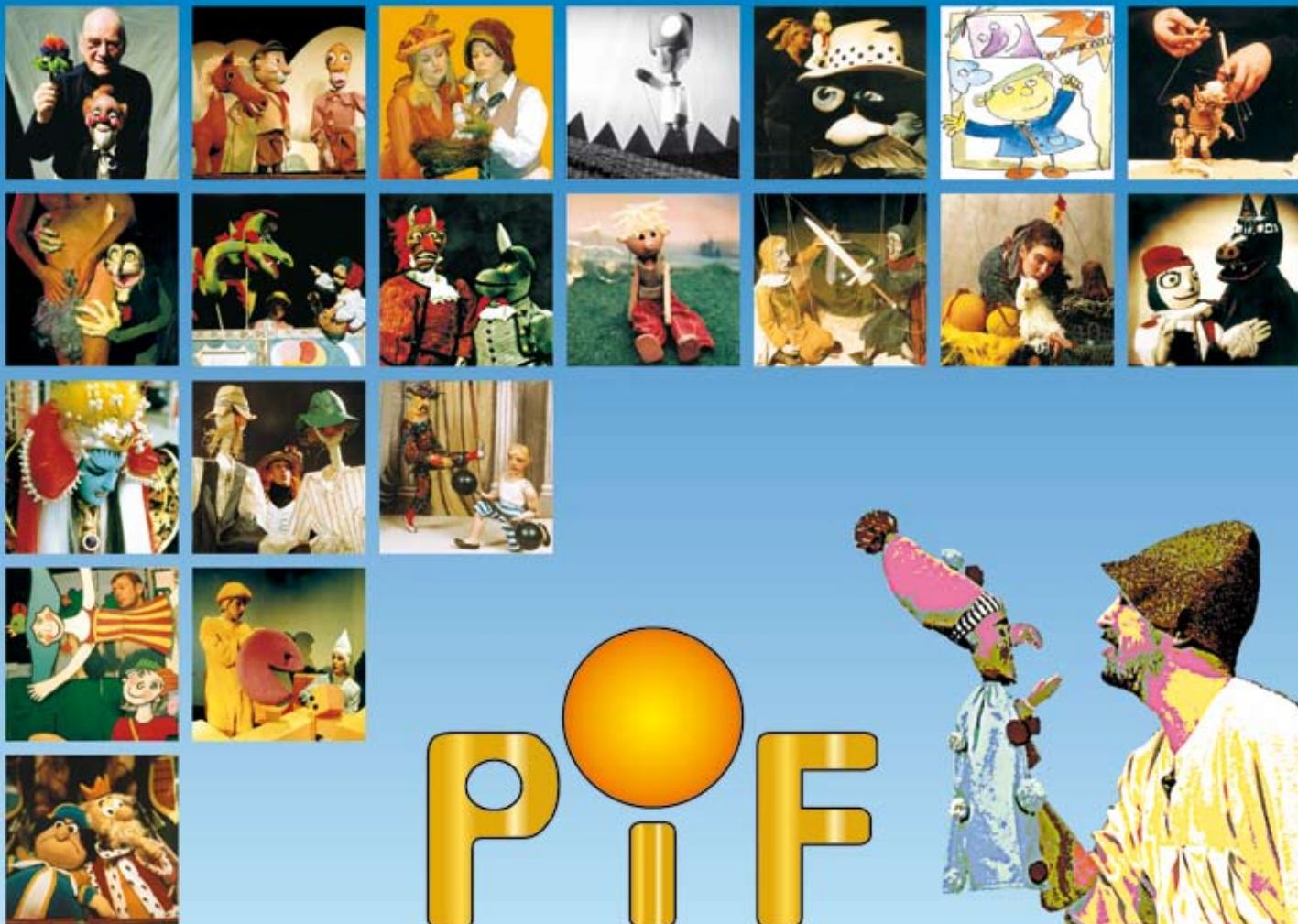


35.

MEĐUNARODNI FESTIVAL KAZALIŠTA LUTAKA

35-a PUPTEATRA INTERNACIA FESTIVALO t 35th INTERNATIONAL PUPPET THEATRE FESTIVAL t 35^{ème} FESTIVAL INTERNATIONAL DE LA MARIONNETTE



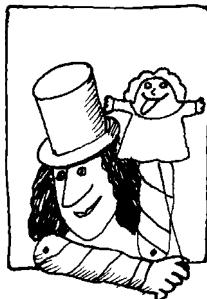
PIF



ZAGREB

30. 8. - 6. 9.

2002.



Katalog 35. PIF-a
35th PIF Catalogue

Izdavač / Publisher
Međunarodni centar za usluge u kulturi
International Cultural Centre

Za izdavača / For the Publisher
Livija Kroflin

Priredila / Editor
Ksenija Horvat

Uredila / Editor-in-Chief
Livija Kroflin

Prijevod na engleski
Translation into English
Ksenija Horvat
Nina H. Kay-Antoljak

Dizajn i prijelom / Design & Layout
Ivan Špoljarec

Tisak / Printed by
Targa d.o.o. Zagreb

Zagreb
kolovoz 2002. / August 2002

INTERNET

PIF

<http://pubwww.srce.hr/pif-festival>

**35. MEĐUNARODNI FESTIVAL
KAZALISTA LUTAKA**
35-a PUPTEATRA INTERNACIA FESTIVALO
35th INTERNATIONAL PUPPET THEATRE FESTIVAL

PIF

Zagreb, 30. 8. – 6. 9. 2002.

Zagreb, August 30 to September 6, 2002

Organizator / Organized by

MEĐUNARODNI CENTAR ZA USLUGE U KULTURI
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Nagrade PIF-a / PIF Prizes

Grand Prix "Milan Čečuk" - skulptura ak. kipara Zvonka Lončarića i Nives Čičin-Šain
Milan Čečuk Grand Prix - sculpture by Zvonko Lončarić and Nives Čičin-Šain

Nagrade za pojedinačna ostvarenja - skulptura "Ruka" ak. kipara Ratka Petrića
Prizes for individual creations - Ratko Petrić *Hand* Sculptures

Nagrada dječjeg žirija - "Vrtuljak" ak. kipara Ratka Petrića
Children's Jury Prize - *Merry-Go-Round* by Ratko Petrić

(Fotografije na poleđini ovoga kataloga / See the photos on the back cover.)

PIF su financirali / PIF is being financed by

- Ministarstvo kulture Republike Hrvatske
the Ministry of Cultural Affairs of the Republic of Croatia
- Grad Zagreb, Gradski ured za kulturu
the City of Zagreb, the City Bureau for Culture

HRANA

“Više hrane, manje predstava.”

Stajala sam s jednim našim uvažanim kulturnim djelatnikom nad tužnim ostacima (ostataka nije bilo) domjenka nakon otvaranja prošlogodišnjeg PIF-a. I dok su oni najokorjeliji optimisti još pomno pretraživali prazne stolove – o, kako prazne! – u potrazi za ponekom milosrdno ostavljenom mrvicom (mrvica nije bilo), organizatori PIF-a hranili su se pričama tipa “bio jednom jedan domjenak” i svojom manje ili više bujnom maštom pokušavali dočarati bogatstvo boja, mirisa i okusa koje su propustili.

Bio je to prilično bogat domjenak. Hrane je bilo mnogo. Ali ipak premalo, zaključismo nas dvoje s početka ovoga teksta. A ako hrane ima malo, znači da je sljedeći put mora biti više. Ako novaca za domjenak nema dovoljno, znači da treba dovesti manje predstava. I tako smo mi, vođeni nemilosrdnom logikom, zaključili da će se 35. PIF odvijati pod već spomenutim mottom “Više hrane, manje predstava”.

I sad sam ja zabrinuta. Hoće li biti dovoljno hrane??? Hoće li?

ALI...

“Po mom izgledu ne bi se moglo zaključiti da mi je PIF važniji od hrane”, rekla nam je u nastupu samokritičnosti jedna naša malo, kako se to obično eufemistički kaže, punašnija znanica. Ali, kad je PIF, ona se bavi sportom preskakanja obroka. I gleda sve predstave.

I tada sam shvatila.

Cijeli je PIF jedan veliki tulum, domjenak s različitim delicijama prostrim na stolu čitavih osam dana. Serviramo laganu hranu u malim porcijama za one najmlađe, one s još neiskvarenim i vrlo osjetljivim želucima. Imamo hranjive dječje obroke slasnih i uvijek iznova naručivanih priča i bajki. Mislimo i na *connaissance* istančanoga nepca, koji traže bogatstvo okusa. Za oboljele od avitaminoze uzrokovane kroničnom nestašicom marionetskih predstava na našim prostorima, uvezli smo čak dvije. A volite li kinesku hranu? Tajvansko kazalište časti nas čak dvama “piknicima” na Trgu i jednom “večerom” u “Komediji”. Za ljubitelje knjiga poslužujemo promocije, a za ljubitelje razgovora serviramo okrugle stolove.

I još nešto. Svima vama – svoj našoj publici, već godinama vjerno i onoj novoj, svim Vesnama i Marijanama koje, neke s djecom a neke i bez djece, uzimaju godišnji odmor baš u vrijeme PIF-a, svim našim prijateljima, starima i ovoga ljeta stečenima – uz PIF ćemo i ovaj put ponuditi i komadić sebe.

Livija Kroflin

FOOD

“More food, less shows”

I was standing with one of our respected cultural activists surveying the sad remnants (actually, there were none) of the party we gave after the opening of last year’s PIF. Some incurable optimists continued to search through the plates on the empty tables - and I really mean empty - in the hope that there would be some mercifully remaining crumbs (there were none). For their part, the organisers of the PIF found refreshment in stories along the lines of “there was that party once”, and with their more or less rich imaginations tried to conjure up the luxuriance of colours, aromas and tastes which they had missed out on.

And it was a fairly lush party. Lots of food. But still, not enough, the two of us from the first line of this text concluded. And if there was not enough food this time, we had to make sure that there would be enough next time. If there is a shortfall of money for the party, that means there will have to be less shows. So we decided, led by merciless logic, that the 35th PIF would have to take place under the above motto “More food, less shows”.

And now I am really worried. Will there be enough food? Will there?

BUT...

“From my appearance, you might be forgiven for thinking that food is more important to me than the PIF”, said one of our pleasantly plump - as they say, euphemistically - acquaintances, in a bout of self-criticism. But, when the PIF is on, she engages in the sport of hurdling over the snacks. And watches all the shows.

It was then that I finally understood.

The entire PIF is one great feast, a party with various delicacies served on the table throughout the full eight days. We serve light snacks in small portions for the very young, those with healthy and very sensitive tummies. There are nutritional child-size meals for older children, with servings of stories and fairy tales. We also think of the *connoisseurs* with delicate palates, who look for a wealth of taste sensations. For those suffering from a lack of vitamins due to the chronic absence of marionette shows in our part of the world, we have imported not one, but two. And do you like Chinese food? The Taiwan troupe is hosting us at as many as two open-air “picnics” on Jelačić Square, with “supper” at the Comedy Theatre. For book lovers, we are serving book launchings, and for “talk lovers” we are serving round-table discussions.

And there is something else. To all of you - all the members of our audiences who have been faithful for years, and to the new ones, all our Vesnas and Marianas who, some with children, some without, take their holidays at PIF-time, to all our friends, the old ones and the new ones we made this summer - we will be offering a small serving of ourselves at the PIF.

Livija Kroflin

VAŽNE ADRESE I BROJEVI TELEFONA

KEY ADDRESSES AND PHONE NUMBERS

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fax 66 01 619

HOTEL HOTEL

Studenthotel "Cvjetno"
Odranska 8

Turistički ured / *Tourist Office*:
tel. 61 91 240, tel./fax 61 91 242

PROSTORI ODRŽAVANJA **PROGRAMA** PROGRAMME VENUES

Teatar &TD / Theatre &TD
Studentski centar Sveučilišta u Zagrebu
Savska cesta 25
tel. 45 93 677, fax 48 43 502

Gradsko kazalište "Komedija" / City Comedy Theatre
Kaptol 9
tel. 48 14 566

Satiričko kazalište "Kerempuh" / Kerempuh Satirical Theatre
Ilica 31
tel. 48 33 348

Klovićevi dvori / Museum & Gallery Centre
Jezuitski trg 4 (Gornji grad / Upper Town)
tel. 4851 926

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35. MEĐUNARODNI FESTIVAL KAZALIŠTA LUTAKA

Zagreb, 30. kolovoza - 6. rujna 2002.

PIF

PROGRAM



petak, 30.8.

- 18 sati **Klovićevi dvori** Otvorenje izložaba "Slovačko lutkarstvo u ogledalu kazališnog plakata" i "Kazalište" Vjekoslava Voje Radoičića
- 18 sati **Jelačićev trg** **Ulična animacija** (povorka predvođena Pifkom i ulični program Lutkarske kazališne družine Chu Lou Shan iz Tajvana)
- 20 sati **&TD, velika** **Svečano otvorenje festivala** Ulaz s pozivnicom
GUSTAF I NJEGOV ANSAMBL - Prof. Albrecht Roser, Stuttgart, NJEMAČKA (odrasli)

subota, 31.8.

- 11 sati **Jelačićev trg** **Ulična animacija** (povorka predvođena Pifkom i ulični program Lutkarske kazališne družine Chu Lou Shan iz Tajvana)
- 12 sati **&TD, velika** **ŠTO TATICA RADI, UVIJEK JE PRAVO** - Lutkarsko kazalište Maribor, SLOVENIJA (5-10)
- 17 sati **&TD, mala** **NARODNE GLUME S LUTKAMA**
Teatro VeRRdi i Visoka učiteljska škola u Zadru, HRVATSKA (djeca i odrasli)
- 18 sati **&TD, mala** Promocija knjige Mirjane Jelašac *Tajna je u lutki* i zagrebačka promocija knjige *Lutkar Wiesława Hejna*
- 20 sati **Komedija** **MOLIÈRE** - Stuffed Puppet Theatre, Amstelveen, NIZOZEMSKA (odrasli)

nedjelja, 1.9.

- 11 sati **&TD, velika** **PALČIĆ** - Zagrebačko kazalište lutaka, HRVATSKA (od 6 god. nadalje)
- 12 sati **&TD, mala** Posvećeno Daliboru Foretiću - Zagrebačka promocija knjige *Iluzija nije opsjena*
Promocija 6. broja biltena Hrvatskoga centra UNIMA
- 17-17.20 **&TD, mala** **CON ANIMA**
17.40-18 Mikropódium, Budimpešta, MAĐARSKA (odrasli)
18.20-18.40
19-19.20
- 20 sati **Komedija** **LJUBAV LEPTIRA** - Lutkarska kazališna družina Chu Lou Shan, Taipei, TAJVAN (djeca i odrasli)

ponedjeljak, 2.9.

- 9 sati **DV Travno** **PRIČA O OBLAKU** - Kazalište Mala scena, Zagreb, HRVATSKA (djeca 2-5 god.)
- 10-11 sati **&TD, dvorište** **STOP*** - Mikropódium, Budimpešta, MAĐARSKA (djeca i odrasli)

utorak, 3.9.

