grand Stage LGL

stran / page 64

Janja Vidmar, **PINK** (Lutkovno gledališče Ljubljana)
dramska predstava za mladino od 14. leta dalje in odrasle, 90 minut
Petek, 7. oktobra 2011, ob 20.00, Šentjakovski oder LGL

*Janja Vidmar, **PINK***
drama performance for youth aged 14 and older and adults, 90 minutes
Friday, 7th October 2011 at 8 p.m., Šentjakob Stage LGL

stran / page 76

vau :-0





Spremljevalni program / Accompanying programme

Ivica Šimić, **PADALCI ALI UMETNOST PADANJA** (Kazalište Mala scena, Hrvaška)
dramska predstava za otroke od 3. leta dalje, brez besed, 40 minut
Petek, 7. oktobra 2011, ob 11.00, Veliki oder LGL

Ivica Šimić, **PARACHUTISTS OR THE ART OF FALLING** (Kazalište Mala scena, Croatia)
drama performance for children aged 3 and older, without words, 40 minutes
Friday, 7th October 2011 at 11 a.m., Grand Stage LGL

stran / page 34

Matija Solce, **ŠTIRJE MUZIKANTI** (Lutkovno gledališče Ljubljana)
lutkovna predstava za otroke od 4. leta dalje, 50 minut
Četrtek, 6. oktobra 2011, ob 10.00, Veliki oder LGL

Matija Solce, **THE BREMEN MUSICIANS**
puppet performance for children aged 4 and older, 50 minutes
Thursday, 6th October 2011 at 10 a.m., Grand Stage LGL

stran / page 40

Josip Ribičič, **ČRNI MUC VASUJE** (Lutkovno gledališče Ljubljana)
lutkovna predstava za otroke od 4. leta dalje, 55 minut
Sobota, 8. oktobra 2011, ob 11.00, Mali oder LGL

Josip Ribičič, **BLACK CAT GOES COURTING**
puppet performance for children aged 4 and older, 55 minutes
Saturday, 8th October 2011 at 11 a.m., Small Stage LGL

stran / page 44

Jan Zakonjšek, po motivih pravljic iz Tisoč in ene noči, **BAGDADSKI TATIČ**
(Lutkovno gledališče Ljubljana)
lutkovna predstava za otroke od 4. leta dalje, 45 minut
Nedelja, 9. oktobra 2011, ob 11.00, Veliki oder LGL





Jan Zakonjšek, *following motifs of Thousand and One Night*, **THE THIEF OF BAGHDAD**
puppet performance for children aged 4 and older, 45 minutes
Sunday, 9th October 2011 at 11 a.m., Grand Stage LGL

stran / page 46

Frane Puntar, **MEDVEDEK ZLEZE VASE** (Mini teater Ljubljana)
gledališko-lutkovna predstava za otroke od 4. leta dalje, 45 minut
Nedelja, 9. oktobra 2011, ob 16.00, Mini teater Ljubljana (Križevniška ulica 1)

Frane Puntar, **BEAR CRAWLS INSIDE HIMSELF**
theatre-puppet performance for children aged 4 and older, 45 minutes
Sunday, 9th October 2011 at 4 p.m., at Mini Theatre Ljubljana (Križevniška ulica 1)

stran / page 48

Dragica Potočnjak, **PROV HUDO** (Lutkovno gledališče Ljubljana)
dramska predstava za otroke od 8. leta dalje, 50 minut
Nedelja, 9. oktobra 2011, ob 18.00 in ponedeljek, 10. oktobra 2011, ob 10.00,
Šentjakobski oder LGL

Dragica Potočnjak, **REAL BAD**
drama performance for children aged 8 and older, 50 minutes
Sunday, 9th October 2011 at 6 p.m. and Monday, 10th October 2011 at 10 a.m.,
Šentjakob Stage LGL

stran / page 60

Po besedilih Gregoryja Batesona, **ZAKAJ NASTANE ZMEŠNJAVA?** (Theater an der Parkaue, Nemčija)
dramska predstava za otroke od 9. leta dalje, za mladino in odrasle, simultani prevod, 70 minut
Torek, 11. oktobra 2011, ob 20.00, podelitev nagrad in zaključek festivala Zlata paličica, Veliki oder LGL, in
sreda, 12. oktobra 2011, ob 10.00, Veliki oder LGL

Following Gregory Bateson's texts, **WHY DO THINGS GET IN A MUDDLE?** (Theater an der Parkaue, Germany)
drama performance for children aged 9 and older, for children and youth, translation over headphones, 70 minutes
Tuesday, 11th October 2011 at 8 p.m., Award ceremony and finale of Golden Stick Festival
Grand Stage LGL and Wednesday 12th October 2011 at 10 a.m., Grand Stage LGL

stran / page 66





Po motivih animiranih filmov Michaela Pavlátove, **LAILA** (Lutkovno gledališče Ljubljana)
lutkovna predstava za mladino od 12. leta dalje in odrasle, 50 minut
Četrtek, 6. oktobra 2011, ob 19.00, Mali oder LGL

*Following motifs Michaela Pavlátova's animated characters, **LAILA***
puppet performance for youth aged 12 and older and adults, 50 minutes
Thursday, 6th October 2011 at 7 p.m., Small Stage LGL

stran / page 68

Tom Lycos, Stefo Nantsou, **KAMNI** (Lutkovno gledališče Ljubljana)
dramska predstava za mladino od 12. leta dalje, 60 minut
Sobota, 8. oktobra 2011, ob 19.00, Šentjakobski oder LGL

*Tom Lycos, Stefo Nantsou, **STONES***
drama performance for youth aged 12 and older, 60 minutes
Saturday, 8th October 2011 at 7 p.m., Šentjakob Stage LGL

stran / page 70

Po motivih iz 18. stoletja M. Klemenčič, **DOKTOR FAUST** (Lutkovno gledališče Ljubljana)
lutkovna predstava za mladino od 12. leta dalje in odrasle, 60 minut
Ponedeljek, 10. oktobra 2011, ob 17.00 in ob 20.00, Kulturnica LGL (Židovska steza 1)

*Following M. Klemenčič's 18th century motifs, **DOCTOR FAUSTUS***
puppet performance for youth aged 12 and older and adults, 60 minutes
Monday, 10th October 2011 at 5 p.m. and at 8 p.m., at Kulturnica LGL (Židovska steza 1) **stran / page 72**

Janja Vidmar – Simona Hamer, Eva Nina Lampič, **BREZ**
(Lutkovno gledališče Ljubljana),
premiera in odprtje Festivala Zlata paličica
dramska predstava za mladino od 14. leta dalje, 75 minut
Sreda, 5. oktobra 2011, ob 20.00, Oder pod zvezdami LGL





Janja Vidmar – Simona Hamer, Eva Nina Lampič, **WITHOUT,**
premiere performance and opening of Golden Stick Festival
drama performance for youth aged 14 and older, 75 minutes
Wednesday, 5th October 2011 at 8 p.m., Stage Under the Stars LGL

stran / page 74

Po motivih Williama Shakespeara, **ROMEO & JULIJA**
(koprodukcija med Lutkovnim gledališčem Ljubljana in Gledališčem Koper)
lutkovna predstava za mladino od 14. leta dalje, 65 minut
Ponedeljek, 10. oktobra 2011, ob 20.00, Gledališče Koper (Verdijeva ulica 3, Koper)

Following motifs by William Shakespeare, **ROMEO & JULIET**
(co-production of Lutkovno gledališče Ljubljana and Gledališče Koper)
puppet performance for youth aged 14 and older, 65 minutes
Monday, 10th October 2011 at 8 p.m., at Theatre Koper (Verdijeva ulica 3, Koper)

stran / page 78

vau :-0





Spremljevalni dogodki / Accompanying events

Bralne uprizoritve dramskih besedil za otroke in mlade

Suzanne Osten in Per Lysander, Medejina otroka

Četrtek, 6. oktobra 2011, od 14. do 16. ure, Kulturnica LGL (Židovska steza 1)

Jonas Hassen Khemiri, Petkrat bog

Sobota, 8. oktobra 2011, od 14. do 16. ure, Kulturnica LGL

Stage readings of drama texts for children and youth

Suzanne Osten and Per Lysander, Medea`s Children

Thursday, 6th October 2011 from 2 p.m. to 4 p.m., at Kulturnica LGL (Židovska steza 1)

Jonas Hassen Khemiri, Five Times God

Saturday, 8th October 2011 from 2 p.m. to 4 p.m., at Kulturnica LGL

stran / page 82

Okrogla miza o gledališču za mlado publiko

Ponedeljek, 10. oktobra 2011, ob 13. uri, preddiverje Velikega odra LGL

Round table on theatre for young audiences

Monday, 10th October 2011 at 1 p.m., Foyer of Grand Stage LGL

stran / page 84

Gledališče zatiranih, gledališka delavnica za mlade (vodi A. Rokvić Pinterič)

Torek, 11. oktobra, in sredo, 12. oktobra 2011, od 16. do 19. ure, Oder pod zvezdami LGL

Theatre of the Oppressed, theatre workshop for youth (host A. Rokvić Pinterič)

Tuesday, 11th October and Wednesday, 12th October 2011 from 4 p.m. to 7 p.m.,

Stage Under the Stars LGL

stran / page 85







3+

**Program Festivala
Zlata paličica 2011**

**2011 Golden Stick
Festival Programme**





<http://www.mala-scena.hr/>



Ivica Šimić

Padalci ali umetnost padanja

(Padobranci ili o umjetnosti padanja,
Kazalište Mala scena, Hrvatska)

**dramska predstava za otroke od 3. leta dalje,
brez besed, 40 minut, spremljevalni program
Petek, 7. oktobra 2011, ob 11.00, Veliki oder LGL**

Ivica Šimić

Parachutists or the art of falling

(Padobranci ili o umjetnosti padanja,
Kazalište Mala scena, Croatia)

**drama performance for children aged 3 and
older, without words, 40 minutes, accompanying
programme, Friday, 7th October 2011 at 11 a.m.,
Grand Stage LGL**

Režija / Directed by: Ivica Šimić

Dramaturgija / Dramaturgy: Nana Šojlev

Kostumografija / Costume design: Hana Letica

Glasba / Music: Alen Kraljić

Nastopata / Performers: Kristina Bajza Marčinko,
Tomislav Krstanović



Nastopajoči, oblečeni kot padalci, igrajo iz perspektive tistih, ki se že zavedajo človekovih sposobnosti letenja ali, metaforično, sposobnosti, da premagajo ovire in se spopadejo z življenjem, polnim poškodb in težav, toda hkrati tudi številnih prijateljev, ki so jim pripravljeni pomagati iz težav. Ključni odliki te igre sta pravzaprav njena skromnost in nenavadna obilica komuniciranja z občinstvom. Po drugi strani pa so njena nezavedno poslana ali zaznana sporočila veliko globlja od preproste otroške igre ... Padalci ali umetnost padanja tako za igralce plesalce kot tudi za občinstvo odpira prostor, v katerem se lahko poigravajo s temama letenja in padanja. Med raziskovanjem teme gravitacije igra govori o človekovih hrepenenjih in razočaranjih, sanjah in željah, vzponih in padcih, srečanjih in slovesih ... o življenju.

»Muhasta 40-minutna predstava gledališča Mala Scena je ravno dovolj igriva, da nagovori otroško občinstvo, hkrati pa predstavlja doživetje nekaterih epskih občutij in tematike obdobja igranja. Začne se z veliko škaflo z luknjami za opazovanje, nato pa iz njih neorganizirano pokukajo baloni, prsti rok in nog ter nogavice, in to na način, ki se petletnikom zdi zabaven. Zatem iz škafle skočijo igralci in jo spremenijo v okvir za plezanje. Očitno je, da si kot vsi otroci na igrišču želijo leteti, ta skupna želja je njihov pakt z gledalci in drug z drugim. Nagrajena hrvaška gledališka skupina ima veliko drznega čara, čeprav Padalci niso vedno dovolj hitri, da bi leteli. So zabaven začetek Barbicanovega počitniškega programa: otroška predstava je v parterju pod odrom, pred tem pa kup zabavnih dejavnosti.«
(TimeOut London, 28. 10. 2010)

Dressed as parachutists, performers act from a perspective of those already aware of human flying abilities or, metaphorically speaking, the ability to overcome difficulties and face a life containing injuries and hardships, but also friends who are ready to pull us out of trouble.

Indeed, a crucial features of the play are its unpretentiousness and unusual degree of communication with the audience. On the other hand, its subconsciously sent or sensed messages are far above pure child play. Parachutists or the Art of Falling opens up space for both the actors/dancers and the audience to play with the subject of flying and falling. Investigating the subject of gravity, the play talks of human desires and disillusion, of dreams and wishes, of rises and falls, of encounters and farewells – of life.

*»Theatre Mala Scena's whimsical 40-minute piece is playful enough to tickle its child audience, but it's also alive to some of the epic feelings and themes of play time. It begins with a very big box pierced by peep-holes, balloons, then fingers, toes and socks bulge amorously out, in a way that five-year-olds find funny. Then the performers pop out and turn it into a climbing frame. Like all children in play grounds, it's obvious that they want to fly: that shared wish is their pact with the audience and each other. This award-winning Croatian theatre Company has plenty of cheeky charm, though' Parachutists isn't always fleet enough to fly. It's a fun start to the Barbican's new half-term programme: children's show is in the Pit, preceded by free activities.«
(TimeOut London, 28th October 2010)*





<http://www.gledalisce-koper.si/>



Maja Aduša Vidmar

Mali modri Huhu

(Gledališče Koper, Slovenija)

dramska predstava za otroke od 3. leta dalje,

35 minut, tekmovalni program

Sobota, 8. oktobra 2011, ob 10.00, Veliki oder LGL

Maja Aduša Vidmar

Little Blue Huhu

(Gledališče Koper, Slovenia)

drama performance for children aged 3 and older,

35 minutes, in-competition programme

Saturday, 8th October 2011 at 10 a.m.,

Grand Stage LGL

Režija / Directed by: Katja Pegan

Scenografija / Set design: Milan Percan

Kostumografija / Costume design: Ana Matijević

Glasba / Music: Mirko Vuksanović

Nastopajo / Performers: Mojca Fatur, Ajda Toman,
Rok Matek, Maja Aduša Vidmar, Gorazd Žilavec





Mali modri Huhu je nadaljevanje zgodbe o modrem piščetu, o sovičku, ki se je po nesreči izvalil v kokošnjaku. V prvem delu so ga kokoši poskušale prevzgojiti tako, da bi jim bil podoben kot jajce jajcu. In ker jim to ni uspelo, ga je petelin sredi noči vrgel iz kokošnjaka. Zgodba o malem Huhuju se začne prav tam; lepe zvezdne noči se znajde sam pred vrati kokošnjaka. Nočni prepir, ki se je razlegal iz kokošnjaka, sta z začudenjem spremljala ježevka in polh. Slišala sta petelinove grožnje malemu Huhuju in radovedna čakala, da čudno pišče, ki ga muči nespečnost, 'prileti' iz kokošnjaka. Med čakanjem sta se najedla gnilih hruš, kar je posebej čudno učinkovalo na polha. Ves norčav je pričakal Huhuja in skupaj so poskušali ugotoviti, kdo je mali. Huhu pa se je tudi tukaj izkazal kot pametnejši. Tako ga je prepoznala mama sova, ki mu je edina znala odgovoriti na večno vprašanje, kaj je bilo prej: kokoš ali jajce.

»Mali modri Huhu je vizualno zelo privlačna in izvedbeno prepričljiva otroška predstava, ki vprašanje o sprejemanju drugačnosti nadgradi s spraševanjem o lastni identiteti, temeljna eksistencialna vprašanja pa otrokom približa igrivo. Bodri jih in opogumlja, naj bodo radovedni in zvedavi.«

(Primorske novice, 8. 12. 2009)

Little Blue Huhu is the sequel to the story of a blue chick, a baby owl, who was accidentally hatched in a chicken coop. In the first part the hens attempted to raise him so he would be just like them. And when they don't succeed, the rooster kicks him out of the chicken coop in the middle of the night. And this is when the story of little Huhu begins; one fine starry night he finds himself all alone in front of the door of the chicken coop. The night argument was overheard by an astonished lady hedgehog and a dormouse. They've heard the roosters threats to little Huhu and with curiosity await the weird insomniac chick to 'fly' out of the chicken coop. While they are waiting, they eat a lot of rotten pears which have a strange effect on the dormouse. He is very goofy when he meets Huhu and the three of them together try to establish who the little one is. And once again Huhu proves he is the smarter one. So, mother owl recognises him, and she is the only one who could answer what was first, the chicken or the egg.

