



LUTKOVNO  
GLEDALIŠČE  
MARIBOR

SEASON

2013-2014



  
*Season*  
2013-2014

## ~ Puppets in Wonderland ~

To bring our viewers the finest selection of attractive content, the 2013/2014 season heralds six new premieres along with the best performances from past seasons. The entire repertoire consists of no less than twenty-seven titles, of which twenty are aimed at children and young people, and seven are meant for adult viewers.

The goal of the fresh titles in our repertoire is to establish a balance between the domestic and the foreign, between copyright works and classical pieces, between modernity and tradition - and above all, they are dedicated to our younger viewers. We have carefully assembled a mix of different puppetry approaches, including the demanding art of marionettes that has recently been absent, and further introduced deeper explorations into shadow theatre, object-related plays, and innovative metamorphic puppets. Of course, we still focus on the countless possibilities of table-top puppets (including their interaction with the actors) and the increasingly popular puppet plays utilizing mixed techniques.

The repertoire reflects our careful considerations of the peculiarities and possibilities of the art of puppetry, as we are well aware of the importance of art in both child development and in the everyday activity of adults. The art of puppetry is one of the most wholesome and complex forms of art, and we develop it as such, ensuring equal attention and responsibility towards all age groups of our viewers. We

understand its immense capacity for developing, nurturing and stimulating imagination - one of the major forces that ensure quality of life.

Imagination is the ability to form new images and sensations, irrespective of concrete sensory impressions. Imagination allows us to integrate previous experience and unrelated sensations into a new cohesive entity. Early psychoanalysis linked imagination with defense mechanisms related to unfulfilled wishes in everyday life, while developmental psychology defines imagination as an essential element of human ingenuity in science, arts, technology and everyday life. *"Imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand,"* explained Albert Einstein. And we agree with that.

For this reason, we are expanding the possibilities in our repertoire in order to establish a dynamic two-way communication which forces you, the viewer, into the role of an active recipient and creator. This allows for a pedagogical programme that combines robust methodology and content with a very flexible execution, and which had four items added to its contents this year: one educational performance, two studio projects, and an assortment of interactive 'listenshops'.

We are also planning two festivals: one filled with lighthearted but still

outstanding puppetry events aimed at a family audience, the other representing a national profile of the best of Slovenia's puppetry creativity in the past two years. We heartily recommend both as an insight into the creative, comparative and inspirational processes of puppetry.

To keep these contents accessible, we use a number of special offers that mostly include optional cards with discounts. We recommend that you check out these offers, as they enable you to save a notable portion of your family's household budget, and such savings shouldn't be made at the expense of essential priorities. We give a similar recommendation to event organizers, including group season tickets - our duty is to provide children with good experiences, which are important for their healthy development and the development of key skills. Being in touch with arts brings an advantage to adults as well, not least because it preserves a keen attitude on life, something that is becoming ever more important in these mercilessly market-centered times.

So instead of sitting at home sulky and bored, why not run out and across the pastures, continue to the queen's garden and take a sit on the lampooned turtle's rock, fly up to the clouds and sit in the flower beds, on to the courtroom, the well-kept suburbs, to Hamelin, down to the river and back and away, onwards to lands unknown, to happy and bright places far away with honest people, almost well-behaved children and golden birds.

Oh no, no no, we won't be late - we'll follow the rabbit in the waist-

coat, the brave girl of varying height, the mysterious piper, the mischievous tomcat, the bewitched frog, the sleepy Sun, and the magical beings who weren't yet born. We will follow our longing for exploration and creativity as only a person who wants to understand the secrets of the world could.

We will let ourselves be led by language textbooks, magical flutes, miraculous bags, clear rules of practical etiquette and pocket watches so we can finally play cricket with the queen; we will compete in all directions at once without rhyme or reason, chase away the rats and build a nicer city, pluck a golden apple, dance tango, learn to love each other without peeking at our pockets, charmingly blow a raspberry at people much older and more important than ourselves, and try to catch the light.

If at first glance you are at least a little bit excited by our plans, why don't you join us? It doesn't hurt, and doesn't cost an arm and a leg. To make your decision easier, we gift you this booklet as a concise checklist of explorative options. And you like a wide range of options in your life, don't you? But beware: Tarrying too long may cause you to grow up too much in the meantime. And as adults, there is unfortunately no way you could squeeze yourselves through the rabbit hole into Wonderland. The path there is open only to a child, even one hidden deep inside a grown-up body.

**Mojca Redjko**  
managing and artistic director



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PREMIERES

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## ALICE IN WONDERLAND

Director **Matjaž Pograjc**

Set and light designer **Tomaž Štrucl**

Costume and puppet designer **Barbara Stupica**

Great Hall, **October 2013**

*Alice in Wonderland* is a play of playful nonsense. An extravagant story about Alice, a clever ten-year-old girl, who deliberately and without hesitation jumps down the rabbit hole and enters a world of wonders the likes of which exist only in dreams and in Wonderland. Alice encounters many odd and magical things - *Curiouser and curiouser*, as she repeatedly cries out. Rabbits in livery, grinning cats, queens that are overly fond of decapitation, along with other animals and fantastical beings which we are already familiar with here in our *Normalland* - although in Wonderland, their relations with each other are no less than odd and they engage in eccentric quandaries, in *nonsense*, giving rise to *thoughts* on serious mathematical, logical, philosophical and physical questions. Extravagance abounds, and normality is an exception.

The theatrical Alice is just like the children of today. Disobedient, daring, and none too humble; when she's searching for something, she isn't content with anything; and curious to the point of cheekiness. And yet with such a good and gentle heart, she never ignores '*the other*'. She cares about everything, isn't indifferent about anything, and takes nothing for granted. So she travels across Wonderland, searching, finding, doubting. Exploring, and pressing on. With every new insight, she grows, on the outside just as on the inside. And in the *nonsense* that she encounters in Wonderland, she seeks meaning for all of us in our human and natural world.



## PIED PIPER OF HAMELIN

Director and artistic designer **Noriyuki Sawa**  
*Small Hall, November 2013*

On the banks of a green river, as legend has it, there once stood the town of Hamelin. The townsfolk were hard-working and honest, and some of them became very rich. But rats began to multiply in the town, so much indeed that even the cats couldn't keep them at bay. The concerned townspeople begged the town's powerless nobles to do something, but they were just as desperate. And lo!, when danger was most dire, a piper enters the town and promises to save the city in exchange for a suitable fee. The town's nobles quickly collected one golden coin from each of the townsfolk and offered this wealth to the piper as payment for a job well done. The piper played a curious melody, and all the rats emerged from their hidey-holes and followed him through the streets, down to the river and into the water, to be carried away by the flow. When the saviour returned to claim his promised reward, the nobles chased him away, as they had no further need of him, and pocketed his payment into their own purses. The piper boiled over in anger and left the town, promising vengeance. When night fell, he played a magical melody that could be heard only by children. They rose from their beds and followed the mysterious virtuoso far far away, never to be seen again. Perhaps they built their own city, far away; a city with no lying, greedy men.

Fairytale contrasts, a call for ethical balancing, simple social criticism and the belief in the magical power of music all come together in the surprising theatrical language of puppet transformation, underscored by a universal sound that addresses all age groups alike

Tamara Kučinović



## THE CAT WITH THE FICKLE BAG

Director **Tamara Kučinović**  
Artistic designer **Ivana Čemerikić**  
*Great Hall, December 2013*

A long, winding street in the suburbs, lined by luxurious mansions with meticulously kept front gardens; there, absolutely adorable pets are wagging their tails in a disciplined manner, fathers in impeccably ironed suits with firmly tightened ties drive flawlessly polished cars to work, and kids play with expensive electronic toys. Order, calm, and a content air of prosperity.

There, squished between the mansions, stands a slightly smaller house, a fair bit less opulent than the others, somewhat paler and unassuming, but also much happier. It just doesn't know it yet. Here, a girl and a boy live with their mother. One day, as the two are bored, they carelessly wish for all those toys that all the other kids have, as they are quite certain that those kids are having far more fun than they are.

Straight from the wildest dreams, the Cat suddenly appears in front of them and promises the best entertainment in the world. You see, his bag holds a wondrous machine that can create a thousand things from one, change anyone's hair colour in an instant, or effortlessly conjure up endless fields of green grass. Just for them, he creates an abundance of brilliance and foreign allure which, soon enough, begins mercilessly choking the most noble of substances, that from which love is woven.

The mischievous tomcat is an invaluable helper in determining the things which should not be hoarded in our lives, in order to leave enough breathing room to respect that which is essential.



## PRACTICAL ADVICE TO WELL-BEHAVED CHILDREN

Director **Marek Bečka** and **the team**  
Artistic designer **Tereza Vašíčková**  
*Small Hall, January 2014*

When Mark Twain wrote *Advice to Little Girls* in 1865 - the same year that Lewis Carroll wrote *Alice in Wonderland* - and his lecture *Advice to Youth* in 1882, he had no idea that in 2014 people would be wondering whether such literature is even appropriate for children.

Our answer is simple: For all those who (yet) cannot read, here is a theatre play. Can literate people come as well, you ask? The answer, once again, is simple: Rules are made to be occasionally broken, if nobody notices it of course. Adults can enjoy a children's play and the children can laugh at jokes which they aren't yet allowed to understand.