- 9 sati DV Travno **PRIČA NA GUMBE** - ZAPIK, Ljubljana, SLOVENIJA (djeca u vrtiću i osn. školi)
- 11 sati &TD, velika **KLAUNI I LUTKE - FLJUF I ŽLJUF**
Lutkarska scena „Ivana Brlić-Mažuranić“, Zagreb, HRVATSKA (djeca 3-12 god.)
- 12 i 17 sati &TD, mala **HRABRI KROJAČ** - Kazalište "Ariel", Sofija, BUGARSKA (obiteljska predstava)
- 18 sati &TD, velika **NAJMANJI CIRKUS NA SVIJETU** - Anton Anderle, Banská Bystrica, SLOVAČKA (djeca i odr.)
- 20 sati Komedija **TRAGEDIJA O MACBETHU** - Regionalno kazalište lutaka Grodno, BJELORUSIJA (odrasli)

srijeda, 4.9.

- 9 sati DV Travno **VRAPČIĆ FRANCEK** - Kazalište Virovitica, HRVATSKA (djeca 3-10 god.)
- 11 i 16 sati &TD, mala **PRIČA KLUPKA VUNE** - Kazalište Ilkova, Sofija, BUGARSKA (djeca 6-12 god.)
- 17 sati &TD, velika **CRVENKAPICA** - Kazalište Glej, Ljubljana, SLOVENIJA (djeca 3-10 god.)
- 18 sati &TD, mala Razgovor o slovačkom lutkarstvu
- 20 sati Komedija **TRAGEDIJA O MACBETHU** - Regionalno kazalište lutaka Grodno, BJELORUSIJA (odrasli)

četvrtak, 5.9.

- 9 sati DV Tratinčica **NARODNE GLUME S LUTKAMA**
Teatro VeRRdi i Visoka učiteljska škola u Zadru, HRVATSKA (djeca i odrasli)
- 10 sati &TD, mala Razgovor na temu „Kazalište lutaka za najmlađe“ i predstavljanje knjige
The Puppet - What a Miracle! (izd. UNIMA)
- 12 sati &TD, velika **ČUDNOVATE ZGODE ŠEGRTA HLAPIĆA**
Gradsko kazalište „Žar ptica“, Zagreb, HRVATSKA (djeca 3-10 god.)
- 18 sati Kerempuh **KOMADIĆ** - Kazalište mladih Novi Sad, JUGOSLAVIJA (djeca 6-10 god.)
- 20 sati Komedija **OD JEDAN DO NULA*** - GKL Split (HRVATSKA), Kršćanska kulturna zveza Celovec (AUSTRIJA), CTA Gorizia (ITALIJA), LG Maribor (SLOVENIJA) (djeca 12 god. nadalje i odrasli)

petak, 6.9.

- 12 sati &TD, velika **Podjela nagrada i zatvaranje festivala**
POSTOJANI KOSITRENI VOJNIK* - Kazalište lutaka Zadar, HRVATSKA (školska djeca)

* predstave izvan konkurencije

PROSTORI&TD, velika,
&TD, mala
&TD, dvorište- Teatar &TD, Studentski centar Sveučilišta u Zagrebu,
Savska cesta 25Komedija
Kerempuh
DV Tratinčica
DV Travno
Klovičevi dvori
Jelačićev trg- Gradsko kazalište "Komedija", Kaptol 9
- Satiričko kazalište "Kerempuh", Ilica 31
- Dječji vrtić "Tratinčica", Ulica sv. Mateja 131
- Dječji vrtić "Travno", Božidara Magovca 10
- Klovičevi dvori, Jezuitski trg 4
- Trg bana Josipa Jelačića**ULAZNICE**Ulaznice se prodaju od 29. kolovoza 2002. na blagajni Teatra &TD svaki dan 11-13 i 18-20 sati te jedan sat prije početka predstave na blagajni kazališta gdje se predstava održava.
Cijena: 20 kn.
Ulaznica za sve predstave: 150 kn.**ORGANIZATOR****MEĐUNARODNI CENTAR
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http://pubwww.srce.hr/pif-festival

35th INTERNATIONAL PUPPET THEATRE FESTIVAL

Zagreb, August 30 - September 6 2002

PROGRAMME

**Friday, August 30**

- 18:00 hrs Klovičevi D. Opening of the exhibitions: *Slovakian Puppetry Reflected in the Theatre Posters*,
and Vjekoslav Vojo Radoičić's *Theatre*
- 18:00 hrs Jelačić Sq. Street happening (a procession lead by Pifko and the street programme of the Chu Lou Shan Puppet Theatre Troupe from Taiwan)
- 20:00 hrs &TD, main **FESTIVAL OPENING CEREMONY** *By invitation (adults)*
GUSTAF & HIS ENSEMBLE - Prof. Albrecht Roser, Stuttgart, GERMANY

Saturday, August 31

- 11:00 hrs Jelačić Sq. Street happening (a procession lead by Pifko and the street programme of the Chu Lou Shan Puppet Theatre Troupe from Taiwan)
- 12:00 hrs &TD, main **DAD'S ALWAYS RIGHT** - Maribor Puppet Theatre, SLOVENIA *(children 5-10)*
- 17:00 hrs &TD, small **FOLK PLAYS WITH PUPPETS** *(children & adults)*
Teatro VeRRdi and the Teacher Training College in Zadar, CROATIA
- 18:00 hrs &TD, small Launching of Mirjana Jelašac's book *The Secret Lies in the Puppet*
and the Zagreb launching of *The Puppeteer* by Wieslaw Hejno
- 20:00 hrs Comedy **MOLIÈRE** - Stuffed Puppet Theatre, Amstelveen, THE NETHERLANDS *(adults)*

Sunday, September 1

- 11:00 hrs &TD, main **TOM THUMB** - Zagreb Puppet Theatre, CROATIA *(children 6 years and over)*
- 12:00 hrs &TD, small Dedicated to the memory of Dalibor Foretić - Zagreb launching of the book *Illusion Is Not Delusion*
Promotion of the 6th Issue of the Bulletin of the Croatian Centre of UNIMA
- 17:00-17:20 &TD, small **CON ANIMA** - Mikropódium, Budapest, HUNGARY *(adults)*
17:40-18:00
18:20-18:40
19:00-19:20
- 20:00 hrs Comedy **BUTTERFLY LOVE**
Chu Lou Shan Puppet Theatre Troupe, Taipei, TAIWAN *(children & adults)*

Monday, September 2

- 09:00 hrs Travno Kind. **TALE OF A CLOUD** - Little Stage Theatre, Zagreb, CROATIA *(children 2-5)*
- 10-11:00 hrs &TD, courtyard **STOP** - Mikropódium, Budapest, HUNGARY **OFF** *(children & adults)*

Tuesday, September 3

- 09:00 hrs Travno Kind. **PUSH THE BUTTONS, TELL THE TALE**
ZAPIK Theatre, Ljubljana, SLOVENIA (pre-school & school children)
- 11:00 hrs &TD, main **CLOWNS AND PUPPETS**
Ivana Brlić Mažuranić Puppet Stage, Zagreb, CROATIA (children 3-12)
- 12 & 17:00 &TD, small **THE BRAVE TAILOR** - Ariel Theatre, Sofia, BULGARIA (family show)
- 18:00 hrs &TD, main **THE SMALLEST CIRCUS IN THE WORLD**
Anton Anderle, Banská Bystrica, SLOVAKIA (children & adults)
- 20:00 hrs Comedy **THE TRAGEDY OF MACBETH** - Grodno Regional Puppet Theatre, BELORUS (adults)

Wednesday, September 4

- 09:00 hrs Travno Kind. **FRANCEK, THE LITTLE SPARROW** - Virovitica Theatre, CROATIA (children 3-10)
- 11 & 16:00 &TD, small **THE TALE OF A BALL OF WOOL** - Ilkova Theatre, Sofia, BULGARIA (children 6-12)
- 17:00 hrs &TD, main **LITTLE RED RIDING-HOOD** - Glej Theatre, Ljubljana, SLOVENIA (children 3-10)
- 18:00 hrs &TD, small A discussion about Slovakian puppetry
- 20:00 hrs Comedy **THE TRAGEDY OF MACBETH** - Grodno Regional Puppet Theatre, BELORUS (adults)

Thursday, September 5

- 09:00 hrs Tratinčica K. **FOLK PLAYS WITH PUPPETS** (children & adults)
Teatro VeRRdi and the Teacher Training College in Zadar, CROATIA
- 10:00 hrs &TD, small Discussion on the theme: *Puppet Theatre for the Very Young* and presentation of the book *The Puppet - What a Miracle!* (an UNIMA edition)
- 12:00 hrs &TD, main **THE EXTRAORDINARY ADVENTURES OF HLAPIĆ THE APPRENTICE**
Bird of Paradise City Theatre, Zagreb, CROATIA (children 3-10)
- 18:00 hrs Kerempuh **FRAGMENT** - Novi Sad Youth Theatre, YUGOSLAVIA (children 6-10)
- 20:00 hrs Comedy **FROM ONE TO ZERO** - Split City Puppet Theatre (CROATIA), Klagenfurt Christian OFF
Cultural Society (AUSTRIA), Gorizia CTA (ITALY), Maribor Puppet Theatre (SLOVENIA)

Friday, September 6

- 12:00 hrs &TD, main **PRIZE-WINNING AND CLOSING CEREMONY**
THE STEADFAST TIN SOLDIER - Zadar Puppet Theatre, CROATIA OFF (school children)

VENUES

- &TD, main** - auditoriums of the &TD Theatre, Student
small Centre of the University of Zagreb, Savska 25
courtyard
- Comedy** - City Comedy Theatre, Kaptol 9
- Kerempuh** - *Kerempuh* Satirical Theatre, Ilica 31
- Tratinčica K.** - *Tratinčica* Kindergarten, Ulica sv. Mateja 131
- Travno Kind.** - Travno Kindergarten, Božidara Magovca 10
- Klovičevi d.** - Klovič's Court Museum & Gallery Centre,
Jezuitski trg 4, Upper Town
- Jelačić Sq.** - Ban Josip Jelačić Square (the main city sq.)

TICKETS

Tickets will be on sale from August 29, 2002 at the Box Office of the &TD Theatre in Savska Street, between 11:00 and 13:00 hrs and 18:00 and 20:00 hrs, and one hour prior to curtain-time at the Box Office at the Theatre where the performance is taking place.
Price: Kunas 20. Tickets covering all the performances: Kunas 150

ORGANISER

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e-mail: mcuk-iks@zg.tel.hr
pubwww.srce.hr/pif-festival

POP RATNI PROGRAMI

IZLOŽBE



U petak 30. kolovoza 2002. u 18.00 sati otvaraju se u Klovićevim dvorima dvije izložbe:

1) U Lapidariju Klovićevih dvora postavljena je izložba Vjekoslava Voje Radoičića “Kazalište” (plakati, modeli scenografija, lutke, slike). Izložba ostaje otvorena do 15. rujna 2002. Može se razgledati svaki dan osim ponedjeljka od 11.00 do 19.00 sati.

2) “Slovačko lutkarstvo u ogledalu kazališnog plakata” izložba je slovačkih plakata rađenih za profesionalna kazališta lutaka, ostvarena u suradnji s Kazališnim institutom u Bratislavi. Autorica: Ivica Ozábalová. Izložbu postavila: Olga Vujović. Izložba je postavljena u Galeriji Fortezza. Ostaje otvorena do 5. rujna 2002., a može se razgledati svaki dan osim ponedjeljka od 11.00 do 19.00 sati.

3) U Međunarodnom centru za usluge u kulturi može se svaki radni dan od 8.00 do 16.00 sati razgledati izložba lutaka Mirjane Jelašac.

4) U Knjižnici “Novi Zagreb” - Travno (B. Magovca 15) otvorena je od 23. kolovoza do 13. rujna 2002. izložba “Ususret PIF-u”. Može se razgledati svaki radni dan između 8.00 i 20.00 sati, subotom između 8.00 i 14.00 sati.

ULIČNI PROGRAMI

1) U petak 30. kolovoza 2002. od 18.00 sati građane Zagreba animirat će na Trgu bana Jelačića maskota PIF-a – divovska lutka Pifko, koju je izradila prof. Mira Dulčić, ak. slikarica. Lutkarska kazališna družina Chu Lou Shan iz Tajvana izvest će plosatni ulični program.

2) U subotu 31. kolovoza 2002. u 11.00 sati Lutkarska kazališna družina Chu Lou Shan iz Tajvana izvodi svoj ulični program na Trgu bana Jelačića. Publiku animira Pifko.

3) U ponedjeljak 2. rujna 2002. od 10.00 do 11.00 sati Obiteljsko kazalište lutaka Mikropódium iz Mađarske izvodi svoju predstavu *Stop* u dvorištu Teatra &TD.

**PROMOCIJE
KNJIGA**

1) U subotu 31. kolovoza 2002. u 18.00 sati u Teatru &TD održava se promocija knjige Mirjane Jelašac *Tajna je u lutki* (izd. Međunarodni centar za usluge u kulturi) i zagrebačka promocija knjige *Lutkar* Wiesława Hejna (izd. Nakladni zavod Matice hrvatske). Sudjeluju: Mirjana Jelašac, Iva Gruić, Pero Mioč, Niko Vidović.

2) Cijeli ovogodišnji PIF posvećen je Daliboru Foretiću, a osobito nedjelja 1. rujna 2002., kada se u Teatru &TD u 12.00 sati održava zagrebačka promocija knjige njegovih tekstova *Iluzija nije opsjena* i promocija 6. broja biltena Hrvatskoga centra UNIMA. Sudjeluju: Nataša Govedić, Svjetlana Hribar, Igor Ružić, Zvonko Festini.

IZLET

U ponedjeljak 2. rujna 2002. predviđen je izlet za sudionike PIF-a.

**TEMATSKA
CJELINA
"SLOVAČKO
LUTKARSTVO"**

1) "Slovačko lutkarstvo u ogledalu kazališnog plakata" – izložba slovačkih plakata rađenih za profesionalna kazališta lutaka, u Galeriji Fortezza Klovićevih dvora.

2) Predstava *Najmanji cirkus na svijetu* (Teatar &TD, velika dvorana, 3. rujna 2002. u 18.00 sati). Izvodi Tradicionalno lutkarsko kazalište Antona Anderlea iz Banske Bystrice.

3) Razgovor o slovačkom lutkarstvu (Teatar &TD, mala dvorana, 4. rujna 2002. u 18.00 sati). Sudjeluju: Ivica Ozábalová, Vladimír Predmerský, Anton Anderle. Razgovor vodi: Kosovka Kužat-Spaić.

**TEMATSKA
CJELINA
"KAZALIŠTE
LUTAKA ZA
NAJMLAĐE"**

1) Predstava *Priča o oblaku* (Dječji vrtić Travno, 2. rujna 2002. u 9.00 sati). Izvodi Kazalište Mala scena iz Zagreba.

2) Predstava *Priča na gumbe* (Dječji vrtić Travno, 3. rujna 2002. u 9.00 sati). Izvodi Kazalište Zapik iz Ljubljane.

3) Predstava *Vrapčić Francek* (Dječji vrtić Travno, 4. rujna 2002. u 9.00 sati). Izvodi Kazalište Virovitica.