»Little Blue Huhu is a visually attractive, convincingly staged performance for children, which rewards the question of accepting otherness with questioning about one's own identity, and which playfully introduces basic existential questions to children. It stimulates and encourages them to be curious and inquisitive.«
(Primorske novice, 08th December 2009)





<http://www.mini-teater.si/client.si/index.php>.



Svetlana Makarovič

Sapramiška 2 – Sapramišja sreča

(Mini teater Ljubljana, Slovenija)

dramska predstava za otroke od 3. leta dalje,
35 minut, tekmovalni program
Sobota, 8. oktobra 2011, ob 16.00, Mini teater
Ljubljana (Križevniška ulica 1)

Svetlana Makarovič

Darnmousie 2 – Darnmousie's Luck

(Mini Teater Ljubljana, Slovenia)

*drama performance for children aged 3 and older,
35 minutes, in-competition programme
Saturday, 8th October 2011 at 4 p.m., at Mini Teater
Ljubljana (Križevniška ulica 1)*

Režija / Directed by: Robert Waltl

Vizualna podoba / Visual image: SON:da (Metka
Golec, Miha Horvat)

Kostumografija / Costume design: Ana Savič Gecan
Glasba / Music: Mitja Vrhovnik Smrekar, Svetlana
Makarovič

Nastopajo / Performers: Vesna Zornik, Violeta Tomič,
Tadej Pišek, Svetlana Makarovič, Ljerka Belak,
Robert Waltl





Regica Sapramiška pozno jeseni prigovarja, da je skrajni čas za popravilo njene razmajane hišice, sicer ne bo zdržala zime. Ampak Sapramiška je gluha. Pa zažvižga snežni metež in hišico podre ... Sapramiška leže v sneg in si želi le še umreti. Regica jo z modrostjo, da je vsak svoje sreče kovač, prepriča, naj se po srečo odpravi h kovaču. Sapramiška se poda na pot in kovač ji pomaga skovati srčece, ki ga ima Sapramiška za svojo srečo. Na poti domov se ji dogajajo neprijetne stvari, vendar je prepričana, da ima srečo, saj bi lahko bilo še dosti huje. In ko pride domov, vidi, da so ji prijatelji popravili hišico. 'Kakšna sreča, da imam srečo,' si reče.

»Režiser Robert Waltl se je odločil za povsem svež pristop in s sodelavci ustvaril igrano-animirano uprizoritev, v kateri so združili igro, petje in videoanimacijo. V svoji prvi igralsko-pevski vlogi se je odlično znašla Vesna Zornik, ki je ustvarila prepričljivo Sapramiško – ta je verodostojna tako v svoji trmi in obupu, ko leže na tla in hoče samo še umreti, kot tudi v optimizmu in vnemi, ko se odpravi na pot in kar sama skuje svoje srečo ... Postavitev vseskozi gradi na duhovitem ozračju, ki skupaj s pevskimi vložki in humornim zapletom ustvari živo ter zabavno predstavo. Otrokom na nevsiljiv način pokaže, da se mora vsak sam potruditi za lastno srečo, ne da bi ob tem zanemaril tiste, ki so mu blizu, odraslo občinstvo pa zabava z domiselnimi dialogi, besednimi igrami in novimi skovankami.«
(Dnevnik, 5. 2. 2011)

In late autumn, Darnmousie stands in front of her raggedy little house and Regica tries to persuade her that it is high time to repair the house, otherwise it won't last the winter. Darnmousie does not listen to her. The wind whistles and a snow storm blows Darnmousie's house down ... Darnmousie lies down in the snow and only wishes to die. Regica the Frog tells her, that every person forges their own fortune and convinces her to find her luck at a blacksmith's. Darnmousie sets off and the blacksmith helps her forge a little heart, and Darnmousie considers it her luck. On the way home unpleasant things happen to her, but she is convinced she is lucky, because it could have been a lot worse. And when she approaches her home, she sees her woodland friends have repaired her little house. 'I'm just so lucky to have my luck,' she says to herself.

*»Director Robert Waltl chose a fresh new approach and, together with his co-workers, he created a drama – animation performance which combines acting, singing and video-animation. Vesna Zornik mastered her first role as actor-singer, she created a convincing Darnmousie – she is credible in her stubbornness and despair, lying down and wishing only to die; as well as in optimism and zeal, when she sets off and forges her own fortune ... The production builds on a witty atmosphere, creating a live and entertaining performance. It is unobtrusive in showing the children that everyone has to make effort for their own happiness, without neglecting those close to them, and it entertains the adult audiences with witty dialogue, wordplay and newly coined words.«
(Dnevnik, 5th February 2011)*





<http://www.lgl.si/>



Matija Solce

Štirje muzikanti

(Lutkovno gledališče Ljubljana, Slovenija)

lutkovna predstava za otroke od 4. leta dalje,

50 minut, spremljevalni program

Četrtek, 6. oktobra 2011, ob 10.00, Veliki oder LGL

Matija Solce

The Bremen Musicians

(Lutkovno gledališče Ljubljana, Slovenia)

puppet performance for children aged 4 and older,

50 minutes, accompanying programme

Thursday, 6th October 2011 at 10 a.m.,

Grand Stage LGL

Režija / Directed by: Matija Solce

Dramaturgija / Dramaturgy: Jelena Sitar

Likovna podoba lutk in scene / Set and puppet art

design: Marianna Stránská

Glasba / Music: Matija Solce

Nastopajo / Performers: Martina Maurič Lazar, Gašper

Malnar, Miha Arh, Polonca Kores, Zvonimir Urbič





V živahni in prijazni glasbeno-lutkovni predstavi se štiri živali, tako kot v znani pravljici, odpravijo na pot in v mestu presenetijo ljudi s svojo glasbo. Otroci sodelujejo tako pri potovanju, saj lesene lutke zapustijo oder in stopijo med gledalce, kot pri koncertu, ko otroci z njimi zapojejo. Občinstvo sedi kar na odru, zato lahko otroci opazujejo gledališče tudi s te, manj običajne, a prav tako zanimive strani.

»Predstava vseskozi gradi na lahkotni atmosferi, edini pedagoški moment – ki nikakor ni moteč – pa se zgodi, ko godci ugotovijo, da s svojo glasbo sicer lahko zaslužijo nekaj denarja, vendar jim teža denarja oziroma zlatnikov onemogoča, da bi posegli po zvezdah. Zato se junaki znebijo težke vreče in na koncu predstave ... poletijo proti obzorju. Sodelovanje občinstva je skozi celotno predstavo ključnega pomena, saj otroci rešujejo uganke, pojejo znane slovenske ljudske pesmi ...«
(Dnevnik, 28. 4. 2010)

In this lively and kind musical puppet show, four animals set off to the city, just as they do in the famous fairytale, and surprise the people in the city with their music. The children take part in the journey, because the wooden puppets get off the stage and walk among the audience, and in the concert, when the children sing with them. The audience sits on stage, so the children get to see the theatre from this other, more unusual but equally interesting side.

*»The performance constantly builds on an easy atmosphere, and the only educational moment – not disturbing in any way – happens when the musicians figure out, that they can earn some money with their music, but the weight of the money, the gold coins, prevents them to reach the stars. So the protagonists get rid of the heavy bag and at the end of the performance – they fly into the horizon. The audience cooperation is a key feature throughout the performance, because children solve riddles, sing popular Slovene folk songs, etc.«
(Dnevnik, 28th April 2010)*



<http://www.lgl.si/>



40 min
4+

Maja Borin

Žužkerada

(Lutkovno gledališče Ljubljana, Slovenija)

dramska predstava za otroke od 4. leta dalje,

40 minut, tekmovalni program

Petek, 7. oktobra 2011, ob 10.00,

Šentjakobski oder LGL

Maja Borin

Bugsquerade

(Lutkovno gledališče Ljubljana, Slovenia)

drama performance for children aged 4 and older,

40 minutes, in-competition programme

Friday, 7th October 2011 at 10 a.m.,

Šentjakob Stage LGL

Režija / Directed by: Jaša Jamnik

Scenografija in kostumografija / Set design and

costume design: Vasilija Fišer

Glasba / Music: Gregor Strniša

Nastopajo / Performers: Ana Hribar, Nina Ivanič,

Jernej Kuntner, Matevž Müller k. g., Alenka Tetičkovič





Kaj se zgodi, ko se žuželke odločijo za maškarado? Vsemogoče preobrazbe, stilske, živalske, igralske, popolne, resnične in zaigrane hkrati: preobrazba gosenice prek bube v metulja, Jerneja v Pavleta, Nine v Polono in ličinke v bubo in potem v pikapolonico, Alenke v muho Elo in v komarko Piko, muhe Ele v čebelo, komarja v mravljo in mravlje v komarja, Matevža v Marka in Ane v Leno. Vmes pa pukci, drekcji, prdci, smrdci in kup zapletov. Ej, kaj vse nas naučijo videti žuželke! Da je skrivnost v podrobnostih in lepota v uporabnosti, da ima vsaka stopnja svoj namen in vsaka starost svoj obraz.

»Razmeroma preprosto zgodbo iz manj poznanega in priljubljenega živalskega sveta žuželk, njihovih ličink, bub in gosenic, ki se nazadnje kdaj tudi čudežno preobrazijo v slikovite metulje, je režiser Jaša Jamnik izkoristil predvsem za radoživo pisano in hrupno predpustno klovnovsko in burleskno poigravanje z značilnimi človeškimi napakami in slabostmi ter vrlinami posameznih odrskih junakov. V počlovečeni mravlji, komarju, muhi, osi, čebeli, ličinki, gosenici, pikapolonici, metulju ... otroci zlahka prepoznajo sebi bližnje značajske lastnosti, v njihovi želji po trajni preobrazbi ali le začasni zamenjavi zunanega videza pa univerzalno človeško zgodbo o odraščanju, nenehnem spreminjanju (in minevanju) ter kdaj tudi veselju nad spreminjanjem lastnega zunanega videza.«
(Delo, 8. 3. 2011)

What happens when bugs decide on a masquerade? All kinds of transformations – style, animal, acting, complete, real and fake at the same time – a caterpillar into a butterfly, Jernej transforms into Pavle, Nina into Polona, and a larva into a chrysalis and then into a ladybug, Alenka transforms into Ela the Fly and Pika the Mosquito, Ela the Fly into a bee, a mosquito into an ant, an ant into a mosquito, Matevž into Marko, and Ana into Lena. And in between there are farts, poops, gasses, stinks, and a whole bunch of complications. Ah, what wonderful things the bugs teach us to see. That the secret is in details and beauty in function, and that every stage has its purpose and every age its face.

»Director Jaša Jamnik used the relatively simple story from a less known and popular world of bugs and their larva, chrysalis and caterpillars, which in the end transform into colourful butterflies, for the purpose of playful colourful and loud pre-carnival, clown like and burlesque toying with typical human errors and weaknesses and virtues of individual stage heroes. In a humanised ant, mosquito, wasp, bee, larva, caterpillar, ladybug, butterfly, etc. children easily recognise their own character traits, and in their desire for transformation or temporary change of appearance they recognise the universal human story about growing up, constant changing (and passing) and occasionally happiness because of one's change of appearance.«
(Delo, 8th March 2011)



<http://www.lgl.si/>

55 min
4+

Josip Ribičič

Črni muc vasuje

(Lutkovno gledališče Ljubljana, Slovenija)

lutkovna predstava za otroke od 4. leta dalje,
55 minut, spremljevalni program
Sobota, 8. oktobra 2011, ob 11.00, Mali oder LGL

Josip Ribičič

Black Cat Goes Courting

(Lutkovno gledališče Ljubljana, Slovenia)

*puppet performance for children aged 4 and older,
55 minutes, accompanying programme
Saturday, 8th October 2011 at 11 a.m.,
Small Stage LGL*

Priredba / Adapted by: Jiří Vyšohlíd, Jelena Sitar

Režija in glasba / Directed by in music: Jiří Vyšohlíd

Dramaturgija / Dramaturgy: Jelena Sitar

**Likovna podoba lutk in scene / Puppet and set art
design:** Luděk Joska

Nastopajo / Performers: Asja Kahrmanović, Miha Arh,
Jure Lajovic



Črni muc beli muc na kitaro brenka, da bi mu postala ženka. Obljublja ji vse mogoče, a njegove podoknice se vsakokrat sladko-grenko končajo. Ko mu bela muca končno prisluhne, se zgodijo beli in črni mucki. Rada jih ima, čeprav se ne koplje v mleku in ne živi v gradu, kot ji je bil obljubljal njen ženin. Znana Ribičičeva rimana mačja pravljica ponuja duhovito uprizoritev v domači kuhinji na način gledališča predmetov, posebno vrednost ji daje bogata glasbena podoba.

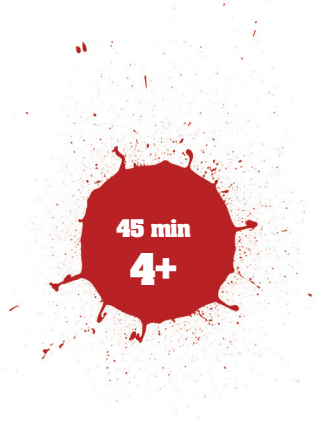
»Vasovalsko pripovedno pesnitev Josipa Ribičiča iz leta 1946 Črni muc vasuje sta soavtorja lutkovne priredbe radoživo izkoristila za domišljeno ter domišljijsko razgibano odrsko uprizoritev, v kateri sta duhovito in učinkovito prepletla človeško zapeljevanje z mačjim vasovanjem, živo igro ter lutkovnim oživljanjem predmetov, senc in prvin črnega gledališča, vse skupaj pa zaokrožila z nenehnim iskrenjem prostodušne, lahkotne in radožive igrivosti kot temeljne dragocenosti vsakršnega odrskega ustvarjanja.«
(Delo, 18. 2. 2011)

Black Cat woos White Kitty; on a guitar he strums his ditty. He promises her many things, but his romantic serenades all have a bitter-sweet ending. When the White Kitty finally listens to his song, white and black kittens happen. She loves them, even though she does not bathe in milk and doesn't live in a castle, as her groom was promising. Well known rhymed feline fairytale by Ribičič offers us a witty performance in a kitchen, in the manner of the theatre of objects. The rich musical accompaniment gives it a special value.

»Josip Ribičič's 1946 narrative courting poem was joyfully used by the co-authors of the puppet adaptation for a well thought out stage performance with vivid imagination, where they wittingly entwined human seduction with feline courting, live acting and the puppet method of bringing items to life, shadows and elements of theatre noir, while rounding everything up with a search for a frank, easy, vivacious playfulness as a basic value of any stage creation.«
(Delo, 18th February 2011)



<http://www.lgl.si/>



Jan Zakonjšek,
po motivih pravljic iz Tisoč in ene noči
Bagdaski tatič

(Lutkovno gledališče Ljubljana, Slovenija)

lutkovna predstava za otroke od 4. leta dalje,
45 minut, spremljevalni program
Nedelja, 9. oktobra 2011, ob 11.00, Veliki oder LGL

Jan Zakonjšek,
following motifs of Thousand and One Night
The Thief of Baghdad

(Lutkovno gledališče Ljubljana, Slovenia)

puppet performance for children aged 4 and older,
45 minutes, accompanying programme
Sunday, 9th October 2011 at 11 a.m.,
Grand Stage LGL

Priredba in režija / Adapted and directed by:

Jan Zakonjšek

Avtor songa / Author of song: Andrej Rozman Roza

Likovna podoba lutk, scene in kostumov / Puppet, set and costume art design: Shoshanna Utchenik

Glasba / Music: Mark Messing

Nastopajo / Performers: Iztok Lužar, Brane Vižintin,
Gašper Malnar, Maja Kunšič, Polonca Kores,
Urška Hlebec





Predstava nas popelje v daljno preteklost na Bližnji vzhod med sultane, kalife in hudobne vezirje. Princ Ahmed in njegov pomočnik tatič Abu se spoznata v ječi. Ko prideta iz nje, ju pot vodi po kopnem, morju in zraku, kjer doživljata neverjetne dogodivščine. Na koncu zmaga dobro in princ Ahmed se poroči s princeso. V predstavi ne manjka čudes, kot so krilati konj, mehanična morska lutka, duh iz steklenice, vsevidno oko, čudežni lok in leteča preproga. Pred nami je napeta in domišljijsko bogata lutkovna pravljica, ob kateri zadržujemo dihanje in držimo pesti za svoje junake.

