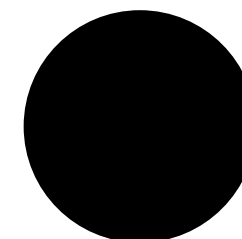


LUTKOVNO
GLEDALIŠČE
MARIBOR

Curiosity

Season 2015 / 2016

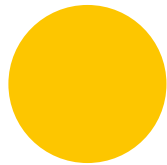


curiosity *property, characteristic of a curious person: she is known for her curiosity; no one likes him because of his curiosity / expr. to be consumed with curiosity // the desire to know, to learn things that are not essential to know: he felt a pang of curiosity; this piques your curiosity; his curiosity made him do it / his eyes are gleaming from curiosity / derog. old woman's curiosity; explorative curiosity · expr. giving full rein to one's curiosity dwelling somewhere and curiously watching something;*
curious *adj., someone who wants to know, to learn things that are not essential to know: curious child; don't be so curious*

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We can easily forgive a child who is afraid of the dark; the real tragedy of life is when men are afraid of the light.
— Plato

Through the thousands of years of the history of humanity, our thinkers, prophets, artists and scholars, seekers of the natural order and truth, have succeeded in setting up and preserving the values on which rests our modern civilization. These foundations are steadfast – for if they weren't, and in the face of the irresponsible actions of our modern generation, the few surviving earthlings would once again be cowering in the trees with stones in hand, ruthlessly pelting each other to the background of primeval sounds. If there were still any trees left in the polluted wasteland that we left behind, that is.

The decision of the United Nations General Assembly to proclaim 2015 the International Year of Light (and Light-based Technologies) offers numerous exciting considerations. Light is not only the source of life, it also represents knowledge and insight. The love of light is the love of knowledge and insight, the desire to know, the craving for knowledge – curiosity. Curiosity is the prime motive of the world. It leads our children in their development, props them up in a sedentary position, forces them to crawl along, to stand up and to play. Through playing, the child learns and prepares for life. Only a precious few grownups manage to maintain their curiosity, to keep it focused, simple and naive – even though only a healthy curiosity can reveal that certain essence which enables our spiritual, scientific, and technical progress. Curiosity is not stopped by the mere fact of invariability. It wants to look across, through, and under. In this manner, curiosity ensures our high standards of living which we are all obliged to respect, cultivate, and preserve for future generations, so that they may value our world more than we did and in turn be rewarded with a life of truth, beauty, and unity.

Here at Puppet Theatre Maribor, we try our best to establish the right conditions for fostering a healthy and vigorous curiosity. It is our hope that this curiosity may stimulate the development of important skills and pose questions on all kinds of things, set in the framework of original puppetry aesthetics. Beauty is essential for a happy life and healthy growth, for joyful learning and setting lofty goals of creating a better world. We invite you to join us.

Light is electromagnetic radiation with wavelengths between 380–400 nm and 760–780 nm, which are visible to the human eye. In physics, light often refers to electromagnetic radiation of all wavelengths, even those outside the visible spectrum. Light has five basic properties: power, frequency or wavelength, polarization, phase, and orbital angular momentum. Light consists of small energy packets (quanta) called photons, and displays properties of both waves and particles. This property is called the wave-particle duality. Optics, an important research area in modern physics, studies the properties of light, while puppets of all shapes and sizes like to bask in it.



Behind the Wall





Puppet Theatre Maribor

The Puppet Theatre Maribor was founded on 8th December 1973 when two amateur theatres joined forces: the Puppet Theatre KUD Jože Hermanko Maribor and the Small Puppet Theatre DPD Svoboda Pobrežje. The 1974/75 season was the first professional season of the newly-founded Slovene puppet theatre. Regular activity was kickstarted on 28th November 1974 with the premiere of the Flying Cow, directed and visually designed by Bojan Čebulj with music by Boris Rošker.


The main goal of the theatre was to regularly perform puppet plays for children at the home theatre (first floor of the building at Rotovški trg, where the Maribor Library is located), elsewhere in Slovenia and abroad. With the rising quality of the plays, the theatre eventually roused the interest of festival organizers and gained international recognition, evidenced by numerous successful guest performances abroad. The period of the theatre's humble residence above the library still offered children a wonderful world of imagination, possibilities, promises, consolation, and entertainment. For many years, the theatre was led by Bojan Čebulj (1974–1991); he was followed by Tine Varl (1991–1998), Karolina Godič (1999), Katarina Klančnik Kocutar (1999–2004), and Breda Varl (2004–2009). Each theatre director carefully tended to the past while also adding a personal touch, thereby ensuring that Maribor's puppetry grew and flourished.

After more than three decades of organizational changes, the Municipality of Maribor founded the LGM public institution in August 2004. It was funded primarily by the Ministry of Culture until autumn 2010 when the Puppet Theatre Maribor moved into the newly renovated building of the Minorite monastery on Lent. Bigger rooms and state-of-the-art theatre equipment allowed

the theatre to reinvent itself and expand its programme with additional support from the Municipality of Maribor.

One season brings six premieres, all bonded in a conceptual unity and carefully aligned with certain age groups, as the plays address not only children—the most numerous and favorite guests—but young people and adults as well. The repertoire constantly reexamines the art of puppetry and fuses classical puppet technology with modern approaches. In addition to regular productions, the theatre also offers a wide variety of additional art education activities and carries out innovative projects. Since 1990, the Puppet Theatre Maribor organizes The Summer Puppet Pier, a popular international puppet festival, and since 2011 offers a high-quality platform for a permanent realization of the main national puppetry festival founded in 2001, the Biennial of Puppetry Artists of Slovenia.

For more information on the history and development of the theatre, visit the homepage at www.lg-mb.si/40



Minorites

The theatre is located in the renovated Minorite Monastery on Lent. The Minorite Monastery was built in the 13th century and is the only monastery in the city that dates to the Middle Ages. Up until the 17th century, it belonged to the Austrian religious province in Vienna, and later became part of the Styrian religious province with its seat in Graz. In 1784, during the Josephinian reforms, the monastery was abolished. It was turned into a barracks for the 47th imperial-regal infantry regiment and was used for military purposes all the way up to 1927.

The renovated premises, no longer used for monastic, military or residential purposes, now provide outstanding conditions for cooperative artistic work in puppetry and related performing arts. Visitors have the following premises at their disposal:

Great Hall

with ninety-one benches
(for 182 big or 273 small visitors)

Small Hall

with twenty-four benches
(for 48 big or 72 small visitors)

Club

with forty-four seats

Studio

for up to forty visitors

Exhibition Centre

with the LGM museum exhibition of puppets

Minoritska Cafe

with its free-of-charge culture and art programme for families

Minorite Stage

Since June 2014, this outdoor stage operates during the summer season, providing seating for five hundred twenty-two spectators and a pleasant shadowy garden under the visitor gallery.

Church

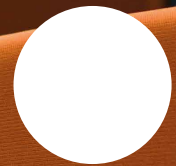
Autumn 2015 saw the opening of this new venue in the renovated Minorite Church with a capacity of two hundred visitors.



The **Minorites** are members of one of the three subdivisions of the Franciscan order, called the Little Brothers, founded on 29th November 1223 by Saint Francis of Assisi. On that day, the order was approved by Pope Honorius III under the name of Ordo Fratrum Minorum (order of the little brothers). Due to differing opinions about the order's mission and demands by the Church, tensions arose within the brotherhood. In 1368, the Church acknowledged two branches: the Conventuals, (nowadays Minorites) and the Observantists (nowadays Franciscans). The last great division happened in 1517 with the founding of the order of the Capuchins. Three branches survived to the present day: Franciscans, Capuchins, and Minorites, who all share common guidelines for life but differ in their interpretation. The Minorites are recognizable for their grey (or black) habit, while Maribor's Minorite puppets dress in all kinds of different colors.



