



**FESTIVAL
ZLATA
PALIČICA**

GOLDEN STICK FESTIVAL

VSEBINA

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Drage gledalke, spoštovani gledalci,

ob pisanju uvodnika k festivalski knjižici se mi je v mislih od-
vrtela plejada bogatih spominov, ki jih imam na svoje otroške
dni v gledališču. Spomnim se vznemirjenja ob pričakovanju
nove izkušnje ob zatemnitvi luči v dvorani, žametnih zaves in
skrivnosti, ki so jih med krajšimi premori skrivale pred nami,
občudovanja kulis, rekvizitov in lutk, škripanja desk pod koraki
igralcev in naših stolov, ko nas je odrsko dogajanje držalo na
trnih, vseh krivic, porazov, dosežkov in zmag naših odrskih
junakov, ki so bili iz mesa in krvi ali pa tudi ne, pa vseeno za nas
nič manj stvarni. Z njimi skupaj smo upali, se bali, se spraševali,
raziskovali, skratka, živeli in odraščali.

Prijazno vabilo k pisanju uvodnika za festivalsko knjižico pri-
haja v pravem času, saj smo na ministrstvu v obdobju snovanja
Nacionalnega programa za kulturo 2014–2017, kjer kulturnoume-
tnostni vzgoji namenjam precejšnjo pozornost. Pri tem izra-
zito stavimo na sodelovanje med kulturnim in izobraževalnim
resorjem. Med drugim podpiramo priporočene vsebine kako-
vostne, raznolike in dostopne ponudbe kulturno-umetnostne
vzgoje na vseh področjih kulture in za različne ciljne skupine,
kjer bo ključnega pomena poglobljeno sodelovanje med vzgoj-
no-izobraževalnimi institucijami in kulturnimi ustanovami.

4 Naš cilj je domala identičen kot cilj festivala Zlata paličica, ki je v
teh letih prepotoval dolgo pot, od iniciacije v kulturnem domu
Španski borci pa vse do rednega programskega sklopa Lutkov-
nega gledališča Ljubljana.

Pretekli izbori za festival Zlata paličica namreč izkazujejo bo-
gato in kakovostno gledališko produkcijo, ki svoje občinstvo,
pa najsi gre za otroke ali odrasle, obravnava z dolžnim spošto-
vanjem in potrebno mero inteligence. Gre za projekt, s katerim
gledališče osvaja zasluženost mesto v srcih otrok. Vendar pa o
njih ne smemo govoriti le kot o občinstvu prihodnosti, torej
potencialu, ki ga bodo uresničili šele, ko bodo odrasli – izjemno
pomembni so že danes, tako v vlogi gledalcev kot tudi v vlogi
ustvarjalcev. Prvič zato, ker so kar najbolj iskreno in nepopustlji-
vo občinstvo, drugič pa zato, ker je otroška domišljija sposobna
ustvariti čudovite svetove onkraj meja domišljije v naših obre-
menjenih odraslih glavah. Prepričan sem, da festivalski izbor
marsikoga od njih spodbudi k prvim korakom na poti odkriva-
nja in raziskovanja lastne ustvarjalske žilice. S tem, ko jo spod-
bujamo, jim dajemo vedeti, da so že tukaj in danes pomembni
člani naše družbe. Da njihova beseda nekaj velja, da njihov svet
šteje. In krog kulturno-umetnostne vzgoje je sklenjen.

Dr. Uroš Grilc
minister za kulturo

Drage mlade bralke in bralci,
spoštovani starši,

festival gledališča za otroke in mlade Zlata paličica, katerega
program in smernice imate pred sabo, je izjemna priložnost
za svojevrstno spoznavanje sveta. Obisk predstave v sklopu
festivala namreč ponuja kulturno izkušnjo, ki je ni mogoče
pridobiti drugače in ki je za učečega se močna opora v
nadaljnem učnem procesu in življenju.

O kakovosti festivala priča pester, raznovrsten, kakovostno
zastavljen in vsem starostim namenjen program. Na svoj račun
boste tako prišli najmlajši in malo starejši, tisti, ki so vam ljubše
lutke, in tisti, ki raje gledate igro, ljubitelji takšnih in drugačnih
zgodb.

Vsekakor ob vsem povedanem velja, da obisk festivala preki-
nja vsakodnevno rutino in v osebnostni razvoj vnaša svežino.
Udejstvovanje v kulturnih dejavnostih spodbuja domišljijo, do-
mišljija spodbuja ustvarjalnost, prav ustvarjalnost pa omogoča
spreminjanje in izboljševanje družbene stvarnosti.

Pogumno,

dr. Jernej Pikalo
minister za izobraževanje, znanost in šport

Dear viewers,

Dear young readers, respected

parents!

When writing the foreword to this festival's booklet, the entire
plead of precious memories of my childhood days in the theatre
flashed through my mind.
I remember the thrill of anticipation of a new experience as the
lights dimmed in the theatre's hall, the velvet curtain and the
secrets it hid from us during the short intermissions, admiring
of the scenery, props and puppets, creaking of boards under the
actors' steps and our chairs, when the action on stage kept us
on tenterhooks, as well as all the injustices, defeats, achieve-
ments and victories of our stage heroes that were made or not
of flesh and blood and were still, none the less, so real to us.
It is with them that we hoped, feared, wondered, explored - in
short - lived and grew up.

The kind invitation to write this foreword has come at the right
time as it coincided with the period of devising at the Ministry
of Culture of the National Programme for Culture 2014-2017, in
which we have been dedicating considerable attention to the
arts and cultural education as well. In doing so we are placing
the distinctive bat on cooperation between the cultural and
educational department. We are also, among other, strongly
supporting the recommended topics of the quality, diverse and
accessible offer of the arts and cultural education in all the are-
as of culture and for various target groups, where an in-depth
cooperation between the educational and cultural establis-
hments will be crucial. Therefore, our goal is almost identical
to that of the Zlata palčica (Golden Stick) Festival that has
travelled a long way in all these years – from its initiation at the
Španski borci Cultural Centre to becoming a part of the regular
programme of the Lutkovno gledališče Ljubljana (Ljubljana Pu-
ppet Theatre).

The previous selections for the Zlata palčica (Golden Stick)
Festival have namely displayed a rich and high-quality theatre
production, treating its audience, be it young or adult, with
due respect and required extent of intelligence. It is a project,
with which the theatre has gained the well-deserved place in
the hearts of children. We are, however, not supposed to refer
to them only as the audience of the future or as the potential,
they will realise, only when they grow up – they are already
extremely important even today, both as viewers and creators.
Firstly, because they are the most sincere and tough audience
and secondly, because the children's imagination is capable of
creating the most wonderful worlds beyond the boundaries
of imagination in our burdened adult heads. I feel certain that
the festival's selection encourages many of them to take their
first steps towards the discovering and exploration of their
own artistic streak. By stimulating it, we let them know that
they are important members of our society now and today. That
their word is worth something and that their world matters.
And thus the circle of the arts and cultural education becomes
complete.

Dr Uroš Grilc
Minister of Culture

The Festival of Theatre for Children and Young People - the
programme and guidelines of which you are now holding in
your hands - offers its attendees an excellent and indeed rather
unique opportunity to learn more about the world. Seeing a
performance within an international festival often provides for
a cultural experience that might otherwise not be possible to
obtain, and yet extends a scholar a strong support in his further
learning process and life.
The festival's quality is undoubtedly proved by its varied, diver-
se and wisely conceived programme, intended for all ages. Thus
all of you will come into your own – those youngest and a bit
older, who still prefer puppets and those, who like plays more -
the lovers of a wide range of diverse stories.
It is certainly a fact that besides the above-mentioned such a
festival also tends to break everyday routine and thus bring on
certain freshness into personal development. The engagement
in cultural activities encourages imagination, imagination en-
courages creativity and creativity certainly contributes to chan-
ging and improvement of social reality.
With lots of courage!

Dr Jernej Pikalo
Minister of Education, Science and Sport

Obrazložitev selekcije

Izbiranje finalnih uprizoritev za 15. bienalni festival uprizoritvenih umetnosti za otroke in mlade Zlata paličica je bil brez dvoma izzivalen, predvsem zaradi programske novosti prepletanja različnih žanrov: k sodelovanju so bili namreč povabljeni tako dramski (igrani) in lutkovni kot tudi glasbeni in plesni projekti.

Nabor devetinsedemdesetih prijavljenih predstav je nanizal visoko raznorodnost uprizoritvenih žanrov: monodrame, glasbene koncerte, balet, mjuzikle, lutkovne/predmetne predstave, drame, gibalno-fizično gledališče, klovnovske akrobacije, interaktivne postavitve ... Prav tako so ustvarjalci ponudili precejšnjo vsebinsko heterogenost, ki se je izkazala v uprizarjanju na eni strani kulturnih, klasičnih, antologijskih besedil, na drugi pa v obujanju pregovorno že pozabljenih motivov slovenske literarne zakladnice, ožje lokalnih pripovedk, legend in folklore.

Uprizoritve *Skrivnosti*, *Zlati šus*, *Pikica in Tonček*, *Odspejsani in Živalska farma* pred mlade gledalce komunikativno in ostro razgrnejo aktualne problematike, v katerih se lahko neposredno prepoznajo ali pa v njih razberejo izčiščen izris »temnih, potlačenih in prikritih« plati sodobne družbe – vse od družinskih travm do medijskih manipulacij, simptomatike osamljenosti in izgubljenosti, stisk revščine in (nepravične) naraščajoče deprivilegiranosti, ki izhaja vsled zunanje drugačnosti ali miselne neprilagojenosti.

Prepričljivi postavitveni parametri, ki so jih ponudili *Knjiga o džungli*, *Ribič Taro*, *Kako je Jaromir iskal srečo*, *Ribič in njegova duša* ter *Morrison in štirje letni časi*, so se pokazali v izvajalskih govoricah, ki »si upajo« biti poetične, romantične ter samosvoje v vizualni podobi in dogajalnem ritmu. Njihove estetike razpirajo domet interpretacije, obenem ponujajo kontemplacijo in popolni sestop v domišljjske, izmišljene svetove, ki so izrisani kompaktno, odmerjeno in so avtorsko učinkovito prirejani.

Od pričakovanih »pravil« razrešene, polne izvernih metodoloških preobratov, lucidnih »prekrškov« ter nenehnega prelivanja dramskih in lutkovnih strategij so tu uprizoritve *LUKNJA*, *Janček ježek*, *Romeo & Julija* in *Pekarna Mišmaš*, ki mladim in najmlajšim lutkovno gledališče pokažejo kot igrivo, osvobojeno ustvarjalno polje, kjer se smejo rušiti ustaljene izvedbene konvencije, kjer se drzno prekinja iluzija, se izmišljajo prefrigane rešitve ter s tem odkrivajo in »provocirajo« manj raziskane ravni opazovanja oziroma koncentracije.

Juri Muri v Afriki, *Mala čarovnica*, *Butalci* in *Škrat Kuzma dobi nagrado*, ki med drugim temeljijo na prepoznavnih literarnih predlogah, sicer pogojno predstavljajo »dramski sektor«, a so v svojih režijskih formatih precej raznoliko zastavljeni. Prvi fluidno in duhovito osnovan skozi popolno rekvizitno in prostorsko popreproščenost, druga vsrkana v vrtince multimedije – glasbo, projekcije in vizualno-svetlobne efekte, slednji dve predstavi pa zastavljeni v maniri precejšnje komičnosti, ironije in igralske prostodušnosti.

Zvrstno najbolj drugačne so klovnovska predstava *Luna na cesti*, interaktivni dogodek *Močeradek gre čez cesto* in koncert *Posluh! Recikliramo*. Akrobatske vragolije, uokvirjene v ljubezensko zgodbo; poetičen in nežen sprehod skozi poezijo Srečka Kosovela; komunikativna glasbena lekcija o uporabnosti odpadlih materialov, ki v sebi še vedno nosijo zanimive potenciale za nadaljnje (zvočno) ustvarjanje.

Ker je drobljenje slogovnih in vsebinskih primerjav zaradi velike raznovrstnosti med vsemi prijavljenimi projekti tako rekoč nesmiselno, je bilo pglavitno selektorsko merilo izvajalska in vsebinska kakovost. Ne glede na to, ali je posamezna predstava primerna za malčke, osnovnošolce ali srednješolce, v vsakem primeru sem stremela k tistim izvedbam, ki do svojega potencialnega občinstva pristopajo suvereno, poglobljeno, dodelano, zlasti pa s polno odgovornostjo in dolgoročnim zavedanjem o pomembnosti učinkovite komunikacije z občutljivim, a hkrati še kako zahtevnim (odraščajočim) občinstvom.

Zala Dobovšek,
selektorica 15. bienalnega festivala uprizoritvenih umetnosti za otroke in mlade Zlata paličica 2013

A Commentary on the Selected Performances

Although the performances *Juri Muri v Afriki* (*Juri Muri in Afrika*), *Malta čarovnica* (*The Little Witch*), *Butalci* (*The Boneheads*) and *Skrat* (*Kuzma dobi nagrado* (*Kuzma the Gremlin Gets an Award*), based among other on the recognisable literary material, represent - conditionally speaking - the «drama sector» they boast diver- sely conceived directing formats. The first one is build fluidly and wittily on an accomplished prop and spatial simplicity, the second – absorbed into the whirling of multimedia – music, projections and visual-lighting effects, whereas the manner distinguishing the latter two performances is that of a conside- rable comedy, irony and sincerity of acting.

The most different genre-wise are the clown performance *Luna na cesti* (*The Moon on the Road*), the interactive event *Močeradke gre čez cesto* (*Little Salamander Goes Across the Road*) and the concert *Posluhi! Recikliramo* (*Attention! We're Recycling*). Acrobatic stunts, framed into a love story, poetic and delicate stroll through the poetry by Srečko Kosovel, communicative music lesson on the usefulness of waste material - all of them still bear some intere- sting potential for further (sound) creation.

Due to great diversity of all the submitted projects braking into small peaces of stylistic and substantive comparisons would be virtually meaningless; therefore the selector's main criterion was the quality of performance and its content. Irrespective of the fact, whether a performance was suitable for toddlers, pri- mary school pupils or secondary school students, I aimed at the creations, approaching their potential audience with a certain degree of sovereignty, depth and sophistication and above all with a full responsibility and long-term awareness of the im- portance of the effective communication with the sensitive and yet extremely demanding (growing-up) audience.

Zala Dobovšek
Selector of the 15th Biennial Festival of Performing Arts for Chil- dren and Young People Zlata palčica (Golden Stick) 2013.

The selection of the final performances for the 15th Biennial Festival of Performing Arts for Children and Young People Zlata palčica (Golden Stick) 2013 was indeed quite challenging main- ly due to its programme novelties, introducing the intertwining of different genres and thus inviting for participation as drama (theatrical) and puppet as well as music and dance projects.

The collection of seventy nine performances that have applied to the festival has offered a high heterogeneity of performing genres – monodramas, musical concerts, a ballet, musicals, puppet/object performances, dramas, a physical theatre, clown stunts, interactive staging, etc.
The creators have also distinguished themselves with a con- siderable heterogeneousness of contents, displayed in the staging of the cult, classical and anthropological texts on the one hand and the reminiscence of the already famously forgotten motifs of the Slovenian literary treasure trove, local tales, legen- ds and folklore on the other.

The performances *Skritivnosti* (*Secrets*), *Zlati šus* (*OD*), *Pikica in Tonček* (*AnnaLouise and Anton*), *Odspėjšan!* (*Creeps*) and *Zivalska fama* (*Animal Farm*) unfold in front of the young audience - in both communicative and poignant way - the current issues, with which they can either directly identify or recognise within them purified traces of the «dark, suppressed and concealed» sides of the modern society – from family traumas to media mani- pulations, symptomatology of loneliness and disorientation, distresses of poverty and (un)just growing neediness, deriving from the external diversity or mental maladjustment.

The convincing staging parameters, offered by the *Knjiga o džun- gli* (*The Jungle Book*), *Ribič Taro* (*Taro, the Fisherman*), *Kako je Jaromir iskal srečo* (*How Jaromir Sought Happiness*), *Ribič in njegova duša* (*The Fisherman and his Soul*) and *Morrison in štirje letni časi* (*Morrison and the Four Seasons*) emerge from the performing languages that «dare» to be poetic, romantic and original both in their visual image and narrative rhythm. Their aesthetics expand the range of interpretation, offering at the same time contemplation and absolute descent into the fantasy, imaginary worlds, concisely and wisely outlined as well as effectively rearranged by their authors.

Exempt from the expected «rules» and full of original metho- dological turns, lucid «offences» and constant shedding of dramatic and puppet strategies are the performances *LUKNJA* (*The Hole*), *Janček ježek* (*The Boy Who Turned Into a Hedgehog*), *Romeo & Julija* (*Romeo & Juliet*) and *Pekarna Mišmas* (*Bakery Mishmash*), presenting the puppet theatre to both the young and the youn- gest audience as a playful, liberated creative field that allows subversion of the established performing conventions, daringly interrupts illusion, makes up the ingenious solutions and thus discovers and «provokes» the under-researched levels of obser- vation or concentration.

Juri Muri v Afriki

SNG Drama Maribor

starost 2–7 let, trajanje 30 minut, premiera 3. november 2011

Ponedeljek, 30. september 2013, ob 9.30 in ob 17.00, Oder pod
vezdami LGL

režiserka **Branka Nikl Klampfer**, nastopata **Matija Stipančič**
in **Maša Žilavec**, dramaturginja **Maja Borin**, scenograf **Matic**
Gselman, skladatelj **Branko Rožman**, koreografka **Valentina**
Turcu, oblikovalec svetlobe **Tomaž Bezjak**, lektor **Janez Bostič**

Juri Muri, »tisti, ki je s hruške pal«, je trmast deček, ki se noče umivati. Ker sovraži vodo, milo in brisače, se lepega dne odloči pobegniti v Afriko. Čez morje ga ponese galeb, ko pa prispe v Afriko, naleti na nevarne in grozljive zveri. A noj ga potolaži, naloži ga na hrbet in mu po dolgem in počez razkaže afriška čudesa. Kmalu osvoji puščavo in živali ga sprejmejo za svojega prijatelja. In kar je najpomembneje: »Oče slon nikdar ne vpraša, / če se zjutraj je umil, / mu s pogledi prizanaša / in nasploh je ljubezniv.« Ko pa Juri pri Nilu ozmerja krokodila in zlomi slonov dragoceni okel, dobi za kazen hladen tuš. Užaljeni Juri zavetje poišče pri črncih, ki ga brez omahovanja pošteno umijejo, da bi spoznali, kaj se skriva pod debelo plastjo umazanije.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Pred ogledom predstave si preberite besedilo Toneta Pavčka *Juri Muri v Afriki*.
- Poiščite in pogledjte tudi njegova preostala literarna dela za otroke oziroma otroške pesniške zbirke.
- Razširite svoje obzorje o afriški celini in tamkajšnjih živalih.
- Veliko otrok se – tako kot Juri Muri – ne mara umivati in sanjarijo o potovanju v oddaljene kraje ter srečanju z eksotičnimi živalmi. Kam bi si želeli odpotovati vi?
- Katere živali je Juri Muri srečal v džungli?
- Kako sta igralca odrske predmete, preproste rekvizite, spremenila v žive živali?
- Pogovorite se o pojmu domotožja; kdaj se pojavi in kako se ob njem počutimo? Kako se je počutil Juri Muri, zakaj si je zaželel vrnitve domov?

Rezervacija predstav in informacije: Anja Janžekovič, 02 250 61 35,
anja.janzekovic@sng-mb.si

Booking terms and information: Anja Janžekovič, +386 2 250 61 35,
anja.janzekovic@sng-mb.si

- Before seeing the play read Tone Pavček's text *Juri Muri in Africa*.
- Check his other literary works for children as well as poetry collections.
- Expand your horizon concerning the African continent and the there living animals.
- There are many children who – just like Juri Muri – hating taking a bath, dream about travelling to far away places and encountering exotic animals. Just where would you like to go?
- Which are the animals Juri Muri met in the jungle?
- How did the actors manage to turn stage objects, simple props, into live animals?
- Discuss the term homesickness; when does it turn up and how does it make us feel? How did Juri Muri feel, and why did he wish to get back home?

STARTING POINTS FOR THE DISCUSSION PRECEDING
AND FOLLOWING THE PLAY

Juri Muri, »the one that fell from a pear tree«, is a stubborn little boy who doesn't like washing. Deeply hating water, soaps and towels he one day suddenly decides to run away to Africa. A sea gull carries him across the sea, yet upon arrival to Africa he comes across dangerous and dreadful beasts. Luckily an ostrich cheers him up, puts him on his back and shows him the many wonders of Africa. He soon gets used to desert, and animals accept him as their friend. And last but not least: »Father elephant never asks / whether he had a wash in the morning / refrains from looking at him / and is generally kind.« But when Juri scolds a crocodile at the Nile and breaks elephant's precious tusks, he gets a cold shower as a punishment. Deeply offended, he seeks shelter with the Blacks, who don't hesitate to give him a thorough wash, just to find out what is hidden underneath a thick layer of dirt.

director **Branka Nikl Klampfer**, performers **Matija Stipančič**
and **Maša Žilavec**, dramaturge **Maja Borin**, set designer **Matic**
Gselman, composer **Branko Rožman**, choreographer **Valentina**
Turcu, lighting designer **Tomaž Bezjak**, language consultant
Janez Bostič

Monday, 30 September 2013 at 9.30 am and 5 pm, Stage
under the Stars LGL
age 2–7, duration 30 minutes, première 3 November, 2011

Slovenian National Theatre Drama Maribor

Juri Muri in Africa



Pekarna Mišmaš

Mini teater Ljubljana

starost 3 +, trajanje 45 minut, premiera 21. februar 2012

Sobota, 5. oktober 2013, ob 10.00, Mini teater Ljubljana

režiser **Robert Waltl**, nastopajo **Violeta Tomič**, **Jose** in **Tadej Pišek**, avtor likovne podobe **Robert Smolik**, avtor glasbe **Uroš Rakovec**, koreografa **Natalija Manojlovič**, oblikovalec svetlobe **Nikša Mrkonjič**, lektorica **Mateja Dermelj**

Pek Mišmaš peče najboljši kruh daleč naokoli, a pri tem mu skrivnostno pomagajo miške, ki se ponoči, na skrivaj, za kratek čas prelevijo v ljudi. Jezična soseda Jedrt hoče za vsako ceno izvedeti, kako Mišmašu uspe speči tako dober kruh. Zaradi svoje zavisti in strupene radovednosti razkrije vaščanom veliko skrivnost. Mišmaš zato izgine, z njim pa tudi dober kruh in veselje. To je zgodba o dobroti skromnega peka Mišmaša, ki revnim in otrokom daje kruh tudi zastonj, o zlobni in jezični Jedrt ter ubogem mačku, ki ga Jedrt tako izkorišča, da se končno odloči ostati kar pri Mišmašu.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Pred ogledom predstave si preberite zgodbo *Pekarna Mišmaš*.
- *Pekarna Mišmaš* je le ena v nizu številnih besedil za otroke Svetlane Makarovič. Seznajte se tudi z drugimi in razmislite, kakšnih motivov, vzgojnih nauk in medosebnih odnosov se avtorica pogosto dotika.
- Po ogledu se pogovorite o podobi predstave: kakšne lutke so uporabljali, kako so se podvajale in spreminjale dimenzije, kakšen pristop so ubrali animatorji ...?
- Kako bi opisali lutke in njihov videz? Kako se je karakter posameznega lika odražal na njegovi podobi, so bile lutke karikaturno zasnovane?
- Spregovorite o odnosih v pravljici, kot so na eni strani tekmovalnost, zavist, privoščljivost in na drugi srčnost, dobrota in poštenost.