This group copyright work is a collage of small stories that dive into childhood memories, where innocence and mischief jump hand in hand across streams - and sometimes purposely miss the bank.

Dane Zajc



## THE ROOSTER ASSEMBLES

Director **Jelena Sitar Cvetko**  
Artistic designer **Damijan Stepančič**  
*Small Hall, February 2014*

At first, just a small heap of feathers, and then the head with the beak, and a tongue that refuses to go in the mouth ... And then the neck vertebrae, and the ribs ... Phew, who could count all that! But it has to be done, if the rooster wishes to sing. You see, the every-day cock-a-doodle-doo in the morning requires a whole rooster. If the legs weren't put in the wrong way and running right into each other, if the tail feathers weren't on its head and its comb wasn't in the flower bed, if the right rib wasn't in the wrong place and the wrong rib in the right place, the rooster would almost be complete. Time is growing short. And then there is the dangerous poisonous snake under the feet, the stinking cockchafer beetle 'twixt the ribs, and a voracious fox! Luckily, the friendly peacock is nearby as well.

Of course the rooster sings! Even before all the other roosters! And the sun is here! Hooray!

Until tomorrow, when the rooster needs to reassemble again ...

Such adventures, you might say, and the day hasn't even really begun - and then we start thinking about how we assemble ourselves. The things we put in right and the things we put in wrong, how funny we look doing that; how angry and how confused we are, and how clever and endlessly brave at other times; the people that disturb and hinder us when we are trying to assemble ourselves - and yet we sing, time and time again! Each day anew.

The puppet play on assembling ourselves, written by the famous Slovenian poet Dane Zajc, is filled to the brim with humour, playfulness, vigorous verses and rhythms, dynamic movements and a number of variations. The meaningful balderdash entertains the children and inspires the adults.



## THE GOLDEN BIRD

Director and artistic designer **Silvan Omerzu**

*Great Hall, May 2014*

If we wish to enrich a child's inner life, we must continuously spur his or her imagination. There are no bigger riches for a child's soul than what he can draw from magical worlds and events in folk tales.

In the olden days, people would pass the time, cherish their hopes and find solace by inventing magical stories which they would then pass on to others at various occasions. These stories, which we now call fairytales, then spread from mouth to mouth and became a living folk tale whose wisdom and imagination were kept alive up to the present. One such story is certainly the Slovenian folk tale of the *Golden Bird*.

It is the story of a king and his garden, and of an apple tree that bore golden fruit. The story of his three sons, two evil and one good. The story of a bear who knew all the secrets and could raise the dead. The story of a cave where golden birds lived in golden cages, each more beautiful than the other. The story of spirited steeds, ruthless bandits, and gentle mermaids.

And there is not a stage in the world better suited for such fairytales than a puppet theatre, where this myriad of wonderful worlds can shine in a truly magical splendour.



Repertoire  
REPETITIONS

Based on the motifs from *House of Blocks* by Ela Peroci

1.5  
→4  
YEARS

## BLOCKS

Director **Nika Bezeljak**

Artistic designer **Sabina Šinko**

Premiere **2012**

This puppet show is an aesthetic experience for the youngest theatregoers. It does not tell a concrete story, but we play in it and in doing so take life seriously. Jelka and Danilo play with blocks and they build, animate and bring into life 'some simple boxes'. They build a home, their own house made out of blocks, and in it a world of tenants and happenings that are associated with real images of the world: with the weather, with the physical characteristics of objects, with the limits of the human body, with relationships between people, with stereotypes and peculiarities.





## FISHERMAN TARO

Director and artistic designer **Noriyuki Sawa**

Premiere **2012**

Once upon a time, on a tiny island somewhere in Japan, there lived a fisherman called Urashima Taro. One day, when he was walking along the coast, he saw a group of village children torturing a turtle. He saved her. A few days later when he was fishing as usual, the saved turtle visited him and spoke to him, *"My Sovereign, Princess Oto-hime, would like to thank you for saving my life. She asked me to take you to the Dragon Palace."* Taro did not tarry - he promptly sat on the turtle's back and they plunged deep towards the bottom of the sea ...

Like Taro, we will also courageously set off along the meandering paths of apple parades in Iida, cute offices in Tokyo, and delicious white coffee in Prague on an exotic journey straight into the heart of Japanese puppet tradition. As the director said, *"An unusually invigorating Maribor breeze is blowing through the branches of one of the world's most popular Japanese fairytales."*



Svetlana Makarovič based on motifs by the Brothers Grimm



## LITTLE RED RIDING HOOD

Director **Klemen Markovčič**

Artistic designer **Peter Škerl**

Premiere **2012**

The Brothers Grimm fairytale has already experienced many variations. This time, the puppet theatre is not interested in new narrative derivatives, but will simply perform the basic story and at the same time try to capture the playful dialogue between the puppet and drama theatre. As though we were playing or telling a bedtime story. The adaptation by Svetlana Makarovič, which was originally performed as a radio play, and the newly performed version will in its core set out the fairytale in all its dimensions, which although we may not even be aware of it, we miss in everyday life. Due to this, *Little Red Riding Hood*, which also wagers on the depth of imagination of everyone who enters the theatre, seems to be the perfect play.



3+  
YEARS

## THE BOY WHO BECAME A HEDGEHOG

Director **Margrit Gysin**

Artistic designer **Zuzana Vítková and the team**

Premiere **2012**

The story of The Boy Who Became A Hedgehog would be nothing more than an ordinary story about an ordinary boy living an ordinary boyish life, if one fine day that boy had not changed into a hedgehog. Although many people might not believe it, the life of a hedgehog is anything but simple and lovely. It is difficult enough getting out of bed, not to mention crossing a street or hugging a friend. The hedgehog's menu would not thrill any children either: only apples and pears, and on Sundays perhaps the odd worm as dessert. But this is a performance about an otherwise ordinary boy-hedgehog, who one foggy morning decides that he will never despair and that, instead of apples, he will rather look for his lucky star.



Pavel Polák po motivih bratov Grimm

3+  
YEARS

## THE WOLF AND THE TWO LITTLE KIDS

Director **Pavel Polák**

Artistic designer **Jaroslav Milfajt**

Premiere **2009**

A renowned fairy-tale in a new mischievous guise that addresses the audience in a modern and original way. It shows skill and courage, which are both needed to win over danger. Who will eat whom - the wolf the kids, or the kids the wolf? It's all just a game, but the happy ending is reassuring just the same.



Pavel Polák based on motifs by the Brothers Grimm



## SNOW WHITE

Director **Pavel Polák**

Artistic designer: **Zdenek Bauer**

Premiere **1995**

Three actors want to act out a fairytale, and each of them wants to play the main role of narrator. Somehow they come to an understanding and the well-known fairytale can begin, not without the continual mutual conflict of human vanity, however - but all the same they safely bring gentle Snow White to a happy ending. The beautiful traditional visual appearance stages a vividly coloured wealth of wooden puppets, starring the rascal dwarfs: *“Short humans bear the name ‘a child’; how fitting that we, shorter still, as dwarfs be styled!”*



Ana Đokić



## KNIGHT WITH AN IRON HEART

Director **Svetlana Patafta**

Artistic designer **Ana Horvat**

Premiere **2013**

Here is a knight who does not dare to take off his helmet because he is afraid that he is terribly ugly, has ears that stick out, and a big red nose. Here is also a princess named Eleonora, who is immensely bored, spending her days alone and stuffing herself with chocolate sweets, staining all her cute clothes. Here is her nanny, Dada, who continually reads love stories and does not care about the princess. Here is the unusual horse Rjavko, whom the knight rides around the world, searching unsuccessfully for enemies to defeat. And finally in the show there is the frog Žabec, who has gone astray and actually comes from another fairytale.

Why does the knight have an iron heart? Will he and the princess finally meet and fall in love? And what to do with Žabec? Not to give anything away, let us wrap it up in Dada's words: *“Everything will turn out alright, you'll see. Everything will turn out alright.”* And that is the way it should be.



Tamara Kučinović and Aja Kobe  
based on comic strip motifs from *Calvin & Hobbes*  
by Bill Watterson and *Durica* by Ivica Bednjanec



## SNIFETTE AND SNIFFY

Director **Tamara Kučinović**  
Artistic designer **Ivana Čemerikić**  
Premiere **2012**

Snifette (pompous, tousled and brazenly sweet) and Sniffy (disheveled, cheeky and infinitely likable) flirt in a really rude manner. They insult each other, they make faces at each other, hit each other, throw balls at each other's heads, prepare loathsome presents for St Valentine's Day and in that way communicate that they like each other. To help this cheeky love come to fruition, a jungle beast called Mr Tiger Cautious and a fluffy woollen thing called Miss Ewe Beee decide to take matters into their own hands. Will they succeed? That is quite a tricky question, since *"you can chase Tiger out of the jungle, but you can't chase the jungle out of Tiger"*.