4) Razgovor o kazalištu lutaka za najmlađe (Teatar &TD, 5. rujna 2002. u 10.00 sati). Sudjeluju: Edi Majaron, Ivica Šimić, Jelena Sitar. Razgovor vodi: Kosovka Kužat-Spaić.

5) Promocija knjige *The Puppet - What a Miracle!* (izd. UNIMA) u Teatru &TD 5. rujna 2002. u 10.00 sati. O knjizi govori urednik Edi Majaron.

WHAT'S GOING ON AROUND THE PIF

EXHIBITIONS

Two exhibitions will be opened at the Klović Court Gallery in the Upper Town on Friday, August 30, 2002:

- 1) Vjekoslav Vojo Radoičić's *Theatre* (posters, set models, puppets, pictures) at the Klović Court *Lapidarij*. The exhibition will stay open until September 15, 2002. Every day except Monday from 11 to 19:00 hrs.
- 2) *Slovakian Puppetry Reflected in Theatre Posters* is an exhibition of Slovakian posters made for professional puppetry theatres and has been arranged in co-operation with the Theatre Institute Bratislava, the research, documentary and theatre information centre in Slovakia. Author: Ivica Ozábalová. Exhibition concept: Olga Vujović. The exhibition is set up in the Fortezza Gallery. It will remain open until September 5, 2002, and can be seen every day except Monday from 11 - 19:00 hrs.
- 3) Mirjana Jelašac's puppet exhibition can be seen every working day from 8 - 16:00 hrs at the International Cultural Centre in Travno, New Zagreb.
- 4) At the *Novi Zagreb / New Zagreb* Library - Travno (B. Magovca 15) - the exhibition *Ususret PIF-u / Meeting the PIF* will be on from August 23 to September 13, 2002. It can be seen every working day between 8 and 20:00 hrs, and on Saturday from 8 to 14:00 hrs.



STREET HAPPENINGS

- 1) Friday, August 30, 2002 at 18:00 hrs - the people of Zagreb will be entertained on Josip Jelačić Square by the PIF mascot - Pifko - the giant puppet, made by the Academy-trained painter, Ms Mira Dulčić. The Chu Lou Shan Puppet Theatre Troupe from Taiwan will perform their half-hour street programme.
- 2) Saturday, August 31, 2002 at 11:00 hrs - the Chu Lou Shan Puppet Theatre Company from Taiwan will perform their street programme on Josip Jelačić Square.
- 3) Monday, September 2, 2002 from 10 to 11.00 hrs - the Mikropódium Family Theatre from Hungary will perform its show *Stop* in the courtyard of the &TD Theatre at Šavska 25.

**BOOK-
LAUNCHING**

- 1) Saturday, August 31, 2002 at 18:00 hrs - Mirjana Jelašac's book *The Secret Lies in the Puppet* (an International Cultural Centre edition) will be launched at the &TD Theatre, along with the Zagreb promotion of Wieslaw Hejno's *The Puppeteer* (published by the Matrix Croatia Publishing Institute). Taking part: Mirjana Jelašac, Iva Gruić, Pero Mioč, and Niko Vidović.
- 2) This year's entire PIF is dedicated to the memory of Dalibor Foretić, particularly on September 1, 2002 when the Zagreb promotion of the collection of his essays, *Ilusión Is Not Delusion*, will be held at the &TD Theatre, along with the promotion of Issue No. 6 of the Croatian Centre of UNIMA Bulletin. Taking part: Nataša Govedić, Svjetlana Hribar, Igor Ružić, Zvonko Festini.

EXCURSION

An excursion for PIF participants is planned on Monday, September 2, 2002.

**SPECIAL
FOCUS:
SLOVAKIAN
PUPPETRY**

- 1) *Slovakian Puppetry Reflected in Theatre Posters* - an exhibition of Slovakian posters made for professional puppetry theatres - at the Fortezza Gallery of the Klović's Court Museum and Gallery Centre, Upper Town.
- 2) The show *The Smallest Circus in the World* (&TD Theatre, main auditorium, on September 3, 2002 at 18:00 hrs). Performed by the Anton Anderle Traditional Puppet Theatre from Banská Bystrica.
- 3) A discussion on Slovakian puppetry (&TD Theatre, small auditorium, September 4, 2002 at 18:00 hrs). Taking part: Ivica Ozábalová, Vladimír Predmerský, Anton Anderle. Chair: Kosovka Kužat-Spaić.

**SPECIAL
FOCUS:
PUPPET
THEATRE FOR
THE VERY
YOUNG**

- 1) The show *Tale of a Cloud* (at the Travno Kindergarten, September 2, 2002 at 09:00 hrs). Performed by the Little Stage Theatre from Zagreb.
- 2) The show *Press the Buttons, Tell the Tale* (at the Travno Kindergarten, September 3, 2002 at 09:00 hrs). Performed by the Zapik Theatre from Ljubljana.
- 3) The show *Francek, the Little Sparrow* (at the Travno Kindergarten, September 4, 2002 at 10:00 hrs). Performed by the Virovitica Theatre.
- 4) A discussion on puppet theatre for very young audiences (&TD Theatre, September 5, 2002 at 10:00 hrs). Taking part: Edi Majaron, Jelena Sitar, Ivica Šimić. Chair: Kosovka Kužat-Spaić.
- 5) Launch of the book *The Puppet - What a Miracle!* (an UNIMA publication) at the &TD Theatre, September 5, 2002 at 10:00 hrs. Edi Majaron, the editor, will be talking about the book.

NJEMAČKA

Germany

Gustaf i njegov ansambl

Gustaf und sein Ensemble

Realizacija i izvedba / Produced and Performed by: **Prof. Albrecht Roser**

Parodija, pantomima i iznad svega pokret čine osnovne elemente Roserove umjetnosti, u kojoj tragikomičan svijet klauna služi kao metafora za cijelo čovječanstvo. Roser publici dopušta slobodu interpretacije i spontane reakcije, što njegove predstave čini interaktivnima i omogućava publici da u cjelini doživi njegov svijet. Godine 2002. Klaun Gustaf proslavio je 50 godina života na sceni, što ga čini fenomenom jedne lutkarske osobnosti, ali i fenomenom cjelokupne scene lutkarskog kazališta.



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Prof. Albrecht Roser, Stuttgart

Prof. Albrecht Roser je međunarodno poznat kao specijalist za marionete. On eksperimentira i razvija rad na tom području od 1951., kad je stekao osnove u radu s F. H. Brossom, genijalnim njemačkim lutkarom. Cilj Roserova rada je jedinstvo konstrukcije i izvedbe, odnosno tehnike i umjetnosti. Roser uspoređuje marionete s glazbenim instrumentima, koji omogućuju veliku raznolikost preciznog i kreativnog izražaja, a istodobno zahtijevaju potpunu koncentraciju u izvedbi. Srž Roserove umjetnosti su čarobne figure, kojima on svojim

umijećem ulijeva život i vlastito nadahnuće. On je umjetnik potpuno posvećen umjetnosti, filozofiji i čaroliji lutkarskog kazališta. Svojom predstavom *Gustaf i njegov ansambl* napravio je mnogo turneja po cijelom svijetu (17 u Americi, 7 u Aziji i Australiji), sudjelovao je na mnogim međunarodnim festivalima, te već cijelo desetljeće radi lutkarske filmove za televiziju u domovini i inozemstvu. <http://www.albrecht-roser.de>

Gostovanje je ostvareno zahvaljujući pomoći Goethe-Instituta u Zagrebu.

Gustaf and His Ensemble Parody, pantomime and, above all, movement, are the basic elements of Roser's artistic expression, in which the tragicomic world of a clown becomes a metaphor for the whole of Humankind. Roser allows his audience the freedom to interpret at their will and react spontaneously, and for this reason his shows are interactive and allow the audience to experience his world in its entirety. Gustaf the Clown celebrated 50 years of his life on the stage in 2001, making him a unique puppet figure, and a phenomenon in the entire world of puppet theatre.

Prof. Albrecht Roser, Stuttgart Prof. Albrecht Roser is internationally recognised as a marionette specialist. He has experimented with and developed this art since 1951, when he studied with F. H. Bross, a brilliant German puppeteer. In his work, Roser aims at achieving the unity of the structure and performance, that is of technique and art. Roser compares marionettes with musical instruments which allow a great variety of accurate and artistic expression, while simultaneously demanding a total concentration in performance. The core of Roser's art are magical figures, who are given life and inspiration of their own by his skill. He is an artist who is completely dedicated to the art, philosophy and magic of puppet theatre. With his show *Gustaf and His Ensemble* he has toured extensively round the globe (17 tours in the United States, 7 in Asia and Australia), has participated at many international festivals, and in the past ten years he has produced puppet shows for television at home and abroad. <http://www.albrecht-roser.de>

The Company's visit has been made possible thanks to the assistance of the Goethe-Institut in Zagreb.



Studio Roser
Urbanstr. 49
DE-70182 Stuttgart

e-mail: albrecht-roser@t-online.de

2002.



30.8. petak
Fri. Aug. 30

20.00 h



Teatar &TD
velika dvorana



za odrasle
For adults



70 min



bez riječi
No spoken text

SLOVENIJA

Slovenia

Što tatica radi, uvijek je pravo

Kakor napravi stari, je zmerom prav

Dramatizacija / Dramatised by: **Tanja Viher**

(po motivima Hansa Christiana Andersena / based on Hans Christian Andersen's story)

Režija / Directed by: **Matjaž Latin**

Asistent dramaturgije i režije / Assistant Dramaturge and Director: **Gregor Hrovatin**

Likovni dizajn / Art Design: **Viktor Šest**

Izrada scene, lutaka i rekvizita / Scenery, Puppet and Props Building: **Viktor Šest,**

Breda Varl, Slavko Rakuša, Mirko Černic, Miljenko Knezoci, Enver

Ibrahimagić, Tomi Skelin, Manica Skelin, Gregor Cvilak

Izbor glazbe / Music Selection: **Matjaž Latin**

Rasvjeta i ton / Lighting and Sound: **Enver Ibrahimagić**

Igraju / Cast: **Davorin Kramberger, Petra Caserman, Maksimilijan Dajčman,**

Karla Godič, Metka Jurc

Djed i baka iz ove priče toliko su se voljeli da je njihova ljubav košaru trulih jabuka «pretvorila» u vreću zlata. Najprije su imali konja. Djed ga je odveo na sajam i zamijenio za... No, neke tajne ipak moramo sačuvati. Samo ćemo vam reći da je njihova ljubav vrijedna najmanje vreće pune zlata. A što se sve dogodilo djedici i bakici, ispričat će nam lutke.



Lutkarsko kazalište Maribor Lutkovno gledališče Maribor

Lutkarsko kazalište u Mariboru djeluje više od 25 godina. Nastalo je iz dviju amaterskih lutkarskih družina te danas u njemu radi četrnaest djelatnika. Kazalište godišnje prikazuje četiri premijere i više od 350 repriza

u vlastitoj dvorani te na gostovanjima po Sloveniji i inozemstvu. Sudjelovalo je na brojnim festivalima, a već dvanaestu godinu organizira lutkarski festival u Mariboru. Redoviti je gost PIF-a.

Dad's Always Right

Granny and Grandad in our story loved each other so much that their love transformed a basket of rotten apples into a sack of gold. First they had a small horse. Grandad took the horse to a fair and exchanged him for... But, we have to keep some secrets. We will only tell you that their love was worth at least a sack of gold. Our puppets will tell you what has happened to the Grandad and Granny in our story.

Maribor Puppet Theatre

The Maribor Puppet Theatre was founded twenty-five years ago, following the merger of the two amateur theatre companies. Today it has fourteen full-time employees. The theatre puts on four premieres and 350 repeats per year at its own theatre hall and on tour in Slovenia and abroad. It has taken part at many festivals, and has been organising the Puppet Theatre Festival in Maribor for the past eleven years. It is a regular guest at the PIF.



Lutkovno gledališče Maribor
Rotovski trg 1
SI-1000 Ljubljana

e-mail: mb-lutkgled@siol.net

2002.



12.00 h

Teatar &TD
velika dvoranaza djecu 5-10 god.
For children aged 5-10

45 min

na slovenskom
In Slovenian

HRVATSKA

Narodne glume s lutkama

Režija / Directed by: **Teodora Vigato**

Lutke / Puppets: **Robert Košta, Sanja Zalović, Teodora Vigato**

Glazba / Music: **Blaňa Miletić**

Igra / Cast: **Sanja Zalović**

Lutkarska predstava *Narodne glume s lutkama* sastoji se od igara *Hanžica, Mato i Kata, Šante i Pante, Gašpar i Melko* i *Igre prstima*. *Hanžica* je igra s dva rupčića koji su vezani u čvor. *Mato i Kata* je igra u kojima ima naznaka lascivnih elemenata, lutke se maze i ljube, što često susrećemo u narodnom lutkarstvu. *Šante i Pante* su lutke u obliku prstima; *Šante* je zločesti pijanac koji se valja po blatu i napada dobrog i budalastog Pantu. *Gašpar i Melko* je igra po strukturi slična *Šanti i Pantu*, a likovi se svađaju zbog međe. *Igre prstima* može se izvoditi kao igra sjena, ali i golom rukom (prstima). Cijela predstava je rađena kao prezentacija hrvatskoga narodnog lutkarstva na stručno-znanstvenom skupu *Od baštine za baštinu* održanog na Hvaru 2001. Svi tekstovi su posuđeni iz knjige *Narodne drame, poslovice i zagonetke* (Zagreb: MH i Zora, 1963.).



Teatro VeRRdi, Zadar

Teatro VeRRdi je etiketa koja se bavi umjetničkom produkcijom u sferi kazališta i izvedbenih umjetnosti, dizajnom i propagandom, te organizacijom spontanih okupljanja. Nastao je 1998. godine i dosad potpisuje dvije predstave: *Exkluzive* i *Gracki Djir*, performance *Eliminacija* i *Bagginsa za Krnju*. "Etiketa" Teatro VeRRdi radila je glazbu za predstave *Metamorfoza* Nataše Lušetić i *Zločin na kozjem otoku* u režiji Živka Nižića u produkciji HKK Zadar. Voditelj Teatra je Juraj Aras.

Visoka učiteljska škola u Zadru

Visoka učiteljska škola u Zadru sustavno propituje poetska i teorijska pitanja u okviru kolegija *Lutkarstvo* (voditeljica kolegija Teodora Vigato). Predstava *Narodne glume s lutkama* zamišljena je i rađena kao prezentacija jednog oblika narodne glume za međunarodni znanstveni skup koji se održavao na Hvaru u rujnu 2001. pod nazivom *Od baštine za baštinu*.

Croatia

Folk Plays with Puppets

The puppet show *Folk Plays with Puppets* consists of the following playlets: *Hanžica, Mat and Kate, Šante and Pante, Gaspar and Melko*, and *The Finger Games*. *Hanžica* is a playlet with two handkerchiefs which are tied into a knot. *Mat and Kate* features lascivious elements where the puppets cuddle and kiss, which is a common feature of folk puppetry. *Šante and Pante* are puppets depicting scarecrows; and *Šante* is an evil drunk who wallows in mud and attacks good-natured and silly *Pante*. *Gaspar and Melko* has a similar structure to *Šante and Pante*, and the two characters fight over a boundary line. *The Finger Games* can be performed as a shadow play, but also with one's bare hand (the fingers). The whole show was produced as a presentation of Croatian folk puppetry at the scholarly forum *From Heritage For Heritage* on the island of Hvar in 2001. All the texts were taken from the book *Folk Dramas, Proverbs and Riddles* (Zagreb: MH, Zora, 1963).

