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MARIN DRŽIĆ THEATRE

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KAZALIŠTE MARINA DRŽIĆA
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RIJEČ RAVNATELJA

GENERAL MANAGER'S LETTER

Draga publiko,

Kazalište Marina Držića u ovoj će sezoni postavljati najbolja djela klasične domaće i svjetske dramske baštine, te provoditi programe koji promiču stvaralaštvo hrvatskih autora. Kazalište Marina Držića jedina je profesionalna kazališna kuća u gradu Dubrovniku i Dubrovačko-neretvanskoj županiji stoga je repertoar profiliran s naglaskom na kvalitetan i raznolik program, vodeći računa o svim dobnim skupinama i afinitetima publike. Jedan od glavnih zadataka Kazališta Marina Držića, kao i dosad, je čuvanje autohtonog dubrovačkog govora i postavljanje komada dramske baštine i suvremenih komada na dubrovačkom narječju. U novoj kazališnoj sezoni uz premijerne naslove, predviđene su reprizne izvedbe, kao i bogat program gostovanja.

U 2019. godini planirane su premijere: *Ne plaćamo, ne plaćamo!* Daria Foa u režiji Ivice Kunčevića, *Blizanke* prema motivima iz romana Ericha Kästnera u režiji Lee Anastazije Fleger, *Nemreš pobjeć od nedjelje* Tene Štivičić u režiji Marine Pejnović, *Suton* Iva Vojnovića u režiji Ivice Boban, *Adam i Eva* Miroslava Krleže u režiji Helene Petković, *Alkestida* prema Euripidu u prijevodu i autorskoj adaptaciji Lade Kaštelan i režiji Livije Pandur i *Bajka o baki Mokoš* u režiji Srđane Šimunović.

Ove sezone poseban naglasak stavit ćemo na: programe za djecu, mlade i studente; razvoj kazališnog djelovanja kroz promicanje suradnje s drugim kazalištima i festivalima u zemlji i inozemstvu; poticanje umjetničke raznolikosti, kroz pripremu i organizaciju raznih dramskih, glazbeno-scenskih i drugih scenskih djela; odgovorno trošenje proračunskog novca kroz postavljanje objektivnih poslovnih ciljeva; razvoj dijaloga među ustanovama u kulturi grada Dubrovnika radi poticanja suradnje na zajedničkim projektima; poticanja stvaralaštva mladih autora, te snažnije otvaranje prema novim teatarskim i izvedbenim trendovima, kao i poticanje razvoja dramskog odgoja za djecu i mlade, kao i kazališnog amaterizma u svrhu senzibilizacije nove publike na kazališnu umjetnost.

Paolo Tišljarić, ravnatelj

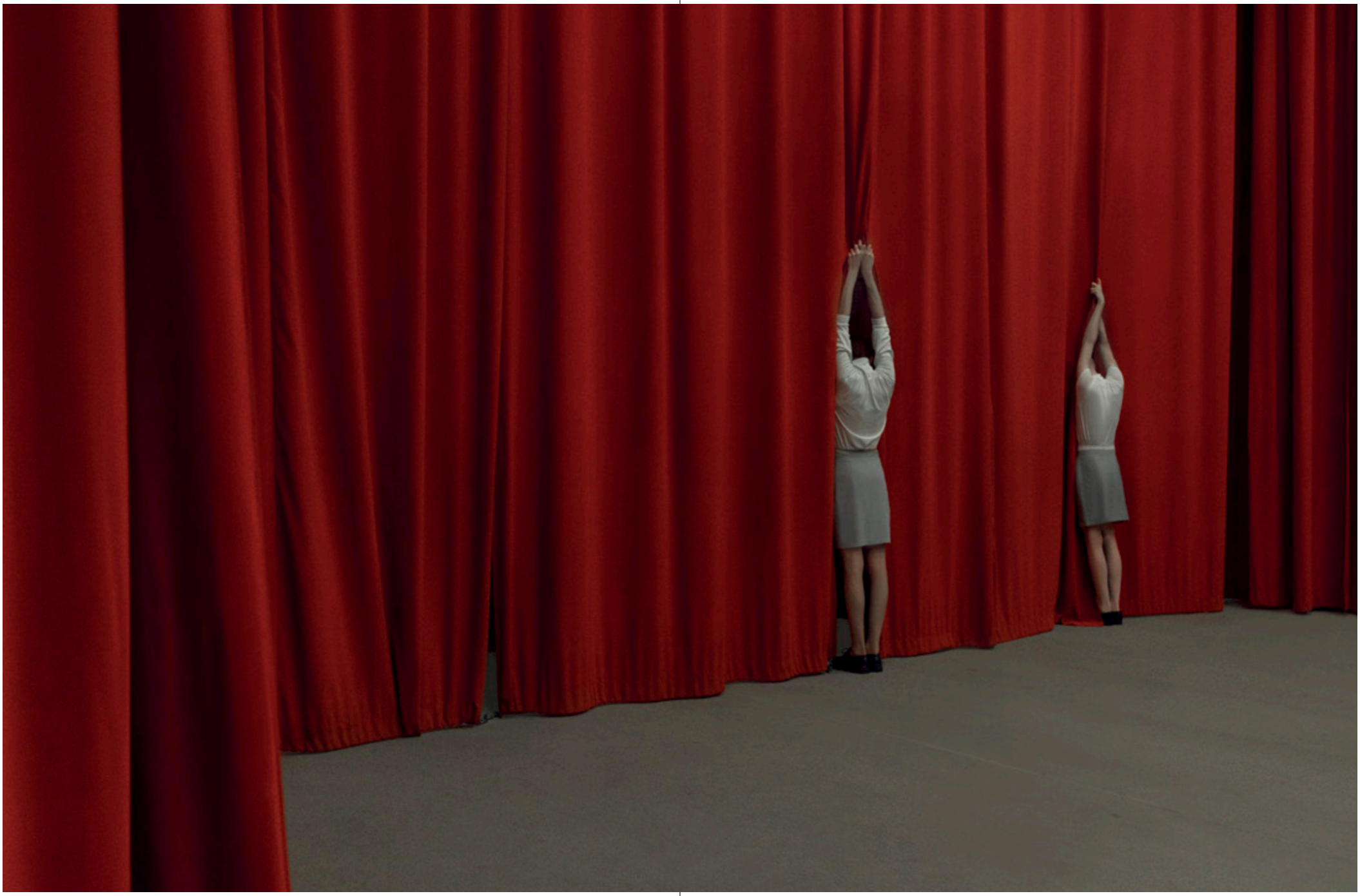
Dear audience,

This season, Marin Držić Theatre will put on stage, the best plays of classical national and world drama heritage and perform the programmes, which promote the creativity of Croatian writers. Marin Držić Theatre is the only official theatre, in the city of Dubrovnik, as well as, in Dubrovnik-Neretva County. Therefore, the repertory has been selected, with special stress on fine and varied programme, taking into consideration the ages and interest of the audience. One of the most important task of Marin Držić Theatre, has always been so far, to preserve the authentic Dubrovnik speech and play dramas of traditional heritage, as well as modern ones, coloured with Dubrovnik dialect. In a new theatre season, besides premieres, repeat performances are predicted, accompanied by a rich programme of guest theatres.

In 2019, the following premieres are planned: Can't Pay? Won't Pay! *by Dario Fo, directed by Ivica Kunčević,* Lottie and Lisa *according to the motifs from Erich Kästner's novel, directed by Lea Anastazija Fleger;* Can't Escape Sundays*, by Tena Štivičić, directed by Marina Pejnović,* Evenfall *by Ivo Vojnović, directed by Ivica Boban;* Adam and Eve *by Miroslav Krleža, directed by Helena Petković,* Alcestis *by Euripides, translated and adapted by Lada Kaštelan and directed by Livia Pandur and* Tale of Goddess Mokosh*, directed by Srđana Šimunović.*

In this season, special attention would be put on children's plays, the programmes for the young and students; the devolpment of theatre activities, by means of promoting the cooperation with other theatres and festivals, home and abroad; fostering artistic diversities, by means of the preparation and organization of various drama, music, scene and other works; responsible expenditure of the budget by means of established business goals; the development of the dialogue among the cultural institutions of the city of Dubrovnik, in order to achieve cooperation on mutual projects. The creativity of young authors will be fostered and we will open widely towards new theatre and performances trends, as well as foster theatre education for children and the young. Also we will cultivate the amateurism in performances, with the aim to make the audience sensitive to the arts of theatre.

Paolo Tišljarić, General Manager



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Repeat performances stalls and balcony 60kn

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Preview shows and repeat performances 50kn

Group/agency and student discounts are possible on the front desk – Pred Dvorom 3, 20000 Dubrovnik

TICKET PACKAGES

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200kn (2×2 tickets for the chosen events)
300kn (3×2 tickets for the chosen events)

PRETPLATA 2019.
SEASON TICKETS 2019

PREMIJERNA PRETPLATA CIJENA 500KN

NE PLAĆAMO, NE PLAĆAMO! — 16.2. / SUBOTA / 19:30 / VELIKA SCENA
AUTOR DARIO FO / REDATELJ IVICA KUNČEVIĆ

BLIZANKE — 16.3. / SUBOTA / 19:00 / VELIKA SCENA
AUTORICA NIKOLINA RAFAJ PREMA ERICHU KÄSTNERU
REDATELJICA LEA ANASTAZIJA FLEGER

SUTON — 27.4. / SUBOTA / 19:30 / VELIKA SCENA
AUTOR IVO VOJNOVIĆ / REDATELJICA IVICA BOBAN

ADAM I EVA — 25.5. / SUBOTA / 19:30 / VELIKA SCENA
AUTOR MIROSLAV KRLEŽA / REDATELJICA HELENA PETKOVIĆ

NEMREŠ POBJEĆ OD NEDJELJE — 8.6. / SUBOTA / 20:00 / SCENA BURSA
AUTORICA TENA ŠTIVIČIĆ / REDATELJICA MARINA PEJNOVIĆ

POPULARNA PRETPLATA CIJENA 500KN

DSO I RADOJKA ŠVERKO — KONCERT ZA VALENTINOVO
14.2. / ČETVRTAK / 20:00 / VELIKA SCENA

NA TERAPIJI — 22.2. / PETAK / 19:30 / VELIKA SCENA
AUTOR MATIAS DEL FEDERICO / REDATELJICA NENNI DELMESTRE

PIKOVA DAMA — 12.4. / PETAK / 19:30 / VELIKA SCENA
AUTOR A.S. PUŠKIN / REDATELJ DENIS AZAROV

SUTON — 3.5. / PETAK / 19:30 / VELIKA SCENA
AUTOR IVO VOJNOVIĆ / REDATELJICA IVICA BOBAN

ADAM I EVA — 23.5. / ČETVRTAK / 19:30 / VELIKA SCENA
AUTOR MIROSLAV KRLEŽA / REDATELJICA HELENA PETKOVIĆ

NEMREŠ POBJEĆ OD NEDJELJE — 7.6. / PETAK / 20:00 / SCENA BURSA
AUTORICA TENA ŠTIVIČIĆ / REDATELJICA MARINA PEJNOVIĆ

Upis pretplate moguće je napraviti na blagajni kazališta od 14.1.2019. (ponedjeljak) do 8.2.2019. (petak). Vrijedi samo za ponuđene datume i uključuje navedene naslove u sezoni 2018./2019. Kupnjom pretplate korisnik ima pravo iskoristiti 2 ulaznice za svaki od navedenih datuma.