Isaac B. Singer



## WHEN SHLEMIEL WENT TO WARSAW

Director **Jelena Sitar Cvetko**  
Artistic designer **Svjetlan Junaković**  
Premiere **2011**

Shlemiel, whose wife sells vegetables at the market, spends his days at home keeping an eye on their children and dreaming of the big outside world. One day, he decides to turn his dreams into reality, and as a Polish Jew, decides to go to Warsaw. He wraps a few slices of bread, an onion and a clove of garlic in a kerchief, tells his older boys to watch the younger children, and leaves his native Chelm. He enjoys his travels, and when he tires at night he takes off his boots and lies down to rest. He carefully makes sure that the toes of his boots face towards Warsaw, so that that the next morning he will know he is heading in the right direction. But (what would theatre be without the but!) a blacksmith has been watching his every move. As unsuspecting Shlemiel is snoozing and dreaming of the beauty of the promised city, the blacksmith turns the toes of his boots in the other direction ...

Shlemiel arrives in another, second Chelm that is almost the same as the one he left, with just one difference - the wife of that Shlemiel, who also left the second Chelm to travel the world, is much more friendly than his wife was. After all these twists and turns, Shlemiel concludes that *"If you leave Chelm, you end up in Chelm, and all the world is one big Chelm."*



5+  
YEARS

Pavel Polák based on motifs by the Brothers Grimm

## CINDERELLA

Director **Pavel Polák**

Artistic designer **Ivan Antoš**

Premiere **1997**

Jure, a woodcutter and a widower, brings to his secluded home a new wife and her daughter, Agatha. His daughter Lenka makes them feel welcome, but the two of them cunningly and slyly take advantage of her, while also mocking and scolding her. They give her the insulting name of Cinderella. The rest of the story is known: Lenka, who keeps a sincere friendship with animals, is rewarded for her goodness and patience. Magic happens, a slipper is lost, and its owner is successfully found. Lenka marries the prince and they live happily forever after. That is how fairytales should be, and this one is no different.



7+  
YEARS

Based on the poem by France Prešeren

## THE BAPTISM AT THE SAVICA

Director **Andreja Kovač**

Artistic designers **Aleksandar Andjelović, Darka Erdelji, Vasilija Fišer** and **Andreja Kovač**

Premiere **2010**

How do the last soldiers of a nation spend their final night? How do they face almost certain death? How is the old Slovenedom disappearing? How do you transform a pagan/primal nation into a Christian/civilized one? How do love and death confront each other?

Prešeren's poem is a score of time that stopped in single moment. The battle is the breaking point. Like fragmented emotions in the calm endlessness of anticipation it happens in an instant - rash, fast and violent. Dreams turn into dust.

The last love encounter of Črtomir as an earthly being from the past and Bogomila, the personified light, is the swan song of paganism. The word becomes a prison, which forces the unchangeable written fate of separation. Beauty can also be found in resignation.





Rostand-Jarkovský-Vašíček

## CYRANO

Director **Jakub Vašíček**

Artistic designer **Tereza Vašíčková**

Premiere **2013**

In 1897, Edmond Rostand wrote his best-known play *Cyrano de Bergerac*. In the 115 years since its publication, this story about faithfulness and unfulfilled love has achieved theatrical immortality, and is regularly reborn on world stages.

Three young people in a strange triangle. He loves her. He also loves her. Whom does she love? We know: *And the word became flesh*. But whose word is it this time? And whose flesh? What is more important: to open your heart, or show your face?

In a wild rhythm and jerky tempo of modern communication channels, this multi-genre variation of the French and world classic shows what can be hidden behind words.

POŠTA SLOVENIJE



## GAGARIN!

Športniki and LGM coproduction

Director **Jakub Vašíček** and **the team**

Artistic designer **Tereza Venclová** and **the team**

Premiere **2012**

The production was inspired by Yuri M. Nagibin's story *Smiles and Stars*, describing the life and work of Yuri Alekseyevich Gagarin, the first man in space. Puppets, songs, dances, film weeklies ... say: "Clearly, many people will surpass Gagarin. But after a flight, nobody will smile at humanity and the universe as much as Yuri Gagarin. And that is important, much more important than you might think ..."



Based on motifs from the story by Jean Giono *The Man Who Planted Trees*



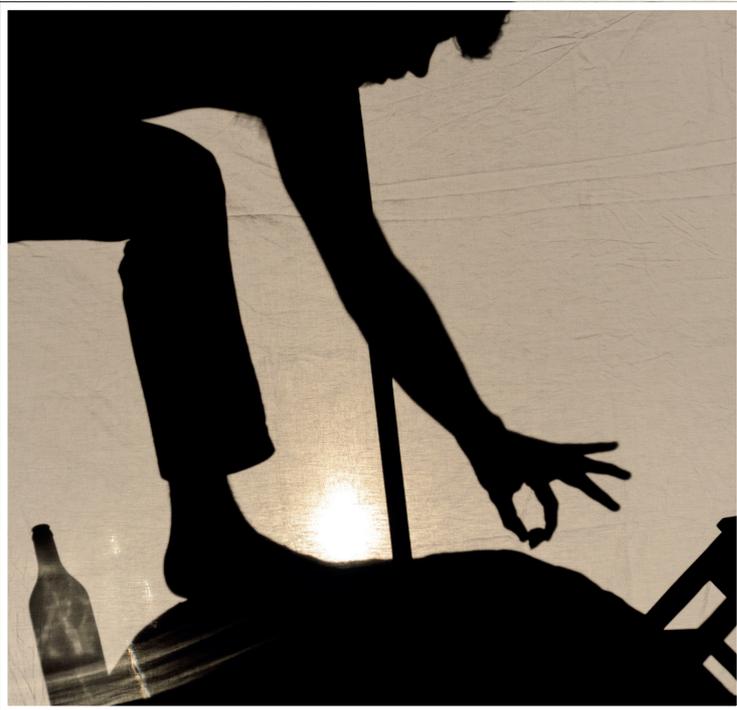
## THE MAN WHO PLANTED TREES

Director **Nika Bezeljak**

Artistic designer **Branko Hojnik**

Premiere **2012**

To plant a tree is an eloquent metaphor which illustrates carefulness, patience, perseverance, faith, magnificence, eternity, and life. We plant the performance just like Jean Giono: *"... I wish to see the whole world intoxicated with life. I wish to see life bubble up like a torrent and flood all bitter and disheartened people with waves of joy, and hurl pink blood into their faces."* A story about the life of a recluse, it talks about nature and invites you for a walk in a forest – a walk with yourself.



Nebojša Pop Tasić



## SALTO MORTALE

Director and artistic designer **Silvan Omerzu**

Premiere **2012**

Death sails into a place where it is told that it holds no jurisdiction. Welcome to the City of the Immortal, where without stopping spins the dance of six (un)deadly sins, an artificial paradise ruled by happiness and trade, a disco in broad daylight, a stage on which God and time play no role. Bad infinity, bad immortality.

Written especially for this performance, Tasić's dramatic text unites the late medieval theme of the Dance of Death and the ecstatic St Vitus' dance, not in order to ward off death, but to call it back. Where each day is the same and sins are indistinguishable, where something has to be going on all the time, it seems best to bet on that seventh day and that seventh sin, idleness, melancholy acedia. In the spirit of Hölderlin's 'where danger threatens, salvation also grows', there is nothing more appropriate for this task than Omerzu's puppet bestiary. And we shout out against the gospel of John Donne, *"And death shall be again; death, thou shalt live!"*





Partially based on motifs from *The Trial* by Franz Kafka

## THE TRIAL OR THE WOEFUL STORY OF JOSEPH K.

Director **Matija Solce**

Artistic designers **Primož Mihevc** and **Matija Solce**

Premiere **2012**

In this timeless musical-puppet composition, the audience find themselves in the role of Josef K. The play mercilessly places the audience in hopeless situations, acquaints them with the inner workings of a societal machine and also with the intimate world of some of the people nearest and dearest to Joseph K. The audience is placed in the centre of happenings, where they must responsibly submit themselves to the tender mercy of the Trial. Different theatrical techniques are lined up both among the audience and around them: the black humour of hand puppets, the poetry of object-related theatre, and cabaret improvisation. Two actors, musicians and puppeteers run the machine system. Gentle puppet scenes alternate with strong rhythmic effects that occasionally erupt into a concert.



Based on motifs from Astrid Lindgren's *The Six Bullerby Children*

## BACK TO BULLERBYN

LGM and Športniki coproduction

Director **Jakub Vašíček** and **the team**

Artistic designer **Tereza Venclová** and **the team**

Premiere **2011**

The Swedes gave the world the Nobel Prize, Vikings, Ingrid and Ingmar Bergman, Ingemar Stenmark, Zlatan Ibrahimović, Abba, Ikea, H&M, the blue-yellow color combination, a complicated language, Pippi Longstocking, etc. With the Slovenian-Czech adaptation of Astrid Lindgren's novel *The Six Bullerby Children* (which is rather less known in Slovenia) we wish to repay the Swedes at least a fraction of their kindness.

If Pippi Longstocking reminds you of your childhood, the cup of hot chocolate before sleep, the wish to be strong and independent, treasure hunts and everlasting friendship, then *Back to Bullerbyn* will leave you thinking about what happens to these ideals when we grow up. Can Pippi Longstocking and the Bullerbyn Children hold on to the magic? Does magic even exist? Or is it rather that memories are misleading and our childhood never really was that colorful?