Rezervacija predstav in informacije: Branka Nikl Klampfer, 031 314 414 ali 01 425 60 60, office@mini-teater.si

Booking terms and information: Branka Nikl Klampfer, +386 31 314 414 or +386 1 425 60 60, office@mini-teatersi

- Discuss the relations in the story – competitiveness, envy and maliciousness on the one hand, and courage, kindness and honesty on the other hand.
- How would you describe the puppets and their outward form? In what way were the individual characters reflected in the puppets' visual image, were they also conceived as caricatures?
- After having attended the performance discuss its visual image: what kind of puppets were used, how were they duplicated and changing dimensions, what particular approach was applied by the animators ...?
- Read the story *Mishmash Bakery* before attending the performance.
- The *Mishmash Bakery* is but one on the long list of children's stories by Svetlana Makarovič. Learn about her other texts and reflect upon the motifs, educational lessons and human relations the author often deals with in her works.
- After having attended the performance discuss its visual image: what kind of puppets were used, how were they duplicated and changing dimensions, what particular approach was applied by the animators ...?

STARTING POINTS FOR THE DISCUSSION PRECEDING AND FOLLOWING THE PLAY

Baker Mishmash bakes the best bread far and wide; he is mysteriously assisted by mice, which secretly turn into people at night for a short while. The gossip neighbour Jedrt is insistent on finding out the secret of his good bread. Out of sheer envy and spiteful curiosity she reveals a big mystery to villagers. But Mishmash disappears, and so do good bread and joy. This is a story about the kindness of a modest baker Mishmash giving bread for free to children and poor people, about the malicious and gossipy Jedrt, and about the poor cat who is so cruelly exploited by Jedrt that he finally decides to stay with Mishmash.

director **Robert Waltl**, performers **Violeta Tomič**, **Jose** and **Tadej Pišek**, author of the visual image **Robert Smolik**, composer **Uroš Rakovec**, choreographer **Natalija Manojlovič**, lighting designer **Nikša Mrkonjič**, language consultant **Mateja Dermelj**

Saturday, 5 October 2013 at 10 am, Ljubljana Mini Theatre

age 3 +, duration 45 minutes, premiere 21 February, 2012

Ljubljana Mini Theatre

Mishmash Bakery



Morrison in štirje letni časi

Koprodukcija **Mini teater, Ljubljana (Slovenija)**
in **NUKU, Talin (Estonija)**

starost 3 +, trajanje 40 minut, premiera 26. februar 2013

Sreda, 2. oktober 2013, ob 11.00, Mini teater Ljubljana

režiser **Mirko Rajas**, nastopata **Maruša Majer** in **Jose**, scenograf
in kostumograf **Kalju Karl Kivi**, pomočnica scenografa
in kostumografa **Rosana Knavs**, skladatelj **Ekke Västrik**,
oblikovalec svetlobe **Tilen Vipotnik**, zvok **Ivan Waltl**

Morrison in štirje letni časi, avtorski projekt estonskega režiserja,
je predstava o pustolovščini majhnega dečka, ki mu starši pri-
povedujejo zgodbo, domišljjsko popotovanje pa zanj postane
resničnost. Poučna in igriva dogodivščina ponudi pogled na
svet skozi oči dečka v čarobnem gozdu knjig, v katerem človeške
oblike prevzamejo tudi letni časi. Priča smo pripetljajem skozi
vse letne čase – poletje, jesen, zimo in pomlad. In čeprav je Mor-
rison pogosto tudi v nevarnosti, dogodivščina traja, vse dokler
mu to dopuščata njegova domišljija in želja. V čarobnem gozdu
knjig se Morrison pouči tudi o odnosih med prijatelji, ki nam
na različne načine spreminjajo življenje. Pridejo in včasih grede,
a nikoli zares ne izginejo, Morrison pa spozna, da se nekatere
stvari v življenju včasih zgodijo tudi povsem brez razloga.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Po ogledu predstave obudite potovanje po Morrisonovih
sanjskih dogodkih in obnovite pripetljaje, ki se zgodijo zno-
traj posameznih letnih časov.
- Kako v predstavi sploh vstopimo v njegove sanje?
- Premislite, kakšna je bila podoba predstave, kako so bili letni
časi predstavljeni in oblikovani, kateri scenski rekvizit se je
kar naprej pojavljal.
- Izmenjajte mnenja, kateri letni čas vam je bil v predstavi
najlepše predstavljen in kateri vam je najljubši v resničnem
življenju.
- Poiščite in prelistajte tudi zbirko štirih knjig *Zgodbe o letnih ča-
sih* (Rosie McCormick, Založba Grlica, 2006) in se pogovorite,
katere so značilnosti posameznih letnih časov.

Rezervacija predstav in informacije: Branka Nikl Klampfer, 031 314 414
ali 01 425 60 60, office@mini-teater.si

Booking terms and information: Branka Nikl Klampfer, +386 31 314 414
or +386 1 425 60 60, office@mini-teater.si

- After having seen the play relive the journey of Morrison's
dream adventures and remember the events taking place wi-
thin individual four seasons.
- How do we even enter into the boy's dreams in the play?
- Reflect upon the visual image of the play, upon the presenta-
tion and design of the four seasons, and find which were the
stage props that kept turning up.
- Exchange opinions concerning the four seasons – which of
the seasons was most beautifully presented in the play, and
which is your favourite season of the year in real life.
- Search and check a collection of four books, titled *Zgodbe o
letnih časih* (Stories about the four seasons, Rosie McCor-
mick, Grlica publishing house, 2006), and discuss the charac-
teristics of the individual four seasons.

STARTING POINTS FOR THE DISCUSSION PRECEDING AND FOLLOWING THE PLAY

Morrison and the Four Seasons, authorial project of an Estonian di-
rector, is a play about an adventure of a small boy, while his pa-
rents are telling him a story, his fantasy journey suddenly turns
into reality. This educational and playful adventure offers a
view of the world through perspective of a boy in an enchanting
forest of books, in which even the four seasons assume human
forms. Adventures are going on through all the four seasons –
summer, autumn, winter and spring. And although Morrison
often finds himself in danger, the adventure lasts as long as his
fantasy and wish allow for it to go on. It is in the magic forest
of books that Morrison learns a lesson about relations between
friends, changing our lives in different ways. They come and so-
metimes go, never really disappearing, and Morrison finds that
certain things in life sometimes happen without any reason
whatsoever.

director **Mirko Rajas**, performers **Maruša Majer** and **Jose**, set
and costume designer **Kalju Karl Kivi**, set and costume designer
assistant **Rosana Knavs**, composer **Ekke Västrik**, lighting
designer **Tilen Vipotnik**, sound **Ivan Waltl**

Wednesday, 2 October 2013 at 11 am, Ljubljana Mini Theatre

age 3 +, duration 40 minutes, premiere 26 February, 2013

Coproduction between Mini teater
(Mini theatre), Ljubljana (Slovenia)
and NUKU, Tallinn (Estonia)

Morrison and the Four Seasons



Janček ježek

Lutkovno gledališče Maribor

starost 3 +, trajanje 45 minut, premiera 14. april 2012

Torek, 1. oktober 2013, ob 17.00, Mali oder LGL

režiserka **Margrit Gysin**, nastopa **Elena Volpi**, dramaturginja **Irene Beeli**, soustvarjalci predstave **Zuzana Vítková**, **Branko Caserman**, **Maja Švagelj**, **Jason Smith**, **Katarina Klančnik**, **Kocutar**, **Alenka Borec**, **Bor Kos**, **Mojca Redjko**, **Šimon Koči**

Zgodba o Jančku bi bila čisto navadna zgodba o čisto navadnem dečku, ki živi povsem povprečno deško življenje, če se ne bi lepega dne spremenil v ježka. Življenje ježka je, čeprav se marsikomu ne zdi, vse prej kot preprosto in prikupno. Že iz postelje je težko vstati, kaj šele priti čez cesto ali objeti prijatelja. Tudi ježkovega jedilnika se ne bi razveselil noben otrok: sama jabolka, hruške in ob nedeljah mogoče kakšen deževnik za posladek. Ampak to je predstava o sicer navadnem dečku-ježku, ki pa se nekega meglenega jutra odloči, da ne bo nikoli obupal in bo na mesto jabolk raje iskal svojo srečno zvezdo.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Malčkom in učencem lahko predhodno okvimo predstavite ljudsko zgodbo o Jančku ježku, čeprav to ni pogoj za kasnejše razumevanje.
- V slikanici si poglejte, kako je pravljico upodobila ilustratorka Ančka Gošnik Godec.
- Po predstavi se pogovorite in spomnite dobrih in slabih značilnosti Jančka ježka, o njegovem odnosu do mame, o njegovem pogumu, predrznosti, iznajdljivosti ...
- Med različnimi ljudskimi pravljicami poiščite pravljice z istim motivom, kjer se živalski lik na koncu preobrazi v čednega mladeniča (*Jež se ženi*, *Sin jež*, *Žabji kralj*, *S kačo se je oženil* ...).
- Izberite si eno ljudsko pravljico, iz gline oblikujte lutke in ob pripovedovanju zgodbe zaigrajte svojo lutkovno predstavo.

Rezervacija predstav in informacije: Andreja Lešnik, 02 22 81 970, andreja.lesnik@lg-mb.si

The Boy Who Turned Into a Hedgehog

Maribor Puppet Theatre

age 3 +, duration 45 minutes, première 14 April, 2012

Tuesday, 1 October 2013 at 5 pm, Small Stage LGL

director **Margrit Gysin**, performer **Elena Volpi**, dramaturge **Irene Beeli**, creative team **Zuzana Vítková**, **Branko Caserman**, **Maja Švagelj**, **Jason Smith**, **Katarina Klančnik**, **Kocutar**, **Alenka Borec**, **Bor Kos**, **Mojca Redjko**, **Šimon Koči**

The story of Janček would be a completely ordinary story about an ordinary boy living a life of an average small boy, if it were not for the fact that he one day suddenly changes into a hedgehog. Although some find it hard to believe, life of a hedgehog is anything but simple and pleasant. It is difficult even to get up from bed, let alone cross a road or give a hug to a friend. Even a hedgehog's menu is something no child would enjoy, consisting only of apples, pears and an occasional earthworm for a Sunday dessert. However, this is a play about an otherwise ordinary boy-hedgehog, who one foggy morning decides never to give up and to devote his life to searching for a lucky star instead of looking for apples.

STARTING POINTS FOR THE DISCUSSION PRECEDING AND FOLLOWING THE PLAY

- Infants and schoolchildren can be given a rough preliminary outline of the story of Janček the Hedgehog, although this is not necessary for later understanding.
- Check the depiction of the fairy-tale in the picture book, illustrated by Ančka Gošnik Godec.
- After the play discuss the positive and negative characteristics of Janček, his attitude towards his mother, his courage, audacity, ingenuity ...
- Amongst different folk fairy-tales try to find tales with the same motif, where animal character gets transformed into a handsome young man at the end (*Jež se ženi*/*Hedgehog Getting Married*, *Sin jež*/*Son Hedgehog*, *Zabji kralj*/*Frog King*, *S kačo se je oženil*/*He Married a Snake* ...)
- Choose a folk fairy-tale, mould puppets out of clay and create your own puppet play, accompanied by story telling.

Booking terms and information: Andreja Lešnik, +386 2 22 81 970, andreja.lesnik@lg-mb.si



Ribič Taro

Lutkovno gledališče Maribor

starost 3 +, trajanje 55 minut, premiera 2. november 2012

Petek, 4. oktober 2013, ob 17.00, SNG Drama Ljubljana (Veliki oder)

režiser, avtor likovne podobe in koreograf **Noriyuki Sawa**, nastopajo **Miha Bezeljak, Maksimiljan Dajčman, Barbara Jamšek, Metka Jurc, Aja Kobe, Danilo Trstenjak, Elena Volpi in Anže Zevnik**, avtorica songov in dramaturginja **Amelia Kraigher**, avtor glasbe **Boštjan Gombač**, lektorica **Metka Damjan**, asistentka režiserja **Taeko Yoshida**, oblikovalec svetlobe **Jason Smith**, oblikovalec zvoka **Marko Jakopanec**, odrska mojstra in pomočnika pri animaciji **Enver Ibrahimagić in Mitja Pastirk**, oblikovalci lutk in rekvizitov **Noriyuki Sawa, Neva Vrba, Gregor Lorenci, Biserka Bobnar, Darka Erdelji, Lucijan Jošt, Primož Mihevc in Taeko Yoshida**, oblikovalca scene **Branko Caserman in Lucijan Jošt**, oblikovalka kostumov **Mojca Bernjak**, oblikovalec zvoka za song *Himna morskega kraljestva* **Blaž Celarec**

Nekoč predavnimi časi je na majhnem otoku nekje na Japonskem živel ribič Taro Urašima. Nekega dne, ko se je sprehajal po morski obali, je zagledal skupino vaških otrok, ki so mučili želvo. Rešil jo je. Ko je čez nekaj dni kot običajno ribaril, ga je obiskala rešena želva in mu povedala, da bi ga za zahvalo odpeljala v Zmajski grad. Taro se ni obotavljal – sedel je želvi na hrbet in potopila sta se globoko proti dnu morja. A ko se je Taro čez čas vrnil na obalo, je pretresen ugotovil, da je minilo že veliko let. Zgodba o ribiču Tatu razkriva japonsko dušo, ki je žalostna in lepa hkrati.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Seznanite se s širšim okvirom japonskih pravljič, na voljo so vam publikacije *Japonske pravljice* (Založba Stella, 2013), *Japonske pravljice* (Mladinska knjiga, 1964), *Čarobni studenec in druge japonske pripovedke* (Tiskovna zadruga, 1930, Ljubljana), »Prisotnost japonske književnosti na Slovenskem« (Iztok Ilc, v: *Novi tokovi japonskih študij v Sloveniji*, 61–69).
- Po ogledu predstave se pogovorite o zgodbi in ljubezenskih razsežnostih, ki jih pravljica ponuja: kako prikazuje ljubezen med sinom in materjo, med Tarom in zmajsko princeso ter skrben odnos do morja in narave?
- Pravljica *Ribič Taro* je navdihnili številna umetniška dela, od grafik, slik, gledaliških in lutkovnih predstav do romanov, animiranih in igranih filmov ter celo videoiger. Na spletu poiščite ilustracije, ki se navezujejo na *Ribiča Tara*, in opišite japonski slikarski slog. Kako se je ta izrazil v uprizoritvi? Po-brskajte po videoigrah, ki jih je navdihnili pravljica: *Skies of Arcadia*, *Ape Escape 2*, *Disgaea 4*.
- Pozanimajte se, kaj predstavljajo različni simbolni elementi v pravljici (želva, morje, zaklad – šatuljica ...).
- Ali na koncu ob odprtju »prepovedane skrinjice« prepoznate vzporednice s kakšno drugo literarno zgodbo? Katero?
- V uprizoritvi lahko vidite pri nas redko uporabljeno lutkovno tehniko bunraku, pri kateri posamezno lutko animirajo trije animatorji. V gledališkem listu poiščite dodatne podrobnosti o tej tehniki.

Rezervacija predstav in informacije: Andreja Lešnik, 02 22 81 970, andreja.lesnik@lg-imb.si

- Get acquainted with the wider framework of Japanese fairy-tales from the following publications: *Japonske pravljice* (Japanese Fairytales, Stella publishing house, 2013), *Japonske pravljice* (Japanese Fairytales, Mladinska knjiga, 1964), *Čarobni studenec in druge japonske pripovedke* (Magic Spring and other Japanese Tales, Tiskovna zadruga, 1930, Ljubljana), »Prisotnost japonske književnosti na Slovenskem« (The Presence of Japanese Literature in Slovenia) by Iztok Ilc in: *Novi tokovi japonskih študij v Sloveniji* (New currents of Japanese studies in Slovenia, 61-69).
- After the play discuss the story and the love elements, offered by the fairy tale: presentation of love between the mother and the son, between Taro and the Dragon princess, as well as the loving attitude towards the sea and the nature.
- The fairy tale *Taro the Fisherman* inspired many artistic works, graphics, paintings, theatre and puppet plays, novels, animated and feature films, and even videogames. Find illustrations on the website, relating to *Taro the Fisherman*, and describe Japanese painting style. How was this style expressed in the staging? Check the videogames, inspired by the fairy tale: *Skies of Arcadia*, *Ape Escape 2*, *Disgaea 4*.
- Find the meaning of different symbolic elements in the fairy tale (turtle, sea, treasure – jewelry box ...).
- Do you recognize parallels with any other literary story in the ending with the opening of the »forbidden box«? Which one?
- The staging of the tale brings the puppet technique bunraku, rarely used in our theatre, in which a puppet is animated by three animators. The theatre brochure includes detailed information on this technique.

STARTING POINTS FOR THE DISCUSSION PRECEDING AND FOLLOWING THE PLAY

Once upon a time on a small island somewhere in Japan there lived a fisherman, named Taro Urašima. While taking a walk along the sea shore he came across a group of village children torturing a turtle. He saved the animal. After a few days when he was fishing as usual, he got a visit from the saved turtle, which told him she would like to thank him by taking him to the Dragon Castle. Taro did not hesitate; he sat upon the turtle's back and together they dove so deep they nearly reached the sea bottom. But when Taro returned to the shore after a while he was shocked to realize that many years had passed. The story about the fisherman Taro unveils the Japanese soul which is sad and beautiful at the same time.

Once upon a time on a small island somewhere in Japan there lived a fisherman, named Taro Urašima. While taking a walk along the sea shore he came across a group of village children torturing a turtle. He saved the animal. After a few days when he was fishing as usual, he got a visit from the saved turtle, which told him she would like to thank him by taking him to the Dragon Castle. Taro did not hesitate; he sat upon the turtle's back and together they dove so deep they nearly reached the sea bottom. But when Taro returned to the shore after a while he was shocked to realize that many years had passed. The story about the fisherman Taro unveils the Japanese soul which is sad and beautiful at the same time.

Friday, 4 October 2013 at 5 pm, Slovenian National Theatre Drama, Ljubljana, Grand Stage

Maribor Puppet Theatre

Taro the Fisherman

Noriyuki Sawa, based on Japanese folk tale

age 3 +, duration 55 minutes, premiere 2 November, 2012



Močeradek gre čez cesto

ugledališčena poezija Srečka Kosovela

Lutkovno gledališče Ljubljana

starost 3 +, trajanje 40 minut, premiera 18. marec 2013

Četrtek, 3. oktober, ob 17.00, in petek, 4. oktober 2013, ob 9.30, Šentjakovski oder LGL

režiser **Matija Solce**, nastopajo **Polonca Kores**, **Miha Arh**, **Tjaša Koprivec** k. g. in **Nika**, dramaturginja **Jelena Sitar Cvetko**, avtor glasbe **Matija Solce**, avtorica likovne podobe **Veronika Svobodová**, scenograf **Primož Mihevc**, oblikovalec svetlobe **Matija Solce**, lektorica **Magda Lojk**

Ugledališčena poezija Srečka Kosovela skuša gledalce povabiti k čudenju, jih raznežiti in razigrati ter zazibati s preprostimi ritmi, ki jih ponujajo verzi. Pesniški lutkovni kolaž vodi v svet senzoričnega, glasbenega in imaginativnega gledališča. V predstavi ni lutk, je pa animacija. Animacija vsega: prostora, materiala, predmetov, svetlobe, zvokov, besed, ljudi. Animiramo pesnika samega, Srečka Kosovela, animiramo predstavo, animiramo gledalce. Zakaj? Ker želimo ne le uživati v podobah in dogodkih, ki jih posredujejo pesmi, ampak zajeti njihov duh. Srečko Kosovel v pesmih za otroke (in odrasle) pozorno opazuje svet okrog sebe. Tako kot otroka tudi njega pritegnejo majcene, na videz nepomembne stvari.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

Močeradek gre čez cesto je interaktivna predstava, ki je namenjena tako rekoč vsem generacijam, zato dejavnosti pred predstavo in po njej prilagodite različnim starostnim skupinam gledalcev.

- Otrokom/učencem predhodno predstavite poezijo Srečka Kosovela, ni pa nujno.
- Pogovorite so o nekonvencionalnem načinu uprizoritve.
- Izberite Kosovelovo pesem in v pesku ustvarjajte različne domišljijske podobe. Pogovorite se o tem posebnem umetniškem načinu izražanja in raziščite to starodavno tradicijo, ki izvira z Vanuatuja v Tihem oceanu.
- S pomočjo grafoskopa raziskujte svet senc. Igrajte se s peskom, vodo, barvami in različnimi materiali.
- Iz robca ustvarite različne preproste lutke: polha, škrate, ptiča ...
- Se spomnite prstne igre ob pesmi *Mravljica? Več podobnih iger* najdete tudi v knjigi Igorja Cvetka *Slovenske otroške prstne igre* (Didakta, 1996).
- Oglejte si gledališki list, ki je narejen kot *flipbook* – posebna »knjižna risanka« z zaporednimi sličicami, ki ob pregibanju in listanju pričara vtis gibljivih slik. Naredite si svojo različico.

Rezervacija in informacije: Edita Golob, 01 3000 974, edita.golob@lgl.si; Špela Juntres, 01 3000 976, organizacija@lgl.si

Booking terms and information: Edita Golob, 01 3000 974, edita.golob@lgl.si; Špela Juntres, 01 3000 976, organizacija@lgl.si

- Children/pupils should be given a preliminary presentation of the poetry of Srečko Kosovel, although this is not necessary.
 - Discuss the non-conventional mode of staging.
 - Choose a poem by Kosovel and create different fantasy images in sand. Discuss this very special artistic way of expression and research the ancient tradition, originating from Vanuatu in the Pacific Ocean.
 - Research the world of shadow with the help of graphoscope. Play with sand, water, colours and different materials.
 - Use a handkerchief to create different simple puppets: a dormouse, a dwarf, a bird ...
 - Do you remember the finger play that goes with the poem *Mravljica (Little Ant)*? You can find several similar plays in the book by Igor Cvetko *Slovenske otroške prstne igre (Slovene Children's Finger Plays)*, Didakta, 1996).
 - See the theatre booklet, made as a flipbook – a special »book« animated cartoon »with successive pictures, creating an impression of moving pictures when folded and leafed through. Make a version of your own.
- Little Salamander Goes Across the Road* is an interactive performance, aimed at practically all generations, which is why the activities preceding and following the event should be adapted to different age groups.