PREMIERE SUBSCRIPTION PRICE 500KN

CAN'T PAY? WON'T PAY! — 16.2. / SATURDAY / 7:30 PM / MAIN STAGE
AUTHOR DARIO FO / DIRECTOR IVICA KUNČEVIĆ

LOTTIE AND LISA — 16.3. / SATURDAY / 7:00 PM / MAIN STAGE
AUTHOR NIKOLINA RAFAJ BASED ON ERICH KÄSTNER
DIRECTOR LEA ANASTAZIJA FLEGER

EVENFALL — 27.4. / SATURDAY / 7:30 PM / MAIN STAGE
AUTHOR IVO VOJNOVIĆ / DIRECTOR IVICA BOBAN

ADAM AND EVE — 25.5. / SATURDAY / 7:30 PM / MAIN STAGE
AUTHOR MIROSLAV KRLEŽA / DIRECTOR HELENA PETKOVIĆ

CAN'T ESCAPE SUNDAYS — 8.6. / SATURDAY / 8:00 PM / SMALL STAGE BURSA
AUTHOR TENA ŠTIVIČIĆ / DIRECTOR MARINA PEJNOVIĆ

POPULAR SUBSCRIPTION PRICE 500KN

ST. VALENTINE'S DAY CONCERT
DUBROVNIK SYMPHONY ORCHESTRA AND RADOJKA ŠVERKO
14.2. / THURSDAY / 8:00 PM / MAIN STAGE

IN THERAPY — 22.2. / FRIDAY / 7:30 PM / MAIN STAGE
AUTHOR MATIAS DEL FEDERICO / DIRECTOR NENNI DELMESTRE

THE QUEEN OF SPADES — 12.4. / FRIDAY / 7:30 PM / MAIN STAGE
AUTHOR A.S. PUSHKIN / DIRECTOR DENIS AZAROV

EVENFALL — 3.5. / FRIDAY / 7:30 PM / MAIN STAGE
AUTHOR IVO VOJNOVIĆ / DIRECTOR IVICA BOBAN

ADAM AND EVE — 23.5. / THURSDAY / 7:30 PM / MAIN STAGE
AUTHOR MIROSLAV KRLEŽA / DIRECTOR HELENA PETKOVIĆ

CAN'T ESCAPE SUNDAYS — 7.6. / FRIDAY / 8:00 PM / SMALL STAGE BURSA
AUTHOR TENA ŠTIVIČIĆ / DIRECTOR MARINA PEJNOVIĆ

Subscription could be realized at our Box Office as from January 14th 2019 (Monday) to February 8th 2019 (Friday). Valid only for the dates offered and it includes the events in the season 2018/2019 The theater goers are entitled to two tickets by means of the subscription (for each of the dates above quoted).

PREMIJERE 2019.

NE PLAĆAMO, NE PLAĆAMO!
AUTOR DARIO FO / REDATELJ IVICA KUNČEVIĆ
PREMIJERA 18.1.2019. / VELIKA SCENA

NEMREŠ POBJEĆ OD NEDJELJE
AUTORICA TENA ŠTIVIČIĆ / REDATELJICA MARINA PEJNOVIĆ
PREMIJERA 1.3.2019. / SCENA BURSA

BLIZANKE
AUTORICA NIKOLINA RAFAJ PREMA ERICHU KÄSTNERU
REDATELJICA LEA ANASTAZIJA FLEGER
PREMIJERA 15.3.2019. / VELIKA SCENA

SUTON
AUTOR IVO VOJNOVIĆ / REDATELJICA IVICA BOBAN
PREMIJERA 26.4.2019. / VELIKA SCENA

ADAM I EVA
AUTOR MIROSLAV KRLEŽA / REDATELJICA HELENA PETKOVIĆ
PREMIJERA 24.5.2019. / VELIKA SCENA

ALKESTIDA
AUTORICA LADA KAŠTELAN PREMA EURIPIDU / REDATELJICA LIVIJA PANDUR
PREMIJERA 13.9.2019. / VELIKA SCENA

BAJKA O BAKI MOKOŠ
AUTORICA SRĐANA ŠIMUNOVIĆ / REDATELJICA SRĐANA ŠIMUNOVIĆ
PREMIJERA 22.11.2019. / VELIKA SCENA

PREMIERES 2019

CAN'T PAY? WON'T PAY!
AUTHOR DARIO FO / DIRECTOR IVICA KUNČEVIĆ
PREMIERE 18.1.2019 / MAIN STAGE

CAN'T ESCAPE SUNDAYS
AUTHOR TENA ŠTIVIČIĆ / DIRECTOR MARINA PEJNOVIĆ
PREMIERE 1.3.2019 / SMALL STAGE BURSA

LOTTIE AND LISA
AUTHOR NIKOLINA RAFAJ BASED ON ERICH KÄSTNER
DIRECTOR LEA ANASTAZIJA FLEGER
PREMIERE 15.3.2019 / MAIN STAGE

EVENFALL
AUTHOR IVO VOJNOVIĆ / DIRECTOR IVICA BOBAN
PREMIERE 26.4.2019 / MAIN STAGE

ADAM I EVE
AUTHOR MIROSLAV KRLEŽA / DIRECTOR HELENA PETKOVIĆ
PREMIERE 24.5.2019 / MAIN STAGE

ALCESTIS
AUTHOR LADA KAŠTELAN BASED ON EURIPIDES / DIRECTOR LIVIJA PANDUR
PREMIERE 13.9.2019 / MAIN STAGE

TALE OF GODDESS MOKOSH
AUTHOR SRĐANA ŠIMUNOVIĆ / DIRECTOR SRĐANA ŠIMUNOVIĆ
PREMIERE 22.11.2019 / MAIN STAGE

REPRIZE

LJUBAVNIK
AUTOR HAROLD PINTER / REDATELJ LAWRENCE KIIRU
PREMIJERNO IZVEDENO 16.3.2012. / SCENA BURSA

BJEGUNKE
AUTORI PIERRE PALMADE I CHRISTOPHE DUTHURON
REDATELJICA NENNI DELMESTRE
PREMIJERNO IZVEDENO 30.9.2016. / VELIKA SCENA

SKUP
AUTOR MARIN DRŽIĆ / REDATELJ IVICA KUNČEVIĆ
PREMIJERNO IZVEDENO 20.1.2017. / VELIKA SCENA

NA TERAPIJI
AUTOR MATIAS DEL FEDERICO / REDATELJICA NENNI DELMESTRE
PREMIJERNO IZVEDENO 27.10.2017. / VELIKA SCENA

GLUMICE II. KATEGORIJE
AUTORI IVO VOJNOVIĆ, DAVOR MOJAŠ, SRĐANA ŠIMUNOVIĆ
REDATELJICA SRĐANA ŠIMUNOVIĆ
PREMIJERNO IZVEDENO 13.4.2018. / SCENA BURSA

PIKOVA DAMA
AUTOR A.S. PUŠKIN / REDATELJ DENIS AZAROV
PREMIJERNO IZVEDENO 02.11.2018. / VELIKA SCENA

POSLJEDICE
AUTOR ROMANO NIKOLIĆ / REDATELJ ROMANO NIKOLIĆ
PREMIJERNO IZVEDENO 22.11.2018. / VELIKA SCENA

REPEAT PERFORMANCES

THE LOVER
AUTHOR HAROLD PINTER / DIRECTOR LAWRENCE KIIRU
PREMIERED ON 16.3.2012 / SMALL STAGE BURSA

FUGITIVES
AUTHORS PIERRE PALMADE AND CHRISTOPHE DUTHURON
DIRECTOR NENNI DELMESTRE
PREMIERED ON 30.9.2016 / MAIN STAGE

THE MISER
AUTHOR MARIN DRŽIĆ / DIRECTOR IVICA KUNČEVIĆ
PREMIERED ON 20.1.2017 / MAIN STAGE

IN THERAPY
AUTHOR MATIAS DEL FEDERICO / DIRECTOR NENNI DELMESTRE
PREMIERED ON 27.10.2017 / MAIN STAGE

2ND CATEGORY ACTRESSES
AUTHORS IVO VOJNOVIĆ, DAVOR MOJAŠ, SRĐANA ŠIMUNOVIĆ
DIRECTOR SRĐANA ŠIMUNOVIĆ
PREMIERED ON 13.4.2018 / SMALL STAGE BURSA

THE QUEEN OF SPADES
AUTHOR A.S. PUSHKIN / DIRECTOR DENIS AZAROV
PREMIERED ON 2.11.2018 / MAIN STAGE

CONSEQUENCES
AUTHOR ROMANO NIKOLIĆ / DIRECTOR ROMANO NIKOLIĆ
PREMIERED ON 22.11.2018 / MAIN STAGE

PREMIJERE
PREMIERES

NE PLAĆAMO, NE PLAĆAMO!

CAN'T PAY? WON'T PAY!

PREMIJERA
PREMIERE

AUTOR
AUTHOR
DARIO FO

REDATELJ
DIRECTOR
IVICA KUNČEVIĆ

Dario Fo je talijanski kazališni glumac, redatelj i pisac, rođen u mjestu Sangiano, pokrajina Varese, 24. III. 1926., a umro u Milanu, 13. X. 2016. Kazališnu karijeru započeo je u Milanu kao radijski komičar i kabaretist izvodeći svoje tekstove kao što su *Prst u oko* (*Il dito nell'occhio, 1953.*) i *Zdravi za ludnicu* (*Sani da legare, 1954.*). Od 1958. sa suprugom Francom Rame, također glumicom, uprizoruje političke satire: *Arkanđeli ne igraju na fliperu* (*Gli arcangeli non giocano a flipper, 1959.*), *Sedma: kradi malo manje* (*Settimo: ruba un po' meno, 1964.*) i dr.