Repertoire



Premieres

Six new performances are coming this curious season, six puppetry delicacies so delectable they could not be turned down even by the most demanding gourmets, exacting seekers of new artistic challenges and humanistic insights. We will start off with our summery surmounting of solitude by building a boat of friendship through an interactive performance about a boy and a penguin. So fervently will we try to bind them together that we will voyage all the way to the South Pole and back. Though we will return only after realizing a terrible mistake ... Afterwards, we will chuck our plastics and our daily hurry far away in an attempt to reawaken good old analogue games and try to connect—really connect!—the generations within the family. Counting-out rhymes, hopscotch, rotten egg, cops and robbers, wooden water wheels, pocket knives, and tree houses will all find their place in this object theatre performance. Of course with added instructions, so everyone can continue playing back at home as well! Next up, we'll challenge ourselves with some big, big questions: What is going on at this moment in some other universe where someone else, either absolutely identical or entirely different from us, lives in our stead? Is their world exactly like ours? Am I perhaps not the center of the world, the universe and everything? With whom and with what am I connected? And how? Can what I do really affect something else? And what to do with all this responsibility when worlds are intertwined and fun, when they are being reborn just like in this metamorphic puppetry performance? We'll be beating our loneliness in the continuation of the season, right near the end of this year. Supposedly there's no time and the kids are turning invisible ... If no one sees them, they might as well come up with friends

who are visible only to them, right? Like those from books, movies and games; the ones who bring the necessary tidiness. This picturesque puppetry performance will teach us that life can actually be fun when we approach it carefully, together and with joy, and how wonderful the reward can be. And that each and every thing comes, sometimes entirely unnoticed, precisely when we need it, not when we want it. Then we will sail out into the big open sea, full of light and shadows. We will collect treasures, hoard them, count them, examine them, order them. We will do all of this just to find out that the most precious treasure is the yearning for beauty, as we honestly can't pack everything into just one wardrobe. And finally, we will commemorate the 400th anniversary of the death of the greatest English writer with a dream journey into a land of primal proclivities and uncover the human nature through a whirlwind of confusion – from arrogance, recalcitrance, stubbornness and love all the way to a bizarre chance performance of master artisans. Handcrafted leather masks and dynamic hand puppets will entertain us on the dream stages of one magical night and establish the stage tradition as a fusion of metatheatrical elements into the timelessness of intent.

premiere – [French *première*] debut presentation, first public presentation of a play, film DRAM., FILM., from Latin *praemium* reward

The more he pondered,
the more he realized
how terribly mistaken he

was.

Oliver Jeffers / About a boy and a penguin

2+

Lost and Found

Coproduction with the Mini Theatre and Moment

Director **Zoran Petrović**

Artistic designer **Primož Mihevc**

Composer **Lea Čehovin**

Premiere August 2015

The **South Pole** lies on a high icy plateau in the middle of the fifth largest continent, Antarctica. The world's most remote continent is a land of opposites: beautiful and untouched but ruthlessly inhospitable, the windiest (up to 300 km/h) and coldest region on Earth (record low of $-89,2$ °C) with less precipitation than any other continent, yet storing 70 percent of our planet's fresh water as ice. The *Encyclopædia Britannica* named Antarctica the *pulsating continent* due to the constant melting and reshaping of its borders. At its widest, Antarctica reaches 1600 kilometres outwards into the sea. There are no permanent inhabitants larger than a centimetre: small air pockets in porous rocks host extremely resilient forms of bacteria, algae, mosses, lichens and fungi, along with a few stubborn insects. The Subantarctic region is also inhabited by seals, whales, and penguins, all of which are endangered due to global climate change and the accelerated melting of ice or snowfall in previously dry parts of their nesting sites. That is why they can be adopted by lonely boys.

Eeny, meeny,
miny, moe, catch a
tiger by the toe!

Nebojša Pop Tasić

What If ...

Director **Marko Bulc**

Artistic designer **Damir Leventić**

Composer **Damir Avdić**

Premiere October 2015

5+

Child's play is internally motivated and children play purely due to their own satisfaction in following a clear goal. It is not bound to a direct fulfillment of their own needs or the demands of their environment, since children perceive their environment through the optics of their subjective experience. That is why in their perception, the world of adults is different.

Child's play affects the children's growth, their development of intelligence, the acquisition of experience and knowledge, the formation of their emotional life and their growth as a social being. Adults play a key role in the formation, development, and course of children's games, as they can stimulate, direct and guide them towards higher and more complex levels of playing activities. The most common types of child's play include functional play (bodily movement), constructive play (connecting, assembling, building), comprehensive play (listening, observing, imitating, reading), and symbolic play (so-called *role-playing*). All of these types can, and often do, come together in original puppetry plays.

Pick a flower on Earth,
and you will move even the
most remote star!

Approach all tasks
with a hooray –
and work will
transform into play!

Jakub Folvarčný and team

A Cup of Sea

Director and artistic designer **Jakub Folvarčný**
Composer **David Hlaváč**
Premiere October 2015

4+

The anthropic principle deals with the structure of the Universe and its fundamental physical constants and their relationship to the existence of life. It postulates a multitude of universes (*multiverse*) in which the fundamental constants take on different values. In some of these universes, intelligent life can arise, in others it can't. A form of cosmic natural selection through the forming mechanisms of a new universe: quantum fluctuations at the time of the Big Bang, the birth of a new universe inside a black hole, parallel universes. Numerous scientists oppose such views and emphasize focusing on theories that would prove various forces and natural constants based on laws that could be experimentally verified. Such a theory of everything would have to unify all natural forces and combine Einstein's general theory of relativity with the laws of quantum mechanics. One such interesting candidate is string theory. Although philosophical by nature, the multiverse theory is deeply exciting, not least as an inspiration for artistic creativity (e.g. *The Hitchhiker's Guide to the Galaxy*, *Star Wars*, *Alice in Wonderland* – and *A Cup of Sea*).

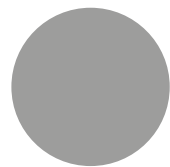
Maja Pelević

The Invisible

Directress **Ivana Djilas**
Set designer **Kamil Bělohávek**
Costume and puppet designer **Maja Mirković**
Composer **Boštjan Gombač**
Premiere December 2015

5+

A psychological and social phenomenon defined as a relationship in one's imagination instead of the external reality, imaginary friends are most prevalent in preschool and school-aged children, though they often understand that they are not real. Throughout history, people imagined domestic ghosts, protectors, or guardians for consolation, safety and guidance in their work. Although their precise origins are unknown, imaginary friends possibly first appeared in the mid-20th century when childhood was emphasized as an important time to play and imagine. Imaginary friends are a part of childhood and represent guides who express the child's fears, goals, and concept of the world. They serve as a means of communication for children when they are learning about the world. They console, encourage, and support. In addition to helping children learn social skills, they can also offer moral guidelines and teach them how to tell right from wrong. They come in many different forms – for example ghosts, monsters, or superheroes. Or sometimes teachers or supercalifragilistic nannies. And they can vanish just as mysteriously as they appeared.



Oh Moon, beautiful Moon, you have captured me ...

Based on motifs from the children's book by Dennis Haseley

3+

The Pirate and the Moon

Director **Tin Grabnar**
Artistic designer **Darka Erdelji**
Composer **Iztok Drabik Jug**
Premiere March 2016

Piracy is robbery, plundering, and other criminal violence at sea. Pirates are sailors who engage in acts of piracy for their own benefit and were historically regarded as criminals. If their activity is supported by a certain country in order to inflict damage on another country, they are called privateers and are classified as military personnel.

The history of piracy dates back to the first attempts at maritime navigation. Historically, piracy was most widespread in antiquity and the Middle Ages, with certain *golden ages* when Viking piracy was at its most rampant, and much later with bearded worshipers of the *Jolly Roger* in the Carribean and the Gulf of Mexico, there also in the early modern times.

In our parts of the world, pirates held a strong presence in the Adriatic Sea around Senj, and they even forced a tax on the Republic of Venice. Nowadays, piracy in the western world is practically eradicated, though it is still present in Asia and Africa (e.g. Somalia). And of course in adventure stories.

It is not
enough to
speak, but to
speak true.

William Shakespeare

A Midsummer Night's Dream

Director **Matteo Spiazzi**
Puppetry assistant and composer **Matija Solce**
Artistic designer **Sara Evelyn Brown**
Leather mask designer **Roberto Macchi**
Premiere April 2016

12+

Solstice refers to that moment when the Sun at noon (in its zenith) is seemingly in the most northern (Tropic of Capricorn) or most southern (Tropic of Cancer) spot in the sky, e.g. at its highest or lowest point above the celestial equator. The summer solstice usually occurs between 21st and 23 June, marking the beginning of summer, and is called **Midsummer**. The winter solstice occurs on 21st December, rarely later, marking the start of winter. The most important religious day around solstice is Christmas. The evening of 23rd June, St. John's Eve, is celebrated in many places with an old tradition of burning bonfires. All of the Midsummer traditions related to fire stem from the oldest, magical relationship between man and nature. In folk tradition, Midsummer Day is considered the longest day of the year, despite the longest being 21st June. Bonfires were burned to venerate the Sun and help it move across the sky. One of the most popular legends related to Midsummer Night holds that anyone with a fern seed in their pocket can talk to animals that night; and according to certain variations on this legend even become invisible.

Repetitions



Our programme comprises twenty-four performances from past seasons along with this year's new performances, consisting of seventeen performances for children and seven for young people and adults. They are alive because you want to see them. This means you like them. And because we like them as well, and because we like you too, we like to humour you. We suggest you heed the minimum age recommendations for each performance. You'll also find information about the length of the performances and a selection of topics for your after-show conversation in order to make planning visits for the coming season even easier.

