DEPARTMENT OF THEATRE STUDIES

FACULTY OF ARTS

CHARLES UNIVERSITY IN PRAGUE

THEORY AND HISTORY OF ART AND CULTURE

VÁCLAV HAVEL'S PLAYS STAGED IN THE COUNTRIES OF THE BALKAN REGION

DISSERTATION

SUPERVISOR: Prof. PhDr. Eva Stehlíková

PRAGUE 2013

Katerina Xhelo

I declare that I have prepared the Doctoral Dissertation Independently, using listed resources and literature.

In Prague, 25 June 2013

Katerina Xhelo

Acknowledgments

I would like to extend my deepest gratitude to Prof. PhDr. Eva Stehlikova for guidance, valuable advice, and selfless patience.

I would also like to extend my appreciation to Department of Theatre Studies namely prof. PhDr. Vladimír Just, CSc., Mgr. Petr Christov, Ph.D., and Mgr. Martin Pšenička, Ph.D. for their support during my work. My sincere appreciation is extended to my friend Pavlína Šípová who has provided me with much assistance and encouragement throughout my difficult time, and Vojtěch Pacner for assisting me with English language.

CONTENTS

1 Introduction **7**

2 Václav Havel (5 October 1936 – 18 December 2011): His life, legacy, and influences **10**

3 Absurd or Political Theatre? **14**

4 Translators and translations of Havel's plays **17**

Influence by Czechoslovak productions 25

1 Production of Havel's plays in Serbia **31**

HAVEL AS THE TOP THEME IN FORMER-YUGOSLAVIA 32

Situation in Yugoslavia: Historical, political, social and cultural context 33

History of Theatre Atelje 212 in Belgrade 38

Audience and *Unveiling*, Socio-political context 44

Directing 44

Acting 50

Scenography 54

Conclusion 55

National Theatre in Belgrade 58

THE MEMORANDUM 61

Acting 62

Set design 63

Costumes 63

Protest and *Attest* at the National Theatre in Belgrade 64

Directing 65

Acting 66

Conclusion 71

Belgrade Drama Theatre 73

Largo Desolato, performance at National Drama Theatre 74

Directing 75

Acting 76

Scenography 78

Conclusion 78

2 Social and political situation in Macedonia before 1989 and after 1993 82

Audience and *Unveiling* 1989 87

Directing 87

Costumes and stage design 88

The *Beggar's Opera* at the Drama Theatre Skopje 89
The *Beggar's Opera* at the Albanian Theatre Skopje 90
Directing 91
Stage design 93
The Choreography 93
Acting 94
Conclusion 95
3 Production of Havel's plays in Albania 98
The Absurd Theatre in the Albanian Theatre 109
Audience – Directing 114
Costumes 118
Set Design 118
Stage light 119
4 Production of Havel's plays in Kosovo 125
The Dodona Theatre – Theatre before the Kosovo War 126
Production of *Audience* 128
Directing 129
Acting 130
Costumes 131
Set Design 131
Conclusion 131
Kosovo War and theatre 136
Theatre in exile 137
5 Theatre in Bulgaria: Social And Political context before and after 1989 144
Audience and *Unveiling* at the National House of Culture 148
Audience and *UNVEILING*, Filip Trifonov Satiric Theatre, Sofia 149
Directing 150
Conclusion 152
Audience and *Unveiling* - Theatre in Nature 152
Redevelopment staged AT the Theatre Bulgarian Army 153
Directing 154
Actors 155
Conclusion 156
Largo Desolato AT the National Theatre OF Bulgaria by director Encho Halachev 158
Directing 164
Acting 165

Conclusion 166
6 Conclusion 167
The Evidence of Performances 176
7 Annex 177
8 Bibliography, sources, AUDITORY SOURCES, and references 253
Works written by Václav Havel 253
Selected essays and articles 253
Other reference books 254
Newspaper references 256
Interview references 256
Other sources and auditory sources 257
Electronic Sources 259
Table of figures 260

1 INTRODUCTION

The purpose of this dissertation is divided into two parts: the first part deals with constructing a historical context within Balkan theatre history for the creation and evolution of absurd dramas and special production of Havel's plays in the Balkan countries before 1989, such as in Serbia. The second part establishes the production of Havel´s plays after 1989 in Albania, Kosovo, Macedonia,[1] and Bulgaria.

Through the historical, political and social context it is necessary to analyse the production of Havel´s plays in different theatres and different Balkan countries, for as far as I know there have been no other studies so far dealing with the production of Havel's plays in the countries mentioned above. The dissertation deals with the reasons why the producers in the Balkan countries have interest in Havel's plays.

Václav Havel represents a "hero" for the Balkan people and beside that the danger of splitting the independent individuality and sovereignty of a person by the pressure of the system that one is obliged to live in. The moral importance of staging Havel's productions to the audience was in expressing the reality of a society infected by totalitarianism. The audience is the one that decides whether to judge it, agrees with it or finds itself in it. Looking in the mirror is very important in the process of reflecting the past so that one would be able to have a future. This is the "cleaning of conscience", a role Havel's productions carried in the Balkans after 1989. First of all, Havel was the mirror for every intellectual who struggled during the Communist era. The directors in the Balkan countries found in Havel's play the principle of living in truth. It is important to make an attempt, and

[1] Macedonia or The Republic of Macedonia as a result of a dispute with Greece over its name; it was admitted under the provisional reference of the Former Yugoslav Republic of Macedonia, sometimes abbreviated as FYROM. For the simple communication I am using Macedonia.

the example of many from the former Communist countries has shown that enough drops of water can, through the years, can change the course of the river.

Following a time interval in every investigated country, trying to describe the productions of Havel´s plays as they can be found in the reviews of that time, will also be the point that we will highlight. Also very important sources are the notes of directors and studies which concern staging of Havel´s plays. They speak about finding the proper way of staging the plays and of searching for the main topics and themes.

I have gathered the material, which is the source of this dissertation in the following theatre archives: Albanian National Theatre (Tirana), the Academy of Fine Arts of Albania (Tirana), the Dodona Puppet Theatre in Kosovo (Prishtina), the National Theatre in Belgrade, Atelje 212 Theatre in Belgrade, the Theatre Museum in Belgrade, the Albanian Theatre in Skopje, the Macedonian National Theatre in Skopje, the Bulgarian Theatre Army in Sofia, the State Satirical Theatre "Aleko Konstantinov" in Sofia, the National Theatre "Ivan Vazov" in Sofia. Materials have also been found in the National Libraries of Belgrade, and Theatre Institutes of all those Balkan countries, and the Institute for Shorts and Docs in Strumica, Macedonia.
I have used also material from private archives of Sanja Zivanovic, Ph.D., theatrologist at the National Theatre in Belgrade, director of the Albanian Theatre in Macedonia Muzbajdin Qamili, director of the Albanian Theatre Mehmet Xhelili, director of the Kosovo Dodona Theatre Fatos Berisha, director Goran Trenchovski from Macedonia, Olga Markovic, curator of the Art Museum Institute in Belgrade, and translator Alexander Ilic from Serbia.

Pointing out reviews, DVDs, photos, and texts of Havel's plays translated into different languages, searching for Havel´s correspondence with directors of his plays in the Balkans, the dissertation aims to compare the differences between the original translations which follow Havel´s texts without differences with directors´ notebooks (scripts) and concrete stage realizations – scenes, inventories, costumes, and descriptions of characters.

Those elements explain the differences in cycles between developed and developing countries.

It is possible to find why they differ across the countries with the help of directors. First of all, we should consider the fact that operating between diverse cultures and countries will bring different reasons for staging Havel but the research will be complicated due to the fact that some archives burned down during the Balkan wars (Kosovo, Serbia, Macedonia) and we have donated to them the materials that possess now.

The performances of Havel's plays entered the Balkan theatrical territory with an authority and big confidence. Havel's plays were on the stages of many countries in the region and some of them were broadcast by the television theatre as well. Havel's plays appeared in the theatres of the Balkan region at the end of the 20th century which was a time of big political and social changes. In Albania and Bulgaria these changes had their influence on the way art functioned and a need to generate new ideas appeared. The 'mass spectator' of the time is pressed by a gloomy day to day life and wishes to run away, to forget and to enjoy. Foreign and indisputably entertaining plays full of unexpected changes, smart and spicy situations were put on stage.

2 VÁCLAV HAVEL (5 OCTOBER 1936 – 18 DECEMBER 2011): HIS LIFE, LEGACY, AND INFLUENCES

Václav Havel was born in Prague to a family of a businessman. After he completed his primary schooling in 1951, his options for higher education were limited because of his "bourgeois" background. He attended evening classes at a preparatory secondary school while he was working as a chemical laboratory technician, and he completed his secondary education in 1954. Later from 1955 to 1957 he studied at the Economic Faculty of the Czech Technical University in Prague. Havel worked as a stagehand at the ABC Theatre in Prague until 1960 when he began working at the Theatre on the Balustrade (Divadlo Na Zábradlí), first as stagehand and then later as an assistant director and dramaturgist. There he produced his first play *Garden Party* (1963). From 1992 to 1996, Havel studied dramaturgy at the Academy of Performing Arts in Prague.

In the 1960s he wrote under the Socialist rule while liberalizing cultural reforms were taking place. He wrote three full length plays: *Garden Party*, *Memorandum*, and *The Increased Difficulty of Concentration*. Small theatres used to invite him. These plays showed people the truth about the way they were living.

In the 1970s, he wrote about the "man in the system" and resulting identity crises. He experimented with the form: *Conspirators* and the *Mountain Hotel*. He was isolated from his society, his work was forbidden, and the door of the theatres was locked for him. Then he continued with a series of small one-act plays: *Audience*, *Unveiling* and *Protest*.

In 1975 he wrote an open letter to President Gustav Husák openly criticizing the government. In 1977 Havel became a co-founder and one of the three spokesmen of the human rights initiative, Charter 77; along with Kohout, Kundera and Klíma he was also a member of the Committee for the

Defence of the Unjustly Prosecuted, which was founded by a group of Charter 77 signatories. In the years 1978 to 1979 he was under house arrest. His primary thesis was that government of the Czechoslovak socialist state was in violation of the Helsinki agreement in the field of human rights. Thanks to Patočka's influence, Havel came to understand himself better and he became more confident in his thinking. In his essay *Last Conversation* Havel spoke about Patočka and his influence.[2]

In the 1980s he wrote about the "man in the system" and resulting spiritual crises, and in a desperate state of crisis Havel wrote two plays: *Largo Desolato* and *Temptation* influenced by a bankrupt country. During this time Havel was in prison for three years and eight months. He was banned in theatres, so his plays were performed in foreign countries.

In December 1989, Havel was elected President of Czechoslovakia. After the June 1992 parliamentary elections, it became clear that the federation was heading for dissolution; Havel resigned from the federal presidency on 20 July. In January 1993, he was elected the first President of the Czech Republic. After the Revolution of 1989 Havel, the playwright and President, was performed all over the country. He was too busy with his duties as President and had no time to write a new play.

The critics, who were reviewing the first Havel's play to be performed in the Balkan region, wrote that his plays were for everyone. Some Balkan countries even knew Havel first as a president and then as a playwright. Let's point out that the audience knew Havel as a president; they knew his speeches so they came to the theatre to hear the voice of wisdom rather than the voice of absurd word drama. The audience doesn't know much about the tradition of absurd drama and I will use the words of Vladimír Just "they forgot that it has an irony which is meant to entertain. Havel is always about us, about our stereotypes, about our consumerism, about our tendency to delegate our responsibility…In the 1980, we delegated our responsibility to Havel the dissident, in 1990s, to Havel our president…We

[2] HAVEL, V., *Last Conversation*, p. 212.

should wake up and eventually understand that we all are acting in a theatre without a curtain that we're putting on a show for others and for ourselves as well."[3]

While Samuel Beckett, Tom Stoppard and Arthur Miller wrote plays in Havel's honour with characters that represented him, Harold Pinter expressed his solidarity in the way that he played the role of Ferdinand Vaněk in the BBC production of two plays, *Audience* and *Unveiling*, performed under the title *Private View* and translated by Vera Blackwell. They were broadcast in April 1977. The theatrical lives of Stoppard, Pinter, Albee and Havel in the theatre were parallel to each other. All of them admired Beckett. All of them were connected to the movement known as theatre of the absurd. Havel was affected mostly by Beckett and Ionesco. In his letter to Olga he wrote: … I had discovered the dramatic world of Samuel Beckett, Eugene Ionesco and other more or less "absurd" playwrights. I was tremendously excited, inspired and drawn to them, or rather I found them extremely close to my own temperament and sensibility, and it was they who stimulated me to try to communicate everything I wanted to say through drama."[4]

Although sometimes associated with Kafkaesque tradition, he seems closer to Capek and even more to Hašek although he lacks Hašek's perkiness (this could be explained by the circumstances).

Martin Esslin in the *Theatre of the Absurd*, comments on Havel plays and their Czech influences that Schweikian humour and Kafka's depth are highly characteristic of Havel's works.[5] He also described the *Garden Party* as a political satire.

Václav Havel received a number of honorary doctorates, decorations and awards for his stance on the defence of freedom and human rights, as well as for his literary and dramatic works, for his contributions to bring

[3] JUST, V., *Literární noviny*. 17 May 1990.

[4] HAVEL, V. *Letters to Olga, Letter 102*, p. 248.

[5] ESSLIN, M., *The Theatre of the Absurd*, p. 324.

understanding between cultures. (The Albanian government and Tirana University awarded him with an honorary degree Doctor Honoris Causa in 2010.)[6]

[6] The materials that I have used were taken from KRISEOVÁ, E., *Václav Havel: The Authorized Biography*, pp. 168, 195, and also from archive funds of the Albanian Embassy in Prague.

3 ABSURD OR POLITICAL THEATRE?

In the introduction to his book *Three Eastern European Plays* published in 1970 Martin Esslin illustrates the problem: "Political theatre or non-political theatre: It depends on who defends it."[7] Considering the fact that some of the Balkan countries have experienced wars and others have gone through a long transition period to democracy after being affected by past totalitarian system, the productions of Havel's plays have a tendency to be interpreted as political theatre. Still we are dealing with a different view regarding this point:

Professor Goetz-Stankewiez in her introduction to *Critical Essay on Václav Havel* points out that to attempt to categorize Havel is to miss the point of his work[8]. Havel was the first to point out that the theatre of the absurd is associated with this plays. "My plays have been described as a Czech version of the absurd theatre. It's not up to me to decide to what extent I learned from or was introduced by the absurd theatre as an artistic trend (probably quite a bit, even though I think that Kafka had a great impact); still, I would scarcely have been so alive to the absurd outlines of the world without those early existential experiences I have mentioned here. So I should be thankful for my bourgeois origins."[9]

Artur Adamov says in his analysis that the theatre of the absurd is an alternative theatre on its own. There exist question marks which divide the line of the expression of self-obsession, anxiety and the lunatic situation, or is the theatre a political and ideological instrument for the collective social action? Ionesco from the first was at the Adamov's side that theatre was expression of self -obsession. Exactly, the sense of metaphysical anxiety that is caused by the absurd status which human being reacts to. These are the

[7] ROCAMORA, C., *Acts of Courage: Václav Havel's Life in the Theatre*,

[8] GOETZ-STANKIEWICZ, M., *Introduction to Critical Essays*, p. 6.