»Številčno omejeno občinstvo je skladno s tokratno pravljico tematiko postavljeno (posedeno!) kakor sredi dogajanja na bazarju, kjer se že pred začetkom predstave sprehajajo kostumirani nastopajoči ... Med njimi pa celo pes in kamela ... In sredi tega dogajanja na tako rekoč vseh štirih straneh neba, z osrednjim prizoriščem, privzdignjenim v globini odra in odprtim proti siceršnji dvorani, postopno zaživi živahna uprizoritev.«

(Večer, 6. 4. 2011)

The performance takes us to a distant past, to the Middle East, into the midst of sultans, caliphs and evil viziers. Prince Ahmed and his assistant, Abu the thief, meet in jail. When they get out of jail, they travel on land, sea and through air, embarking on incredible adventures. In the end the good wins, and Prince Ahmed marries the princess. The performance is full of wonders, such as a winged horse, a mechanic sea puppet, a genie from a bottle, an all-seeing eye, a magic bow and a flying carpet. This is a richly imaginative, exciting puppet fairytale, which makes us hold our breath and keep our fingers crossed for our heroes.

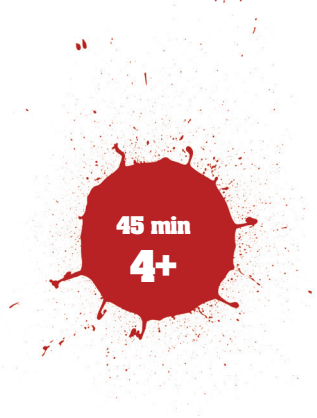
»A limited number of audience is in the spirit of the fairytale theme, set (seated!) as if sitting amidst events on a bazaar, where costumed performers move about even before the performance starts – including a dog and a camel. And amidst all of these happenings, literally on all four points of the compass, with a central stage raised in the depth of the stage and opened towards where the audience usually is, a lively performance gradually emerges.«

(Večer, 6th April 2011)





<http://www.mini-teater.si/client.si/index.php>



Frane Puntar

Medvedek zleze vase

(Mini teater Ljubljana, Slovenija)

gledališko-lutkovna predstava za otroke od 4. leta

dalje, 45 minut, spremljevalni program

Nedelja, 9. oktobra 2011, ob 16.00,

Mini teater Ljubljana (Križevniška ulica 1)

Frane Puntar

Bear Crawls Inside Himself

(Mini Teater Ljubljana, Slovenia)

theatre-puppet performance for children aged 4

and older, 45 minutes, accompanying programme

Sunday, 9th October 2011 at 4 p.m.,

at Mini Teater Ljubljana (Križevniška ulica 1)

Režija / Directed by: Jaka Ivanc

Scenografija / Set design: Miha Knific

Kostumografija / Costume design: Aleksandra Bršan,
Tina Bonča

Glasba / Music: Davor Herceg

Nastopata / Performers: Nina Ivanišin, Primož Pirnat



Kako lepo bi bilo, ko bi lahko vsakič, ko nam naše telo ponagaja, preprosto zlezli vase in stvari sami uredili. Recimo – ko nam je slabo, če nas zvija v trebuhu, ko nas peče v grlu, nas kuha vročina ali pa nam z vso silo nagaja angina? Ali pa, recimo, ko se nas polotijo srčne zadrege, ker smo se po nepotrebnem sprli s prijateljem ali prijateljico? Ja, lepo bi bilo, ko bi samo zlezli vase in vse uredili.

»Medvedek zleze vase je duhovita, prikupna pripoved o naslovnem liku, ki pa dejansko ni to, za kar je označen v naslovu, torej ne resnični medvedek, temveč zgolj s tem vzdevkom imenovani, a zato nič manj 'medvedkasto' prikupni, četudi kar precej mulasti – deklič (Nina Ivanišin). Dogajanje okrog njej oziroma prav v njej pa se zaplete, bolje rečeno, dobesedno zatakne, ko jo začne boleti želodček, ker se ji je v prebavnem 'mlinčku' zataknil – kostanj, in to celo divji! A takrat se pojavi in priskoči na pomoč po svoje skrivnostni, toda očitno dobrodušni lik Plezalček (Primož Pirnat), ki prijateljsko poduči Medvedka, kako zlesti vase. Nakar se skupaj odpravita na 'odisejo' v notranjost telesa, kjer odkrijeta najprej ob kostanjevi oviri nemočnega 'mlinarja', nato 'kočijaža', ki z 'letečo konjsko vprego' razvaža hrano po telesu. Naposled pa dojameta, da je za težavo kriv Medvedkov spor s sicer dobrim prijateljem, ki je zato dejansko po krivici izgubil mesto v Medvedkovem srčku. Toda zlasti tukaj mora biti vse na svojem mestu, če naj srček in kar vse telo pravilno deluje ...«
(Večer, 21. 11. 2009)

Wouldn't it be nice to just crawl inside ourselves every time our body gives us trouble, and just fix whatever is wrong? Let's say if we feel sick or have a stomach ache, when we have a cold, a fever or a sore throat? Or, for example, when heartache comes, because we've had a pointless fight with our friend? Yes, it would be nice to just crawl inside ourselves and fix everything.

*»Bear Crawls Inside Himself is a witty, adorable story about the leading character, who is not what the title says, so, not a real bear, but suitably nicknamed, yet no less 'teddy-like' adorable, but quite moody girl (Nina Ivanišin). The events around her or rather inside her get complicated, or literally stuck, when her stomach starts to hurt, because a chestnut, a horse chestnut got stuck in her digestive 'mill'. But at that time, a somewhat mysterious but in a way benevolent creature Climber (Primož Pirnat) appears and comes to her rescue; he teaches the Bear how to crawl inside herself. Then they set off on an 'epic adventure' inside the body, where they first discover a helpless 'miller', stuck next to the chestnut, then a 'coachman', who delivers food around the body using his 'flying horse drawn carriage'. In the end they realise that the culprit for the problem is Bear's fight with a good friend, who unjustly lost his place in Bear's heart. But this is the one place where everything has to be in place for the heart and whole body to work properly ...«
(Večer, 21st November 2009)*





<http://www.slg-ce.si/>



Milan Jesih, po Andersenovi pravljici

Cesarjeva nova oblačila

(Slovensko ljudsko gledališče Celje, Slovenija)

dramska predstava za otroke od 4. leta dalje,

70 minut, tekmovalni program

Torek, 11. oktobra 2011, ob 10.00,

Šentjakobski oder LGL

Milan Jesih, from a fairytale by Andersen

Emperors New Clothes

(Slovensko ljudsko gledališče Celje, Slovenia)

drama performance for children aged 4 and older,

70 minutes, in-competition programme

Tuesday, 11th October 2011 at 10 a.m.,

Šentjakob Stage LGL

Režija / Directed by: Boris Kobal

Scenografija / Set design: Branko Hojnik

Kostumografija / Costume design: Alan Hranitelj

Glasba / Music: Branko Rožman

Nastopajo / Performers: Blaž Setnikar, Zvone Agrež,

Damjan M. Trbovc, Igor Žužek, Tanja Potočnik, Anica

Kumer, Miro Podjed, Branko Završan



Nekoč je živel Cesar, ki so ga zanimale le lepe obleke, zato se je cele dneve preoblačil in pri krojačih naročal nova oblačila. Tako zelo je bil obseden z lepimi oblekami in preoblačenjem, da se ni zanimal ne za svojo vojsko, ne za svoje podanike, ne za hrano. Nekega dne pa v mesto prideta Slepár in Sleparka ter izkoristita njegovo strast do lepih oblačil in dejstvo, da nihče noče izpasti neumen bedak, še najmanj pa Cesar.

»Cesarjeva nova oblačila v izvedbi celjskega gledališkega ansambla nedvomno več kot izpolnjujejo te kriterije, pa najsí je to tekst Milana Jesiha, ki daje Andersenovemu protobesedilu povsem nov, poetično intoniran ritem, parodični akcenti in aktualne dimenzije, akterji na odru ali vsi ostali, od režiserja in scenografa do kostumografa in avtorja glasbe ... Predstava za čisto desetko.«

(Delo, 1. 12. 2010)

There once lived an Emperor whose only interest were beautiful clothes, so he spent his days changing his clothes and ordering new ones from his tailors. He was so obsessed with beautiful clothes and putting them on, that he neglected his army, his subjects and food. One day, Mr and Mrs Crook arrive and take advantage of his passion for new clothes, and the fact that nobody wants to come across as a stupid fool, let alone the Emperor.

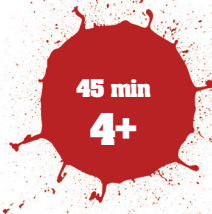
»Emperor's New Clothes performed by Celje theatre ensemble more than meets the criteria, be it Milan Jesih's text which gives Andersen's prototext a completely new, poetically toned rhythm, or the satirical accents, actual dimensions, actors on stage and everybody else, from the director to the set designer to the costume designer and author of music ... a straight A performance.«

(Delo, 1st December 2010)





<http://ptl.si/ww/>



Branko Završan

In če pride zmaj nazaj

**Po pesniški zbirki Ljubivoja Ršumovića, ter
v prevodu, priredbi in dopisu Branka Završana**

(Plesni Teater Ljubljana, Slovenija)

plesnogledališka predstava za otroke od 4. leta dalje,
45 minut, tekmovalni program

Torek, 11. oktobra 2011, ob 11.00,

Plesni Teater Ljubljana

Branko Završan

And If the Dragon Comes Back

**From collection of poems by Ljubivoje Ršumović
translated, adapted and added by Branko Završan**

(Plesni teater Ljubljana, Slovenia)

*dance theatre production for children aged 4 and
older, 45 minutes, in-competition programme*

Tuesday, 11th October 2011 at 11 a.m.,

at Plesni teater Ljubljana

**Avtor, režija, koreografija / Written by, directed by,
choreographed by:** Branko Završan

Scenografija / Set design: Jure Bradeško

Kostumografija / Costume design: Barbara Stupica

Glasba / Music: Marko Brdnik

Nastopajo / Performers: Gorka Berden, Blaž Šef,
Tomislav Tomšič





In res so se vrnili. Pravi zmaji. Taki iz pravljic. Iz pravljic pomeni, da so stopili ven iz pravljic. Tako kot greš iz hiše, greš iz pravljice. In tako so se zmajčki odločili, da gredo malo ven, saj so bili tam že predolgo zaprti. Pa nič strahu. Prav prikupni so. Zmaji se nas bojijo prav toliko, kot mi njih. In če je tako, strah nima nobenega smisla. Imajo pa kaj povedati, ti zmaji. Nikakor jim ni po volji, da ljudje vseskozi govorimo, kako so grdi in krvoločni. Ste vedeli, da so princeskrofi zmajevska pogruntavščina? Ali veste, od kod izraz: voziš pa kot pravi zmaj? Veste, kako je v današnjem svetu zmajem težko brez službe? Verjemite, da so zmajčki v svojem zahtevnem življenju ljubki in prijetni. Poštirkano plešejo, urbano pojejo. Ena resna družina so. Utegne se zgoditi, da bomo na koncu skupaj vzklikali: Zmaj je bil in naj ostane zaščitnik najprestonice: Ljubljane.

»Med kar nekaj, tudi zaradi izvrstne igralske izvedbe, duhovitimi prizori gre omeniti tistega, ko zmajevka v kotel vrže dve princeski in iz njiju 'skuha' dva ogromna princeskrofa, in pa ponesrečeno postavljanje pred fotografskim avtomatom, prav nič manj nervozno, kot se lahko pripeti nezmajevskim družinam.«
(Delo, 19. 4. 2010)

And they really did come back. Real dragons. Those out of fairytales. Out of fairytales means that they stepped out of the fairytales. Like you step out of the house, you step out of the fairytale. And so the dragons decided to step out for a while, since they've been locked up for too long. But, no fear. They are really cute. I've seen them. The dragons are afraid of us just as much as we are afraid of them. And if this is the case, there is no point in fear. But talkative they are, these dragons. They are very displeased that people keep saying they are ugly and blood-thirsty. Did you know that cream filled donuts are dragons' invention? Do you know where the expression 'you drive like a dragon' comes from? Are you aware how difficult it is to be an unemployed dragon in this day and age? Believe me, dragons are lovely and sweet in their demanding life. They dance squarely, sing urbanely. They are one serious family. In the end, it just may happen that we will chant all together: The dragon is and should always be the protector of Ljubljana, the best capital.

*»Among several witty scenes, partly due to excellent cast, one deserves a special mention, the one when the dragon lady throws two princesses in a cauldron and makes two giant crème puffs, and clumsy posing in front of the camera, no less nervous than the one which happens to no-dragon families.«
(Delo, 19th April 2010)*



<http://www.lgl.si/>
<http://www.pgk.si/>



Boris A. Novak

Mala in velika Luna

(koprodukcija med Lutkovnim gledališčem Ljubljana
in Prešernovim gledališčem Kranj, Slovenija)

**dramska predstava za otroke od 5. leta dalje,
50 minut, tekmovalni program**

**Četrtek, 6. oktobra 2011, ob 11.00 in ob 17.00,
Šentjakobski oder LGL**

Boris A. Novak

Little Luna and Big Luna

(co-production of Lutkovno gledališče Ljubljana and
Prešerenovo Gledališče Kranj, Slovenia)

**drama performance for children aged 5 and older,
50 minutes, in-competition programme**

**Thursday, 6th October 2011 at 11 a.m. and at 5 p.m.,
Šentjakob Stage LGL**

Režija / Directed by: Vinko Möderndorfer

Scenografija / Set design: Jože Logar

Kostumografija / Costume design: Alan Hranitelj

Glasba / Music: Bojan Jurjevčič – Jurki

Nastopajo / Performers: Ana Hribar, Vesna Slapernik k.
g./Vesna Pernarčič Žunič k. g., Jan Bučar/Matevž Müller
k. g., Alenka Tetičkovič, Jernej Kuntner, Matjaž Višnar k. g.





Kot vsak otrok tudi Luna hrepeni po tem, da bi čim prej odrasla. Zaljubi se v Sonce in mu zavida njegovo velikost in svetlobno moč. A ko odraste v polno luno, presenečena spozna, da odraslost prinaša težke dolžnosti. Sonce ji razodene, da mora vsak dan in vse svoje dni od jutra do večera izdelovati svetlobo, da bi porajalo in ohranjalo življenje v vesolju. Ko Luna okusi grenkobo odraslosti, se ji stoji po brezskrbni otroški igri, zato se začne spet manjšati.

»Na slikovitem in dramatičnem popotovanju svojega odrasčanja se Luna sreča z izbranimi nebesnimi pojavi ter zemeljskimi prebivalci, dokler dozorela ne doživi spoznanja, da sta delitev na dan in noč, čas dela in čas igrih sanj ter moški in ženski spol del enega samega veličastnega življenjskega kroga, v katerem pa ima prav sama ta izjemni privilegij, da se iz meseca v mesec rojeva iz nebogljenega krajca, dozoreva v zrelo in polno luno ter se znova in znova vrača v svoje krhko, nežno in prostodušno otroštvo.«

(Delo, 26. 6. 2010)

Like any other child, Little Luna yearns to grow up as soon as possible. She falls in love with the Sun, and envies his size and the power of his light. But when she grows up to be the full moon, she realises that with being grown up come responsibilities. The Sun explains that he has to produce light each and every day of his life, from sunrise to sunset, to create and sustain life in space. Once Big Luna gets a bitter taste of adulthood, she begins longing for careless childhood play, and she begins to grow smaller once more.

»On a picturesque and dramatic voyage of growing up, Luna meets select celestial phenomena and inhabitants of Earth, until she matures and realises that the division between day and night, time for work and time for playful dreams, male and female gender is all a part of one magnificent circle of life, where it is her great privilege to be born from a helpless waxing moon, mature to the full moon and return again and again to her fragile, tender, innocent childhood.«

(Delo, 26th June 2010)





<http://www.roza.si/>
<http://www.drama.si/>



Andrej Rozman Roza

Kako je Oskar postal detektiv

(koprodukcija med Rozinteatrom in Slovenskim narodnim gledališčem Drama, Slovenija)

dramska predstava za otroke od 6. leta dalje,
35 minut, tekmovalni program
Nedelja, 9. oktobra 2011, ob 10.00, Mali oder LGL

Andrej Rozman Roza

How Oscar Became a Detective

(co-production of Rozinteatra and Slovensko narodno gledališče Drama, Slovenia)

drama performance for children aged 6 and older,
35 minutes, in-competition programme
Sunday, 9th October 2011 at 10 a.m.,
Small Stage LGL

Režija / Directed by: Andrej Rozman Roza

Kostumografija / Costume design:

Marija Mojca Pungerčar

Oblikovalec rekvizitov / Props design: Marko Kovačič

Nastopa / Performer: Andrej Rozman Roza





Ko je bil smetar, ki je v resnici detektiv, ki se dela, da je igralec, še otrok, se je bal, da zaradi težav, ki jih je imel pri branju, ni dovolj pameten, da bi postal detektiv. Menil je, da bi mu lahko pomagal kamen modrosti. A medtem ko ga je iskal, se je izkazalo, da ima kljub težavam z branjem pameti popolnoma dovolj. V predstavi je izpostavljena osnovna prвина gledališča, igra, ki pripovedovalca v trenutku spremeni v otroka, draguljarja, roparja ali policaja, s tem pa mlade gledalce mehko vpelje v razmišljanje o funkciji in delovanju gledališča.