Go ahead, help yourself!

age *the time that has passed since the birth or creation of something; assess, determine the age of a tree, a manuscript; he had to state his age and education in his application; sort by age; median age of the population; children of the same, of different age; the most appropriate age for learning languages; middle-aged man / she is quite tall for her age; at her age, girls used to be wed already / he lived with his parents until the age of eighteen until eighteen years of age; he married at the age of fifty, at fifty years of age when his age was fifty; children at the age of ten; he went to school at the age of six // a large amount of this time: age-darkened picture; they wouldn't hire him because of his age; reach a venerable old age; expr. patriarchal age ◊ psych. intellectual or mental age of a child average mental capacity of a child compared to other children; chronological age of a child time since the child's birth*



Based on the motifs from *House of Blocks* by Ela Peroci / 35'

Toy Blocks

Directress **Nika Bezeljak**
 Artistic designer **Sabina Šinko**
 Composer **Klemen Bračko**
 Premiere 2012

Toy Blocks is an aesthetic experience for the youngest theatregoers. We don't follow a concrete story, but rather play around and, in doing so, take life seriously. Jelka and Danilo play with blocks and they build, animate and bring into life *some simple boxes*. They build a home, their own house made out of blocks, and in it a world of tenants and happenings that are associated with real images of the world: with the weather, with the physical characteristics of objects, with the limits of the human body, with relationships between people, with stereotypes and peculiarities.

T relationships · contrasts · relations · feelings · playing · early introduction to arts



Leo Lionni / 40'

little blue and little yellow

Director and artistic designer **Miha Golob**
 Composer **Vasko Atanasovski**
 Premiere 2015

Little Blue and Little Yellow are the best of friends. Together, they go to school and play. One day, they embrace and become – green. They return home different and are not recognized by their families, so they cry and cry – all the way to recognition.

Through a dynamic interplay of colors, little and big theatregoers alike come face to face with many important questions about friendship, identity, appearance and the inside, the composition of everything living, about themselves and others. Leo Lionni came to fame with his picture book *Little Blue and Little Yellow*, published in 1959, as the first illustrator to use collage as a fundamental technique. To celebrate the Slovenian premiere, Miš Publishing issued the picture book in Slovene as well.

T identity · family · friendship · exploration · insight · visual design and animation · picture book





László Bagossy–Szaida Khaled-Abdo / 55'

The Fairy Who Sees in the Dark

Directress **Rita Bartal Kiss**
 Artistic designer **Sabina Šinko**
 Composer **Árpád Bakos**
 Premiere 2015

One evening, the youngest fairy whisperingly asks her mother for a fairytale from which she might learn her fairy name. Her fairy mother tells her a fairytale which brings her, together with prince Pipsqueak, through many perils to the darkest nook of the seventy-seventh island of the Black Sea, where the Dragon guards the kidnapped princess Raspberry. "Whoever wishes to walk with me must see the words in the dark," her mother says. And the little fairy follows her words. She safely returns home and proves to be the bravest of her siblings: the fairy who sees in the dark. She becomes a guide to all who travel, seek and hesitate.

T identity · courage · responsibility · love · imagination · fairytale · puppetry techniques · visual design · music and musical instruments



Borut Gombač / 35'

Foggy Dog

Director **Ravil Sultanov**
 Assistant directress **Nataša Sultanova**
 Artistic designer **Barbara Bulatović** with stop motion support from **Matej Modrinjak**
 Composer **Davor Herceg**
 Premiere 2014

This poetic text, awarded at a competition held by the LGM, takes place on a road junction. The traffic lights dictate the mood the steps of passers-by and drivers-by alike. These each carry their fears, needs, prejudices, weaknesses, and wisdoms. In the fog, they can't see the colors of the lights, can't find their way. A cute translucent doggy leads them on paths of unveiling and weaving stronger bonds. The performance upscales its poetry into a melancholy-cheerful clownish carneval with stop motion animation. The objects, video, and people in their mutual encounters reveal new insights. Or: Never underestimate others.

T power · wealth · wisdom, order · understanding · respect · traffic · stop motion animation · clownade





Jan Malík / Reconstruction of the performance from 1994,
directed by Tine Varl and using puppets by Anton Jezovšek / 40'

3+

Speckles the Ball

Director **Tine Varl** / Author of human puppets **Anton Jezovšek** / Author of other set equipment **Zdenek Bauer** / Author of the leading musical motif **Bojan Adamič** / Author of the arrangement and other audio material **Boris Rošker** / Premiere 18th March 1994

Reconstruction project leader **Danilo Trstenjak** / Premiere of the reconstruction 9th August 2014

Granny and Grandpa would very much like to have a boy or a girl to keep them company. Suddenly, through the window, in flies a ball who speaks! She is hungry, so Granny and Grandpa hurry off to get her some milk. When Speckles is left alone, Brigand the dragon notices her through the window. He invites her to go with him. Speckles is hesitant at first, but when she accidentally breaks a small pot, she quickly grabs onto the dragon's tail, and off they fly. Sad Granny and Grandpa go looking for her, ask around everywhere, until they hear a faint sound at the end of town, up on a high pole ...

T loneliness · family · solidarity · kindness · togetherness · history · marionettes



Nebojša Pop Tasić based on folk motifs / 50'

3+

The Golden Bird

Director and artistic designer **Silvan Omerzu**

Composer **Bojana Šaljić Podešva**

Premiere 2014

In the olden days, people would pass the time, cherish their hopes and find solace by inventing stories which they would then pass on to others at various occasions. These stories then spread from mouth to mouth and became a living folk tale whose wisdom and imagination were kept alive up to the present. *The Golden Bird* is a tale of a king and his garden, and of an apple tree bears golden fruit. The story of the king's three sons. The story of a bear who knows all the secrets and can raise the dead. The story of a cave where golden birds live in golden cages, each more beautiful than the other. And the story of golden-maned steeds, ruthless bandits, and gentle mermaids. A story about how good always triumphs over evil.

T folk tradition · fairytale · greed · love · courage · compassion · honesty · puppetry techniques · materials · music



Dane Zajc / 50'

The Rooster Assembles

Directress **Jelena Sitar Cvetko**
Artistic designer **Damijan Stepančič**
Composer **Igor Cvetko**
Premiere 2014

At first a heap of feathers, then the head, the beak, a tongue, the neck vertebrae, and the ribs ... Who could count all that! But if the rooster wishes to sing his morning song, he must be whole. The rooster sings—and here comes the sun! Until tomorrow, when he must reassemble again ... Such adventures, and the day hasn't even really begun – and then we consider our own assembly: the things we put in right or wrong, how funny we look doing that; how angry and confused we are sometimes, how clever and endlessly brave; who disturbs and hinders us, who encourages and trusts. A story filled with humour, playfulness, vigorous verses and rhythms, and dynamic movements.

T assembly · persistence · relationships · goals · nature · humour · puppetry techniques · music · literary model

3+



Based on motifs from a Slovene folk fairytale / 45'

The Boy Who Became a Hedgehog

Directress **Margrit Gysin**
Artistic designer **Zuzana Vítková** and team
Premiere 2012

This would be just an ordinary story about an ordinary boy living an ordinary boyish life, if one fine day that boy had not changed into a hedgehog. You see, the life of a hedgehog is anything but simple and lovely. Difficult enough getting out of bed, not to mention crossing a street or hugging a friend. The hedgehog's menu would not thrill any children either: only apples and pears, and on Sundays perhaps the odd worm as dessert. But this is a performance about an otherwise ordinary boy-hedgehog, who one foggy morning decides that he will never despair and will rather look for his lucky star instead of apples.

T feelings · responsibility · growing up · sincerity · truthfulness · independence · friendship · courage · family · material · creativity · actualization

3+



Pavel Polák based on motifs by the Brothers Grimm / 45'

Snow White

Director **Pavel Polák**
Artistic designer **Zdenek Bauer**
Composer **Gregor Strniša**
Premiere 1995

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

T fairytale · family · love · trust · solidarity · evil · sincerity · love · traditional puppetry techniques



Based on motives by Mark Twain / 50'

Practical Advice for Well-Behaved Children

Director **Marek Bečka** and team
Artistic designer **Tereza Venclová**
Composer **Matija Krečič**
Premiere 2014

When Mark Twain wrote *Advice to Little Girls* in 1865 and his lecture *Advice to Youth* in 1882, he had no idea we would once wonder whether such literature is even appropriate for children. For all those who (yet) cannot read, here is a theatre play. May literate people enter as well? Certainly—rules are made to be occasionally broken. Adults can enjoy a children's play and children can laugh at jokes they aren't (yet) allowed to understand. This is a collage of small stories about childhood memories, where innocence and mischief jump hand in hand across streams – and sometimes purposely miss the bank.