STARTING POINTS FOR THE DISCUSSION PRECEDING AND FOLLOWING THE PERFORMANCE

The aim of theatrical version of Srečko Kosovel's poetry is to invite the audience to amazement, to drive it into melting and playful mood, and to lull viewers with the simple rhythms, offered by the poetry. Poetic puppet collage leads into the world of sensory, musical and imaginative theatre. There are no puppets in the performance, but there is animation. Animation of everything: space, material, objects, light, sounds, words, people. We are animating the poet himself, Srečko Kosovel, we are animating the performance, the audience. And why? Because not only do we wish to enjoy images and events, conveyed by the poems, but we also wish to capture their spirit. In his children's (and adult) poetry Srečko Kosovel is an attentive observer of the surrounding world; like children, he too is attracted by smallish, seemingly unimportant things.

director **Matija Solce**, performers **Polonca Kores**, **Miha Arh**, **Tjaša Koprivec** as guest and **Nika**, dramaturge **Jelena Sitar Cvetko**, composer **Matija Solce**, author of the visual image **Veronika Svobodová**, set designer **Primož Mihevc**, lighting designer **Matija Solce**, language consultant **Magda Lojk**

Thursday, 3 October 2013 at 5 pm and Friday, 4 October at 9.30 am, Šentjakob Stage LGL

age 3 +, duration 40 minutes, premiere 18 March, 2013

Ljubljana Puppet Theatre

Srečko Kosovel's poetry in theatrical version

Little Salamander Goes Across the Road



Luna na cesti

poetična klovnovska predstava

Koprodukcija **Zavod Bufeto in Slovensko mladinsko gledališče**

starost 4 +, trajanje 50 minut, premiera 29. september 2012

Sreda, 2. oktober 2013, ob 9.30, Slovensko mladinsko gledališče (Spodnja dvorana)

režiser **Ivan Peternelj**, nastopata **Ravil Sultanov** in **Nataša Sultanova**, zamisel **Ravil Sultanov** in **Nataša Sultanova**, avtorica likovne podobe, rekvizitov in kostumov **Barbara Stupica**, scenograf **Sandi Mikuž**, avtor glasbe **Nino Rota**, oblikovalec svetlobe **Matjaž Brišar**, oblikovalec zvoka **Silvo Zupančič**

Luna na cesti je nostalgična predstava o pozabljenem klovnu, ki se ponoči sprehaja po praznih mestnih ulicah. Ljudje so že zdavnaj pozabili na klovne, na smeh in veselje. Ker nima več dela, se klovn lačen potika naokrog in po smetnjakih brska za hrano. V zapuščeni ulici opazi zbledel in raztrgan plakat, ki ga spomni na blišč cirkusa, v katerem je nekoč nastopal. Izza oblaka se prikotali luna ... Predstava je nostalgična miniaturna za dva klovna. Klovn potepuh ter muhasta in boemska klovnesa se srečata, ko noči zavlada polna luna in se z nje osuje skrivnosten prah, ki vsakogar začara in obnori. Klovni so nepredvidljiva in zagonetna bitja, s katerimi so vedno povezani prismuknjeni zapleti.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Luna na cesti* je gibalna, neverbalna uprizoritev; s tem je gledalce dobro seznaniti vnaprej.
- Preberite zapis o zgodovini cirkusa in klovnov: *Cirkus v Ljubljani, do prve svetovne vojne* (Kodrič, Mikec, dostopno tudi na spletu), *Na robu mesta, v središču sveta, knjiga o cirkusu* (Jana Drašler, Založba *Cf, 2009).
- Po ogledu predstave se pogovorite o tem, kako sta (nema) klovna med seboj komunicirala, kako sta besede nadomeščala s telesnim gibom in obrazno mimiko.
- Kakšno simbolno vlogo je v odorskem dogajanju odigrala luna? Poizvedite več o njenem simbolnem pomenu.

Rezervacija predstav in informacije: Vitomir Obal, 041 730 434, vitomir.obal@mladinsko-gl.si

The Moon on the Road

Poetic clown performance

Institute Bufeto and Slovenian Mladinsko Theatre

age 4 +, duration 50 minutes, premiere 29 September, 2012

Wednesday, 2 October 2013 at 9.30 am, Slovenian Mladinsko Theatre, Lower Hall

director **Ivan Peternelj**, performers **Ravil Sultanov** and **Nataša Sultanova**, concept **Ravil Sultanov** and **Nataša Sultanova**, costume design and stage props **Barbara Stupica**, set designer **Sandi Mikuž**, composer **Nino Rota**, lighting designer **Matjaž Brišar**, sound designer **Silvo Zupančič**

The *Moon on the Road* is a nostalgic performance about a forgotten clown, strolling empty town streets at night. People have long ago forgotten clowns, laughter and joy. Having no work anymore the hungry clown roams around, searching for food in garbage cans. In a deserted street he suddenly comes across a faded and torn poster bringing back memories of the splendour of the circus in which he used to perform. And then the Moon rolls from behind a cloud ... The performance is a nostalgic miniature play for two clowns. Clown the tramp and his capricious, bohemian female counterpart meet at night when the Moon is reigning, strewn with mysterious dust, which makes everyone charmed and crazy. Clowns are unpredictable and complicated creatures, always related to silly entanglements.

STARTING POINTS FOR THE DISCUSSION PRECEDING AND FOLLOWING THE PLAY

- The *Moon on the Road* is an exceptionally motoric and at the same time nonverbal performance, of which the audience should be informed in advance.
- Read about the history of circus and clowns: *Cirkus v Ljubljani, do prve svetovne vojne* (Circus in Ljubljana up to the WWI; Kodrič, Mikec, also available on the website), *Na robu mesta, v središču sveta, knjiga o cirkusu* (On the Edge of the Town, in the Center of the World; the Book About Circus; Jana Drašler, *Cf publishing house, 2009).
- After the play discuss the way the two (mute) clowns communicated between themselves and how they were substituting words with body movement and mime.
- What was the symbolic role of the Moon in the play? Find out more about its symbolic meaning.

Booking terms and information: Vitomir Obal, +386 41 730 434, vitomir.obal@mladinsko-gl.si



Škrat Kuzma dobi nagrado

Slovensko mladinsko gledališče

starost 4 +, 50 minut, premiera 28. marec 2013

Ponedeljek, 30. september 2013, ob 9.30, Slovensko mladinsko gledališče (Zgornja dvorana)

režiser in koreograf **Matjaž Farič**, nastopajo **Ivan Peternelj**, **Daniel Petkovič k. g.**, **Ivan Godnič**, **Blaž Šef**, **Uroš Kaurin**, **Primož Bezjak**, **Neda R. Bric**, **Maruša G. Oblak**, **Daša Doberšek**, **Dušan Teropšič k. g.**, **Robert Prebil/Matej Recer**, **Marinka Štern**, dramaturginja **Staša Bračič**, scenografka **Irena Pivka**, kostumografka **Barbara Stupica**, avtor glasbe **Sergej Randjelović**, oblikovalec svetlobe **Matjaž Brišar**, lektorica **Mateja Dermelj**, oblikovalec zvoka **Marijan Sajovic**, oblikovalka maske **Tina Prpar**

Kuzma se ne mara umivati, ne mara nikogar, ki ni škrat, in zato se z drugimi prebivalci gozda tudi noče pogovarjati o počutju in vremenu. Nima posluha, vendar pa ima veselje do posluha, ampak samo kadar je res dobre volje. Škrati se enkrat na mesec, ob petkih, sestajajo in hvalijo s svojimi dosežki. Septembra so se srečali gozdni škrat Kuzma, frizerski, radijski, kuharski, zidarski in tiskarski škrat. Drugi so manjkali, ker so prav takrat razsajale zoprne škratje ošpice. To srečanje je na skrivaj opazovala sraka in slišala, kakšne škratarije je počel Kuzma. Kmalu je postalo jasno, da je za večino težav v gozdu kriv prav on. Kar je izvedela, je sraka takoj povedala verjerci, ježu in medvedu. Ti so jo Kuzmi naslednje jutro zagodli in mu vrnili milo za drago.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Škrat Kuzma je nagajiv gozdni škrat, lik, ki ga je ustvarila Svetlana Makarovič. Spoznajte ga v pravljicah *Škrat Kuzma dobi nagrado* ter *Šuško in gozdni dan*.
- V slikanici, ki je izšla pri Mladinski knjigi, si oglejte, kako si je Kuzmo zamislil ilustrator, slikar in stripar Tomaž Lavrič.
- Z učenci po ogledu predstave še enkrat preletite vse like, ki ste jih videli na odru, in se pogovorite o njihovem videzu (opišite slikovite kostume), obnašanju in govorici ter razmislite, kako so ti elementi izkazovali njihov karakter.
- Vsak učenec naj ustvari svojega domišljijskega škrate. Izdelajte si preprosta škratovska oblačila ter uživajte v različnih škratovščinah in vragolijah.
- Pogovorite se o zanimivem gledališkem prizorišču, ki je zasnovano kakor odprta knjiga, v nekaterih prizorih pa seže tudi v dvorano.
- Natančno si preberite gledališki list, v katerem so predstavljeni gledališki ustvarjalci in opisane različne faze nastajanja gledališke predstave. Razdelite si različne vloge (režiserji, igralci, kostumografi, scenografi, glasbeniki ...) in ustvarite preprosto gledališko predstavo.

Rezervacija predstav in informacije: Vitomir Obal, 041 730 434, vitomir.obal@mladinsko-gl.si

- Kuzma the gremlin is a mischievous forest dwarf, a character created by Svetlana Makarovič. You can meet him in the fairy tales *Škrat Kuzma dobi nagrado* (Kuzma the Gremlin Gets an Award) and *Šuško in gozdni dan* (Šuško and a Forest day).
- In the picture book published by Mladinska knjiga you can see how Kuzma was depicted by the painter, illustrator and cartoon maker Tomaž Lavrič.
- Go through all the characters after the play and discuss their looks (describe their picturesque costumes), behaviour and language; think about the way these elements reflected their character.
- Every pupil should create his own fantasy gremlin. Make simple gremlin's clothes and enjoy different dwarfish mischiefs.
- Discuss the interesting theatre stage, conceived as an open book, in some scenes even reaching into the audience hall.
- Carefully study the theatre brochure presenting theatre authors and describing different phases of creation of the play. Assume different roles (directors, actors, costume-graphers, scenographers, musicians ...) and create a simple theatrical performance.

AND FOLLOWING THE PLAY

STARTING POINTS FOR THE DISCUSSION PRECEDING

Kuzma who hates washing also hates everyone but goblins, and that is why he refuses to discuss health and weather with other inhabitants of the forest. Having no ear for music he nevertheless likes it, but only when he is in a really cheerful mood. Once a month, on Fridays, goblins get together and boast of their achievements. In September there was a meeting of the forest goblin Kuzma with the hairdresser's, radio, cooking, bricklayer's and printing goblins. Other goblins were absent due to nasty goblin's measles which was raging at the time. The meeting was secretly observed by a magpie who was thus informed of all Kuzma's mischiefs. It soon became clear that he himself was the root of all trouble in the forest. The magpie immediately reported the information to squirrel, hedgehog and bear, and the next morning these three took a revenge and got even with him.

director **Matjaž Farič**, performers **Ivan Peternelj**, **Daniel Petkovič** as guest, **Ivan Godnič**, **Blaž Šef**, **Uroš Kaurin**, **Primož Bezjak**, **Neda R. Bric**, **Maruša G. Oblak**, **Daša Doberšek** as guest, **Dušan Teropšič** as guest, **Robert Prebil**, **Marinka Štern**, dramaturge **Staša Bračič**, set design **Irena Pivka**, costume design **Barbara Stupica**, music composer **Sergej Randjelović**, choreographer **Matjaž Farič**, lighting design **Matjaž Brišar**, language coaching **Mateja Dermelj**, sound designer **Marijan Sajovic**, make-up **Tina Prpar**

Monday, 30 September 2013 at 9.30 am, Slovenian Mladinsko Theatre, Upper Hall

age 4 +, duration 50 minutes, premiere 28 March, 2013

Slovenian Mladinsko Theatre

Kuzma the Gremlin Gets an Award

Svetlana Makarovič

Booking terms and information: Vitomir Obal, +386 41 730 434, vitomir.obal@mladinsko-gl.si



Mala čarovnica

Die Kleine Hexe

SNG Drama Ljubljana

starost 4 +, trajanje 65 minut, premiera 11. november 2011

Torek, 1. oktober 2013, ob 18.30, SNG Drama Ljubljana (Veliki oder)

režiser **Diego de Brea**, nastopajo **Nina Ivanišin, Matija Rozman, Veronika Drolc, Tina Vrbnjak, Nina Valič, Rok Vihar in Brane Vižintin k. g./Tina Gunzek k. g./Maruša Majer k. g.**, prevajalka **Katja Ogrin**, oblikovalec prostora **Diego de Brea**, kostumografa **Svetlana Visintin in Leo Kulaš**, avtor glasbe in oblikovalec zvoka **Aldo Kumar**, priprava lutkovne animacije **Brane Vižintin**, oblikovanje in navezava lutk **Jože Lasič in Mitja Ritmanič**, asistent scenografa **Iztok Vadjnal**, oblikovalec svetlobe **Milan Podlogar**, videoanimacija **Fi produkcija**, lektorica **Tatjana Stanič**

Mala čarovnica je nadobudna in navihana čarovnica, ki komaj čaka, da bo odrasla in jo bodo sprejeli v družbo starejših čarovnic. Bliža se vsakoletni čarovniški ples, a ker je še premlada, ji je udeležba strogo prepovedana. Ko se vtihotapi na ognjeviti dogodek, je kazen neizbežna, toda Mala čarovnica je neustrašna, v svojem razumevanju »dobrega« čarovništva – s katerim nas vodi skozi zgodbo – pa predvsem izjemno duhovita. Rozina priredba *Male čarovnice* je melodična, prepletena s šaljivimi, a tudi pikrimi rimami in slikovitimi čarovnijami. Je čarovnica, ki čara »dobro«, res slaba čarovnica?

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IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Pred ogledom si preberite knjigo *Mala čarovnica* Otfrieda Preußlerja in priredbo Andreja Rozmana Roze v gledališkem listu. Primerjajte ju, predvsem se osredotočite na spremembo jezikovnega sloga.
- Po ogledu primerjajte Rozino priredbo z besedilom odrske postavitve. Ustvarjalci so mnogo Rozinega besedila »črtali«. Kako so nastale luknje zapolnili? Jim je uspelo?
- Izrazite vtise o odrski postavitvi: o specialnih učinkih, barviti likovni podobi in videoprojekcijah, razmislite, kako se je dramsko prepletalo z lutkovnim in s filmskim.
- Lik *Male čarovnice* razpira niz pomembnih vprašanj o samozavesti, pogumu, sledenju svojim željam in drznosti. Pogovorite se o teh pojmihi znotraj gledališke predstave in tudi o tem, kako se pojavljajo v vašem vsakdanjem življenju.
- Za širši okvir in razumevanje sveta in delovanja čarovnic si preberite še kakšno dodatno in podobno otroško literaturo: *Čarovnice* (Roald Dahl), *Čarovnica s Cetrte ulice in druge povesti* (Myron Levoy), *Mala čarovnica Lili in knjiga zmajev* (Knister), *Mala čarovnica, ki ni mogla biti zlobna* (Maria Clara Machado).
- Posežete lahko tudi po kakšni strokovnejši literaturi: *Coprnice so me nosile: raziskava vaškega čarovništva v vzhodni Sloveniji na prelomu tisočletja* (Mirjam Mencej), *Ljudje z nadnaravnimi sposobnostmi: čarovnice* (Nana Rošič Alt), *Čarovnice, vedeževalke, alkimiisti – Na meji resničnega*.

Rezervacija predstav in informacije: Mihaela Trupi, 051 383 290, mihaela.trupi@drama.si

Booking terms and information: Mihaela Trupi, +386 51 383 290, mihaela.trupi@drama.si

- Before attending the performance read the book *Little Witch* by Otfried Preussler together with the adaptation of Andrej Rozman Roza in the theatre booklet. Compare them, specially focusing on the change of language style.
- Compare Rozar's adaptation with the staging text. Authors crossed out a major part of Rozar's text. How did they fill in the gaps? Were they successful?
- What is your impression of the staging – special effects, colourful visual image and video projections? How was the dramatic intertwined with the puppets and the film?
- The character of the Little Witch opens up a number of significant questions about self-confidence, courage and following one's wishes and boldness. Discuss these notions in relation to the play and to their practical manifestation in your everyday life.
- For wider understanding of the world and activities of witches read some additional and similar children's literature: *Čarovnice* (Witches) by Roald Dahl, *Čarovnica s Cetrte ulice in druge povesti* (Witch from the Fourth Street and Other Tales) by Myron Levoy, *Mala čarovnica Lili in knjiga zmajev* (Little Witch Lili and the Book of Dragons) by Knister and *Mala čarovnica, ki ni mogla biti zlobna* (Little Witch Who Could Not Be Mean) by Maria Clara Machado.
- You can also reach for some more expert literature: *Coprnice so me nosile: raziskava vaškega čarovništva v vzhodni Sloveniji na prelomu tisočletja* (Witches Obsessed Me: Research Study of Village Witchcraft at the Break of the Millennium) by Mirjam Mencej, *Ljudje z nadnaravnimi sposobnostmi: čarovnice* (People With Supernatural Abilities: Witches) by Nana Rošič Alt, *Čarovnice, vedeževalke, alkimiisti – Na meji resničnega* (Witches, Fortune-tellers, Alchemists – on the border of the real).

AND FOLLOWING THE PLAY

STARTING POINTS FOR THE DISCUSSION PRECEDING

Little witch is a promising and roguish witch, hardly waiting to grow up and be accepted into the company of elderly witches. The annual witch dance is getting near, but being too young she is strictly forbidden to attend the event. However, she struggles in and the punishment is inevitable, but the Little witch is fearless, and also very witty in her understanding of »good« witchcraft, with which she is leading us through the story. Rozar's adaptation of the Little witch is melodious, intertwined with funny, bitter rhymes and picturesque magic tricks. Is a witch practising »good witchcraft« really a bad witch?

director **Diego de Brea**, performers **Nina Ivanišin, Matija Rozman, Veronika Drolc, Tina Vrbnjak, Nina Valič, Rok Vihar** and **Brane Vižintin** as guest / **Tina Gunzek** as guest / **Maruša Majer** as guest, translator **Katja Ogrin**, stage designer **Diego de Brea**, costume designers **Svetlana Visintin** and **Leo Kulaš**, composer and sound designer **Aldo Kumar**, preparation of puppet animation **Brane Vižintin**, design and fixation of puppets **Jože Lasič** and **Mitja Ritmanič**, set designer assistant **Iztok Vadjnal**, lighting designer **Milan Podlogar**, videoanimation **Fi production**, language consultant **Tatjana Stanič**

Tuesday, 1 October 2013 at 18.30 pm, Slovenian National Theatre Drama Ljubljana, Grand Stage

age 4 +, duration 65 minutes, premiere 11 November, 2011

Slovenian National Theatre Drama Ljubljana

The Little Witch

Otfried Preussler, Andrej Rozman Roza



Kako je Jaromir iskal srečo

Gledališče Glej

starost 5 +, trajanje 40 minut, premiera 11. marec 2011

Četrtek, 3. oktober 2013, ob 18.30, Gledališče Glej

koncept **Ajda Rooss** in **Jasna Vastl**, režija **Ajda Rooss**, **Jasna Vastl** in **Brane Vižintin**, nastopata **Brane Vižintin** in **Ajda Rooss**, likovna podoba **Jasna Vastl**, avtor glasbe **Nino de Gleria**, tehnolog **Žiga Lebar**, oblikovalec svetlobe **Igor Remeta**, izdelava kostumov **Maja Peterlin**

Poetična predstava, ki jo je navdihnila pripoved Petra Svetine z istim naslovom. Zvezdoznanec Jaromir v svoji podstrešni sobici dan za dnem zre v nebo, kjer išče svojo srečo. Išče jo med zvezdami, med zapletenimi matematičnimi izračuni, zvezdoznanskimi razpravami in čaka, da bo prišla nenadno kot komet. Vsak dan ga obišče gospodična Jarmila, ki mu pomaga pri različnih opravilih. Nekega oblačnega dne, ko na nebu ni videti zvezd, pa Jarmila zvezdoznančev teleskop usmeri drugam – popelje ga na magičen sprehod skozi različne zgodbe drobnih skrivnostnih trenutkov. In nenadoma ga tresne, kot bi ga zadel komet ... Ga je sreča ves čas spremljala?

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Z učenci si preberite zgodbo Petra Svetine *Kako je Jaromir iskal srečo* in se po ogledu predstave pogovorite, v čem se predstava razlikuje od literarne predloge.
- Spregovorite o močni poetični formi uprizoritve in o tem, kaj ta izpostavlja. Kako spregovori o hrepenenju, o ljubezni, pa tudi o želji po znanju ter samoti?
- V predstavi so uporabljene različne lutkovne tehnike: nami-zne, ploske in senčne lutke, marionete, lutke. Pogovorite se o posameznih lutkovnih tehnikah in razmislite, kaj vse omo-gočajo.
- Naj vas predstava navdihne pri ustvarjanju kratkih domišljij-skih lutkovnih prizorov (igrajte se z različnimi starimi pred-meti, izrezanimi ploskimi liki iz starih fotografij, raziskujte senčno gledališče ...).
- Močan pečat v predstavi prispevajo tudi glasba in različni svetlobni učinki. Razmislite, kako prelivanje teh elementov vpliva na dožemanje zgodbe.
- Spregovorite o dejstvu, da predstava poteka brez besed, a kljub temu ostaja jasna v svoji sporočilnosti.
- Bodite pozorni na dvojnost lika Jaromirja oziroma na njegovo prehajanje iz dramskega igralca v lutko in obratno.
- Razmislite o tem, kaj za posameznika pomeni sreča, in razi-šcite, kateri so tisti amuleti, za katere verjamemo, da prinaša-jo srečo (štiriperesna deteljica, podkev, prašiček, pikapoloni-ca, dimnikar ...).