Teatro VeRRdi, Zadar

Teatro VeRRdi is a label that specialises in the art production of theatre and performance art, design and marketing, and the organisation of spontaneous public assemblies. It was founded in 1998 and so far has created two shows: *Exkluzive* and *Gracki Djir (A City Walk)*, performance shows *Eliminacija (Elimination)* and *Baggins za Krnju (Baggins For Krnju)*. The "Label" Teatro VeRRdi composed music for Nataša Lušetić's production of *Metamorfozis* and Živko Nižić's production of *The Crime on the Goat Island*, performed by HKK Zadar. The theatre is headed up by Juraj Aras.

Teacher Training College in Zadar

As part of its *Puppetry* course (conducted by Teodora Vigato) the Teacher Training College in Zadar examines the poetic and theoretical aspects of this art. *Folk Plays with Puppets* was designed and created as a presentation of a form of folk drama for the international scholarly forum *From Heritage For Heritage* that took place on the island of Hvar in September 2001.



Teatro VeRRdi
i Visoka učiteljska škola u Zadru
Ante Starčevića 17d
HR-23000 Zadar

2002.



31.8. subota / Sat. Aug. 31
5.9. četvrtak / Thur. Sep. 5

17.00 h
9.00 h

Teatar &TD, mala
DV "Tratinčica"

za djecu i odrasle
For children and adults

30 min

na hrvatskom
In Croatian

NIZOZEMSKA

Molière

Tekst i režija / Written and Directed by: **Luk van Meerbeke**

Lutke i ideja / Puppets and Concept: **Neville Tranter**

Glazba / Music: **Ferdinand Bakker, Kim Haworth**

Rasvjeta / Lighting: **Desiree van Gelderen**

Fotografija / Photography: **Piek**

Produkcija / Production: **Kleine Spui Produkties**

Igra / Cast: **Neville Tranter**

Francuski dramski pisac i glumac Jean-Baptiste Poquelin, bolje poznat kao Molière, umro je 1673., ubrzo nakon četvrte predstave svoje drame *Umišljeni bolesnik*. Publika je bila izuzetno oduševljena: nikad prije nisu vidjeli da je netko tako uvjerljivo umro na pozornici! Molière je mogao nasmijati ljude prikazujući im njihove vlastite mane, ali kad je postao slavan i kad je netko napisao satiru o njemu, pokušao je zabraniti njezino izvođenje. Njegovi komadi bili su puni ljubomornih staraca koje su ponekad prevarile, a ponekad nisu, njihove puno mlađe supruge, kao što se dogodilo samom Molièreu. Kad se tko razboli, prevari ga ili mu zaprijeti čudna horda umješnih apotekara, liječnika i šarlatana, a i to se često dogodilo samom Molièreu. Ukratko, Molière je pisao o vlastitom životu i smrti. Nevillea Trantera inspirirao je Molièreov rad, tradicija commedie dell'arte i, kao što je uobičajeno u njegovom slučaju, svime na što je usput naišao. On koristi lutke repere, dopušta službenicima da se crvene i Molièreu da umre. Njega samog istuku i ismiju vlastite lutke, mora se boriti za vlastito preživljavanje i vraća Molièrea natrag u život. U *Molièreu* kazališta Stuffed Puppet Theatre sadašnjost i prošlost prožimaju jedno drugo. Poetska tišina uzburkana je sirovim humorom.



Stuffed Puppet Theatre, Amstelveen

The Stuffed Puppet Theatre osnovao je 1978. godine u Nizozemskoj Australac Neville Tranter. Od 1978. godine naovamo Tranter je uprizorio mnoge predstave. Više je puta nagrađen za svoj inovativni rad s lutkama i smatran je jednim od najtalentiranijih svjetskih lutkara. Godine 1999. s velikim je uspjehom gostovao na PIF-u s predstavom *Saloma* i dobio nagradu za animaciju.

Predstavu *Molière* financirali su Nizozemski fond za kazališnu umjetnost i pokrajina Sjeverna Nizozemska.

Gostovanje na PIF-u ostvareno je zahvaljujući pomoći Veleposlanstva Kraljevine Nizozemske u Zagrebu.

The Netherlands

Molière

The French playwright and actor Jean-Baptiste Poquelin, better known as Molière, died in 1673, shortly after the fourth performance of his play *Le Malade Imaginaire*. The audience was outrageously enthusiastic: they had never seen somebody die so convincingly on stage! Molière could make people laugh about their own shortcomings, but when he became famous and somebody wrote a satire about him he tried to have it banned. His plays were populated by jealous old fellows who were sometimes fooled, and sometimes not, by their much too young wives, like Molière himself. Whoever falls ill is swindled and threatened by a rare bunch of highly skilled chemists, doctors, and charlatans, as often happened to Molière, too. In summary, Molière wrote about his life and death. Neville Tranter was inspired by the work of Molière, the traditions of the *commedia dell'arte*, and, as usual in his case, by everything that came to him along the way. He uses rapping puppets, lets officials blush and has Molière die. He himself is spanked and humiliated by his creations, fights for his own survival and brings Molière back to life. In *Molière* by the Stuffed Puppet Theatre the present and the past slide through each other. Poetic quietude is disturbed by raw humour.

Stuffed Puppet Theatre, Amstelveen
The Stuffed Puppet Theatre was founded in the Netherlands in 1978 by an Australian puppeteer Neville Tranter. Since 1978 Tranter has produced many shows, and has often been awarded for his innovative work with puppets. Today he is considered one of the most talented puppeteers in the world. Neville Tranter and his show *Salome* were very well-received at the 1999 PIF and won the Animation Prize.

Molière has received financial support of the Dutch Fund for the Performing Arts and the province of Noord-Holland. The Company's visit to the PIF Festival has been made possible thanks to the assistance of the Royal Netherlands Embassy in Zagreb.



Stuffed Puppet Theatre
c/o Carla Kogelman
Kleine Spui Produkties 2b
NL-3811 BE Amersfoort

2002.



20.00 h



Gradsko kazalište
"Komedija"



za odrasle
For adults



75 min



na engleskom
In English

31.8. subota
Sat. Aug. 31

HRVATSKA

Croatia

Palčić

Tekst / Written by: **braća Grimm** / The Brothers Grimm

Dramatizacija i režija / Dramatised & Directed by: **Božidar Viočić**

Songovi / Songs: **Arsen Dedić**

Scenografija, lutke i kostimi / Set Design, Puppets & Costumes: **Vesna Balabanić**

Glazba / Music by: **Arsen Dedić**

Asistent režije / Assistant Director: **Đuro Roić**

Songove pjevaju / Singers: **Vlatka Pačarić, Arsen Dedić**

Glazbeni suradnici / Music Associates: **Branimir Bulić, Tihomir Preradović**

Majstor rasvjete / Lighting: **Igor Matijevac**

Majstor tona / Sound: **Mirko Gruber**

Igraju / Cast: **Marina Kostelac** (Palčić), **Đuro Roić** (Gazda Tomo, Lupež Teo, Don Jure), **Mira Bosanac** (Majka Stana, Služavka Luce), **Pero Juričić** (Trgovac Šime, Mesar Mijo), **Zarko Savić** (Trgovac Krešo, Lupež Leo, Vuk), **Ivica Aničić** (pomoćna animacija)

«Izgleda da među svim bajkama braće Grimm jedino *Palčić* nikada u hrvatskom lutkarskom glumištu nije uprizoren. Činjenica pomalo čudna, jer je *Palčić* vrlo dramatična i nadasve maštovita priča, začinjena za pučke bajke uobičajenom mjericom okrutnosti. Bilo je dakle krajnje vrijeme da se u taj pothvat upusti Zagrebačko kazalište lutaka. Bajka o malešnom sinčiću (*pedalj muža*) uboge seljačke obitelji koja je s golemom radošću dočekala njegov dolazak na svijet, takvom da je nije mogla pomutiti niti njegova sićušnost, obiluje uzbudljivim zgodama i obratima. Želeći spasiti obitelj od siromaštva Palčić upada u brojne pogibelji, ali iz svake se neprilike uspije izvući svojom spretnošću i domišljatošću» (Igor Mrduljaš).



Zagrebačko kazalište lutaka

Zagrebačko kazalište lutaka osnovano je kao profesionalno kazalište 1948. Gostovalo je u gotovo svim zemljama Europe, te nekim zemljama Afrike i Azije. Godišnje izvede više od 220 predstava (od toga četiri premijere), s lutkama i dekorom izrađenim u vlastitim radionicama. Predstave su uglavnom za

djecu, ali povijest bilježi i nekoliko predstava za odrasle. Godinama se veći dio programa PIF-a održavao u zgradi ZKL-a, ali kazalište je povodom svoje pedesete obljetnice pokrenulo temeljitu obnovu zgrade, tako da i vlastite predstave igra u drugim prostorima grada Zagreba.

Tom Thumb

"It seems that out of all fairy tales by the Brothers Grimm *Tom Thumb* is the only one which has never been staged in any Croatian puppet theatre. This is strange, because *Tom Thumb* is a dramatic and very imaginative story, spiced with a certain measure of cruelty, which is a typical feature of folk stories. Therefore, it was about time that the Zagreb Puppet Theatre sank their teeth into this adventure. This is a fairy tale about the tiny son (not bigger than a thumb) of a poor peasant family who welcomed his birth with such a tremendous joy that even his tiny frame could not taint it. The story abounds in exciting adventures and turns of events. In his wish to save his family from poverty, Tom Thumb finds himself in many life-threatening situations, but he manages to get himself out of every trouble with his dexterity and wit" (Igor Mrduljaš)

Zagreb Puppet Theatre

The Zagreb Puppet Theatre was founded as a professional company in 1948. It has given guest appearances in all European countries and even in some African and Asian countries. The Theatre puts on some 220 shows a year, including four premieres, with puppets and sets constructed in its own workshops. The plays are largely for children but history shows that some of its productions have been for adult audiences. For years, the major part of the PIF programme was presented at its premises, but in 1998, for its 50th anniversary, it commenced a major reconstruction and refurbishing project, so that now its shows are played at other venues throughout the city.



Zagrebačko kazalište lutaka
Trg kralja Tomislava 19
HR-10000 Zagreb

2002.



11.00 h

Teatar &TD
velika dvoranaza djecu od 6 god. nadalje
For children aged 6 and over

50 min

na hrvatskom
In Croatian

MAĐARSKA

Hungary

Con Anima

Realizacija i izvedba / Produced and Performed by: **András Lénárt**

Con Anima je pojednostavljena minijaturna verzija mita o stvaranju. András Lénárt otkriva svog boga, lik u obliku trola, u kupu sitnog pijeska iz kojeg izvire život. On iskopava dvije sićušne figure, jednu mušku i jednu žensku, postavlja ih ispod stabla na kojem, pred kraj scene, visi jabuka. Con Anima je inverzija Beckettovih *Sretnih dana*. Cijela priča ispričana je u dvadeset minuta na prostoru veličine kartaškog stola, osvijetljenom sjajem svijeća.



Obiteljsko kazalište lutaka Mikropódium, Budimpešta Mikropódium Családi Babszínház, Budapest

Kazalište se bavi posebnim oblikom lutkarstva. Osnivač i vlasnik kazališta, András Lénárt, stvorio je novi tip lutaka jedinstvene konstrukcije koje se ne mogu naći ni u jednoj drugoj vrsti lutkarstva. Iako sićušne njihovi su

pokreti živi i prirodni. Predstave se prikazuju na maloj pozornici, tako da gledatelji moraju sjediti blizu pozornice kako bi dobro vidjeli radnju. Pokreti izvođača mogu se usporediti s „mikro-magijom“ mađioničarske predstave.

Con Anima

Con Anima is a simplified miniaturised version of the Myth of Creation. András Lénárt uncovers his God, a troll-like figure, in a mound of fine sand whence life springs. He unearths two tiny figures, one male and one female, draws them together under a tree, from which, as the sequence draws to a close, dangles an apple. *Con Anima* is an inversion of *Happy Days* (Beckett). Everything is accomplished in twenty minutes, in a space of the size of a card table, lit by candles.

Mikropódium Family Puppet Theatre,
Budapest

The theatre deals with a special form of the art of puppetry. The founder and owner of the theatre, András Lénárt, has created a new type of puppet with a unique construction that can be found in no other kind of puppetry. Although minute in size, the puppets' movements are lively and natural. The shows are presented on a tiny stage, and the audience has to sit close to it in order to get a good view of the performance. The performer's movement can be compared to "micro-magic" in a magic show.



Mikropódium Family Puppet
Theatre
Tömö u. 16. fsz. 2
HU-1083 Budapest
e-mail: mikropodium@axelero.hu

2002.



1.9. nedjelja
Sun. Sep. 1

17.00; 17.40
18.20; 19.00



Teatar & TD
mala dvorana



za odrasle
For adults



20 min



bez riječi
No spoken text

TAJVAN, PENGHU, JINMEN, MAZU

Taiwan, Pengu, Jinmen & Mazu

Ljubav leptira

Tekst i režija / Written and Directed by: **Wan-Cheng Wu**

Lutke / Puppets: **Chia-Cheng Wu**

Dizajn rasvjete / Lighting Design: **Chin-Lung Chen**

Ton / Sound Technician: **Jui Huang**

Igraju / Cast: **Wu-Hung Hsieh, Yi-Ning Wu, Chuen-Li Cheng, Yu-Ling Chang, Gwo-Heng Mou, Su-Lian Li**

Ljubav leptira je program koji se sastoji od tri dijela. Prvi dio, pod nazivom *Tri nebeska bića*, priča je o tri lika koji simboliziraju sreću, društveni položaj i dugovječnost, ili bogatstvo, potomke i dug život. Fu je bio bogat čovjek po imenu Shu Chung, Lu je bio kralj Si-Chia koji je imao tisuću potomaka, a So je bio Pnag koji je umro kad mu je bilo 888 godina, najstariji čovjek na svijetu. Drugi dio pod nazivom *Ljubav leptira* zasniva se na narodnoj priči *Liang Shan-Bao i Ju Ying-Tai*, koja je vrlo slična zapadnoj priči o Romeu i Juliji. Treći dio, pod nazivom *Tradicionalna nasuprot suvremenoj lutkarskoj igri*, prezentacija je dvaju osnovnih tipova lutke u Tajvanu: tradicionalne lutke i king-kung lutke, koje se razlikuju po obliku, priči i načinu izvođenja. Ovaj dio prikazuje različite radnje poput rušenja, sječe stabla, vožnje unicyklom i akrobatike.