[9] HAVEL, V., *Disturbing the Peace*, p. 6.

main subjects of the work of Beckett, Ionesco etc. The linguistic element plays a crucial role, and what is played on the stage is totally different from what is being said or performed. The meanings that would be conveyed through their characters were part of their inner being in different time although filled with utopia.

As the Czech theatre critic Zdenek Hořínek says in regard to politic theatre: "In the 1960s everything was interpreted politically."[10] Michael Simmons, British writer and Havel's political biographer points out: "Political theatre? Definitely. Everything in that time was political, and everyone in Czechoslovakia was living a politic life."[11] The Czech-American film director, Miloš Forman, said: "I wouldn't call Havel an absurdist. The time was absurd, not Havel."[12]

Havel gives us an answer: "This might surprise you, but it was never my ambition to write a political play… I simply want to write about people, about social mechanisms, about the mechanisms which crush people and how people let themselves be crushed, about the inhibiting role which language can play, and things like that. When I wrote (a play), they always said that it was political. A play which under the conditions of Communism was not said to be political I would have found suspicious, because it probably wouldn't be about people."[13]

All his ideas that were put to theatre by his plays and performances changed the course of the lives of so many people, and through them the course of the nations. Havel in the Balkan countries is spoken of as a hero of our time.

If Václav Havel a contemporary European-class Czech playwright speaks in his plays *Audience*, *Unveiling* and *Protest* (presented in Balkan productions) about an intellectual who "serves his own conscience" and because of that is

[10] Interview with Zdeněk Hořínek by Carol Comora, 12 March 2002.

[11] Interview with Michael Simmons by Carol Comora, 6 February 2003.

[12] Interview with Miloš Forman by Carol Comora, 31 January 2003.

[13] HAVEL, V., *In Not Only About Theatre*, p. 43.

expelled from the society, he takes a step further in his latest drama *Largo Desolato* (which, freely translated, would mean "broken gramophone record"): he speaks about the porosity of the rebellion of that same intellectual, whose fate of a loser is determined not only by the ideological prefix of the social project but also by himself and the imperfection of human nature. Without bias and, moreover, with marked irony, Havel speaks about a rebelling intellectual to whom "truth is the only judge", stripping him of the halo of martyrdom; he portrays him by human standards, with all spiritual virtues, human weaknesses and strength. Thus, although written based on his personal experience and expiation, this drama like the previous ones overcomes this subjective tone and ideological social prefix and gets a universal meaning when it comes to the conflict between intellectuals and government, a great subject of the 20th century world dramaturgy.

Havel is a Czech, but directors and actors as well as the public in the Balkan countries think of him more and more as their playwright. By the time that you will have read the production of Havel's plays in the Balkans you will understand better what I want to say in this sentence. For there are few of them in this world that can translate their expression about the position of man in socialism and about the conflicts of everyday existence into an authentic theatrical literature in such a superior, self-ironic and inspired manner.

4 TRANSLATORS AND TRANSLATIONS OF HAVEL'S PLAYS

The first person to introduce Havel's plays to the Balkans was a director and then a translator. So the interest in Havel came first from Serbian director Ljubomir Draskic and then from translator Alexander Ilic. In Albania, the first who introduced Havel's plays was the director Mehmet Xhelili and in Kosovo, actor Shkumbin Istrefi and director Fatos Berisha. In some countries there are different translations of the same text, because the translations came to the Balkan territory from official and unofficial translators. Some translators had a possibility to consult their translations with the Czech author while others did not:

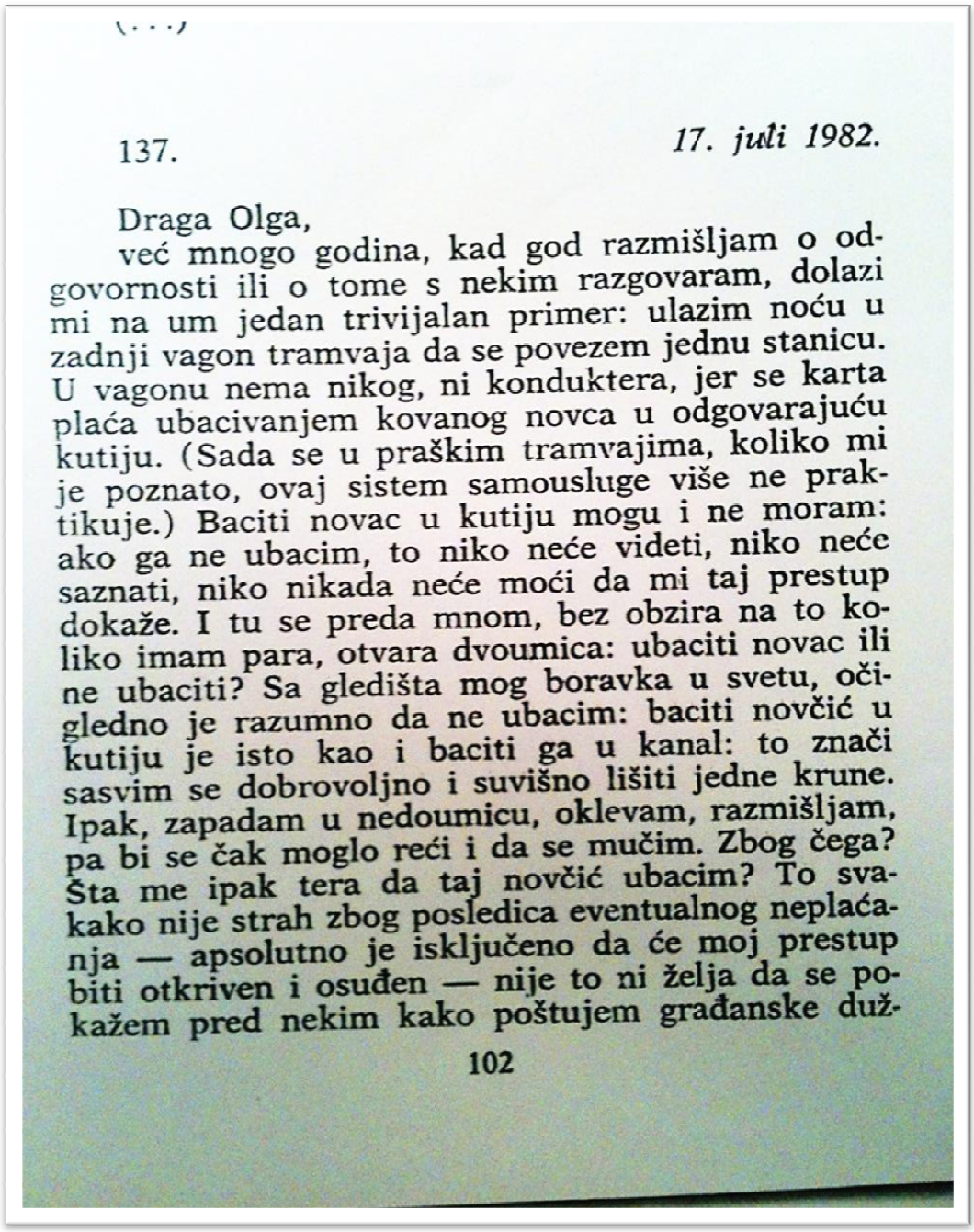
Aleksander Ilic is the former ambassador of Serbia to the Czech Republic, and also a friend of Havel's. He is an official translator and has been translating from the original language of Havel's writing, from the Czech language to Serbian. Translated by Aleksander Ilic (former Ambassador of Serbia to the Czech Republic) the play *Memorandum* (*Vyrozumění*) was first introduced at the National Theatre in Belgrade in 1984.

The same play was staged at the Gavella Theatre Drama in Zagreb with a different title of the unofficial translation, namely *Desperately Funny* (Ocajno Smijesno).[14] Ilic also translated *Largo Desolato* (*Largo Desolato*, 1984) and the *Beggar's Opera* (*Žebrácká opera*, 1975), both performed in the same year 1985, the first one at the Belgrade Drama Theatre and the latter at Atelje 212.

Aleksander Ilic also translated a collection of *Six Dramas by Václav Havel* (*Šest dramat Václava Havla*) published in the Nolit edition in 1991. He also prepared the play *Pazite*, which was an unofficial translation of the play

[14] The play was performed in June 1989.

Attention. In 1980 he translated *Letters to Olga* (*Pisma Olgi*), which was later published in 1989.[15]



(. . .)

137. *17. juli 1982.*

Draga Olga,
već mnogo godina, kad god razmišljam o odgovornosti ili o tome s nekim razgovaram, dolazi mi na um jedan trivijalan primer: ulazim noću u zadnji vagon tramvaja da se povezem jednu stanicu. U vagonu nema nikog, ni konduktera, jer se karta plaća ubacivanjem kovanog novca u odgovarajuću kutiju. (Sada se u praškim tramvajima, koliko mi je poznato, ovaj sistem samousluge više ne praktikuje.) Baciti novac u kutiju mogu i ne moram: ako ga ne ubacim, to niko neće videti, niko neće saznati, niko nikada neće moći da mi taj prestup dokaže. I tu se preda mnom, bez obzira na to koliko imam para, otvara dvoumica: ubaciti novac ili ne ubaciti? Sa gledišta mog boravka u svetu, očigledno je razumno da ne ubacim: baciti novčić u kutiju je isto kao i baciti ga u kanal: to znači sasvim se dobrovoljno i suvišno lišiti jedne krune. Ipak, zapadam u nedoumicu, oklevam, razmišljam, pa bi se čak moglo reći i da se mučim. Zbog čega? Šta me ipak tera da taj novčić ubacim? To svakako nije strah zbog posledica eventualnog neplaćanja — apsolutno je isključeno da će moj prestup biti otkriven i osuđen — nije to ni želja da se pokažem pred nekim kako poštujem građanske duž-

102

FIGURE 1: THE PHOTO IS AN EXAMPLE OF THE LETTERS TO OLGA (PISMA OLGI), NO. 137, WHICH I HAVE FOUND IN THE NATIONAL THEATRE LIBRARY IN BELGRADE.

In Yugoslavia, the greatest translations of Havel's plays by professional translators for the Czech and Slavic languages were made before 1990s.

[15] ILIĆ, A., *Pisma Olgi*.

The *Garden Party* (*Zahradní slavnost*, 1963), which had its premiere on stage of the Belgrade Theatre Atelje 212 in 1965 as I have mentioned before was translated by Jasna Novak.

Protest (*Protest*, 1978) together with Pavel Kohout's play *Attest* (*Atest*, 1979) was set on stage on 12 October 1981 at the ITD Theatre in Zagreb and at the National Theatre in Belgrade in 1984 were translated by Ivan Kusan.

In Belgrade the two one-act plays *Unveiling* (*Vernisáž*, 1975) and *Audience* (*Audience*, 1975) were staged at Atelje 212 in 1981 and were translated by Renata Ulmanski, and then in the same year the play *Audience* was staged at the National Theatre in Zenica, and later both the plays at the National Theatre in Split on 12 April 1982.

The actor Shkumbin Istrefi, an unofficial translator from Kosovo and Fatos Berisha, the director of preformance *Audience*, worked together to translate from the Serbo-Croatian language to Kosovo-Albanian. The play *Audience* was first published in the Magazine Theatre.[16]

In Albania, Havel was translated by an unofficial translator, a director of performances Mehmet Xhelili who is based in the English language. The one-act play *Audience* was taken from the publication in Kosovo. The director Mehmet Xhelili translated unofficially the play *Temptation* and also the *Beggar's Opera*.

In Bulgaria, the only officially published play was *Largo Desolato*, translated by Anzelina Pencheva. There are also translations by Dora Janeva, regarding the plays *Largo Desolato* and *Audience.* The plays *Unveiling* (*Vernisáž*) as well as *Redevelopment* (*Asanace*) were translated by Jana Markova, and there also exists an unpublished translation of the play *Autostop* by Margarita Kyurkchieva (translated together with Czech writer and director Ivan Vyskočil).

In Macedonia, the plays *Audience* (*Audience*) and *Unveiling* (*Vernisáž*) were translated unofficially from the Czech language by Kiril Zdraveski.

[16] Audience. *Kosovo Magazine Theatre*. pp.160 - 180.

The *Beggar's Opera* was translated by Goran Tranchovi who also worked with Czech director Andrej Krob.

There is documentation suggesting there are anonymous translations in Albania and Kosovo, and Bulgaria. However, it was not possible to find any of these translations.[17]

During my work I have contacted some of the official translators. All of them agreed that it was not easy to translate Václav Havel. For them it was quite unusual language: The works that were translated from the Slavic languages were nearer to the original than the work translated from English. Humour and wit is much more understandable to the audience in Slavic territory rather than in others territory. For example, in Slavic language group is Serbia, Bulgaria, Macedonia, and Kosovo. It is also important to point out that we have countries such as Kosovo and Macedonia that are bilingual. The long period of coexistence is also a reason to understand that these countries are similar in their culture. In Bulgaria and in Albania the audience recognized a portrayed image of their society under communism.

On the other hand, they also added the autochthon element to their translation as illustrated below:

[17] In regard to these anonymous translations the information comes from director Fatos Berisha in Albania and Kosovo and translator Margarita Kyurkchieva from Bulgaria.

i drejtë, për dallim nga tjerët, i tillë është mentaliteti im - edhe sot, përshembull nëse aq fort dëshiron ta dish, kjo është e vetmja rrugëdalje për ty! Se njerëzit janë pisa të mëdhenj. Shumë të mëdhenj! Apo ndoshta mendon se do të gjendej këtu edhe ndonjë viç tjetër si unë, të t'i thotë të gjitha kështu? Ti e sheh botën me sytë e Lulit të vocërr. A je ti në tokë të bukës - ku po jeton, ore?

VANJEKU: Unë e çmoj sinqeritetin tuaj, natyrisht.

SLADEKU: A ke ti ide, sa rrezikoj unë, kur jam aq fer me ty? Çka mund të të bëj nëse për këtë i flet dikujt? Unë ta dorëzova jetën time, vetë.

VANJEKU: Askujt nuk do t'i tregoj.

SLADEKU: Po de po, e atëherë do ta shkruash diku. Do ta fusësh në ndonjë pjesë teatrale - ata e shohin - e pat puna ime.

VANJEKU: Kini besim. Do ta mbaj për vete.

SLADEKU: Vërtet?

VANJEKU: Vërtet. *(Sladeku hap një birrë dhe mbush gotën e vet. Pauzë.)* Zoti Birraxhiu?