Rezervacija predstav in informacije: Barbara Poček, 01 251 66 79, rezervacije@glej.si

Booking terms and information: Barbara Poček, +386 1 251 66 79, rezervacije@glej.si

- Discuss the story of Peter Svetina *How Jaromir Sought Happiness* and point out the differences between the performance and literary basis.
- Discuss the strong poetic form of the staging and its focuses. How does it deal with longing, love and wish for knowledge and loneliness?
- Different puppet techniques are applied in the play: table, flat, shadow puppets, string puppets. Discuss the techniques and think about the possibilities they offer.
- Let the play inspire you to create short fantasy puppet scenes (play with different old objects, cut out flat figures from old photographs, research shadow theatre ...)
- A strong stamp to the play is contributed by the music and different light effects. Think how these elements influence the perception of the story.
- Discuss the fact that the play remains clear in its message de-spite its being entirely nonverbal.
- Pay attention to the dual nature of Jaromir's character and to his transitions from drama actor into puppet and vice versa. Think about the meaning of happiness in one's life and study the amulets believed to be bringing luck (four-leaved clover, horseshoe, pig, ladybird, chimney sweep ...)

STARTING POINTS FOR THE DISCUSSION PRECEDING AND FOLLOWING THE PLAY

Poetic performance inspired by the narration of Peter Svetina of the same title. Stargazer Jaromir keeps gazing into the sky in his attic room, looking for his happiness. Searching among stars, complicated mathematical formulas and astrology treat-ises he expects it to turn up suddenly like a comet. Every day he is visited by Miss Jarmila, who helps him with different tasks. But on a cloudy day with no stars on the sky Jarmila turns his telescope into a different direction – she takes him on a magic walk through different stories of small mysterious moments. And suddenly he is shaken as if hit by a comet ... Has luck been there for him all the time?

concept **Ajda Rooss** and **Jasna Vastl**, directors **Ajda Rooss**, **Jasna Vastl** and **Brane Vižintin**, performers **Brane Vižintin** and **Ajda Rooss**, visual image **Jasna Vastl**, composer **Nino de Gleria**, technology **Žiga Lebar**, lighting designer **Igor Remeta**, costume production **Maja Peterlin**

Thursday, 3 October 2013 at 18.30 pm, Glej Theatre
age 5 +, duration 40 minutes, premiere 11 March, 2011

How Jaromir Sought Happiness Glej Theatre

Based on the motifs of Peter Svetina



Pikica in Tonček

Pünktchen und Anton

Slovensko ljudsko gledališče Celje

starost 5–12 let, trajanje 70 minut, premiera 2. december 2011

Torek, 1. oktober 2013, ob 10.00, Šentjakobski oder LGL

režiser **Jaka Andrej Vojevec**, nastopajo **Nina Rakovec, Blaž Setnikar, Rastko Krošl, Manca Ogorevc, Minca Lorenci, Igor Žužek, Anica Kumer k. g., David Čeh, Igor Sancin, Zvone Agrež, Mario Šelih in Bojan Umek**, avtor dramatizacije **Jaka Andrej Vojevec**, dramaturginja **Tatjana Doma**, scenograf **Branko Hojnik**, kostumografinja **Jelena Proković**, avtor glasbe **Rok Golob**, avtor videoanimacije **Zoran Arizanović**, avtorica ilustracij **Mojca Žorž**, lektor **Jože Volk**

Glavna junaka sta Pikica in Tonček, ona hčerka bogatega direktorja tovarne, on edinec bolne samohranilke. Ona ima vsega preveč, premalo pa ljubezni in pozornosti staršev, on prehitro odraste, saj mora finančno skrbeti za bolno mamo, njegov dom pa je kljub materialnemu pomanjkanju poln ljubezni in topline. Srečata se ponoči, ko prodajata vezalke in vžigalice, kar Tonček počne zaradi eksistencialne stiske, Pikico pa v to prisili zapita varuška, ki z denarjem od prodanih vžigalic zalaga sleparskega zaročenca z zlobnimi načrti. Pikica in Tonček postaneta nerazdružljiva prijatelja, požvižgata se na socialne razlike in dobro vesta, da je v dvojce življenje bolj zabavno in enostavno.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Pred ogledom se seznanite z avtorjem besedila Erichom Kästnerjem in njegovimi drugimi deli (*Emil in detektiv*, 35. maj, *Leteča učilnica, Živalska konferenca, Dvojčici*).
- Pikica in Tonček je zgodba o prepadu med revnimi in bogati mi ter je izrazito aktualna. Po predstavi se pogovorite o tem prepadu in o tem, kako ga vidite, prepoznate v svojem okolju.
- Kakšno vlogo imata prijateljstvo in ljubezen, kadar so socialne razlike očitne (ali celo moteče)? Ali medsebojno spoštovanje in ljubezen lahko približata dva oddaljena svetova, ki ju v uprizoritvi predstavljata revni Tonček in Pikica iz premožne družine?
- Več o revščini si lahko preberete v publikacijah *Spoštuj moje pravice, spoštuj moje dostojanstvo. Revščina in človekove pravice* (Amnesty International, London, 2011), *Usmiljenje in vislice: zgodovina revščine in milosrčnosti* (Studia humanitatis, 1996).
- Zgodbo Tončka primerjajte z likom Oliverja Twista (še enkrat preberite, obnovite njegovo zgodbo ali pa si oglejte film).
- Spregovorite o režijski podobi predstave, njeni dinamiki, ki izjemno hitro in tekoče menjava prostore, pri tem pa uporabljajte različne pristope (videoprojekcije ...).

Rezervacija predstav in informacije: Jerneja Volfand, 03 42 64 214, jerneja.volfand@slg-ce.si

Booking terms and information: Jerneja Volfand, +386 3 42 64 214, jerneja.volfand@slg-ce.si

- Before going to see the play get acquainted with the author Erich Kästner and his other works: *Emil in detektiv* (*Emil and the Detectives*), 35. maj (35th May), *Leteča učilnica* (*The Flying Classroom*), *Dvojčici* (*Twins*).
- Analyse and Anton is a story about the gulf between the rich and the poor, and is very much in accord with the present time. After the play discuss the way you recognize this gulf in your own surroundings.
- What is the role of friendship and love in cases when social differences are very noticeable (or even disturbing)? Can mutual respect and love bring closer two distant worlds, presented by the poor Anton and well-off Annaliese?
- More on poverty can be read in the following publications: *Spoštuj moje pravice, spoštuj moje dostojanstvo. Revščina in človekove pravice* (Amnesty International, London, 2011), *Usmiljenje in vislice: zgodovina revščine in milosrčnosti* (*Mercy and Compassion: the History of Poverty and Charity*, Studia humanitatis, 1996).
- Compare Anton's story with the character of Oliver Twist (read the book again, resume the story or see the film).
- Discuss the direction of the play, its dynamics, swift and fluent changes of spaces, application of different approaches (videoprojections ...).

AND FOLLOWING THE PLAY

STARTING POINTS FOR THE DISCUSSION PRECEDING

The main heroes are Annaliese and Anton, the former a daughter of a rich factory director, the latter an only child of a diseased single mother. She has got too much of everything but lacks the love and attention on the part of her parents, while he grows up too quickly, having to take care financially of a diseased mother, yet his home is full of warmth and affection despite material poverty. They meet at night, selling shoestrings and matches, Anton due to poverty, Annaliese due to her drunkard nurse, giving money from the sold matches to a fraud fiancé with mischievous plans. Annaliese and Anton become close friends, ignoring social differences and knowing that living as a couple of friends makes life much more pleasant and simpler.

director **Jaka Andrej Vojevec**, performers **Nina Rakovec, Blaž Setnikar, Rastko Krošl, Manca Ogorevc, Minca Lorenci, Igor Žužek, Anica Kumer as guest, David Čeh, Igor Sancin, Zvone Agrež, Mario Šelih and Bojan Umek**, author of the dramatization **Jaka Andrej Vojevec**, dramaturge **Tatjana Doma**, set designer **Branko Hojnik**, costume designer **Jelena Proković**, composer **Rok Golob**, video animation **Zoran Arizanović**, illustrations **Mojca Žorž**, language consultant **Jože Volk**

Tuesday, 1 October 2013 at 10 am, Šentjakob Stage LGL
age 5–12 years, duration 70 minutes, premiere 2 December, 2011

Slovenian People's Theatre Celje

Pünktchen und Anton / Annaliese and Anton

Erich Kästner



Skrivnosti

Secrets

Slovensko ljudsko gledališče Celje

starost 5–12 let, trajanje 55 minut, premiera 5. oktober 2012

Sreda, 2. oktober 2013, ob 17.00, Veliki oder LGL

režiserka **Mateja Koležnik**, nastopajo **Minca Lorenci**, **Ana Ruter**, **Manca Ogorevc**, **Aljoša Koltak** in **Jagoda**, avtorica dramatizacije **Vicky Ireland**, prevajalec **Gregor Fon**, dramaturginja **Tatjana Doma**, scenograf **Ivo Knezović**, kostumograf **Alan Hranitelj**, avtor glasbe **Coco Mosquito**, koreografka **Magda Reiter**, avtor kiparskih del **Danijel Srdarev**, lektor **Jože Volk**

Napeta zgodba o dveh trinajstletnicah. Deklica Treasure se pred nasilnim očimom in brezbržno mamo zateče k babici. Svoje težave lahko zaupa le svojemu dnevniku. India živi v premožni družini, z mamo se ne razume, očeta, ki se vedno bolj vdaja alkohol, pa je včasih oboževala. Uteho najde v pisanju dnevnika, kot ga je pisala njena najljubša junakinja Ana Frank. Nekega dne se Treasure in India po naključju srečata in kljub socialnim razlikam takoj postaneta najboljši prijateljici. Ko mora Treasure pred nasilnim očimom pobegniti tudi od babice, ji India takoj priskoči na pomoč. V hiši njenih staršev ima skriti kotiček na podstrešju, kamor se lahko Treasure skrije pred očimom. Deklici povezeta njuna velika skrivnost in trdno prijateljstvo.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEI

- Na ogled predstave se pripravite z branjem dramatizacije *Skrivnosti* (Vicky Ireland).
- Pred ogledom učence pripravite na manj običajno tematiko v mladinskih predstavah, s katero se bodo srečali v predstavi – zloraba otrok v družini. Z dodatnimi informacijami si pomagajte tudi s spletno stranjo Društva za nenasilno komunikacijo. Na voljo je tudi knjiga *Nasilje v družini* (Anton Dvoršek, Liljana Selinšek, založba Fakultete za varnostne vede).
- Po predstavi se lahko najprej pogovorite o manj običajni podobi predstave – o nošenju velikih naglavnih mask. Kako je to učinkovalo na spremljanje dogajanja, kakšne občutke so maske sprožile? Kaj pa trenutek, ko se je scena obrnila in se je pokazalo delovanje zakulisja? Kako bi opisali to situacijo?
- Pogovorite se o odnosu med prijateljicama Treasure in India: ali bi se vi na njunem mestu odzvali enako ali drugače? Kako?
- Ali veste, na koga ali kam se lahko obrnemo, če imamo ali pa ima kakšen naš prijatelj težave z nasiljem v družini?
- Ali problematika najstniškega nasilja, izsiljevanja in trpinčenja sega tudi drugam – v šolo? Ali poznate »TOM telefon« in kdaj se je dobro zateči k njemu?
- Pogovorite se z učenci o pravicah otrok in o nasilju v družini, pri tem si lahko pomagata s spletnimi stranmi Uradnega lista, Ministrstva za notranje zadeve in Ministrstva za delo, družino, socialne zadeve.

Rezervacija predstav in informacije: Jerneja Volfand, 03 42 64 214, jerneja.volfand@slg-ce.si

Booking terms and information: Jerneja Volfand, +386 3 42 64 214, jerneja.volfand@slg-ce.si

- To get ready for the performance read the dramatization of *Secrets* (Vicky Ireland).
- Get pupils ready for the less frequently dealt with topic in children's plays – child abuse within family. You can also use in-depth information, available on the website of the Society for non-violent communication. There is also a book, titled *Nasilje v družini* (Violence in Family, Anton Dvoršek, Liljana Selinšek).
- After the play you can first discuss the less usual element of the performance – the use of big head masks. How did this affect the perception of the play, what were the feelings triggered by the masks? What about the moment when the scene turned, revealing the activities behind the stage? How would you describe this situation?
- Discuss the relationship between the friends Treasure and India: how do you react to who or where to turn if you or your friend were faced with violence within family?
- Does the problem of teenage violence, blackmailing or bullying reach elsewhere too, for instance in school? Are you familiar with the »TOM telephone« and when to use this line?
- Discuss the issue of children's rights and family violence with pupils; you can use the websites of the Official Gazette, Ministry of Interior Affairs, Ministry of Labour, Family, Social Affairs and Equal Opportunities.

AND FOLLOWING THE PLAY

STARTING POINTS FOR THE DISCUSSION PRECEDING

A tense story about two thirteen-year olds. The girl named Treasure runs away from her violent stepfather and apathetic mother, seeking shelter at her grandmother. The only trustworthy thing in her life is her diary. India, on the other hand, lives in a well-off family; she doesn't get on with her mother, and the father whom she used to adore, is sinking into alcoholism. She derives comfort from writing a diary, like her favourite heroine Anna Frank used to do. One day Treasure and India accidentally meet and immediately become best friends, notwithstanding social differences. When Treasure is forced to leave grandmother due to the violent stepfather, India offers help at once. In the house of her parents she keeps a secret place in the attic where Treasure can be safe from her stepfather. The big secret and firm friendship bring the two girls even closer to one another.

sculptures by **Danijel Srdarev**, language consultant **Jože Volk**
composer **Coco Mosquito**, choreographer **Magda Reiter**, set designer **Ivo Knezović**, costume designer **Alan Hranitelj**, Ireland, translator **Gregor Fon**, dramaturge **Tatjana Doma**, Manca Ogorevc, Aljoša Koltak and Jagoda, dramatisation Vicky

Wednesday, 2 October 2013 at 5 pm, Grand Stage LGL
age 5–12 years, duration 55 minutes, premiere 5 October, 2012

Slovenian People's Theatre Celje

Secrets

Jacqueline Wilson



Knjiga o džungli

The Jungle Book

Anton Podbevšek Teater

starost 6 +, trajanje 60 minut, premiera 12. april 2012

Ponedeljek, 30. september 2013, ob 19.00, Cankarjev dom
(Linhartova dvorana)

Otvoritev 15. festivala uprizoritvenih umetnosti za otroke in
mladino Zlata paličica 2013

režiserja **Nana Milčinski** in **Matjaž Berger**, nastopajo **Janez Hočevar - Rifle**, **Akira Hasegawa**, **Nina Rakovec/Nana Milčinski**, **Pavle Ravnohrib**, **Jure Longyka**, **Jadranka Tomažič**, **Irena Yebuah Tiran**, **Maša Kagao Knez**, **Sabina Šehić**, **Leticia Slapnik Yebuah** in **Kjara's Dance Project**, koncept **Nana Milčinski** in **Matjaž Berger**, dramatisacija in dramaturgija **Nana Milčinski**, prevajalca **Jan Baukart** in **Pavel Holeček**, prevajalka **Zakonov džungle Ana Duša**, scenograf **Matjaž Berger**, kostumograf **Alan Hranitelj**, avtor glasbe **Peter Penko**, koreografka **Kjara Starič**, oblikovalec videa in vizualne komunikacije **Gašper Brezovar**, asistentka scenografa **Nataša Recer**, oblikovalec svetlobe **Simon Žižek**, lektorica **Barbara Rogelj**

Predstava *Knjiga o džungli* prikazuje indijsko džunglo z vsemi njenimi bivajočimi živalskimi predstavniki. V takšnem, za človeka na videz tujem življenjskem prostoru se znajde deček Mavglij, ki ga kot najdenčka medse sprejme in vzgaja volčji narod. Deček Mavglij se s pomočjo živalskih prijateljev, črnega panterja Baghire in medveda Baluja, nauči živalskih jezikov in zakonov džungle. Eden izmed zakonov, zapisanih v Kiplingovem literarnem delu *Knjiga o džungli*, pravi: »Če se pojavijo dvomi, ali mlađiča sprejeti v krdelo ali ne, se morata zanj poleg staršev zavzeti vsaj še dva člana družbe.« *Knjiga o džungli* prek živalskega sveta v resnici spregovori o ljudeh, je kritika družbe in hkrati poziv, da se ljudje vrnemo k temeljem danes že povsem izgubljene človeške identitete.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Pred ogledom predstave si preberite roman *Knjiga o džungli* Rudyarda Kiplinga.
- Na spletni strani portala Kvarkadabradi preberite članek o divjih otrocih.
- Na spletni strani feralchildren.info si lahko (v angleškem jeziku) preberete več o antropološkem pogledu na divje otroke (feralchildren).
- Na spletnih straneh (YouTube) si oglejte film Wernerja Herzoga *Kaspar Hauser*, ki prikazuje primer divjega dečka. Odmeven film z naslovom *L'Enfant sauvage* je posnel tudi francoski režiser François Truffaut.
- O divjem otroku Kasparju Hauserju je dramo napisal tudi Peter Handke (*Kaspar Hauser*), lahko jo primerjate s Kiplingovo zgodbo.
- Predstava ima zelo močno vizualno podobo in vsebuje številne vnose simbolov, na katere je dobro biti pozoren.
- Razmislite, kako so igralci odigrali svoje vloge. Kako sta potekala njihovo gibanje in medsebojna komunikacija? Katere športne in borilne veščine ste videli v predstavi in kako ste si razlagali tovrstne vnose v potek predstave?
- Spomnite se »zakonov džungle«, ki ste jih slišali v predstavi, in razmislite o podobnostih in nasprotjih med živalskim in človeškim bivanjem, »mišljenjem«, predvsem pa o pojmi in pomenu solidarnosti, pripadnosti in zaupanju znotraj zgodbe.

Rezervacija predstav in informacije: Andrej Berger, 051 636 774,
andrej.berger@antonpodbevsekteater.si

directors **Nana Milčinski** and **Matjaž Berger**, performers **Janez Hočevar - Rifle**, **Akira Hasegawa**, **Nina Rakovec / Nana Milčinski**, **Pavle Ravnohrib**, **Jure Longyka**, **Jadranka Tomažič**, **Irena Yebuah Tiran**, **Maša Kagao Knez**, **Sabina Šehić**, **Leticia Slapnik Yebuah** and **Kjara's Dance Project**, concept **Nana Milčinski** and **Matjaž Berger**, dramatisation and dramaturgy **Nana Milčinski**, translators **Jan Baukart** and **Pavel Holeček**, translator of the Law of the Jungle **Ana Duša**, set designer **Matjaž Berger**, costume designer **Alan Hranitelj**, composer **Peter Penko**, choreographer **Kjara Starič**, video and visual communications **Gašper Brezovar**, set designer assistant **Nataša Recer**, lighting designer **Simon Žižek**, language consultant **Barbara Rogelj**

Monday, 30 September 2013 at 7 pm, Cankarjev Dom Cultural and Congress Centre, Linhart Hall
Opening of the 15th Festival of the Performing Arts for Children and Youth Zlata Paličica 2013

age 6 +, duration 60 minutes, premiere 12 April, 2012

The Anton Podbevšek Theatre

The Jungle Book

Rudyard Kipling

- Before seeing the play read Rudyard Kipling's novel *Jungle Book*.
- On the website of the portal Kvarkadabradi read the article about feral children.
- On the website feralchildren.info you can (in English language) read more about the anthropological view upon feral children.
- On the YouTube you can see Werner Herzog's film *Kaspar Hauser*, dealing with the case of a feral boy. There is also a well known film *L'Enfant sauvage*, directed by the French director François Truffaut.
- The feral child Kaspar Hauser was also portrayed in the drama (*Kaspar Hauser*), written by Peter Handke. You can compare it with Kipling's story.
- The play has a very strong visual image and contains many symbols, deserving attention.
- Think about the way the actors performed their roles. How were their movements and mutual communicating? Which were the sports and fencing skills, seen in the play, and what was your interpretation of these insects?
- Remember the »laws of the jungle«, heard in the play, and reflect upon similarities and contrasts between animal and human existence, upon »thinking«, and, above all, think about the notions and importance of solidarity, adherence and trust within the story.

AND FOLLOWING THE PLAY

STARTING POINTS FOR THE DISCUSSION PRECEDING

The play *Jungle Book* presents the Indian jungle with all its living animal inhabitants. In such, seemingly alien living space for a human being, the little boy Mowgli finds himself: he is an abandoned child, accepted and raised by wolves. With the help of his animal friends, black panther Bagheera and bear Baloo, Mowgli learns animal languages and laws of the jungle. One of the laws, written in Kipling's literary work *Jungle Book*, says: »If there are doubts as to whether a cub should be accepted into a pack, apart from parents at least two members of society should intercede on his behalf.« Although it is about animals, the *Jungle Book* deals with people in reality; it is a critique of society and at the same time an appeal for people to return to the foundations of the today completely lost human identity.

Booking terms and information: Andrej Berger, +386 51 636 774,
andrej.berger@antonpodbevsekteater.si



Posluh! Recikliramo

Koprodukcija Cankarjev dom in Društvo Familija

starost 10–18 let, trajanje 60 minut, premiera 13. marec 2012

Sobota, 5. oktober 2013, ob 11.30, Cankarjev dom (Linhartova dvorana)

režiserka **Ivana Djilas**, nastopajo **Boštjan Gombač**, **Žiga Golob** in **Blaž Celarec**, idejo zasnovala **Ivana Djilas** in **Boštjan Gombač**, songe in inštrumente izdelal **Branko Završan**, uglasbili in prispevali k izdelavi inštrumentov **Boštjan Gombač**, **Žiga Golob** in **Blaž Celarec**, strokovno nadzorovala **Veronika Tašner** z asistentom **Slavkom Gabrom**

Trije glasbeniki brez službe so se odločili, da za vas iz nič naredijo nekaj lepega. Zakopali so se v smeti in skočili v svojo domišljijo. Pokazali vam bodo, kako se lahko privabi čudovit in zanimiv ter drugačen zvok iz pločevink, cevi za vodovod, plastičnih vrečk, embalaže, otroških igrač, steklenic in celo hrane. Iz njih bodo naredili glasbila, kot so ukulele, bas, didžeridu, ocean-drum, bobni, thunder-spring, metalofon, steel drum, klarinet, rog, različna trobila ... Lepota ni nujno v materialnih stvareh in sreča ni nujno v novem. Potrebujemo lepoto, srečo, glasbo, umetnost in ... drug drugega. Zato POSLUH! Pred vami je zgodba o potrošništvu, planetu, recikliranju, segrevanju in človeški objestnosti.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Pred ogledom učence seznanite, da je predstava precej neklasična, da gre za specifičen eksperimentalni koncert s precej nenavadnimi inštrumenti.
- Recikliranje je postalo eden najpomembnejših dejavnosti v sodobnem potrošniškem svetu; na spletni strani Wikipedije si lahko preberete zanimiv članek o postopkih recikliranja, njegovem pomenu in širšem zgodovinskem razvoju.
- Po ogledu se lahko pogovorite o uporabi »odvrženih predmetov«, ki tokrat nastopijo kot glasbila. Kako so jih glasbeniki ponovno aktivirali?
- Kakšno je bilo sporočilo pesmi?
- Odprite vprašanja o potrošniški družbi, v kateri so mladi največje žrtve, koliko se tega sami zavedajo in koliko je v njih želje, da bi se temu uprli.
- Razmislite, kaj bi lahko tudi sami (doma ali v šoli) ohranili za nadaljnjo uporabo (za glasbila ali pa kaj drugega), pa čeprav ste mislili, da predmet ni več koristen in je »le še za v smeti«.