15+  
YEARS

## FLESH OR REVELATION

Director **Jernej Lorenci**

Artistic designers **Branko Hojnik, Gregor Lorenci** and  
**Belinda Radulović**

Premiere **2010**

The flesh is. / Also revelation? / Is the apocalypse really to happen? / A call to the sky. A call from beyond. A scream. / How do the great words of man sound when they cease to be human? / Is this the Book of all books? Confessiones? Requiem? / When I hear myself through someone who is not me, when matter speaks (= dead) - when it steps in my desperate place - how do I sound? / When I have no face and only the voice remains. And the body. Which is flesh. / How does flesh sound? / My face is a mask, which cannot be removed. / My body hurts. / My voice is seeking sound before the final whistle. / My flesh has no name.





# Repertoire

ABOUT PERFORMANCES



## Reviews and awards



### BLOCKS

Culture section, *Theatre for the really young*, Petra Vidali, Večer, 6<sup>th</sup> December 2012:

*At Puppet Theatre Maribor they take great pride in being the first to address a particular age group that is usually overlooked in the traditional outlines of children's theatre. Following extremely successful ventures into adult theatre, this represents another step in a whole new direction.*

*Toy Blocks* has been picked up by the Czech Mateřinka international festival in Liberec, and included in the accompanying programme of the 2013 Biennial of Puppetry Artists of Slovenia.

### LITTLE RED RIDING HOOD

From *A Classic in All Regards*, a review by Barbara Volčjak, Večer, 27<sup>th</sup> March 2012

*The contents of this particular production of Little Red Riding Hood, then, are less or more classical. The same could be said about the directing and artistic aspects of the performance. Classical hand puppets and a visually streamlined, simple scenery with just enough functional elements are joined by the character of the Wolf in the form of a live actor, whose parts were sung and staged with an outstanding affinity for small nuances, without being too overdone or grotesque, by Miha Bezeljak. As a whole, Markovčič's production is harmonious enough that a good attendance seems guaranteed.*

### THE BOY WHO BECAME A HEDGEHOG

From *Two Extremes, Two Jewels*, a review by Barbara Volčjak, Večer, 20<sup>th</sup> April 2012:

*This chamber production surprises not just through its content, but through its execution as well: puppets and props emerge, in real time, in front of the audience from clay and bits of natural materials. They continuously metamorphose and thus mimic reality as well as create their very own stage life. The performance is obviously a love child of experienced, if newly-formed, teams with a clear notion of the expressive power of theatre which is following its conceptual goals.*

*The Boy Who Became a Hedgehog* is part of the competitive programme at the Biennial of Puppetry Artists of Slovenia, held in September 2013, and is also included in the Golden Stick festival, held in October 2013, as well as the Maltese international Ziguzaig festival in November 2013.

## FISHERMAN TARO

From *Kulturaža attends Fisherman Taro*, an article by Peter Rak, Delo, 6<sup>th</sup> November 2012:

*In his performance, Sawa demonstrates almost everything that can be done in (puppet) theatre. The show continues with an uninterrupted string of optical illusions which hand in hand with a classical inventory, puppets, likeable and a bit less likeable freaks, lighting, and shadow effects carve out not just a framework, but the story itself. The performance is brought closer to the Slovenian public not just through a translation, but also through outstanding songs by Amelia Kraigher. With this, the audience can better relate to the events on stage and individual scenes are thoughtfully interconnected, even though the events slip into each other like butter anyway. Recent puppetry and acting creations from Puppet Theatre Maribor once again prove that along with the new premises in the Minorite buildings they received an outstanding ensemble of actors as well. They managed to stage a very convincing project that seems to be flirting with music theatre in its ambitions.*

*Fisherman Taro* is part of the programme at the Golden Stick festival, which will be held in October 2013.

## WHEN SHLEMIEL WENT TO WARSAW

From *All The World Is One Big Chelm*, a puppetry review by Peter Rak, Delo, 9<sup>th</sup> November 2011:

*Irrespective of its symbolic undertones, the performance is perfectly in tune on other levels as well; its simplicity and naïveté, and especially its humour and the warmth of its characters, make it all the more suitable for its primary target audience, the younger viewers. Each of the actors (Miha Bezeljak, Aja Kobe and Danilo Trstenjak) leave their individual character notes and further impress as strong musicians, giving the performance an additional air of carnevalesque tinkering with its themes.*

From *The Shlemils Are Among Us As Well*, a puppet show review by Barbara Volčjak, Večer, 11<sup>th</sup> November 2011:

*And each and every move is perfectly placed, resulting in a harmonious whole. The marionettes prance effortlessly around the scene, consisting seemingly of a single antique cupboard suggestive enough by itself to evoke countless associations. Although at first glance the marionettes appear somewhat grotesque and clumsy, they turn out quite likeable and useful through animation. And we are left admiring the mastery of the actors who have once again showcased their versatility, quite probably due to co-operation with the show's other creative minds, primarily the inventive director. With that, this bite-sized 'bildungsroman' is perfectly suited even for adult audiences.*

Of all performances by Puppet Theatre Maribor, *When Shlemiel Went to Warsaw* has received the most awards so far. About the awards:

The performance received the **Third Prize from the Children's Jury at the 3rd International Puppet Festival Eurofest in Słupsk, Poland, in May 2012.**

The performance also received three prestigious awards in **May 2012 at the 14th International Puppet Festival Golden Spark in Kragujevac, Serbia:**

- ☞ Grand prix – **Best Performance,**
- ☞ **Best Directing,** awarded to director Jelena Sitar Cvetko, and
- ☞ **Best Acting,** awarded to actor and animator Miha Bezeljak for his title role.

In September 2012, the performance received the **Grand Prix 'Milan Čečuk' for Best Performance at the 45<sup>th</sup> International Puppet Festival PIF in Zagreb.**

In October 2012, the performance received two awards at the **11<sup>th</sup> International Theatre Festival for Children in Banja Luka:**

- ☞ **one of five equal-ranked actor awards,** awarded to Miha Bezeljak for his title role, and
- ☞ **Best Visual Image,** awarded to Svjetlan Junaković.

In 2013 alone, *When Shlemiel Went to Warsaw* made a guest appearance at the Izmir International Puppet Days (Turkey) in March, went on a seven-show tour through various cities in Scotland in April, appeared on the programme at the Valise international puppet festival (Poland) in June, and was picked up in the competition programmes of both the Biennial of Puppetry Artists of Slovenia as well as the international puppet festival in Bugojno (BIH), each in September.

In June 2013, the performance received the award for **Best Visual Image at the 26<sup>th</sup> Valise international puppet festival in Łomża, Poland,** awarded to Svjetlan Junaković.

## SNIFETTE AND SNIFFY

From *Imaginative and Entertaining*, a review by Peter Rak, Delo, 13<sup>th</sup> April 2012:

*Rarely does a director's vision overlap with that of the set designer so flawlessly the way it does in Snifette- and Sniffy. The scenery perfectly matches the double atmosphere on stage: it is simple and complex, monochrome and colourful, uniform and perforated, real and magical. But above all, it offers a myriad of possibilities for a dynamic interplay of events as both protagonists, in a furious rhythm, conquer the entire area of the stage, all while working the puppets and countless props in a dazzlingly effortless and imaginative manner, cooking up additional tension. Reactions from the children show that their attention isn't shaken one bit, as such talkative and enthusiastic assistance from the audience during the countless plot complications is rarely seen in theatre.*

*Snifette and Sniffy* has been added to the programme for the Osječko ljetno festival in July 2013.

## THE KNIGHT WITH AN IRON HEART

From *The Knight with an Iron Heart*, a review by Peter Rak, Delo, 15<sup>th</sup> March 2013:

*Be it coincidence or not, The Knight with an Iron Heart seems like a performance to perfectly match the state of Slovenia today. Once again, here is a fairytale that proves solving problems can even be enjoyable and that success will come if only we invest enough effort and ambition, while a happy end is not just possible but rather inevitable. Only once we, the adults, get rid of our unfounded fears will we be able to provide our children adequate assistance in fighting these same fears.*

From *A Knightly Skirmish with Fundamental Issues*, a review by Klemen Markovčič, Pogledi, 22<sup>nd</sup> March 2013:

*The children's story The Knight with an Iron Heart by Croatian author Ana Đokić is a parallel diptych about an iron-hearted knight and princess Eleonora whose pivotal message deals - in a witty manner that is deftly engaging for children - with existential issues such as diversity, confronting both one's own feelings and the needs and expectations of other people, as well as the quest for empathy and friendship. The performance is at its strongest in its visual design, thanks to another guest from Croatia, Ana Horvat. She devised a fresh, modern,*

*witty and playful language that is neither banal nor condescending towards the young audience, but rather confides in and spurs their imagination, letting it roam freely. Her expressive power is matched by a quartet of actor-animators with a harmonious ensemble performance, though each of them can certainly hold their own.*

## THE BAPTISM AT THE SAVICA

From *Poetry in Vision*, a review by Barbara Volčjak, Večer, 25<sup>th</sup> October 2010:

*The underlying significance of the Baptism in this performance is enriched in many ways, as enabled and allowed by the medium of puppetry. The text (although not rendered in full, since only the essential lines were picked) is equally complemented by the visual appearance and the music, while all three elements rest steadily upon the acting and puppet animation, both of which regularly intertwine. Much like a synaesthesia of aesthetic sensations, the performance is a walk through theatre theory, as it sports both (white) protagonists and the (gray) choir which presents and comments the plot, while the movement of live actors and hand puppets is supplemented by shadow theatre and by the animation of stage props. Thus it is enough to just watch, to surrender to the visuals without rummaging through layers of meaning, of theory, of interpretative possibilities. And to surrender to the magic which resurrects a dead object so vividly it could seemingly speak up any moment now. This production raises the bar for such performances, not just in Slovenia but quite probably also abroad.*

From *An Exalted Stage Mystery*, a puppetry performance review by Peter Rak, Delo, 21<sup>st</sup> October 2010:

*This is undoubtedly a charming overture to a new chapter of puppetry in Maribor which showcases the immense strength of its ensemble of actors along with an impressing directorial concept and the exceptional possibilities offered by the Puppet Theatre's new Big Hall in the Minorite premises. The actors have no doubt already been more than up to the task, but the new ambience proves that they are capable of producing performances on a whole new level.*

*This is definitely a reason to encourage those audiences who have so far been convinced that puppet performances are either meant for someone else or who have given up on this genre due to the unbearable conditions in the previously used miniature hall at the library.*

## CYRANO

From *Cyrano*, a review by Peter Rak, Delo, 16<sup>th</sup> May 2013:

*Well, if the distance the play takes towards today's querulousness seems a bit obfuscated, Vašiček compensates for this with linking 'documentary' scenes which nicely illuminate the development of such a production; behind the glamorous scenes lay banality, improvisation, feigned ignorance, grudges, and amateurism (at least not with the protagonists as Elena Volpi, Miha Bezeljak and Anže Zevnik do a splendid job), and the actors engage mainly in entirely mundane problems. And not to forget Maks (Maksimiljan Dajčman) as a member of another generation, burdened by entirely different frustrations and taken mostly by classical emotions that heed neither one's age nor the whole rigmarole that's going on around us.*

From *Love in Electronic Times*, a review by Barbara Gavez Volčjak, Večer, 21<sup>st</sup> May 2013:

*/.../ the multilayered nature of the play satisfies all tastes and interests. In truth, Cyrano is not a comedy, even though it's entertaining. We haven't seen so much gaudy glitter, lighting effects and gurning on this stage in a long time, even though it seems the only thing capable of reaching the goal(s): to attract those to whom the phrase 'puppet performance for youth and adults' is all gobbledygook, and to satisfy those who see through all the glitter and exaggeration, and glimpse the sad truth of today's reality. All elements of this performance harmonize perfectly to convey the main idea of the story. The play is sufficiently up-to-date that the audience should find it satisfying, while its contents and visuals are attractive and diverse.*

## BACK TO BULLERBYN

At the Czech national festival One Flew Over the Puppeteer's Nest in November 2011, Back to Bullerbyn received the **prestigious award Erik for the best Czech performance** in the past season.

About the award:

*«In terms of handcraft, the performance is perfect,» said Luděk Richter, one of the festival organizers.*

*The authors of this playful performance filled the scenery with dance and live music, while The Six Bullerby Children by Astrid Lindgren served merely as an inspiration.*

*The Erik puppetry award is being awarded since 1991 by the Czech centre UNIMA based on votes cast by a jury. «When it comes to the common point between some past Erik winners, humour is certainly one that sticks out. The humorous*

*view on man, whose miniature version is the puppet,» added the president of the Czech UNIMA and jury member Nina Malíková.*

From *Mateřinka 2011*, an article by Irena Marečková, Loutkař, April 2012:

*The latter performance (Back to Bullerbyn, Ed.) to a large degree reflects the charisma of its actors, their outstanding preparedness, and their realization of what they represent – an inner energy which they are willing to share with the audience. I dare say that the other performances could stand to borrow some of the above-mentioned features from Bullerbyn, which represents 'perfect presence'.*

## THE TRIAL OR THE WOEFUL STORY OF JOSEPH K.

From *The Freaky Kafka*, a drama-puppetry performance review by Peter Rak, Delo, 5<sup>th</sup> May 2012:

*Instead of a mystical, sluggish and dark atmosphere, the story unfolds at an astounding pace: the fervor of the plot is intensified through a lightning-quick change of sequences; scene cuts are escalated to no end; the intimacy of the plot becomes hard to follow, even though its onsets and fragments resurface again and again. These (images, Ed.) are staged in such a dynamic fashion that the protagonists, Miha Bezeljak and Miha Arh, must be congratulated not just for memorizing and precisely synchronizing all the verbal, physical and visual acrobatics, but also for their physical endurance. Any and all additional explanations seem unnecessary; the director and the actors have taken the thought by the priest from Kafka's Trial literally – the right understanding of any matter and a misunderstanding of the same matter do not wholly exclude each other. An outstanding performance.*

From Dreary, *But Not Really*, a puppetry essay by Polona Balantič, Pogledi, 23<sup>rd</sup> May 2012:

*Solce's Trial unfolds mainly as an existential drama of the Absurd, and its message seems as if circling around the quote from the chapter Before the Law. In addition to the author, both actors must be commended for the outstanding performance as well. In fact it seems almost unbelievable how expertly Arh and Bezeljak execute the performance; how many roles, genres and moods the pair pass through in less than an hour, and how many interpretations they indicate. Simply indicate, and nothing more. Thus the performance opens up a whole horizon on which simultaneously starts and ends the world of Franz Kafka.*

*The Trial has been added to the competition programme of the Biennial of Puppetry Artists of Slovenia and to the programme of the Pierrot international festival in Stara Zagora (Bulgaria), both taking place in September 2013.*

## SALTO MORTALE

From *Who Dances the Danse Macabre*, a puppetry review by Petra Vidali, Večer, 18<sup>th</sup> May 2012:

*Nebojša Pop Tasić conceives a world where Death has been banished, or rather where she is nothing but a strange little outsider. A world where she is a constant acquaintance from the obituary pages and thus repeatable and not unique; a world where medicine assumed the role of God and Final Judgment. Silvan Omerzu's puppets are always a sublimely exposed mechanism for articulation and movement on the stage, where the puppet is revealed as the natural state and metaphor; having always been skeletons, Death becomes them. There is no fundamental difference between mortals and Death, except when it really comes to pure Death, as is the case here. The roles are also exquisitely distributed, as are the transitions between the acting and animation parts, both within individual roles and in terms of the whole play. The actors are masters of dosage, thrillingly cold narrators staring motionlessly at the audience, and deft animators of the puppets gone wild, when this is required. Take your time (at least) for this Death. It will only take an hour.*

From *On the Meaning of Existence and Essence*, a puppetry review by Špela Standeker, Dnevnik, 18<sup>th</sup> May 2012:

*While the upper level of the stage hosts a dance, which at times escalates into fevered orgiastic seances, the episodic scenes below on the lower level of the stage appear as light-hearted comic interludes in which Tasić utilized a healthy dose of street humour. On stage, this is also reinforced by the animators, who are throughout dressed as undertakers and as such do not allow to overlook the omnipresence of Death. The performance thereby acquires an air of inevitability - despite the wit and light-heartedness wafting from certain scenes - and the medieval parable, transposed to modern times, subtly raises the eternal questions on the meaning of existence and essence.*

Salto mortale has been added to the competition programme of the Biennial of Puppetry Artists of Slovenia, taking place in September 2013.

## GAGARIN!

From *Some Thoughts During the Performance Gagarin: Czech? Yes, Please*, a puppetry review by Peter Rak, Delo, 4<sup>th</sup> September 2012:

*Gagarin! is a freewheeling cabaret project that originated in Jurij Nagibin's children's book about the first astronaut - jam-packed with socialist phrases and a naïve sentimentality - turning it into a true-blooded theatre performance in which we find out everything (or at least enough) about Gagarin and everything (or at least more than enough) about how the Earth was spinning during the last century, and about the spin of those who dreamed of the heavens or even attempted to fly there. But the Puppet Theatre Maribor is neither moralizing nor trying to wallow in nostalgic memories of the (some would say good) old days; history is simply a chain of lucky, less lucky, and unlucky events about which any lamentation is pointless and which we might take as a reminder or - if we managed to save our bacon - as some sort of interesting experience. Adam Kubišta, Johana Vaňousová, Elena Volpi, Anže Zevnik and Jakub Vašíček demonstrate that there is another way. The Czech way.*

From *From the Universe to the Seed of Life*, a puppetry review by Barbara Gavez Volčjak, Večer, 19<sup>th</sup> September 2012:

*This performance displays the typical strokes of Czech puppetry tradition: it is fast, inventive, and executed in such a seemingly effortless manner as if speaking and singing in four foreign languages, all while dancing, were a cakewalk. The imaginative humorous additions overshadow the (intentional?) linguistic mishaps and charmingly clumsy finagling with the text in hidden nooks of the scene, most likely due to the requirements of moving around the minimalistic and functionally utilized scene.*

In November 2012, Gagarin! placed in the top three performances at the Czech national festival One Flew Over the Puppeteer's Nest.