»... Vrednost Rozove uprizoritve je torej v rahločutni izvedbi, ki po eni strani uprizoritev približa spontani logiki otroške igre, po drugi strani pa jo uokviri v zanesljiv in premišljen – vselej tudi prepoznaven in značilen rozmanovski – gledališki kontekst. Čudežno in neposredno.«

(Delo, 14. 12. 2009)

When the garbage collector who was actually a detective who pretends to be an actor was still a child, he was afraid that he would not be able to become a detective because of the problems he had reading. He believed that a wisdom stone could help him. And while he was looking for it, it turned out that he has enough wits as it is, even with all the problems with reading. The performance focuses on the basic element of theatre, on acting, which instantly changes the narrator into a child, a jeweller, a robber or a police officer, and thus gently leads the young public into contemplating the function and mechanism of the theatre.

»... The value of Roza's performance is thus in the sensitive performance, which on one hand brings the performance closer to the spontaneous logic of child play, and on the other hand it frames it in a reliable and well thought out – always recognisable and typically Rozmanian – theatre concept. Miraculous and direct.«
(Delo, 14th December 2009)



hmmm :-/





8+

**Program Festivala Zlata
paličica 2011**

**2011 Golden Stick Festival
Programme**





<http://www.lgl.si/>



Dragica Potočnjak **Prov hudo**

(Lutkovno gledališče Ljubljana, Slovenija)

dramska predstava za otroke od 8. leta dalje,
50 minut, spremljevalni program
Nedelja, 9. oktobra 2011, ob 18.00 in ponedeljek,
10. oktobra 2011, ob 10.00, Šentjakovski oder LGL

Dragica Potočnjak **Real Bad**

(Lutkovno gledališče Ljubljana, Slovenia)

drama performance for children aged 8 and older,
50 minutes, accompanying programme
Sunday, 9th October 2011 at 6 p.m. and Monday,
10th October 2011 at 10 a.m., Šentjakob Stage LGL

Režija / Directed by: Andrej Jus

Dramaturgija / Dramaturgy: Andrej Jus,
Kim Komljanec

**Scenografija in kostumografija / Set design and
costume design:** Jasna Vastl

Glasba / Music: Branko Rožman

Nastopajo / Performers: Ana Hribar, Marijana Brecelj
k. g., Matevž Müller k. g., Alenka Tetičkovič,
Jernej Kuntner



Hudo je, če si star enajst let, še huje, če si punca in so tvoji starši ločeni in hočeš živeti z mamo, ampak moraš pa z očetom in z njegovo ta novo in z njunim tečnim ta malim, pa čeprav je tvoj brat, mislim polbrat. Potem uporabiš star trik in mami rečeš, da si pri očetu, očetu pa, da si pri mami – itak se ne pogovarjata – in greš po svoje. Še dobro, da srečaš ljubiteljsko potepuhinjo in duhovitega fanta, ki ti je všeč, ker bi se sicer stvari lahko končale dosti huje. Nekaj zlomljenih nog in dejstvo, da se starši spet pogovarjajo, je čisto v redu konec.

»Uprizoritelji so poudarili neprijazen svet sprtih staršev ter egoističnih odraslih s črno-belo in ploskovito govorico senčnega gledališča, ki so mu nasproti postavili drznost, barvitost in plastičnost prostodušne otroške občutljivosti in domišljije, kakršna krasi tako najstniški par kot čudaško starko z otroško dušo, ki vsako leto od maja do oktobra zbeži iz suhoparnega reda doma za ostarele 'pod svobodno sonce' tvegane prostosti. Že v uvodu so poudarili brezčuten 'pravosodni' motiv za Julijino tvegano uporniško odločitev, na koncu pa še poudarili 'invalidnost' celotne Julijine družine s tem, da so se po prometni nesreči kar vsi trije njeni člani znašli v bolnišnici z imobiliziranimi udi.«

(Delo, 14. 5. 2011)

It's really bad if you are eleven years old, it is even worse if you are a girl and your parents are divorced, and you want to live with your mother, but you have to live with your father and his new wife and their annoying kid, even though he is your brother, that is half-brother. Then you use the old trick, and tell your mother you're at your father's house, and you tell your father you're at your mother's – it's not like they talk to each other – and you take off on your own. It's lucky you meet an amateur vagabond and a witty boy whom you like; otherwise things may have ended a lot worse. A few broken legs and the fact the parents start talking to each other again make an OK ending.

»The performers stressed the unpleasant world of parents who are not on speaking terms and egotistical adults by a black and white, flat language of shadow theatre, set opposite the audacity, colourfulness and plasticity of frank childhood sensitivity and imagination, which graces the teenage couple and the weird old lady with the soul of a child, who every year, from May to October, escapes the tedious, orderly world of seniors' nursing home and lives 'under the free sun' of risky freedom. The beginning states the heartless 'legal' motif for Julia's risky rebellious decision and in the end stresses the disability of Julia's entire family, by putting three members of the family in hospital with immobilised limbs.«

(Delo, 14th May 2011)





<http://www.antonpodbevsekteater.si/si/>



45 min
8+

Nana Milčinski, Siddharta, Igor Stromajer

Livingstonov poslednji poljub

(Anton Podbevšek Teater, Slovenija)

gledališki rock koncert za mladino in otroke

od 8. leta dalje, 45 minut, tekmovalni program

Nedelja, 9. oktobra 2011, ob 20.00 in ponedeljek,

10. oktobra 2011, ob 20.00, Oder pod zvezdami LGL

Nana Milčinski, Siddharta, Igor Stromajer

Livingstone's Final Kiss

(Anton Podbevšek Teater, Slovenija)

theatre rock concert for youth and children aged

8 and older, 45 minutes, in-competition programme

Sunday, 9th October 2011 at 8 p.m. and Monday,

10th October 2011 at 8 p.m., Stage Under the Stars LGL

Koncept in režija / Concept and directed by: Nana Milčinski

Glasba / Music: Siddharta

Oblikovanje videa / Video design: Igor Štromajer

Kostumografija / Costume design: Alan Hranitelj

Scenografija / Set design: Nana Milčinski, Simon Žižek,
Matjaž Berger

**Posebni posnetki, kamera in izbor / Special footage,
camera and selection:** Kolja Saksida

Oblikovanje maske / Make up design: Luka Mirjan Simčič,
Nina Urbič

Nastopajo / Performers: Siddharta (Tomi M., Primož B.,
Jani H., Boštjan M., Tomaž O. R.), Irena Yebuah Tiran, Brina
Nataša Zupančič, Katarina Štefanič



LIVINGSTONOV POSLEDNJI POLJUB je sinteza gledališče in elektronske umetnosti in hkrati raziskava sovisnosti klasične glasbe in sodobnega rocka. Siddharta se v sodelovanju z režiserko Nano Milčinski in tremi solistkami podaja v pripoved o iskanju identitete, o želji po izpolnjenju ter meri na inovacije, na novo, na preboj, na odkrivanje neznanih točk, teritorijev, modelov. Vse to preko citatov iz pravljice o Jonatanu Galebu, ter citatov markantnih zgodovinskih osebnosti, ki jih poleg Tomija M. preko skypa podajajo Slovenci, ki so svoj presežek gestusa dosegli ali uveljavili znotraj univerzalnega - in ki so, tako kot literarna figura Jonatan, izkusili na sebi napor pojma, vajo, verovanje v vedenje in cilj in ki so prenašali negacijo tega singularnega, izkusili izoliranost, osamljenost, predvsem pa so svojo željo prepoznali kot svoj poklic, kot izpolnjenje daru nasproti vsem drugačnim in drugim okoliščinam.

»... gre za misel o letenju kot prostosti in svobodi, kot upor in presežanju znanega, kot domišljiji in ustvarjalnosti, o čemer vse pričajo na ozadje projicirani portreti, usode in misli izjemnih osebnosti ... iz svetovne zgodovine umetnosti, znanosti, filozofije, športa, itn.

To je uprizoritev z nedvoumno poanto, ki pa nikdar ne zmanjša njene imanentne estetske vrednosti. Kot čisti presežek, v katerem se scensko dogajanje najmočnejše poveže z asociativno mrežo v ozadju, izzveni finale, kot glasbeni deli, prej večinoma prepoznavni kot drobci znanih (tudi klasičnih) kompozicij, strnejo v zanosen Siddhartin rock komad, projekcije pa prepustijo prostor še zadnji seriji izjemnih osebnosti, tokrat anonimnih otrok, ki pa bodo to (torej znanstveniki-izumitelji, vrhunski športniki, politiki ali umetniki) šele postali. Tu ni dvoma: letenje je tudi metafora za (svetlo) prihodnost in upanje.«
(Delo, 10. 4. 2010)

LIVINGSTONE'S FINAL KISS is a synthesis of theatre and electronic art, and at the same time a research into a co-dependence of classical music and modern rock. Working with the director Nana Milčinski and three soloists, Siddharta embarks upon a story about a search for identity, desire to be fulfilled and aims at innovations, at a break through, at discovering unknown points, territories, models. All of this through quotations from the story of Jonathan Seagull and quotations of famous people from history, recited by Tomi M. and over Skype by Slovenians, who have reached their achievement within the universal, and who, much like the Jonathan, have themselves experienced the strain, exercise, belief in knowledge and goal; and who suffered the negation of this singularity, experienced the isolation, loneliness, and above all, who recognised their wish as calling, as a fulfilment of the gift in defiance of any different and other circumstances.

*»... it is the idea or a metaphor of flying as freedom and liberty, as rebellion and surpassing the known, as imagination and creativity, all attested to by background projections of portraits, destinies and thoughts of exceptional people ... from the world history of art, science, philosophy, sport, medicine, etc. Livingstone's Final Kiss is a production with indubitable point, which does not diminish its imminent aesthetic value. The resonance of the finale is a pure overflow, in which the events on the set are connected the strongest with the associative network in the background, as music excerpts, recognisable as parts of famous (even classical) compositions come together in an enthusiastic rock piece by Siddharta, and the projection shows the final set of exceptional people this time anonymous children who are yet to become scientists-inventors, politics or artists. Flying is also a metaphor for the (bright) future and hope.«
(Delo, 10th April 2010)*



<http://www.sng-ng.si/>
<http://www.gledalisce-koper.si/>



Tamara Matevc, po motivih Francesce Simon

Grozni Gašper

(koprodukcija med Slovenskim narodnim gledališčem
Nova Gorica in Gledališčem Koper, Slovenija)

**dramska predstava za otroke od 9. leta dalje,
55 minut, tekmovalni program
Sobota, 8. oktobra 2011, ob 18.00, Veliki oder LGL**

**Tamara Matevc,
following motifs by Francesca Simon**

Horrid Henry

(co-production of Slovensko narodno gledališče Nova
Gorica and Gledališče Koper, Slovenia)

**drama performance for children aged 9 and older,
55 minutes, in-competition programme
Saturday, 8th October 2011 at 6 p.m.,
Grand Stage LGL**

**Avtorica uprizoritvene različice besedila / Author of
staged version of the text:** Tatjana Doma

Režija / Directed by: Jaša Jamnik

Dramaturgija / Dramaturgy: Tatjana Doma

Scenografija / Set design: Vasilija Fišer

Kostumografija / Costume design: Ana Matijević

Glasba / Music: Mirko Vuksanović

Nastopajo / Performers: Igor Štamulak, Rok Matek,
Medea Novak, Blaž Valič



Gašper je grozen! Bojijo se ga vse varuške in niti najbolj grozni varuški psiho Rebeki ne uspe ukrotiti najbolj porednega mulca na svetu. Gašper je grozen in ima strašnega pajka. Najbolj strupenega in nevarnega, s katerim straši varuško Rebeko, pri tem pa mu pomagata navadno priden brat Peter in Gašperjeva sodelavka pri vseh lumparijah, prijateljica Maja. Vendar pa Rebeka tudi ni to, kar se zdi. Boji se vseh pajkov, razen enih. Večer brez staršev se sprevrže v pravo srhljivko, v Gašperjevi dnevni sobi pa zavlada totalna panika ob invaziji pajkov. Komična srhljivka o vražje nemogočih otrocih, ki jih ni mogoče ukrotiti z nobenim vzgojnim prijemom, saj v današnjem narobe svetu oni nadzorujejo odrasle.

»Ali je bolje biti ubogljivo učen ali poredno raziskovalen je le ena od zanimivih dilem, ki jih podaja uprizoritev. Odločitev je prepuščena otrokom, sicer pa enoznačnega odgovora ni. Neukrotljivi Gašper gre pač v svoji pobalinski provokativnosti vsakič znova na sam rob, še posebej takrat, ko otroke interaktivno privabi, da na vse grlo zavpijejo tiste najbolj 'prepovedane in grde' besede. Od koga le so jih slišali ...«
(Delo, 17. 11. 2010)

Henry is horrid! Every nanny is scared of him, and even the most horrible nanny, psycho Rebecca, cannot tame the naughtiest kid in the world. Henry is horrid and he has a horrible spider. The most poisonous and dangerous spider which he uses to scare Rebecca, with help of his usually perfect brother Peter and his friend Margaret, who is Henry's accomplice in all naughty pranks. But Rebecca is not who she seems to be and she is afraid of every kind of spiders but one. The evening without parents turns into a real horror story, panic takes over Henry's living room when spiders invade. A comic horror story about impossible children who cannot be controlled with any educational method, because in the contemporary upside-down world, the children control the adults.

*»Is it better to be obediently studious or mischievously inquisitive is only one of the interesting dilemmas which the performance poses. The decision is put into the hands of the children; however there is no single answer. Horrid Henry, in his provocative mischief, walks on the very edge every time, especially when he interactively invites children to yell those most 'forbidden and bad' words from the top of their lungs. Whoever did they hear them from ...«
(Delo, 17th November 2010)*



<http://www.parkaue.de/>

70 min
9+

Po besedilih Gregoryja Batesona

Zakaj nastane zmešnjava?

(Warum kommen Dinge durcheinander?)

Theater an der Parkaue, Nemčija)

dramska predstava za otroke od 9. leta dalje, za mladino in odrasle, 70 minut, spremljevalni program, simultani prevod, Torek, 11. oktobra 2011, ob 20.00 – podelitev nagrad in zaključek festivala Zlata paličica, Veliki oder LGL; sredo, 12. oktobra 2011, ob 10.00, Veliki oder LGL

Adapted from texts by Gregory Bateson

Why Do Things Get in a Muddle?

(Warum kommen Dinge durcheinander?)

Theater an der Parkaue, Germany)

drama performance for children aged 9 and older, for youth and adults, 70 minutes, accompanying programme, translation over headphones, Tuesday, 11th October 2011 at 8 p.m., Award ceremony and finale of the 2011 Golden Stick Festival, Grand Stage LGL and Wednesday, 12th October 2011 at 10 a.m., Grand Stage LGL

Režija / Directed by: Carlos Manuel

Dramaturgija / Dramaturgy: Sascha Willenbacher

Scenografija / Set design: Fred Pommerehn

Kostumografija / Costume design: Constanze Zimmermann

Nastopajo / Performers: Franziska Fischer,

Helmut Geffke, Katrin Heinrich



Predstava Zakaj nastane zmešnjava? temelji na pogovorih britanskega sociologa, antropologa, semiologa, biologa, filozofa in kibernetika Gregoryja Batesona (1904–1980) z njegovo hčerko. Metaloge – kot je imenoval te pogovore – je napisal, da bi svojim študentom približal temeljna vprašanja o razumu, mišljenju, jeziku in komunikaciji. Metalog po Batesonu je pogovor, katerega struktura je tesno povezana z njegovo vsebino: če zabredeš v jezikovno in miselno zmešnjavo, kadar se pogovarjaš o besedi 'zmešnjava', potem je pogovor 'metalog'. Režiser Carlos Manuel je za predstavo izbral pet od skupaj sedmih metalogov: Zakaj nastane zmešnjava? je metalog o entropiji; Zakaj Francozi mahajo z rokami? je metalog o pomenu telesne govorice; O igri in resnosti je metalog o povezavi med igro in učenjem; Koliko veš? je metalog o konceptu mrežnega mišljenja; Zakaj imajo stvari obrise? je metalog o konceptu kritične distance. Bateson je metaloge izdal leta 1972 v knjigi esejev Steps to an Ecology of Mind (Koraki do ekologije duha), ki je bila leta 2000 ponatisnjena s predgovorom njegove hčerke, pisateljice in antropologinje Mary Catherine Bateson.