T family · school · curiosity · responsibility · friendship · love · respect · trust · ingenuity · role models · death · source material · puppetry techniques · play and music





Noriyuki Sawa based on motifs by the Brothers Grimm / 45'

Pied Piper of Hamelin

Director and artistic designer **Noriyuki Sawa**
 Composer **Klemen Bračko** with audio material by **Marko Jakopanec**
 Premiere 2013

On the banks of a river once stood the rich town of Hamelin which had a sudden, terrible rat problem. The concerned townspeople begged the town's mayor to do something, anything. A piper came to town and promised to save the city: a gold coin for a mouse! The piper played a fascinating melody and lured all the rats into the river to be carried away by the flow. When he returned and was denied his just reward by the mayor, he left with a promise of revenge. Fairytale contrasts, a call for ethical balancing, simple social criticism and the belief in the magical power of music all come together in a surprising theatrical language of puppet transformation, underscored by innovative sound.

T solidarity · prosperity · power · authority · honesty · consistency · art · puppetry techniques · sound and music · source material · actualization



Tamara Kučinović and Aja Kobe / Based on comic strip motifs from *Calvin & Hobbes* by Bill Watterson and *Durica* by Ivica Bednjanec / 45'

Snifette and Sniffy

Directress **Tamara Kučinović**
 Artistic designer **Ivana Čemerikić**
 Composer **Igor Večerić**
 Premiere 2012

The adorable Snifette and Sniffy flirt in a really rude manner: they insult each other, make faces, throw balls at each other's heads, give ugly presents for St Valentine's Day, and in that way let each other know just how much they like each other. To help this cheeky love come to fruition, a jungle beast called Mr Tiger Cautious and a fluffy woollen thing called Miss Ewe Bee decide to take matters into their own hands. Will they succeed? Quite a tricky question, since "you can chase Tiger out of the jungle, but you can't chase the jungle out of Tiger".

T childhood · growing up · friendship · love · transient object · urban space · comic strip idols · death · source material · puppetry techniques · play and music





Isaac B. Singer / 50'

When Shlemiel Went to Warsaw

Directress **Jelena Sitar Cvetko**
 Artistic designer **Svjetlan Junaković**
 Composer **Igor Cvetko**
 Premiere 2011

Shlemiel, whose wife sells vegetables at the market, watches their children at home and dreams about the big world outside. He wants to one day turn his dreams into reality, and as a Polish Jew, goes Warsaw. He wraps a few slices of bread in a kerchief, tells his oldest to watch the younger ones, and leaves his native Chelm. He enjoys his travels, and when he tires he takes off his boots and lies down. He carefully points the toes of his boots towards Warsaw, so he might continue in the right direction. As unsuspecting Shlemiel dreams of his promised city, a prankster blacksmith turns his boots around. The rest of his journey becomes oddly familiar.

T family · yearning · responsibility · path · insight · dreams · wisdom · humour · puppetry techniques and staging space · music · source material



Pavel Polák based on motifs by the Brothers Grimm / 40'

Cinderella

Director **Pavel Polák**
 Artistic designer **Ivan Antoš**
 Premiere 1997

Jure, a woodcutter and a widower, brings a new wife and her daughter, Agatha, to his secluded home. Even though his daughter Lenka makes them feel welcome, she is insidiously and slyly exploited and given the insulting name of Cinderella. The rest of the story is known: Lenka, who keeps a sincere friendship with animals, is rewarded for her goodness and patience. Magic happens, a slipper is lost, and its owner is successfully found. Lenka marries the prince and they live happily forever after. That is how fairytales should be, and this one is no different.

T family · respect · loneliness · modesty · diligence · fairytale · puppetry techniques





Coproduction with MCLU Koper in cooperation with the Maribor Regional Museum / 55'

Timescope

Director and composer **Matija Solce**
 Artistic designer **Sara Evelyn Brown**
 Premiere 2014

Hosiers, comb makers, ropemakers, bearers, firefighters, raftsmen, kings, beggars, costermongers, soldiers, and travelers in the whirl of puppet interactions, in a bar cabaret, in a Renaissance commedia dell'arte, on the other side of the wardrobe, in an innovative time machine, in a gentle sonic-visual passage through the history of Maribor in the beautiful atmosphere of the furniture depot in the former Cinema Partizan. A dynamic curtsey to the City to mark the 850th anniversary since the old castle that gave it its name was first mentioned.

T Maribor · past · habits · customs · wars · work and professions · passage of time · puppetry and set techniques · sound and music · staging sources



Lewis Carroll–Blažka Müller Pograjc / Coproduction with Ljubljana Puppet Theatre / 60'

Alice in Wonderland

Director **Matjaž Pograjc**
 Set designer **Tomaž Štrucl**
 Costume and puppet designer **Barbara Stupica**
 Composers **Silence**
 Premiere 2013

An extravagant story about clever Alice who deliberately and unhesitatingly jumps down the rabbit hole into a world of wonders, the likes of which exist only in dreams and in Wonderland. Alice is just like today's children: demanding, yet gentle, good-hearted, and never selfish. She cares about everything, takes nothing for granted, travels across Wonderland, searching and doubting, growing with every new insight. "Curiouser and curiouser," Alice repeatedly cries out. And in the nonsense that she encounters in Wonderland, she seeks meaning for all of us in our human and natural world.

T reality · imagination · growing up · relationships · relations · authority · determination · pertinacity · puppetry techniques with a focus on mimic marionettes · source material and its execution





Aleš Šteger / Coproduction with Town Theatre Ptuj / 50'

The Kurent

Directors **Saša Jovanović** and **Peter Srpčič**
 Set designer **Tina Dobrajc**
 Puppet designer **Gregor Lorenci**
 Costume designer **Stanka Vauda Benčević**
 Video animation designer **Mito Gegič**
 Premiere 2011

The contemporary Kurent faces current ecological and sociopsychological challenges. In times of global warming, he goes on a search-and-rescue mission for the missing winter. Meeting various creatures who direct him towards Africa, our mythical hero gradually turns into a critical observer of the modern world and reawakens old values. On a mountain of trash, a message reminds him of his own origin. In the name of love, he reaches his goal and finds inner joy in a remote mythological world.

T Kurent · mythology · folk tradition · ecology · contemporary values · puppetry techniques · costumes · youth story



Rok Vilčnik based on motifs from the movie *Freaks* directed by Tod Browning in 1932 / 65'

Freaks

Director **Bojan Labović**
 Artistic designer **Tereza Venclová**
 Composer **Gregor Stermecki**
 Premiere 2014

A puppet musical with a circus caravan of beautiful, gifted circus virtuosos and ghastly freaks on permanent exhibit, provoking disgust and delight alike. The dwarfish Hans falls in love with the beautiful Kleopatra; convinced she loves him back, he breaks his engagement to the equally dwarfish Frida. At their sham wedding, Hans's deformed colleagues discover the true reason behind Kleopatra's affection and decide to take revenge, to the tune of "as freaks we're each unique, there's no one who's beyond critique, and if we are not what you seek, get the hell lost from our creek". The final settlement is less than comforting – is reaching ethical equilibrium through revanchist violence acceptable?

T prejudice · normality · manipulation · voyeurism · aesthetics and ethics · ethical settlement · puppetry techniques · visual design · source material · music





Coproduction with Športniki / 60'

Gagarin!

Director **Jakub Vašíček** and team
 Artistic designer **Tereza Venclová** and team
 Composers **Športniki**
 Premiere 2012

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

T communism · socialism · technological progress · cult of personality · values · humour · innovative staging concept



Based on motifs from the story by Jean Giono / 55'

The Man Who Planted Trees

Directress **Nika Bezeljak**
 Artistic designer **Branko Hojnik**
 Sound designer **Marko Jakopanec**
 Premiere 2012

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

T responsibility · modesty · perseverance · nature · tranquility · detachment · meaning · extraordinary individual · innovative staging concept · staging techniques · material · soundscape





Nebojša Pop Tasić / 65'

Salto mortale

Director and artistic designer **Silvan Omerzu**
 Composer **Bojana Šaljić Podešva**
 Premiere 2012

Welcome to the City of the Immortal, where eternally spins the dance of six (un)deadly sins, an artificial paradise ruled by happiness and trade, a disco in broad daylight, a stage on which God and time play no role! Tasić's dramatic text, written especially for this play, unites the late medieval themes of the Dance of Death and Saint Vitus' dance in order to call back Death. Where each day is the same and sins are indistinguishable, where something has to be going on all the time, it seems best to bet on that seventh day and that seventh sin – idleness, melancholy acedia. In the spirit of *where danger threatens, salvation also grows*, there is nothing more appropriate for this task than Omerzu's puppet bestiary. Let us shout out against the gospel of John Donne, "And Death shall be again; Death, thou shalt live!"