Dobitnik je Nobelove nagrade za književnost 1997, jer se 'nadmeće sa srednjovjekovnim žonglerima, mimicima i dvorskim ludama, šibajući autoritete i ističući dostojanstvo potlačenih'. "Dario Fo", stoji u obrazloženju nagrade, "kroz mješavinu smijeha i ozbiljnosti govori o izrabljenima, o nepravdama u društvu, pomažući nam da ih smjestimo u širi povjesni kontekst." Dario Fo je možda i najneobičniji dobitnik Nobelove nagrade za književnost.

Tako je i jedan od najcjenjenijih njegovih komada *Ne plaćamo, ne plaćamo!* napisan 1974. kada je njegov i Ramin *Collettivo teatrale La Comune* dobio (do 1980.) na korištenje Palazzina Liberty, napuštenu zgradu nekada prosperitetnog restorana. Predstava po tom tekstu izvođena je u sezoni 1974./5. kao poticaj za diskusije s otpuštenim radnicima, štrajkašima i imigrantima bez perspektive. Početak zapleta komada je kada Ana, žena koja je nedavno dobila otkaz, dolazi s mnogo hrane iz supermarketa u kojem su kupci odbili platiti po njihovom mišljenju previsoke cijene. Oni plaćaju pola cijene, a vrlo brzo nakon što se u raspravama u Libertyju konstatira da je to neuvjerljiva fantastika, počinje se u nekim milanskim supermarketima masovno provoditi takvo poluplaćanje, što izaziva uzbuđene reakcije vladajućih društvenih struktura, a dnevnik *Giornale Nuovo* s izdavačem Berlusconijem tužio je kazališni kolektiv *La Comune* sudu kao začetnike tih događanja. No prilično iznenađujuće, nisu im izrečene nikakve kazne jer je sud ustanovio da je prava vrijednost tako plaćenih artikala bila upravo upola manja od istaknute cijene.

Dario Fo was an Italian theatre actor, producer and playwright, born in Sangiano, region Varese on March 24th in 1926, and died on October 13th in 2016 His theatre career started in Milan, as a radio comic and cabaret player, performing his own texts such as The Finger in the Eye (Il dito nell'occhio, 1953) *and* The Sound to be Tied (Sani da legare, 1954). *From 1958 onwards, with his wife Franca Rame, the actress, he puts on the stage political satires* The Archangels Don't Play Pinball (Gli arcangeli non giocano a flipper, 1959), Seventh Commandment: Steal a Bit Less, (Settimo: ruba un po'meno, 1964) *et al.*

He was a Nobel Prize Winner in 1997, because "He competes with medieval jugglers, mimics and court jesters, attacking the authorities and stressing the dignity of the oppressed." Dario Fo, as it was quoted in the argumentation of the award, "By means of the laughter and seriousness, speaks about the opressed, injustice in the society, assissting us to put them into a wider context."

Thus, one of his most renowned piece of work Can't Pay? Won't Pay! *was written in 1974, when his and Rama's Theatre Group* Community *(*Collettivo teatrale Comune*) obtained at disposal Palazzina Liberty, an abandoned building of once prosperous restaurant. The play, according to the text, was performed in the season 1974/5 as an initiation of the discussion about the fired workers, rebels and immigrants without the future.*

The beginning of the plot starts, when Ann, the woman who has been recently fired, arrives with a lot of food from the supermarket, in which the custumers have rejected to pay, in their opinion, too high prices for it. They paid, just half of the price. Very quickly after that, it was concluded, that it was unconvincing justifiable. In some Milan supermarkets, it starts so called "half payment", which provokes exciting reactions of the governing social structures. Daily newspaper The New Journal *with its publisher Berlusconi, sued the theatre group* La Comune *before the Court, as originators of the events. However, very surprisingly, they were not penalized, because The Court found that the real value of the payed articles was in fact just half of the price shown.*

NEMREŠ POBJEĆ OD NEDJELJE

CAN'T ESCAPE SUNDAYS

PREMIJERA
PREMIERE

AUTORICA
AUTHOR
TENA ŠTIVIČIĆ

REDATELJICA
DIRECTOR
MARINA PEJNOVIĆ

Nemreš pobjeć od nedjelje tekst je Tene Štivičić praizveden 1999. godine.

Njegovo krajnje oblikovanje nastalo je upravo kroz praksu u samom radu na predstavi te ga upravo to razlikuje od ostalih drama jer ne funkcionira samo na papiru, već automatski traži svoje oživotvorenje. Drama je to koja traži izvedbu i otvorena je spram nje. S jedne strane ju sugerira, a s druge strane traži kreaciju autora.

U prošlom stoljeću mnogi su pisci u svojim dramama imenovali likove On i Ona. Kod nas najpoznatija drama je *Adam i Eva* iz rane faze jednočinki Miroslava Krleže. Piscima to omogućuje s jedne strane anonimnost likova, s druge strane poistovjećivanje publike s njima, a s treće svodi muško ženske odnose na princip, na arhetip. Krleža je sukladno estetici svoje generacije otišao u smjeru arhetipa, a Tena na kraju stoljeća prezentira svoju generaciju kroz svakodnevnost. On i ona postaju studija muško ženskih odnosa i pokušaj bilježenja različitih generacija. Publika tu prividnu neodređenost imenovanja upisuje u sebe i svoje odnose.

I dok je Krležina drama napisana kroz uspostavu četvrtog zida, Tenina ga probija. Poanta četvrtog zida satkana u ogoljivanju onoga što ne vidimo, u razotkrivanju tajne postaje na kraju stoljeća nepotrebna. Sve što gledamo je transparentno, jasno i blisko nama samima. Likovi u Teninoj drami tekst su naše generacije. Ono što smo svi doživjeli, izgovorili ili barem čuli od nekoga. Nizanje svakodnevnih situacija koje svi prepoznajemo.

Njezina drama nije iznad našeg života, već u ravnini s našim životom. S toga okupljamo se na predstavi kako bi izmijenili poznato i zato nam se likovi obraćaju. Ne ignoriraju nas, već u nama traže podršku, razumijevanje i potvrdu da nisu sami. Ne skrivaju se iza likova, već prezentiraju problematiku. Zovu nas u vlastiti dom i otvoreno prikazuju prljavo rublje koje mjesecima skupljaju. Ne pada im napamet, zbog nas počistiti. Nema tajne te je stoga olakšano sagledavanje problematike, i zato je *Nemreš pobjeć od nedjelje* komedija generacije. A smijemo se sebi.

Upravo iz svih navedenih razloga kako bi se dodatno približili publici adaptirat ćemo dio drame na dubrovački, a prostor podjele na publiku i scenu dokinuti. Ovim putem vas pozivamo u naš stan na Sceni Bursa na potpuno bezličan dan, iz nijednog povoda, ničim izazvani da s nama podijelite život kakav i sami živite.

A nedjelja?

Nedjelja je. Ne podnosim nedjelju. Nedjelja je još gora od onog bezidentitetnog utorka! Dosadna, bezlična, glupa. Uvijek u nekakvom neodređenom balansu između ležerne subote i histeričnog ponedjeljka. Kao fol, obiteljska. Dan kad su sve obitelji doma pa si lijepo zajednički, u toplom krugu obitelji, mogu ići na živce. Dan kad imaš legitimno pravo da ništa ne radiš i razmišljaš o svim stvarima koje si trebao napraviti, ali nisi, pa ćeš pokušati sutra, ali do sljedeće nedjelje opet nećeš uspjeti.

Can't Escape Sundays *is the text by Tena Štivičić, whose premiere was in 1999. Its final form was created by the play itself. That feature makes it different from other plays, because it doesn't function just on the paper, but automatically requires its realization. That is the drama, which needs performance and it is open towards it. From one point, it suggests the performance and from the other, it demands the author's creation.*

In the last century, many writers in their dramas named the characters such as He or She. Our most popular one-act-drama is Adam and Eve*, from the early period of Miroslav Krleža writings. Thus, the writers firstly could preserve the anonymity of the characters; secondly the public identifies with them and thirdly man/woman relationship is considered to be a principle i.e. an archetype.*

In accordance with the aestetics of the time, Krleža went in the direction of an archetype, but Tena Štivičić, at the end of the century, presents her own generation,by means of an everyday life. He and She become the study of male-female relationship and the attempt to chronicle various generations. The public itself enters into those apparently indefinite names, reflecting own relations.

While Krleža's drama was written through the establishment of the fourth wall, Tena's one destroys it. The point in the fourth wall, lies in the revelation of the invisible, in discovering the secret, which is unnecessary, at the end of the century. Whatever we see, it is transparent, clear and close to us. The characters in Tena's drama are mirrors of our generation. That is something, we all experienced, expressed, or at least heard from somebody. That is s series of everyday situations we all know.

Her drama is not something which is above our life, but at the level of our life. Therefore, we gather at the performance, so as to exchange already known things and because the characters refer to us. They don't ignore us, but they find the support and the confirmation that they are not alone. They are not hidden behind the characters, but present the problems. They invite us into their own homes and openly show dirty laundry, which has been collected for months. They don't care to wash it, because of our presence. There is no secret and the problems could be viewed. Therefore, this play Sunday couldn't be avoided is a comedy of the generation. We in fact laugh at ourselves.

And Sunday?

It is Sunday. I don't support Sunday. Sunday is even worse than Tuesday without its identity! It is boring, impersonal and stupid. It is always in certain indefinite ballance between relaxed Saturday and hysterical Monday. As if it were family day! It is the day in which all the families are at home, and they can together be nervous on each other in a warm familial circle. It is the day, in which you have your legitimate right not to do anything and you think about things you should have done, but you didn't and you will try to do it tomorrow, but by next Sunday, once again, you will not have succeeded again to do.