SLADEKU: Hm.

VANJEKU: Nëse do të kishit sukses, mendoj, për punën e depos - çka do të ndodhte me bacën Shuster.

SLADEKU: Çka baca Shuster? *(Pauzë.)* Mirëpo prap se prap - paradoks, apo jo?

VANJEKU: Hm.

SLADEKU: Besom kur t'them. *(Pauzë.)*

VANJEKU: Zoti Birraxhiu.

SLADEKU: Hm.

VANJEKU: Edhe diçka lidhur me depon - mendoni se do ta aprovojnë? Ata sigurisht e dinë se atje është ngrohtë...

SLADEKU: E dinë leshin. *(Pauzë.)* Ti, je i martuar?

VANJEKU: Po.

SLADEKU: A ke fëmijë?

VANJEKU: Jo.

SLADEKU: Unë kam. Tre. Vetëm ta dish. *(Pauzë.)*

VANJEKU: Eventualisht mund ta arsyetonit me faktin se atje do të isha më i izoluar nga njerëzit.

SLADEKU: Dëgjo, Ferdinand!

VANJEKU: Fundja, atyre u intereson që të mos jem në kontakt me njerëz, apo jo?

SLADEKU: Dëgjo, Ferdinand!

VANJEKU: Kjo do të mund "të pinte ujë", apo jo?

SLADEKU: Hyn! *(në skenë hyn Vanjeku veshur me tesha pune dhe çizme.)*

VANJEKU: Mirëdita!

SLADEKU: Oooo, zoti Vanjek! Hyni! Uluni! *(Vanjeku ulet me ngurim.)* A e doni një birrë?

VANJEKU: Jo, falemnderit.

SLADEKU: Pse jo? Lirisht merreni... *(Sladeku merr një birrë nga arka, e hap, mbush dy gota, njërën ia afron Vanjekut ndërsa tjetrën e pi rrufeshëm).*

VANJEKU: Falemnderit. *(Sladeku mbush për vete edhe një gotë. Pauzë.)*

SLADEKU: Pra? Si ia çoni?

VANJEKU: Mirë, falemnderit.

SLADEKU: Mirë pra, apo jo?

VANJEKU: Hm. *(Pauzë.)*

SLADEKU: Me çka po merreni sot? Me rrokullisje?

VANJEKU: Shtyej kaca.

SLADEKU: Shtyerja është më e mirë se rrokullisja, apo jo?

VANJEKU: Po. *(Pauzë.)*

SLADEKU: Cili rrokullisë sot?

VANJEKU: Sherkezi.

SLADEKU: Paska ardhur sot, a?

VANJEKU: Po, pak më parë.

SLADEKU: A është i dehur?

VANJEKU: Pak. *(Pauzë.)*

SLADEKU: Pini! Pse nuk pini?

VANJEKU: Falemnderit, nuk jam mësuar fort me birrë.

SLADEKU: Vërtet? Mirëpo ne këtu do të ju mësojmë të pini birrë! Këtu do të mësoheni! Ne këtu të gjithë e pijmë birrën - e kemi traditë.

VANJEKU: E di.*(Pauzë.)*

SLADEKU: Mos rrini i pikëlluar.

VANJEKU: Nuk jam i pikëlluar. *(Pauzë.)*

SLADEKU: Përndryshe?

VANJEKU: Si përndryshe?

SLADEKU: Ashtu, në përgjithësi.

VANJEKU: Falemnderit, ecen disi. *(Pauzë.)*

SLADEKU: Dhe, a ju pëlqen këtu?

The translator has added one page more where he has used dialectical words and names in order to adapt it to the Kosovo's mentality.

SLÁDEK: dál –

(Do místnosti vstoupí Vaněk ve vatovaném pracovním úboru a v holínkách)

VANĚK: Dobrý den –

SLÁDEK: Á, pan Vaněk! Pojďte dál! Posaďte se – (Vaněk nesměle usedne)

Dáte si pivo?

VANĚK: Ne, děkuji –

SLÁDEK: Proč ne? Jen si vemte –

(Sládek vytáhne z basy láhev, otevře ji, naleje do dvou sklenek, z nichž jednu přisune před Vaňka a druhou okamžitě vypije)

VANĚK: Děkuji –

(Sládek si naleje další sklenku. Pauza)

SLÁDEK: Tak co? Jak to jde?

VANĚK: Děkuji, dobře –

SLÁDEK: Musí to jít, že jo?

VANĚK: Hm –

(Pauza)

SLÁDEK: Co dnes děláte? Koulíte?

VANĚK: Přikuluji –

SLÁDEK: Přikulovat je lepší než koulet, že jo?

VANĚK: Ano –

(Pauza)

SLÁDEK: Kdo dnes koulí?

VANĚK: Šerkézy –

SLÁDEK: On přišel?

VANĚK: Ano, před chvílí –

SLÁDEK Je ožralej?

VANĚK: Trochu –

(Pauza)

SLÁDEK: Pijte! Proč nepijete?

VANĚK: Děkuji, nejsem na pivo moc zvyklý

If we analyze the translated text of the one-act play *Audience* in the Albanian language we will highlight a phrase in the Czech original text (shtyj kaca) which means “to push barrels”. For me as an Albanian speaker it was very difficult to understand the word “kaca” (barrels), which is a word in dialect. Another such word is “roll” (přikuluju – rrokullis).

Due to the fact that the Slavic countries share a similar history and origin as Slavic nations, due to influences in their languages, as we can see the translations of Havel’s plays differ from one environment to another but still translators in the Balkan countries had to face Havel’s humour in the sentence structure of the plays. We see the same intervention by translators as well as directors during processing of the texts.

In the Balkan countries there are examples of direct inspiration in theatre from Czechoslovak performances of Havel's plays in Jan Grossman's or Andrej Knob's productions.

Macedonian director Goran Tranchevski spent some time with Andrej Krob in the Czech Republic. After returning to Macedonia he decided to prepare a performance of the *Beggar's Opera* and bring new form of directing and lead actors in a new way of interpreting. The directors interpret Havel's plays differently from the author's aims in some countries, for example in Bulgaria with performance of the play *Largo Desolato*.[18] This point can be argued with a note that Václav Havel addressed to the producers of the play *Largo Desolato*.

Václav Havel shared with the Bulgarian producer and director of his plays, that during the process of creation he had a great hope that by exploring a particular life event he will stumble across and touch something human. "I hope that my work will be adopted as musical reflection of not only the human burden but also a reflection of the difficult survival of the man's identity in the struggle against the authority, which wished to limit the rights of the personality. Everything that may exalt the hope of the spectator, that this play is not addressed towards him, will jeopardize the idea and the concept of the play itself."[19]

In the end they had to direct the plays in such a way that would make sense for the audience of their country; for example, in Macedonia director Dino Mustafic was performing it in the form of political theatre.

[18] See the chapter *Largo Desolato* At the National Theatre OF Bulgaria by director Encho Halachev.

[19] From the note of Václav Havel, addressed to the producers of the play Largo Desolato, translated by Dora Janeva and found in the archives of Theatre "Ivan Vazov" in Sofia.

If Havel's plays are performed and directed as they should be, than no matter what their political views, all audience members should be able to appreciate the artistic quality of the work. Also, they should be able to adapt similar themes, independently of their nationality, political system and sense of freedom. And they should be able to feel common topics and themes no matter that they are in a different country: totalitarian systems, pressure of lack of freedom and longing for freedom are these themes which go through these countries and their historical experience.

In order to have a better understanding of the idea that politics, society, and theatre were all interwoven together I will briefly explore some areas in the Balkan theatre history tradition. I will be focusing my dissertation on the interest in Havel's plays that helped to open the Balkan theatre up to the techniques that were best associated with the theatre of the Absurd. It is important to understand that the time of change in the Balkan region brought the dissident phenomenon. Directors who had to cope with the amorphous power of censorship for many years and for whom the truth was the sweetest forbidden fruit, were, of course, aware of the electrifying power of the subtle statement, and naturally they used it. Balkan directors with Havel's plays felt free to address themselves to their *Audience*s that responded readily and successfully to anything that could be taken as a reference to the current situation.

There are some topics which were focused on after 1989 and which were not in productions before. The reason is not only the presence of artistic and political freedom or are there also reasons caused by changes in society.

Moments from the dissident life – in this way Václav Havel was brought on the stage by the Bulgarian director Ench Halachev. "The scrip presents complexity and richness, which cannot be on the stage", Halachev will conclude about his work with *Largo Desolato*. The critic Nikola Vandov will pronounce after performance that the audience absolutely loved the way in which the director transmitted the message this is as realist as our life is.

The Macedonian director Dusan Numovski said in accordance with his own point of view: "I feel that Havel's plays are the story of my country."

We should also mention that for the Albanian audience the performance of Pavel Kohout's play *Such a Love/ Taková láska* was an innovation which brought the phenomenon of retrospective to the Albanian theatre for the first time. Also the audience had an opportunity to read a translation from Czech to Albanian of two books, namely *I Served the King of England / Obsluhoval jsem anglického krále* by Bohumil Hrabal, translated by Piro Milkani, former Albanian Ambassador in Prague and also a movie director, and *Briefly, please / Prosím stručně* translated by Ilir Allushi, a former Albanian diplomat who lives in the Czech Republic. The books were published in Albania one year after Havel's death 2012.

Described by directors and actors how they had to revaluate their steady way of acting, and find a suitable stage language, and how it influenced their future work, it may be pointed out that unlike classical drama Havel's plays need to be staged non-psychologically. They need to show mechanisms and danger of a system which attacks individuality. There are not realistic situations; there are model situations which are there to show the mechanism. And this way doesn't work with causality, psychology and a dramatic story. An actor who is used to playing the classical drama must find a new way of acting.

The question is if staging of Havel's plays had a visible influence on actors' style in the Balkan countries I'm writing about at the moment Havel became an official author. Starting with Albania, Havel and absurd drama become popular after 1990. But at the beginning these productions weren't successful. Director Mehmet Xhelili who staged Havel in Albania and had been already very famous, had had experience from Czechoslovakia,[20] turned back to Tirana Metropolis to stage a new piece – Havel's *Temptation* at the National Theatre. His view and way of work were proper and

[20] Mehmed Xhelili (January-april 1993, 3 months post-graduate course "History and Philosophy of Modern Art", Central European University, Prague, Czech Republic.

experienced from the country of Havel's origin but he brought a pretty new and unknown way of work to the country and to the actors who weren't prepared because they had no possibility to be. They probably weren't able to find a right creative way of acting. Actors in Havel's plays should have a sense of light irony in all dialogues. They should feel the paradox and the absurd in the situations but not emphasize on showing this up

In order to reach the wanted and needed effect, any actor should play energetically, truly and respectably. At the time the actor was not prepared for this way of acting on the Albanian stage. The second reason can be that the audience wasn't prepared to get the message.

Is Havel actually up to date? To make an example Alexander Ilic[21] is wondering that the Havel performances are more understandable in the countries with post totalitarian problems; the totalitarian period pasted and for the new generation Havel and his language became difficult to understand. This could be a reason that Havel is not often performed in country as Italy for example that doesn't know the totalitarian system is commenting Ilic.

I would say that there is still interest in Havel's contemporary work. The artists find Havel's plays as inspiring example. Even those countries that are not totalitarian or post totalitarian have a problem with respect for human rights and dignity. In the most democratic countries the system has a problem. In order to conclude, I want to point out an open letter which Edward Einhorn, artistic director, Untitled Theatre Company wrote to President Bush: "…Of course, this was only the perception. In reality, it was the accumulation of not only Havel's voice but also the voices of his countrymen, those people who for over twenty years were able to "live in truth" under circumstances much more difficult than I or most of those I

[21] Referred to my personal interview with Alexander Ilic, Beograd 2008.

know are facing here in America."[22] Because it is also a new activity of Havel's plays for contemporary theatre directors in the Balkans because his plays have a hope of living in truth and self-examination. That is the reason why Havel's plays are staged not only in the Balkan countries but also in America.

The capitalistic mechanism looks very similar to totalitarianism in some aspects – because it uses the same mechanisms – the invisible power of dehumanized bureaucracy, the pressure of media in the commercial world that makes everyone scared of one's own presence in the globalization. Main Havel's theme speaks about the freedom of man in a totalitarian system. I can see thematic connotations in the contemporary situation of human freedom which is reduced by such a similar mechanism. — The artists were able to solve the plays inevitably fraught with meaning and perform them in such a way that would make sense for them in their society.

[22] EINHORN, Edward. *An open letter to President Bush*. Published in Untitled Theater Company #61 on the occasion of Havel Festival, 26 October, 2006.

PERFORMANCES BEFORE 1989

1 PRODUCTION OF HAVEL'S PLAYS IN SERBIA

In the 1980s Havel's plays were "Top Theme" on repertoires of the Yugoslav theatre.

It should be said that Havel's plays are extraordinary dramatic actualization of Czechoslovak social and political reality. At the same time they became almost images for specifics of the world because they describe the common structure of societies throughout the global situation.

The new wave scene in Yugoslavia had a special impact on Yugoslav culture. To be specific, it should be said that those moments were satirizing the weakness of the Yugoslav socialism. Known for their political and social criticism the communist authorities and special communist young organization organized different events in the cultural area. It was the time that the theatre companies with artistic movements also related to the Avant-garde.

Havel became a phenomenon as the leading satirist by the number of production of his plays in Yugoslavia. Theatre expert Petar Volk[23] commented in "Ilustrovana Politika" that he thought that in Havel's work the audience had recognized topics and the time that they were living.[24]

In all Havel´s plays produced and performed in Yugoslavia, according to Volkov, "the audience recognized pathetic politicization of our mentality; we are less able to look ourselves in the distorted mirror, so help of these Czech comrades and writers comes in handy, so we are able as well to have a satirical theatre."[25]

Publishers and other data, works of prose by Havel were exclusively translated into the Serbo-Croatian language in 1980s, and the popularity of

[23] Petar Volk was born in 1931 in Petrovac. He is a theatre and film critic, historian and theorist. He graduated in literature at the Faculty of Philosophy, in film and theatre aesthetics in Prague in 1971. He was director of the Yugoslav Film Festival, Theatre Museum Serbia and director of the Yugoslav Drama Theatre. He was a full professor and head of the Department of Theory and History Faculty of Dramatic Arts in Belgrade.

[24] Ilustrovana politika.

[25] VOLK, P., Protest i Atest, p. 10.

his works in Yugoslavia was extremely high, the quality of reception even reached the level of local authors as Jovan Cirilov[26] mentioned in newspaper Politika that "the performances of Havel's plays are tragicomedy of our tragic time[27]."

At that time, plays by Václav Havel were put on the Yugoslav stage, e.g. on the stage of Atelje 212 in Belgrade, the Belgrade Drama Theatre, Gavella Drama Theatre in Zagreb, ITD Theatre in Zagreb, National Theatre in Belgrade, and others.