Rezervacija predstav in informacije: Suzana Sheppard, 01 2417 168, suzana.sheppard@cd-cc.si

Booking terms and information: Suzana Sheppard, +386 1 2417 168, suzana.sheppard@cd-cc.si

- Tell pupils in advance that this is a rather non-classical performance, a specific experimental concert with rather unusual instruments.
- Recycling has become one of the most important activities in contemporary consumer society; on the website of Wikipedia you can read an interesting article about the procedure of recycling, its significance and wider historical development.
- After the play you can discuss the application of «throwaway objects», appearing as musical instruments this time.
- How were they reactivated by the musicians?
- What was the message of the songs?
- Open up the issues of consumer society and the young being its biggest victims. To what degree are they aware of it and how strong is their wish to rebel against this trend?
- Try to find things you could (at home or in school) preserve for further use (for instruments or something else), even though you were sure that they were no longer useful and were only «good for garbage».

STARTING POINTS FOR THE DISCUSSION PRECEDING AND FOLLOWING THE PLAY

director **Ivana Djilas**, performers **Boštjan Gombač**, **Žiga Golob** and **Blaž Celarec**, concept **Ivana Djilas** and **Boštjan Gombač**, songs and instruments production **Branko Završan**, setting to music and participation in the production of the musical instruments **Boštjan Gombač**, **Žiga Golob** and **Blaž Celarec**, expert supervision **Veronika Tašner** with assistant **Slavko Gaber**

Three unemployed musicians decided to create something nice for you out of nothing. They buried themselves into garbage and jumped into their fantasy. They will show you how to enter wonderful, interesting and different sound out of cans, water pipes, plastic bags, wrappage, children's toys, bottles and even food. Out of these materials they are going to create musical instruments like ukulele, bas, didžeridu, ocean-drum, drums, thunder-spring, metalophone, steel drum, clarinet, horn, different trumpets ... Beauty is not necessarily about material world and happiness is not found in buying new things. We need beauty, happiness, music, art and ... each other. So ATTENTION! This is the story about consumer society, planet, recycling, war-ming and human arrogance.

Saturday, 5 October 2013 at 11.30 am, Cankarjev dom Cultural and Congress Centre, Linhart Hall

age 10–18 years, duration 60 minutes, premiere 13 March, 2012

Coproduction between Cankarjev Dom Cultural and Congress Centre and Društvo Familija (Family Society)

Attention!
We're Recycling



Ribič in njegova duša

The Fisherman and His Soul

Koprodukcija ŠKUC gledališče, Slovensko mladinsko gledališče in Zavod Projekt Atol

Starost 9 +, trajanje 60 minut, premiera 29. september 2011

Četrtek, 3. oktober 2013, ob 9.30, Slovensko mladinsko gledališče (Dvorana Stara pošta)

režiser **Ivan Peternelj**, nastopajo **Blaž Šef**, **Tina Vrbnjak** in **Ivan Peternelj**, scenografka **Ema Kugler**, avtor glasbe **Aldo Kumar**, kostumografka **Barbara Stupica**, oblikovalec svetlobe **Matjaž Brišar**, lektorica **Mateja Dermelj**, oblikovalec zvoka **Marijan Sajovic**, oblikovalka maske **Barbara Pavlin**, avtor projekcij **Dušan Ojdanič**, celostna podoba **Matej Peternelj**

Ribič in njegova duša je pravljica o lepoti, strasti, modrosti, bogastvu in ljubezni. Po drugi strani pa je to zgodba, v kateri lepota, strast, modrost, bogastvo in ljubezen zažarijo tudi v svojem krutem nasprotju, v svoji demoniski podobi. Ribič se zaljubi v morsko deklico, a z njo se lahko poroči le, če se znebi svoje duše, saj morska bitja nimajo duš. Dušo zato odreže od svojega telesa, ohrani srce in se požene v globine morskega kraljestva, njegova duša pa se, osamljena in brez srca, odpravi v svet. Ob letu osorej se vrne na obalo, pokliče ribiča iz globin in mu pripoveduje čudovite in strašne prigode, ki jih je doživela po svetu. Obljublja mu modrost, ki jo je spoznala, bogastvo, ki ga je odkrila, vendar ribiča vse to ne premami, saj neskončno ljubi morsko deklico. A vendar, ko se duša vrne naslednjič, se ribičeva volja že omaje ...

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Pravljice imajo v Wildovem opusu velik pomen, njegov literarni vzpon se je začel prav z njimi. Ustvarjal je poetične, a tudi pikro humorne zgodbe. Pobljize se lahko z njegovim pravljicami srečate v zbirki *Srečni kraljevič* (založba Karantanija, Ljubljana, 2005). Pred ogledom predstave si preberite zgodbo *Ribič in njegova duša*.
- Razmislite, kako se Wildova zgodba *Ribič in njegova duša* povezuje z znamenito dramo *Faust* (J. W. Goethe) in z njegovim odnosom do svoje duše, ki jo proda za ceno drugih vrednot in (zmotne) preračunljivosti.
- Ribič in njegova duša* je med drugim tudi pravljicična parafraza Wildovega romana *Slika Dorian Gray*, le da je napisana za mlajše bralce. Poiščite podobnosti z Dorianom Grayem.
- Pogovorite se o pojmi, kot so ljubezen, skušnjava, preračunljivost, žrtvovanje za ljubljeno osebo, odnos med razumom in čustvi, kakor jih dojemate v zgodbi.
- Po ogledu se pogovorite o likovni podobi uprizoritve: kaj so vam sporočali simboli? Kaj je prispevala »abstraktnost« prostorov, kako so na vas vplivale glasba in slikovne projekcije? Kakšno ozračje ste čutili?

Rezervacija predstav in informacije: Vitomir Obal, 041 730 434, vitomir.obal@mladinsko-gl.si

Booking terms and information: Vitomir Obal, +386 41 730 434, vitomir.obal@mladinsko-gl.si

- Fairy tales have a great importance in the opus of Wilde, as they marked the beginning of his literary ascent. He was writing poetic, but also bitterly humorous stories. His fairy tales are available in the collection *Srečni kraljevič* (The Happy Prince, Karantanija, Ljubljana, 2005). Read the story *Fisherman and His Soul* before attending the performance.
- Think about the way Wilde's story *Fisherman and His Soul* is related to the famous drama *Faust* (J. W. Goethe) and his attitude towards his soul which he sells for the price of other values and wrong calculation.
- Fisherman and His Soul* is also a fairy-tale paraphrase of Wilde's novel *The picture of Dorian Gray*, only for younger readers. Seek similarities with Dorian Gray.
- Discuss the concepts like love, temptation, self-interest, sacrifice for loved person, relation between reason and emotions as perceived in the story.
- Discuss the visual image of the play: what was the message of the symbols? What was the contribution of the »abstract design« of spaces, how were you affected by music and picture projections? What was the atmosphere like?

STARTING POINTS FOR THE DISCUSSION PRECEDING AND FOLLOWING THE PLAY

The Fisherman and His Soul is a fairy tale about beauty, passion, wisdom, wealth and love. On the other hand it is a story in which beauty, passion, wisdom, wealth and love also shine in their cruellest contrast, in their demonic image. A fisherman falls in love with a mermaid, but he can only marry her if he gets rid of his soul first, as sea creatures have no souls. He therefore cuts the soul from his body, preserves the heart and throws himself into the depths of the sea kingdom, while his soul, lonely and devoid of heart, sets off into the world. After one year she returns to the shore, calls the fisherman from the depth of the sea and informs him of all the wonderful and terrifying adventures she has experienced around the world. She promises fisherman the wisdom she had come to know, the wealth she had discovered, yet he is not tempted, being infinitely in love with the mermaid. Still, when the soul returns next time, fisherman's will is no longer so very firm ...

director **Ivan Peternelj**, performers **Blaž Šef**, **Tina Vrbnjak** and **Ivan Peternelj**, set designer **Ema Kugler**, composer **Aldo Kumar**, costume designer **Barbara Stupica**, lighting designer **Matjaž Brišar**, language consultant **Mateja Dermelj**, sound designer **Marijan Sajovic**, make-up **Barbara Pavlin**, author of the projection **Dušan Ojdanič**, integral image **Matej Peternelj**

Thursday, 3 October 2013 at 9.30 am, Slovenian Mladinsko Theatre, Old Post Hall
age 9 +, duration 60 minutes, premiere 29 September, 2011

Coproduction between the ŠKUC Theatre, Slovenian Mladinsko Theatre and Project Atol Institute

The Fisherman and His Soul



Butalci

Gledališče Koper / Teatro Capodistria

starost 12–15 let, trajanje 55 minut, premiera 3. oktober 2011

Petek, 4. oktober 2013, ob 18.30, Šentjakobski oder LGL

režiser **Jaka Ivanc**, nastopajo **Mojca Fatur**, **Jaša Jamnik k. g.**, **Rok Matek**, **Igor Štamulak**, **Ajda Toman** in **Gorazd Žilavec k. g.**, dramaturg **Jaša Jamnik**, scenograf **Jaka Ivanc**, avtor glasbe **Davor Herceg**, kostumografka **Ana Matijević**, oblikovalec giba **Branko Potočan**, oblikovalec svetlobe **Jaka Varmuž**

Butalci so imenitnega rodu. Butale so imenitne. V Butalah imajo vse, vse je imenitnejše kot tisto, kar imajo Tepanjčani, in do popolne imenitnosti jim ne manjka dosti. Butalski gasilci so nezaslišano bolj imenitni od gasilcev drugod. Butalska policija je strah in trepet. Še policaj se je včasih ustraši. Najbolj pa se je boji Cefizelj, grozanski razbojnik. Vsake toliko ga primejo, potem ga pa izpustijo. Saj, če ga ne bi izpustili, bi za njim gotovo prišel kakšen veliko hujši zločinec. V Butalah imajo obilo dobrot. Gnoja imajo dosti in dobrega koruznega kruha tudi, ne manjka jim niti dežja in sonca in poleti muh. Kakor v paradižu žive; samo pameti nimajo prave. Dobrodošli v Butalah, v družbi strumnih in pogumnih Butalcev, ki se ne ustrašijo nobenega izziva. In ki imajo – na neki svoj način – zmeraj prav.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Pred ogledom predstave ponovno obudite spomin na Butalce in preberite celotno zbirko Frana Milčinskega.
- Seznanite se z definicijo humoreske: kaj so njene značilnosti, komu so namenjene, kakšni so njihovi učinki?
- Pobljize se seznanite tudi s preostalo literaturo Frana Milčinskega (*Gospod in hruška*, *Laž in njen ženin*, *Skavt Peter*, *Prešernove hlače*, *Mlada Breda in Deveti kralj* ...).
- Preglejte tudi drugo literaturo, ki Butalce prikaže skozi strip ali sliko: *Bu.talci (se razpustijo)* Petra Zaplotnika, *Butalci. Operacija kura* Dušana Kastelica, *Butalci in razbojnik Cefizelj* Uroša Hrovata.
- Opišite slog predstave: kako so bili oblikovani kostumi, kaj so odražali? Kako so se Butalci obnašali, kako so v dogajanje vnašali humor in svojo »pametno neumnost«?
- Ali v prigodah in neizgodah Butalcev prepoznate kakšne aktualne situacije iz današnjega sveta (iz političnega ali medijskega sveta)?

Rezervacija predstav in informacije: Dragan Klarica, 031 309 559, dragan.klarica@gledalisce-koper.si

Booking terms and information: Dragan Klarica, +386 31 309 559, dragan.klarica@gledalisce-koper.si

- Before seeing the play recall the memory of the Boneheads and read the entire collection of Fran Milčinski.
- Read the definition of a humorous story – what are its characteristics, what kind of public it is aimed at, what are its effects?
- Get to know the other stories written by Fran Milčinski: *Go-spod in hruška* (A Gentleman and a Pear Tree), *Laž in njen ženin* (The Lie and Her Groom), *Skavt Peter* (Peter the Scout), *Prešernove hlače* (Prešeren's Trousers), *Mlada Breda in Deveti kralj* (Young Breda and the Ninth King) ...
- Check the other literary genres, presenting Boneheads through comics or pictures: *Bu.talci, se razpustijo*(Boneheads, are dissolved) by Peter Zaplotnik; *Butalci. Operacija kura* (Boneheads. Operation Hen) by Dušan Kastelic; *Butalci in razbojnik Cefizelj* (Bo-Operation Hen) by Uroš Hrovat.
- Describe the style of the play: how were the costumes designed, what did they express? How were the Boneheads behaving, what was their way of inserting humour and their typical «smart stupidity» into the plot?
- Could you recognize some current situations from the contemporary (media or political) world in the adventures and accidents of the Boneheads?

AND FOLLOWING THE PLAY

STARTING POINTS FOR THE DISCUSSION PRECEDING

Boneheads are of fine stock. Butale is a fine village. Compared to the neighbouring village Tepanje, Butale has everything and even more. It is indeed very near to complete perfection. The fire brigade of Butale is superior to everyone else. And their police is a terror. Even the policeman is scared of it at times. The one that is most afraid of the police is the terrifying brigand named Cefizelj. Every now and then he is captured only to be released afterwards. Because if he were not released, he would surely be substituted by an even more terrifying criminal. In Butale they pride themselves on many good things. They are rich with manure and tasty maize bread, and they suffer no lack of rain, sunshine and flies in summer. They live like in paradise, only their wits are somehow not right. Welcome to Butale, to the company of sturdy and brave villagers who have no fear of challenges. And who are – in their own way – always right about everything.

director **Jaka Ivanc**, performers **Mojca Fatur**, **Jaša Jamnik** as **Žilavec**, **Rok Matek**, **Igor Štamulak**, **Ajda Toman** and **Gorazd Zilavec**, dramaturge **Jaša Jamnik**, set design **Jaka Ivanc**, music composer **Davor Herceg**, costume design **Ana Matijević**, motion design **Branko Potočan**, lighting design **Jaka Varmuž**

Friday, 4 October 2013 at 6.30 pm, Šentjakob Stage LGL

age 12–15 years, duration 55 minutes, premiere 3 October, 2011

Teatro Capodistria (Koper Theatre)

The Boneheads

Based on Fran Milčinski: creators of the performance



Romeo & Julija

Koprodukcija **Lutkovno gledališče Ljubljana in Gledališče Koper/Teatro Capodistria**

starost 12 +, trajanje 65 minut, premiera 27. maj 2011

Petek, 4. oktober 2013, ob 20.00, Veliki oder LGL

režiser **Jaka Ivanc**, nastopajo **Martina Maurič Lazar, Iztok Lužar, Brane Vižintin, Miha Arh, Gašper Malnar, Asja Kahrmanovič, Sonja Kononenko, Maja Kunšič** in **Polonca Kores**, dramaturg **Andrej Jaklič**, scenograf **Jaka Ivanc**, avtor glasbe **Davor Herceg**, avtor likovne podobe lutk **Miha Knific**, kostumografka **Tina Bonča**, asistentka režiserja **Yulia Roschina**, asistent režiserja za animacijo **Brane Vižintin**, tehnolog **Jože Lašič**, oblikovalca luči **Božidar Miler** in **Danilo Korelec**, lektorica **Barbara Rogelj**

V tokratni uprizoritvi mojstrovine Williama Shakespeara imamo še vedno opravka z usodnim ljubezenskim zapletom med Romeo in Julijo, gledalci ste še vedno priča legendarnemu prizoru na balkonu in še vedno je na koncu veliko mrtvih, tako tistih, ki so si to zaslužili, kot tistih, ki so si to zaslužili malo manj. A ker gre za lutkovno predstavo, je v njej precej manj besed kot v izvirniku, zato pa mnogo več odrske dinamike, naj gre za glasne prepe, divje pretepe, strastni ples ali (ne)ubrano petje. Torej, še vedno zgodba o usodni ljubezni in njenih posledicah, o zvestobi, predanosti, pripadnosti in brezusodnosti, a na svež, sodoben in izviren način. Romeo & Julija.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Pogovorite se o rabi sodobnega jezika (slenga pa tudi sočnih besed, kletvic) v predstavi.
- Pogovorite se o tem, ali predstava kljub ostri krajšavi in priredbi izvime drame doseže poanto Shakespearove tragedije oziroma odpre dovolj vprašanj o ljubezni, sovraštvu, družinskih zamerah, maščevanju.
- Razmislite, ali so lutke v tragičnih trenutkih bolj ali manj prikljive kot dramski igralci. Se s pomočjo mimetičnih lutk z dramskimi junaki lažje ali težje poistovetimo?
- Zgodba o Romeu in Juliji je navdihnila številne skladatelje klasične glasbe (Berlioz, Čajkovski, Prokofjev ...). Prisluhnite njihovi glasbi.
- V SNG Opera in balet si oglejte sodobno baletno različico Yourija Vámosa na glasbo Sergeja Prokofjeva.
- Zgodba o Romeu in Juliji je navdihnila tudi mnogo filmskih ustvarjalcev. Najbolj znana je prav gotovo sodobna različica režiserja Buza Luhrmanna, kjer slovita zaljubljenca igrata Leonardo Di Caprio in Claire Danes. Oglejte si jo in razmislite, kako se ista zgodba odraža v različnih medijih: v filmu, glasbi in gledališču.
- Pogovorite se o aktualnosti glavnega motiva na različnih vojnih območjih (Izrael-Palestina, Srbija-Bosna ...).

Rezervacija predstav in informacije: Edita Golob, 01 3000 974, edita.golob@lgl.si; Špela Juntres, 01 3000 976, organizacija@lgl.si

Romeo & Juliet
Coproductio between Lutkovno gledališče Ljubljana (Ljubljana Puppet Theatre) and Gledališče Koper / Teatro Capodistria (Koper Theatre)

age 12 +, duration 65 minutes, premiere 27 May, 2011

Friday, 4 October, 2013 at 8:00 pm, Grand Stage LGL

director **Jaka Ivanc**, performers **Martina Maurič Lazar, Iztok Lužar, Brane Vižintin, Miha Arh, Gašper Malnar, Asja Kahrmanovič, Sonja Kononenko, Maja Kunšič** and **Polonca Kores**, adaptation and dramaturge **Andrej Jaklič**, set designer **Jaka Ivanc**, composer **Davor Herceg**, puppet designer **Miha Knific**, costume designer **Tina Bonča**, assistant director **Yulia Roschina**, assistant director for animation **Brane Vižintin**, technology **Jože Lašič**, lighting designers **Božidar Miler** and **Danilo Korelec**, language consultant **Barbara Rogelj**

In the present performance of William Shakespeare's masterpiece we are again witnessing the fatal love affair of Romeo and Juliet, the legendary scene on the balcony and many dead in the end, be it the ones that deserved it or the ones that deserved it a bit less. As this is a puppet performance, it contains very few words compared to the original, but offers a lot more of stage dynamics in the form of loud quarrels, wild fights, passionate dancing and (dis)cordant singing. So this is still a story about fatal love and its consequences, about loyalty, devotion, belonging and unfeelingness, but in a fresh, modern and original way. Romeo & Juliet.

STARTING POINTS FOR THE DISCUSSION PRECEDING AND FOLLOWING THE PLAY

- Discuss the use of contemporary language (slang, improper words, oaths) in the play.
- Discuss the question whether the play – although radically abridged and adapted – successfully compares with the original, regarding the point of the tragedy, and whether it deals sufficiently with the issues of love, hatred, family situation and revenge.
- Are puppets more or less convincing in tragic scenes as compared to drama actors? Is it easier or more difficult to identify with drama heroes with the help of mimic puppets?
- The story of Romeo and Juliet inspired many composers of classical music (Berlioz, Tschaiikovsky, Prokofiev ...). Listen to their music.
- See the contemporary ballet version of Youri Vámos on the music of Sergei Prokofiev in the SNT Opera and Ballet.
- The story of Romeo and Juliet also inspired many film makers. The most famous contemporary version is certainly the one of director Baz Luhrmann with Leonardo di Caprio and Claire Danes. Compare presentations of the story in different media: film, music and theatre.
- Discuss the topicality of the main motif in different war zones (Israel-Palestine, Serbia-Bosnia ...)

Booking terms and information: Edita Golob, +386 1 3000 974, edita.golob@lgl.si; Špela Juntres, +386 1 3000 976, organizacija@lgl.si



Živalska farma

Animal Farm

Lutkovno gledališče Ljubljana

starost 12 +, trajanje 80 minut, premiera 26. april 2012

Torek, 1. oktober 2013, ob 20.00, Veliki oder LGL

režiser Vito Taufer, nastopajo Brane Vižintin, Iztok Lužar, Gašper Malnar, Martina Maurič Lazar, Polonca Kores, Nina Skrbinšek, Urška Hlebec, Stane Tomazin k. g., Jure Lajovic in Alojz Milošič, avtorica likovne podobe Barbara Stupica, avtor glasbe Mitja Vrhovnik Smrekar, avtor songov Andrej Rozman Roza, asistent režiserja Daniel Day Škufca, oblikovalec svetlobe Tomaž Štručl, videoanimacija Neža Trobec, tehnolog Zoran Srdič, lektorica Tatjana Stanič

Roman Živalska farma, ki ga je George Orwell po nekaj neuspehlih poizkusih izdal avgusta 1945, smo dolgo brali kot kritiko Stalina novega totalitarizma, dejansko pa model ustreza kateremu koli totalitarizmu, tudi danes aktualni plutokraciji. Živalska farma je fantastična pravljica o resničnih človeških svinjah, ki se skrivajo v vsakem majhnem oblastniku, na vsaki kmetiji in v vsakem mestu, tudi vašem. Je potemtakem pozitivna utopija sploh še mogoča? Kaj ponuditi mladim kot alternativo, če pa se vsak sistem lahko izrodi v različico totalitarizma? Je nujno, da jim ponudimo že izdelan sistem, ali je bolje, da jim privzgojimo vrednote in jih hkrati ves čas opozarjamo na možne napake? Če bodo v preteklosti prepoznali sedanost in se učili za prihodnost, smo na dobri poti do boljšega jutri?