Lutkarska kazališna družina Chu Lou Shan, Taipei

Wu Wan-Cheng, ravnatelj tajvanske udruge narodne drame od 1995. godine, osnovao je Lutkarsku kazališnu družinu Chu Lou Shan 1974. Izvorni naziv družine bio je Kazalište ručnih lutaka Hung Bin, ali je taj naziv kasnije izmijenjen i družina ponovno registrirana 1998. godine. Godine 1989. družina je dobila nagradu za najboljeg

redatelja i najbolju predstavu na tajvanskom područnom natjecanju. Sireći kulturu lutkarske međunarodne razmjene družina je nastupala u Tajlandu, Mađarskoj i kontinentalnoj Kini. Nastupala je i na Međunarodnom festivalu lutkarskih kazališta za odrasle "Pierrot" u Bugarskoj 2001. godine.

Butterfly Love

Butterfly Love is a programme which comprises three parts. The first part, *Three Celestials*, is a story about three figures who symbolise happiness, position and longevity or wealth, offsprings and long life. Fu was a rich man named Shu Chung, Lu was the King of Si-Chi who had thousands of offsprings, and So was Pnag who died at the age of 888, the longest living man in the world. The second part, *Butterfly Love* is based on a folk story *Liang Shan-Bao and Ju Ying-Tai* which bears similarity to the western story about Romeo and Juliet. The third part, *Traditional vs. Contemporary Puppet Show* is a presentation of two basic types of puppets in Taiwan: traditional puppet and king-kung puppet which differ in figure, plot and the way of performance. The third piece will demonstrate all kinds of actions such as demolition, chipping trees, riding a unicycle, and acrobatics.

Chu Lou Shan Puppet Theatre Troupe,
Taipei

Wu Wan-Cheng, the director of the Taiwanese Folk Play Association since 1995, founded the Chu Lou Shan Puppet Theatre Troupe in 1974. Its original name was Hung Bin Hand Puppet Theatre, but this name was later changed and the troupe was re-registered in 1998. In 1989 the troupe was awarded the best director and the highest honour prize at a Taiwan regional competition. The troupe extends puppet culture exchange internationally by performing in Thailand, Hungary, and Mainland China. It also participated at the *Pierrot* International Puppet Theatre for Adults Festival in Bulgaria in 2001.



Chu Lou Shan Puppet Theatre Troupe
5F, 156-5, Shih Yuan Road
Taipei 116, TAIWAN

email: lian1966@ms47.hinet.net



HRVATSKA

Croatia

Priča o oblaku^T

Tekst / Written by: **Roberto Frabetti, Ivica Šimić**

Režija / Directed by: **Ivica Šimić**

Scenografija i lutke / Set Design and Puppets: **Anina Lasta, Dunja Niemčić, Robert Budor**

Igra / Cast: **Ivica Šimić**

“**O**vo je priča o jednom oblaku kojeg ćemo zvati Cirus. Velik je i mekan i strašno voli kad ga, zajedno s njegovim prijateljima, vjetar nosi ispred sebe. Osim toga je i jako znatiželjan i odmah počne kružiti kad ga nešto zanima ne bi li to bolje promotrio... Jednog je dana tako kružio iznad neke livade. Ugledao je dijete koje se igralo...” ... i poveo ga na put ne bi li mu pokazao svijet.

Kazališne predstave za djecu mlađu od 3 godine rijetkost su ne samo u hrvatskoj kazališnoj praksi. Pa ipak, europsko kazalište za djecu poznaje ovaj trend već više od desetak godina. Roberto Frabetti jedan je od predvodnika ovog kazališta za najmlađe i zasigurno najistaknutiji njegov predstavnik. *Priča o oblaku* dokazuje da djeca od dvije, pa i ona od godinu i pol dana i te kako mogu biti aktivni sudionici kazališnog čina. Čak štoviše, misterij kazališta, njegova snaga pomalo izgubljena u lutanjima među stilovima i žanrovima, revitalizira se u ovom kazalištu na čudesan način. Djeca od dvije godine, još neiskvarena utjecajem masovnih medija, doživljavaju kazalište na primaran, dionizijski način.



T- Tematska cjelina: “Kazalište lutaka za najmlađe” / Focus: “Puppet Theatre for the Very Young”

Kazalište Mala scena, Zagreb

Početkom 1988. Vitomira Lončar i Ivica Šimić osnovali su Malu scenu, koja je u dosadašnjih četrnaest godina rada odigrala na tisuće predstava te dobila niz nagrada i priznanja. Tijekom rata i osobito nakon 1993. Mala scena se sve više posvećuje radu za djecu. Danas je Mala scena izuzetno aktivna na

međunarodnom planu te gostuje na brojnim međunarodnim susretima i festivalima. Održava brojne kontakte s kazalištima u inozemstvu, poput Speeltheater Holland, koje je Maloj sceni darovalo Kazalište u autobusu.

The Tale of a Cloud

“This is the story of a cloud that we will call Cirrus. He is large and soft and best of all loves it when the wind carried him along together with his friends. Apart from that, he is very curious and, if anything attracts his attention, he immediately starts circling around to be able to get a better look... One day, he was circling around a meadow. He noticed a child, playing...” and wafted it up to take it on a journey to see the world.

The Little Stage Theatre, Zagreb

At the beginning of 1988, Vitomira Lončar and Ivica Šimić founded *Mala Scena* (the Little Stage Theatre). In the past thirteen years of its existence, this theatre has staged over a thousand productions and won numerous prizes. During the war and especially since 1993, *Mala Scena* has concentrated on projects for children. Today, *Mala Scena* is very active abroad and it participates at many international meetings and festivals. It has

many contacts with foreign theatres, such as the Speeltheater Holland which presented *Mala Scena* with a bus-theatre as a gift.



Kazalište Mala scena
Medveščak 2
HR-10000 Zagreb

2002.



9.00 h



Dječji vrtić Travno

za djecu 2-5 god.
For children aged 2-5

35 min

na hrvatskom
In Croatian

MAĐARSKA

Hungary

Stop*

Realizacija i izvedba / Produced and Performed by: **András Lénárt**

Stop je predstava namijenjena za izvođenje na otvorenom, gdje se publika stalno mijenja. Predstava je bez riječi, zasnovana je na klasičnoj glazbi i evergreenima, a sastoji se od niza trominutnih ili petominutnih scena.



* - Predstava izvan konkurencije / OFF

Obiteljsko kazalište lutaka Mikropódium, Budimpešta Mikropódium Családi Babszínház, Budapest

Kazalište se bavi posebnim oblikom lutkarstva. Osnivač i vlasnik kazališta, András Lénárt, stvorio je novi tip lutaka jedinstvene konstrukcije koje se ne mogu naći ni u jednoj drugoj vrsti lutkarstva. Iako sićušne njihovi su

pokreti živi i prirodni. Predstave se prikazuju na maloj pozornici, tako da gledatelji moraju sjediti blizu pozornice kako bi dobro vidjeli radnju. Pokreti izvođača mogu se usporediti s "mikro-magijom" mađioničarske predstave.

Stop

Stop is designed to be performed in the open air where the audience constantly changes. The performance is without words, based on classical or evergreen music, a chain of 3-5 minute pieces.

Mikropódium Family Puppet Theatre,
Budapest

The theatre deals with a special form of the art of puppetry. The founder and owner of the theatre, András Lénárt, has created a new type of puppet with a unique construction that can be found in no other kind of puppetry. Although minute in size, the puppets' movements are lively and natural. The shows are presented on a tiny stage, and the audience has to sit close to it in order to get a good view of the performance. The performer's movement can be compared to "micro-magic" in a magic show.

✉ Mikropódium Family Puppet Theatre
Tömö u. 16. fsz. 2
HU-1083 Budapest
email: mikropodium@axelero.hu

2002.



2.9. ponedjeljak
Mon. Sep. 2

10.00 - 11.00 h



Teatar &TD
dvoriste



za djecu i odrasle
For children and adults



niz 3-5 minutnih scena
Sequence of 3-5 minute pieces



bez riječi
No spoken text

Priča na gumbе^T

Zgodba na gumbе

Realizacija i izvedba / Produced and Performed by: **Jelena Sitar, Igor Cvetko**

Najprije je bila lutka za dječju radionicu. Bila je toliko zanimljiva da je dobila svoju priču. I to ne samo jednu, već cijelu knjigu. Zatim je dobila i predstavu. A predstava ide ovako: slikar nacrtava sunce, oblak i papirnatog zmaja između njih. Zmaja na užetu drži nacrtani dječak. Kako papir nije dovoljno velik, slikar ne može na njega nacrtati dječakove noge. Dječak i slikar postanu prijatelji. Odlučuju otići na livadu puštati zmajeve, no kako kad je dječak bez nogu...?



T- Tematska cjelina: "Kazalište lutaka za najmlađe" / Focus: "Puppet Theatre for the Very Young"

Kazalište Zapik, Ljubljana
Društvo Lutke i glazba u igri, odgoju i terapiji
Gledališće Zapik, Ljubljana
Društvo Lutke in glasba v igri, vzgoji in terapiji

Igor Cvetko (glazbenik, ilustrator) i Jelena Sitar (dramaturgica, redateljica) prije tri godine osnovali su Društvo Lutke i glazba u igri, odgoju i terapiji, koje umjetničkim sredstvima i aktivnostima želi utjecati na kvalitetu življenja djece i njihovih obitelji. Njihovo polje djelovanja dovoljno je široko da nude djeci (i odraslima)

različite umjetničke proizvode i izazove poput predstava, radionica, seminara ili publikacija. Najčešće to čine pomoću lutaka. Ne samo zato što tako mogu objedinjavati različite umjetničke aktivnosti, već prvenstveno zbog čvrstog uvjerenja u nevjerojatnu moć lutke. Na PIF-u su gostovali 2000. godine.

Push the Buttons - Tell the Tale

First there was a puppet for a children's workshop. It was so interesting that it got its story. Not just one story but a whole book. Then it got its theatre show. And the show is as follows: a painter paints the sun, a cloud and a kite between them. A painted boy holds the kite on a rope. As the paper is not big enough, the painter can not paint the boy's legs. The boy and the painter become friends and decide to go to a meadow to fly the kites. But how will they do that since the boy has no legs...

Zapik Theatre, Ljubljana
 Society of Puppets and Music in Play,
 Upbringing and Therapy

Igor Cvetko (musician, illustrator) and Jelena Sitar (dramaturge, director) founded the Society of Puppets and Music in Play, Upbringing and Therapy three years ago. This Society strives to better the quality of life for children and their families through artistic means and activities. These activities are sufficiently broad to offer the children and the grown-ups different artistic products and challenges, such as performances, workshops, seminars and publications. They mostly do so by means of puppets, not only because they can combine in such a way different artistic activities, but also because of their firm belief in the limitless power of puppets. The Zapik Theatre was a guest at the 2000 PIF.



Gledališće Zapik
 Gregorčičeva 13
 SI-1000 Ljubljana

e-mail: jelena.sitar-cvetko@guest.arnes.si

2002.



3.9. utorak
 Tues. Sep. 3

9.00 h



Dječji vrtić
 Travno



za djecu u vrtiću i osnov. školi
 For pre-school and school children



30 min



na hrvatskom
 In Croatian

HRVATSKA

Croatia

Klauni i lutke – Fljuf i Žljuf

Tekst / Written by: **Hrvoje Zalar**

Režija / Directed by: **Dora Ruždjak Podolski**

Lutke: iz fundusa **Lutkarske scene “Ivana Brlić Mažuranić”**

Puppets: from the **I.B.M.'s** puppet fund

Scenografija / Set Design: **Miljenko Sekulić**

Kostimografija / Costume Design: **Barbara Bourek**

Glazba / Music: **Mario Mirković**

Kreacija rasvjete / Lighting: **Olivije Marečić**

Igraju / Cast: **Hrvoje Zalar, Dušan Bučan**

Dvojica klauna, dva nerazdvojna prijatelja, postavljaju kulise pred gledateljima. Kulise padaju, zbog čega nikako da započnu sa svojom lutkarskom predstavom. Crvenkapica u šetnji šumom susreće mnoge životinje. Ona se po klaunovskoj želji može preobraziti i u Svetog Jurja, i u zmaja koji bi rado pobijedio Svetog Jurja bar jedan jedini put, a to mu gotovo i uspijeva. Djeca će vidjeti likove koji su im već poznati, ali u drugačijem, autorski domišljenom ruhu Hrvoja Zalara. Lutke odražavaju osjećaje i odnose između Fljufa i Žljufa, oni su kolege u poslu, a taj je da djeci prikažu predstavu i da ih nasmiju. No predstava je složeni fenomen. Ona podliježe iznenadnim preokretima na otvorenoj sceni, zahtijeva spretnu improvizaciju, skriva nesuglasice među glumcima, koje najviše dolaze do izražaja kroz igru lutkama. Stalno se može dogoditi nešto čemu se najmanje nadamo. Lutke žive samo onda kad su glumci iskreni i samo tada će im gledatelji vjerovati.



Lutkarska scena “Ivana Brlić-Mažuranić”, Zagreb

Lutkarska scena “Ivana Brlić-Mažuranić” osnovana je 1987. godine, a 1992. dobila je status samostalne stalne profesionalne kazališne družine. Svake godine realizira u prosjeku tri premijerna naslova i izvede oko 200 predstava. Već nekoliko godina smještena je privremeno u Hrvatskom domu “Zaprude” u Novom Zagrebu, gdje izvodi predstave za pučanstvo, a katkada i za vrtiče i osnovne škole. Najveći broj predstava izvodi

u školama, vrtićima, bolnicama, domovima kulture i drugdje, i to prije svega na području Novoga Zagreba. Na repertoaru ima djela iz domaće i strane književnosti namijenjena djeci svih uzrasta. Suradnici Scene - glumci, redatelji, skladatelji, kreatori lutaka i drugi - najčešće su samostalni umjetnici, studenti Akademije dramskih umjetnosti i gostujući članovi drugih kazališta. Od osnivanja Scenom stalno rukovodi Saša Gregurić.

Clowns and Puppets

Two clowns, two inseparable friends, build the scenery. The scenery falls, so they cannot begin with their puppet show. Little Red Riding Hood meets many animals during her stroll in the forest. At the clowns' will, she can transform into St. George, and the Dragon who wishes to beat St. George if only once in his life, which he almost succeeds in doing. The children will see in a different light the fairy tale characters that they know well from other stories, as conceived and written by Hrvoje Zalar. The puppets express feelings and the bond between Spluff and Splotz, they work together, and their job is to present children their show and make them laugh. However, the show is a complex thing. It can twist and turn on the open stage. It demands skillful improvisation. It hides misunderstandings between the actors, which mostly come to surface through the puppet play. Things can happen at times when we least expect them. Puppets come alive only when the actors are honest, and it is only then that the spectators believe them.

Ivana Brlić Mažuranić Puppet Stage, Zagreb

The *Ivana Brlić-Mažuranić* Puppet Stage Company (the *I.B.M.*) was founded in 1987, and was granted independent professional company status in 1992. Every year it has an average of three premieres and puts on some 200 performances. For a number of years now, it has been located temporarily at the Zaprude Croatian Hall, New Zagreb, where it gives performances for the general public, and sometimes for kindergartens and primary school children. The major part of the company's performances are given in schools, kindergartens, hospitals, and cultural halls, mostly in New Zagreb. Works from Croatian and world literature written for children of all ages are on its repertoire. The Company's collaborators - actors, directors, composers, puppeteers and others - are usually free-lance artists, students from the Academy of Dramatic Art in Zagreb, and guests from other theatres. Since its inception, Saša Gregurić has been the *I.B.M.'s* director.