SITUATION IN YUGOSLAVIA: HISTORICAL, POLITICAL, SOCIAL AND CULTURAL CONTEXT

Yugoslavia was a prosperous country at that time thanks to its neutrality. In particular, due to this Yugoslavia was opened to all western countries, as well as to the Eastern Bloc, the Non-Aligned Movement, etc. According to this fact Yugoslavia felt more superior in comparing with other communist countries; Yugoslavia was open to learn from the mistakes of others and thus correct the political system.[28] The Yugoslav state,[29] it was

[26] Jovan Ćirilov was born on 30 August 1931, he is a Serbian theatre expert, philosopher, writer, poet, and significant contributor to Serbian culture. He was at the head of the Yugoslav Drama Theatre from 1985–1999, and before that he had worked as a dramaturgist from 1956, as well as in Atelje 212 from 1967 to 1985. Since its establishment in 1967 to date, Jovan has been the artistic director and selector of BITEF festival, longest in the history of international theatre festivals. From to 2007, he was the President of the National Commission of Yugoslavia, then Serbia, in UNESCO

[27] CIRILOV, J., Muke s jezikom, p 11.

[28] LAMPE, J. R., *Yugoslavia as history: twice there was a country*,

[29] Yugoslavia (Serbo-Croatian, Macedonian, Slovenian: Jugoslavija, Југославија) was a country in the western part of the Balkans during most of the 20th century. The constituent six Socialist Republics and two Socialist Autonomous Provinces that made up the country were: SR Bosnia and Herzegovina, SR Croatia, SR Macedonia, SR Montenegro, SR Slovenia, and SR Serbia (including the autonomous provinces of Vojvodina and Kosovo which after 1974 were largely equal to the other members of the federation). Starting in 1991Yugoslavia disintegrated in the Yugoslav Wars

the first communist country in the history which was openly opposed to the Easter Bloc. The country was led by Josip Broz Tito from 1937 to 1980.

After 1980s, after Tito's death things and political atmosphere changed gradually: the birth of nationalism, which earlier had been suppressed, flourished and its culmination occurred in 1990s, when the division of Yugoslavia occurred and wars also started in several republics of the former Yugoslavia from 1991 (the Croatian War),[30] 1992 (the Bosnian war)[31] and 1998 (the Kosovo Conflict).[32]

The Yugoslav experience with post-communism and socialist realism is more equivocal than the experience of other "Eastern Bloc" countries in the time period from 1948 until the fall of the Berlin Wall (1989), and the Yugoslav Civil War until 1991. Due to a change in political interests, Socialist Federal republic of Yugoslavia early got rid of socialist realism as the official art, and further forms of repression in culture evade a precise

[30] The Croatian War of Independence was fought from 1991 to 1995 between Croat forces loyal to the government of Croatia—which had declared independence from the Socialist Federal Republic of Yugoslavia (SFRY).

[31] The Bosnian War or the War in Bosnia and Herzegovina was an international armed conflict that took place in Bosnia and Herzegovina between 1 March 1992 and 14 December 1995. The war came about as a result of the breakup of Yugoslavia. Following the Slovenian and Croatian secessions from the Socialist Federal Republic of Yugoslavia in 1991, the multi-ethnic Socialist Republic of Bosnia and Herzegovina, which was inhabited by Muslim Bosnians (44 percent), Orthodox Serbs (31 percent) and Catholic Croats (17 percent) passed a referendum for independence on 29 February 1992.

[32] The Kosovo War was an armed conflict in Kosovo that lasted from 28 February 1998 until 11 June 1999. In 1998, Kosovo Liberation Army attacks targeting Yugoslav authorities in Kosovo resulted in an increased presence of Serb paramilitaries and regular forces that subsequently began pursuing a campaign of retribution targeting KLA sympathizers and political opponents in a drive which left 1,500 to 2,000 combatants and civilians dead and led to the plight of hundreds of thousands of refugees. After attempts at a diplomatic solution failed, NATO intervened billing the campaign in Kosovo as a "humanitarian war" while Yugoslav forces continued to commit atrocities during the two month-long aerial bombardment of Yugoslavia. Despite initial western claims of hundreds of thousands of Kosovo Albanians killed or missing, subsequent investigations have recovered the remains of several thousand victims.

detection. The official censorship intervened only in a couple of cases, but the principle of self-censorship was perfected instead, as well a principle of art "surveying[33]". Lidija Merenik, critic and contemporary art historian, mentions that in the post-war Yugoslav history, socialist realism kept its twisted continuity - not through the visual arts' language, but as a dominant factor of the cultural policy, a modus operandi of the state and cultural establishment. Actually, we do not know what happened with the socialist realism, just as we do not know what happened with communism[34].

Thus, a liberalization of the Yugoslav culture should be seen as a social event strongly influenced not only by direct Party orders, but also by various shifts in the foreign policy. The trends of cultural and creative liberalization were quite often influenced, effectively or destructively, by the Party-state policy of closing or opening towards the East or the West - based on the current political interests. At the height of the cold war, Tito's Yugoslavia strengthened her international position, and culture became important and obvious connection with the "capitalist countries". One day the art of the West was identified as a symbol of the class enemy, an example that someone should avoid, and the very next day, the art of the West was "liberalized", it became a welcome factor in the policy of "sitting on the fence".[35]

At the same time, forms of cultural communication with an essentially pluralist art scene and with the world, not just started the corrosion of the

[33] After 1952, the only exceptions were Tito's attacks on abstract art, attacks on the "dark wave" in film, and the banning of a small number of exhibitions. MERENIK, L., "Dark Wave" in film, and the banning of a small number of exhibitions,

[34] "...Nobody knows what actually happened with communism in the former Yugoslavia, since there was no radical ideological demobilization in the country, as it plunged into political and ethnic conflicts, resulting in its bloody disintegration." SRETENOVIC, D., *Art in Yugoslavia 1992-1995,*

[35] The synchronicity between the rhythm of holding international exhibitions in Belgrade and currents of the Yugoslav foreign policy is quite interesting: "For example, the 1956 American exhibition is a response to the Soviet cultural offensive of the time..." MARKOVIC P. J., *Belgrade Between the East and the West*, p. 425.

conformity, but also provoked new dilemmas and polemics in the Yugoslav cultural environment. Some issues were deepened, especially the ones of the "influence" and form of "cultural imperialism", as well as the issues of the "authentic expression" and "identity" that should have been in accord with some, for the time, characteristic ideal - in time of the Cold War, the ideal was an ideological and class one, and in the 1990s, a national one.

The Party never ceased to control the cultural activities: "Every opinion that has a struggle for socialism and socialist democracy as its starting point... should be secured the right to express itself."

Belgrade Museum of Contemporary Art is, in every sense, paradigmatic for Tito's policy towards the East and the West. It was built at the entrance to New Belgrade at the time of the Non-aligned countries "movement" foundation[36]. The Contemporary Arts Museum is also an example of a dream of modernization, which does not arise because of real economic and social circumstances, but due to "a modernism of underdevelopment". Ironically, the Museum has completely shared the destiny of the political structure that created and nourished it. It had moments of great success during Tito's "turn" to the West in the late 1960s and 1970s, it had moments of depression and decline during the second half of 1980s, it felt a totalitarian turn in the early 1990s (through the ruthless change of the qualified managing stuff, and the adoption of a completely closed, conservative, politicized exhibition concept).

The animosity towards radical artistic languages on a part of the contemporary Yugoslav critics and establishment, as well as a lack of interest for the continuity of avant-garde artistic activity in this environment, is to a large extent based in the adopted and later perverted socialist realism (totalitarian) interpretive discourse. This discourse was expressed from the open attacks on abstract art of 1960s, through a sort of development of the conceptual art within the Belgrade Student Cultural Centre (SKC) after 1968. The ignoring or obstructing of the processes of the

[36] Conclusions of the Sixth KPJ (SKJ) Congress, p. 256.

real rehabilitation of some artistic ideas is already visible from 1950s and the so-called "opening up" of the culture.[37]

In the course of 1970s-1980s, during the rise of the Belgrade conceptual art, a radical language of "another line" was sharpened, in contrast to both the inherited conservatism, as well as to the modernist "civilization's outer shell". Its anti-system actions, limited as it were inside the SKC, further intensified para-theses of the established culture on the "avant-garde conspiracy".

During 1980s, a "new wave" generation offered a concept of irony directed against the socialist realist and totalitarian structures of the society, the concept was entertaining, funny, anticipating, but achieved nothing, perhaps because it was soon crushed by the brute force of 1990s. In the first half of 1990s, especially between 1992 and 1995, it is almost as if art took a generally Houdini- attitude, confronted with problems of the sense of its own activity and survival in impossible conditions.

In mid-1990s and later after 1995, in the post-Dayton period, art displayed a distanced, cynical political engagement, which should not be understood as a mere consequence of the law of action and reaction, but more as a form of expressing critical thoroughness, the one that through a roundabout strategy deconstructs symbols of political power. In a moment, it referred to the concept, representations, and consequences of violence. Mechanism and representations of the instruments of violence served as a medium for de-canonizing of a totalitarian structure. In the works of some artists, art offered toys of violence and instruments of death, weapons as forms of popularization of monstrosity and demystification of the demagogically-heroic the period then in art of the 1990s is known as Guns & Roses.[38]

[37] In Serb historiography, this phenomenon was called "socialist aestheticism". See LUKIC, S. *Socialist Aestheticism*, pp. 67-69.

[38] MERENIK, L., The Yugoslavian experience with Realist Socialism in realism socialism,

That liberalization art period, primarily and especially in the field of culture scene had its own dissidents and banned writers from the Eastern Bloc, through a slightly open door came to the Yugoslav public.

HISTORY OF THEATRE ATELJE 212 IN BELGRADE

The Theatre Atelje 212 has been in operation since 1956, in front of 212 chairs, with the opening night of the play of Goethe's Faust (directed by Mira Trailovic) presented in the small hall of the old Borba building. The theatre was founded by a group of actors, producers, writers, and musicians, at a moment when there emerged a need for a theatre that would play a new avant-garde drama which had a great influence in Europe at that time.[39]

Atelje 212 was the first theatre in Eastern Europe on whose stage the performance *Waiting for Godot* by Samuel Beckett was played in 1956. A great success of this play paved the way for a whole range of other avant-garde dramas and authors to be staged in the theatre. It was on the stage of Atelje 212 that such authors of world literature were presented to the Yugoslav audience for the first time as Sartre, Faulkner, Ionesco, Camus, Pinter, Adamov, Rozevicz, Joyce, Jarry, T. S. Eliot, Vitrac, Schisgal, Kopit, Genet, Havel, and Kohout, as well as such Yugoslav writers such as Aleksandar Popovic, and Dusan Kovacevic. From its very foundation, Mira Trailovic managed Atelje 212, initially, when the Theatre was headed by Radoš Novaković and Bojan Stupica, as the Assistant Manager, and thereafter as its long-standing manager. Led by her hand, Atelje 212 made its way across the borders of Yugoslavia and, in the course of time, became a theatre known all over the world. Together with Jovan Ćirilov and her other associates, Mira Trailović initiated foundation of one of the greatest

[39] It was the first theatre in Belgrade that started to perform the theatre of small form. The *Garden Party* was perfomed at Atelje 212.

European theatre festivals, BITEF, which emanated in Atelje 212 in 1967.

The Belgrade International Theatre Festival is one of the theatre festivals that take place in Belgrade, Serbia, each year. Founded in 1967, Bitef has continually followed and supported the latest theatre trends, and thus becoming one of the biggest and the most important European festivals. Bitef began with a decision of the City Assembly of Belgrade in 1967 to establish and support an international festival of the performing arts that would be an event of special importance to the city. It is held annually in September. The chief purpose of the festival is to present authors, productions and trends that are the most important phenomena in modern performing arts. In doing so, Bitef initiates and promotes a different approach to theatre, expands the boundaries of cultural identities and creates a map of professional contacts. It also enriches and encourages the new Serbian theatre scene, contributing towards its greater recognition in the European and broader international context.

Transcending all political and cultural borders, in more than four decades Bitef has managed to keep its pace with a tumultuous evolution of performing arts. Thus, one could identify the history of Bitef as a history of contemporary theatre. Through the revolutionary 1960s and 1970s, Bitef spectators could see some of the most courageous stage experiments pursuing the destruction of dramatic forms, but also some significant classical achievements, as well as the examples of the traditional Oriental theatre. In the 1980s and 1990s, Bitef presented highest reaches of the post-modern theatre and dance. Even in the conditions of political-economic crisis and embargo the festival succeeded to promote ultimate cultural values, bringing to Belgrade some of the biggest names of the world performance. In the first decade of the 21st century, Bitef presents the original and innovative productions of the world mainstream theatre, the performances of post-dramatic, non verbal expression, as well as those realised with new technologies, thus opening its doors to the virtual reality of cyber theatre.

In the course of all these years, Bitef has preserved its place in the family of major international festivals. For its continuity and quality Bitef was awarded the Special Prize for 1999 "Premio Europa per il teatro".

Instead of explaining the history of Bitef at a great length, it will suffice to list the names of the artists who have visited Belgrade in the past years. Some of them were discovered at the festival, while, for others, Bitef has been another in the series of affirmations of their artistic significance and value.

The festival is held at many venues, in traditional and "untraditional" performance places. Recently Bitef began a program of regional cooperation, and performances are held not just in Belgrade, but in Novi Sad and Nis[40].

Today, Atelje 212 has a repertory company of 32 actors, but it is also open to those artists who are not permanently engaged by this Theatre. The greatest celebrities among the actors still play on the stage of Atelje 212, and the best domestic and international stage-managers work in this house. On the stage of Atelje 212, the new dramas of contemporary domestic and foreign authors are played, on which the Theatre leaves its own, very recognizable stamp. Lately, the performances of this Theatre have been breaking through the newly established geographic borders and conquering the world.

In the Atelje 212, on the big stage, the premiere of the *Garden Party* (in the Serbian Language Drugarsko Vece/ Zahradna slavnost) had its premiere on 20 April 1965 by director Ljubomir Draskic[41]. At that time, his eccentric

[40]Ljubomir Draškić who had been in the Theatre as a stage-manager almost from its very foundation became the head of "Atelje 212"after Mira Trailović. For twelve years, when he was its Manager; the Theatre enlarged its theatre company with young artists, and got a new building. As of 1992, "Atelje 212", in its reconstructed building, became one of the most up-to-date equipped theatres in the Balkans. The Large Stage has 385 seats in the auditorium, and the Theatre in the Cellar has 141.

[41] In honour of the Director Ljubomir Draskic a festival was founded, Mucijevi Dani. The festival has no competitive dimension, its purpose being to enable experience exchange,

social satire the *Garden Party* was being performed with great success. The play was performed sixteen times on the stage until 16 June 1966. In the archive of the theatre Atelje 212 the material of production of Havel's *Garden Party* is in the file no. 067.

cooperation and creative associating among people of the theatre from former Yugoslavia, mostly from those cities in which Muci Draškić left a deep imprint as theatre director.