## THE MAN WHO PLANTED TREES

From *The Man Who Planted Trees: Clay and Metaphysics*, a performance review by Peter Rak, Delo, 18<sup>th</sup> September 2012:

*The paradigm is clear: nowadays classical topics of ecology and saving the planet are pushed to the foreground, along with questions on the meaning of our existence and mainly a dedication without a financial stimulant, while the results are seen only in the long run, and even then they can remain nameless or anonymous. Bezeljak turns all of this into a kind of visualized meditation with a distinctive dynamic. Bezeljak uses signs which don't necessarily hold the status of a significant in that they don't always correspond to the verbally expressed meaning but rather remain ambiguous and, most of all, autonomous as well as - to put it like Kant - represent an illustrative force for which no thought is suitable and which cannot be reached by any language. A pleasant performance where form and content are nicely harmonized. In fact the 15+ rating, that is to say the warning that the performance is not suitable for children, seems superfluous. It contains enough elements with which anyone can identify, be it metaphysical reminiscences or simply the delight of kneading wet clay.*

*The Man Who Planted Trees* is included as a guest performance at the Apostrof international festival in Prague in June 2013, and is also part of the accompanying programme at the Biennial of Puppetry Artists of Slovenia, held in September 2013.

## FLESH OR REVELATION

*Flesh or Revelation* received the Grand Prix for **Best Performance at the Biennial of Puppetry Artists of Slovenia in September 2011**. Explanation by the jury:

*The performance Meat or Revelation uses contemporary performance means and invites adult viewers in an entirely untraditional manner to examine their own existence and the urgency of confessing in a crisis situation - the moment before death. This post-modernist performance with quotes from the development of European civilization, from the Holy Bible and the testimonials of Saint Augustus to the Apocalypsis cum figuris show by Jerzy Grotowski, creates a distinctively autonomous, grotesque world in the cleft of the collective and subjective subconscious. It is exactly here that it discovers new performance possibilities and implements them in the interaction between the actor, the puppet, and the object. The oscillation between the expressiveness of the play on one side and the emphasized musicality and rhythm on the other creates a stage world that does not enforce clear answers on the audience, but rather raises questions that stimulate their insight and perception - not only on a rational level, but on an emotional and subconscious level as well.*





# Additional programme



## Pedagogical programme

FOR KINDERGARTENS AND SCHOOLS

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### ON LIGHT

Educational performance about light  
Director **Mare Bulc**

This performance unravels the mysteries of light through the magic of theatre, whose core element is light itself, and leads viewers from the creation of stars, the Sun, life, plants and animals all the way to humans - and this is where the story really takes off.

The performance connects the universe and people, astronomy and biology, nature and society, natural and artificial light, theatre and science, all with an approach that caters to the curious spark in children's eyes.

Through a display of the essence of natural light, a key ingredient for life as we know it, the story delves into the progress of human intelligence and knowledge with which man manufactures and (partially) controls light. Children are introduced to ancient skills of our ancestors (such as building a fire) and to our modern, state of the art light inventions - all of this live! A wide array of artificial light sources enter the stage and wage a real and metaphorical battle with the Sun, the Moon, the stars, and the imagination of children.

Through the theatrical power of words, music, costumes and - naturally - light, we wish to educate and enlighten the younger members of our audience.

**Price** 5 Euros

## BEHIND THE CURTAIN

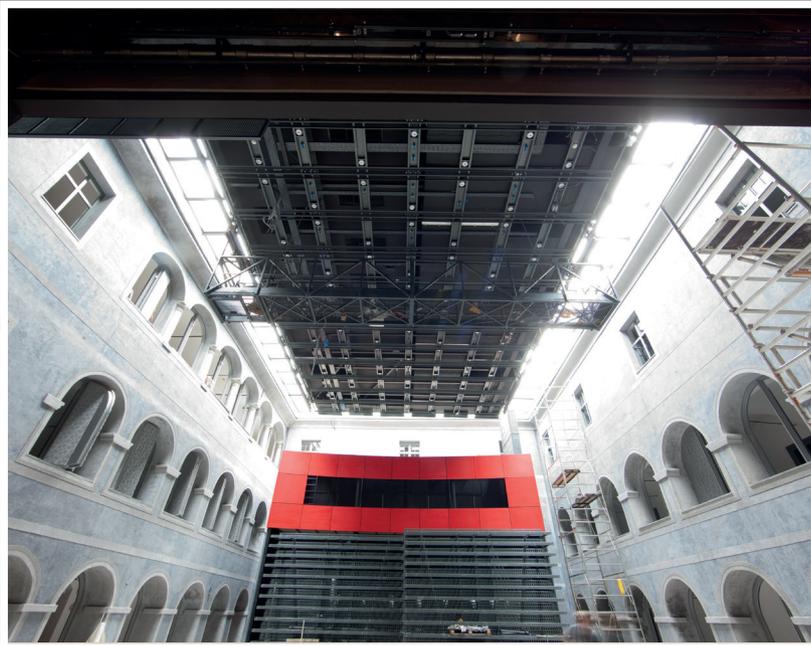
Have you ever wondered where puppets and actors disappear when the curtains are drawn? What is hidden backstage and how a show takes place? Where we find puppet stories? Who are the people that appear in the playbills and carry titles such as director, editor, dramaturge, etc., but never even appear on stage?

Our experts will reveal all the secrets that are hidden behind the curtain. We invite you to watch a show; afterwards we will answer all your questions together with the actors, animators and co-workers, and explain the creation of a performance, step by step.

The content and length (1-2 class periods) are flexible according to the age of the participants.

The content of the program is also suitable for cultural days for groups from kindergarten, primary and secondary schools.

**Price** 4 Euros; half price in combination with attending a performance



## PUPPET PHYSICS 101

Puppets can hang on threads or be put on a stick; they can also be worn on your hand like a glove. They come in all possible shapes, sizes and colours, and are made from a myriad of materials. These are all different puppet technologies. How puppets are made in the hands of house masters, which tools are needed to make them and what procedures are followed will be explained and presented when you visit our puppet workshops. We will also take you through our light park and backstage, look at the stage equipment and get more familiar with sound engineering. Finally, at the end we will invite and help you make your own puppet.

The content and length (1-3 class periods) are flexible according to the age of the participants.

The program is also suitable as the content of a technical or cultural day.

**Price** 4 Euros / 5 Euros (including puppet making); half price in combination with attending a performance



## PUPPET MUSIC

Music is an important element of a puppet show. Some of Maribor's puppets sing a lot: Greta, Truščica, the Wolf, Red Riding Hood, the Kurent, etc. In a set of workshops, children learn to sing lead songs from puppet shows staged by Puppet Theatre Maribor. Children learn songs according to either the echo method or by musical notation (at the request of the teachers). They can accompany their singing with music from simple instruments (Orff), and in a broader scope also on original instruments (a kind of sonorous puppets) which they manufacture themselves. If the workshop is combined with attending a performance beforehand, their experience is further enriched by a discussion about the music in the performance, about its formation and function. The workshop is led by a music professor with an university degree. The content and length (1-3 class periods) are flexible according to the age of the participants and the wishes of the teachers/educators.

The program is also suitable as the content of a technical or cultural day.

**Price** 4 Euros / 5 Euros (including making an original musical instrument); half price in combination with attending a performance



## PUPPETS ON EXHIBIT

Would you like to take a closer look at puppets and learn more about their history, roles and origin? Then we invite you to visit our museum exhibition of puppets. We exhibit puppets, sketches, plans, scenery, posters and photographic documentation from the past, from the beginning of the 20th century through amateur puppet activities in Maribor to modern performances by the Puppet Theatre Maribor. Through the exhibition you will meet the history of our theatre, and at the same time learn about different puppetry technologies.

We offer a tour of the exhibition with professional guidance.

The tour is also suitable content for a cultural day; the length of the tour is flexible according to your wishes.

**Price** 4 Euros; half price in combination with attending a performance



## TIME WINDOW

The Minorite Monastery, dating to the 12th century, hides a rich history behind its old walls. The imposing building on the Drava terrace is not only a white beauty and a shelter for puppets, but a venerable teller of tales as well. We can track them throughout the building, where the old and new harmoniously intertwine in urban harmony. Especially wonderful is the story that comes to life in the most secret part of the monastery, aptly named the Time Window, and unravels itself through objects and excavation findings.

This guided tour of the building can optionally be combined with any of our other programmes.

**Price** 4 Euros; half price in combination with attending a performance



## PEDAGOGICAL WORKSHOPS FOR ADULTS

The 2014 seminars are suitable for both experienced puppet artists and for those who have just begun testing the waters of puppetry. The two seminars will be held three times in March and April, on Saturdays and Sundays from 9:00 to 18:00 with a lunch break.

**Price for the whole course** 200 Euros

### KAMISHIBAI – ‘PAPER DRAMA’

The dramaturgist, puppet director, pedagogue and publicist Jelena Sitar Cvetko along with ethnomusicologist, puppetry artist, illustrator, lecturer and publicist Igor Cvetko will present the traditional Japanese art of storytelling through images on small portable stages.

During the course of four days, we will learn about the history of kamishibai, its possibilities, applications and interpretations, dramaturgy and screenwriting, artistic design, the various techniques and manufacturing approaches for a kamishibai stage, and finally, about how to put on a show in front of an audience. Equal attention will be given to the theoretical and practical parts of the seminar. Each participant will carry home his very own stage and self-made kamishibai.