T Dance of Death · Saint Vitus' dance · ethical categories · existentialism · absurd · puppetry techniques · materials · source material · music



Partially based on motifs by Franz Kafka / 60'

The Trial or the Woeful Story of Joseph K.

Director and composer **Matija Solce**
 Artistic designers **Primož Mihevc** and **Matija Solce**
 Premiere 2012

In this timeless composition of music and puppets, we find ourselves in the role of Josef K., mercilessly placed in hopeless situations, faced with the inner workings of the society-machine and with the intimate world of some of Joseph K.'s dearest people. We are placed in the centre of action where we must submit to the tender mercy of the Trial. Various theatrical techniques are lined up both among the audience and around them: the black humour of hand puppets, the poetry of object-related theatre, and cabaret improvisation. Two actors, musicians and puppeteers run the machine of the system. Gentle puppet scenes alternate with strong rhythmic effects that occasionally erupt into a concert.

T structure of the system · situation of the individual · values and valuation · fate · hopelessness · humour · staging concept · literary source material · stage equipment · innovative execution





Based on motifs by Astrid Lindgren / Coproduction with Športniki / 55'

Back to Bullerbyn

Director **Jakub Vašíček** and team
Artistic designer **Tereza Venclová** and team
Authors of audio material **Športniki**
Premiere 2011

The Swedes gave us the Nobel Prize, Vikings, two Bergmans, Ingemar Stenmark, Zlatan Ibrahimović, Abba, Ikea, H&M, Pippi Longstocking, etc. With this Slovenian-Czech adaptation of Astrid Lindgren's *The Six Bullerby Children*, we wish to repay the Swedes at least a fraction of their kindness. While Pippi Longstocking reminds us of our childhood, the cup of cocoa before bed, the wish to be strong and independent, treasure hunts and everlasting friendship, *Back to Bullerbyn* wonders what happens to these ideals when we grow up. Could Pippi and the Bullerbyn Children hold on to the magic? Was there ever any magic at all? Or do our memories deceive us and our childhood never really was that colorful?

T childhood · growing up · values · reevaluation · nature of memory · humour · staging concept · theory of puppet theatre



Zoran Petrovič / Coproduction between Studio LGM and Moment in cooperation with DAMU Prague / 35'

Always the Same Story

Director **Zoran Petrovič**
Set designer **Matic Gselman**
Premiere 2013

This performance is the result of experimentally-oriented approaches to object theatre and was designed both in Slovenia and the Czech Republic; two countries with different yet spiffy puppetry traditions. The project, designed as a personal confession of a man, involves interplay of animation, acting, motion, and subtle atmosphere. Through analysis of tango, it attempts to unravel ordinary—yet too often taboo—questions on interpersonal relationships, focusing especially on the understanding of our own existence in relation to our partner.

T autobiographical elements · partnership relations · diary approach · object theatre · research-experimental approach



Proof of Excellence

The Boy Who Became a Hedgehog

- 2013 Award for innovativeness in puppet theatre, awarded to Elena Volpi, Golden Stick Festival, Ljubljana
- 2013 Award for acting and animation, awarded to Elena Volpi, Biennial of Puppetry Artists of Slovenia, Maribor

When Shlemiel Went to Warsaw

- 2014 Award for best director, awarded to Jelena Sitar Cvetko, International Festival of Puppetry, Podgorica, Montenegro
- 2014 Award for best stage design, awarded to Branko Caserman, International Festival of Puppetry, Podgorica, Montenegro
- 2014 Award for best original music, awarded to Igor Cvetko, International Festival of Puppetry, Podgorica, Montenegro
- 2014 Actor's excellence award, awarded to Miha Bezeljak, International Festival of Puppetry, Podgorica, Montenegro
- 2014 Actor's excellence award, awarded to Miha Bezeljak, International Festival of Puppetry, Podgorica, Montenegro
- 2014 Grand Prix – award for the best overall performance – International Puppet Theatre Festival *Three Are Too Many, Two – Not Enough*, Plovdiv, Bulgaria
- 2013 Grand Prix – award for the best overall performance – Biennial of Puppetry, Bugojno
- 2013 Award for best music, awarded to Igor Cvetko, Biennial of Puppetry, Bugojno, Bosnia and Herzegovina
- 2013 Award for best visual image, awarded to Svjetlan Junaković, Biennial of Puppetry Artists of Slovenia, Maribor
- 2013 Award for best visual image, awarded to Svjetlan Junaković, Valise international festival
- 2012 Award for best visual image, awarded to Svjetlan Junaković, International Theatre Festival for Children, Banja Luka, Bosnia and Herzegovina
- 2012 Award for acting, awarded to Miha Bezeljak, International Festival for Children, Banja Luka, Bosnia and Herzegovina
- 2012 Grand Prix *Milan Čečuk* for best performance, International Puppet Festival PIF, Zagreb, Croatia
- 2012 25 golden stars from the children's jury, PLP, Maribor
- 2012 Award for best acting, awarded to Miha Bezeljak, Golden Spark International Festival, Kragujevac, Serbia
- 2012 Award for best directing, awarded to Jelena Sitar Cvetko, Golden Spark International Festival, Kragujevac, Serbia
- 2012 Grand Prix – award for the best overall performance, Golden Spark International Festival, Kragujevac, Serbia
- 2012 Award from the children's jury, Eurofest International Festival, Słupsk, Poland

The Man Who Planted Trees

- 2013 Personal award to Miha Bezeljak for his portrayal of a germinating seed, Apostrof festival, Prague, Czech Republic

Gagarin!

- 2013 Golden Gander award for best two performances of the festival as selected by the Academy of Humour, 33rd Festival of Humour and Satire Kremnické gagy, Kremnica, Slovakia (together with Back to Bullerbyn)
- 2012 Placed in the top three performances at the festival One Flew Over the Puppeteer's Nest, Prague, Czech Republic

The Trial or the Woeful Story of Joseph K.

- 2013 Award for best director, awarded to Matija Solce, Pierrot international festival, Stara Zagora, Bulgaria
- 2013 Grand Prix – award for the best overall performance, Biennial of Puppetry Artists of Slovenia, Maribor

Salto Mortale

- 2013 Award for best director, awarded to Silvan Omerzu, Biennial of Puppetry Artists of Slovenia, Maribor
- 2013 Award for special achievements – awarded to Nebojša Pop Tasić for his text, Biennial of Puppetry Artists of Slovenia, Maribor

Back to Bullerbyn

- 2013 Golden Gander award for best two performances of the festival as selected by the Academy of Humour, 33rd Festival of Humour and Satire Kremnické gagy, Kremnica, Slovakia (together with Gagarin!)
- 2012 Award for acting, awarded to Johana Vaňousová, Skupova, Plzen, Czech Republic
- 2011 Erik award – award for the best Czech performance in the past season, One Flew Over the Puppeteer's Nest Festival, Prague, Czech Republic

Flesh or Revelation

- 2011 Grand Prix – award for the best overall performance, Biennial of Puppetry Artists of Slovenia, Maribor

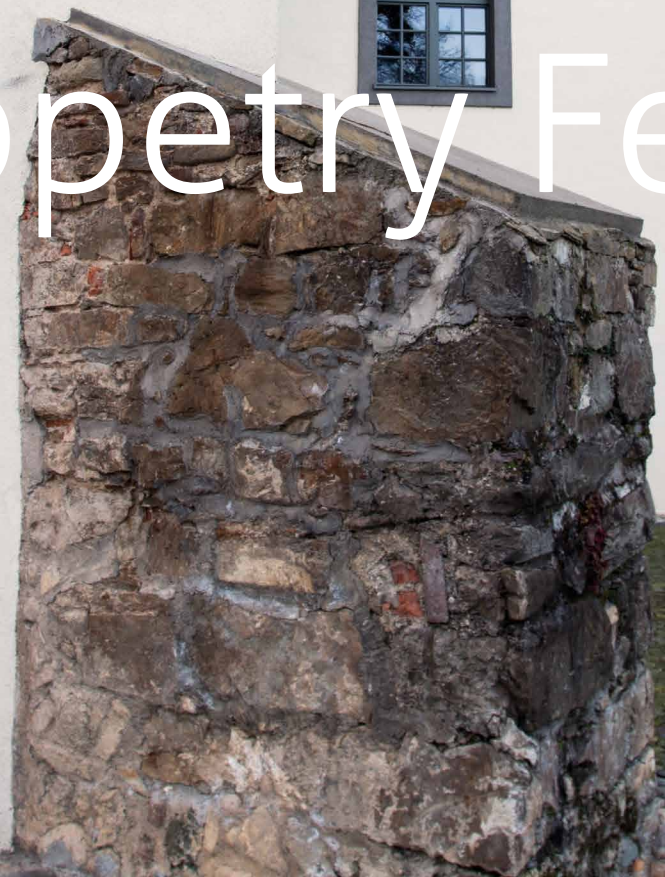
Kamishibai

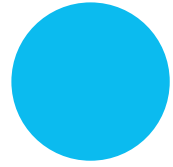
- 2014 Golden Kamishibai – awarded to Špela Juhart for the best performance, Kamishibai Festival, Piran