BLIZANKE
LOTTIE AND LISA

PREMIJERA
PREMIERE

NIKOLINA RAFAJ
PREMA E. KÄSTNERU
BASED ON E. KÄSTNER

REDATELJICA
DIRECTOR
LEA ANASTAZIJA FLEGER

Blizanke (*Lottie and Lisa*) je roman njemačkog književnika Ericha Kästnera, autora dječjih romana kojih se svi uvijek rado prisjećamo poput *Emila i detektiva* (*Emil and the Detectives*), *Letećeg razreda* (*The Flying Classroom*) i brojnih drugih. Roman *Blizanke* (*Lottie and Lisa*) doživio je veliki uspjeh diljem svijeta i preveden je na mnoge svjetske jezike, a postao je još i poznatiji kada je po njemu snimljen nezaobilazni film *Zamka za roditelje* (*The Parents' Trap;* 1998.). Ljetni izviđački kamp prije svega želi naučiti "izviđačice u nastanku" kako biti samostalne i snalažljive u svakoj očekivanoj prilici i neočekivanoj neprilici – upravo to geslo postaje misao vodilja djevojčicama Loti i Lisi koje se nenadano susreću u kampu i otkrivaju kako su sestre. Početak je to vrlo napete priče, još većeg prijateljstva i nemjerljive ljubavi dviju razdvojenih sestra, koja se dodatno zapetljava u trenutku odluke djevojčica da zamijene uloge.

Za svoje godine suviše ozbiljna Lota, koja je živjela s majkom, odlazi ocu, a Lisa, vječno raščupane kose, dolazi majci. Djevojčice koje su mislile kako će im spavanje pod zvjezdanim nebom biti najzanimljiviji dio ljeta, nađu se pred pustolovinom većom nego što su to mogle sanjati. Ulazak u njima potpuno nove, nepoznate svjetove, zahtijeva od djevojčica ispunjavanje teških zadataka kako bi održale svoje paravane – pojesti pet palačinka odjednom, naučiti kuhati u jednom danu, imati neuredan ormar i lakirati nokte u rozo! Sve zadatke djevojčice će vješto prebroditi kako bi pokušale saznati odgovore na pitanja *Zašto su se roditelji uopće rastali?*, *Kako su uspjeli tajiti činjenicu da su dvije*? i najvažnije *Na koji način mogu ponovno postati obitelj?*. Koliko god različite bile, baš kao i obitelji u kojima su odrastale, djevojčicama jedna stvar ostaje uvijek zajednička, sestrinska ljubav kojoj ništa i nitko ne može stati na put.

U prvom planu postavljena je dječja domišljatost i snalažljivost koje uvijek nadmudre onu roditeljsku, iz razloga što odrasli svijet tako često nepravedno zaboravi na najmoćnije od svih oružja – maštu. Mašta je ta koja uz malo hrabrosti, puno smijeha i porcije odlučnosti, ostvaruje svaki plan, koliko god se on na početku činio nemogućim.

Lottie and Lisa *is a novel written by a German writer Erich Kästner, the author of children's novels which we always gladly remember titled* Emil and the Detectives*;* The Flying Classroom *and numerous others. The novel* Lottie and Lisa *has successfully been accepted worldwide and it has been translated into various world languages. It became even more popular when it was screenplayed with the title* The Parents' Trap *in 1998. The summer camp wants first of all, to learn the future scouts how to achieve independence and skillfullness in all expected occassions and unexpected emergencies. This motto becomes the leading idea to the girls Lottie and Lisa who encounter each other unexpectedly in a camp discovering they are sisters. It is the beginning of a very exciting story, as well as a great story about the friendship and unmeasurable love of two separated sisters. The situation is additionaly entangled from the moment they decide to interchange their own roles.*

Lottie, who is too serious for her age and who lived with the mother, comes to the father. Lisa, whose hair is constantly uncombed, comes to the mother. The girls who had thought that sleeping under the stars in the summer heaven, would be the most interesting part of the experience, found themselves in the adventure greater than they could have ever imagined. Their entrance into completely unknown worlds, requires difficult tasks to be carried out. To be ready for it, they had to: eat five pancakes, learn how to cook in one single day, disturb the order in a wardrobe and have their nails varnished in pink! All the tasks will be successfully surmounted so as to try to obtain the answers to the questions Why did our parents divorce at all?, How on Earth, could they hide the fact that there are two of us? *and the most important one* In what way could we become the family again?

Although they are different, as well as the families in which they were raised, the only thing remains always unique: the sisters' love which can never be annulated by anyone and anything. The priority has been given to the children's fancy and skillfullness which always win the parents' ones. The reason for that is, that the adults very frequently and unrighteously forget the most powerful tool: the fancy. The fancy is that one, which by means of some courage, a lot of laughter and a portion of positiveness always realises each plan, even though it seemed impossible at the beginning.

SUTON
EVENFALL

PREMIJERA
PREMIERE

AUTOR
AUTHOR
IVO VOJNOVIĆ

REDATELJICA
DIRECTOR
IVICA BOBAN

"Sve te prostorne metafore i simboli, u Dubrovačkoj trilogiji, nužno su povezani jednim zajedničkim vremenom suvremenog poetskog čina u kojem se razdoblju od gotovo jednog stoljeća Vojnovićeve apokaliptične vizije nestajanja i smrti sažimlje u jedan tren i pretvara u integralni kazališni događaj."

Joško Juvančić

Ivo Vojnović jedan je od najpoznatijih i najizvođenijih hrvatskih dramatičara, a njegov Suton uvijek iznova intrigira kazališne umjetnike i navodi nas na razmišljanje o našoj vlastitoj sudbini. Komad napisan 1902. koji govori o nestajanju posljednjih pripadnika gosparskog staleža ovaj puta u režiji jedne od najslavnijih hrvatskih redateljica, Ivice Boban, sigurno će biti jedan od umjetničkih vrhunaca nadolazeće kazališne sezone.

Drugi dio Vojnovićeve Dubrovačke trilogije – Suton – drama snažnih emocionalnih naboja, nostalgična prisjećanja na Dubrovnik kakva više nema, niti će ga ikad biti, s iznimno nijansiranim psihološkim odnosima među likovima, drama o propadanju plemstva Republike koje će se odreći i života, ali ne i tisućljetnog etičkog kodeksa – dramski je tekst koji pripada vrhuncima hrvatske moderne, pa i hrvatske dramske riječi uopće. Suton je istinska kronika propasti jednog grada, jednog vremena i jednog društvenog sloja, stoga su i situacije u kojima Vojnović majstorski ocrtava osiromašenje Benešine kuće ili ironično podcrtava prisjećanje na dane kad je *Knez još vlado*, naglašenije od ljubavne žudnje Pavle i kapetana Luja.

"All those metaphors and symbols, in Dubrovnik Trilogy are esentially connected with a certain period of modern poetic act, in which, within a period of one century of Vojnović apocalyptic vision, disappearance and death are interconnected in a moment and transformed into an integral theatre event."

Joško Juvančić

Ivo Vojnović is one of the most well-known and interpreted Croatian playwright, and his Evenfall *is always intriguing for theatre artists and induces us to think about our own destiny. The work was written in 1902 It talks about the disappearance of the last members of the nobility. This time, it is directed by one of the most famous Croatian directors Ivica Boban. It will be one of the top artistic achievement of current theatre season.*

The second part of Dubrovnik trilogy – Evenfall *is a drama of strong emotional colour, nostalgic reminiscence on Dubrovnik, which is no longer existent and which will never be the same. It is also full of exceptional psychological relations, among the characters. It is the drama about the falling of Dubrovnik nobility, who will deny the life but not thousand–year long ethical codex. It is a drama text at the top of all Croatian modern dramas and of our dramas of all the times.*

The Evenfall *is a genuine chronicle of the falling of one city, one period and one social level, therefore the situations in which Vojnović depicts the deterioration of the house of Beneša, or when he ironically underlines the days when* Duke still reigned *which is stronger than the love desire of Pavle and Captain Lujo.*

ADAM I EVA
ADAM AND EVE

PREMIJERA
PREMIERE

AUTOR
AUTHOR
MIROSLAV KRLEŽA

REDATELJICA
DIRECTOR
HELENA PETKOVIĆ

U središtu radnje Krležine jednočinke *Adam i Eva* vječni je i svevremenski sukob između muškarca i žene – jasno nam je to već iz biblijskog motiva u imenu drame. Radnja započinje u prljavoj sobici Hotela Eden, vrhuncem sukoba između Čovjeka i Žene koji traje već tri dana. Prva runda završava smrću Žene koja se baca u *lifthof* i samoubojstvom Čovjeka koji se nakon vijesti o ženinoj smrti baca pod *jureći šnelcug*. U zagrobnom životu sreću se ponovno, u restoranu Hotela Eden, gdje priča kreće ispočetka...

Cikličnost drame dodatno nas upozorava da se radi o bezizlaznoj situaciji, o svađi koja nikada ne prestaje, o međusobnom žderanju do smrti; pa i nakon smrti... Iako su oba protagonista kriva za ovaj sukob, žena je možda ipak kriva nešto više - ona je ta koja je ubrala jabuku sa stabla spoznaje dobra i zla pa je i kod Krleže svedena na histerične ispade i povišene emocije, dok Muškarac pokušava, koliko toliko argumentirano, napustiti Rajski vrt koji je za njega već odavno postao pakao.

Što je, dakle, danas tu zanimljivo? Jesmo li već sve rekli o preljubnicima i preljubnicama, o aferama po hotelskim sobama, o vlakovima koji kasne i *vjernim* Penelopama koje kod kuće čekaju svoje nevjerne muževe da se vrate sa *službenih putovanja* ili živimo u društvu koje je jednako malograđansko, tračersko i banalno kao i ono Krležino? Možda i nešto gore? Možda u ovom vremenu prividnih sloboda živimo neslobodnije i licemjernije nego ikada? Što je ono što mi skrivamo iza uređenih i strukturiranih života koje vodimo i kako teatar to može razotkriti? Za kazališnu je igru uvijek najpotentinje baš ono što je skriveno...

The focus of one-act drama titled Adam and Eve *is the eternal and never-ending conflict between the man and the woman – clear even from the biblical quotation of the title of the play. The action starts in a dirty tiny room of Eden Hotel at the culmination of the conflict between the Man and the Woman which has been lasting for three days. The first round ends with the death of the Woman who is thrown into* lifthof *and with the suicide of the Man. After the note of his wife's death, he throws himself under the running* šnelcug. *In the life after life, they encounter in the restaurant of the Hotel Eden where the story starts from the beginning.*

Cyclical character of the drama warns us about dead-end situation, about a never-ending quarrel, about torturing each other up to the death; and even after it... Although both persons are to be blamed for the conflict, the Woman is that one who is to be blamed more than the Man. She was the one to have stolen the apple from the Tree of the Good and Evil. Krleža attributes to her hysterical behaviour and uneasiness. On the other hand, the Man tries, as far as possible, justifiably leave the Eden which has already become real Hell for him.