**Dates** two weekends in March 2014

**Price** 150 Euros

### DESIGNING PUPPET HEADS AND MASKS

The renowned and versatile puppetry artist, puppet designer, stage designer and director Silvan Omerzu will lead us back to the roots of designing puppet heads and masks. We will get to know the classical procedure of designing masks. First we will model from clay, followed by a plaster mould, and then we will create the mask from the mould with paper and gauze. Finally, we will paint the mask. We will apply the same procedure in designing puppet heads. While making the masks and puppets, we will have plenty of time to talk about puppet design and the various design techniques.

**Date** one weekend in April 2014

**Price** 100 Euros

# Pedagogical programme

FOR INDIVIDUALS

## PUPPET HOLIDAYS

Creative workshops for children

Even during autumn and winter holidays, puppets never rest. Fairytales are alive as well, and await the children to dive into them. Each day of the holidays brings a different story and a different puppet. Animal fairytales, stories about people, stories like those we already know, or those we will meet for the first time. And perhaps one of the children tells us his own fairytale? The puppets are born from textiles, wood, styrofoam and other waste materials. We cut with scissors, we paint, we glue, and give it all our creativity.

The puppet holidays are designed and conducted by experts from our theatre.

**Date** Monday-Friday

**Price** 2 Euros per day



## MINIMINIRITI

Many puppet shows are intended for children, who enthusiastically watch them. They cannot resist the temptation to climb onto the stage, grab a puppet and try it out. For this reason we introduced Miniminiriti, a small puppet school, where children learn all the required stage skills - from acting and animation to speech and movement. We will conclude Miniminiriti with a stage production.

Miniminiriti will run for four months, at first from October to February and later from March to June, once a week for two school periods. Children from the age of 6 onwards are invited to participate; registrations for the winter part will be open until the end of September.

We also offer a special 20 % discount on tickets to LGM shows for participants of the workshop.

**Price** 100 Euros

**Schedule** children aged 6-10 on Mondays at 16:30

children aged 11-14 on Wednesdays at 16:30



## PUPPETS MINORITY

Puppets Minority is both an English course and a puppet workshop, conducted by English teacher, Waldorf pedagogue and puppet artist Mojca Sajko.

Puppets like to think up all kinds of languages and then secretly chat to each other about the hairstyle of their puppeteers, and about the hard life on stage. But they prefer being next to children, with whom they learn some new words. They listen diligently and like to repeat, so children won't have much to do with them and will be able to focus on other important things. They will be drawing, gluing, squashing, and painting, making a little house for little inhabitants, new friends for our puppets, small clothes, a small theatre to take home, and much more. We will be creating in a whole new secret language - in English.

The program will run throughout the year from October to May, once a week for two school periods, and will end with a puppet production in English to show what and how much we have learned. The course is suitable for beginners from the age of 6 years onwards, and registrations are open until the end of September.

We also offer a special 20 % discount on tickets to LGM shows for participants of the workshop.

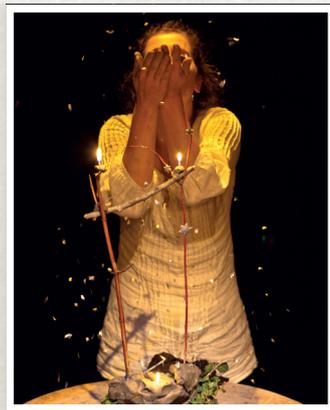
**Price** 150 Euros

**Schedule** children aged 6-8 on Mondays at 18:00  
children aged 8-10 on Wednesdays at 18:00

## A BIRTHDAY PUPPARTY

Puppets from our shows are very excited when they get an opportunity to celebrate with children. The birthday child first attends a puppet performance with his little guests, and then everyone gets to make his own puppet. Happy birthday!

**Price** 7 Euros

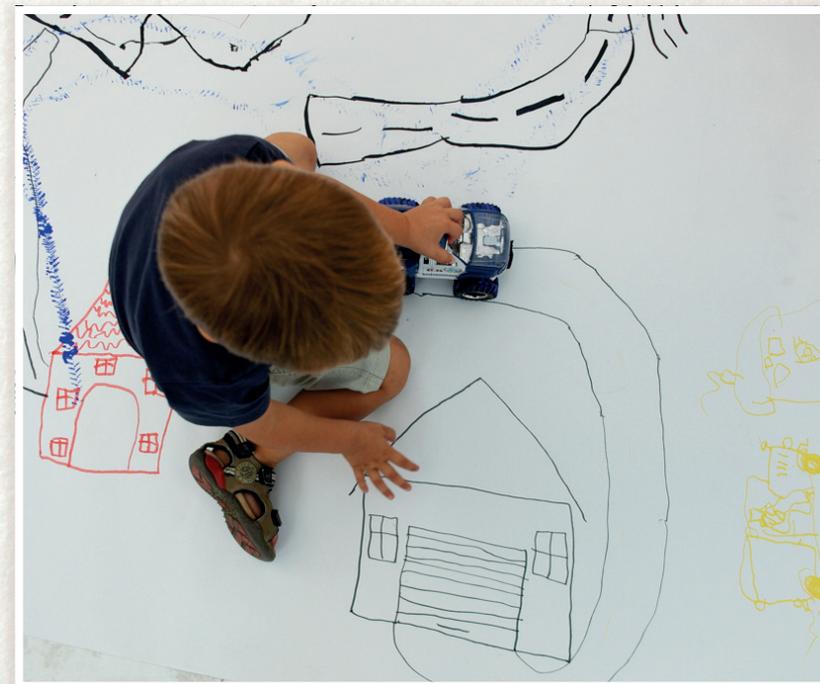


## LISTENSHOPS

Public listenings of radio plays for children

In cooperation with ARS, Radio Slovenia's 3rd programme, we will listen to one of the radio plays for children from the national radio's vast treasure-house of plays in the so-called Listenshops. With the help of the project lead, director Klemen Markovčič, each of the radio plays will be closely connected to our programme and its common points, such as the title, author or topic. The plays will lead our young listeners to a magical world of sound theatre and inspire them to creative drawing while listening to the play, which will follow our Saturday performance.

Studio, one Saturday each month and free entry



Studio LGM is the field-base for research and experimental planning of puppet creations, the space for demolition of genre prejudices, and for the testing of new, sometimes hybrid modes of expression. An equal contribution is expected from all members of the Studio, their eventual additional skills and experience will be provided for in the form of serried seminars and workshops whose content depends on the interests and needs of the group.

The Studio is intended for puppet and other theatre addicts of all statuses, colours, shapes, educational structures and genders. There are no registrations, just an honest invitation and an open door for all with a curious mind.

Studio MaMa:



## THE FROG PRINCE

Mentor **Noriyuki Sawa**

Studio MaMa, under the mentorship of the original author of the idea, puppet artist and pedagogue Noriyuki Sawa, will engage mothers and grandmothers in creating a puppet performance for their loved ones through a wholesome creative process. The main focus is experience-based learning about puppet theatre through a real process which is best suited to display the multiple dimensions of such creative work. The project goals are manifold: puppet theatre should take its rightful place in the eyes of the general audience as a complex, true-blooded, demanding and multi-dimensional art form; at the same time, such a project can gain public attention and establish a long overdue understanding of this particular art form. The purpose of the project is thus both pedagogical (in social dimensions) and educational (in terms of art).

*Dates* September-November 2013



Zoran Petrovič:

## ALWAYS THE SAME STORY

Coproduction between Studio LGM and Moment in cooperation with DAMU Prague

Experimental object-based theatre project by Zoran Petrovič (under the mentorship of prof. Karel Makonj), regular LGM collaborator and postgraduate student in Directing for Alternative and Puppet Theatre at the DAMU in Prague.

An interconnected project with high artistic ambitions, developed in two countries with different yet dynamic puppet traditions. The project, designed as a personal confession of a man, involves an interplay of animation, acting, motion, and subtle atmosphere. The performance analyzes the phenomenon of tango and attempts to unravel ordinary - yet too often taboo - questions on interpersonal relationships, and focuses especially on an individual's understanding of his or her own existence in relation to the opposite sex. This is achieved through the build-up of a relationship between the actor and the object.

*Premiere* PLP, September 2013



## ~ Festivals ~

### SUMMER PUPPET PIER

The 24<sup>th</sup> International Festival Summer Puppet Pier will be held in Vojašniški trg and its surroundings between the 3<sup>rd</sup> August and 2<sup>nd</sup> September 2013.

The Minorite monastery is not only a wonderful haven for puppet shows throughout the year; its colourful and vibrant surroundings offer numerous nooks for all sorts of puppet tomfoolery for children of all ages during the summer. We come together through puppets, creativity, books, paper, paintbrushes, fruit juice, biscuits, and above all through playing and getting to know new things. The things that are currently the best the puppet world has to offer.