Puppet Theatre Maribor

- 2012 Seal of the Municipality of Maribor awarded to the public institute LGM for outstandingly successful activity after moving to their new premises in the renovated Minorite Monastery

Our Puppetry Festivals






Summer Puppet Pier

international puppet festival

The twenty-sixth edition of the international puppet festival, held between 8th and 31st August 2015, addresses the broadest audience with its modern and lively holiday image. Interesting Slovenian puppetry performances from the past season are joined by a selection of guest performances from Estonia, Croatia, the Czech Republic, Hungary, Slovakia, and Japan. Staged predominantly on the Minorite Stage and the Vojašniški Square, though other locations around the city will also see their fair share of action, as usual in cooperation with other cultural institutions. Several of this year's picturesque performances and creative workshops plus the photography exhibition share a common circus theme. We are excited to add our own puppetry production for our youngest, *Lost and Found*, as well as bring an important and widely noted national exhibition to our home town: *100 Years of Puppetry in Slovenia*. Our Pier connects, unveils, inspires, and motivates – you will hardly find a better holiday destination.



A **pier** is a raised structure at the edge of a sea, river, or lake whose primary function is to receive vessels and to transfer cargo to or from those vessels. Most ports are situated with good inland connections from the sea, rivers, or lakes. Many are built in bays where ships are protected from waves, or if no natural protection is available, piers and breakwaters are built from large rocks and reinforced with concrete. Ports are fitted with various equipment including lighthouses, which signal a safe passage to ships at night and warn them of dangerous underwater crags.

In our region, a port is also called *lent*, coming from the German word *Lander*, meaning docking space. Lent is also the old part of Maribor on the Drava river with a once-important port where around 1,100 river rafts used to dock each year. Nowadays this is a popular docking spot for children, especially in summerly August.

Biennial of Puppetry Artists of Slovenia

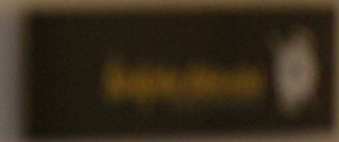
national puppet festival

The eighth Biennial Festival of Puppetry Artists of Slovenia will be held between the 10th and 13th September 2015. This year's Festival will be held in the entire Minorites, including the Judgment Tower (Sodni stolp). The Festival will encompass an exclusive competition and accompanying programme of the best Slovene puppetry performances from the past two years as chosen by selector Uroš Trefalt, and will feature additional events, such as a puppetry bazaar, daily professional discussions about the performances, meetings on puppetry criticism and a seminar on critical writing, a round table on the topic of connecting arts through theatre education programmes with the usual syllabus in kindergartens and schools, two exhibitions, and lectures on the art of puppetry. As the main national festival, the Biennial aims to present Slovenian puppetry to the broadest domestic public and foreign experts (selectors, organizers, and directors of foreign festivals and theatres, theatre critics, and other members of the interested public), enable an exchange of knowledge and experience, showcase the most interesting content, and to award the best creations. It is both a festival and a promotion of puppetry arts.



selection 1. *process of deciding or the decision for something, usually for the best or most suitable item from a large amount of similar things: a stricter selection of articles improved the quality of the newspaper; selection of candidates / selection of a spouse* **2.** *amount, quality of similar things among which the decision must be made: widen the selection; the selection of food has widened // usually expr., amount, multitude in general: they offer a wide selection of spirits and fruit juices* **3.** *that which is selected: a large selection of works for publishing; this is a selection of contemporary poetry / display a selection of the author's works* \diamond *biol. natural selection preservation of organisms with such hereditary traits which enable them to adapt to given conditions; artificial selection picking out organisms with such hereditary traits which most suit the breeder's wishes or requirements*

Complementary Programs



Minoritska Cafe

In the southwestern part of the ground level of the Minorite Monastery, right under the sundial, lies the Minoritska Cafe: by its very nature a family club that invites visitors of all ages to taste the naturally produced specialties from smaller local producers and the sweet temptations from the DAME Cooperative. DAME's culinary treats in the Minoritska Cafe are altogether healthy – the specialties are natural, seasonal, and limited; the offer changes on a weekly basis, all in accordance with the current season and with the Saturday afternoon programme that is being held there. Saturdays are devoted to the cultural and artistic delights of the elderly generation. The Minoritska Cafe aims to become a place where people come together and spend some quality time, all while focusing on the family experience where each family member finds their place and fulfills their wish. And where no one is in a rush to get back home ... This is why part of the premises of the Cafe have been rearranged into a place of pure imagination where our youngest visitors can actively spend their spare time with quality activities – activities which represent their initiation into the artistic world, their first encounter with art, one of humankind's most beautiful habits. All while the adults calmly nibble on musical, literary, visual, and other cultural and artistic Sunday treats.



Spring, Summer, Autumn, and Winter

package of four interactive performances for our youngest visitors

Concept author and directress **Nika Bezeljak**
Artistic designer **Nina Šulin**
Performers **Metka Jurc** and **Aja Kobe**

1,5-3

The stage is designed as a playground and placed into the existing architecture in a particular way to conjure a rather special ambience. This place welcomes entire families, although it aims to pique curiosity and playfulness in the youngest family members. The Minorite bunny presents his little home and reveals his garden, always decked in colours of the current season. An actress in the role of the rabbit leads the children through a wholesome theatrical experience incorporating a selection of original and folk poetry. Children under two should be accompanied by an adult, while older children can visit the performance on their own as their parents wait in the friendly cafe immediately next to the ambient stage.

Kamishibai

small paperish theatre

2+

This special narrative technique, whose tradition stems from Japan, is quite a novel concept in Slovenia. The narrator tells his story on a small desktop stage called kamishibai, equipped with illustrations which he changes in the *stage* window so as to illustrate the narrative. Painters in Japan have been using this technique since the 14th century as a form of street performance. Kamishibai has been brought to Slovenia by Igor Cvetko and has already won over many puppeteers, painters, and narrators. This traditional Japanese way of storytelling using pictures on small portable stages is, not least due to its format, particularly suitable for presenting children with their earliest experiences of story-driven theatre.

Once Upon a Time ...

storytelling

2+

Stories are almost as old as language itself. They explain life. They are the voice of life. The human hunger for stories is almost as important as our primary need for food, more important than the need for love or shelter. Stories help teach, they explain and entertain, and help preserve our moral values. In the past, storytelling was an important part of everyday life which included a narrator, stories, and listeners. The narrator created an experience, and the listeners in turn created personal mental images from the stories they'd heard and seen. Based on their personal experiences, people became co-creators of art

and successful recipients of the imparted values. Since the live experience of storytelling and listening to stories is an important part of life, we nurture, encourage, and develop storytelling for listeners of all ages with the help of actors from the Puppet Theatre Maribor and skilled narrators from the Maribor Library.

Listenshops

radio plays for children including creative drawing

3-5

In cooperation with ARS, Radio Slovenia's 3rd programme, we prepare one radio play for children each month. The project was brought to life by the director Klemen Markovčič, who selects the best and most popular plays from the national radio's vast treasure-house. These first-class radio plays lead the young listeners from a first auditory impression all the way to a visual reflection through creative drawing while they listen.

By actively participating, the children recognize various elements in the story, form their own ideas and create their own symbols through artistic expression. Through the vessel of art, this combined activity wholesomely fosters the child's cognitive transformation and development.

Watchshops

recordings of older puppet performances paired with a healthy workshop

3-5

Each season, we film three of our own older performances in cooperation with the regional centre of RTV Slovenija in Maribor in order to preserve the memory and reach a larger audience. In this way, these performances can still be seen even after they leave the theatre repertoire. While TV Slovenija incorporates these recordings into their programme at their own discretion, we show a selection of these performances in the framework of our Watchshops, where they are coupled with socially engaging contents that tie the particular themes with real experience. The Workshops are carried out by DAME and attempt to present a healthy lifestyle, which we wish to bring closer to the children through a fun practical experience.