What is interesting in it, nowadays? Have we already said everything about adulterers and adulteresses, about the affairs in hotel rooms, about late trains and faithful *Penelopes who patiently wait at home their husbands to return back from* business trips*, or do we live in a petty bourgeois, gossiping and banal society which is similar to Krleža's one? Maybe even worse? Maybe in our time of apparent freedom, we live without freedom and with hypocrisy present here more than ever before? What is concealed in our civil-structured lives, we live? How the theatre could reveal all that? The most powerful device for the theatrical game is merely an underlying idea...*

ALKESTIDA ALCESTIS

PREMIJERA
PREMIERE

LADA KAŠTELAN
PREMA EURIPIDU
BASED ON EURIPIDES

REDATELJICA
DIRECTOR
LIVIJA PANDUR

Euripidova *Alkestida*, prikazana u Ateni 438. pr.Kr., najstarije je sačuvano djelo tog antičkog tragičara koji svojim dramama izravno korespondira s našim vremenom i ne silazi sa svjetskih pozornica. *Alkestida* je možda njegova najzagonetnija drama, uvijek iznova otvorena različitim interpretacijama, pa tako i ovoj verziji Lade Kaštelan, verziji koja njezinu tajnu osluškuje i prosljeđuje, ne pokušavajući je riješiti. Susret s vlastitom smrtnošću i s gubitkom u korijenu je ljudskog postojanja, granična situacija u kojoj se preispituje sve što jesmo ili nismo, testiraju se granice ljubavi.

Priča koju je Euripid preuzeo iz postojeće tradicije kaže da je Admet, tesalski kralj, od boga Apolona dobio za nagradu mogućnost odgode svoje smrti, kad za to dođe vrijeme. Pod jednim uvjetom. Može ostati na životu ukoliko netko drugi siđe u Podzemlje umjesto njega. Jedina osoba koja to želi njegova je žena i majka njegove djece, Alkestida, strankinja u zemlji u koju je došla zbog braka s Admetom. Nitko drugi. A onda je Heraklo, nepozvani gost u kući žalosti, vrati natrag iz Podzemlja. Što bi bilo da se može dati svoj život u zamjenu za tuđi?

Što bi bilo da se može primiti tuđi život u zamjenu za svoj? Što bi bilo da se može vratiti iz mrtvih? Koje su posljedice, koja je cijena? Nemilosrdna pitanja, na koja je jedini odgovor šutnja.

Euripides' Alcestis*, shown in Athens in 438 B.C. is the oldest preserved work of that tragedy writer, from the Antiquity, who by means of his dramas, directly corresponds with our time and who is still popular on the stages world-wide.* Alcestis *is, maybe, his most enigmatic drama, always opened to various interpretations. This Lada Kaštelan's version merely listens to its secret and transmits it, not trying to solve it. The encounter with own Death and loss, is present in the roots of human existence. It is an extreme situation, in which our existence is discussed and our limitations of love are tested.*

The story, which was taken from the existing tradition, says that Admetius*, the king of Thesally, obtained the award from* Apolonius *to eventually postpone his own death. But under one condition! He could remain alive, only if someone else descends into Underworld, instead of him. The only person wanting to do that, is his wife and the mother of their children,* Alcestis*, a foreing woman , who arrived to live with him in a marriage. No one else! Then* Heracles*, an uninvited guest in the house of grief, returns her back from the underground. What would happen, if person's life could be given in exchange for another life?*

What would be if You could recieive other person's life in exchange from your own? What would be, if a person could return back from Death? What are consequences, what is the price? Merciless questions, You can answer only with silence.

BAJKA O BAKI MOKOŠ

TALE OF GODDESS MOKOSH

PREMIJERA
PREMIERE

AUTORICA
AUTHOR
SRĐANA ŠIMUNOVIĆ

REDATELJICA
DIRECTOR
SRĐANA ŠIMUNOVIĆ

Ovo nije priča o dobru i zlu, ovo je priča o naravi/karakteru, u kojoj se spajaju mitologija i ekologija. Ovo je ansambl predstava, uzbudljiva mjuzikl-bajka za djecu i one koji se tako osjećaju. Bajka o Baki Mokoš uči djecu o zaboravljenoj legendi koja je vezana za značajan krajobraz rijeke Omble. Glazbeni brojevi edukativni su momenat i pokretači radnje kojima djeca upoznaju razne stilove današnje glazbe. Mokošica je dobila ime po Gazdarici Nebeskog Dvora, baki Mokoš. Njen pandan kod Grka bila bi Gea, kod Rimljana Demetra, u Egiptu Izida. Stari svijet od davnina divio se i štovao Majku/Baku Prirodu. Etimologija riječi Mokoš, dolazi od ma-koš, što bi značilo: košnica, pčelinjak, a nekad i svemir. U ovoj bajci, stvaramo novi mikrokozmos uz 3D mapping koji je personifikacija civilizacije. Postoje istraživanja koje tvrde da se drugo najvažnije božanstvo Slavenskog Panteona; Perun, rodio između Žrnovnice i Omiša. Upravo u činjenici da su dva velika božanstva Slavenskog Panteona *rođena* u području dvaju starih uređenih Republika, Poljičke i Dubrovačke; našlo se tkivo koje je zaintrigiralo i pomoglo krenuti maštati ovu bajku za djecu.

Strme, sure padine na kojima se rodila Mokoš, u svojoj utrobi kriju kraške špilje koje su dom šišmišima, demoniziranim životinjama, a tako bitnima za naš ekosustav (sl.kao pčele). Pitanje čiste i bistre vode koja znači život... Nijesu za ludu, Dubrovčani izgradili svoje ladanjske kuće baš, u krilu Rijeke Dubrovačke, najmanje rijeke na svijetu. Vremenski okvir bajke je vrijeme puno prije pokrštavanja Hrvata. U vrijeme plemena, kada su Bogovi hodali Zemljom. Zima je, ptičji svijet kojim vlada Baka Mokoš skriven je u svojim gnjezdima i dupljama, čekajući dolazak Proljeća. Povrh Hrastove-Dubove šume, Svetoga gaja-Dubrave, nalazi se Golubov kamen gdje je baka Mokoš svila svoje gnjezdo-prijestolje. Baka Mokoš oličenje je dobre i brižne majke Prirode. Ona je mudra vladarica Ptičjeg svijeta, a isto tako i čuvarica Zlatnog ključa koji otvara Zlatno Vrelo (Legenda o devet kladenaca) tj. Vrata Proljeća. Zaštitnica vezenja i predenja, te reda u Prirodi. Udajom za gromovnika Peruna postala je ludo zaljubljena, ali i zaboravna. Baka gubi Zlatni ključ...

Dramski problem uzrokovan je Božanskim sukobom između Veleza i Peruna. Veleza svlada invidija (zavist); jer je Mokoš izabrala Peruna za muža, a ne njega. Velez, zmijoliko božanstvo koje živi u rijeci Ombli, odluči čarolijom napakostiti Baki Mokoš, želeći ukinuti Proljeće koje ona toliko ljubi, isto kao i svog muža. Ukrade joj tako bitan malahni ključ. Nesklad nastade u Prirodi. Baka Mokoš i cijeli Ptičji rod sa Pčelicama sveznalicama; savjetnicama kreću u riješavanje ozbiljnog problema: *Gdje je nestao Zlatni ključ?* Ako ključa ne nađu, Zima će sa svojim ledom, biti vječna. Upomoć priskače Mjesec, vladar voda, koji zna sve Velezove smisalice. Povratkom Tajnog ključa u Bakine ruke, vraća se red/sklad u Dubravu Mokošku.

This is not a story about Good and Evil, this is the story about the nature/character in which the mythology and the enviromental protection are present. This is a group spectacle; an exciting music fairy tale for children and those who feel like that.This story teaches the kids about a forgotten legend related to the significant landscape of the river Ombla. The songs are educational and action inspiring by means of which children meet various music styles of today. Mokošica *derives its name from the Heavenly Premises Ruler i.e.* Goddess Mokosh. *Her counterpart in Greece was Gea, in Roman Empire Demeter and in Egypt Isis. From the ancient times, the Mother/Grandmother has always been respected. The etymological origin of the world is* ma-kosh *i.e. beehive, beehive yard and sometimes even the Cosmos. In this particular fairy-tale, we create a new microcosmos with 3D mapping which is a personification of the civilization. There are research which claim that the second most important Slavic deity was Perun. He is supposed to be born between Žrnovnica and Omiš. The fact that the two deities of Slavic Pantheon were born in the area of ancient ordered Republics i. e. The Republic of Poljice and The Republic of Dubrovnik. The discovered material was an inspiration for the fairy tale in front of us.*

Mokosh was born on the steep, rough slopes which contain specific caves for the home of bats, demonic animals, so important for our enviroment (similar to bees). The question is put about the clear and clean water which means life...

The tale takes place at the time long before the Croats were christened. It was the time of tribes, when Gods walked on the Earth. It was winter, the fleet of birds over which Goddess Mokosh rules is hidden in their nests and holes, waiting for the Spring to arrive. Over the Oak forest, Holly Wood – Dubrava there is Golubov kamen i.e. The Stone of the Dove from which Goddess Mokosh reigns from her throne-nest. Goddess Mokosh is the personification of a good and protective mother Nature. She is a wise queen of The Birds' World and at the same time the custodian of The Golden Key by which she opens Golden Source of the River (Legend about Nine Sources) that is, the door of the Spring. She is the patron of embroidery work as well as spinning and the order in the Nature. By means of her marriage to Perun, the Thunderer she fells madly in love with him and she becomes forgetful. She loses the Golden Key...