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Pred ogledom predstave si preberite roman Živalska farma.
- Pogovorite se o različnih totalitarnih sistemih, socialnih utopijah in družbah prihodnosti.
- V Izbranih esejih (Mladinska knjiga, 2001, str. 253.) Alenke Puhar si preberite esej »Orwelovo tihotapljenje na Kranjsko« – roman ima zanimivo mesto tudi v slovenski zgodovini, saj je na najbolj znanem političnem procesu pri nas leta 1947 (Nagodevov proces) nastopal kot obremenilno gradivo proti enemu od obtoženih, Francu Snoju.
- Razmislite, v čem se predstava razlikuje od romana, ter poiščite povezave predstave z aktualno slovensko politiko.
- Pri gledanju predstave bodite pozorni tudi na njeno vizualnost (razmislite o materialih, iz katerih so lutke narejene, o različnih lutkovnih tehnikah in njihovi animaciji, povezavi lutk z videom ...).
- Na spletnih straneh (YouTube) si oglejte prvi britanski risani film, ki je prav Živalska farma (leta 1954 sta jo posnela John Halas in Joy Batchelor).
- V mednarodni stripovski antologiji Workburger (Stripburger/Forum Ljubljana, december 2012) raziščite, kako se znana zgodba odraža v stripu z naslovom Živalska farma #33 mlade slovenske striparke in vizualne umetnice Kaje Avberšek.
- Prisluhnite, kako je Živalska farma navdihnili album Animals (1977) legendarne glasbene skupine Pink Floyd in uspešnico Disturbance At The Heron House kultne glasbene skupine R.E.M.

Rezervacija predstav in informacije: Edita Golob, 01 3000 974, edita.golob@lgl.si; Špela Juntos, 01 3000 976, organizacija@lgl.si

Booking and information: Edita Golob, +386 1 3000 974, edita.golob@lgl.si; Špela Juntos, +386 1 3000 976, organizacija@lgl.si

- Read the novel Animal Farm before seeing the play.
- Discuss different totalitarian regimes, social utopias and futuristic societies.
- In Izbrani esej (Selected Essays, Mladinska knjiga, 2001, p. 253) by Alenka Puhar read the essay »Orwell's smuggling to Car-niola«; the novel has an interesting connection with the Slovenian history, having been presented at the most famous political process in Slovenia in 1947 (the so called Nagodev process) as aggravating material against one of the defendants, Franc Snoj.
- Reflect upon the differences between the novel and the play, and find connections with the current Slovene politics.
- Pay attention to the visual aspect of the play (think about the materials the puppets are made of, different puppet techniques and their animation, connections between puppets and video ...).
- On website (YouTube) see the first British animated cartoon – Animal Farm, made by John Halas and John Batchelor in 1954.
- Check the international strip anthology Workburger (Stripburger/Forum Ljubljana, December 2012), and find the depiction of the popular story in the strip, titled Animal Farm #33 by young Slovenian strip and visual artist Kaja Avberšek.
- Listen how the Animal Farm inspired the album Animals (1977) by the legendary music band Pink Floyd as well as the hit Disturbance At the Heron House by the also famous music band R.E.M.

AND FOLLOWING THE PLAY

STARTING POINTS FOR THE DISCUSSION PRECEDING

The novel Animal Farm, published by George Orwell in August 1945 after a few failed attempts, has for a long time been understood as a critique of Stalin's totalitarianism, although it depicts any kind of totalitarianism in fact, even the today very much present plutocracy. Animal Farm is an imaginary fairy tale about real human swines, hiding in every small dictator, on every farm and in every town, including yours. Is positive utopia even possible? What to offer the young as an alternative if every system is capable of degenerating into a version of totalitarianism? Is it necessary to offer them an already established system, or is it better to bring them up in the spirit of values with constant pointing out of possible flaws? Recognizing presence in the past and learning lessons for future paves the way for a better tomorrow.

director Vito Taufer, performers Brane Vižintin, Iztok Lužar, Gašper Malnar, Martina Maurič Lazar, Polonca Kores, Nina Skrbinšek, Urška Hlebec, Stane Tomazin as guest, Jure Lajovic and Alojz Milošič, visual image designer Barbara Stupica, composer Mitja Vrhovnik Smrekar, songs Andrej Rozman Roza, assistant director Daniel Day Škufca, lighting designer Tomaž Štručl, videoanimation Neža Trobec, technology Zoran Srdič, language consultant Tatjana Stanič

Tuesday, 1 October at 8 pm, Grand Stage LGL

age 12 +, duration 80 minutes, premiere 26 April, 2012

Ljubljana Puppet Theatre

Animal Farm

George Orwell – Andrej Rozman Roza



režiser **Matija Solce**, nastopajo **Miha Arh**, **Polonca Kores**, **Gašper Malnar** in **Martina Maurič Lazar**, dramaturginja priredbe **Tea Kovše**, scenarij **Matija Solce**, avtor glasbe **Matija Solce**, avtorica likovne podobe **Marianna Stránská**, scenografska zasnova priredbe **Larisa Kazič**

Spustite se v zajčo luknjo in sledite Poznemu zajcu v grozljivi pravljичni svet. Svet čajnih skodelic, urnih mehanizmov, marmeladnih kozarcev, spominov, vonjav in zvoka starih podstrešnih vrat. Stopite v svet sanj, izklopite razum in se prepustite Aličini prizmi sveta. Pozabite, kdo ste. Ste Alica. Nadrealistična sonata, ki združuje predmetno, lutkovno in igrano gledališče, ščepce kabareta in malce več groteske, vas bo vsekakor presenetila, saj poudarja »gledališče subjekta«. Ton, svetloba, beseda in gib so tu enakovredni impulzi, ki na principu glasbene logike osmislijo celoto. Večplastna kompozicija, v kateri bo vsak gledalec našel svoj smisel.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Z dijaki se pred ogledom predstave pogovorite, kako razumejo pojem absurda, bizarnosti, sanjskih podob, koliko poznajo magični svet Alice, koliko se spomnijo elementov ponavljanja znotraj absurdnih dram ali nadrealističnih romanov (Ionesco, Kafka ...).
- Po predstavi razmislite o metodologiji lutkovnih prijemov, ki se pojavijo v uprizoritvi. Kakšna vse je vloga animatorjev? Kakšne vloge prevzemajo predmeti, lutke in zvoki?
- Na spletnih straneh (YouTube) si oglejte lutkovni film češkega ustvarjalca animiranih filmov Jana Švankmajerja *Alice* (*Něco z Alenky*).
- Lewis Carroll je avtor različnih logičnih ugank. Preizkusite svojo logiko v nalogah, ki jih najdete v knjigi *Skozi zrcalo ali kaj je Alica našla na drugi strani* (Založba Devin, Trst 1994).
- Na spletu si oglejte, kako je Alica navdihnila španskega nadrealističnega slikarja Salvadorja Dalija.
- Alica je navdihnila tudi različne filmske ustvarjalce – prva je črno-bela nema različica, ki je bila posneta leta 1903 (najdete jo na spletu), najbolj znana pa je prav gotovo filmska verzija Tima Burtona z Johnnym Deppom v glavni vlogi.

Rezervacija predstav in informacije: Edita Golob, 01 3000 974, edita.golob@lgl.si; Špela Juntos, 01 3000 976, organizacija@lgl.si

Booking of terms and information: Edita Golob, +386 1 3000 974, edita.golob@lgl.si; Špela Juntos, +386 1 3000 976, organizacija@lgl.si

- Before seeing the play discuss the notions of absurdity, grotesqueness, dream images, the students' familiarity with Alice's wonderworld, whether they remember elements of repetition in theatre of absurd or surrealist novels (Ionesco, Kafka ...).
- After the play reflect upon the methodology of puppet holds in the play. What is the role of animators? What are the roles assumed by objects, puppets and sounds?
- On the website (YouTube) you can see the puppet film *Alice*, made by the Czech author of animated films Jan Švankmajer (*Něco z Alenky*).
- Lewis Carroll is the author of different logical riddles. Try your logic in the exercises, found in the book *Skozi zrcalo ali kaj je Alica našla na drugi strani* (Through the Looking-Glass or What Alice Found There, Devin, Trieste, 1994).
- Check on the website how Alice inspired the Spanish surrealist painter Salvador Dalí.
- Alice also inspired different film makers. The first example was the mute, black and white version, shot in 1903 (available on the web), but the best known version is no doubt the one directed by Tim Burton with Johnny Depp starring.

STARTING POINTS FOR THE DISCUSSION PRECEDING AND FOLLOWING THE PLAY

Climb into a rabbit hole and follow the late rabbit into a horrifying wonderland. The world of tea cups, clock mechanisms, jam jars, memories, odours and the sound of an old attic door. Enter the world of dreams, turn off the reason and surrender to Alice's prism of the world. Forget who you are. You are Alice. A surrealist sonata bringing together material, puppet and acting theatre, a pinch of cabaret and a bit more of grotesque will no doubt surprise you, focusing on the »theatre of subject«. Sound, light, word and motion are equal impulses here, giving sense to the whole on the principle of musical logic. A multi-layer composition in which every viewer finds a sense of his own.

director **Matija Solce**, performers **Miha Arh**, **Polonca Kores**, **Gašper Malnar** and **Martina Maurič Lazar**, dramaturge of the adaptation **Tea Kovše**, script **Matija Solce**, composer **Matija Solce**, visual image designer **Marianna Stránská**, set design concept of the adaptation **Larisa Kazič**

Wednesday, 2 October, 2013 at 8 pm, Small Stage LGL

age 14 +, duration 50 minutes, premiere 10 September, 2012

Ljubljana Puppet Theatre

The Hole

Matija Solce



Zlati šus

Lutkovno gledališče Ljubljana

Starost 14 +, trajanje 60 minut, premiera 29. februar in 1. marec 2012

Četrtek, 3. oktober 2013, ob 20.00, Tunel LGL

režiser **Marko Čeh**, nastopa **Ana Hribar**, dramaturginja **Nuša Komplet**, scenograf **Marko Turkuš**, kostumografka **Branka Pavlič**, avtor glasbe **Laren Polič Zdravič**, oblikovalec svetlobe **Srečo Brezovar**, lektorica **Mateja Dermelj**

To je zgodba o zasvojenostih in življenju. Trije prijatelji, Mura, Viki in Sale, sanjarijo o poletnih počitnicah. Tekli bodo do Ižakovcev, do Otoka ljubezni. Na poti spali pod milim nebom ali pod kakšnim senikom, pri kakšnem kmetu. Potem pa z brodom prevažali ljudi čez Muro, si ob večerih pajali kruh in ga mazali s česnom in zaseko. In delali načrte za prihodnost. Še pred valetu pa Saleta najdejo na šolskem stranišču. Nezvestnega. Sanje o poletnih počitnicah, o ultramaratonu in brodarjenju čez Muro se v hipu sesujejo ... Zlati šus nas skozi monolog mlade Mure popelje v vrtnice zapletenih čustev, dramatičnih situacij, stisk, jeze, žalosti, a tudi evforije in ljubezni, ki jih sprožajo okoliščine drog. Pred drogami si ne smemo zatiskati oči, ampak moramo prepoznati njihove zanke in prisluhniti tistim, ki potrebujejo našo pomoč.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Predstava je le ena izmed številnih zgodb o mladini, ki usodno zaide v svet zasvojenosti. S podobnimi stiskami, dilemami, težavami in čustvenimi boji se srečuje marsikateri najstnik. Neobremenjeno spregovorite z njimi o poznavanju podobnih situacij v vsakdanjem življenju.
- Predstava ne govori le o zasvojenosti. Pogovorite se z najstniki o izgubi ljubljene osebe in različnih načinih žalovanja. Kako je Saletovo smrt sprejela Mura?
- Po predstavi dijakom omogočite strokovno refleksijo, ki jo vodita dr. Andreja Hočevar, avtorica knjige *Preprečevanje rabe in zlorabe drog: starši med stroko in ideologijo*, ali Mina Paš, predsednica združenja DrogArt. (Pogovor po predstavi zagotavlja LGL.)
- Dijaki lahko o tovrstni problematiki berejo tudi v različnih romanih iz slovenskega leposlovja: *Gimnazijec* Igorja Karlovška, *RTM do WTF* Asje Hrvatina, *Nebo v očesu lipicanca* in *Blazno resno zadeti* Dese Muck, *Car brez zaklada* Slavka Pregla.
- V Kinodvoru si oglejte norveški film *Oslo*, 31. avgusta.
- Predstava ponuja različne možnosti pogovora o različnih gledaliških oblikah (monodrama) in nekonvencionalnih gledaliških prostorih – »site specific«.

Rezervacija predstav in informacije: Edita Golob, 01 3000 974, edita.golob@lgl.si; Špela Juntos, 01 3000 976, organizacija@lgl.si

Booking of terms and information: Edita Golob, +386 1 3000 974, edita.golob@lgl.si; Špela Juntos, +386 1 3000 976, organizacija@lgl.si

- The play is but one of many stories about young people, falling lost in the world of addiction. Many teenagers are facing similar stressful situations, dilemmas, problems and emotional fights. Without prejudice discuss similar situations from everyday life.
- The play is not only about addiction. Discuss the issues of loss of a beloved person and different forms of mourning. How did Mura react to Sale's death?
- After the play allow the students to participate in expert reflection, led by dr. Andreja Hočevar, author of the book, titled *Preprečevanje rabe in zlorabe drog: starši med stroko in ideologijo* (Prevention of the Use and Abuse of Drugs: Parents Between Expertise and Ideology) or Mina Paš, president of the DrogArt Association.
- (Discussion after the play is provided for by the LPT.)
- Students can get acquainted with this problem from Slovene fiction literature: *Gimnazijec* (Secondary School Student) by Igor Karlovšek, *RTM do WTF* (RTM to WTF) by Asja Hrvatina, *Nebo v očesu lipicanca* (Sky in the Eye of a Lipizzaner Horse) and *Blazno resno zadeti* (Seriously Stoned) by Dese Muck, *Car brez zaklada* (A Tzar with no Treasure) by Slavko Pregl.
- See the Norwegian film *Oslo*, 31. avgusta (Oslo, August 31) in Kinodvor.
- The play offers different options of discussion about different theatre forms (monodrama) and unconventional theatre settings – »site specific«.

STARTING POINTS FOR THE DISCUSSION PRECEDING AND FOLLOWING THE PLAY

This is a story about addiction and life. Three friends Mura, Viki and Sale dream about summer holidays. They will run to Ižakovci, to the Island of love, sleep under the open sky, under a hayloft, perhaps at a farm. They will be ferrying people across the Mura river, toasting their bread by the fire in the evenings, spreading it with garlic and minced lard. They will be making plans for future. But Sale is found in the school loo even before the valdictory ball. Unconscious. And the dreams about summer holidays, ultramarathon and ferrying are momentarily shattered. Through a monologue of young Mura we are led into the whirl of complicated emotions, dramatic situations, distress, anger, sadness, but also euphoria and love, triggered by drugs. We must not be avoiding the problem of drugs; rather we should be able to recognize the symptoms of drug addiction and offer a helping hand to those in need.

director **Marko Čeh**, performer **Ana Hribar**, dramaturge **Nuša Komplet**, set designer **Marko Turkuš**, costume designer **Branka Pavlič**, composer **Laren Polič Zdravič**, lighting designer **Srečo Brezovar**, language consultant **Mateja Dermelj**

Thursday, 3 October 2013 at 8 pm, Tunnel LGL

age 14 +, duration 60 minutes, premiere 29 February and 1 March, 2012

Ljubljana Puppet Theatre

Zlati šus / OD



Odspejsani

Creeps

Produkcija SiTi Teater BTC in Kreker

starost 14 +, trajanje 75 minut, premiera 12. januar 2012

Ponedeljek, 30. september 2013, ob 11.00, Šentjakobski oder LGL

režiser **Uroš Fürst**, nastopajo **Ula Furlan, Tina Gunzek, Ajda Smrekar** in **Lado Bizovičar**, prevod in priredba **Lija Pogačnik**, kostumografka **Bistra Borak**, scenografka **Greta Godnič**, video **Multipraktik**, avdio **Dejan Batočanin**, oblikovalec svetlobe **David Andrej Francky**

Čas, v katerem nas mediji zasipajo z resničnostnimi šovi in bitkami talentov, narekuje nove vrednote in v mladih vzbuja hrepenenje po slavi. Predstava *Odspejsani* prikazuje zakulisje nastajanja trendovske televizijske oddaje. Tri najstnice se znajdejo na avdiciji za voditeljico, kjer jih adrenalin in ambicije pahnejo v konfliktna čustvena stanja. Njihov neposredni in pretresljivi mladostniški dialog postane odlično gradivo za ustvarjalce televizijskega šova. Na videz nedolžne naloge, kot so spopadanje z nalogo intervjuja in povezovanjem navideznega dogodka v živo, s katerimi bi dokazale svoje sposobnosti pred kamero, se sprevržejo v nerazumljive, celo žaljive zahteve urednika. Pretresljiv pogled v zakulisje sodobnih medijskih pristopov.

IZHODIŠČA ZA POGOVOR PRED PREDSTAVO IN PO NJEJ

- Pred ogledom predstave se pogovorite o sodobnem fenomenu resničnostnih šovov. Katere vse poznate, kaj je bilo treba v njih početi, kdo je sodeloval, kako je potekalo tekmovanje? Katere so vaše najljubše resničnostne oddaje?
- Povprašajte učence in dijake, zakaj jih tovrstni formati oddaj tako privlačijo. Kje vidijo užitek in zadoščenje?
- Preberite knjigo s podobno tematiko: *Adrenalinski triler Isola*, ki je postavljen v laboratorijsko nadzorovano okolje resničnostnega šova (avtorica Isabel Abedi).
- Jedmat in pregleden članek o knjigi *Isola* in širša razprava o teoriji resničnostnih šovov sta dostopna tudi na spletnem naslovu *Mladinske knjige*.
- Po ogledu predstave se pogovorite o vseh treh kandidatkah, o njihovem medosebnem odnosu in odzivih na voditelja, njihovem načinu govora in obnašanju.
- Kako ste dojemali manipuliranje s kandidatkami? Vas je šokiralo in je to spremenilo splošni pogled na tovrstne TV-oddaje ali ste bili s temi dejstvi seznanjeni že prej? Ali bi si sami, potem ko ste videli predstavo, še želeli sodelovati v kakšnem od resničnostnih šovov?
- Oglejte si enega najboljših filmov na temo resničnostnega šova, *Trumanov šov*, ki je duhovit, a hkrati skrajno osupljiv in pretresljiv (*The Truman Show*, 1998, režiser Peter Weir).

Rezervacija predstav in informacije: Manuela Anžur, 070 940 940, info@sititeater.si; Andreja Šugman, 030 642 722, andreja@sititeater.si

Booking of terms and information: Manuela Anžur, +386 70 940 940, info@sititeatersi; Andreja Šugman, +386 30 642 722, andreja@sititeatersi

- Before seeing the play discuss the contemporary phenomenon of reality shows. Which ones are you familiar with, what were you expected to do in them, who participated, how did the competition go? Which are your favourite reality shows? Ask pupils and students why are they attracted by this kind of shows. Where do they see pleasure and satisfaction?
- Read the book dealing with similar topic: *Adrenalinski triler Isola* (Adrenaline Thriller Isola), set into laboratory-controlled setting of a reality show (author Isabel Abedi).
- Concise and comprehensive article about the book *Isola* and wider discussion on the theory of reality shows are also available on the Mladinska knjiga website.
- After seeing the play discuss the three candidates, their mutual relationship and reactions to the host, their manner of speech and behaviour.
- What was your perception of manipulation of the candidates? Were you shocked and did it change your attitude towards this kind of TV shows, or were you aware of these facts already? After having seen the play, would you yourself wish to participate in a reality show?
- See one of the best films about reality shows, *The Truman Show*, a witty, yet shocking and moving film (1998, directed by Peter Weir).

STARTING POINTS FOR THE DISCUSSION PRECEDING AND FOLLOWING THE PLAY

Time in which media abound with reality shows and talents wars calls for new values and provokes longing for popularity in the young. The play *Outspaced* shows the backstage happening related to the production of a trendy television show. Three teenage girls turn up on an audition for a TV host only to be thrown into conflicting emotional state by adrenaline and ambitions. Their direct and touching teenage dialogue becomes a splendid material for the producers of the TV show. Semingly innocent tasks like interviewing and hosting a live event, supposed to prove their abilities in front of the camera, turn into unreasonable, even offensive demands on the part of the editor. Soul-stirring view into the backstage of contemporary media approaches.

director **Uroš Fürst**, performers **Ula Furlan, Tina Gunzek, Ajda Smrekar** and **Lado Bizovičar**, translation and adaptation **Lija Pogačnik**, costume designer **Bistra Borak**, set designer **Greta Godnič**, video **Multipraktik**, audio **Dejan Batočanin**, lighting designer **David Andrej Francky**

Monday, 30 September 2013 at 11 am, Šentjakob Stage LGL

age 14 +, duration 75 minutes, premiere 12 January, 2012

Production SiTi Teater BTC (SiTi Theatre BTC) and Kreker

Creeps





Anton Podbevšek Teater

Anton Podbevšek Teater (2006) ima v svoji ustanovni listini zapisano, da del premiernih izvedb posveti otroškemu in mladinskemu občinstvu. Vse štiri produkcije – *Peter in volk*, *Livingstonov poslednji poljub*, ki je leta 2011 prejel zlato paličico za najboljšo predstavo v celoti, *Knjiga o džungli* in *Nepremagljiva enajsterica* – so artikulirane kot učinek sodobnega, tehnološkega in raziskovalnega, po vsebini pa so parabole oz. kratke lekcije iz »paradoksa izsiljene izbire«. Predpostavka naštetih produkcij je učinkovita povezava igralne in gledalne površine, tako da je gledalec vedno vizualna in perceptivna točka uprizoritve. Dva projekta tudi sicer delujeta kontinuirano gledališko-pedagoško onstran območja uprizoritve, v živem dialogu s publiko (internetno in »v živo«).

cankarjev dom

Kulturnovzgojni in humanistični program je del **Cankarjevega doma** (1983) kot javnega zavoda, ki ima kulturno-umetnostno vzgojo v svojih strateških dokumentih in poslanstvu zavoda opredeljeno že vse od ustanovitve. O njej seveda ne gre razmišljati kot še o enem programskem segmentu, saj gre hkrati za ustvarjalno odgovornost, poslanstvo in iskateljstvo, kako se približati mlademu človeku in v njem zbuditi zanimanje za spoznavno plat umetniškega dogodka ter ga vzdramiti po etični in estetski strani. Vsako leto pripravijo pet premier, bodisi glasbeno-scenskih bodisi gledaliških dogodkov, ter razpišejo štiri abonmaje, namenjene otrokom, mlajšim odrasčajočim in dijakom. Njihov program (okoli 250 dogodkov za otroke in mladino) vsako leto pritegne približno 27.000 obiskovalcev/-čkov.

FAMILIJA

Društvo Familija (2003) že deset let povezuje glasbo in gledališče. Pri izvedbi svojih projektov sodeluje z različnimi koproducenti. Projekti za mlajšo publiko, kot so: *Posluh! RECIKLIRAMO*. (predstava z inštrumenti, izdelanimi iz recikliranih in odpadnih materialov), *Otročje lahko muziciranje* (koncert na otroške igrače), *Solistika* (predstava za dva solista in neomejeno število inštrumentov), *Atrakcija Polifemo* (opereta, narejena po mehiški pravljici), *Imate radi Bacha?* (jazzovska izvedba klasičnih Bachovih del), *Cica pesnica in njen namišljeni prijatelj Akordeon* (zgodba v nadaljevanjih o komuniciranju skozi poezijo in glasbo), si prizadevajo najti nov način, kako prisluhniti svetu.