»Parkaue – drugo največje gledališče za otroke in mlade v Nemčiji – ne razmišlja le, KAJ povedati svojemu občinstvu, ampak tudi in predvsem, KAKO. To je gledališče, ki samo sebe razume kot eksperimentalni prostor za produkcije, ki uporabljajo nove nenavadne metode pripovedovanja zgodb in predstav v gledališču za mlade. Zakaj nastanejo zmešnjave? si drzne znanstvena vprašanja in odkritja razviti v gledališko izkušnjo ... Igra stimulira in trenira dojemanje, je šola mišljenja. Zahteva in želi odgovornega gledalca, ki ga hkrati izziva in uči.«
(Context – a Discussion about Ambiguity, ITYARN, maj 2011, Malmö)

The play 'Why Do Things Get In a Muddle?' is based on a series conversation that British social scientist, anthropologist, semiologist, biologist, philosopher and cyberneticist Gregory Bateson (1904-1980) had with his daughter. Metalogues – as he called those dialogues – were written to draw his students to the basic questions about reason, mind, language and communication. According to Bateson, metalogue is a conversation, the structure of which is closely connected to its contents. If you wade into language and mental muddle, while talking about the word 'muddle', then the conversation is a 'metalogue'. Director Carlos Manuel chose five out of seven metalogues to use in his performance: 'Why do things get in a muddle?' - about entropy; 'Why do French wave their arms about?' - about the meaning of body language; 'On games and being serious' - about the connection between studying and playing; 'How much do you know?' - about the concept of networked thinking; 'Why do things have outlines?' - about the concept of critical distance. Bateson published metalogues in 1972 in his book of essays Steps to an Ecology of Mind, which was reprinted in 2000 with a preface by his daughter, writer and anthropologist Mary Catherine Bateson.

»The Parkaue – the second largest children's and young people's theatre in Germany – does not only consider WHAT to tell its audience but also and first of all HOW. It is a theatre that self-apprehends as an experimental space for productions that make use of new unconventional ways of storytelling and presenting in theatre for young audiences. 'Why do things get in a muddle?' dares to develop scientific questions and findings into a theatrical experience ... The play stimulates and trains perception, it is a school of thought. It requires and desires a responsible spectator and it challenges and trains him at the same time.«
(Context – a Discussion about Ambiguity, ITYARN, May 2011, Malmö)



<http://www.lgl.si/>

50 min
12+

Po motivih animiranih filmov Michaela Pavlátove

Laila

(Lutkovno gledališče Ljubljana, Slovenija)

lutkovna predstava za mladino od 12. leta dalje in
odrasle, 50 minut, spremljevalni program

Četrtek, 6. oktobra 2011, ob 19.00, Mali oder LGL

Following Michaela

Pavlátova's animated film motives

Laila

(Lutkovno gledališče Ljubljana, Slovenia)

puppet performance for youth aged 12 and older
and adults, 50 minutes,

accompanying programme

Thursday, 6th October 2011 at 7 p.m.,

Small Stage LGL

Avtorski projekt Martine Maurič Lazar in Gregorja
Lorencija / *Author project of Martina Maurič Lazar
and Gregor Lorenci*

Avtor glasbe / *Music:* Milko Lazar

Asistentka Gregorja Lorencija / *Assistant to Gregor
Lorenci:* Neva Vrba

Nastopata / *Performers:* Martina Maurič Lazar,
Polonca Kores



V predstavi so uporabljeni odlomki iz dela »Kratka pripoved o Albertu Kyšku, letečem snu« avtorja Ivana Vyskočila, ki jih je prevedla Martina Maurič Lazar.

Tragikomični lik Laile, punce, deklice, ženske, ki jo obkrožajo oblački misli, je ustvarila Michaela Pavlátová, za oskarja nominirana, večkrat nagrajena češka režiserka igranih in animiranih filmov. Epizode, zdaj kratke kot dih, zdaj dolge kot ponedeljek, iz življenja prikupne punce, ki se ji sreča sicer kdaj pa kdaj nasmehne, a ji kmalu zatem hitro pokaže jezik, punce, ki bi si včasih želela biti lepotica, hkrati pa se kar dobro zaveda, da je bistvo drugje, punce, ki obožuje risanje, ustvarjanje filmov, poezijo in čips, bosta iz dvodimenzionalne resničnosti kratkih animiranih filmov in stripov v tridimenzionalno resničnost gledališkega odra brez besed, a z obilo glasbe Milka Lazarja in gledaliških izumov prenesla vsestranska lutkovna in gledališka ustvarjalca Martina Maurič Lazar in Gregor Lorenci.

»Domiselno postavljena in dodelana scena uspe že na začetku ustvariti klavstrofobičen občutek biti-v-glavin-nekoga-drugega, k čemur veliko prispeva uvodna scena, ko gledalci skozi punčico očesa ... 'vstopijo' v notranji svet junakinje. H kompleksnosti Lailine intimne in k sami živosti predstave veliko prida tudi pogosto prehajanje med živo in vnaprej posneto animacijo, ki je veliko več kot zgolj kulisa na ozadju odra.«
(Dnevnik, 13. 9. 2011)

Parts of Ivan Vyskochil's work »Short Tale of Albert Kyshku, flying dream«, translated by Martina Maurič Lazar, were used in the performance.

Tragicomic character Laila, a girl, a young girl, a woman, who is surrounded by thought bubbles, was created by Michaela Pavlátová, Academy Award nominee, award winning Czech director of feature and animated films. Versatile puppet and theatre artists Martina Maurič Lazar and Gregor Lorenci will take episodes, once short as a breath, once almost endless, from the life of a sweet girl, who is sometimes lucky, sometimes unlucky, a girl, who sometimes wants to be a beauty, but is at the same time aware that the point is somewhere else, a girl, who loves drawing, making movies, poetry and crisps, from two-dimensional reality of short animated films and comic strips to the three-dimensional reality of theatre stage, without words but with an abundance of music by Milko Lazar and many theatre inventions.

*»The cleverly positioned and well structured scene manages to create the claustrophobic being-inside-someone-else's-head feeling, mainly on the account of the opening sequence when the audience 'enter' the protagonist's inner world ... through the pupil of her eye. The complexity of Laila's intimate world and the liveliness of the performance are additionally enhanced by the exchanges of live and previously recorded animation, which is so much more than just a set at the back of the stage.«
(Dnevnik, 13th September 2011)*





<http://www.lgl.si/>

60 min
12+

Tom Lycos, Stefo Nantsou

Kamni

(Lutkovno gledališče Ljubljana, Slovenija)

dramska predstava za mladino od 12. leta dalje,
60 minut, spremljevalni program
Sobota, 8. oktobra 2011, ob 19.00,
Šentjakobski oder LGL

Tom Lycos, Stefo Nantsou

Stones

(Lutkovno gledališče Ljubljana, Slovenia)

drama performance for youth aged 12 and older,
60 minutes, accompanying programme
Saturday, 8th October 2011 at 7 p.m.,
Šentjakob Stage LGL

Prevod / Translated by: Darko Čuden

Režija / Directed by: Ivica Šimić

Scenografija / Set design: Dinka Jeričević

Kostumografija / Costume design: Emina Kaliman

Glasba / Music: Ivanka Mazurkijević, Stanislav Kovačić

Nastopata / Performers: Jernej Kuntner,
Matevž Müller k. g.



O tem, kaj se zgodi, kadar mladostniška objestnost s polnimi žepi kamenja stoji na nadvozu nad avtocesto. Po resničnih dogodkih.

»Začenja se psihološka drama iskanja krivde in krivca. Toda tako kot v življenju tudi v dvorani ostanemo brez enoznačnega odgovora. Predstava je hitra, močna, energična, posebej virtuožno je zrežirana in odigrana menjava vlog.«
(Delo, 23. 11. 2010)

»Kamni bi morali biti OBVEZNA predstava za vsako slovensko šolo, tako tretjo triado osnovne šole kot tudi za srednje šole. Kamni so briljantna miniaturna sodobnega časa, izvedena s takšno pripadnostjo in talentom obeh igralcev, da lahko samo zijaš.«
(Matic Munc, psiholog)

About what happens when youthful arrogance stands on a highway overpass with pockets full of stones. Based on real events.

*»Thus begins a psychological drama of searching for blame and a culprit. But just as in life, we get no clear answer in the theatre. The performance is fast, strong, energetic, and the exchange of roles is masterfully directed and performed.«
(Delo, 23rd November 2010)*

*»Stones should be a MANDATORY performance for every Slovene school, for the final three years of grammar school as well as for high schools. Stones are a brilliant miniature of modern times, performed with such sincerity and talent of both actors that one can only stand in awe.«
(Matic Munc, psychologist)*



<http://www.lgl.si/>



Milan Klemenčič, po motivih iz 18. stoletja

Doktor Faust

(Lutkovno gledališče Ljubljana, Slovenija)

**lutkovna predstava za mladino od 12. leta dalje
in odrasle, 60 minut, spremljevalni program
Ponedeljek, 10. oktobra 2011, ob 17.00 in ob
20.00, Kulturnica LGL (Židovska steza 1)**

Milan Klemenčič, following 18th century motifs

Doctor Faustus

(Lutkovno gledališče Ljubljana, Slovenia)

**puppet performance for youth aged 12 and older
and adults, 60 minutes,
accompanying programme
Monday, 10th October 2011 at 5 p.m. and
at 8 p.m., at Kulturnica LGL (Židovska steza 1)**

**Priredba besedila, dramaturgija, režija / Adaptation
of text, dramaturgy, directed by:** Jelena Sitar,

Igor Cvetko

Lutke in scena / Puppets and set design: Milan
Klemenčič

Glasbena oprema / Music: Igor Cvetko

Nastopajo / Performers: Alenka Pirjevec, Karel Brišnik,
Iztok Jereb, Irena Zubalič Žan



Čarobna Klemenčičeva mojstrovina s komaj deset centimetrov velikimi marionetami je svetovna zanimivost, ki se je izkazala kot prava poslastica za ljubitelje lutkovne umetnosti in za gledališke strokovnjake doma in po svetu. Leta 1982 sta Jelena Sitar in Igor Cvetko v LGL predstavo prvič obnovila in jo priredila, zdaj je tu že četrta ekipa. Pred seboj imamo največjo dragotino naše lutkovne zgodovine, ki si zasluži status kulturnega spomenika.

»Doktor Faust Jelene Sitar in Igorja Cvetka ponuja nekaj izjemno sugestivnih prizorov, v katerih se spajata lahkotna komedijskost in temna fantastičnost odrske iluzije. S tem ne izkazuje le potrebnega spoštovanja ustvarjalnosti Milana Klemenčiča. Vrača se k izvoru – in premisleku – specifičnosti gledališke animacije, kjer lutka nikoli ni le posnemovalka igralca, marveč dvakrat manipulirani akter v teatru mundi.«
(Dnevnik, 16. 11. 1982)

Mr Klemenčič's magical masterpiece, with string puppets barely ten centimetres tall, has proven itself to be a treat for patrons of the art of puppets and theatre experts in Slovenia and abroad. In 1982, in LGL, Jelena Sitar and Igor Cvetko renewed and adapted the performance for the first time and now the fourth team has taken over. This is the greatest treasure of our puppet history, a performance which deserves a status of a cultural monument.

*»Jelena Sitar and Igor Cvetko's 'Doctor Faustus' offers some exceptionally suggestive scenes, where light comedy merges with dark fantasy of stage illusion. This not only shows the necessary respect to Milan Klemenčič's creativity, it returns to the origin – and reflexion – of the specificity of theatre animation, where the puppet is never merely an imitator of the performer, but a twice manipulated actor in theatre mundi.«
(Dnevnik, 16th November 1982)*



<http://www.lgl.si/>



Janja Vidmar – Simona Hamer, Eva Nina Lampič

Brez

(Lutkovno gledališče Ljubljana, Slovenija)

premiera in odprtje Festivala Zlata paličica
nagrada zlata paličica 2010 za najboljše dramsko
besedilo za otroke in mlade, dramska predstava za
mladino od 14. leta dalje, 75 minut, spremljevalni
program, Sreda, 5. oktobra 2011,
ob 20.00, Oder pod zvezdami LGL

Janja Vidmar – Simona Hamer, Eva Nina Lampič

Without

(Lutkovno gledališče Ljubljana, Slovenia)

Premiere performance and opening of Golden Stick
Festival 2010 Golden Stick Award for best drama text
for children and youth, drama performance for youth
aged 14 and older, 75 minutes, accompanying
programme, Wednesday, 5th October 2011 at 8 p.m.,
Stage Under the Stars LGL

Režija / Directed by: Eva Nina Lampič

Dramaturgija / Dramaturgy: Simona Hamer

Scenografija / Set design: Danijel Modrej

Kostumografija / Costume design: Gordana Bobojević

Glasba / Music: JAMirko (Mirko Vičentič Polič)

Songi / Songs: Jose

Nastopajo / Performers: Jan Bučar, Ana Hribar, Jure
Lajovic, Nina Ivanič, Iztok Valič, Nina Skrbinšek





Simi sovraži šolo, hrepeni po Lejli, najlepši puncu na svetu, ki ji posveča večino svojih raperskih komadov, prepira se z mamo, ki ima novega tipa, obiskuje očeta v zaporu, kadi travo in se peča z manjšimi tatvinami ter preprodajo tehničnih igrčk. Slednje kmalu preraste okvir navidezne nedolžnosti in postane več, kot lahko obvlada ... Bo končal v popravnem domu? Simi skozi vijuganje med pravo in napačno stranjo zakona na novo opredeljuje svoj odnos do očeta, mame, očima, sveta. Brez je kriminalno napeta, romantično zasanjana in življenjsko odkrita predstava o iskanju prave poti v kaotični sedanjosti.

»Mladinska igra Brez Janje Vidmar je problemsko besedilo, ki prikazuje konfliktne odnose v družini osrednjega lika, mladega prestopnika Simija. Dramaturško napetost ustvarja nasprotje med negativno podobo sveta, v katerem živijo mladi, ter Simijevo ljubeznijo in njegovo pesniško ustvarjalnostjo, ki se kaže kot možnost izhoda iz osebne in družinske stiske. V besedilu izrazito izstopa slengovsko barvanje jezika, navezava na sodobno glasbo in probleme mladostnikov; v tem smislu pomeni besedilo slogovno in tematsko novost v sodobni slovenski mladinski dramatiki.« (Odlomek iz obrazložitve strokovne žirije)

Simi hates school, and hopelessly yearns for Lejla, the most beautiful girl in the world, to whom he dedicates most of his rap songs; he has problems with his mother who's seeing a new guy, he visits his father in jail, smokes weed and messes with petty theft and hawking technical toys. This rapidly grows out of its seemingly innocent bounds, and becomes more than Simi can handle ... Will he end up in a juvenile correction facility? While meandering from the right to the wrong side of the law, Simi redefines his attitude towards his father, his mother, his step father, and the world. Without is a criminally intense, romantically dreamy and honestly alive performance about the search for the right path in chaotic present.

»Janja Vidmar's teenage play *Without* is a text about problems, which portrays conflict relations in a family of the central character young delinquent Simi. The dramatic tension is created by the opposition of negative image of the world the young live in and Simi's love and his poetic creativity, which appears to be an optional exit from the personal and family crisis. The most distinctive feature of the text is language coloured by slang, a link to modern music and problems of teenagers; in this sense the text is a stylistic and thematic novelty in modern Slovene drama.« (Excerpt from expert jury's description)



<http://www.lgl.si/>



90 min
14+

Janja Vidmar

Pink

(Lutkovno gledališče Ljubljana, Slovenija)

dramska predstava za mladino od 14. leta dalje
in odrasle, 90 minut, tekmovalni program
Petek, 7. oktobra 2011 ob 20.00,
Šentjakobski oder LGL

Janja Vidmar

Pink

(Lutkovno gledališče Ljubljana, Slovenia)

drama performance for youth aged 14 and older
and adults, 90 minutes, in-competition programme
Friday, 7th October 2011 at 8 p.m.,
Šentjakob Stage LGL

Režija / Directed by: Iztok Valič

Dramatizacija / Dramatisation: Tamara Matevc

Priredba / Adaptation: Metka Damjan, Alenka
Tetičkovič, Iztok Valič

Dramaturgija / Dramaturgy: Jera Ivanc

Scenografija / Set design: Jože Logar

Kostumografija / Costume design: Leo Kulaš

Glasba / Music: Bojan Jurjevčič - Jurki

Nastopa / Performer: Alenka Tetičkovič





O odrasčanju v socialističnih sedemdesetih letih prejšnjega stoletja in o zadregah, ki jih prinašajo mlada, predvsem najstniška leta: dekle pred nami se zavrti od male debeline do mladinke, od hipijke do pankerice, od pionirke do šminke; ustavi se v jutru po Titovi smrti in svojem prvem seksu.