The theatrical problem is caused by the conflict between two deities: Velez and Perun. Velez is beaten by the envy (gelosy in italian invidia) because Mokosh has chosen Perun as her husband, but not him, Velez. Velez is a snake-looking deity who lives in the river Ombla and who decides to spite Goddess Mokosh wanting to eliminate Spring, she adores so much, as well as her loving husband. He steals from her a tiny, but an important key. The Nature remains in disorder. Goddess Mokosh and all the Bird World with Know-it-All Bees and Counselors start to solve the problem: Where did the Golden Key disappear? *If they do not find the key, the Winter will be eternal with its ice. The Moon assists, the king of waters who knows all Velez's secrets. By returning the secret key to the Goddess, the order is restored to the City of Mokosh.*

REPRIZE
REPEAT
PERFORMANCES

LJUBAVNIK
THE LOVER

AUTOR / AUTHOR HAROLD PINTER
REDATELJ / DIRECTOR LAWRENCE KIIRU

F. PERIŠIN, G. ŠOLETIĆ

16. ožujka 2012. godine premijera predstave *Ljubavnik* nobelovca Harolda Pintera u režiji Lawrenca Kiirua označila je prekid od ukupno osam godina tadašnjeg sna i mirovanja male Scene Bursa. Za komorni, intimistički prostor tada je odabrana intrigantna jednočinka engleskog dramatičara Harolda Pintera u prijevodu Vladimira Gerića. Punih 6 godina nakon premijere i niza reprizinih izvedbi, uspješnica se vraća na repertoar!

Ljubavnika u produkciji Kazališta Marina Držića redateljski potpisuje Lawrence Kiiru, otprije poznat dubrovačkoj publici uprizorenjem teksta Ronalda Harwooda *Na čijoj strani*. Pinterov komad koji će ponovno uvesti publiku u Scena Bursa, napisan je 1962. i prikazuje uobičajen, pomalo dosadnjikav i predvidljiv bračni život kojega supružnici mijenjaju pojavom – ljubavnika u njihovim životima. U podjeli su Frane Perišin i Glorija Šoletić.

On March 16th in 2012 for the first time it was performed the play The Lover *by Nobel Award Winner Harold Pinter and directed by Lawrence Kiiru. It meant the interruption of eight-year-long dream and peace of Small Scene of Marin Držić Theatre, so called Bursa (Italianism in Croatian, meaning bag). One-act intriguing drama by English playwriter Harold Pinter (translated by Vladimir Gerić) was chosen for this intimate, closed space. Six years later, after the premiere, followed by numerous repeated performances, the hit returns back on the stage.*

Lawrence Kiiru is the director of the production by Marin Držić Theatre. The director is well known to Dubrovnik spectators, because he had directed the performance of Ronald Harwood On Whose Side? *Pinter's play, written in 1962 will attract the public to Small stage Bursa. The performance mirrors the simple, a little bit boring and predictable life of married couples which is changed by means of the appearance of the lover in their lives. The leading actors are Glorija Šoletić and Frane Perišin.*

F. PERIŠIN, G. ŠOLETIĆ

G. ŠOLETIĆ

BJEGUNKE
FUGITIVES

AUTORI / AUTHORS PIERRE PALMADE I CHRISTOPHE DUTHURON
REDATELJ / DIRECTOR NENNI DELMESTRE

K. PROHASKA, M. PODRUG KOKOTOVIĆ

Komedija autorskog dvojca Pierrea Palmadea i Christophea Duthurona doživjela je svjetsku premijeru 2007., u *Teatro Varietes de Paris*. Predstavu su producirale glumice koje u njoj igraju, Line Renaud i Muriel Robin, a režirao je koautor teksta, Duthuron. Bilo je zamišljeno da predstava bude na repertoaru mjesec dana, ali se zbog ogromnog uspjeha i interesa publike zadržala više od četiri mjeseca, kada su je glumice zbog prije dogovorenih projekata morale prekinuti.

Zadnju predstavu, koju su igrale odlučile su uživo prenositi na francuskoj televiziji TV France 2, a vidjelo ju je osam miljuna ljudi, što je najveća gledanost neke predstave na francuskoj televiziji svih vremena. Predstava je dobila mnogobrojne nagrade, među ostalima i *Prix Raimu* za kazalište i film. U produkciji KMD-a komad je režirala Nenni Delmestre a igraju Milka Podrug Kokotović i Ksenija Prohaska – idealan par za teatarsku avanturu!

The comedy by two authors: Pierre Palmade and Christopher Duthuron was firstly performed in Paris in 2007 in Teatro Varietes de Paris. *The peformance was produced by the two actresses, playing at the same time. Their names are: Line Renaud and Muriel Robin, and the director was their co-author Duthron. It was the idea at the beginning, that the performance will be on the repertory just for a month, but due to the enormous success and the interest of the audience it kept being performed for four months, when the actresses had to stop due to previously prearranged projects.*

They decided to broadcast live their last spectacle on French television TV France 2, and eight million people saw it, which is the greatest number of spectators of a play on French television of all the times. The performance won numerous awards, among others it was Prix Raimu *for Theatre and Television. Marin Držić Theatre produced the play, directed by Nenni Delmestre. The leading actresses are Milka Podrug Kokotović and Ksenija Prohaska – an ideal pair for a theatre adventure!*

K. PROHASKA, M. PODRUG KOKOTOVIĆ

M. PODRUG KOKOTOVIĆ, K. PROHASKA

SKUP
THE MISER

AUTOR / AUTHOR MARIN DRŽIĆ
REDATELJ / DIRECTOR IVICA KUNČEVIĆ

B. VIDIĆ, Z. GRAČIĆ

O tekstu *Skup* najvećeg dubrovačkog komediografa Marina Držića zapisane su riječi i riječi, a Njarnjas družina uvijek iznova uveseljava i baštini duh Dubrovnika. Stari Skup od novca ne vidi ni Grad ni svoje, ni prošlost ni budućnost, nikakav apsolut! U zanesenosti i zaslijepljenosti dogodit će se smiješne i neočekivane situacije u predstavi koju je režirao Ivica Kunčević.

Branimir Vidić bio je nominiran u kategoriji *Glavna muška uloga* Nagrade hrvatskog glumišta 2017. za grandioznu ulogu Skupa. Predstava u produkciji Kazališta Marina Držića premijerno je odigrana 20. siječnja 2017. i do danas je izvedena tridesetak puta na pozornici matične kuće te na tvrđavi Lovrjenac u sklopu programa Dubrovačkih ljetnih igara.

The Miser *by the greatest comedy writer of Dubrovnik, Marin Držić have been discussed by many words so far, but Njarnjas group always revitalizes and conveys the spirit of the Ancient City of Dubrovnik. The old Miser cannot see neither their relatives, nor his own future, absolutely anything. In his blindness and zeal, many unexpected and funny situations will occur. The performance has been directed by Ivica Kunčević.*

Branimir Vidić was nominated by Actors' National Award Committee in 2017. It was the nomination for Leading Male Role. *The performance was produced by Marin Držić Theatre. It was played for the first time on January 20th 2017. Since then, it has been performed more than thirty times at the stage of the home theatre, as well as on Lovrjenac fortress, as a piece of repertory of Dubrovnik Summer Festival.*

Z. GRAČIĆ, M. STANIĆ

I. BRAUTOVIĆ, B. VIDIĆ

NA TERAPIJI
IN THERAPY

AUTOR / AUTHOR MATIAS DEL FEDERICO
REDATELJ / DIRECTOR NENNI DELMESTRE

E. JERTEC, Z. ČOTIĆ

Tekst Matíasa Del Federica u režiji Nenni Delmestre prati tri bračna para koji imaju različite sukobe, ali i zajednički cilj: težak zadatak prolaženja kroz zajednički život. Kazališno djelo *Na terapiji* proizlazi iz potrebe da se dublje uđe u svijet parova, te su 200mg/dl Triglicerida i terapija bili idealan okidač za nastajanje ovog kazališnog djela.

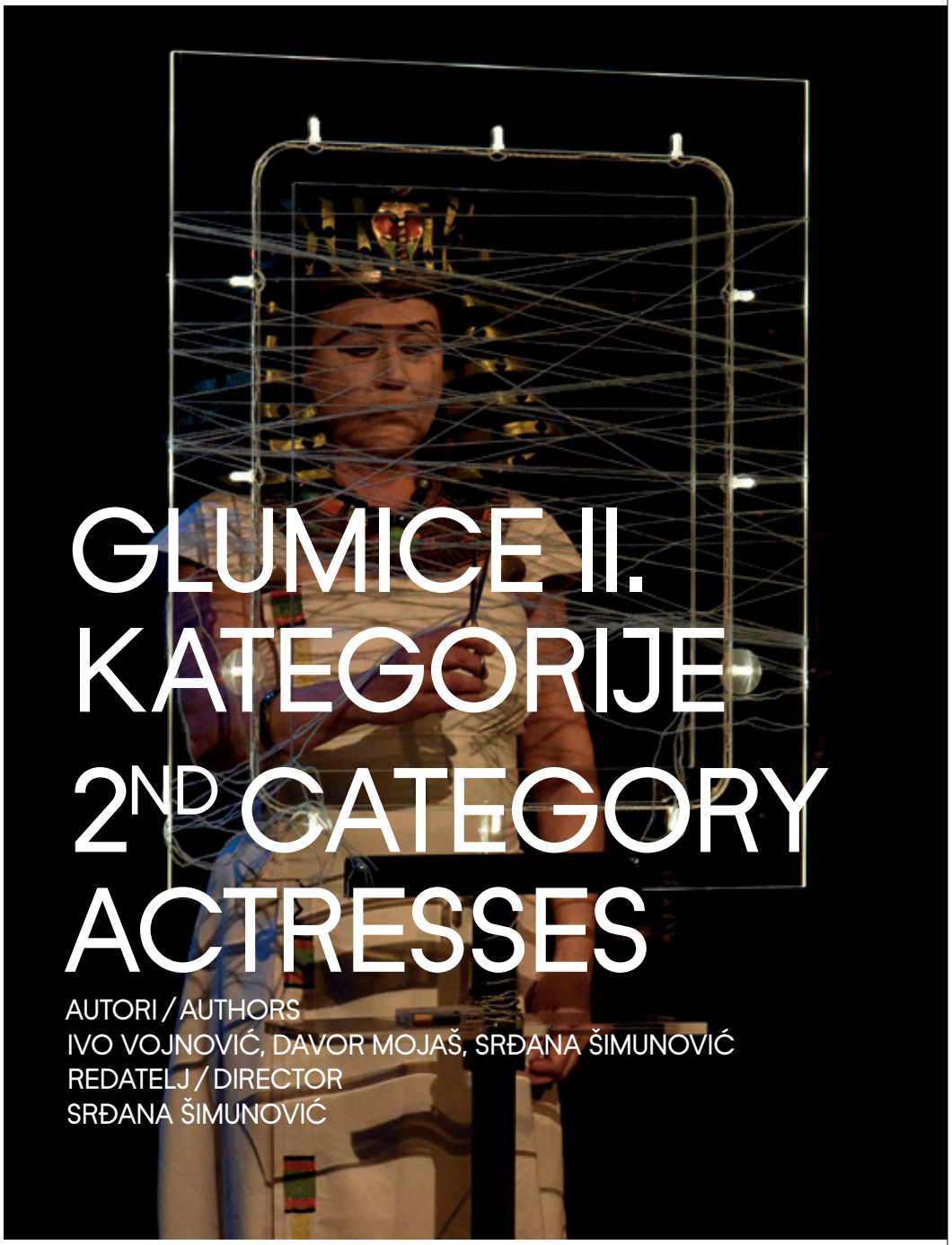
Autor je proveo nekoliko godina sjedeći ispred računala pokušavajući pronaći ideju da napiše svoju prvu kazališnu predstavu. Žrtvovao je sate i važne događaje opsjednut ispunjenjem najveće želje.Na kraju je medicinski nalaz bio njegova vodilja. Visoki trigliceridi. Morao je trčati barem tri puta tjedno. Trčeći kroz grad imao je sliku parova koji se svađaju za stolom. Kad je stigao kući, zapisao je ideju, i od tog trenutka do nastanka nadasve uspješnog kazališnog djela prošla su tri mjeseca uživanja i truda.