067 SEZONA 1964/65.

DRUGARSKO VEČE

/ Zahradna slavnost

PS: Vaclav Havel (Václav Havel), PR: Jasna Novak, AD: Raja Jedlinski, RD: Ljubomir Draškić, SC: Petar Pašić, KS: Božana Jovanović

Premijera: 20.4.1965. Velika scena

Igraju:
Vladimir Popović (Hugo Pludek), Nikola Milić (Oldžih Pludek), Olga Ivanović (Božena), Miroslav Bjelić (Petar Pludek), Tatjana Beljakova, Olga Poznatov (Amalka), Slobodan Aligrudić (Ferda Plzak), Milutin Butković (Likvidacioni sekretar), Ružica Sokić (Likvidaciona sekretarica), Taško Načić (Direktor uvodničarske službe)

Gostovanja:
Pančevo (CK „Olga Petrov" 15.2.1966)

Broj izvođenja: 16
Poslednje izvođenje: 16.6.1966.

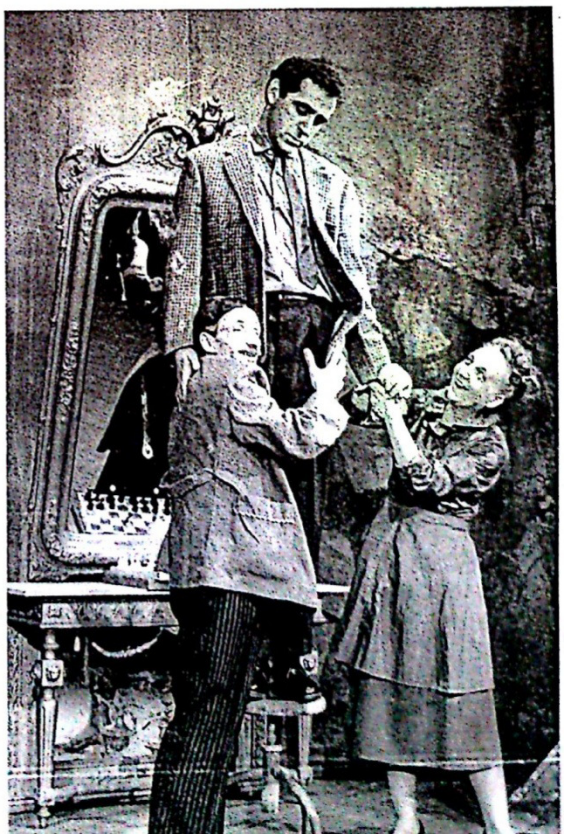


FIGURE 2: DRUGARSKO VEČE (ZAHRADNA SLAVNOST) – LAST PERFORMANCE ON 16 JUNE 1966. AUTHOR: VÁCLAV HAVEL (VÁCLAV HAVEL), PR: JASNA NOVAK, AD: RAJA JEDLINSKI, DIRECTOR: LJUBOMIR DRAŠKIĆ, SCENOGRAPHY: PETAR PAŠIĆ, COSTUMOGRAPHY: BOŽANA JOVANOVIĆ, PREMIERE: 20 APRIL 1966.

Actors: Vladimir Popović (Hugo Pludek), Nikola Milić (Oldžih Pludek), Olga Ivanović (Božena), Miroslav Bjelić (Petar Pludek), Tatjana Beljakova, Olga Poznatov (Amalka), Slobodan Aligrudić (Ferda Plzak), Milutin Butković (liquidation secretary), Ružica Sokić (liquidation secretary), Taško Načić (director).

Director Lubomir Draskic also presented Havel's one-act plays, *Unveiling* (*Private View*) and *Audience* to the Belgrade audience in 1981, as well as full- length play the *Beggars' Opera* in 1985.

Just three years after *Garden Party* (1965), Havel's personal Calvary began: he opposed the 1968 military intervention, jeopardised his literary and social survival and even got imprisoned.

Without this kind of experience, he would never have created his brilliant satirical plays *Audience* and *Unveiling*, which, after Vienna and Zagreb the Serbian audience was also lucky to see them again at the same theatre and directed by the same director.

Ljubomir Draskic staged at the Atejle 212 theatre on 23 February 1981 both the one-act plays *Audience* and *Unveiling* in one performance because in both the plays there varies the same theme of loneliness of confronted intellectual lack.

The playwright is now among the braggy but, of course, well-meaning petites bourgeois who "like" him and want "all things to work out fine" for him. In their short-sightedness and emptiness, they stupidly advise him to enjoy what he can take from life and point to the advantages of so-called family happiness, period furniture, flambéed mussels and an imaginative sexual life, only for it to end without any solution – in staring at glasses of bad champagne, with the fire from the fireplace and the thundering of Mozart's *Requiem*.

The performance of one-act plays *Audience* (*Audience*, 1975) and *Unveiling* (*Vernisáž*, 1975) by Václav Havel, directed by Ljubomir Draskic

(Atelje 212), translated by Renata Ulmanski, was reminiscent of the times when real theatrical plays were performed in basements, sheds, small theatres and other similar places.

AUDIENCE AND *UNVEILING*, SOCIO-POLITICAL CONTEXT

No matter how much Havel's work is being classified into particular genre forms, it quintessentially presents the picture of a socio-political situation reflected on and in many different ways, while outgrowing the basic genre premises. *Audience* and *Unveiling* are not typical political plays, but we cannot view them by excluding the socio-political context in them, either: allusions are very obvious because everything in these two one-act plays takes place in the post-1968 period. The problem of the Czechoslovak intellectual is the central question of Havel's *Audience* and *Unveiling*, no matter how much that intellectual is in a subordinate role, being almost invisible in the dramatic events. The sting is best crystallised in that way because it is expressed by those who "relieve" the intellectual of his own self, his intellectual and creative work; no real dialogue with him is possible and he is not allowed to open up, by which he is doomed to eternal silence. These plays present Havel in a slightly different light; his satire has become less attractive in formal terms but incomparably truer in terms of life.

DIRECTING

Ljubomir Draskic, director of *Audience* (*Audience*, 1975) and *Unveiling* (*Vernisáž*, 1975), in an exceptional way set the misanscene relationships of Sládek and Vaněk in *Audience* as well as Vera, Mihael and Vaněk in *Unveiling*. The play is weaved by placing Vaněk in the position of an almost

static figure that neither decides nor considerably influences anything, only for it to eventually turn out that he is the one who, with his inarticulate role, builds relationships and develops the story to show who and what he is by talking about others. In this way, Draskic also set the political context, because the less it was emphasised the more striking it became. But in front of this socio-political context as a kind of deeper meaning, there are a number of different layers flowing into one another, from grotesque and comedy to paradox, irony and satire.

For Draskic, his main character in fact only suffers the action, bends under the weight of these characters' behaviour; with his mostly silent, discreet reaction, he comments the actions of the people with whom he is in contact. In other words, he evolves into a complete, well-rounded character, whose social impotence is quite obvious and fate tragic, solely through instantaneous, spontaneous reaction to what life sets before him in specific situations. Thus, the full measure of realism is achieved while satire unobtrusively emerges from the facts of life, which were not violated for the sake of satire.

Draskic, who is often reproached for unduly putting his imagination to the forefront, for sacrificing the message of the work for the sake of joke, is here strict with himself as a director, concise, modestly withdrawn to the background while firmly controlling the realisation of the characters, the maturation of the story and the thickening of satire. Ljubomir Draskic showed an entirely different and surely real face of Havel's play. His approach to Havel's texts was confident, restrained, intelligent and without flaunting. Although it is hard to see the reason says critic Vladeta Jankovic[42] for putting such performances in basements and placing them in salons, Draskic's use of the spaces available to him deserves all the praise. With a great sense for it, he led the actors to play just on the discomfort, and this

[42] Vladeta Jankovic, PhD is a founder member of the Democratic Party of Serbia and as an art critic she is author of a number of reviews about the avang gard theatre.

atmosphere, in *Unveiling* in particular, was thick to the point of becoming tangible.

In Havel's excellently written one-act plays, the questions directed to Vaněk gave us a view into their life, and his brief answers float in the silence that Ljubomir Draskic knew how to measure in an exceptional way in his play. [43]

[43] Vladeta Jankovic wrote about the two one-act plays *Audience* and *Unveiling* in newspaper *Politika Beograd*, found at the National Library of Serbia in Belgrade.

186 SEZONA 1980/81.

AUDIJENCIJA / VERNISAŽ
/ Audience / Vernissage

PS: Vaclav Havel (Václav Havel), PR: Renata Ulmanski, RD: Ljubomir Draškić, DR: Ivana Dimić, SC: Todor Lalicki

Premijera: 23.2.1981. Žuti salon

Igraju:
AUDIJENCIJA - Danilo Stojković (Sladek), Petar Kralj (Vanek)
VERNISAŽ - Svetlana Bojković (Vera), Bora Todorović, Vlastimir Stojiljković (Mihael), Petar Kralj (Vanek)

IN: Olga Stojković, Milenko Adamov, Vlastimir Milosavljević, SF: Miomira Mihajlović, Jovana Stefanović, Dragana Anđelković

Gostovanja: Ljubljana (Mestno gledališče 24.1.1982, Cankarjev dom 18.12.1982), Rijeka (CK 16.12.1982), Banja Luka (NP Bosanske krajine 12.1.1984), Beograd (Dom pionira 25.1.1989, 11.2.1989), Čačak (DK 28.1.1989), Novi Sad (Novosadsko pozorište - Újvidéki színház 17.4.1989)

Festivali: Goriški susreti malih scena (Goriško srečanje malih odrov), Nova Gorica (PDG 23.1.1982), MES, Sarajevo (nsc 29.3.1982)

U inostranstvu: Francuska - Teatar nacija (Mondial du theatre), Nansi (Fabrička hala 24.5.1983, 25.5.1983, 26.5.1983); Kanada - Međunarodni pozorišni festival u Kvebeku, Kvebek (nsc 15.6.1984, 16.6.1984, 17.6.1984)

Nagrade: Skupština grada Beograda: Petar Kralj, Oktobarska nagrada Beograda u oblasti pozorišne umetnosti 1981. godine; SDUS: Ljubomir Draškić, Diploma za režiju predstave; Diploma glumačkom ansamblu predstave 1983. godine; SIZ kulture Beograda: Premija Pozorištu Atelje 212 za najbolje ostvarenje 1981. godine; MES, Sarajevo: Zlatan lovor-vijenac ansamblu predstave za zajedničku igru; Goriški susreti malih scena (Goriško srečanje malih odrov), Nova Gorica: Goriška ruža za predstavu u celini; Međunarodni pozorišni festival u Kvebeku, Kanada: Petar Kralj, Nagrada za epizodnu ulogu; Danilo Stojković, Prva nagrada za najbolju ulogu

Broj izvođenja: 132
Poslednje izvođenje: 17.4.1989.

Vlastimir Stojiljković, Petar Kralj, Svetlana Bojković

FIGURE 3: AUDIENCE AND UNVEILING, MATERIAL FOUND IN THE YEARBOOK OF THEATRE ATELJE 212, NO. 186 SEASON OF 1980/1981. PREMIERED ON 23 FEBRUARY 1981 IN THE YELLOW ROOM. ON 16 AND 17 JUNE 1984 THEY PARTICIPATED IN THE INTERNATIONAL FESTIVAL IN QUEBEC.

The theatre critic Milorad Vucelic[44] for *Audience* and *Unveiling*, directed by Ljubomir Draskic at Atelje 212 Theatre mentions that "when writing these one-act plays, Havel seemed to have in mind that intellectuals should neither cry nor laugh but comprehend. In a really impressive way, he managed to dramatize the situation of an intellectual in a society characterised, above all, by the breakdown of values, corruption and repression. (Havel wanted to show and point out) and Draskic followed him in this in a great and unobtrusive manner the inadequacy of intellectual's moralistic position and all the drama of his confrontation with life as mere survival. By confronting him with denunciation, envy, primitivism and similar at the brewery where he is forced to work, Havel dramatically raised and opened the question as to who should be with whom and against whom and if revolutionary and human involvement has any sense at all. Draskic presented all the tension and *Temptation*s to which any progressive involvement is exposed when directly facing its social addressee and primary driver of progress".

It belongs among the works that confirm that it is possible to achieve unity between historical dramatics and intimate dramatics in the theatre. Milorad Vucelic brings the message there are few plays that have brought so much excitement and managed to disturb us in such a productive way in recent years in Belgrade theatres.

Theatre critic Mladen Sukalo[45] defines the performance as "a sting about the intellectual"; the play has lost nothing of its freshness despite the time span, which, in our Yugoslav framework, is not so short after all. Havel's symbolic and sign system, which he offers through these two dramatic texts as well as through his entire dramaturgy, is built on simple images, on everyday lines of the characters who, when gathered into a whole, get transformed into an almost paranoid picture of man's alienation from others and the environment.

[44] VUCELIC, M., Two Types of Dramatics.

[45] SUKALO, M., A Sting about Intellectual.

Draskic had exceptional collaborators in Petar Kralj (Vaněk), Danilo Stojkovic (Sládek), Bora Todorovic (Mihael) and Svetlana Bojkovic (Vera), who built so great miniatures in which elements for the recipe for the art of acting may almost be found.

Theatre critic Vladeta Jankovic[46] in the Politica Beograd newspaper estimated that the Atelje 212 and special actors Petar Kralj (Vaněk), Danilo Stojkovic (Sládek), Svetlana Bojkovic (Vera) and Bora Todorovic (Mihael), guided by their sure sense of Havel's dramaturgy and its stage transpositions by director Ljubomir Draskic, lived up to that task completely. They played their roles leisurely, with an authentic tone of ordinary, everyday conversation – starting from Vaněk's entering Sládek's office and all the way until he resignedly gives up his silent opposition to the dull petit-bourgeois mentality of Vera and Michael, accompanied by an excerpt from Mozart's Requiem: Dies Irae.

To all these stories and countless, mostly stupid and sometimes insultingly curious questions, Vaněk responds with brief and restrained sentences between which lies a vast wasteland of silence. And how else could respond a man who suddenly found himself outcast to another world, whose life has now become so different from the life of the people he encounters? This distance of Vaněk from his partners in the conversation was masterly presented to us by Petar Kralj: in his every move, reaction, colour of his voice, we saw a man from the other side, some of whose links of communication with people are broken.

Perhaps the most ungrateful task went to Petar Kralj, who in the role of writer (intellectual) achieved an impressive acting performance that is also among the best actor achievements seen recently, based on the reviews of the time[47]. The way in which Petar Kralj is present in both parts of this play (at the brewery and in the petit-bourgeois parlour of his friends) reveals, before all, the entire objective side of the circumstances. Without being resolute and declarative and without explications, almost without words,

[46] JANKOVIC, V., Audience and Uveiling.