»Predstava se aktivira skozi dokumentaristični format, v katerem današnji srednješolci komentirajo vsa čuda socializma, vplive kultnega 'veleočeta' Tita in predvsem številne, danes njim stežka doumljive fenomene bratstva in enotnosti ... Alenka Tetičkovič v (žlahtnem) mariborskem narečju 'kot za šalo' prehaja med številnimi liki, njen čut za solistično izvajanje je neoporečen in izkušnjsko podkovan, fluidnost zlivanja iz enega karakterja v drugega pa podprta z obrtno mehaničnostjo igranja, ki je navznoter zmeraj psihološko natančno in senzibilno razdelana ... Predstava je energičen pretres preteklosti, ki obuja, se spominja; je iskreno nostalgичna, a hkrati predrzno pikra, v očeh današnje mladine in v kontekstu same vsebine najbrž zmožna doseči tudi oznako 'znanstvena fantastika'.«
(Delo, 9. 11. 2010)

On growing up in socialist nineteen seventies and of predicaments brought on by teen years: the girl in front of us twirls from a chubby kid to a teenager, from a hippy to a punker, from Goody Two-Shoes to a popular girl, she stops in the morning after Tito dies and her first sexual intercourse.

*»The performance is activated through a form of documentary in which contemporary secondary school students comment the wonders of socialism, influences of cultural super-father Tito and above all numerous phenomenon of fraternity and unity which, in this day and age, are far beyond their grasp ... Using the (noble) Styria dialect, Alenka Tetičkovič breezes through numerous characters, her sense of solo interpretation is impeccable and well versed, the fluidity of moving from one character to another is supported by trade mechanics of acting, which, on the inside, is always psychologically carefully and sensibly worked out, ... The performance is an energetic discourse of the past, which reminisces, remembers, is honestly nostalgic, yet daringly sarcastic, and through the eyes of modern youth and in context of the contents itself, quite likely to deserve the label 'science fiction'.«
(Delo, 9th November 2010)*



<http://www.lgl.si/>

<http://www.gledalisce-koper.si/>



Po motivih Williama Shakespeara

Romeo & Julija

(koprodukcija med Lutkovnim gledališčem Ljubljana in Gledališčem Koper, Slovenija)

lutkovna predstava za mladino od 14. leta dalje, 65 minut, spremljevalni program

Ponedeljek, 10. oktobra 2011 ob 20.00,

Gledališče Koper (Verdijeva ulica 3, Koper)

Following motifs by William Shakespeare

Romeo & Juliet

(co-production of Lutkovno gledališče Ljubljana and Gledališče Koper, Slovenia)

puppet performance for youth aged 14 and older, 65 minutes, accompanying programme

Monday, 10th October 2011 at 8 p.m.,

at Gledališče Koper (Verdijeva ulica 3, Koper)

Režija in scenografija / Directed by and set design:

Jaka Ivanc

Priredba in dramaturgija / Adaptation and dramaturgy: Andrej Jaklič

Likovna podoba lutk / Puppet art design: Miha Knific

Kostumografija / Costume design: Tina Bonča

Glasba / Music: Davor Herceg

Nastopajo / Performers: Martina Maurič Lazar, Iztok Lužar, Brane Vižintin, Miha Arh, Gašper Malnar, Asja Kahrmanović, Sonja Kononenko, Maja Kunšič, Jernej Slapernik





V tokratni uprizoritvi mojstrovine Williama Shakespeara bomo imeli še vedno opravka z usodnim ljubezenskim zapletom med Romeom in Julijo, še vedno boste gledalci pričali legendarnemu prizoru na balkonu in še vedno bo na koncu polno mrtvih, tako tistih, ki so si to zaslužili, kot tistih, ki so si to zaslužili malo manj. A ker gre za lutkovno predstavo, bo v njej precej manj besed kot v izvirniku, zato pa mnogo več odrske dinamike, naj gre za glasne prepire, divje pretepe, strastni ples ali (ne)ubrano petje. Uprizoritev, namenjena tistim s konca devetletke in naprej, bo spregovorila v lutkovnem jeziku in na način, kot do zdaj na slovenskih odrih še ni. Torej, še vedno zgodba o usodni ljubezni in njenih posledicah, o zvestobi, predanosti, pripadnosti in brezizhodnosti, a na svež, sodoben in izviren način. *Romeo & Julija*.

»Odrska priredba je harmonična v spenjanju razponov, ostaja zvesta Shakespearovim jedrskim lokom, tekstovna svojskost pa je investirana v nanašanje ironičnih, zbadljivih, pa tudi nespodobnih dialoških in situacijskih dodatkov. Jezik je urban, prepoznaven, poslušljiv, prav nič zatežen ali dolgovezen ... Dogajanje, prestreženo še z melodičnimi songi, je neprestano v zagonu in v lovu za lucidnimi komičnimi učinki in morda je prav to razlog, da v času sodne ure, ko se zazremo v negibna telesa dveh (zaljubljenih) lutk, toliko bolj zareže atmosfera minljivosti in usode ... Več kot idealna spodbuda za potencialno odraščajoče občinstvo.«

(Delo, 31. 5. 2011)

This performance of William Shakespeare's masterpiece still deals with the plot of star crossed lovers of Romeo and Juliet, you will still witness the legendary balcony scene, and in the end, there will still be dead characters galore, those who deserve death and those who deserve it a little less. But since this is a puppet performance, there will be a lot less words than there are in the original, but a lot more stage dynamics, be it loud quarrels, wild fights, passionate dance or (un)harmonious singing. The performance, aimed for those at the end of primary school and older, will speak in the language of puppets, and in a manner never before seen on Slovene stage. So, still a story of fatal love and its consequences, of fidelity, dedication, belonging and inevitability, but in a fresh, contemporary and original way. Romeo & Juliet.

»The stage adaptation is harmonic in bridging gaps, it remains true to Shakespeare's nuclear arcs, and the textual peculiarity is invested into layering of ironic, teasing, even inappropriate additions to situations and dialogue. The language is urbane, recognisable, easy on the ear, not boring or long-winded ... The events, laced with melodic songs, are constantly on the move and on the prowl for lucid comical effects, and perhaps this is the reason that at the hour the doom strikes, when we look at still bodies of the two puppets (in love), the atmosphere of fleetingness and destiny cuts that much deeper ... More than ideal stimulation for potentially growing audience.«

(Delo, 31st May 2011)





ha ha :D





Spremljevalni dogodki

Accompanying Events





Bralne uprizoritve dramskih besedil za otroke in mlade, pogovori in analize

V sodelovanju s spletnim portalom slovenskega gledališča, www.sigledal.org (Novi ZATO.)

Četrtek, 6. oktobra 2011, od 14. do 16. ure v Kulturnici LGL (Židovska steza 1)
Suzanne Osten in Per Lysander, **Medejina otroka** (Medeas barn, 1975), prevedel Janko Moder.

Sobota, 8. oktobra 2011, od 14. do 16. ure v Kulturnici LGL (Židovska steza 1)
Jonas Hassen Khemiri, **Petkrat bog** (Fem gånger gud, 2008), prevedli študentje lektorata švedskega jezika na Filozofski fakulteti (Polona Bohlin, Jaka Čibej, Mira Demšar, Ajda Dernikovič, Iva Klemenčič, Peter Lamovec, Tjaša Lampret, Barbara Omahen, Ines Pesar, Tadej Trebec, Alexandra N. Zaleznik) pod vodstvom lektorice Mite Gustinčič Pahor.

Vsaki bralni uprizoritvi bo sledil pogovor.
Analize prebranih besedil bodo objavljene na spletnem portalu Si.gledal.

Namen bralnih uprizoritev, analiz dramskih besedil in pogovorov je spodbujanje kvalitetnega in angažiranega pisanja gledališča za mlado publiko, hkrati pa tudi

Stage readings of drama texts for children and young people, discussions and analysis

In cooperation with web portal of Slovenian theatre, www.sigledal.org (New ZATO.).

Thursday, 6th October 2011 from 2 p.m. to 4 p.m., at Kulturnica LGL (Židovska steza 1)
Suzanne Osten and Per Lysander, **Medea's Children** (Medeas barn, 1975), translated by Janko Moder.

Saturday, 8th October 2011 from 2 p.m. to 4 p.m. at Kulturnica LGL (Židovska steza 1)
Jonas Hassen Khemiri, **Five Times God** (Fem gånger gud, 2008), translated by students of Swedish language studies at Faculty of Arts (Polona Bohlin, Jaka Čibej, Mira Demšar, Ajda Dernikovič, Iva Klemenčič, Peter Lamovec, Tjaša Lampret, Barbara Omahen, Ines Pesar, Tadej Trebec, Alexandra N. Zaleznik) supervised by lector Mita Gustinčič Pahor.

Each stage reading will be followed by a discussion.
The analyses of the texts read will be posted on web portal Si.gledal.

The purpose of Stage readings, analyses of drama texts and discussions is to stimulate quality and engaged writing for young audience, and at the same time a



refleksija trenutnega stanja pri nas.

Predstavili bomo dve kakovostni in mednarodno odmevni dramski besedili, eno za otroke in eno za mlade, dveh švedskih avtorjev; Suzanne Osten (1944) je pionirka in vodilna ustvarjalka – režiserka, dramatičarka, profesorica in umetniška direktorica – na področju gledališča za otroke in mlade, Jonas Hassen Khemiri (1978) pa je večkrat nagrajeni in po mnenju kritikov najvplivnejši pisatelj in dramatik svoje generacije.

V sklopu festivala bodo na spletnem portalu Si.gledal objavljene tudi primerjalne analize dveh različic dramskega besedila, avtorjeve in uprizoritvene. Izbrali smo tri dramska besedila, premierno uprizorjena leta 2011 v LGL:

- Maja Borin, **Žužkerada** (prir. Jaša Jamnik, premiera 4. marec 2011), za otroke od 4. leta dalje
- Dragica Potočnjak, **Prov hudo** (prir. Andrej Jus in Kim Komljanec, premiera 12. maj 2011), za otroke od 8. leta dalje
- Janja Vidmar, **Brez** (prir. Eva Nina Lampič in Simona Hamer, premiera 5. oktober 2011), za mlade od 14. leta dalje.

reflexion on current state in Slovenia. We shall present two quality and internationally acclaimed drama texts, one for the children and one for young people, by two Swedish authors; Suzanne Osten (1944) is a pioneer and leading author – director, dramatists, professor and artistic director – in the field of theatre for children and young people; Jonas Hassen Khemiri (1978) is a multiple award winning and – according to the critics' opinion – the most influential writer and dramatist of his generation.

As part of the festival, comparative analyses of two versions of a drama text – the authors and the one performed will be available at the Si.gledal web portal. We chose three drama texts which premiered in LGL in 2011:

- Maja Borin, **Bugsquerade** (adapted by Jaša Jamnik, premiere 4th March), for children aged 4 and older
- Dragica Potočnjak, **Real Bad** (Adapted by Andrej Jus and Kim Komljanec, premiere 12th May), for children aged 8 and older
- Janja Vidmar, **Without** (adapted by Eva Nina Lampič and Simona Hamer, premiere 5th October 2011), for young people aged 14 and older.





Okrogla miza o gledališču za mlado publiko

Ponedeljek, 10. oktobra 2011, ob 13.00, Preddverje
Velikega odra LGL

Koliko predstav, namenjenih otrokom, nastane v eni sezoni v slovenskih institucionalnih gledališčih? Koliko predstav, namenjenih mladim? Kakšno je razmerje v produkciji predstav za otroke in mlade med institucionalnimi gledališči in nevladnimi gledališkimi skupinami? Kako je s pisanjem dramatike za otroke in mlade pri nas? Koliko gledaliških festivalov, namenjenih otrokom in mladim, premore slovenski prostor? Zakaj je tako, kot je, in ne drugače? Je lahko bolje? Na taka in podobna vprašanja bomo skupaj z gledališkimi praktiki in teoretiki skušali odgovoriti na okrogli mizi.

Round table about theatre for young audiences

Monday, 10th October 2011 at 1 p.m., Grand Stage
Foyer LGL

How many productions for children are created in Slovene institutional theatres in one season? How many productions for young people? What is the proportion of productions for children and young people between institutional theatres and non-government theatre groups? What is going on in the field of writing drama texts for children and young people in Slovenia? How many theatre festivals for children and young people can be found in Slovenia? Why is it so and not any other way? Is this way better? We will attempt to answer these and similar questions at the round table, together with theatre practitioners and theoreticians.



Gledališče zatiranih, gledališka delavnica za mlade

(vodi Ana Rokvič Pinterič)

Torek, 11. oktobra, in sredo, 12. oktobra 2011,
od 16.00 do 19.00, Oder pod zvezdami LGL

Gledališče zatiranih (Theatre of the Oppressed) je gledališka metoda, ki se je razvijala v 60. letih, uradno pa se je začela leta 1971 z eno izmed oblik – časopisnim teatrom v Braziliji pod vodstvom Augusto Boala (1931–2009).

Kasneje se je razširila v Evropo in drugam po svetu in se danes predstavlja kot gledališka metoda, izobraževanje, socialna intervencija, orodje psihoterapije in politična akcija.

Gledališke tehnike (Newspaper theatre, Direct actions, Legislative theatre, Invisible theatre, Rainbow of desire, Image Theatre) so prilagojene za neigralce in uporabljajo univerzalni jezik gledališča kot osnovo za posameznike in/ali celotne skupnosti za proučevanje lastnih življenj ter spodbujanje kritičnega mišljenja in dialoga, ki se osredotoča na analizo, ne pa na podajanje odgovorov.

Delavnica je brezplačna in je namenjena dijakom ter študentom, ki jih zanima gledališče, pedagoško delo ali družbeno angažiranje. Za udeležbo je potrebna predhodna prijava s kratkim motivacijskim pismom na info@lgl.si, število mest je omejeno.

Theatre of the Oppressed, theatrical workshop for youth

(host Ana Rokvič Pinterič)

Tuesday, 11th October and Wednesday, 12th October 2011 from 4 p.m. to 7 p.m., Stage Under the Stars LGL

Theatre of the Oppressed is a theatre method, which was developed in the 1960's, and officially began in 1971 with one of its forms – newspaper theatre in Brazil under the leadership of Augusto Boal (1931-2009). It later spread to Europe and the rest of the world and is now presented as a theatre method, education, social intervention, psychotherapy tool and political action. The theatre techniques (Newspaper theatre, Direct actions, Legislative theatre, Invisible theatre, Rainbow of desire, Image Theatre) are adapted for non-actors, and use the universal language of the theatre as the basis for individuals and/or entire community to study their own lives and to stimulate critical mind and dialogue, which focuses on analysis, not on giving answers. The workshop is free of charge and is intended for high school and university students who are interested in theatre, pedagogical work or social engagement. To participate you have to apply in advance with a short motivational letter at info@lgl.si, number of participants limited.





Ana Rokvić Pinterič se je z metodo srečala pred dobrimi desetimi leti. Svoje znanje na področju različnih gledaliških metod je pridobivala pri številnih priznanih mentorjih po Sloveniji in tujini. Od leta 2000 je delala kot režiserka, pedagoginja in igralka v različnih društvih in ustanovah. Je ustanoviteljica gledališke skupine Grad Teater, s katerim so osem let organizirali tudi festival gledališča, glasbe in plesa Le Soleil. Leta 2008 je z neformalno gledališko skupino Jemo Zenf Teater pripravila predstavo Forum Teatra z naslovom »Mehki č«. Na gledaliških izmenjavah v Sloveniji, Romuniji, Italiji, Estoniji in Švedski je kot gledališka mentorica projektov, skozi tehnike Gledališča zatiranih, raziskovala različne družbeno kritične teme na individualni in globalni ravni. Trenutno se izobražuje v okviru Mednarodne psihodramske edukacije v Zagrebu, zaposlena je v Lutkovnem gledališču Ljubljana.