Matías Del Federico's work directed by Nenni Delmestre follows three married couples who experience various conflics, but they have their mutual goals, too: a difficult task to pass the lives together. The play In Therapy *arises out of the need to enter the world of the couples. So 200mg/dl Triglycerides and theraphy has been an ideal start for the creation of the play.*

The author spent several days sitting in front of the computer, trying to find the idea how to write his first theatre play. He sacrificed hours and hours and important dates, obsessed by his greatest desire. Finally, medical findings forced him to obtain an inspiration. High level of triglycerides! He must run at least three times per week. By means of running through the town, he had the images of the couples who were arguing at the table. When he arrived home, he put an idea on the paper. From that moment on, he experienced fruitful three months of a creative period full of pleasure and laborious work, with the result of an exceptionally successful theatre performance.

G. ŠOLETIĆ, N. LASIĆ, E. JERTEC, Z. ČOTIĆ

Z. ČOTIĆ, N. LASIĆ, E. JERTEC



GLUMICE II. KATEGORIJE
2ND CATEGORY ACTRESSES

AUTORI / AUTHORS
IVO VOJNOVIĆ, DAVOR MOJAŠ, SRĐANA ŠIMUNOVIĆ
REDATELJ / DIRECTOR
SRĐANA ŠIMUNOVIĆ

I. BRAUTOVIĆ

Autorski projekt *Glumice II. kategorije*, pisan je ženskom rukom za žene, i posvećen je svim glumicama svijeta, svim ženama koje u ovim teškim vremenima uspijevaju pronaći sreću na daskama koje život znače. Tema ove predstave je *što se događa na dan premijere u garderobi*, u prostoru potpune privatnosti.

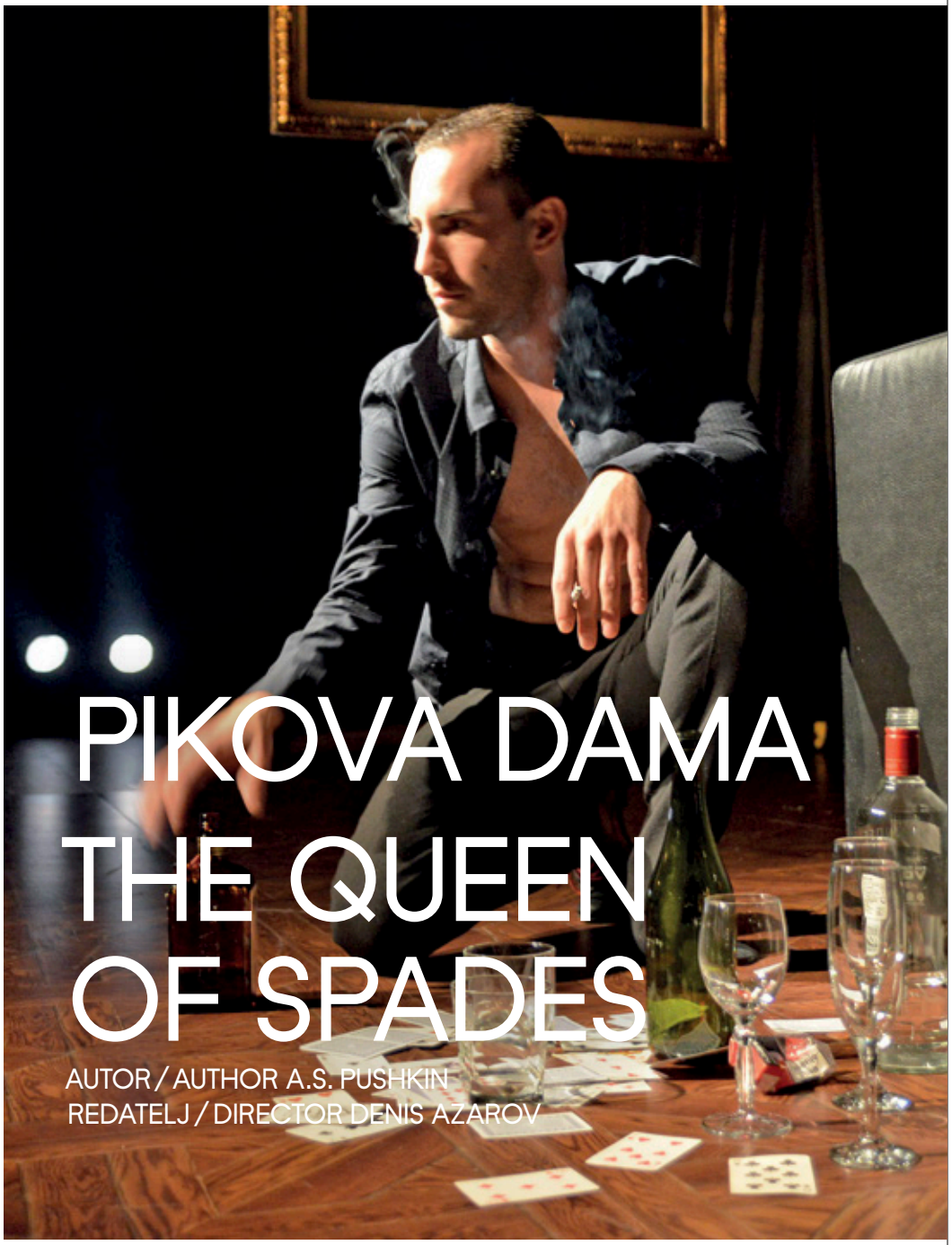
Gledateljima omogućavamo otvaranje svijeta koji je uvijek skriven iza baršunaste zavijese... Taj skriveni svijet koji u sebi sadrži borbu s tremom, životne probleme izvođača koji utječu na samu izvedbu.To je kreativni proces stvaranja te je individualna moć svake glumice da se nosi sa svojim *demonima*. Unutar samog teksta nalazimo fragmente tekstova velikih dramatičara, za koje su ove tri umjetnice/glumice/autorice posebno vezane (Vojnović i Mojaš). Ovaj autorski projekt je i *spa tretman*. Glumice u ovom projektu generacijski su domino efekt prirodnih nasljednica i prethodnica u svakom pogledu, odnosno kako bi Vojnović to sročio *čuvarice-mučenice*.

The author project 2nd Category Actresses *has been written by a woman for the women ad dedicated to all the actresses of the world, who try to find their hapiness on the stage. The topic of the performance is* What's going on on the very day of the premiere in the backstage room, in completely private space? *The spectators are enabled to open the world which is always concealed behind velvet curtain...*

The hidden world contains in itself, the fight with the nervousness, existential difficulties of the performers, which have impact on the performance. It is the creative process and individual power of each actress to surmount inner ghosts. *Inside the text itself, we find the parts of the texts by great drama writers, three artists/actresses/authors especially like very much. (Vojnović and Mojaš). This author project is at the same time SPA treatment. The actresses in the project are natural chain of inheriters and predecessors by all means i.e. as Vojnović would say* custodians-martyrs.

S. ŠIMUNOVIĆ

N. LASIĆ



PIKOVA DAMA
THE QUEEN OF SPADES

AUTOR / AUTHOR A.S. PUSHKIN
REDATELJ / DIRECTOR DENIS AZAROV

R. NIKOLIĆ

Pikova dama je nastavak višegodišnje suradnje s ruskim redateljem, Denisom Azarovom iz Moskve. Nakon kriminalističke komedije *Švedska šibica* (A.P. Čehov), novi komad u produkciji je svečanom premijerom otvorio treće izdanje festivala Dubrovnik Art Forum.