[47] Reviews found in Atelje 212 without specific name of author and date of publication.

intelligently, Kralj endures a truly dramatic situation that thus becomes a picture of an entire period, a real truth of a historical moment. At the same time, Kralj manages to upgrade his human position and endure in a truly human and superior way.

Nonetheless, his seeming nonchalance, his apparent non-participation in the performance of his partners only intensified their performance and thus created a contrast of two different worlds they represent. His expression of indifference to the fates of his partners is so suggestive and unfeigned that it represents an essential quality of both the play and the directing process. For theatre critic Milorad Vucelic the interpretation of Petr Krajl, not away from the people and not against the people who surround him, but with the understanding of all challenges of the situations he is in. It must be said also that such kind of reaction of an actor to easily recognisable life situations and common places of futile conversation in which he must live from time to time has not been seen in our theatres for a long time.[48]

However, the most is accomplished by Petar Kralj, whose performance brings a real little triumph of stage realism and achieves what in principle may only be achieved in the films: he most often confronts us with an extremely moving albeit silent face onto which, as if it were made of wax, mixed feelings, the suffering, the passing time and the actions of the people surrounding him are being imprinted – with a face that is a full stage equivalent of the fate of a man whose suffering remains without an echo in the real world, happening amidst general indifference, amidst oblivion.

Deprived of real text, Kralj phenomenally played the subtext part, expressing himself with discreet facial expressions (so many things may be expressed by eyebrows), the position of his body and arms, intonation of banal lines, and even mere pauses.

[48] VUCELIC, M., Two Types of Dramatics.

In a really exceptional way, Danilo Bata Stojkovic felt and understood precisely this dimension of the play and accordingly played his role brilliantly. Stojkovic did not play the small manager of the brewery as an unambiguous primitive, prisoner of his immediate dirty interests, but as a man who is immersed in the worry of survival and witnesses all the traps of the situation in which he is placed and where he must find his way and survive. Stojkovic did not play this role using the tools that would transform his privileged dramatic status into the superiority of his position. At the same time, Stojkovic's role did not give the chance for his life to be understood as the mire distant from the loftiness of a martyr intellectual. Using sovereign acting tools in a thoughtful and inspired manner, Stojkovic truly dominated the whole first part and managed to control and turn to the right direction all the reactions of the audience in a superior manner.

As regards Danilo Stojkovic's performance, there would almost be not enough words to describe all that is seen and felt while attending the performance of *Audience*. It is enough just to mention some of his gestures and facial expressions as he, say, is drinking beer, glass after glass, in a specific way, when he mentions the actress Bogdalova or when he repeatedly opens the circular flow of the performance, which is started with almost identical means, from words to gestures, so that each new structure has a common denominator. Stojkovic fascinated the audience by routinely drinking a large quantity of beer while managing to keep his acting concentration**.** Danilo Stojkovic (played the brewery manager) and was convincing in the gradual increase in blunt beer drunkenness (they drink real beer in *Audience*, unfortunately not Czech).

Danilo Stojkovic made his bureaucratic martyr moving and worthy of contempt at the same time. Remaining in our memory will be brief, insecurely cautious glances from below to check the effect of the offer – one of the delicate moves by which really good actors know how to breathe life into the playwright's creation.

Bora Todorovic and Svetlana Bojkovic did their job as a typical petit bourgeois couple fully for the purposes of the play. Svetlana Bojkovic and Bora Todorovic, in the role of a married couple adapted to the new order of things, look like a masterfully trained duet, like puppets from the surviving and yet so real bourgeois world; they reduce their acting to emptied gestures, to ritual monkeying around a ceremoniously laid table, traversing the stage like a peacock, like a face from Buster Keaton comedies. For the theatre critic Mida Stevanovic in a review in the newspaper "Ilustrovana Politica"[49] the actor, Bora Todorovic, demonstrated his exceptional skills of conversational acting and Svetlana Bojkovic brought into her Vera character such a dose of charm and femininity that is hard to resist even though Vera is a type of narrow-minded petit bourgeois.

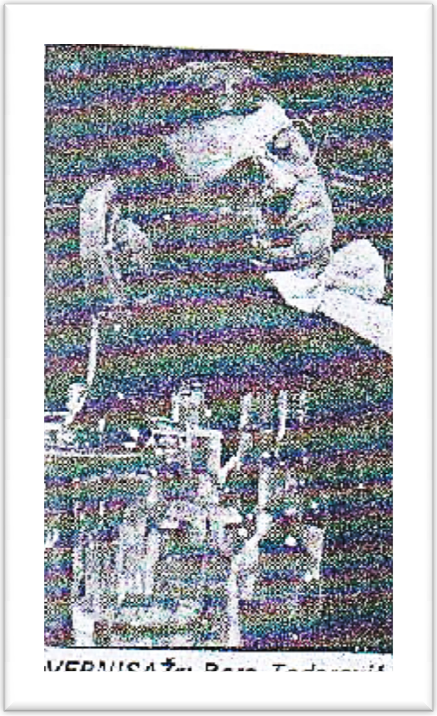


FIGURE 4: ACTOR BORA TODOROVIC IN UNVEILING PERFORMANCE, ATELIE 2012.

Bora Todorovic outlined the character of a successful conformist who deliberately turns a blind eye to the reality and does not dare to sign the postcard he is sending from Switzerland to his disfavoured friend. The most deserving for the sought and obtained atmosphere of unpleasant tension

[49] STEVANOVIC, M., Review, ILUSTROVANA POLITICA.

that *Unveiling* was redolent of is Svetlana Bojkovic; the affectedness and falsity may be expressed in a natural and genuine manner only by highly self-conscious actors such as her. In this, Bojkovic had an ideal collaborator in Bora Todorovic, who sovereignly controlled the potentially dangerous caricature element in the text.

Based on the reviews of the time the performance of Svetlana Bojkovic and Bora Todorovic in *Unveiling,* no matter how impressive it may have seemed, perhaps did not have such a range of quality as the performance of Petar Kralj and Danilo Stojkovic. This in no way indicates their value.[50]

SCENOGRAPHY

Havel's plays were performed in two different venues: the first at the Theatre in the Basement, where for a moment the interior was reconstructed on the stage of a dusty, greyed-out shack in which the only trace of luxury, the only status symbol, is a thickly padded entrance door, and the second at the Art Salon of Atelje 212 where a false splendour of a world was evoked under a brilliant light towards shiny mirrors, among walls crammed with paintings.

The scenographer of Atelje 212, Todor Lalicki, was often working with Ljubomir Draskic. He managed to create a gloomy atmosphere of a brewery office in the basement of Atelje 212 and furnished, with excellently selected details, a nouveau-riche apartment full of *objets d'art* in the Art Salon and Svetlana Bojkovic prepared real flambéed mussels that Bora Todorovic gladly ate.

[50] Collected reviews from the Theatre Atejle 212.

And the actors, in turn, perform like in the best days of Atelje 212. Danilo Stojkovic, as an unfortunate brewery manager, simulates a real father of the nation: thorough, worried, prone to philosophising, basically insecure, with eyes constantly alert, with a face flaring with flickers of bare instincts.

Finally, it should be said that *Audience* and *Unveiling*, both one-act plays are dominated by Petar Kralj as Vaněk, and he achieves it, paradoxically, by silence and minimal gestures and facial expressions. By finding tiny facial interjections visible only to a careful observer, always in a precise manner and at the right point, he ideally incarnated the position of the intellectual.

Based on the reviews of the time we can have a conclusion that the performance of *Audience* and *Unveiling*, directed by Ljubomir Draskic was the recipe for the Art of Acting.

In the opinion of theatre critic Vladeta Jankovic, Petar Kralj's role is so far the most impressive acting achievement of the season. Although there will be more premieres by autumn, the October jury can already count with one serious nomination. Deprived of real text, Kralj phenomenally played the subtext part, expressing himself with discreet facial expressions (so many things may be expressed by eyebrows), the position of his body and arms, intonation of banal lines, and even mere pauses. Very rarely, there are occasions like this where it seems that the actor performed more and better than the playwright wrote and perhaps even conceived. Danilo Stojkovic made his bureaucratic martyr moving and worthy of contempt at the same time. Remaining in our memory will be brief, insecurely cautious glances from below to check the effect of the offer – one of the delicate moves by which really good actors know how to breathe life into the playwright's creation. It is possible; however, that Stojkovic slightly overemphasised the comical dimension of the Sládek character. The most deserving for the

sought and obtained atmosphere of unpleasant tension that *Unveiling* was redolent of is Svetlana Bojkovic; the affectedness and falsity may be expressed in a natural and genuine manner only by highly self-conscious actors such as her. In this, Bojkovic had an ideal collaborator in Bora Todorovic, who sovereignly controlled the potentially dangerous caricature element in the text.

According to the opinion of theatre critic Vladeta Jankovic, Havel's texts *Audience* and *Unveiling* are not some grand literature. In particular, the second one-act play is more direct than it should be, while both slightly tend to "drag" to their points, but the whole is meaningful, relevant and humorous. "His resignation is true and human and his bitterness does not bear hate." In her opinion, critic Jankovic points out, that it would be deeply wrong to look primarily at politics in these plays. "They reveal some of the innumerable faces of moral conformism, too".

Audience and *Unveiling* should suggest a certain almost unbearable feeling of pressure and helplessness, which was well noticed by the interpreters of the play**.**

Based on theatre reviews published at that time**,** Petar Kralj's role was so far the most impressive acting achievement of the season. According to Jankovic, very rarely were there occasions like this where it seemed that the actor performed more and better than the playwright wrote and perhaps even conceived.

Two years later, the plays *Audience* and *Unveiling* were performed by the Atelje 212 Theatre at the stage of the National Theatre of Bosanska Krajina in Banjaluka and also in the skyscraper Hall in Rijeka. Even hardly practicable in that guest performance, the production did not lose much because of this, although the overall experience of these two one-act plays would have been quite different from one that was performed from the guest performance of Atelje 212 ensemble in Banjaluka[51]. The same year the

[51] Notes by DRAŠKIĆ L., *Audijencija / Vernisáž.*

play *Audience* (*Audience*) was played in the National Theatre in Zenica; and then both one –act plays in the National Theatre in Split on 12 April 1982.

General impression was that performances were well done and they were also different from other plays that had been staged until that time. In the National Theatre in Zenica, the play was directed by Zoran Ristovic, production designer was Radovan Marusic, costume designer Vesna Karaus-Suljic, actors Bosko Maric and Mugdim Avdagic. The premiere took place on 28 December 1981. Because it was performed on the small stage, due to the interest of the public two premieres were arranged. One exception was the set design by Radovan Marusic, and he received many awards for this work. The audience could clearly feel like it was in the brewery where the play was unrolling. This play had a realistic orientation, but also general stylistic orientation of the theatre. Based on the reviews of the time the play lost its tempo, was very slow and the audience found it difficult to follow the play at some moments. It is needed to note that at that time until May 1992, Bosnia-Hercegovina was part of the former-Yugoslavia.

Chamber Theatre 55 (founded in 1955) following the vision as defined at its very outset by its visionary founder, Jurislav Korenić, introduced to its audience a new form of drama which was emerging in the art of European theatres at that time, namely "the Theatre of the Absurd" or "anti-drama." Absurd paywrights such as Beckett, Ionesco, Genet etc, and many other new authors were heard for the first time in Bosnia and Herzegovina. Theater had a decisive influence in a whole generation of drama artists who have recognized this "ring-like stage", surrounded by audience, unlike the frontal type of stage, with its insurmountable swing-gate, as the opportunity of a more intimate and more sincere acting and for the establishment of His Majesty the Actor as the key factor in theatre, since it was only at the small

stage that actors could act on their audience in more direct and natural manner, resisting the pathos, clichés and false intonation.[52]

Over the years, Chamber Theatre 55, National Theatre of Zenica, Theatre of Tulzi etc, introduced many original plays written by Bosnian-Herzegovinian playwrights as well as international playwrights including Brecht, Pinter, Albee, Pirandello, Camus, Durenmatt, Pavel Kohout, Shakespeare, Sartre, and Havel.

Since its founding, Chamber Theatre 55 has premiered over two-hundred and fifty new plays. It also holds a certain status as a cult spot. During the years Sarajevo was under siege, audiences would still come during those incredibly difficult times from 1992 to 1995, and bring candles to watch performances literally under the shells and mortars falling. Almost every day this continued but still the theatre remained open and held 28 premieres during that time.[53] Regarding the Havel's plays staged in Bosnia and Herzegovina, see the work of Emir Zec.

NATIONAL THEATRE IN BELGRADE

The National Theatre in Belgrade opened its 1982/83 season with Havel's play *Memorandum* directed by Vladimir Aleksi*.* Throughout its rich history, the audiences of National Theatre in Belgrade had seen many performing guests, best dancers, singers and actors of their time. The constant quality of the repertoire that merges good tradition with contemporary approach, along with the outstanding level of performing quality is the artistic trademark of the theatre. Productions of the National Theatre in Belgrade are touring the country and abroad, reconnecting with the family of best European theatres that we belong to.

[52] Sarajevo: *Oslobođenje* (newspaper), 1955

[53] ZEC, E. VÁCLAV HAVEL'S PLAYS STAGED IN BOSNIA AND HERZEGOVINA.

Since its inception in 1868, the National Theatre in Belgrade has been fostering finest Serbian culture and tradition. Today, it hosts three artistic ensembles of Opera, Drama and Ballet under the same roof. The National Theatre productions are given in two auditoriums on the main Belgrade square. The main stage can seat 700, and Rasa Plaovic stage seats 300 spectators. Including guest programmes, the National Theatre in Belgrade shows more than 600 runs per year for the audience of almost 150,000 spectators.

At the beginning of the 19th century, at the time of national awakening of the Serbian nation, the idea of a theatre as an institution was born, an institution which would be of a great help in fighting backwardness and illiteracy. It would also contribute to the creation of progressive ideas and the growth of national culture.

The first amateur performances were shown in Kragujevac in 1835, in the presence of Prince Mihajlo. They were organized by a great theatre fan and writer Joakim Vujić. When the capital of the Serbian Principality was moved to Kragujevac, the idea of a theatre also moved there. There were no professional actors in Serbia at that time nor a suitable theatre building. Performances were held at various venues, in buildings adapted for those needs: Belgrade Customs Office, better known as Đumrukana, where the performances were played in a warehouse, than at the hotel "At Jelena's", in Šopić's bathroom, in Prince's Great Brewery, hotel "The Serbian Crown" and the restaurant "The English Queen".

The first idea about a permanent theatre in Belgrade appeared in 1851, when the committee "Lovers of National Education" was founded. The theatre was supposed to be at Zeleni Venac. However, due to unsafe marshy soil the construction, soon after the beginning, had to be brought to a halt. Only remains of foundation were left at that site and parts of walls from which bricks were taken for the new theatre building later built near Stambol Gate. Cessation of building of the theatre at Zeleni Venac did not discourage the Theatre Council and their supporters who turned to Prince Mihajlo for help. So, in 1863 the National Theatre was established. It had

professional ensemble, management well educated in literature and theatre, rich repertoire and stock system.