Lutkarska scena “I. Brlić-Mažuranić”
c/o Saša Gregurić
Vlaška 106
HR - 10000 Zagreb

2002.



11.00 h

Teatar &TD
velika dvoranaza djecu 3-12 god.
For children aged 3-12

50 min

na hrvatskom
In Croatian

BUGARSKA

Bulgaria

Hrabri krojač

Hrabrijat šivač

Tekst / Written by: **braća Grimm** / The Brothers Grimm

Dramatizacija i režija: **Ruben Garabedjan**

Dramatised and Directed by: **Rouben Garabedian**

Scenografija i lutke: **Elena Conkova** / Set Design and Puppets: **Elena Tzonkova**

Glazba: **Dimit'r V'ičev, Petko Mančev** / Music: **Dimitar Valchev, Petko Manchev**

Igra: **Georgi Spasov** / Cast: **Georgi Spassov**

Tko je hrabri krojač? Neki su ga zaboravili, a drugi se s njime još nisu upoznali. Taj je junak vrlo simpatičan zato što je povjerovao u sebe. A kad se čovjek pouzda u sebe, može raditi čuda - čak može postati i kralj. Ova je predstava uprizorena prema klasičnoj bajci braće Grimm, u kojoj je s mnogo humora i maštovitosti ispričana priča o jednom krojaču koji je postao kralj.

Kazalište "Ariel", Sofija
Ariel Teat'r, Sofija

Kazalište "Ariel" profesionalna je lutkarska kazališna družina osnovana u Sofiji 1992. godine. Njihove predstave namijenjene su svim uzrasima i zasnivaju se na kombinaciji glumačke i lutkarske igre. Kazalište "Ariel" u svojim predstavama koristi teme iz svakodnevnog života te za svoje gledatelje stvara likove i svijet priče. Godine 1998. Gradsko vijeće Sofije darovalo je Kazalištu "Ariel" na uporabu kazališnu dvoranu sa 200 sjedala.



The Brave Tailor

Who is the brave tailor? Some people have forgotten him; others never met him. He is a very likeable hero, because he learnt to believe in himself. And when a man believes in himself he can make miracles — he can even become a king. This show is based on a classical fairy tale by the Brothers Grimm, which tells a story full of humour and imagination about how a tailor became a king.

Ariel Theatre, Sofia

The Ariel Theatre is a professional puppet theatre company that was founded in Sofia, Bulgaria, in 1992. Its shows are intended for audiences of all ages and they are based on a mixture of actors' play and puppet shows. The Ariel Theatre company uses subjects from everyday life in all of its shows, creating for its spectators the characters and the world of the story being told. In 1998, Sofia's municipal authorities donated a 200-seat theatre hall to the Theatre.



Ariel Theatre
Georgi Spassov
"Ovcha Kupel" – 2
bl. 33-GZ, Vh. "B", et. V, ap. 40
BG-1632 Sofia

2002.



3.9. utorak
Mon. Sep. 3

12.00 h
17.00 h



Teatar &TD
mala dvorana



obiteljska predstava
family show



45 min



na bugarskom
In Bulgarian

SLOVAČKA

Slovakia

Najmanji cirkus na svijetu^S

Najmenši cirkus sveta

Tekst i režija / Written and Directed by: **Anton Anderle**

Glazba / Music: **Ján Palovič**

Igra / Cast: **Anton Anderle**

Najmanji cirkus na svijetu je predstava s marionetama (najveći broj njih je originalan i star gotovo 150 godina). Narator predstave je klaun Kuki, koji predstavlja svoje prijatelje poput Kineza Kung Lee Paoa s njegovim kišobranom, čovjeka zmiju Josepha, plesačicu na žici Stellu Zuckerinu. "Žongleri, akrobati, akrobati na stolcu, točke s konjima, pojavljuju se i nestaju munjevitom brzinom, iznenađujući čak i onog gledatelja koji je vidio mnogo lutkarskih cirkusa" (Peter Charlton, "Čeka vas poslastica", *Brunima Bulletin* no. 99).



S- Tematska cjelina: "Slovačko lutkarstvo" / Focus: "Slovakian Puppetry"

Tradicionalno lutkarsko kazalište Antona Anderlea, Banská Bystrica

Tradičné bábkové divadlo Anton Anderle, Banská Bystrica

Anton Anderle potječe iz poznate slovačke lutkarske obitelji. Oni su bili glumci lutkarskog kazališta koji su u karavanu putovali po selima i gradskim općinama, od jedne pokrajine do druge, na radost mjesne djece, učeći pameti odrasle i nudeći zabavu. Antonova baka bila je prva lutkarica u obitelji. Osim aktivnog bavljenja lutkarstvom, Anton Anderle je

vlasnik jedinstvene zbirke marioneta, koje su rad različitih narodnih lutkara, a za kojima je tragao da bi o njima naučio što je više mogao. Anderle je kompletirao pojedinačne serije lutaka koje su služile kao autentična glumačka postava svakog narodnog lutkara, a s kojima je Anderle mogao igrati cijeli svoj repertoar od oko 40 predstava.

The Smallest Circus in the World

The Smallest Circus in the World is a performance with marionettes (most of them are original and almost 150 years old). The show is compered by Kuki the Clown who presents his friends including the Chinese Kung Lee Pao with his umbrella, Joseph the Snake Man, and Stella Zuckerina the Tight-Rope Dancer. "Jugglers, acrobats, chair balancers and horse acts seem to jet on and off, each one holding some surprise even for someone who has seen a lot of puppet circuses" (Peter Charlton, "Treat in Store", *Brunima Bulletin* no. 99).

Anton Anderle Traditional Puppet
Theatre, Banská Bystrica

Anton Anderle comes from a famous Slovak puppeteering family. They were puppet theatre actors, travelling in their caravan around villages and townships, from one region to another, to the joy of local children, teaching lessons to adults and offering amusement. Anton's grandmother was the first to start practicing puppetry in the family. Alongside active puppeteering, Anton Anderle is the owner of a unique collection of puppets – marionettes. They are the work of various folk puppet-makers whom he traced down to learn as much interesting information about their lives as possible. He completed individual series of puppets that served as a genuine acting cast for all folk puppeteers, and he has utilised them to play his entire repertory of some 40 plays.



Anton Anderle
Nám. L'. Štúra 22
SK-97405 Banská Bystrica
email: anton_anderle@yahoo.com

2002.



18.00 h

Teatar &TD
velika dvoranaza djecu i odrasle
For children and adults

50 min

međunarodni
International

BJELORUSIJA

Republic of Belarus

Tragedija o Macbethu

Tragedija o Makbete

Tekst: Oleg Žjugžda (po W. Shakespeareu)

Written by: Aleh Zhuzhda (based on W. Shakespeare's *Macbeth*)

Režija, scenografija i kostimografija: Oleg Žjugžda

Direction, Set Design & Costumes: Aleh Zhuzhda

Glazba / Music: Pavle Kondrusevič

Kiparica : Larisa Mikina / Sculptor: Larysa Mikina

Igraju: Larisa Mikulič, Ivan Dobruk, Vasilij Probodjak, Oleg Žjugžda

Cast: Larysa Mikulich, Ivan Dabruk, Vasil Prabadziak

Aleh Zhuzhda

Crna magija, čarobnjaštvo, đavolske lutke, mutanti sudarit će se na malom komadiću zemlje koji su više sile izabrale kao poligon za ispitivanje vječne borbe za vlast...

Predstavu *Tragedija o Macbethu* proglasilo je Ministarstvo kulture Republike Bjelorusije najboljom predstavom godine u 2001. Predstava je izvedena na međunarodnim festivalima u Bjelorusiji, Rusiji, Ukrajini i Poljskoj (gdje je i nagrađena Grand-Prixom 1999.). Glavna glumica Larisa Mikulič dobitnica je diploma za najbolju žensku ulogu na festivalima u Ukrajini, Rusiji i Poljskoj.



Regionalno kazalište lutaka Grodno Grodnenski oblastnoj teatr kukol

Regionalno kazalište lutaka Grodno osnovano je 25. svibnja 1981. godine i u svojem radu kombinira glumačku igru i lutkarstvo. Godine 1988. vodstvo kazališta preuzeo je redatelj N. Andrejev. U to vrijeme kazalište je još uvijek tragalo za svojim autentičnim narodnim repertoarom. Njihove predstave zasnovane

na bjeloruskim narodnim pričama uživale su veliku popularnost kod publike. Od 1980-ih naovamo kazalište je počelo raditi predstave i za odrasle. Osim rada u matičnoj zgradi kazalište također puno putuje i sudjeluje na festivalima u zemlji i inozemstvu.

The Tragedy of Macbeth

Black magic, wizardry, devilish puppets, and mutants clash on a small piece of land chosen by divine powers as a testing site for the eternal power struggle...

The Tragedy of Macbeth was given the *Year's Best Performance* award by the Ministry of Culture of the Republic of Belarus in 2001. The show was performed at the international festivals in Belarus, Russia, the Ukraine and Poland (where it was awarded the 1999 Grand-Prix). The leading actress Larysa Mikulich received the Best Actress award at the festivals in the Ukraine, Russia and Poland.

Grodno Regional Puppet Theatre

Grodno Regional Puppet Theatre was first opened on 25 May, 1981, and it combines actors' play with puppetry in its work. In 1988, the company's leadership was taken over by the theatre director N. Andrejev. At that time the company was still searching for its authentic national repertory. It staged Belarussian folk tales which enjoyed great popularity with the audience. Since the end of the 1980s the company also began performing for adults. Apart from giving performances in its home theatre, the company frequently goes on tour and takes part at festivals at home and abroad.



Grodno Regional Puppet Theatre
Dzerzhinskoga str. 1/1
Grodno, 230023 Belarus
Tel/Fax. +375 152 440340

2002.



3.9. utorak /Tues. Sep. 3
4.9. srijeda /Wed. Sep. 4

20.00 h
20.00 h



Gradsko kazalište
"Komedija"



za odrasle
For adults



90 min



na ruskom
In Russian

HRVATSKA

Croatia

Vrapčić Francek^T

Tekst / Written by: **Viktor Bek**

Režija / Directed by: **Dražen Ferenčina**

Lutke / Puppets: **Gordana Krebelj**

Kostimografija / Costume Design: **Vanda Grba**

Glazba / Music: **Mario Mirković**

Igraju / Cast: **Vlasta Golub, Snježana Slavić**

Poznajete ih sigurno, žive u vašoj blizini, u vašoj ulici, u zgradi pored vaše ili baš u onoj istoj u kojoj i vi živite. Možda ih dosad niste primijetili, ali ako se malo bolje osvrnete oko sebe, uvidjet ćete da ih vrlo često susrećete. Možda ih znate po njihovim nadimcima – gospođu Martu zovu Ptič Marta, a gospođu Klaru Štakor Klara. Još vam nisu poznate? Ma jesu, sigurno. To su one dvije dame što se često znaju posvađati. Odjevene su poput ostalih gospođa. Nose sa sobom torbe, pletene košare, jer se vraćaju s tržnice, iz trgovine ili s nekog sličnog mjesta. Vjerovali ili ne, nakon jedne od njihovih žestokih svađa, upravo sadržaj njihovih torbi postaje ono što će ih pomiriti, i ti predmeti, naoko obični, jestivi, svakodnevni, u njihovim rukama postaju živi, stvarni likovi koji nam pripovijedaju prekrasnu poetsku priču o malenom vrapcu Franceku kojem u nevolji pomognu... da, pogodili ste, štakori.

T- Tematska cjelina: "Kazalište lutaka za najmlađe" / Focus: "Puppet Theatre for the Very Young"

Kazalište Virovitica

Kazalište Virovitica osnovano je 1945. godine, ali njegovi počeci datiraju još iz 1900., kad je 3. veljače zabilježeno izvođenje jednočinke *Sluga muzikanti*. Virovitičko kazalište jedino je profesionalno kazalište na potezu od Varaždina do Osijeka koje, osim što igra za domaću publiku, iznimno mnogo gostuje u svojoj vječnoj ulozi putujućih glumaca histriona. U 57 godina svojeg postojanja Kazalište je odigralo više od 7000 predstava, od toga više od 350 premijera.



Francek, the Little Sparrow

You know them, surely. They live near you, in your street, in the building next to yours, or in the very building where you live. Perhaps you have not noticed them so far, but if you turn around you will realise that you see them very often. Perhaps you know them by their nicknames – people call Mrs Martha - Martha the Bird, and Mrs Clara - Clara the Rat. You still do not recognise them? Of course you do. Those two ladies who often quarrel. They dress like any other lady. They carry bags and wicker baskets because they are just on their way back from the shop, the market, or some other similar place. Believe it or not, it will be the content of their bags that will reconcile them after one of their fierce fights. These objects, so ordinary, edible and everyday at first sight, will become real characters and tell us a wonderful poetic story about Francek, a little sparrow who gets into trouble and receives help from... yes, you got it right, from the rats.

The Virovitica Theatre

The Virovitica Theatre was founded in 1945, although it first opened back in 1900, when the premiere of their first production, a one-act play *The Servant Musician*, was noted down as having taken place on 3 February. The Virovitica Theatre is the only professional theatre in the area between the cities of Varaždin and Osijek and its actors play both in their home theatre for local audiences, and go on numerous tours in their role of a travelling theatre troupe. In the 57 years of its existence, the company has given more than 7000 performances (with more than 360 premieres).



Kazalište Virovitica
Trg Lj. Patačića 2
HR-33000 Virovitica

2002.



9.00 h



Dječji vrtić
Travno



za djecu 3-10 god.
For children aged 3-10



40 min



na hrvatskom
In Croatian

4.9. srijeda
Wed. Sep. 4

BUGARSKA

Priča klupka vune

Prikazka ot prežda

Tekst / Written by: **Stefka Miteva**

Režija / Directed by: **Stefka Miteva**

Scenografija i lutke / Set Design and Puppets: **Kazalište Ilkova** / **Ilkova Theatre**

Glazba / Music: **Kazalište Ilkova** / **Ilkova Theatre**

Igra / Cast: **Katerina Ilkova**

Što se događa kad su mama i tata zaposleni, spavaju ili su zaboravili na svoje vragolaste klinge kod kuće? Onda se ovi igraju najzačudnijih, najneobičnijih igara. Ali jesu li one apsolutno sigurne? I što se događa kad... Znat ćete odgovore na to kad pogledate *Priču klupka vune*. Naša je pletačica sa sobom donijela klupka vune, koju će pretvoriti u scenografiju i junake bajki. Svi događaji ispričani su uz pomoć klupka. Djeca aktivno sudjeluju u naraciji – dopunjuju rečenice ili daju savjete pripovjedačici.