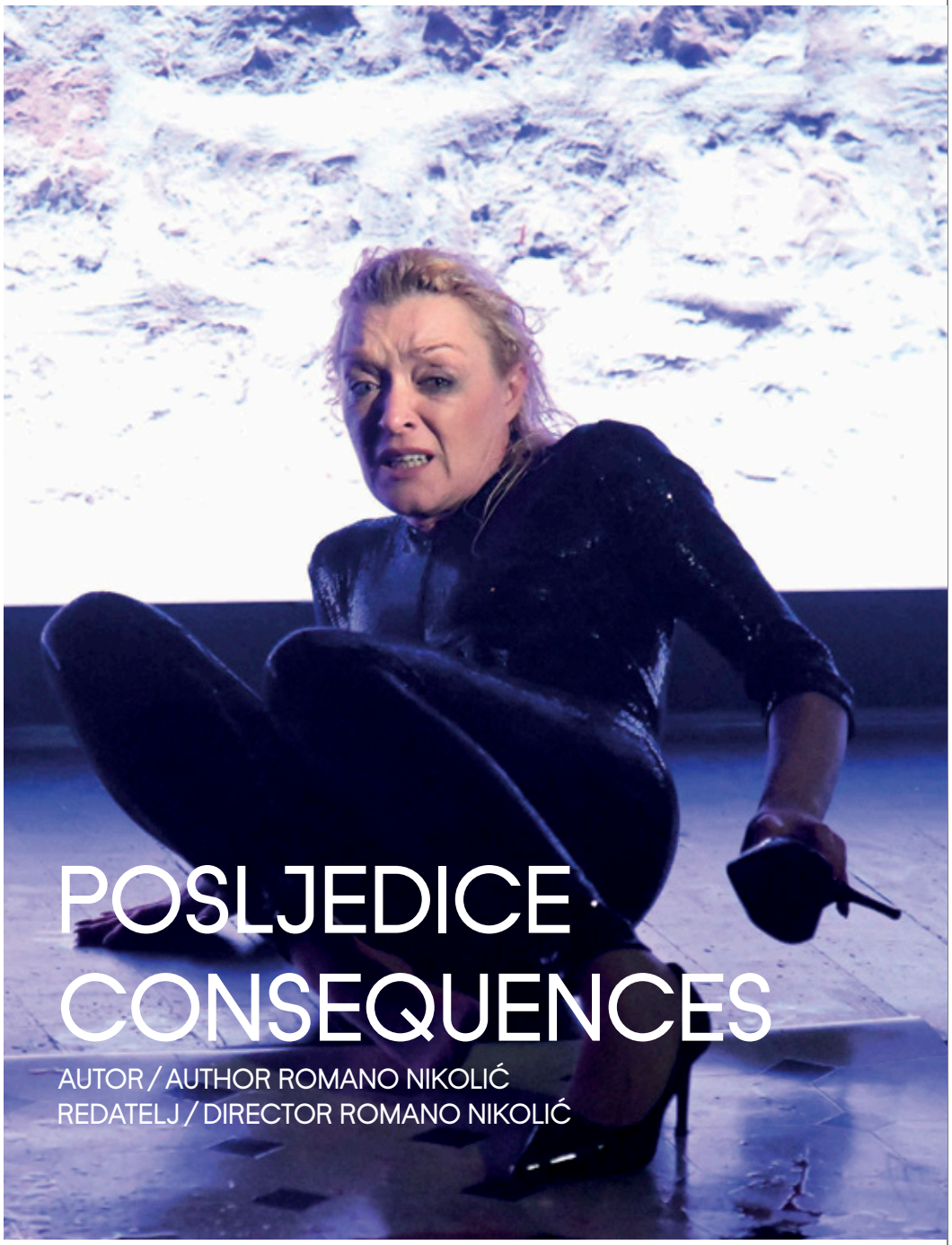
Priča *Pikova dama* jedno je od najpoznatijih proznih djela Puškina. Tajna njegove popularnosti leži u mračnim kutovima ljudske duše. Zagonetka triju karata krije se u vječnom stremljenju čovjeka novcu, vlasti, ljubavi. Svatko pronalazi vlastiti put u dostizanju ovih ciljeva. Glavni junak *Pikove dame*, Herman, povjerovao je u nevjerojatnu izmišljotinu i postavio ulog nadajući se lakom dobitku. No ulog je bio previsok. Cijena koju će platiti za bezumni postupak njegovo je vlastito bezumlje. Strast koja upravlja svim junacima djela otkriva ponore skrivenih želja i nadanja. Kartaška igra doslovce je igra života i smrti. Sudbonosne slučajnosti, postupci i ideje suočavaju junake odvodeći ih u nepoznatom smjeru. Uostalom, mi svi *postavljamo uloge* koji nam određuju sudbinu.

The Queen of Spades *is a sequel of a several-year-long cooperation with Russian Director Denis Azarov, from Moscow. After crime fiction comedy, Sweden Match (A.P.Chekhov), this is a newly produced drama. This very premiere, ceremonially opened the third year issue of Dubrovnik Art Forum Festival.*

The story The Qeen of Spades *is one of the most well-known fiction work by Pushkin. The secret of its popularity, lies in the dark corners of a human spirit. The puzzle of three cards is hidden in an eternal aspiration of the man towards the money, power, love. Each of us finds his/her own way in achieving those goals. The main hero of* The Queen of the Spades, *Herman accepted an unbelievable fabrication and put the money at high stake, hoping to win easy money. But the investment was too high. The price which he will pay for his senseless behaviour is his own madness. The passion governing all the heroes of the play, discovers the precipices of hidden desires and hopes. The card game is in fact the game of life and death. Fateful incidences, behaviours and ideas face the heroes, leading them into an unknown direction. Finally, we all play roles determining us the fate.*

I.T. PRPIĆ, B. BERIBAKA

B. BERIBAKA, R. NIKOLIĆ, M. STANIĆ, I.T. PRPIĆ



POSLJEDICE
CONSEQUENCES

AUTOR / AUTHOR ROMANO NIKOLIĆ
REDATELJ / DIRECTOR ROMANO NIKOLIĆ

M. STANIĆ

Posljedice, novi autorski projekt Romana Nikolića, koji je podjednako aktivan i kao redatelj i kao glumac, zatvara trilogiju udruge *Arterarij* o ranjivim društvenim skupinama. Nakon predstava *Pogledajme* (2017.) i *Čekanja* (2017.) koje su se bavile položajem, diskriminacijom i predrasudama prema Romima i azilantima, ovoga puta Nikolić se bavi posljedicama koje na ženama ostavlja nasilje. Za razliku od prethodna dva projekta, u kojima su na sceni bili pripadnici obespravljenih skupina, ovoga puta izvođačice su profesionalne glumice - Mirej Stanić i Irena Tereza Prpić. Međutim, i ovoga je puta proces bio temeljen na dokumentarnim materijalima, osobnim svjedočanstvima, stvarnim iskustvima.

Istovremeno nježan i brutalan, direktan i suptilan, scenski je jezik koji je prisutan i u Posljedicama. Želeći izbjeći šokantnost, viktimizaciju i patetiku, fenomene koji uobičajeno prate priče o nasilju, ova predstava inzistira na prikazivanju kompleksnosti i slojevitosti čimbenika koji su uključeni u proizvodnju raznih oblika nasilja u društvu, od onog verbalnog preko onog psihičkog do seksualnog i fizičkog, od onog obiteljskog preko onog ratnog do onog institucionalnog. Konzervativna medijska reprezentacija rodnih uloga, sveprisutna stigmatizacija žrtava, nepravedna raspodjela kućanskog rada, nefunkcionalni pravni okvir, tako redom postaju elementi čiji zbroj rješava jednadžbu društvene odgovornosti iza koje stoje uništeni životi stotina, tisuća, beskonačnog broja žena.

Consequences, *a new author project by Romano Nikolić, who is equally active both as a director and actor, closes the trilogy of* The Arterarij Society *caring about vulnerable groups. After the plays* Lookatme *(2017) and* The Wating Hours *(2017) which dealt with the position, discrimination and prejudices toward the Romanies and refugees, Nikolić is dealing with the consequences of the violence on women. In two previous projects, there were the representatives of marginal groups on the stage. On the other hand, now Mirej Stanić and Irena Tereza Prpić, professional, academic actresses are on the stage. The play is founded on documentary materials, personal witnessing and real experiences.*

The quality of the language of Consequences is twofold: tender and brutal, direct and subtle, similar to the one in Consequences. The play tends to avoid shock, victimization and pathetics, the phenomena which usually accompany the stories of the violence. This play insists on the presentation of the complexity and stratification of the facts, which are included in the production of various ways of violence in the society: verbal, psychological, sexual as well as family and war violence and institutional one, too. Conservative representation of the roles of genders, ever present stigmatization of the victims, unrighteous distribution of domestic chores and unfunctional legal frame become elements whose sum means the equation of societal responsibility, meaning destruction of hundred, thousand, infinite number of women.

I.T. PRPIĆ, M. STANIĆ

I.T. PRPIĆ, M. STANIĆ

URED RAVNATELJA	RAVNATELJ USTANOVE PAOLO TIŠLJARIĆ VODITELJICA UREDA RAVNATELJA TONKA MUSLIĆ TAJNIK USTANOVE DRAŽAN JURKOVIĆ VODITELJICA RAČUNOVODSTVA JADRANKA ROSIĆ RAČUNOVODSTVENA REFERENTICA MIRJANA CIVADELIĆ VODITELJ PROPAGANDE I PRODAJE ŽARKO DRAGOJEVIĆ BLAGAJNICA ZRINKA DROPULIĆ TOPIĆ
UMJETNIČKI ANSAMBL	BOJAN BERIBAKA IZMIRA BRAUTOVIĆ ANGELA BULUM ZDESLAV ČOTIĆ PAOLA DRAŽIĆ ZEKIĆ MARIN GOZZE EDI JERTEC HELENA KOVAČIĆ NIKA LASIĆ BORIS MATIĆ ANAMARIJA OBRADOVIĆ FRANE PERIŠIN HRVOJE SEBASTIJAN MIREJ STANIĆ SRĐANA ŠIMUNOVIĆ GLORIJA ŠOLETIĆ BRANIMIR VIDIĆ
TEHNIČKA SLUŽBA	RUKOVODITELJICA TEHNIČKE SLUŽBE EDITA PRIZMIĆ ČULAR KOORDINATORICA TEHNIČKE SLUŽBE NIKOLINA JOVANOVIĆ INSPICIJENTICE / ŠAPTAČICE ANITA BUBALO IVANA LJEPOTICA VODITELJ STOLARSKE RADIONICE BALDO DUŽEVIĆ VODITELJICA KROJAČKE RADIONICE JELKA GRLJEVIĆ MAJSTOR POZORNICE ASIM ARSLANAGIĆ POMOĆNIK MAJSTORA POZORNICE ANTE MARIĆ MAJSTOR TONA MILAN TOMAŠIĆ MAJSTOR RASVJETE SILVIO GIRON ŠMINKERICA MANUELA KAVAIN REKVIZITERKA STELA ĐUROVIĆ GARDEROBIJERKA MILENA LIMOV TEHNIČAR TONA I RASVJETE DRAGAN PANTOVIĆ TEHNIČARI POZORNICE BORIVOJE LJUBOJEVIĆ SRĐAN PULJIZEVIĆ PORTIRI MARKO BOROVINA IVO LETO ČISTAČICE RABIJA HAJDAROVIĆ DRAGANA PAVLOVIĆ

OFFICE	GENERAL MANAGER PAOLO TIŠLJARIĆ OFFICE SECRETARY TONKA MUSLIĆ CHIEF ADMINISTRATIVE OFFICER DRAŽAN JURKOVIĆ CHIEF FINANCE AND ACCOUNTING OFFICER JADRANKA ROSIĆ FINANCE AND ACCOUNTING OFFICER MIRJANA CIVADELIĆ CHIEF COMMUNICATIONS OFFICER ŽARKO DRAGOJEVIĆ BOX OFFICE CLERK ZRINKA DROPULIĆ TOPIĆ
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