Ana Rokvić Pinterič came across the method good ten years ago. She gathered her knowledge of different theatrical methods from different acclaimed mentors in Slovenia and abroad. Since year 2000, she has been working as a director, educator and actress in various Slovene associations and institutions. She is the founder of Grad Theatre theatrical group, which organised Festival of Theatre, Music and Dance Le Soleil. With an informal theatre group Jemo Zenf Theatre (We Eat Mustard Theatre), she prepared the Forum Theatre's performance »Soft č«. As a theatre project mentor at theatre exchange in Slovenia, Romania, Italy, Estonia and Sweden she researched various socially critical topics on individual and global level using Theatre of the Oppressed technique. At the moment she is studying in the framework of International psychodrama education in Zagreb, and is employed in Ljubljana Puppet Theatre.



vau :-0

Nagrade Zlata paličica

Golden Stick Awards





LETO	NAGRADA	NAGRAJENEC
I. festival - 1993	Najboljša predstava v celoti	Cesarjeva nova oblačila, SSG Trst
	Najboljša ženska vloga	Tanja Dimitrijevska za vlogo Ane v Ana in kralj, ki je padel iz pravljice, Prešernovo gledališče Kranj
	Najboljša moška vloga	Jurij Souček za vlogo Razbojnika v Razbojnik Rogovilež, Moje gledališče
	Za posebne svetlobne učinke	Srečko Brezovar, Razbojnik Rogovilež, Moje gledališče
	Za mono predstavo	Drago Kastelic v predstavi Lažnivi Kljukec, SLG Celje
	Žirija	Branka Jurca, Rapa Šuklje, Andrej Kurent, Jelka Reichman
II. festival - 1994	Najboljša predstava v celoti	Show strahov, MGL
	Najboljša ženska vloga	Milena Grm za vlogo Čarovnice, Janko in Metka, Moje gledališče
	Najboljša moška vloga	Andres Valdes za vlogo G. Mimo, Gospod Mimo in gospodična Tapata, Studijo za pantomimo Andres Valdes
	Za kostumografijo	Alan Hranitelj, Show strahov, MGL
	Za ples	Tanja Zgonc, Show strahov, MGL
	Za dve vlogi	Polona Juh za Gajo v Snežni kraljici in Metko v Janku in Metki, oboje Moje gledališče
	Za moško vlogo	Iztok Valič za Zlo v Janku in Metki, Moje gledališče
	Žirija	Uršula Cetinski, Milan Dekleva, Andrej Hieng, Marta Koritnik, Mara Kralj
III. festival - 1995	Najboljša predstava v celoti	Klovni, SMG
	Najboljša ženska vloga	Olga Kacjan za vlogo Pepeta v Klovnih, SMG
	Najboljša moška vloga	Ivo Godnič za vlogo Slinčka v Klovnih, SMG
	Za kostumografijo	Alan Hranitelj, Klovni, SMG
	Za animacijo najmlajših	Ustvarjalcem Petra in volka, SSG Trst
	Za stransko vlogo	Irena Prosen za vlogo Gospe Strah v Strahcu Pluffu, Moje gledališče
	Za moško vlogo	Stane Leban za Tri miniature v Malem princu, PDG Nova Gorica
	Žirija	Marjan Kovačevič Beltram, Ljerka Belak, Bogomir Veras



YEAR	AWARD	WINNER
1st Festival - 1993	Best overall performance	Emperors New Clothes, SSG Trst
	Best female role	Tanja Dimitrijevska for her role of Ana in Ana and the King, Who Fell Out Of a Fairytale, Prešernovo gledališče Kranj
	Best male role	Jurij Souček for his role of Rascall in Rascall Rowdy, Moje gledališče
	For special light effects	Srečko Brezovar, Rascall Rowdy, Moje gledališče
	For mono performance	Drago Kastelic in the production of Lying Jack, SLG Celje
	Jury	Branka Jurca, Rapa Šuklje, Andrej Kurent, Jelka Reichman
2nd Festival - 1994	Best overall performance	Scarry show, MGL
	Best female role	Milena Grm for the role of the Witch in Hansel and Gretel, Moje gledališče
	Best male role	Andres Valdes for the role of Mr Mimo in Mr Mimo and Miss Thisandthis, Studijo za pantomimo Andres Valdes
	For costumography	Alan Hranitelj, Scarry Show, MGL
	For dance	Tanja Zgonc, Scarry Show, MGL
	For two roles	Polona Juh for Gaia in Snow Queen and Gretel in Hansel and Gretel, both Moje gledališče
	For male role	Iztok Valič for Evil in Hansel and Gretel, Moje gledališče
	Jury	Uršula Cetinski, Milan Dekleva, Andrej Hieng, Marta Koritnik, Mara Kralj
3rd Festival - 1995	Best overall performance	Clowns, SMG
	Best female role	Olga Kacjan for the role of Pepe in Clowns, SMG
	Best male role	Ivo Godnič for the role of Bib in Clowns, SMG
	For costumography	Alan Hranitelj, Clowns, SMG
	For animation of the youngest	To the creators of Peter and the Wolf, SSG Trst
	For supporting role	Irena Prosen for the role of Mrs Fear in Fear Pluff, Moje gledališče
	For male role	Stane Leban for Three miniatures in The Little Prince, PDG Nova Gorica
	Jury	Marjan Kovačević Beltram, Ljerka Belak, Bogomir Veras



LETO	NAGRADA	NAGRAJENEC
IV. festival - 1996	Najboljša predstava v celoti	Trnulčica Tatjane Ažman, SLG Celje
	Najboljša ženska vloga	Vesna Jevnikar za vlogo Flore v Trnuljčici, SLG Celje
	Najboljša moška vloga	Tomaž Gubenšek za vlogo Malefica v Trnuljčici, SLG Celje
	Za scenografijo	Janez Jemec v predstavi Prašne zgodbe, SNG Drama Maribor
	Za režijo	Miha Alujevič, Trnulčica, SLG Celje
	Za igralske kreacije	Milena Grm, Gorazd Jakomini, Dario Varga, Bogomir Veras v predstavi Stari prijatelji, Moje gledališče
	Za paleto dodelanih epizodnih likov	Dušanka Ristić za vlogo v predstavi Jajce, PDG Nova Gorica
V. festival - 1997	Žirija	Metka Dedakovič, Manja Anderle, Vojko Zidar
	Najboljša predstava v celoti	O tem se ne govori, Prešernovo gledališče Kranj
	Najboljša ženska vloga	Barbara Cerar za vlogo Palčka, SSG Trst
	Najboljša moška vloga	Uroš Smolej, O tem se ne govori, Prešernovo gledališče Kranj
	Za režijo	Marko Sosič, Palček, SSG Trst
	Za predstavo	Pepelka, Moje gledališče
	Za vlogo	Milena Grm za vlogo Mačehe v Pepelki, Moje gledališče
VI. festival - 1998	Za mladega igralca	Aljoša Kotlak za vlogo Kumina v Oj, ta čudežni zaboji, Gledališče Ptuj
	Za mlado igralko	Lara Jankovič za vlogo Cepetepenogice v Vilinčku iz lune, PDG Nova Gorica
	Žirija	Iva Zupančič, Ivo Kosi, Aleš Jan
	Najboljša predstava v celoti	Pierrot ali Skrivnost noči, Mala scena Zagreb
	Najboljša ženska vloga	Jette Vejrup Ostan za vlogi Norca in Ogledala v Sneguljčici, Prešernovo gledališče Kranj
	Najboljša moška vloga	nagrada ni bila podeljena
	Za režijo in priredbo	Jaša Jamnik za Butalce, SSG Trst
Za kolektivni igralski dosežek		Vojko Belšak, Stojan Colja, Aleš Kolar, Danijel Malalan v Butalcih, SSG Trst
	Za mlado igralko	Manca Ogorevc za vlogo Mojce v Mojci Pokraculji, SLG Celje
	Žirija	Metka Dedakovič, Miran Herzog, Bojan Martinec, Janez Škof



YEAR	AWARD	WINNER
4th Festival - 1996	Best overall performance	<i>The Sleeping Beauty by Tatjana Ažman, SLG Celje</i>
	Best female role	<i>Vesna Jevnikar for her role of Flora in Sleeping Beauty, SLG Celje</i>
	Best male role	<i>Tomaž Gubenšek for his role of Malefic in Sleeping Beauty, SLG Celje</i>
	Best male role	<i>Janez Jemec in the performance Dusty Stories, SNG Drama Maribor</i>
	For direction	<i>Miha Alujevič, Sleeping Beauty, SLG Celje</i>
	For actor's creation	<i>Milena Grm, Gorazd Jakomini, Dario Varga, Bogomir Veras in the production Old Pals, Moje gledališče</i>
	For a palletete of perfected episode characters	<i>Dušanka Ristič for her role in The Egg, PDG Nova Gorica</i>
5th Festival - 1997	Jury	<i>Metka Dedakovič, Manja Anderle, Vojko Zidar</i>
	Best overall performance	<i>We Don't Talk About This, Prešernovo gledališče Kranj</i>
	Best female role	<i>Barbara Cerar for the role of Dwarf, SSG Trst</i>
	Best male role	<i>Uroš Smolej, We Don't Talk About It, Prešernovo gledališče Kranj</i>
	For direction	<i>Marko Sosič, Dwarf, SSG Trst</i>
	For performance	<i>Cinderella, Moje gledališče</i>
	For role	<i>Milena Grm for her role of Stepmother in Cinderella, Moje gledališče</i>
6th Festival - 1998	For young actor	<i>Aljoša Kotlak for his role of Kumin in Wow, the Magic Crate, Gledališče Ptuj</i>
	For young actress	<i>Lara Jankovič for her role of Stompyfeets in The Elf form the Moon, PDG Nova Gorica</i>
	Jury	<i>Iva Župančičeva, Ivo Kosi, Aleš Jan</i>
	Best overall performance	<i>Pierrot or the Secret of the Night, Mala scena Zagreb</i>
	Best female role	<i>Jette Vejrup Ostan for Fool and Mirror in Snow White, Prešernovo gledališče Kranj</i>
	Best male role	<i>not awarded</i>
	For direction and adaptation	<i>Jaša Jamnik for Stoneheads, SSG Trst</i>
For collectin acting achievement		<i>Vojko Belšak, Stojan Colja, Aleš Kolar, Danijel Malalan in Stoneheads, SSG Trst</i>
	For young actress	<i>Manca Ogorevc for the role of Mojca in Mojca Pokrajculja, SLG Celje</i>
	Jury	<i>Metka Dedakovič, Miran Herzog, Bojan Martinec, Janez Škof</i>





LETO	NAGRADA	NAGRAJENEC
VII. festival - 1999	Najboljša predstava v celoti	Pika, SMG
	Najboljša ženska vloga	Janja Majzelj za vlogo Pike v Piki, SMG
	Najboljša moška vloga	Gašper Tič za kreacijo in izvedbo predstave Joooj, tako sem prišel na svet, Hišno gledališče - produkcija KUD France Prešeren Ljubljana
	Za likovni vtis	Ika Škomrlj, Brane Milenković, predstava Jaz sem jaz, Mala scena Zagreb
	Za igralske interpretacije	Ivan Rupnik v Piki, SMG
	Za vlogo	Marjana Breclj za vlogo Volovškarice v Matildi, Prešernovo gledališče Kranj
	Za izkazano zaupanje mladi in najmlajši gledališki generaciji	Prešernovo gledališče Kranj
	Žirija	Metka Dedaković, Mojca Sovdat, Andres Valdes, Dimitrij Beuermann, Vlasto Dedevič, Aleš Jan
VIII. festival - 2000	Najboljša predstava v celoti	Lepotica in zver, Moje gledališče
	Najboljša ženska vloga	Vitomira Lončar za vlogo Lisjaka v Štorklja in lisjak, Mala scena Zagreb
	Najboljša moška vloga	Uroš Smolej za vlogo Regice v Sapramiški, Prešernovo gledališče Kranj
	Za kostumografijo	Svetlana Visintin v Sapramiški, Prešernovo gledališče Kranj
	Za mlado igralko	Mojca Fatur v Zvezdici zaspanki, Moje gledališče
	Za interpretacijo vlog	Bogomir Veras v Zvezdici zaspanki, Moje gledališče
	Za interpretacijo vlog	Andrej Kurent v Lepotici in zver, Moje gledališče
	Žirija	Urška Hlebec, Vlasto Dedović
IX. festival - 2001	Najboljša predstava v celoti	Zgodba o mačku, ki je naučil galebko leteti, SGG Trst
	Najboljša ženska vloga	Urška Hlebec za vlogo Mame v predstavi Fantkov dan, LGL
	Najboljša moška vloga	Janko Petrovec za vloge v Zgodbi o mačku, ki je naučil galebko leteti, SSG Trst
	Za režijo	Ivica Šimić, Princeska na zrnu graha, Moje gledališče
	Za vlogo	Damjan Trbovc v Ostržkovih dogodivščinah, SLG Celje
	Za vloge	Mojca Funkl v Princeski na zrnu graha, Moje gledališče
	Za izbiro in animacijo materiala	Iuna Ornik v predstavi Lalanit, LGL
	Žirija	Ljubivoje Ršumović, Slavko Pezdir, Vlasto Dedović, Dubravko Torjanac



YEAR	AWARD	WINNER
7th Festival - 1999	Best overall performance	<i>Pippi, SMG</i>
	Best female role	<i>Janja Majzelj for her role of Pippi in Pippi SMG</i>
	Best male role	<i>Gašper Tič for creation and performance in Woow, This is How I Came to This World, In House Theatre - KUD France Prešeren Ljubljana</i>
	Artistic impression	<i>Ika Škomrlj, Brane Milenković, performance I am Me, Mala scena Zagreb</i>
	Acting interpretations	<i>Ivan Rupnik in Pippi, SMG</i>
	For role	<i>Marjana Brečelj for her role of Trunchbull in Matilda, Prešernovo gledališče Kranj</i>
	For trust shown to the young and youngest theatre generation	<i>Prešernovo gledališče Kranj</i>
8th Festival - 2000	Jury	<i>Metka Dedakovič, Mojca Sovdat, Andres Valdes, Dimitrij Beuermann, Vlasto Dedevič, Aleš Jan</i>
	Best overall performance	<i>Beauty and the Beast, Moje gledališče</i>
	Best female role	<i>Vitomira Lončar for her role of Fox in The Stork and the Fox, Mala scena Zagreb</i>
	Best male role	<i>Uroš Smolej for her role of Wibbit in Darnmousie, Prešernovo gledališče Kranj</i>
	For costumography	<i>Svetlana Visintin in Darnmousie, Prešernovo gledališče Kranj</i>
	For young actress	<i>Mojca Fatur in Sleepy Star, Moje gledališče</i>
	For role interpretation	<i>Bogomir Veras in Sleepy Star, Moje gledališče</i>
9th Festival - 2001	For role interpretation	<i>Andrej Kurent in Beauty and the Beast, Moje gledališče</i>
	Jury	<i>Urška Hlebec, Vlasto Dedović</i>
	Best overall performance	<i>The Story About the Cat Who Taught the Seagull to Fly, SGG Trst</i>
	Best female role	<i>Urška Hlebec for her role of the mother in Boy's Day, LGL</i>
	Best male role	<i>Janko Petrovec for his role in The Story About the Cat Who Taught the Seagull to Fly, SSG Trst</i>
	For direction	<i>Ivica Šimić director of Princes and the Pea, Moje gledališče</i>
	For role	<i>Damjan Trbovc in Pinocchio's Adventures, SLG Celje</i>
For selection and material animation	For role	<i>Mojca Funkel in Princess and the Pea, Moje gledališče</i>
	Jury	<i>Iuna Ornik in Lalanit, LGL</i>
	Jury	<i>Ljubivoje Ršumović, Slavko Pezdir, Vlasto Dedović, Dubravko Torjanac</i>



LETO	NAGRADA	NAGRAJENEC
X. festival - 2003	Najboljša predstava v celoti	Prižgite luči, Glasbeno gledališče Gabriel in K&K center Šentjanž pri Rožu
	Najboljša ženska vloga	Martina Maurič Lazar za vlogo Irene v predstavi Perzej, LGL
	Najboljša moška vloga	Črv Artur v izvedbi Iztoka Valiča v predstavi Gospod Pepi in črviček Artur, Moje gledališče
	Za kostumografijo	Vasilija Fišer v predstavi Sneguljčica in sedem palčkov, SMG Ljubljana
	Za oblikovanje giba	Matjaž Farič v predstavi Sneguljčica in sedem palčkov, SMG Ljubljana
	Žirija	Polonca Kovač, Branka Bezeljak Glazer, Mojca Kreft
XI. festival - 2005	Najboljša predstava v celoti	Grdi raček, Jette Ostan Verjup po motivih H. Ch. Andersena, Bunker in Cankarjev dom Ljubljana
	Najboljša ženska vloga	Irena Varga za več vlog v Snežni kraljici, SNG Maribor
	Najboljša moška vloga	Blaž Valič, Primož Forte, Matija Vastl in Tomislav Tomšič v predstavi Butalci, GOML
	Za režijo	Vladimir Jurc, režija Ptička smejalka, SSG Trst
	Za scenografijo	Ana Rahela Klopčič v predstavi Snežna kraljica SNG Maribor
	Za likovno podobo	Damjan Cavazza in Gregor Lorenci, Mavrična ribica, Gledališče Koper
XII. festival - 2007	Za režijo in koreografijo	Branko Potočan v predstavi Kekec, SMG
	Žirija	Polonca Kovač, Andres Valdes, Matej Bogataj
	Najboljša predstava v celoti	nagrada ni bila podeljena
	Najboljša ženska vloga	Nina Ivanič, za vlogo Rilčice v predstavi Trije prašičji prašički, GOML
	Najboljša moška vloga	Sandi Pavlin, za vlogo Poštenega v predstavi Cesarjeva nova oblačila, GOML
	Za režijo	Andreja Kovač za predstavo Trije prašičji prašički GOML
	Za scenografijo	Vasilija Fišer, Pastirica in dimnikar, Prešernovo gledališče Kranj
	Za kostumografijo	Ana Matijević, Španska princeska, Gledališče Koper
	Za zvočno podobo	Bojan Jurjevčič - Jurki, Petelin in Pav, GOML
	Žirija	Rosanda Sajko (predsednica), Marjan Bevk, Matej Bogataj