A Birthday with Puppets

celebration

4+

Puppets from the shows are very excited when they get an opportunity to celebrate with children. The birthday child first attends a puppet performance with his little guests, and then everyone gets to make his own puppet. Such treats are of course a perfect match with other, fresh and healthy treats, provided by the DAME Cooperative. Happy birthday! Price · €7 per person for the programme; cost of food and drinks subject to agreement with the DAME Cooperative

Art Education Activities

The art education activities we carry out at Puppet Theatre Maribor stem from our conviction that an artistic experience by itself holds a certain educational value which is hard to replace through other media; this is why the chosen contents were designed as a supplement to the main production of the theatre. It seems reasonable that the programmes act as an extension to the experience of seeing a performance and not as a stand-alone event, even though we understand that curriculums are always short of time and bring specific demands, and are thus considering alternative options. On no account can these programmes replace the invaluable role of parents as partners in the safe dialogue after a visit to the theatre, nor can they replace the pedagogic nurture the children receive when they return to school or kindergarten. However, they are an outstanding aid and a decent guideline. Some of our programmes are designed to pass on as much information as possible about puppet theatre as a complex art form, while others actively involve the children in the creative process. Especially conversations are a good tool to actively deepen their artistic experience and foster a conscious aesthetic reflection. This is the programme we offer – it is up to the experts and parents to decide which event is most suitable in a given situation.

64



Behind the Curtain

We uncover the secrets of the backstage. You are invited to watch a show; afterwards we will answer all your questions together with the actors, animators and other co-workers, and explain the creation of a performance, step by step. We explain the role of all the directors, dramaturges, set designers, costume designers, puppet technicians and so on, who are never seen on stage. We show the most interesting set and stage elements and demonstrate their operation.

Contents and length (1–2 class periods) can be adjusted to the age of the participants.

The programme is also suitable for cultural days for groups from kindergarten, primary, and secondary schools.

Price · €4; half price in combination with attending a performance

Puppet Physics 101

Puppets can hang on threads, be put on a stick, or worn on a hand like a glove. They can be shadows or objects. They come in all possible shapes, sizes and colours, and are made from a myriad of materials in various techniques. The making of puppets in various techniques in the hands of theatre masters as well as the tools and procedures required will be explained and presented during a visit to our puppet workshop. Ultimately, we will invite you to make your own puppet, of course with a helping hand from us.

The content and length (1–3 class periods) can be adjusted to the age of the participants and the desired focus areas. The programme is also suitable for technical or cultural days.

Price · €4 / €5 including puppet making; half price in combination with attending a performance

Puppets on Exhibit

Visit our museum exhibition of puppets. We exhibit puppets, sketches, plans, scenery, posters and photographic documentation from the past, from the early 20th century through amateur puppetry in Maribor to modern performances by the Puppet Theatre Maribor. You will meet the history of our theatre and learn about different puppetry techniques. We offer a tour of the exhibition with professional guidance.

The tour is also suitable for cultural days, and the length of the tour is entirely flexible.

Price · €2; half price in combination with attending a performance

Time Window

The old walls of the Minorite Monastery, dating to the 13th century, hide a rich and fascinating history. The imposing historical building on the Drava terrace is not only a white beauty and a shelter for puppets, but also a venerable teller of tales about its own history. We can track these stories throughout the building, where the old and new harmoniously intertwine in balanced harmony.

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

Price · €4; half price in combination with attending a performance

Puppet Holidays

Even during autumn and winter holidays, puppets never rest. Fairytales are alive as well, and await the children to dive into them. Each day of the holidays brings a different story and a different puppet. The puppets are born from textiles, wood, styrofoam and other waste materials which we cut with scissors, paint, glue, and give it all our creativity; we also create masks and costumes, and design sound and light.

Dates · Monday–Friday

Price · €2 per day

Discussions on Performances

As the performances in the repertoire at Puppet Theatre Maribor are thematically well-considered and convey a clear message, they prompt us to think and to talk; sometimes we are shamelessly provoked, sometimes gently touched; occasionally we are teased and prompted to examine our values. The discussions after the performances include guidelines for a better understanding, raise creative storms, and provide an environment for exchanging opinions and impressions. The discussions offer valuable opportunities to question particular topics, themes, and motifs used in the play, as well as the visual, technological and other elements of a given performance. A list of suitable topics can be found under the descriptions of each performance.

The conversations can be organized after attending performances for individual season ticket holders or according to prior agreement. Price €2 · attendance free for season ticket holders



Minorite Adventure

Artwork created to exist in a certain place is called *site-specific art*. From its very conception, it draws inspiration from the physical, societal, aesthetic and functional specifics of the environment in which it will be placed, with the goal of bridging the gap between the artistic and the inartistic – the content is naturally tied with the space, creating a new, distinctive, wholesome creation. Most such projects envisage an active participation of the audience. Inspired by the special character of the Minorites, which is inhabited by our theatre, the contents and shapes unite into a *site-specific* performance, placed in various rooms of the building, from the cellar to the attic. An adventurous path zig-zags through the storeys, revealing the structure of the building while also

introducing the particularities of performing arts via several puppetry stations: Confession in a Wardrobe, Tea Party in the Workshop, Hamster's Advice, The Golden Interview, Puppeteer of the Month, and Round Prophecies are only a few of them.

The project was designed by the theatre's artistic ensemble with other contributors and will be carried out according to a schedule. Price · €5; attendance free for season ticket holders

Studio LGM

We've been noticing a worrying trend of contraction and artistic weakening in Slovenia's independent puppetry production. Certain reasons are surely understandable, with the financial aspect being one of the main concerns. But particularly in *times like these* the role of the puppet is essential: since a puppet can say a lot more and with greater precision than the human voice, it is thus indispensable as an artistic medium in the current reflection of the narrower and broader space, and especially vital as a vivacious enunciator and interconnector. The art of puppetry is a demanding field; at its heart, it constitutes a specific synthesis of all artistic genres, and a good knowledge of both puppetry as a whole and of its individual elements is a fundamental requirement for successful artistic endeavours.

At our theatre, we wish to support any and all attempts by individuals and groups alike who dare to take a more decisive step onto the field of puppetry. That is why we designed a field base for research and experimental planning of puppet creations, the space for

demolition of genre prejudices, and for the testing of new, sometimes hybrid modes of expression. The goals of our Studio programmes are manifold: provide consequent information and experience-based learning about the art of puppetry, as well as ensure unfettered research and unhindered creativity in our field.

All participants are expected to contribute evenly, while knowledge and experience will be passed on through condensed seminars and workshops with suitable professional guidance. Our studio programmes have been divided into smaller parts to make the individual goals more easily distinguishable, although they can be combined, supplemented, and adapted for a more open-ended approach.

Professional Practice

Puppet Theatre Maribor offers practical training (professional practice) for high school and university students in the following fields: design, material design, media communications, mechanical engineering, electrical engineering, architecture, culturology, communicology, etc. This enables high school and university students to supplement the theoretical knowledge they gained in their educational programme with practical experience from carrying out concrete tasks in an actual work environment.

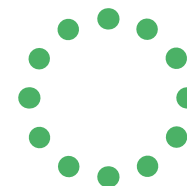
The students may work in the following areas: designing various materials; designing costumes, props, and set elements; repairing and restoring equipment for the performances; operating various set and stage elements; and carrying out supporting organizational tasks in the cultural sector (communication, coordination, basics of theatre production). Our purpose by including high school and university students is to provide them with the motivation and initial training they need to work in the field of puppetry. The specific times, scope and other factors of the student's practice, including the appointment of mentors, will be determined in accordance with the rules of the individual trainee's respective organization. According to prior agreement, practical training can also be organized for volunteers.

Startbox

A practical seminar in cooperation with the University of Maribor that will guide participants through all stages in the creation of a puppetry performance. The main focus lies on choosing the right source material for the target audience and on choosing the appropriate puppet technique and visual design, leading through a series of exercises that culminate in a production. Although this process is primarily aimed at (future) teachers and educators, it may serve as a fine entry point for many who find puppet theatre exciting and alluring, yet never made the first step. The main goal of the entire seminar, held under professional and artistic guidance, is to provide experience-based learning about puppet theatre.

Atelier

Puppet Theatre Maribor invites individuals, NGOs, other institutions, associations, and companies to participate in the coproduction of a puppetry performance. We will consider all applications based on a short summary of the planned project with clearly defined artistic and puppetry characteristics, the proposed target audience, an introduction of the author(s), and the financial plan. As co-producer, Puppet Theatre Maribor ensures the following: rehearsal rooms in the agreed time slots, a hall for the performance with the agreed number of repetitions, existing technical equipment, cooperation of our technical staff as agreed, promotion and marketing support for the project based on the agreed plan, hostess service, reservations and ticket sales. We also offer additional professional and artistic support and counsel. We are especially looking forward to the first puppetry projects by young authors.