*Poletni lutkovni*  
PRISTAN

### BIENNIAL OF PUPPETRY ARTISTS OF SLOVENIA

The seventh biennial festival of the puppetry artists of Slovenia will be held between the 12<sup>th</sup> and 15<sup>th</sup> September 2013. The festival will encompass both a competitive and an accompanying programme of Slovenian puppet performances according to the selection by Uroš Trefalt, and will feature additional events such as talks, conferences, discussion rounds, exhibits and lectures in many fields of puppetry arts. As a central national festival, the biennial aims to present Slovenian puppetry to the broader domestic and foreign expert public (selectors, organizers and directors of foreign festivals and theatres, theatre critics and other members of the interested public), enable an exchange of knowledge and experience, showcase the most interesting content, and to award the best creations. It is both a festival and a promotion of puppetry arts.





## ~ Purchasing tickets ~

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The box office is open daily from Monday to Friday from 10:00 to 13:00, Tuesdays and Thursdays additionally from 15:00 to 18:00, Saturdays from 9:00 to 11:00, and one hour before every performance.

T 02 22 81 979 / 031 614 533

**Tickets can be purchased online using the Moneta system at [www.lg-mb.si](http://www.lg-mb.si).**

Ticket prices for a children or youth performance (1,5-4, 2+, 3+, 5+, 6+, 7+, 12+) are 5 Euros, and for 'adult' performances (15+) 10 Euros.

All cards from the offers below are also available at the box office. For organized groups, contact Mrs. Andreja Lešnik ([andreja.lesnik@lg-mb.si](mailto:andreja.lesnik@lg-mb.si)); for the pedagogical programme, contact Mrs. Katarina Klančnik Kocutar ([katarina.klancnik-kocutar@lg-mb.si](mailto:katarina.klancnik-kocutar@lg-mb.si)).

### SEASON TICKETS AND DISCOUNTS

We have prepared a range of benefits and discounts in order to keep attendance to puppet theatre performances affordable and accessible to everyone who really wants to visit.

We focused mainly on a variety of cards with which you can buy performance tickets at a discount (usually 20 %) and which give you free choice regarding the time of your visit. The cards are available at the theatre box office all season.

We have allocated many possible time slots to group season tickets (Minorite Season) and we will inform all interested organizers before the start of the season. We will exceptionally accept later orders, but please be advised that certain time slot limitations may apply.

We guarantee an entire season of amazing and varied shows, with 20 children's performances and 7 adult performances; we sincerely recommend giving our offers a chance, bringing puppets as close to you as possible.

## *Individuals*

### **MINIMINIRITI CLUB**

Club membership provides a cheaper ticket for children's performances at 4 Euros. With one membership card you can buy one cheaper ticket for individual performances. We will keep you updated by email. The membership fee is 5 Euros per theatre season.

All participants of the Miniminiriti puppet workshop also receive a free membership card.

### **SMETAN'CA CLUB**

Membership in this club also brings cheaper tickets for all performances - 4 Euros for children's performances and 8 Euros for adult shows. With one membership card you can buy two cheaper tickets. Tickets can also be booked in advance. We will keep you updated by email. The membership fee is 15 Euros per theatre season.

### **MINORITI CLUB**

The club card guarantees tickets for five adult performances of the member's choice, notification of dates by phone or email, and tickets at a reduced price of 7 Euros.

All participants of the pedagogical workshops for adults also receive a free membership card.

### **TWIN**

You can pick four performances from a two-month programme. You receive a 20 % discount when purchasing one ticket for each of the chosen performances, so each ticket for children's and youth performances are 4 Euros, while adult performances are 8 Euros.

## **SVET KNJIGE BOOK CLUB**

Show your Svet knjige book club membership card to receive a 20 % discount on the basic ticket price - the price of a ticket for a children's or youth performance is 4 Euros, and for adult performances 8 Euros.

### **MARIBOR CITY CARD**

Show your tourist card, issued by the Maribor Tourism Board, to receive a 20 % discount on the basic ticket price - the price of a ticket for a children's or youth performance is 4 Euros, and for adult performances 8 Euros.

## *Groups*

### **MINORITE SEASON**

The season ticket is suitable for kindergartens, schools, other institutions, organizations, companies, etc. With a large number of performances each season, the season ticket offers a perfect opportunity to pick a custom-tailored set of three performances for all requirements, ages and expectations. You can either stay within the age categories (three children's performances or three adult performances) or combine them at will.

Ticket prices for individual performances (for at least three performances in a season for organized groups of at least 30 people) are 4 Euros for children's or youth performances, and 8 Euros for adult performances.

Season tickets can be ordered in September. Additional registrations can be agreed upon throughout the season, however the range of free time slots by then may be limited.

## *Gift vouchers*

A gift voucher for any number of performances and any number of people can be a wonderful gift for birthdays or special occasions. The receiver of a gift voucher can choose the performance and date, and exchange the gift voucher at the box office for his ticket(s).

## ~ In Time and Space ~

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The Puppet Theatre Maribor was founded on 8<sup>th</sup> December 1973 when two amateur theatres joined forces - the Puppet Theatre KUD Jože Hermanko Maribor and the Small Puppet Theatre DPD Svoboda Pobrežje. The 1974/75 season was the first professional season of the newly-founded Slovene puppet theatre.

The intention was to regularly perform puppet plays for children at the home theatre (first floor of the building at Rotovški trg, where the Maribor Library is located), elsewhere in Slovenia and abroad. As many festival organizers noticed the rising quality of the plays, the theatre gained recognition abroad and performed on numerous occasions and on all continents (except for Australia). The period of the theatre's humble residence above the library still offered children a wonderful world of imagination, possibilities, promises, consolation and entertainment.

In the autumn of 2010 the Puppet Theatre Maribor moved into the newly renovated building of the Minorite monastery on Lent, which offered bigger rooms and state-of-the-art theatre equipment, allowing the theatre to reinvent itself and expand its programme. One season brings six premieres, all linked up to form a conceptual unity. The age factor has been carefully integrated into the concept, as the plays do not address only children - our most numerous guests - but young people and adults as well. The repertoire focuses on discovering what more the puppet medium has to offer and combines classical puppet technology with modern approaches. Apart from regular productions, the theatre also offers a wide variety of other pedagogical activities and carries out innovative research projects.

Since 1988 the Puppet Theatre Maribor organizes The Summer Puppet Pier, a popular international puppet festival, and since 2011 offers a high quality platform for a permanent realization of the main national puppetry festival founded in 2001, the Biennial of the Puppetry Artists Institution of Slovenia.

LGM's cooperation with various institutions, independent organizations and individuals enables us to increase the quality of the public services we offer, to bring the content we offer to a wider audience, and to more successfully popularize the art of puppetry. We heavily invest in education and actively developing activities, thereby raising the standards in our field of activity.

At LGM, we sincerely wish to create an attractive and modern puppet centre which - through creative imagination, understanding of the art of puppetry, and a good organization of additional contents - thoughtfully and sensibly addresses even the most demanding audiences of all ages.





*Who is Who*

MANAGEMENT

<b>Mojca Redjko</b>	managing and artistic director
<b>Katarina Klančnik Kocutar</b>	programming associate
<b>Andreja Lešnik</b>	secretary and performance organizer
<b>Mojca Planšak</b>	PR activities
<b>Špela Juhart</b>	marketing department
<b>Sarah Robinson</b>	programming coordinator and head of usher service
<b>Hedvika Mihalič</b>	accountant
<b>Anita Frank</b>	cashier

WORKSHOP

<b>Lucijan Jošt</b>	workshop coordinator
<b>Darka Erdelji</b>	set designer
<b>Primož Mihevc</b>	master puppet-maker
<b>Mojca Bernjak</b>	external cooperater
<b>Branko Caserman</b>	external cooperater

TECHNICAL DEPARTMENT

<b>Jason M. Smith</b>	technical director
<b>Enver Ibrahimagić</b>	light designer
<b>Miljenko Knezoci</b>	light designer
<b>Marko Jakopanec</b>	sound designer
<b>Mitja Pastirk</b>	sound designer
<b>Svetlana Maloić</b>	set and props technician
<b>Zoran Kramar</b>	building superintendent

## ACTORS



**Miha Bezeljak**



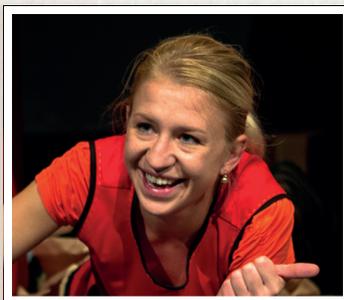
**Maksimiljan Dajčman**



**Aja Kobe**



**Danilo Trstenjak**



**Barbara Jamšek**



**Metka Jurc**



**Elena Volpi**



**Anže Zevnik**

## GUESTS

**Miha Arh  
Klemen Bračko  
Davorin Kramberger  
Maruša Majer  
Zvezdana Novaković**

**Boštjan Sever  
Uroš Škaper  
Johana Vaňousová  
Andrej Vršič  
Vito Weis**



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO



MESTNA OBČINA MARIBOR

**PBS.**

POŠTNA BANKA SLOVENIJE, d.d.  
*Bančna skupina Nove Kreditne banke Maribor d.d.*

**Snaga**  
*Za lepše okolje!*

## VEČER



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Follow us on **Facebook** 

Booklet for the season 2013/2014

Edited by **Mojca Redjko**.

Designed by **Urban Breznik** and **Natalia Corbillón**.

Printed by **HOPA!**

Photographs from the Puppet Theatre Maribor archive

Print run **500 copies**