Kazalište Ilkova, Sofija Ilkova Teat'r, Sofija

Dana 1. lipnja 1998., s prvom predstavom *Priče klupka vune*, započinje povijest mlade privatne kazališne družine, koja u to vrijeme još nije imala imena. Njihovi rani radovi često su završavali u repertoarima drugih kazališnih družina. U tom ranom razdoblju izveli su predstave poput *Gospodina Crococata i zločestog psa Bucha*, *Malog slonića Jalmara* i *zaboravljenog rođendana* D. Bissela i

Mumintrolovog Božića T. Jansona. Godine 1995. družina se prozvala po svojem sponzoru "Stark". Pod tim su imenom izveli nekoliko monodrama poput *Zašto miš ne zna čitati?* J. Dourdya i Puškinovu *Priču o caru Saltanu*. Povijest družine usko je povezana s karijerom Katerine Ilkove, pa je tako i sama družina prozvana Kazalište Ilkova 2001. godine.

Bulgaria

The Tale of a Ball of Wool

What happens when Mummy and Daddy are busy, asleep or have forgotten about their mischievous small children at home? Then the most curious and interesting games are played. But are they absolutely safe? And what happens when... You'll know the answers when you see *A Tale of a Ball of Wool*. Our knitter has brought with her balls of wool, which she will turn into scenery and heroes from fairy tales. All the events are narrated with the help of the wool. The children actively participate in the telling of the story – they complete phrases or help the narrator with advice.

Ilkova Theatre, Sofia

On 1 June 1998, with the first performance of *A Tale of a Ball of Wool* the history began of the young private theatre company which, at that time, did not have a name. Their early work often ended up in the repertoires of other companies. In that early period, they produced shows such as *Mr Croccocat and the Evil Dog Buch*, *The Little Elephant Jalmara* and *The Forgotten Birthday* by D. Bissel and *Mumintrol's Christmas* by T. Janson. In 1995, the company was named after their sponsor "Stark". Under this name they produced a number of mono-spectacles such as *Why Can't the Mouse Read?* by J. Dourdy, and *A Tale of King Saltan* by Pushkin. The history of the company is closely linked with the career of Katherine Ilkova, and because of that was renamed as the Ilkova Theatre in 2001.



Ilkova Theatre
A.P. Chekhov Str. No. 78, bl. 24, ap. 47
BG-1113 Sofia

e-mail: katia_p@bitex.bg

2002.



Teatar &TD
mala dvorana



za djecu 6-12 god.
For children aged 6-12



45 min



na bugarskom i hrvatskom
In Bulgarian and Croatian

SLOVENIJA

Slovenia

Crvenkapica

Rdeča kapica

Nosilac projekta / Author of the concept: **Ajda R. Rooss**
Likovna obrada i režija / Art Design, Directed by: **Silvan Omerzu**
Songovi / Songs: **Andrej Rozman Roza**
Glazba / Music: **Ernö Sebastian**
Lutke / Puppets: **Silvan Omerzu, Martina Kikelj**
Savjetnik za animaciju / Animation Advisor: **Brane Vižintin**
Savjetnica za govor / Voice Coach: **Tatjana Stanič**
Rasvjeta / Lighting: **Igor Remeta**
Igraju / Cast: **Ajda R. Rooss, Tina Oman, Vito Rožej**

Bajke su jedan od najstarijih i najraširenijih književnih žanrova. Postoji nekoliko verzija *Crvenkapice*. U staroj Grčkoj nastao je mit o Kronosu koji je pojeo svoju djecu. Oni su se čudom spasili iz njegovog trbuha i natrpali ga kamenjem. Godine 1023. spominje se latinska bajka (Egbert iz Lieza: *Fecunda ratis*) o maloj djevojčici koja je nosila crvenu kapu i koja je pronađena u vukovu trbuhu. Godine 1678. Charles Perrault je objavio zbirku bajki u kojoj je bila priča o Crvenkapici koja je završavala vukovom pobjedom. Danas je najpoznatija verzija *Crvenkapice* ona koju su napisala braća Grimm. Oni su napisali dvije verzije u kojima na kraju pobjeđuje dobro – lovac spašava Crvenkapicu i njezinu baku, vuk je kažnjen. Ova verzija objavljena je 1812. u zbirci njihovih bajki i preživjela sve do danas.

Kazalište Glej, Ljubljana Gledališče Glej, Ljubljana

Kazalište Glej kamen je temeljac slovenskog alternativnog kazališta. Osnovano 1970. godine, kao jedno od prvih eksperimentalnih kazališta iz sedamdesetih, Glej je lansirao potpuno novu generaciju autora, redatelja i glumaca, kao i estetiku koja je osigurala Sloveniji mjesto na kazališnoj karti putem uspješnih sudjelovanja na većini međunarodnih festivala. Osim toga što je bilo prvo, Kazalište Glej je također bilo prvo kazalište koje je preživjelo, zahvaljujući velikim promjenama koje je prošlo u zadnja tri desetljeća. Kazalište Glej živjelo je u devedesetima zajedno s

mladim i radikalnijim skupinama mladih umjetnika koje su razvijale s jedne strane negovorni fizički umjetnički izričaj, a s druge, tradicionalnije oblike – komediju, ali izvođenu na prilično neortodoksan način. Ono što svi ti slučajevi imaju zajedničko jest da se bave teatralnošću koja se opire tradicionalnom modelu razmišljanja i rada na pozornici. Oni su otvoreni prema takvim inovativnim idejama koje su u skladu s promjenjivim društvenim kontekstom i nestabilnim stajalištem subjektivnosti u kojima se pronalazimo.



Little Red Riding Hood

Fairy tales are one of the oldest and widest spread literary genres. There are several versions of *Little Red Riding Hood*. In ancient Greece there was a myth of Cronos who ate his children. They were miraculously saved from his belly and replaced by stones. In 1023, there is a record of a Latin fairy tale (Egbert from Lies: *Fecunda ratis*) about a little girl who wore a red cap and who was found in a wolf's belly. In 1678, Charles Perrault published a collection of fairy tales among which was an alternative story about the Little Red Riding Hood which ended with the wolf's victory. Today, the most famous version of *Little Red Riding Hood* is the one written by the Brothers Grimm. They wrote two versions in which good wins out at the end – the hunter saves Little Red Riding Hood and her granny, and the wolf is punished. This version was published in a collection of their fairy tales in 1812 and it has survived to the present day.

Glej Theatre, Ljubljana

The Glej Theatre has been a milestone on the Slovenian fringe scene. Founded in 1970, the first among experimental theatres that were emerging in the 1970s, Glej launched a wholly new generation of authors, directors and actors, along with an aesthetic that put Slovenia on the theatrical map through successful participation at most international festivals. Beside being the first, Glej has also been the only theatre of its type to survive, thanks to major changes that it has undergone in the last three decades. Glej lived through the 1990s with young and more radical groups of artists who have developed non-verbal, physical artistic expression on the one hand, and more traditional forms on the other – comedy, but performed in quite an unorthodox way. What all these cases have in common is that they engage in theatre that resists the traditional model of thinking and working on stage. They are open to innovative ideas which correspond to the changeable social context and unstable stance of subjectivity in which we seek for ourselves.



Gledališče Glej
Gregorčičeva 3
SL-1000 Ljubljana

e-mail: glej@siol.net

2002.



17.00 h



Teatar &TD
velika dvorana



za djecu 3-10 god.
For children aged 3-10



35 min



na slovenskom
In Slovenian

HRVATSKA

Croatia

Čudnovate zgrade šegrta Hlapića

Text / Written by: **Robert Waltl prema priči Ivane Brlić Mažuranić**
Robert Waltl, based on the story by Ivana Brlić Mažuranić

Režija / Directed by: **Ivica Buljan, Robert Waltl**

Songovi / Songs Written by: **Robert Waltl**

Likovna obrada i glazba / Art Design and Music: **Iva Matija-Bitanga**

Kostimografija / Costume Design: **Silvio Vujčić**

Prepjev songova / Song Recasting: **Nevenka Videk**

Oblikovanje rasvjete / Lighting: **Goran Jurković**

Voditelj tona / Sound: **Dražen Slopšek**

Igra / Cast: **Robert Waltl**

Priča o bijegu šegrta Hlapića iz kuće majstora Mrkonje i njegovim čudnovatim zgodama i nezgodama tijekom kojih susreće mnoge likove poput Gite, gospodara Cirkusa, Crnog čovjeka, Marka, vlasnika vrtuljka itd. Kazališna kritičarka Dubravka Vrgoč spominje vještu animaciju i sugestivnost ove predstave po djelu poznate hrvatske književnice Ivane Brlić-Mažuranić te naglašava efektinu igru s lutkama Roberta Waltla „koja nudi mogućnosti za maštovite pomake i drugačija teatarska iščitavanja klasičnog, svima dobro poznata djela“.



Gradsko kazalište "Žar ptica", Zagreb

Osnovano 1981. godine kao Teatar „Žar ptica“ da bi prošavši brojne etape umjetničkog i organizacijskog rasta dobilo priznanje imenovanjem gradskim kazalištem 1997. godine s dvoranom od 220 mjesta. Temeljeći svoj repertoar na djelima domaćih i stranih klasika (kao i suvremenih autora) književnosti za djecu i mladež, kazalište nastoji svojim predstavama obuhvatiti dobne skupine od predškolaca do završetka osnovne škole. Godišnja produkcija kazališta su prosječno

četiri premijere, s iznimkom prošlogodišnjih sedam, a te iste 2001. godine je kazalište odigralo 238 predstava. Početkom sezone kazalište u akciji „Osmijehom do zdravlja“ daje karitativne predstave u domovima za djecu i dječjim odjelima bolnica. Prošle je godine GK „Žar ptica“ pokrenulo svoj festival, „Naj, naj, naj festival“, kojim je okupilo značajan broj kazališta iz Hrvatske. U pet dana 13 je kazališta predstavilo publici svoje radove.

The Extraordinary Adventures of Hlapić the Apprentice

The story of Hlapić the Apprentice's escape from Master Mrkonja's house and his strange adventures and misadventures during which he meets many characters such as Gita, the Circus Master, Black Man, Mark, the owner of a roundabout, and the like. Dubravka Vrgoč, the theatre critic, mentions the skillful animation and suggestiveness of this production based on the novel of the famous Croatian writer, Ivana Brlić Mažuranić, and emphasises Robert Waltl's striking play with puppets "which offers possible imaginative turns and different theatrical readings of this classical work, well-known to all".

Bird of Paradise City Theatre, Zagreb

It was founded in 1981 as Theatre Žar Ptica (Bird of Paradise). After numerous artistic and organisational changes, it was instituted as a city theatre in 1997, and was allocated a theatre building with 220 seats. It bases its repertoire upon the writing of domestic and foreign classical (and contemporary) authors of children's and youth literature, and it endeavours to attract various age groups with its shows, from pre-school to school children. On average, the theatre produces four premieres per year, with the exception of last year when it produced seven premieres. Also, in 2001 it presented 238 performances. At the beginning of the season, it gives free shows in children's homes and children's wards in hospitals, as part of the action "To Health With a Smile". Last year, the Žar Ptica company launched its own festival, "The Best, Best, Best Festival", which brought together a significant number of theatres from Croatia. In five days, 13 theatres presented their work to Zagreb audiences.



Gradsko kazalište "Žar ptica"
Bijenička 97
HR-10000 Zagreb

2002.



12.00 h

Teatar & TD
velika dvoranaza djecu 3-10 god.
For children aged 3-10

50 min

na hrvatskom
In Croatian

Komadić

Dramatizacija / Dramatised by: **Emilija Mačković, Slobodan Ninković, Saša Latinović** (prema motivima priča Shela Silversteina *Komadić koji nedostaje* i *Čiji sam ja komadić* / based on the stories by S. Silverstein *The Missing Piece* and *The Missing Piece Meets the Big O*)

Režija / Directed by: **Emilija Mačković**

Scenografija i lutke / Set and Puppet Design: **Roko Radovniković**

Glazba / Music: **Petar Bursać**

Kostimi / Costume Design: **Jasna Badnjarević**

Kompjutorska animacija / Computer Animation: **Aleksandar Ilić, Žanja Radanović**

Tekst songova / Songs Written by: **Mirjana Rastović**

Scenski pokret / Choreography: **Olivera Kovačević-Crnjanski, Milan Lazić**

Igraju / Cast: **Slobodan Ninković, Saša Latinović**

Komadić nije klasična lutkarska predstava. Ona u sebi na maštovit i neobičan način spaja lutkarsku animaciju, glumačku igru, pokret, razna likovna rješenja, glazbu i kompjutorsku animaciju. Samim tim, nametnuo se jedan istraživački rad u pronalaženju suvremenog izraza lutkarskog kazališta, kao i pronalaženja osebujnog stila koji se provlači kroz sve dijelove predstave. Rezultat ovakvog načina rada je predstava koja uspješno komunicira s dječjom i s odraslom publikom. Likovi u predstavi su razni komadi jednog nesavršenog svijeta predstavljenog u obliku šarene lopte koja se u potrazi za savršenstvom raspala. Glavni lik, komadić, u potrazi za tim savršenstvom, prikazanim kao savršena ružičasta lopta, susreće razne likove i stječe iskustva koja mu pomažu pri snalaženju u teškim situacijama. Ovo je priča o odrastanju i usamljenosti koje odrastanje često donosi sa sobom, o traganju za odgovarajućim parom i o kotrljanju.



Kazalište mladih Novi Sad Pozorište mladih Novi Sad

Kazalište mladih osnovano je 1931. kao lutkarsko kazalište i ima najstariju pozornicu za djecu na prostorima SR Jugoslavije. Slučajni susret nekolicine Novosađana s lutkama u Pragu 1926. ostavio je dubok dojam i ohrabrio ih da 1930. osnuju Sokolsku sekciju lutaka koja je 1931. prerasla u Kazalište lutaka. Kazalište je mijenjalo nazive, da bi 1968. dobilo svoj današnji naziv. Danas u okviru kazališta djeluju dvije scene: Scena za djecu

i Dramska scena. Za svoj rad kazalište je dobilo niz domaćih i međunarodnih priznanja, a svoje je predstave, između ostalog, igralo u Mađarskoj, Njemačkoj, Poljskoj, Francuskoj, Rumunjskoj i Švicarskoj.

Gostovanje je ostvareno u suradnji sa Satiričkim kazalištem „Kerempuh“ iz Zagreba.

Fragment

Fragment is not a classical puppet show. It combines, in an imaginative and unusual way, puppet animation, acting, movement, various visual techniques, music and computerised animation. All of this shows an exploration of contemporary puppet theatre expression, and results in a unique style which permeates all elements of this show. The outcome of this style is a show which successfully communicates with both children and adults. The characters are diverse fragments of an imperfect world presented in the shape of a multicoloured ball which falls apart while searching for perfection. The main protagonist, *Fragment*, meets various characters in his search for perfection (shown as a perfect pink ball), and on its way gains experience which helps him overcome difficult situations. This is a story about growing up, and about the loneliness that growing up brings. It is a story about the search for a matching partner - and about rolling.