The erection of the building of the National Theatre in Belgrade was done quickly. Next to Captain Miša's edifice, it was the largest and most luxurious building in Serbia. By distribution of masses, horizontal and vertical division of spaces and the chosen motives of the surface treatment of the main façade, this theatre remind us of La Scala theatre in Milan, built 20 years earlier.[54]

The activity of drama of the National Theatre can be viewed as a development in four stages: from 1868 till 1914, from 1918 till 1941, from 1945 until 1991, and from 1991 till today. The first stage is marked by many tragedies and enactments inspired by medieval and modern history, like the *Death of Uroš V* by Stefan Stefanović. The characteristic feature of the repertoire of the National Theatre, especially at the end of the 19th century were plays with singing like dramatizations of Stevan Sremac's[55] popular short stories: *Zona Zamfirova* and *Ivkova Slava.*

In the first two decades of the 20th century the broadening of subject matters was noticeable. Beside Branislav Nušić others like Simo Matavulj, Vojislav Jovanović Marambo, Mirabo and Milivoj Predić must be mentioned. Koštana by Borisav Stanković was first shown at the very beginning of the 20th century and it has remained the cult performance of this theatre till this day. In the first stage on the repertoire of the National Theatre were plays written by the most significant writers of all periods: from the earliest (Sophocles), to Shakespeare, Calderon, Molière, Racine, Goldoni, Rostand, Gete, Ibsen, Strindberg, Gogol, Ostrovsky, Chekhov and Gorky.

The National Theatre in Belgrade has two halls for performing arts. The main stage, also known as the Grand Hall has 3 levels. The ground level has

[54] External link, accessed at http://www.narodnopozoriste.rs/

[55] Stevan Sremac (11 November 1855, Senta – 13 August 1906, Sokobanja) was a Serbian realist and comedy writer. He is considered one of the best truly humorous Serbian writers. SKERLIC, J., *Istorija Nove Srpske Književnosti,* pp. 397-403.

219 seats in total with the seats at the front being most expensive. There are 3 balconies in the theatre with the first one being the most expensive. Large operas, dramas and ballets are presented at the Grand Hall.

The second performance facility is Raša Plaović Stage that has 281 seats and no balconies. It is much smaller and less beautiful then the Grand Hall. Smaller scale dramas are performed on this stage.

The events of 1999.

During one of the toughest times in Serbian history, which is the 1999 NATO bombing this theatre was the only one to open its doors to the public during the 78-day air raids. For only 1 dinar, opera plays and ballets were performed to the public. The performance times were very unusual, from 3 to 6 pm. It was done this way because in that period of time there were no NATO air strikes on Belgrade. World well-known opera conductor, maestro Alberto Zedda, said once that during those horrible days the Belgrade Opera was proudly writing the most dignified pages of history of world opera[56].

THE MEMORANDUM

The play *Memorandum* (*Vyrozumění*, 1965) was staged at the National Theatre in Belgrade on 1 October 1982, for the first time in the Balkan countries, translated by Aleksandar Ilic. The anecdote about the terror of an unknown language is stretched to two long hours without enough theatrical turns, although the characters rapidly enter and exit the scene, as in French vaudeville.

Directed by Vladimir Aleksic, this production has the crisp precision of farce as it moves from scene to scene, though the back-and-forth banter

[56] External link, accessed at http://www.narodnopozoriste.rs/

within those scenes often feels slack. Director Vladimir Aleksic, directed the *Memorandum* with the right conviction that the absurdities of an "absurd drama" should be treated as normal in order for them to be really absurd.

The reach of the play is not particularly great. According to the idea of the young director, Vladimir Aleksic, it is placed in an inappropriate, excessively large stage area, burdened with many rotations, commented from the outside by a noisy cacophony of voices, which prolongs the story as whole as well as individual actions beyond the limits allowed by the play. In relation to the performance, the theatrical language the director uses behaves as the language communication that Havel mocks: with these tools, everything is named from a distance in a somewhat complicated manner, but nothing is completely mastered.

ACTING

The main character of Joseph Gross (not accidently a namesake of Kafka's Joseph) was played by Bogdan Diklic as a slightly melancholic ordinary man who found himself in unusual circumstances, a man ready for any compromise, having no lust for power and drifting with circumstances, the sort we all tend to be within the coordinates of public life. Branislav Jerinic as Jan Balaz was the complete opposite of the quiet Joseph Gross, a man blinded by the lust for power. The whole ensemble performed in Ptydepe in a humorous and skilful manner, and delivered a natural presentation of the translation of Aleksandar Ilic, an excellent connoisseur of Czech literature.

Scenography was all white walls and white furniture, punctuated by a wall-to-wall bright red rug and a sparing use of primary-colour props — has a sort of "Mad Man" meets Czech modern sleekness.

The audience was well engaged throughout the staging, and the closing scene with lighted lamps served as a telling conclusion. The absurdity of the situations and the mandated languages had the audience often laughing aloud.

SET DESIGN

I must particularly mention the set design. Highlighting of different areas evoked different locales without any change of stage properties. Two rotating "doors" of rectangular frames allowed the constant procession of the cast members to enter and exit throughout the play.

COSTUMES

And it's complemented by costumes, all in shades of gray (with one delightful burst of colour). The theatre critic Vladimir Stamenkovic in his review "form as destiny" mentioned that "Two actors, Mihajlovic and Diklic, somewhat reconcile the two opposite methods and that is why their creations are most striking. Indeed, both the young director and the actors with their preferences formed in the realistic theatre, have an excuse: Havel's play is too much of a task, mostly because it is hard to define in terms of genre."[57]

In the review of the theatre critic, Jovan Cirilov, "Trouble with Language", he pointed out after the premiere: "Clerks are living in their grey, musty rooms, and the power is held by those who know a new language called Ptydepe, until the declaration of the period of the newest

[57] STAMENKOVIC, V., *Form as Destiny,* pp. 156-158.

language, Chorukor. In the meantime, we are witnessing scenes in which, during the entire working hours, secretaries comb their hair and buy rolls, other clerks hide in secret storage spaces in the walls and chairwomen of something not specified appear. So it is an iconography of humoristic clichés on bureaucrats and Kafkaesque terror of "unknown language."[58]

Based in others sources and reviews of the performance of the *Memorandum* at the National Theatre, I am also of the opinion that the performance was slow and dragged out, only at times being witty and funny, primarily when classroom scenes were shown. The acting in it was uneven in terms of style; one moment it approached character comedy (Jerinic, Viktorovic, Pesic), the next moment it was so stylized that we get the impression that we have before us the figures from an Ionescian type of theatre (Ejdus).

PROTEST AND *ATTEST* AT THE NATIONAL THEATRE IN BELGRADE

Havel's one-act play *Protest* and Pavel Kohout's one-act play *Attest* was performed on stage as one piece in couple of cases in Yugoslavia. The performance was staged on 10 January 1984 at the National Theatre in Belgrade. The circle 101 Stage, where small theatrical forms was fostered with noticeable success, also saw premieres of two one-act plays – Václav Havel's *Protest* and Pavel Kohout's *Attest* – both directed by Zelimir Oreskovic and with good scenography by Vladimir Marenic and costumes by Ljiljana Orlic. The director chose both one-act plays for the fact that these two playwrights had similar literary fate and anti-political alliance that they were sharing. (Pavel Kohout, novelist and playwright like Havel was outside his country the most performed Czech playwright in the post-Second World

[58] CIRILOV, J., Trouble with Language.

War period, but he belonged to the group of banned writers who had left the country after 1968).

DIRECTING

Since such performances are noticed not so much for their technical arrangements, light, disposition of scenic elements and movement of actors as for the satirical observations and laughter they provoke, the attention was focused on the text itself and its interpretation. What is interesting and unusual for this theatre is that the main character in both of these miniature performances is one and the same person, Vaněk, a writer, dissident and a man who has gone through imprisonment and various tortures in his Socialist community but has not changed. He still fights for human rights, freedom and subjective concepts of democracy. He has therefore come to terms with his fate and social status, behaves very modestly, can bear various forms of harassment, responds quietly and sticks persistently to his ideas. As soon as he hears that a young actor was arrested, he immediately initiates a campaign of protests and collects signatures of prominent persons from the world of culture. This leads him to a former schoolmate of his, now a respected conformist writer Stanek (played by Milos Zutic). But, at the same time, the latter wanted to call Vaněk and persuade him of the need for protests, because the arrested is a guy whose child Staněk's daughter bears.

This likable and easy-to-understand Vaněk also appears later in Kohout's *Attest* with his dog Ajax at a Cynology Association, with a desire to obtain documents and a pedigree for the purpose of breeding that exceptional Czech herding dog. However, the man who has violated the official policy and, what's more, is no longer a member of any association or union, cannot even get a permit for his dog.

Director Zelimir Oreskovic understood this difference and set *Protest* as a modern conversational marivaudage and *Attest* as an absurd comedy of manners in which the paradox culminates in the character of the Cynology Association director, who has a pathological fear of dogs, as a symbol of the socialist bureaucratic principle "a wrong person in a wrong place".

This is sufficient for the writer to develop a satirical comedy with a lot of associations. The standard characters are brought up to date and localised so a recognisable atmosphere is created, a lively, rhythmical play is encouraged and some effective scenes spontaneously arise.

ACTING

Of course, it is better when current one-act plays are played in a spirited manner, like Staněk in *Protest* was played by Milos Zutic – brilliantly, although with an excessive touch of irony towards a moral vacillator like that playwright is – a master of moral self-justifications – or discreetly, as Vaněk is portrayed and usually played in Havel's earlier one-act plays *Audience* and *Unveiling*, the way he was played by Mida Stevanovic.

In *Attest*[59] too, Mida Stevanovic remained the reserved Vaněk while Ljiljana Jankovic and Slavka Jerinic outlined in sharp strokes the clerical souls from the Cynology Association as did Predrag Tasovac the permanent guest of the Association, engineer Čech. In strong, even excessively strong colours, Branka Sekulovic painted in our manner an official's daughter, who, no matter how limited and incompetent she is, saves the day because she transfers the ownership of the dog to her father and then entrusts Vaněk with the dog. She tried to make the character of Ivanka, who got employed here through connections but has no idea what her job is and how to do it, extravagant just as if she was from our parts.

[59] We have also found the play *Attest* with the name *Permit*.

Blaza, the clerk, was played by Ljiljana Jankovic, comprehensively, with a colourful look and gesture and with her casual confessions and stories, in a really attractive way. Slavka Jerinic, who plays their director, confidently makes satirical points and creates a character that reveals in her actions the relations ridiculed with pleasure by the author. The crown of everything is Predrag Tasovac as engineer Čech, a typical man versed in dogs, but who also charmingly depicts the mentality of a Czech citizen and shows the reactions typical for the present time in addition to all of his traditional traits.

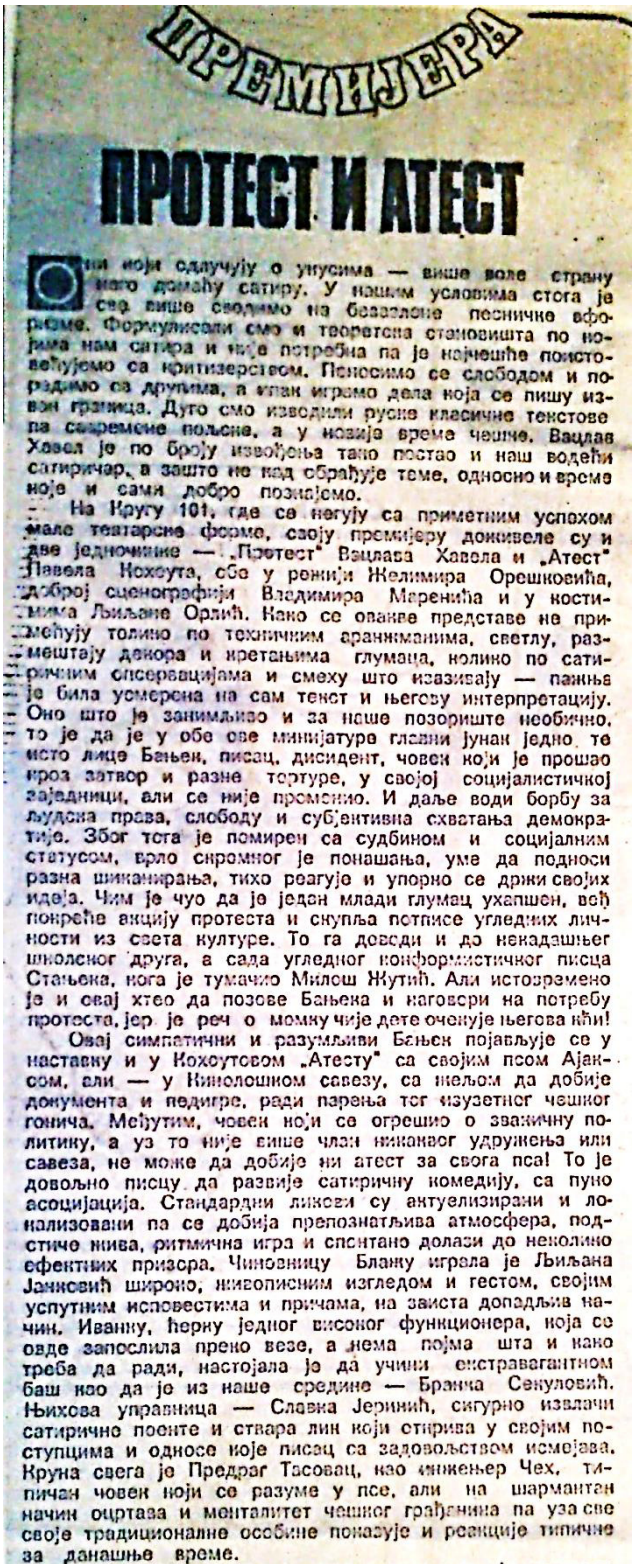
The theatre critic Petar Volk wrote in the newspaper "Ilustrovana Politica" on 31 January 1984 that when actors themselves enjoy the play, it is easy to make a coherent performance. This one is just such situation – in the tradition of the very best that has so often been seen on this stage and of those Mincic settings: simple, unobtrusively organised but pure and direct, unpretentious and open, so there is no forcedness.

In my opinion, the public of those performances in the Balkans countries can still experience something quite close to them in humorous situations, although they relate to a different environment and concept of socialist relations in everyday life.

In the same article theatre critic Petar Volk writes about the premiere. "There are works for which it doesn't matter how they were set or how well they were played. Those are current satires whose spirit is captivating and whose sharpness is conscience-awakening. The message is so universal that it can easily be understood even outside the territory of the socialist countries."[60]

[60] VOLK, P., Protest i Atest.