YEAR	AWARD	WINNER
10 th Festival - 2003	Best overall performance	<i>Turn On the Lights, Glasbeno gledališče Gabriel and K&K centre Šentjanž pri Rožu</i>
	Best female role	<i>Martina Maurič Lazar for the role of Irene in the production of Perzej, LGL</i>
	Best male role	<i>Arthur the Worm as performed by Iztok Valič in Mister Pepi and the Worm, Moje gledališče</i>
	For costume design	<i>Vasilija Fišer in Snow White and the Seven Dwarfs, SMG Ljubljana</i>
	For movement design	<i>Matjaž Farič in The Snow White And the Seven Dwarfs, SMG Ljubljana</i>
	Jury	<i>Polonca Kovač, Branka Bezeljak Glazer, Mojca Kreft</i>
11 th Festival - 2005	Best overall performance	<i>The Ugly Duckling, Jette Ostan Verjup following H. Ch. Andersn's motives, Bunker and Cankarjev dom Ljubljana</i>
	Best female role	<i>Irena Varga for several parts in the Snow Queen, SNG Maribor</i>
	Best male role	<i>Blaž Valič, Primož Forte, Matija Vastl and Tomislav Tomšič in the production of Stoneheads, GOML</i>
	For direction	<i>Vladimir Jurc, for directing The Laughing bird, SSG Trst</i>
	For set design	<i>Ana Rahela Klopčič in the production of Snow Queen SNG Maribor</i>
	For art design	<i>Damjan Cavazza and Gregor Lorenci, The Rainbow Fish, Gledališče Koper</i>
12 th Festival - 2007	For direction and costumography	<i>Branko Potočan in production of Kekec, SMG</i>
	Jury	<i>Polonca Kovač, Andres Valdes, Matej Bogataj</i>
	Best overall performance	<i>not awarded</i>
	Best female role	<i>Nina Ivanič, for her role of Rilčica in production of Three Piggly Pigs, GOML</i>
	Best male role	<i>Sandi Pavlin, for his role of Honest in production of Emperor's New Clothes, GOML</i>
	For direction	<i>Andreja Kovač for the production of Three Piggly Pigs, GOML</i>
	For set design	<i>Vasilija Fišer, The Shepherdess and the Chimney Sweep, Prešernovo gledališče Kranj</i>
	For costume design	<i>Ana Matijević, Spanish Princess, Gledališče Koper</i>
	For sound design	<i>Bojan Jurjevčič Jurki, Rooster and Peacock, GOML</i>
	Jury	<i>Rosanda Sajko (president), Marjan Bevk, Matej Bogataj</i>





LETO

NAGRADA

NAGRAJENEC

**XIII.
festival
- 2009**

**Najboljša predstava v celoti
Najboljša ženska vloga**

**Najboljša moška vloga
Za režijo**

**Za poseben umetniški dosežek,
skupinsko igralsko kreacijo**

Žirija

Naočnik in Očalnik na počitnicah, Gledališče Koper
Pia Zemljič, za igralsko kreacijo v predstavi Mala morska deklica,
Mini teater

Domen Valič, za vlogo Joja v predstavi Boksarsko srce, LGL
Robert Walzl za predstavo Grdi raček, Mini teater

Vesna Pernarčič Žunič, Igor Štamulak, Branko Jordan, Matjaž
Višnar in Darja Reichman v predstavi Muca Copatarica,
Prešernovo gledališče Kranj

dr. Igor Saksida (predsednik), Petra Pogorevc, Jaša Jamnik

Pregled nagrad je pripravila: Nataša Antuničević Vižintin.

vau :-0





YEAR	AWARD	WINNER
13th Festival - 2009	Best overall performance	<i>Spectacles and Goggles on Vacation, Gledališče Koper</i>
	Best female role	<i>Pia Zemljič, for acting creation in production The Little Mermaid, Mini Teater</i>
	Best male role	<i>Domen Valič, for the role of Jojo in production of Boxer's Heart, LGL</i>
	For direction	<i>Robert Walzl for the production of The Ugly Duckling, Mini teater</i>
	For special artistic achievement, group acting creation	<i>Vesna Pernarčič Žunič, Igor Štamulak, Branko Jordan, Matjaž Višnar and Darja Reichman in the production of Slippers Cat, Prešernovo gledališče Kranj</i>
	Jury	<i>Igor Saksida ph.d. (president), Petra Pogorevc, Jaša Jamnik</i>

Award overview prepared by: Nataša Antuničević Vižintin.





0:00

**Tehnični podatki
predstav na 14. festivalu
Zlata paličica**

**Technical Data for the
Performances of 14th
Golden Stick Festival**





Padalci ali umetnost padanja

- oder: 4 m x 5 m x 5 m
- gledališka luč
- mini disk
- ton

Mali modri Huhu

- oder: min. 5 m x 7,5 m x 10m
- CD-predvajalnik
- monitor
- ozvočenje
- gledališka luč
- 1x vlek v ozadju odra

Sapramiška 2 – Sapramišja sreča

- oder: 3 m x 6 m x 6 m
- gledališka luč
- ton

Štirje muzikanti

- publika sedi na odru
- popolna zatemnitev
- gledališča luč DMX 512

Žužkerada

- gledališka luč DMX 512
- 1 x CD-predvajalnik
- ozvočenje v dvorani
- monitorji na odru
- raven oder

Parachutists or the Art of Falling

- stage: 4 m x 5 m x 5 m
- theatre light
- mini disc
- sound

Little Blue Huhu

- stage: min. 5 m, x 7,5 m, x 10m
- CD player
- monitor
- sound system
- theatre light
- 1x drag backstage

Darnmousie 2 – Darnmousie's Luck

- stage: 3 m x 6m x 6m
- theatre light
- sound

The Bremen Musicians

- audience sit on stage
- complete blackout
- theatre light DMX 512

Bugsquerade

- theatre light DMX 512
- 1 x CD player
- sound system in theatre
- monitors on stage
- flat stage





Črni muc vasuje

- gledališka luč DMX 512
- 2 x CD-predvajalnik
- ozvočenje v dvorani
- monitorji na odru

Bagdadski tatič

- publika sedi na odru
- popolna zatemnitev
- gledališča luč DMX 512
- ozvočenje na odru 4 x
- 2x MD predvajalnik

Medvedek zleze vase

- oder: 3 m x 6 m x 6 m

Cesarjeva nova oblačila

- oder: 3,5 m x 10 m x 10 m
- prostor okoli odra
- gledališča luč
- ton
- video

In če pride zmaj nazaj

- oder: 5 m x 10 m x 10 m
- 2 x zoom profile 1kw, 16 x PC 1 kw, 24 x Par64CPM
- tonska miza
- 2 x CD-predvajalnik, 2 front, 2 x mobilna zvočnika
- aparat za meglo
- baletni pod

Black Cat Goes Courting

- theatre light DMX 512
- 2 x CD player
- sound system in theatre
- monitors on stage

The Thief of Baghdad

- audience sits on stage
- complete blackout
- theatre light DMX 512
- sound system on stage 4x
- 2x MD player

Bear Crawls Inside Himself

- stage: 3 m x 6 m x 6m

Emperor's New Clothes

- stage: 3,5 m x 10 m x 10 m
- space around stage
- theatre light
- sound
- video

And If the Dragon Comes Back

- stage: 5 m x 10 m x 10 m
- 2 x zoom profile 1kw, 16 x PC 1 kw, 24 x Par64CPM
- sound board
- 2 x CD player, 2 front, 2 x mobile speakers
- fog machine
- ballet floor



Mala in velika Luna

- gledališka luč DMX 512
- 2 x CD-predvajalnik
- ozvočenje v dvorani
- monitorji na odru
- eho efekt
- 6 x naglavni mikrofoni
- vijačenje v tla

Kako je Oskar postal detektiv

- oder: 4 m x 4 m x 4 m
- gledališka luč

Prov hudo

- gledališka luč DMX 512
- 2 x CD-predvajalnik
- ozvočenje v dvorani
- monitorji na odru
- vijačenje v tla

Livingstonov poslednji poljub

- oder: min: 6 m x 10 m x 12 m / max: 10 m x 12 m x 18 m
- luč: 8 x MH SPOT 575, 12 x PC, 10 x PAR
- video: 4 x projektor 4000–5000 lumnov / 1 x platno
- možnost spuščanja iz portala (mikrofoni/klaviature)

Grozni Gašper

- oder: 5 m x 7,5 m x 10 m
- 4 x brezžični mikrofoni
- 2 x monitor
- CD-predvajalnik
- gledališka luč

Little Luna and Big Luna

- theatre light DMX 512
- 2 x CD player
- sound system in the theatre
- monitors on stage
- echo effect
- 6 x head microphone
- fixing into the floor

How Oscar Became a Detective

- stage: 4 m x 4 m x 4 m
- theatre light

Real Bad

- theatre light DMX 512
- 2 x CD player
- sound system in the theatre
- monitors on stage
- fixing into the floor

Livingstone's Final Kiss

- stage: min: 6 m x 10 m x 12 m / max: 10 m x 12 m x 18 m
- 8 x MH SPOT 575, 12 x PC, 10 x PAR
- 4 x projektor 4000-5000 lumnox / 1 x canvass
- Option of releasing from portal (microphone/keyboards)

Horrid Henry

- stage: 5 m x 7,5 m x 10 m
- 4 x wireless microphone
- 2 x monitor
- CD-player
- theatre light





Zakaj nastane zmešnjava?

- 5 m x 12 m x 12 m
- luč: 10 x PAR64 CP62
- 7 x 1,2 KW Fresnel
- 6 x Profil (Source450°)
- 4 x korito
- 4 x 2 KW Fresnel

Laila

- možnost popolne teme
- gledališka luč DMX 512
- MD-predvajalnik
- ozvočenje v dvorani
- monitorji na zadnjem delu odra
- 3 x video projektor (2 x na odru, 1 x v dvorani, proženje z istega mesta kot ton)
- vleki spredaj oz. možnost obešanja tila

Kamni

- gledališka luč DMX 512
- 2 x CD-predvajalnik
- ozvočenje v dvorani
- monitorji na odru
- scena lahko poškoduje odrsko površino (zaščita)

Doktor Faust

- 3,5 m x 5 m x 5m
- luč: 2 x 220 V / 16 A
- MD predvajalnik
- ozvočenje

Why Do Things Get in a Muddle?

- 5 m x 12 m x 12 m
- light: 10 x PAR64 CP62
- 7 x 1,2 KW Fresnel
- 6 x Profile (Source450°)
- 4 x basin
- 4 x 2 KW Fresnel

Laila

- Option of complete darkness
- theatre light DMX 512
- MD player
- Sound system in theatre
- Monitors at the back of a stage
- 3 x video projector (2 x on stage, 1 x in theatre, set off from the same place as tone)
- drag in front – option of placing tulle

Stones

- theatre light DMX 512
- 2 x CD player
- sound system in the theatre
- monitors on stage
- set may damage stage surface (protection)

Doctor Faustus

- 3,5 m x 5 m x 5 m
- light: 2 x 220 V / 16 A
- MD player
- sound system



Pink

- gledališka luč DMX 512
- 2 x CD-predvajalnik
- ozvočenje v dvorani
- monitorji na odru
- videoprojektor iz dvorane (proženje z istega mesta kot ton)
- DVD-predvajalnik
- Vijačenje scene v tla
- Vlek spredaj na odru oz. možnost obešanja tila

Brez

- oder: 18 m x 18 m
- ozvočenje
- gledališka luč

Romeo & Julija

- gledališka luč DMX 512
- 2 x MD-predvajalnik
- ozvočenje v dvorani
- monitorji na odru
- eho efekt
- 7 x naglavni mikrofoni
- raven oder
- popolna zatemnitev

Pink

- *theatre light DMX 512*
- *2 x CD player*
- *sound system in the theatre*
- *monitors on stage*
- *video projector from the stage (set off from the same place as tone)*
- *DVD player*
- *Fixing the set to the floor*
- *Drag in front or option to hang tulle*

Without

- *stage: 18m x 18m*
- *sound system*
- *general light*

Romeo & Juliet

- *theatre light DMX 512*
- *2 x MD player*
- *sound system in the theatre*
- *monitors on stage*
- *echo effect*
- *7 x microphone headset*
- *flat stage*
- *complete blackout*



Nakup vstopnic

Pri blagajni

Krekov trg 2, Ljubljana

Telefon: 080 2004, 01 3000 982

Od ponedeljka do petka med 9. in 19. uro, ob sobotah med 9. in 13. uro ter uro pred predstavo. Rezervacij ne sprejemamo.

Po internetu

- s kartico KU KU na spletni strani www.lgl.si z 10% popustom;
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Organizacija predstav za skupine, vrtce in šole

Za podrobnejše informacije in rezervacije se lahko obrnete na organizatorki Špela Juntos in Edita Golob, telefon: 01 3000 976, e-pošta: organizacija@lgl.si

Ticket Purchase

LGL Box office

Krekov trg 2, Ljubljana

Phone: 080 2004, +386(0)1 3000 982

The box office is open Monday to Friday from 9 a.m. to 7 p.m., Saturday from 9 a.m. to 1 p.m. and one hour before each performance. We do not book tickets.

Internet ticket purchase

- by KU KU card through our website www.lgl.si with a 10 per cent discount;
- by MasterCard, Maestro, Visa, Aktiva cards and by Moneta payment plan at website www.mojekarte.si

Tickets also available from

Tickets are also available from [mojekarte.si](http://www.mojekarte.si) network (<http://www.mojekarte.si/si/prodajna-mesta.html>).

KU KU card benefits

- 10 per cent discount on tickets purchased for LGL performances,
- purchase of tickets via internet at www.lgl.si,
- e-mail newsletter for LGL performances

Performances for groups, pre-school and school children

For more details and bookings please contact our event planners Špela Juntos and Edita Golob, phone: +386 (0)1 3000 976, e-mail: organizacija@lgl.si



Obiskovalke in obiskovalce vljudno prosimo, da pred vstopom v dvorano izklučijo prenosne telefone, da med predstavo ne fotografirajo in ne snemajo, da v dvorano ne prinašajo hrane in pijače, da upoštevajo priporočeno starost otrok in navodila hostesne službe.

Vstop v dvorano je mogoč le z veljavno vstopnico. Tudi premajhni otroci morajo imeti veljavno vstopnico.

Po začetku predstave vstop v dvorano ni več mogoč.

We kindly request the visitors: to turn off their mobile phones before entering the theatre, not to take photographs and filming, not to bring food and beverages into the theatre, take into account the recommended, and follow instructions of the usher service.

Only holders of valid tickets are allowed to enter. A ticket must be purchased for each small child as well.

No entry into the theatre after the performance has started.



Prizorišča / Venues

Lutkovno gledališče Ljubljana

Krekov trg 2, Ljubljana, Slovenija / *Slovenia*

Veliki oder LGL / *Grand Stage LGL*

Mali oder LGL / *Small stage LGL*

Kulturnica LGL / *Kulturnica LGL* (Židovska steza 1)

Šentjakovski oder LGL / *Šentjakob Stage LGL*

Oder pod zvezdami LGL / *Stage Under the Stars LGL*

Mini teater

Križevniška ulica 1, Ljubljana, Slovenija / *Slovenia*

Plesni teater Ljubljana

Prijateljeva 2, Ljubljana, Slovenija / *Slovenia*

Gledališče Koper – Teatro Capodistria

Verdijeva ulica 3, Koper, Slovenija / *Slovenia*





Mestna občina
Ljubljana

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