Glej

Gledališče Glej (1970), najstarejše še delujoče eksperimentalno gledališče v Sloveniji, od leta 2000 skrbi tudi za najmlajše s projektom Mali Glej. V okviru Malega Gleja je doslej v lastni produkciji ali koprodukcijah nastalo že 12 večkrat nagrajenih predstav priznanih avtorjev.

Poleg ustvarjanja otroških predstav in njihovega rednega uprizarjanja na odru našega gledališča (vsako drugo soboto dopoldne) pa v Malem Gleju potekajo tudi gledališke delavnice za mlajše in starejše otroke, ki se dvakrat na leto, spomladi in jeseni, občinstvu predstavijo s svojimi izdelki.



Gledališče Koper
Teatro Capodistria

Gledališče Koper/Teatro Capodistria (2001) vsako leto pripravi pet premiernih uprizoritev, med katerimi vsaj dve nameni otrokom in mladostnikom. S posebnim poudarkom na krstnih uprizoritvah besedil slovenskih dramatikov in piscev, ki ustvarjajo za mlade, je koprsko gledališče doslej uprizorilo kar 25 slovenskih novitet in z njimi gostovalo na domačih in tujih festivalih ter bilo zanje tudi večkrat nagrajeno. Posebno pozornost koprski gledališčniki namenjajo gledališki vzgoji najmlajših: zanje vsako leto pripravijo festival domačih produkcij za otroke Pri svetilniku, učne ure Spoznavajmo gledališče in poklice v njem, organizirajo gledališki šoli za osnovnošolce in srednješolce ter enkrat na mesec pravljjično-gledališke urice Skok v pravljico.



LUTKOVNO GLEDALIŠČE
LJUBLJANA

Lutkovno gledališče Ljubljana (1948) je osrednje slovensko lutkovno gledališče in osrednje slovensko gledališče za mlado občinstvo; uprizarja lutkovne in dramske predstave za otroke, mladino in odrasle. Deluje na šestih prizoriščih s skoraj 1000 sedeži, na leto pripravi deset premiernih uprizoritev in organizira dva bienalna festivala, LUTKE in Zlata paličica. V sodelovanju s Kinodvorom ponuja abonmaje za vse starostne skupine, za najmlajše Prvega, Klasičnega in Radovednega, za starejše otroke Drznega, za mlajše najstnike Najstniškega, za dijake in študente pa v sodelovanju z drugimi mestnimi zavodi KUL abonma. Ima pet programov kulturno-umetnostne vzgoje, ki obsegajo vse od pogovora z gledališkimi ustvarjalci ali strokovnjaki za posamezna področja do obiska Hiše eksperimentov.



Lutkovno gledališče Maribor (1974) se je uveljavilo kot gledališče, ki se posveča predvsem predstavam za otroke in pretežno posega po novitetah iz sodobne slovenske otroške in mladinske literature. V repertoar vključuje tudi besedila iz svetovne klasike, prirejene za lutkovni oder in v vseh lutkovnih tehnologijah. Leta 2010 se je gledališče preselilo v obnovljen minoritski samostan na obrežju Drave s sodobno opremljenima dvoranama, s specializiranimi delavnicami in muzejskim razstaviščem. Nove razmere omogočajo razširjeno in poglobljeno raziskovanje lutkovnega medija. Vsako leto nastane vsaj pet novih predstav za vse starostne skupine gledalcev, obenem pa v LGM skrbno razvijajo tudi pedagoške programe, ki gledalcem ob predstavah ponujajo kakovostne kulturnovzgojne vsebine.

MINI TE AT ER

Mini teater (1999) je eno najaktivnejših in najuspešnejših gledališč pri nas, saj že 15. leto ustvarja odlične predstave za otroke, mladino in odrasle. S številnimi premierami, že okoli 100 lastnimi predstavami in več kot 150 igralci je postal eden najuspešnejših na svojem področju. Na leto pripravi okoli 500 prireditev, od tega več kot 300 uprizoritev za otroke, 90 predstav za odrasle ter kot soustvarjalce ali gledalce skupaj privabi več kot 70.000 ljudi, v novo sezono pa vstopa tudi z novimi abonmaji. Ne, Mini teater nikakor ni mini. Poleg dvorane na Ljubljanskem gradu ima namreč tudi prenovljeno dvorano na Križevniški ulici, kjer se je prav s prihodom Mini teatra spleta nova kulturna četrt prestolnice, Križevniška.



Gledališče **NUKU (Estonsko državno lutkovno in mladinsko gledališče)**, 1952) je edino nacionalno gledališče za otroke in mladino v Estoniji. Iz gledališča, v katerem so se sprva uprizarjale le predstave z lutkarji, skritimi za platno, se je NUKU prelevilo v hitro razvijajoči se uprizoritveni prostor, odprt za najrazličnejše eksperimente. Repertoar je sestavljen iz predstav, ki so v prvi vrsti namenjene otrokom in družinam ter združujejo lutkarstvo, elemente drame, maske, gledališče senc, itd. V zadnjih petih letih doživlja porast števila glasbenih produkcij in najrazličnejših eksperimentalnih projektov. Dosledno uresničuje cilj stalnega uprizarjanja lutkovnih predstav za mladino in odrasle. Od leta 2007 pripravlja Tallinn Treff Festival, od leta 2010 pa deluje kot del Središča za lutkovne umetnosti NUKU.



SiTi Teater BTC (2008/2009) domuje v prenovljeni dvorani Mercurius z odlično opremljenim lučnim parkom in dvigajočim se avditorijem z 250 sedeži. S kakovostno domačo produkcijo in gostujočimi predstavami SiTi Teater ustvarja raznolik program, na katerem ne manjka komedij, muzikalov, stand up večerov, improvizacijskih predstav, koncertov ter predstav za otroke in mladino. Med slednjimi naj izpostavimo multimedijsko predstavo za otroke *Prava princeska* in program *Sobotni dopoldnevi za najmlajše*, v okviru katerega v SiTi Teatru skozi celotno gledališko sezono gostujejo številne predstave za otroke različnih producentov iz vse Slovenije. Predstave so na ogled v okviru malega in velikega otroškega abonmaja, za izven in za zaključene skupine.



V **Slovenskem ljudskem gledališču Celje** (1950) namenjajo veliko pozornosti svojemu najmlajšemu občinstvu in ga vsako sezono razveselijo z novo premierno uprizoritvijo. Ker se zavedajo, kako pomembno je otrokom ponuditi kakovostne predstave in jih tako vzgojiti v zahtevne gledališke gledalce, izbirajo kvalitetna besedila in priznane režiserje. Njihove otroške predstave zabavajo več generacij otrok, saj so trenutno žive kar štiri otroške uspešnice, najstarejša med njimi, *Maček Muri*, je doživela že več kot sto ponovitev. V Abonmajčku si otroci lahko ogledajo pet vrhunskih gledaliških in lutkovnih predstav različnih slovenskih gledališč. Svet gledališča jim približajo tudi prek gledališke vzgoje, v okviru katere jim v eni šolski uri predstavijo delovanje gledališča in gledališke poklice ter jim pokažejo zaodrje.



Slovensko mladinsko gledališče (1955) je bilo ustanovljeno kot prvo slovensko poklicno gledališče za otroke in mladino in še vedno se zanje na njegovih odrih vsako leto zvrsti kopica kakovostnih predstav. V dopoldanskem času so predstave pogosto opremljene s poučnim uvodom pred začetkom ali s pogovorom z ustvarjalci po koncu. Najmlajšim obiskovalcem je namenjen abonma Prihodnost; izmed osmih uspešnic za otroke in mladino se lahko odločijo za štiri; nekatere so primere za gledalce od četrtega leta dalje, druge za občinstvo, staro devet let in več. Kot izvršni producent priljubljenega ljubljanskega festivala kulturno-umetnostne vzgoje Bobri Slovensko mladinsko gledališče vsako leto poskrbi, da so kulturnih prireditev deležni tudi otroci, ki si jih sicer ne morejo privoščiti.

DRAMA

SLOVENSKO NARODNO GLEDALIŠČE DRAMA LJUBLJANA

Slovensko narodno gledališče Drama Ljubljana (1867) od sezone 2011/12 ponovno uvršča v svoj program tudi predstave za mlajše občinstvo. Pripravilo je abonma Ciciban, namenjen najmlajšim obiskovalcem gledališča, in uprizoritev *Mala čarovnica*. Že vrsto let ponuja dijaške in študentske abonmaje, v sklopu katerih seznanja mlade s klasično in sodobno dramatiko. V sezoni 2013/14 uvaja abonma Najst, namenjen učencem zaključne triade osnovne šole. S tem zapolnjuje vrzel med otroškimi in dijaškimi abonmaji. V dogovoru z vrtci in osnovnimi šolami ponuja predstave v dopoldanskem času in občasno organizira tudi vodene ogleda zaodrja.

DRAMA OPERA BALET MARIBOR

SLOVENSKO NARODNO GLEDALIŠČE
SLOVENE NATIONAL THEATRE

Slovensko narodno gledališče Maribor (1919) je v skoraj vseh devetdesetih sezonah poskušalo pritegniti tudi najmlajše občinstvo in ga navdušiti za odrsko magijo dramskih, opernih in baletnih predstav. Umetniški direktorji so v zadnjih letih pri načrtovanju novih sezon tudi najmlajšim ponudili vsaj eno premierno uprizoritev, pester program ponovitev z železnega repertoarja za otroke in mladino ter gostovanja najboljših slovenskih gledaliških predstav iz drugih gledališč v okviru otroškega abonmaja. Kontinuirana, kakovostna in izjemno pestra produkcija, pogovori z ustvarjalci, ogledi zakulisja, priprave dramaturško-uprizoritvenih smernic za pomoč učiteljem in predpriprave za učence in dijake so gledališče še tesneje povezali s šolami in vrtci.



ŠKUC GLEDALIŠČE

Predstave **ŠKUC gledališča** (1972) slonijo na uprizarjanju besedil in tem, ki se ukvarjajo z vprašanji marginaliziranih družbenih skupin, ter na raziskovanju in preverjanju robnih tem, ki osmišljajo in opredeljujejo človeško seksualnost. ŠKUC gledališče daje priložnost za prva ustvarjanja mladih gledališčnikov. Poleg predstav za odrasle ŠKUC gledališče vsako leto pripravi vsaj eno predstavo za otroke in mladino. Zadnjih nekaj let ŠKUC gledališče pripravlja koprodukcijske predstave s slovenskimi gledališkimi hišami.



Zavod Bufeto (2007) je edina profesionalna ustanova, ki v Sloveniji goji in razvija klovnsko gledališče – sintezo klovnade, cirkusa in gledališča. Z zlitjem cirkuško-klovnovskih veščin in dramaturških pristopov rahlja okvire tako klasičnega dramskega gledališča kot tudi značilnega cirkuškega šova, predvsem pa se trudi ustvarjati predstave, ki krepijo vezi med otroki in njihovimi odraslimi. Vsako leto organizira mednarodni gledališko-klovnski festival Klovnbufo, v izobraževalnem programu pa ima Laboratorij smeha, ki poteka v obliki permanentnega studia klovnovskega gledališča. Zavod ustvarja samostojne avtorske predstave in koprodukcijske predstave s Slovenskim mladinskim gledališčem in Lutkovnim gledališčem Ljubljana.

ZAVOD PROJEKT ATOL

Zavod Projekt Atol je neprofitna kulturna ustanova, ki jo je leta 1992 ustanovil slovenski konceptualni in novomedijski umetnik Marko Peljhan in ki je bila uradno registrirana leta 1994. Aktivnosti ustanove segajo od umetniške produkcije do znanstvenega raziskovanja, razvoja tehnoloških prototipov in produkcije. Tehnološka veja Projekta Atol, poimenovana PACT Systems (Project Atol Communication Technologies), je bila ustanovljena leta 1995, veja vesoljskih dejavnosti, Projekt Atol Flight Operations, pa leta 1999 in sicer v oporo umetniškim in kulturnim aktivnostim v atmosferi, orbiti in onkraj le teh. Projekt Atol se posveča institucionalni, finančni in logistični podpori različnih projektov in iniciativ, del katerih so tudi gledališke produkcije za otroke in mladino.

Producers



Anton Podbevšek Teater

It is stated in the founding charter of the **Anton Podbevšek Teater** (Anton Podbevšek Theatre, 2006) that a part of its premiere performances is dedicated to children and young people. All its four productions *Peter in volk* (*Peter and Wolf*), *Livingstonov poslednji poljub* (*Livingston's Last Kiss*), which was awarded in 2011 a Golden Stick for the Best Performance, *Knjiga o džungli* (*The Jungle Book*) and *Nepremagljiva enajsterica* (*The Invincible Eleven*) – are articulated as the effects of contemporary, technological and exploratory, whereas their contents reveal that they are in fact allegories or short lessons on the »paradox of forced choice«. The presumption of listed productions is an effective blend between both “acting and watching surfaces”, which constantly places the viewer at both the visual and perceptive point of staging. Otherwise, the two projects are targeted towards both theatre and pedagogy activities beyond the realm of staging and thus maintain a lively dialogue with the audience (both over the internet and in »live« performances).

 cankarjev dom

Cultural, educational and humanist programme presents a part of the **Cankarjev dom Cultural and Congress Centre** (1983) activity, since arts and cultural education have been defined in this public institute's strategic documents and mission since its founding. Arts and cultural education should not, of course, be treated as yet another programme segment, as it requires creative responsibility, mission and exploring the ways of approaching a young person and piquing his or her interest for the cognitive side of artistic events as well as awakening him or her both ethically and aesthetically. Every year, this cultural institute stages five premieres of music and scenic or theatre events as well as offers four season tickets for children, younger adolescents and pupils. Their programme, including approximately 250 events for children and young people, attracts around 27.000 visitors or young visitors per year.



The **Društvo Familija** (Family Society, 2003) has been connecting music and theatre for the last ten years. It has been creating its diverse projects in collaboration with various producers. Its projects, conceived for the younger audience – *Posluh! RECIKLIRAMO* (*Attention! WE'RE RECYCLING*), a performance with the instruments, made from the recycled materials, *Otročje lahko muziciranje* (*A Child's Play Making of Music*), a concert with toys, *Solistika* (*Soloism*), a performance for two soloists and an unlimited number of instruments, *Atrakcija Polifemo* (*The Polifemo Attraction*), an operetta, conceived after a Mexican fairytale, *Imate radi Bacha?* (*Do You Like Bach?*), a jazz interpretation of Bach's classical pieces, *Cica pesnica in njen namišljeni prijatelj Akordeon* (*Cica, the Poet and Her Imaginary Friend Accordion*), a serial on communication through poetry and music – are looking for the new ways of listening to the World.

Glej

The **Gledališče Glej** (Glej Theatre, 1970) is the oldest working experimental theatre in Slovenia, taking care, since 2000, for the youngest audience as well, within its Mali Glej (Small Glej) project. The Small Glej Theatre has so far produced or co-produced 12 award-winning performances, conceived by a range of renowned artists. In addition to children's performances, which are presented regularly (every second Saturday morning) on the theatre's stage, the Small Glej Theatre also organises theatre workshops for younger and older children, presenting their work to the audience twice a year.



Gledališče **Koper**
Teatro **Capodistria**

Every year, the **Gledališče Koper/Teatro Capodistria** (Koper Theatre, 2001) presents five premiere performances, at least two among which are intended for children and young people. Putting special emphasis on the world premieres of the works by Slovenian playwrights and writers that are creating for young people the Koper Theatre has so far already staged 25 Slovenian novelties. These award-winning performances have been presented by the theatre on its many tours at home and abroad. The theatre makers in Koper have also been dedicating their utmost attention to the theatrical education of its youngest audience and thus throwing an annual festival of the Slovenian production for children *Pri svetilniku* (*At the Lighthouse*), organising classes – *Let's Get to Know Theatre and Its Professions*, theatrical schools for primary and secondary school students, and monthly fairytale and theatre hours - *Skok v pravljico* (*A Leap Into the Fairytale*).



LUTKOVNO GLEDALIŠČE
LJUBLJANA

The **Lutkovno gledališče Ljubljana** (Ljubljana Puppet Theatre, 1948) is the principal Slovenian puppet theatre and the theatre for young audience, hosting puppet shows and drama performances for children, youth and adults. The theatre that operates in six venues with almost 1000 seats and presents 10 premieres every year, also boasts two biennial festivals, the LUTKE (PUPPETS) Festival and the Zlata paličica (Golden Stick) Festival. In collaboration with the Kinodvor Cinema the Ljubljana Puppet Theatre offers its season tickets for all age groups – for the youngest viewers the First, the Classical and the Curious, for somewhat older children the Bold, for the younger teenagers the Teenage and for pupils and students – in collaboration with other city institutes the COOL season ticket. The theatre also offers five programmes of arts and cultural education, comprising everything from conversations with the creators or experts in various field of theatre making to the enchanting group visiting of the Hiša eksperimentov (House of Experiments).



The **Lutkovno gledališče Maribor** (Maribor Puppet Theatre, 1974) has established itself as a theatre, dedicating its programme to children and reaching for the newest editions from the contemporary Slovenian children's and youth literature. Its repertoire also includes texts from the world's classic, adapted for the puppet theatre, using a versatile range of puppetry technologies. In 2010, the theatre moved to the renovated Minorite Monastery, located on the bank of the river Drava, where it boasts two modernly equipped halls, specialised workshops and an exhibition space. The new conditions offered an opportunity for an extended and in-depth research of the puppet media. Every year, the theatre produces at least five new performances for all age groups, simultaneously developing attractive educational programmes and thus offering its viewers the quality cultural and educational contents as well.

MINI TE AT ER

The **Mini teater** (Mini Theatre, 1999) is one of the most active and successful theatres in Slovenia, as it has been creating excellent performances for children, young people and adults for 15 years. With its numerous premières and already almost 100 own performances, as well as more than 150 actors it has indeed become one of the most prosperous institutions in its field of activity. Every year, the theatre produces around 500 events – more than 300 performances for children, 90 performances for adults, attracting together - both as co-creators and viewers - more than 70.000 people and opening each of its new seasons with new season tickets as well. And no, the Mini theatre is not »mini« at all. In addition to its hall, located at the Ljubljana Castle, it also boasts a renovated hall on the Križevniška street, where the new capital's cultural district has emerged with the arrival of the Mini Theatre.



NUKU Theatre (Estonian State Puppet and Youth Theatre) was founded in 1952 and is the only national professional children's and youth theatre in Estonia. The theatre, which started with puppeteers hidden behind the screen, has become a rapidly developing theatre that is open to various experiments. The repertoire consists of plays aimed mostly for children and families, combining puppetry and drama elements, masks, shadows etc, but the last half-decade has witnessed a growth in musical productions and various experimental projects. Also, the theatre has set the goal of consistently staging puppet performances for adults and youth. NUKU Theatre has actively participated at many regional and international festivals and gained various awards. Since 2007 the theatre has been organizing Tallinn Treff Festival and since 2010 the theatre is a part of the NUKU Centre for Puppet Arts.



SiTiTeater BTC (SiTi Theatre BTC, 2008/2009) has its domicile in the renovated Mercurius hall, boasting excellent lighting equipment and a rising auditorium with 250 seats. With its quality production and guest performances the SiTi Theatre creates a varied programme including comedies, musicals, evenings of stand up comedy, improvisation performances, concerts and plays for children and young people. Worth mentioning among the latter, is a multimedia performance for children *Prava princeska* (The Real Princess) and the programme *Sobotni dopoldnevi za najmlajše* (Saturday Mornings for the Youngest), within which the SiTi Theatre hosts throughout the theatre season numerous plays for children, conceived by various producers from Slovenia. The theatre also offers »Small« and »Big« season tickets as well as regular performances and events for closed groups.



The **Slovensko ljudsko gledališče Celje** (Slovenian People's Theatre Celje, 1950) dedicates much of its attention to the youngest audience, thrilling it every season with a new première. Well aware of the importance of making of quality performances for children and thus raising them into demanding theatre viewers, the theatre in Celje is making its best to stage only quality texts and engage renowned directors. Their children's plays usually amuse several generations of children. Lately they have been presenting on their stage four children's hits, the oldest among which - *Maček Muri* (Mury the Cat) – has lived to see more than hundred repeat performances. Within their Abonmajček (Small Season Ticket) the little theatregoers are able to see top performances, produced by various Slovenian theatres. The young viewers are also exploring the world of theatre through theatrical education, where they are presented within one lesson the theatre and its professions, as well as the always intriguing backstage.



The **Slovensko mladinsko gledališče** (Slovenian Mladinsko Theatre, 1955), which was established as a first Slovenian professional theatre for children and youth, still presents on its stages every year a wide range of quality performances for young audience. Its morning performances often begin with an instructive introduction or end with an interesting conversation with their creators. The season ticket *Prihodnost* (The Future), which is intended for the youngest audience, offers four hit performances for children and young people out of the existing eight; some of them are intended for children, aged 4+, and other for those aged 9+. As an executive producer of the Ljubljana's popular Festival of Arts and Cultural Education Bobri (Beavers) the Slovenian Youth Theatre sees every year that the cultural events are also attended by the children, who usually can not afford them.

DRAMA

SLOVENSKO NARODNO GLEDALIŠČE DRAMA LJUBLJANA

The **Slovensko narodno gledališče Drama Ljubljana** (Slovenian National Theatre Drama, Ljubljana) (1867) has re-included in its programme the performances for the younger audience in the 2011/12 season. It has thus introduced for the youngest theatregoers the Ciciban (Preschooler) season ticket and also staged the performance *Mala čarovnica* (*The Little Witch*). Several years ago the theatre initiated its and High School Students season tickets in order to present to its young viewers the classical and contemporary drama. In the 2013/14 season the theatre is also coming out with its newest Najst (Teen) season ticket for the children of the last primary school triad. Thus it intends to fill the gap between its children's and Secondary School Student's season tickets. In agreement with kindergartens and primary schools, the theatre also prepares morning performances and occasional guided tours of its backstage.

DRAMA OPERA BALET MARIBOR

SLOVENSKO NARODNO GLEDALIŠČE
SLOVENE NATIONAL THEATRE

During almost all of its ninety seasons the **Slovensko narodno gledališče Maribor** (Slovenian National Theatre Maribor, 1919) has been attempting to attract the youngest audience as well as to enthuse it for the theatrical magic of drama, opera and ballet performances. In recent years, when planning the new seasons, the theatre's artistic directors have been making their best to offer to the youngest audience - within the Children's season ticket - at least one première, a varied programme of repeat performances from the theatre's regular repertoire for children and young people as well as guest performances of the best other Slovenian theatrical productions. Continuous, quality and extremely versatile production, conversations with creators, tours round the backstage, creation of dramaturgical and presentational guidelines for teachers as well as preliminary preparations for pupils and students have bonded the theatre even closer with its city's schools and kindergartens.