Novi Sad Youth Theatre

The Novi Sad Youth Theatre was founded in 1931 as a puppet theatre, and is the oldest stage for children in the Federal Republic of Yugoslavia. A chance encounter between some puppets in Prague and a few young people from Novi Sad in Prague in 1926, left a lasting impression on them and encouraged them to found the *Sokolska sekcija lutaka* (The Falcon Puppet Club) in 1930. This Club developed into the Puppet Theatre in 1931. The Theatre changed its name several times, from Voivodina Puppet Theatre to Puppet Theatre, and, in 1968, it was re-named as the Youth Theatre, the name that they have kept to date. Today, it has two theatres: the Children's Theatre and the Drama Theatre. For its work, the Youth Theatre has been awarded many domestic and international prizes, and has presented its shows in Hungary, Germany, Poland, France, Romania and Switzerland, among other places.

The Theatre's visit has been arranged in co-operation with the **Kerempuh** Satirical Theatre in Zagreb



Pozorište mladih
Ignjata Pavlasa 4
YU-Novı Sad

2002.



18.00 h

Satiričko kazalište
"Kerempuh"za djecu 6-10 god.
For children aged 6-10

45 min

na srpskom
In Serbian

Od jedan do nula

Tekst / Written by: **Milan Dekleva, Zlatko Bourek**

Režija / Directed by: **Zlatko Bourek**

Lutke / Puppets: **Zlatko Bourek**

Glazba / Music: **Edi Oraže**

Koreografija / Choreography: **Olga Glavina**

Scenografija / Set Design: **CTA Gorizia**

Igraju / Cast: **Ana Jelić, Vedrana Ljubica, Vedrana Petric** (Hrvatska); **Roman Krajger, Aleksander Tolmaier** (Austrija); **Serena Di Blasio, Petra Blašković** (Italija); **Elvis Berljak, Gregor Hrvatin, Aljaž Tepina** (Slovenija)

“**R**adi se o načelu uličnoga kazališta, kazališta za mnoštvo, koje je malo na granici, malo ‘ljevičarsko’ kazalište i ima antistatusni karakter. Moj prijatelj Dekleva je tekst na moju molbu priredio tako da iz njega možemo napraviti takvo jednostavno kazalište” (Zlatko Bourek). Tekst je Milan Dekleva prvotno napisao za akademijku produkciju, a za ovu ga je zgodu nešto promijenio. Tako je npr. dodan lik Vraga, srednjovjekovna figura, prava bourekovska. Zanimljivo je da svaki glumac govori svoje replike na vlastitom jeziku.



Gradsko kazalište lutaka Split
Kršćanska kulturna zveza Celovec
Centro regionale di Teatro d'Animazione e di figure Gorizia
Lutkovno gledališče Maribor

Koprodukcija GKL Split i triju kazališnih skupina iz susjednih država (Austrije, Italije i Slovenije) rezultirala je zanimljivom predstavom. Predstava je zapravo nastala nakon jednotjedne radionice pod vodstvom eminentnoga hrvatskoga kipara, grafičara, scenografa, kostimografa, lutkara i režisera Zlatka Boureka. Koreografiju je osmislila

Olga Glavina iz Splita, diplomirana balerina, koja već niz godina suraduje s istaknutim redateljima dramskih, baletnih, opernih i lutkarskih predstava. Glazbu je skladao Edi Oraže, glazbenik mlađe generacije iz austrijske Koruške, koji još od 1993. piše glazbu za kazališne predstave.

From One to Zero

“This is street theatre in principle, a theatre for the masses, which is slightly on the edge, somewhat ‘leftist’ theatre with an anti-status character. At my request, my friend Dekleva adapted it so that we could use it to create such simple theatre” (Zlatko Bourek). Milan Dekleva first wrote it for an academy production, and changed it somewhat for this occasion. For example, he added the Devil character, a very Bourek-like Mediaeval figure. What is interesting is that all the actors speak their lines in their own tongue.

Split City Puppet Theatre
 Klagenfurt Christian Cultural Society
 Gorizia CTA
 Maribor Puppet Theatre

This co-production of the Split City Puppet Theatre with three theatre companies from neighbouring countries (Austria, Italy and Slovenia) has resulted in an interesting show. It came about after a one-week workshop conducted by the eminent Croatian sculptor, graphic artist, scenographer, costume designer, puppeteer and director, Zlatko Bourek. Olga Glavina, the ballerina from Split, who has been working with leading drama, ballet, opera and puppetry show directors for some years now, designed the choreography. The music was composed by Edi Oraže, a musician of the younger generation from Carinthia in Austria, who has been composing for theatre productions since 1993.

2002.



20.00 h



Gradsko kazalište
 “Komedija”



za djecu stariju od 12 god. i odrasle
 For adults and children aged 12 and over



35 min



na hrvatskom, njemačkom,
 talijanskom i slovenskom
 In Croatian, German, Italian and Slovenian

HRVATSKA

Croatia

Postojani kositreni vojnik*

Tekst / Written by: **Hans Christian Andersen**

Dramatizacija / Dramatised by: **Marijan Blaće**

Režija i koreografija / Directed and Choreographed by: **Luko Paljetak**

Scenografija i lutke / Set Design and Puppets: **Branko Stojaković**

Glazba / Music: **Antun Dolički**

Klavirska izvedba / Pianist: **Vladimir Krpan**

Rasvjeta / Lighting: **Ivo Nižić**

Ton / Sound: **Dragan Sinovčić**

Igraju / Cast: **Gabrijela Meštrović-Maštruko, Tamara Šoletić, Sanja Zalović, Asija Rebac, Vjera Vidov, Zlatko Košta, Juraj Aras, Dragan Veselić, Lobel Nižić, Zdenko Burčul**

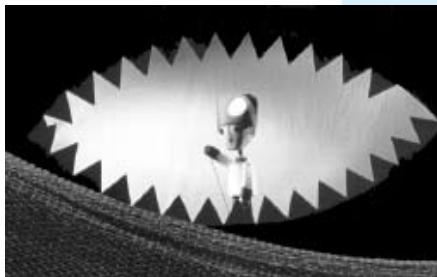
Predstava je nastala još 1978. godine, ali je i danas jednako svjež a i intrigantna. Dobila je glavnu nagradu na PIF-u 1979., a Luko Paljetak i Branko Stojaković nagradu "Slobodne Dalmacije" 1980. "Prema lutkarskim inovacijama i kreativnim učincima to je, kako je ocijenjeno, jedna od najvažnijih predstava u povijesti hrvatskog lutkarstva. Označila je novo shvaćanje forme i prostora na lutkarskoj sceni", piše Abdulah Seferović u monografiji Kazališta lutaka Zadar *Postojani vojnici hrvatskog lutkarstva*. Na ovogodišnji PIF pozvana je povodom 50. obljetnice Kazališta lutaka Zadar.

* - Predstava izvan konkurencije / OFF

Kazalište lutaka Zadar

Kazalište lutaka Zadar utemeljeno je 1951. godine, a kao profesionalna institucija djeluje od 1960. godine. Godine 2002. proslavlja svoju 50. obljetnicu. Tijekom svog dugog postojanja, kazalište je izvelo više od 200 naslova domaćih i stranih autora, mnoštvo izvanrednih predstava, te je gostovalo na brojnim festivalima u zemlji i inozemstvu. Brojne nagrade za režiju, likovnu keaciju i animaciju, dobile su predstave koje svojom umjetničkom razinom i autentičnošću

predstavljaju djela naše klasične baštine i suvremenu hrvatsku kulturu (*Muka Sv. Margarite, Judita, Ribar Palunko, Postojani kositreni vojnik, Šuma Striborova*). S druge strane, izuzetni projekti za djecu i odrasle poput predstave *Koliko je duga jedna priča, Aladinova čarobna svjetiljka, Mali princ, Mala sirena* iznova naglašavaju dobro znani poetski, metaforički, simbolički lutkarski jezik zadarskog ansambla.



The Steadfast Tin Soldier

The play was first performed back in 1978, but it is just as fresh and intriguing today. It won the top prize at the 1979 PIF, and Luko Paljetak and Branko Stojaković were awarded the *Slobodna Dalmacija* newspaper prize with the play in 1980. «Because of its innovations with the puppets and its creative level, it has been judged one of the most significant productions in the history of Croatian puppetry. It marked a new comprehension of form and space on the puppet stages», wrote Abdulah Seferović in the monograph of the Zadar Puppet Theatre, *The Steadfast Soldiers of Croatian Puppetry*. It was invited to this year's PIF on the occasion of the 50th anniversary of the Zadar Puppet Theatre.

Zadar Puppet Theatre

The Zadar Puppet Theatre was founded in 1951, and it has operated as a professional theatre company since 1960. In 2002 it celebrates its 50th anniversary. During its long existence the theatre has produced over 200 works by national and international authors; it has presented many wonderful performances, and has participated at many national and international festivals. The company's performances have won numerous awards for direction, artistic creativity and animation. Their presentations of classical Croatian literature and contemporary Croatian culture in general are marked by artistic quality and originality as in *The Passion of St Margaret, Judita, Palunko the Fisherman, The Steadfast Tin Soldier and Stribor's Forest*. Their outstanding projects aimed at children and adult audience, such as *How Long Is a Story, Aladdin's Magic Lamp, The Little Prince and The Little Mermaid*, emphasise the poetic, figurative, and symbolic language for which this company from Zadar is well-known worldwide.



Kazalište lutaka Zadar
Sokolska 1
HR-23000 Zadar

e-mail: kazaliste-lutaka-zd@zd.tel.hr

2002.



12.00 h



Teatar &TD
velika dvorana



za školsku djecu
For school children



40 min



na hrvatskom
In Croatian

6.9. petak
Fri. Sep. 6

Jorurini prijatelji



U japanskoj tradiciji lutkarstva, među najpoznatijima je priča o Joruri ili djevojci čije ime u prijevodu znači “čisti kristal”, ali isto tako i granu lutkarske izvedbe, poznatu od XVI. stoljeća nadalje. Joruri je junakinja koja svog nasmrt bolesnog princa (Europejci bi rekli: orfejsku varijaciju izvanrednog flautista čija glazba očarava slušatelje) spašava predanom i nježnom ljubavlju. U ovoj su varijanti ljubavnici na kraju sretno sjedinjeni, zahvaljujući Jorurinu strpljenju, postojanosti i pribranosti. Vjerovalo se kako njezina lutka štiti od bolesti, svojim se moćima ne razlikujući bitno od religioznih statua koje susrećemo po svetištima i hramovima. Zabavljačka upotreba lutke zbiva se znatno kasnije i traje do danas, ali Jorurina je psihološki motivirana “čarolija” ono što vezuje arhaično lutkarstvo za tradiciju emocionalne i intelektualne sofisticiranosti ravnopravne ma kojem obliku klasičnog ili suvremenog dramskog teatra. Prizvala sam u sjećanje Joruri u želji da PIF primaknem shvaćanju lutkarstva iz pera kazališnog kritičara i lutkologa **Dalibora Foretića (1943.-2001.)**, kome je ovogodišnji festival u cijelosti i posvećen. Daliborova ljubav prema sublimnom mediju lutkarske figure ostala je trajno zabilježena u brojnim kritikama i esejima, ali PIF-ovi će je posjetitelji pamtiiti kao nezamjenjivu Daliborovu *prisutnost u publici*, glas koji se izravno odaziva na Jorurinu pjesmu, kao najodanijeg prijatelja njezine iscjeliteljske, *kazališne* moći. Riječ je o prijateljstvu čija se (lutkarska?) nit ionako ne prekida ni završetkom predstave, ni izlaskom iz gledališta. Znete o čemu govorim: Joruri nalazi načina trajati *u nama*.

Nataša Govedić

Joruri's Friends

One of the best-known stories in the Japanese puppetry tradition is the one about Joruri, a little girl whose name in translation means “Pure Crystal”, but also a branch of puppetry performance, known from the 16th century onwards. Joruri is the heroine who saves her mortally ill prince (Europeans would say: an Orphean variation of an outstanding flute-player whose music enchants its listeners) by her tender and devoted love. In this variant, the lovers are happily united at the end, thanks to Joruri's patience, steadfastness and self-possession. It was believed that the Joruri puppet protected one against illness, very much like the religious statues one encounters at shrines and temples. The use of the Joruri puppet in entertainment began considerably later, and has lasted up until the present. However, Joruri's psychologically motivated “spells” are what link archaic puppetry to the tradition of emotional and intellectual sophistication, on an equal level with any form whatsoever of classic or contemporary drama theatre. I have evoked memories of Joruri in the desire to bring the PIF nearer to the comprehension of puppetry that flowed from the pen of the theatre critic and puppet cognisant, Dalibor Foretić (1943-2001), to whom this year's entire Festival is dedicated. Dalibor's love for the sublime medium of the puppet personage has remained permanently enshrined in his numerous critiques and essays, while visitors to the PIF will remember it as Dalibor's irreplaceable *presence in the audience*, a voice which responded directly to Joruri's song as the most devoted friend of her curative, *theatre* powers. In any case, this is a comradeship whose (puppetry?) thread is in no way severed by the end of the show, or exit from the theatre. You know what I am talking about: Joruri finds her way to endure *within us*.

Nataša Govedić



*Turistička zajednica
grada Zagreba*

SPONZORI



ZAGREBAČKI ELEKTRIČNI TRAMVAJ
d.o.o.

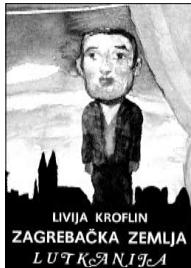


**UNIMA
KONGRES

Rijeka
2004.**



BIBLIOTEKA LUTKANIJA



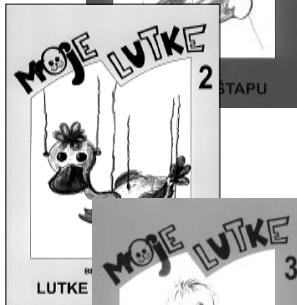
- ◆ Livija KROFLIN: **ZAGREBAČKA ZEMLJA LUTKANIJA**
(prikaz lutkarstva u Zagrebu, 163 str.)
- ◆ Zlatko KRILIĆ: **KRILATE LUTKE**
(sedam lutkarskih igrokaza, 188 str.)
- ◆ **LUTKE IZ DAVNINE I.B. Mažuranić**
I.B.M. AMONG THE PUPPETS
(dramatizacije dviju priča na hrvatskom i engleskom, 188 str.)
- ◆ Jadranka ČUNČIĆ-BANDOV:
OD JARCA DO KOMARCA
(lutkarske minijature u stihovima, 90 str.)
- ◆ Miro GAVRAN: **IGROKAZI S GLAVOM I REPOM**
(osam igrokaza, 134 str.)



1. **LUTKE NA ŠTAPU**
2. **LUTKE NA KONCU**
3. **RUČNE LUTKE - GINJOLI**
4. **PLOŠNE LUTKE**
5. **MIMIČKE LUTKE**
6. **MASKE**

U knjižicama iz zbirke "Moje lutke" poznata slovenska kreatorica scenskih lutaka pregledno i zgusnuto predstavlja načine izrade i upotrebe pojedinih vrsta lutaka te čitatelja pomoću riječi, crteža i fotografija vodi u čarobni svijet lutkarskog stvaralaštva. "Moje lutke" prvi su priručnik te vrste u Hrvatskoj za odgojitelje, učitelje, likovne pedagoge, lutkare amatere i roditelje.

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PIF