A Hearty Welcome



Box Office

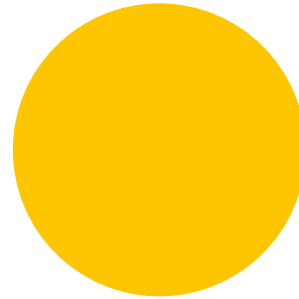
The box office is open daily from Monday to Friday from 10:00 to 13:00, Tuesdays and Thursdays additionally from 15:00 to 18:00, Saturdays from 9:00 to 11:00, and one hour before every performance.

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Tickets can be purchased online using the Moneta system at www.lg-mb.si, and ticket reservations can be made on the above-mentioned telephone numbers during the box office opening hours or via email to blagajna@lg-mb.si. The reserved tickets must be picked up **no later than 15 minutes** before the beginning of the performance.

Ticket prices are €5 for a children or youth performance (1,5–3, 2+, 3+, 4+, 5+, 6+, 12+) and €10 for performances rated 15+.

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



Season Tickets and Discounts

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

An optional club card enables you to purchase tickets at a discount (20%) while giving you free choice of the performance and time you wish to visit.

Four season ticket options allow for an easier choice and provide additional accompanying activities beyond simply visiting a performance.

We have allocated many possible time slots to **group season tickets** (Minorite Season), and all interested organizers are informed accordingly before the start of the season. In certain cases, an exception can be made and later orders may be accepted, but please be advised that certain time slot limitations may apply.

We guarantee an entire season of amazing and varied shows with 23 children's performances and 7 adult performances – we sincerely recommend giving our offers a thought or two to bringing puppets as close to you as possible.

During the box office opening hours, we also accept reservations by phone on the noted telephone numbers as well as via email to blagajna@lg-mb.si. The reserved tickets must be picked up **no later than 15 minutes** before the beginning of the performance.

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

All season ticket holders receive a 20% discount on all additional contents organized by Puppet Theatre Maribor. During the season, we especially recommend a visit to the Slovenian museum of Puppetry on the Ljubljana Castle and seeing a cinematheque performance with organized bus transport and professional guidance.

Season Tickets

My First Season Ticket

for toddlers

1,5-3

- Toy Blocks
- Lost and Found
- The Four Seasons
- The Boy Who Became a Hedgehog

Season tickets have many advantages over regular tickets, such as ensuring tickets many months in advance and choosing well-thought-out contents for the youngest audience.

The performances will be held on Friday afternoons, and we will keep you regularly updated about the programme.

Price · €15

Mini Season Ticket

for the youngest

3+

- Lost and Found
- little blue and little yellow
- The Rooster Assembles
- The Pirate and the Moon

Season tickets have many advantages over regular tickets, such as ensuring tickets many months in advance and choosing well-thought-out contents for the youngest audience.

The performances will be held on Friday afternoons, and we will keep you regularly updated about the programme.

Price · €18

Little Season Ticket

for children

5+

- What If ...
- The Invisible
- Alice in Wonderland
- Pied Piper of Hamelin
- A Cup of Sea

All performances will be held on Friday afternoons and supplemented with a conversation after the show.

Price · €20

Big Season Ticket

for students and older



- .. Salto mortale
- .. Gagarin!
- .. A Midsummer Night's Dream
- .. Freaks

All performances will be held on Friday evenings and supplemented with a conversation after the show.

Price · €30
(€20 for high school /
university students as well
as senior citizens)

Minorite Season

group season ticket

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

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

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

LGM Club

optional card

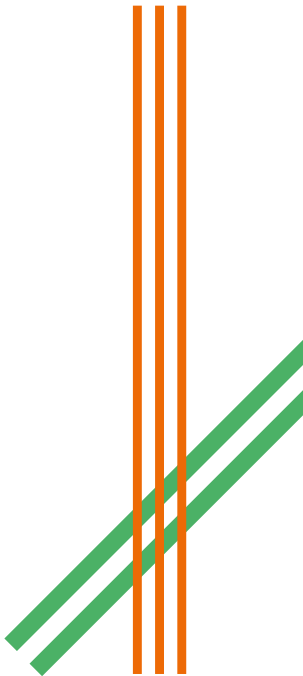
Owners of this optional card receive a 20% seasonal discount for the purchase of two tickets for each children's performance or for one ticket for a performance rated 15+. This means that the reduced price is €4 for a children's performance, and €8 for a performance rated 15+.

Price · €10

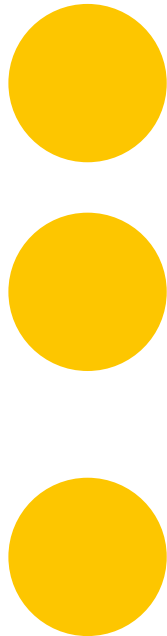
Gift Vouchers

spoilt for choice

A gift voucher for any number of performances and any number of people can be a wonderful gift for birthdays or special occasions. Gift vouchers can be exchanged at the box office for tickets to a performance of your own choice.



Discounts



Active Slovenia

Present your bonus card to purchase a ticket to a children's performance at the reduced price of €4 or a ticket to a performance rated 15+ for €8 (this represents a 20% discount on the basic ticket price). This discount is valid for up to two tickets for a particular children's performance or one ticket for performances rated 15+.

Večer Club

Present your most recent receipt for the paid subscription to Večer to purchase a ticket to a children's performance at the reduced price of €4 or a ticket to a performance rated 15+ for €8 (this represents a 20% discount on the basic ticket price). This discount is valid for up to four (4) tickets for any individual performance.

Maribor City Card

Present your tourist card, issued by the Maribor Pohorje Tourism Board, to purchase a ticket to a children's performance at the reduced price of €4 or a ticket to a performance rated 15+ for €8 (this represents a 20% discount on the basic ticket price). This discount is valid for up to two tickets for a particular children's performance or one ticket for performances rated 15+.

Svet knjige

Present your Svet knjige book club membership card to purchase a ticket to a children's performance at the reduced price of €4 or a ticket to a performance rated 15+ for €8 (this represents a 20% discount on the basic ticket price). This discount is valid for up to two tickets for a particular children's performance or one ticket for performances rated 15+.

Who is Who



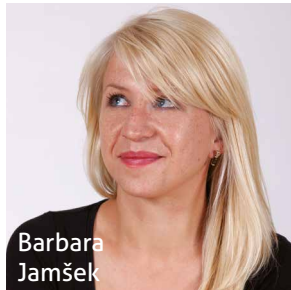
Artistic Ensemble



Miha
Bezeljak



Maksimiljan
Dajčman



Barbara
Jamšek



Metka
Jurc



Aja
Kobe



Tilen
Kožamelj



Danilo
Trstenjak



Elena
Volpi

Guests

Miha Arh
Klemen Bračko
Nataša Keser
Matija Krečič
Boštjan Sever
Filip Šebšajevič
Anže Zevnik

Management

Mojca Redjko
Katarina Klančnik Kocutar
Andreja Lešnik
Špela Juhart
Hedvika Mihalič
Anita Frank

managing and artistic director
professional programming staff
secretary and performance organizer
public relations officer
accountant
cashier

Workshop

Lucijan Jošt
Darka Erdelji
Primož Mihevc
Mojca Bernjak
Branko Caserman
Svetlana Maloič

workshop coordinator
set designer
master puppet-maker
costume designer
master set-maker
stage property consultant

Technical Personnel

Jason M. Smith
Enver Ibrahimagić
Marko Jakopanec
Miljenko Knezoci
Mitja Pastirk
Zoran Kramar
Milan Borovič

technical director
lighting designer
sound designer
lighting designer
sound designer
building superintendent
assistant programming staff

Theatre Council

Andrej Božin, Metka Jurc (vice-chair), Judita Krivec Dragan, Tanja Lužar and Majda Potrata (chair)

Artistic Board


Jernej Lorenci, Silvan Omerzu (chair) and Danilo Trstenjak

Puppet Theatre Maribor

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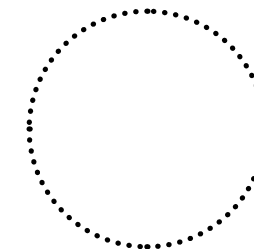
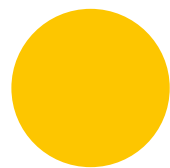


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Booklet for the 2015/2016 season

Puppet Theatre Maribor, represented by director Mojca Redjko

Editor and proofreader Mojca Redjko

Translator Dušan Rabrenović

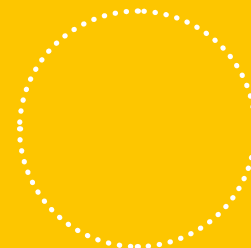
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