ŠKUC GLEDALIŠČE

The performances of the **ŠKUC gledališča** (ŠKUC Theatre, 1972) rest on staging of texts and subjects, dealing with the issues of the marginalised social groups as well as on exploring and examining of the topics from the edge, explaining and defining the human sexuality. The ŠKUC Theatre also offers an opportunity platform for the first creations of young theatre makers. In addition to its performances for adults, the ŠKUC Theatre also produces every year at least one performance for children and young people. The last few years, the ŠKUC Theatre has also been staging co-production performances with various Slovenian theatres.



The **Zavod Bufeto** (Bufeto Institute, 2007) is the only professional institution in Slovenia, engaged in the development of the clown theatre – a synthesis of buffoonery, circus and theatre. By blending the circus and clownery skills with dramaturgical approach, the Bufeto Institute loosens the frames as of the classical drama theatre as well as of the typical circus show, mostly endeavouring to create the performances, strengthening the ties between the children and their adults. Every year, the institute organises the International Theatre and Clown Festival Klovnbu. It also boasts an educational programme with the Laboratorij smeha (Laboratory of Laughter), running as a permanent clown theatre studio. The Bufeto Institute also creates independent authorial and co-production performances with the Slovenian Mladinsko Theatre and the Ljubljana Puppet Theatre.

ZAVOD PROJEKT ATOL

The **Zavod Projekt Atol** (Project Atol Institute) is a non-profit cultural institution founded in 1992 by Slovene conceptual and new media artist Marko Peljhan and officially registered in 1994. Its activities range from art production to scientific research and technological prototype development and production. The technological arm of Projekt Atol, called PACT Systems (Projekt Atol Communication Technologies), was founded in 1995, and the flight operations branch, Projekt Atol Flight Operations, was founded in 1999 to support art and cultural activities in the atmosphere, in orbit, and beyond. Projekt Atol serves as the institutional, financial and logistics support frame for several projects and initiatives, including theatre productions for children and youth.

RAZSTAVA

Mali gledalci, veliki državljani. Pogled kvišku ...

Preddverje Odra pod zvezdami

avtor razstave Carlos Herans

Gostujoča instalacija, ki se osredotoča na poslušanju in pozornosti do »drugega« – bistvenih elementih gledališča za najmlajše obiskovalce. Igra/izkušnja opazovanja skozi oči malčka – gledanja in poslušanja novega sveta, ki ga tvorijo odrasli, velikani in na tisoče podob, predmetov – sveta življenja.

Kaj je tako posebnega v predstavah za najmlajše? Katere inovativne gledališke estetike se uporabljajo v teh predstavah? Kako v njih združujemo različne oblike umetnosti? Kaj v upodablajoči umetnosti sploh pomeni spoštovati malo občinstvo? Cilj razstave Pogled kvišku je odgovoriti na vprašanje, zakaj je tako pomembno ustvarjati gledališče za malčke, predstaviti glavne lastnosti takšnih predstav, cilje festivalov za male gledalce in katere druge aktivnosti so še vključene v projekt Mali gledalci, veliki državljani. Instalacija vsebuje besedila, fotografije, video posnetke predstav ter predstavitve partnerjev projekta.

SMALL SIZE je evropska mreža za širitev upodablajočih umetnosti, namenjenih otrokom v zgodnjem otrostvu. Ustanovljena je bila leta 2005 s pomočjo Evropske komisije in evropskega kulturnega programa za leto 2000. Najprej so pri projektu sodelovale le 4 države (Belgija, Italija, Slovenija in Španija), po treh letih pa je bilo vanj, saj so se mu pridružile še Nemčija, Velika Britanija in Romunija, vključenih že 7 držav. Sedaj pri projektu Mali gledalci, veliki državljani sodeluje 12 partnerjev iz 12 različnih držav: Avstrije, Belgije, Finske, Francije, Irske, Italije, Madžarske, Nemčije, Romunije, Slovenije, Španije in Velike Britanije. Namen projekta Mali gledalci, veliki državljani je povečati pretoke znanj, ki fizično potujejo po Evropi, tako znotraj kot zunaj obstoječe mreže.

SPLETNI BILTEN FESTIVALA

Lutkovno gledališče Ljubljana in spletni portal slovenskega gledališča www.sigledal.org bosta v času festivala Zlata paličica staknila glavi in skupaj pripravila spletni festivalski bilten, ki ga bodo pod vodstvom Ivane Djilas ustvarjali mladi pisci, večinoma študentje Filozofske fakultete in Akademije za gledališče, radio, film in televizijo. Bilten bo dosegljiv na spletnih straneh Lutkovnega gledališča Ljubljana www.lgl.si in na spletnem portalu slovenskega gledališča www.sigledal.org, v njem pa bomo lahko prebirali pogovore z ustvarjalci tekmovalnih predstav, vtise malih in velikih gledalcev, mnenja različnih strokovnjakov, uganke, premetanke in še kaj.

OKROGLA MIZA

ASSITEJ Slovenija

Pelji me v gledališče

Ponedeljek, 30. september, ob 17.00, Cankarjev dom (Kosovelova dvorana)

ASSITEJ Slovenija, center za kulturno vzgojo na področju uprizoritvenih umetnosti, je član mednarodne mreže ASSITEJ, ki ima 83 centrov po vsem svetu. V obdobju 2014–2017 načrtuje vrsto projektov, ki bodo promovirali pomembnost gledališča za otroke in mladino kot razvojnega dejavnika. Gledališki ustvarjalci verjamemo, da gledališče za otroke in mladino ni zgolj zabava, gledališče je vzgoja. Kultura ni luksuz, ampak razvoj. Zato vabimo starše, vzgojitelje, učitelje, občine, državo: peljimo otroke v gledališče.

Odločili smo se, da bo naš prvi projekt raziskava otroškega in mladinskega občinstva. Na festivalski okrogli mizi pod naslovom *Pelji me v gledališče* bo predstavljena publikacija z naslovom *Odraščajoča publika*, ki so jo soustvarili znanstveniki – prof. dr. Slavko Gaber, prof. dr. Ljubica Marjanovič Umek, doc. dr. Marjeta Mencin Čepelak, prof. dr. Milica Antić Gaber in drugi, ter ustvarjalki – pisateljica Maja Pelević in režiserka Ivana Djilas. Publikacija bo predstavila vprašanja, dileme, smernice, ki jih spodbuja delo v gledališču za otroke in mladino. Z znanimi psihologi, sociologi, pedagogi in pisatelji bomo odprli teme, kot so: Koliko starostnih skupin otrok imamo? Zakaj ne znamo narediti predstav »za mladino«? Kaj gledajo fantje? Kaj je to gledališče za dojenčke? Kako pišemo za trideset let mlajše? Za koga delamo predstave: za vzgojitelje/starše ali otroke? Kako izbiramo kulturne vsebine za naše otroke?

ZAKLJUČEK FESTIVALA
podelitev nagrad in Pazi, Pika!

Sobota, 5. oktober 2013, ob 20.00, Šentjakobski oder LGL

NAGRADE:

- nagrada za najboljšo predstavo v celoti
- nagrada za najboljšo predstavo otroške žirije
- nagrada za najboljšo predstavo mladinske žirije
- tri posebne nagrade po izboru žirije

Take Me To the Theatre

Monday, 30 September 2013 at 5 pm, Cankarjev dom Cultu-
ral and Congress Centre, Kosovel Hall

ASSITEJ Slovenia – Center for Cultural Education in the
Field of Performing Arts – is a member of the international
ASSITEJ network, boasting 83 centres around the world. The
association is proud to announce the launching in the peri-
od from 2014 to 2017 a series of its projects targeted towards
promotion of the important role of the theatre for children
and young people as a development factor. The theatre
makers believe that theatre for children and young people
is not merely an entertainment but an important part of
education as well. Culture is not a luxury but a way of de-
velopment. Therefore it is our aim to encourage parents,
teachers, professors, municipalities and the state: Take the
Children to the Theatre.

Stage Under the Stars Foyer

author of the exhibition Carlos Herans

A touring installation that focuses on attention and
listening towards the »other«, core elements of a theatre for
early years. A game/experience of looking through a small
child's eyes of seeing and listening to a new world made of
grown-ups, giants and thousands of images and objects the
world of life.

What is special in the performances for the very young?
What innovating theatrical esthetics are used? How are
we mixing different art forms? What does it mean in
performing arts to respect the small size audience? Looking
up would like to present why it is necessary to create
theatre for small children, what are the characteristics of the
performances, what are the aims of the Small size festival
and what other activities are included in the Small size, big
citizens project. The installation includes texts, photos,
videoclips of performances, presentations of the partners in
the project.

FESTIVAL WEB-NEWS BULLETIN

During the Zlata palčica (Golden Stick) Festival the
Ljubljana Puppet Theatre and the Slovenian Theatre Portal
www.sigledal.org will »put heads together« and conceive
the festival web news-bulletin, created under the
supervision of Ivana Džilas by young writers, mostly the
students of the Faculty of Arts and the Academy of Theatre,
Radio, Film and Television in Ljubljana. The bulletin will
be available both on the Ljubljana Puppet Theatre website
www.lgl.si and the Slovenian Theatre Portal www.sigledal.org, where we will be able to read interviews with the
authors of the competing performances, impressions
of young and somewhat older viewers, various experts'
opinions, riddles, jigsaws and many other interesting
contents.

FESTIVAL CLOSING EVENT

Presentation of Awards and Watch Out, Here
Comes Pippi!

Saturday, 5 October 2013 at 8 pm, Senjakob Stage LGL

Awards:

- best performance award
 - best performance award, presented by the children's jury
 - people's jury
 - three special jury choice awards

Po motivih gledališke igre *Naša prijateljica Pika*
Dese Muck

Pazi, Pika!

Koprodukcija **Lutkovno gledališča Ljubljana in Gledališče Koper/Teatro Capodistria**

režiserka **Tijana Zinajić**, nastopajo **Ajda Toman, Mojca Fatur, Vito Weis, Nina Ivanič, Iztok Valič, Urška Hlebec, Irena Zubalič Žan, Rok Kunaver, Jernej Kuntner, Igor Štamulak, Alenka Pirjevec**, dramaturgija in priredba **Simona Semenič**, avtor songov **Jure Novak**, scenografka in kostumografka **Jasna Vastl**, avtorji glasbe **Neža Zinajić, Žiga Saksida in Jože Šalej**, korepetitor **Jože Šalej**, koreograf **Sebastjan Starič**, asistentka režiserke **Zala Sajko**, oblikovalec svetlobe **Jaka Varmuž**, lektorica **Irena Androjna Mencinger**

Primož in Polona imata nadvse zaščitniško mamo, ki bi ju rada obvarovala pred bacili, bakterijami, aditivi, gensko spremenjeno hrano, hudobnimi ljudmi, izpušnimi plini, slabim zrakom in onesnaženo vodo, a ju s pretirano skrbnostjo pred prijatelji na igrišču spravlja v zadrego. Tudi teta Betka, velika ljubiteljica otrok, zna biti na igrišču precej moteč element, a največja grožnja za otroke je Kobra. Ko se spet pojavi in jih začne razmetavati po igralih, jim na pomoč prihiti Pika. Ja, prav tista Pika. Z rdečimi kitkami in velikimi čevlji. In na koncu očara vse, tudi pretirano skrbno mamo. S Petrom Klepcem, ki ga na pomoč pokliče Kobra, pa tako ali tako takoj postaneta prijatelja. Temu zgledu sledijo vsi, tudi Kobra, ki je lahko, če se malo potru-di, čisto simpatičen fant Tine.

Based on the motifs of the play *Naša prijateljica Pika* (Our Friend Pippi) by Desa Muck

Watch Out, Here Comes Pippi!

Coproduction between Lutkovno gledališče Ljubljana (Ljubljana Puppet Theatre) and Gledališče Koper/Teatro Capodistria (Koper Theatre)

director **Tijana Zinajić**, performers **Ajda Toman, Mojca Fatur, Vito Weis, Nina Ivanič, Iztok Valič, Urška Hlebec, Irena Zubalič Žan, Rok Kunaver, Jernej Kuntner, Igor Štamulak, Alenka Pirjevec**, dramaturgy and adaptation **Simona Semenič**, author of the songs **Jure Novak**, set and costume designer **Jasna Vastl**, composers **Neža Zinajić, Žiga Saksida and Jože Šalej**, korepetitor **Jože Šalej**, choreographer **Sebastjan Starič**, assistant director **Zala Sajko**, lighting designer **Jaka Varmuž**, language consultant **Irena Androjna Mencinger**

Primož's and Polona's overprotective mother tries to keep them away from bacilli, bacteria, additives, genetically modified foods, evil people, exhaust fumes, stale air and polluted water, thus only embarrassing them in front of their friends at the playground. Their auntie Betka, who is a great lover of children herself, seems to be a bit of a «disturbing element» as well; however the children's greatest threat at the playground is Kobra. Whenever he reappears and starts tossing them around the playground equipment, Pippi rushes in to help. And, yes, it is the Pippi, we all know so well - the one with the red braids and big shoes. The one, who eventually enchants everybody, even the overprotective mother and who immediately becomes friends with the fairytale hero Peter Klepec, whom the terrified Kobra calls for help. Everybody follows her example, even Co-bra, who may as well, with just a little effort, suddenly turn into a very friendly boy Tine.



PRIZORIŠČA

1

Lutkovno gledališče Ljubljana,

Krekov trg 2

- Veliki oder LGL (pritličje)
- Mali oder LGL (pritličje)
- Šentjakovski oder LGL (I. nadstropje)
- Oder pod zvezdami LGL (III. nadstropje)
- Tunel LGL (pritličje)

2

Cankarjev dom Ljubljana,

Prešernova cesta 10

- Linhartova dvorana

3

Slovensko mladinsko gledališče,

Vilharjeva 11

- Zgornja dvorana
- Spodnja dvorana
- Dvorana Stara pošta

4

SNG Drama Ljubljana,

Erjavčeva cesta 1

- Veliki oder

5

Mini teater Ljubljana,

Križevniška ulica 1

6

Gledališče Glej,

Gregorčičeva 3

VENUES

1

Lutkovno gledališče Ljubljana (Ljubljana Puppet Theatre),

Krekov trg square 2

- Grand Stage LGL (ground floor)
- Small Stage LGL (ground floor)
- Šentjakob Stage LGL (first floor)
- Stage under the Stars LGL (third floor)
- Tunnel LGL (ground floor)

2

Cankarjev dom Ljubljana

(Cankarjev dom Cultural and Congress Centre Ljubljana),

Prešernova cesta road 10

- CD Linhart Hall

3

Slovensko mladinsko gledališče

(Slovenian Mladinsko Theatre),

Vilharjeva cesta road 11

- Mladinsko Upper Hall
- Mladinsko Lower Hall
- Mladinsko – Old Post

4

SNG Drama Ljubljana

(Slovenian National Theatre Drama Ljubljana),

Erjavčeva cesta road 1

- Drama Grand Stage

5

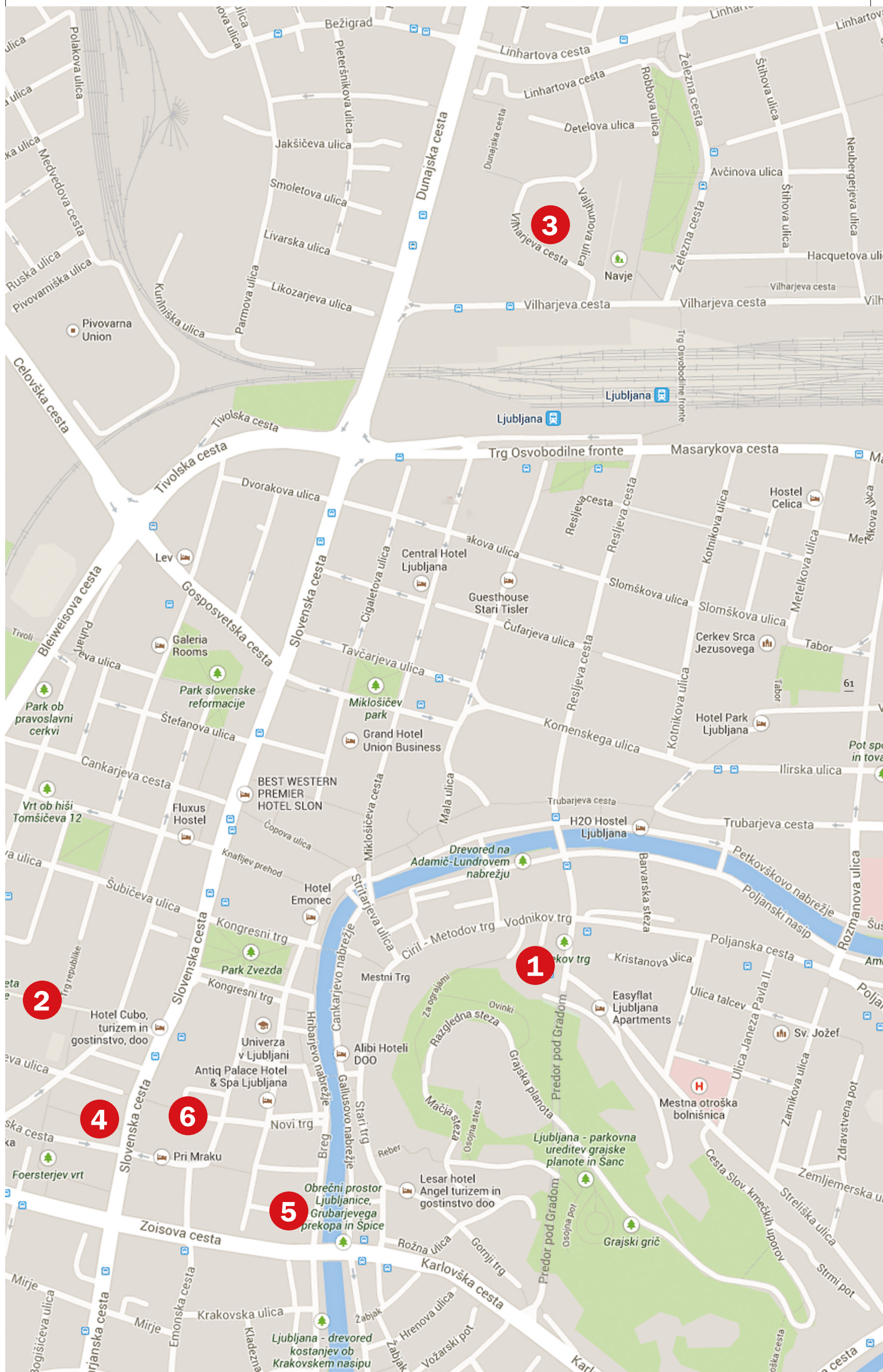
Mini teater Ljubljana (Ljubljana Mini Theatre),

Križevniška ulica street 1

6

Gledališče Glej (Glej Theatre),

Gregorčičeva ulica street 3



15. festival Zlata paličica organizirata Lutkovno gledališče Ljubljana in Cankarjev dom v sodelovanju z Assitej Slovenija

15th Golden Stick Festival is organized by the Ljubljana Puppet Theatre and Cankarjev dom, Culture and Congress Centre in co-operation with Assitej Slovenia



**Lutkovno gledališče Ljubljana /
Ljubljana Puppet Theatre**

Krekov trg 2, 1000 Ljubljana Slovenija / Slovenia
Telefon / Telephone + 386 1 3000 970

- info@lgl.si
- www.lgl.si
- www.twitter.com/lutkovno
- www.facebook.com/LutkovnoGledalisceLjubljana

Cankarjev dom, Culture and Congress Centre

Prešernova cesta 10, 1000 Ljubljana, Slovenija / Slovenia
Telefon / Telephone +386 (0)1 24 17 122

- kongres@cd-cc.si

NAKUP VSTOPNIC

- Cena vstopnic za vse predstave, zaključene skupine in izven, je 4 evre.
- Vstopnice za vse predstave so na prodaj pri blagajni LGL, vstopnice za predstave, ki bodo uprizorjene v CD, SNG Drama in Gleju, pa so na prodaj tudi pri blagajnah teh ustanov.
- Družinski popust – 20 % (pri nakupu več kot treh vstopnic za isto predstavo)
- Paketni popust – 35 % (pri nakupu poljubnega števila vstopnic za več kot tri različne predstave)
- Popusti se med seboj izključujejo, uveljavljanje paketnega popusta je možno le pri blagajni LGL.
- Rezervacij ne sprejemamo.

TICKETS

- Ticket price is 4 €.
- Tickets to all performances are available at the LGL Box office; tickets to the performances in Cankarjev dom, SNG Drama Ljubljana and Glej Theatre are also available at their respective Box Offices.
- 20 % family discount is available for more than 3 tickets, purchased for the same performance.
- 35 % packet discount is available for any number of tickets, purchased for more than 3 different performances.
- Discounts are mutually exclusive, packet discounts may be acquired only at the LGL Box Office.
- We do not accept reservations.

- Blagajna LGL / Box Office LGL
Blagajna na Krekovem trgu 2 (pri grajski vzpenjači) je odprta od ponedeljka do petka med 9. in 19. uro, ob sobotah med 9. in 13. uro in uro pred predstavo. Nakup je mogoč tudi preko spleta (lgl.mojekarte.si).

Box Office at Krekov trg 2 (by the Castle funicular station) is open Monday to Friday from 9.00 to 19.00, Saturday from 9.00 to 13.00 and one hour before the performance. Tickets are also available online (lgl.mojekarte.si).

- Telefon / Telephone + 386 (0)1 3000 982
- Faks / Fax 01 3000 980
- E-pošta / E-mail blagajna@lgl.si

- modra številka
080 20 04

- Informacijsko središče in prodaja vstopnic CD (podhod Maxija) / CD Box Office and Information Centre (Maxi passageway)

- Telefon / Telephone +386 (0)1 2417 299
- Faks / Fax (01) 2417 322
- E-pošta / E-mail vstopnice@cd-cc.si

Ob delavnikih odprto od 11. do 13. in od 15. do 20. ure, ob sobotah od 11. do 13. ter uro pred prireditvami. Nakup vstopnic tudi pri pooblaščenih prodajalcih (M holidays, Petrol, Kompas, Alpetour, Last Minute Center, mojekarte.si idr.) ter na spletu (www.cd-cc.si).

Open workdays from 11.00 to 13.00 and from 15.00 to 20.00, Saturday 11.00 – 13.00 and an hour prior to an event. Tickets are also available through authorised agents (M holidays, Petrol, Kompas, Alpetour, Last Minute Center, mojekarte.si etc.) and online (www.cd-cc.si).

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Koordinatorji festivala / Festival Co-ordinators

Lidija Franjić, Edita Golob, Špela Juntos

Urednica / Editor **Jera Ivanc**

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Lektorica / Language Editor **Irena Androjna Mencinger**

Prevod / Translation **Nataša Jelić, Meta Gostinčar Cerar**

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We reserve the right to change the programme.

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