FIGURE 5: REVIEW OF THE PERFORMANCE PROTEST- ATTEST, 18 JANUARY 1984 IN THE NEWSPAPER "POLITIKA BEOGRAD".



ПРЕМИЈЕРА

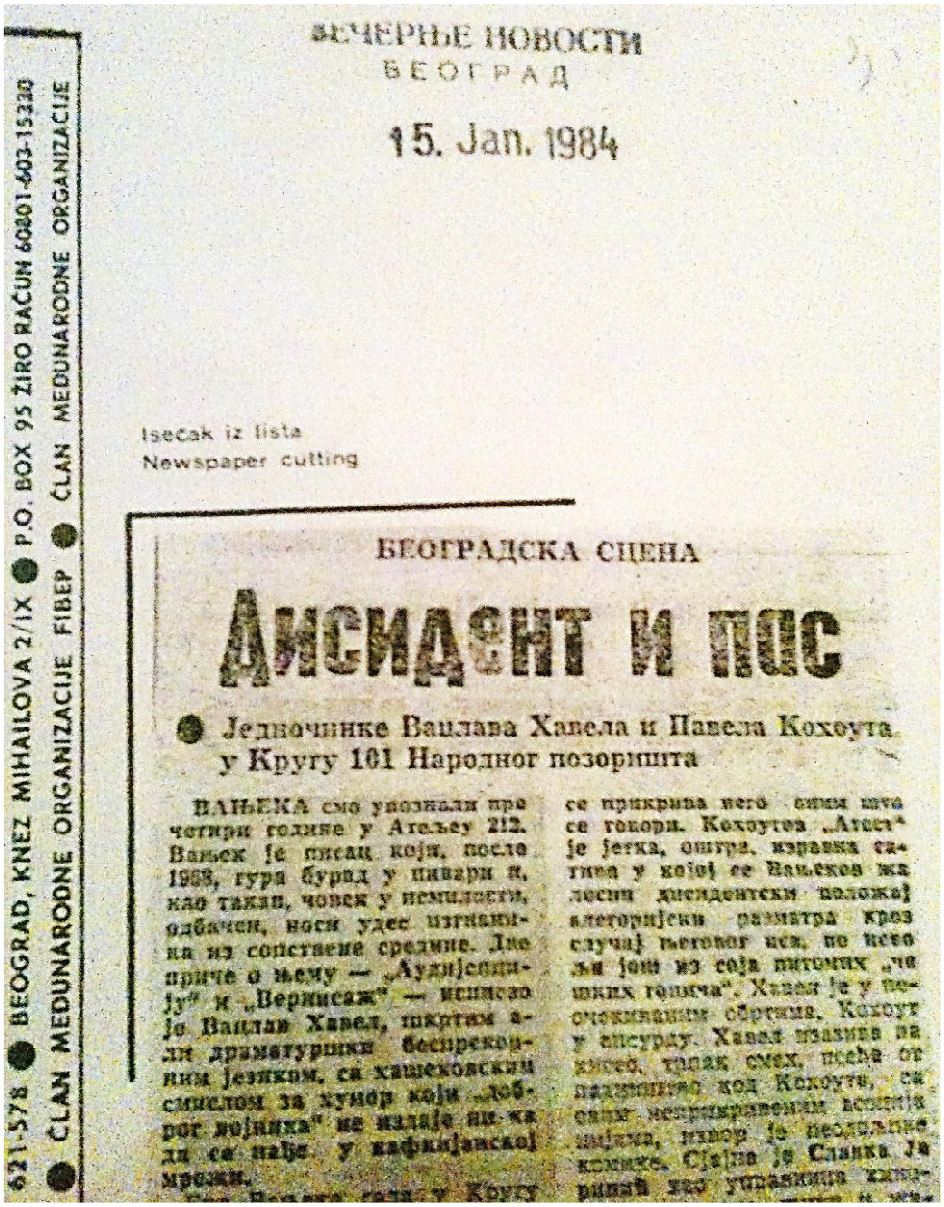
ПРОТЕСТ И АТЕСТ

Они који сдучују о укусима — више воле страну него домаћу сатиру. У нашим условима стога је сву више свођимо на безазлене песничке вафриме. Формулисали смо и теоретска становишта по којима нам сатира и није потребна па је најчешће поистовећујемо са критизерством. Поносимо се слободом и поредимо са другима, а упак играмо дела која се пишу изван граница. Дуго смо изводили руске класичне текстове па савремене пољске, а у новија време чешке. Вацлав Хавел је по броју извођења тако постао и наш водећи сатиричар, а зашто не кад обрађује теме, односно и време које и сами добро познајемо.

На Кругу 101, где се негују са приметним успехом мале театарске форме, своју премијеру доживеле су и две једночинке — „Протест" Вацлава Хавела и „Атест" Павела Кохоута, обе у режији Желимира Орешковића, доброј сценографији Владимира Маренића и у костимима Љиљане Орлић. Како се овакве представе не приме̄њују толико по техничким аранжманима, светлу, размештају декора и кретањима глумаца, колико по сатиричним опсервацијама и смеху што изазивају — пажња је била усмерена на сам текст и његову интерпретацију. Оно што је занимљиво и за наше позориште необично, то је да је у обе ове минијатуре главни јунак једно те исто лице Бањек, писац, дисидент, човек који је прошао кроз затвор и разне тортуре, у својој социјалистичкој заједници, али се није променӣо. И даље води борбу за људска права, слободу и субјективна схватања демократије. Због тога је помирен са судбином и социјалним статусом, врло скромног је понашања, уме да подноси разна шиканирања, тихо реагује и упорно се држи својих идеја. Чим је чуо да је један млади глумац ухапшен, већ покреће акцију протеста и скупља потписе угледних личности из света културе. То га доведи и до некадашњег школског друга, а сада угледног конформистичког писца Станъека, кога је тумачио Милош Жутић. Али истовремено је и овај хтео да позове Бањека и наговори на потребу протеста, јер је реч о момку чије дете очекује његова кћи!

Овај симпатични и разумљиви Бањек појављује се у наставку и у Кохоутовом „Атесту" са својим псом Ајаксом, али — у Књижевном савезу, са жељом да добије документа и педигре, ради парења тог изузетног чешког гонича. Међутим, човек који се огрешио о званичну политику, а уз то није више члан књижевног удружења или савеза, не може да добије ни атест за свога пса! То је довољно писцу да развије сатиричну комедију, са пуно асоцијација. Стандардни ликови су актуелизирани и локализовани па се добија препознатљива атмосфера, подстиче жива, ритмична игра и спонтано долази до неколико ефектних призора. Чиновницу Блажу играла је Љиљана Јанковић широко, живописним изгледом и гестом, својим успутним исповестима и причама, на заиста допадљив начин. Иванку, ћерку једног високог функционера, која се овде запослила преко везе, а нема појма шта и како треба да ради, настојала је да учини екстравагантном баш као да је из наше средине — Бранка Секуловић. Њихова управница — Славка Јеринић, сигурно извлачи сатиричне поенте и ствара лик који стрпива у својим поступцима и односе које писац са задовољством исмејава. Круна свега је Предраг Тасовац, као „инжењер Чех, типичан човек који се разуме у псе, али на шармантан начин оцртава и менталитет чешког грађанина па уза све своје традиционалне особине показује и реакције типичне за данашње време.

FIGURE 6: REVIEW IN THE NEWSPAPER "ILUSTROVANA POLITICA", 31 JANUARY 1984, PROTEST – ATTEST.



ВЕЧЕРЊЕ НОВОСТИ
БЕОГРАД

15. Jan. 1984

Isecak iz lista
Newspaper cutting

БЕОГРАДСКА СЦЕНА

Дисидент и пас

● Једночинке Вацлава Хавела и Павела Кохоута у Кругу 101 Народног позоришта

ВАЊЕКА смо упознали пре четири године у Атељеу 212. Вањек је писац који, после 1968, гура бурад у пивари и, као такав, човек у немилости, одбачен, носи удес изгнани-ка из сопствене средине. Две приче о њему — „Аудијенци-ју" и „Вернисаж" — исписао је Вацлав Хавел, шкртим а-ли драматуршки беспрекор-ним језиком, са хашековским смислом за хумор који „Доб-рог војника" не налаже ни-кад да се нађе у кафкијанској мрежи.

се прикрива него онима што се говори. Кохоутов „Атест" је јетка, оштра, изравна са-тира у којој се Вањеков жа-лосни дисидентски положај алегоријски разматра кроз случај његовог пса, по коме ље још из соја питомих „че-шких говеда". Хавел је у по-сечканим сценама, Кохоут у апсурду. Хавел изазива на кикот, тобож смех, пуна от пародирања код Кохоута, са свим неприкривеним асоција-цијама, нимор је неодређе-ложке. Сјајна је Славка Ја-

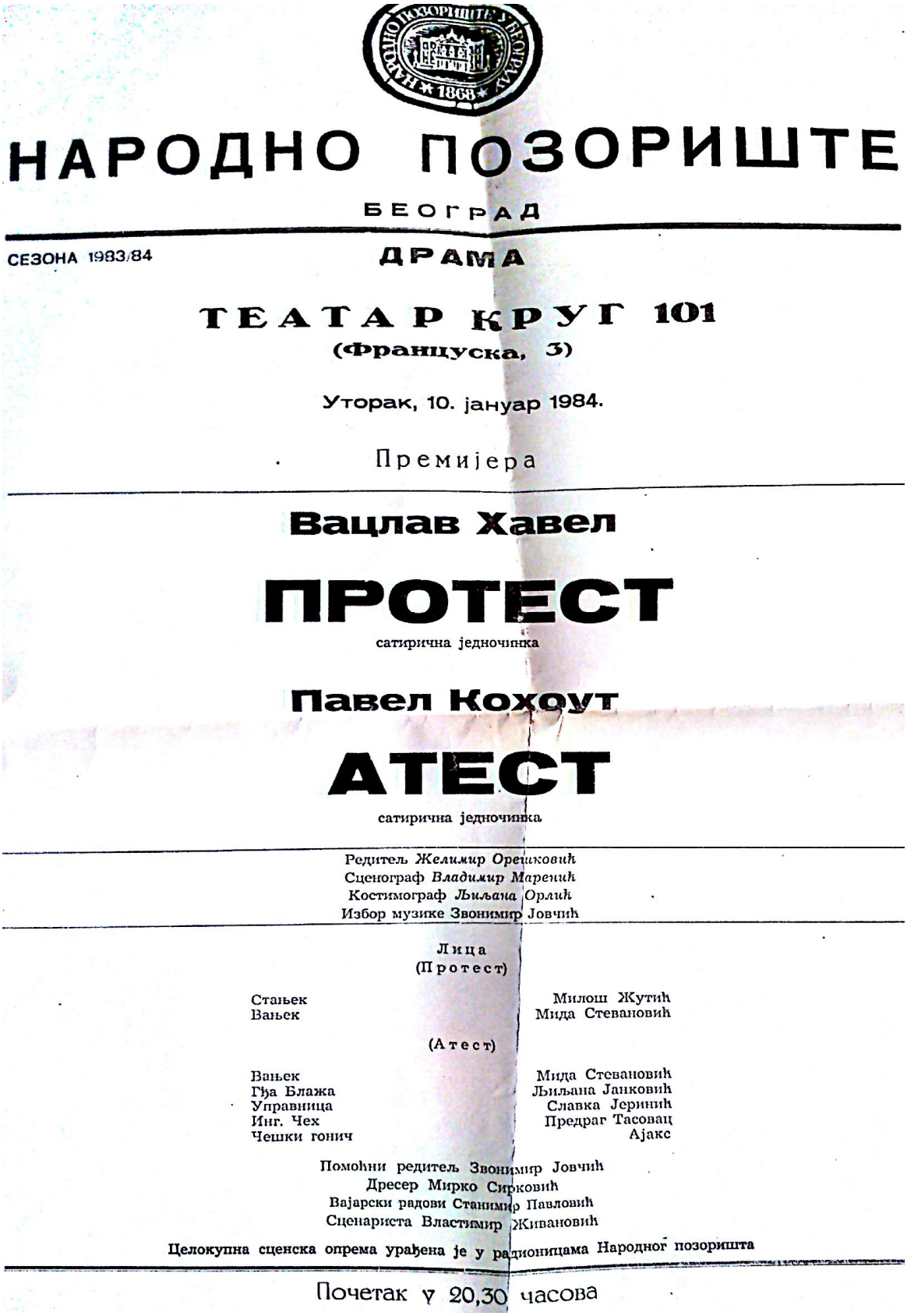
621-578 ● BEOGRAD, KNEZ MIHAILOVA 2/IX ● P.O. BOX 95 ŽIRO RAČUN 60801-603-15330 ● ČLAN MEĐUNARODNE ORGANIZACIJE FIBEP ● ČLAN MEĐUNARODNE ORGANIZACIJE

FIGURE 7: A REVIEW PUBLISHED IN THE NEWSPAPER "ILUSTROVANA POLITICA", BELGRADE, 15 JANUARY 1984.

CONCLUSION

Based on the theatrical performance and theatre reviews of that time I think that Havel became also a leading satirist, and why not, when he covers the issues as well as the time that the public themselves knew well. Those who dictate taste prefer foreign satire to domestic one. In those circumstances, therefore, it was increasingly reducing it to harmless poetic aphorisms. Theoretical viewpoints are formulated too according to which they don't even need satire so they most often identify it with fault-finding.

Directors and actors on Yugoslavia territory are proud of their freedom and they think of themselves as equal to others and yet they perform plays written beyond our borders. They have long performed Russian classical texts and then contemporary Polish ones and, more recently, Czech texts because, in the pathetic politicisation of their mentality, they are less and less able to look at themselves in a distorting mirror, and the brotherly help of these Czech writers comes in handy so that we also have a satirical theatre.



НАРОДНО ПОЗОРИШТЕ

БЕОГРАД

СЕЗОНА 1983/84

ДРАМА

ТЕАТАР КРУГ 101

(Француска, 3)

Уторак, 10. јануар 1984.

Премијера

Вацлав Хавел

ПРОТЕСТ

сатирична једночинка

Павел Коһоут

АТЕСТ

сатирична једночинка

Редитељ *Желимир Орешковић*
Сценограф *Владимир Маренић*
Костимограф *Љиљана Орлић*
Избор музике Звонимир Јовчић

Лица

(Протест)

Стањек	Милош Жутић
Вањек	Мида Стевановић

(Атест)

Вањек	Мида Стевановић
Гђа Блажа	Љиљана Јанковић
Управница	Славка Јеринић
Инг. Чех	Предраг Тасовац
Чешки гонич	Ајакс

Помоћни редитељ Звонимир Јовчић
Дресер Мирко Сирковић
Вајарски радови Станимир Павловић
Сценариста Властимир Живановић

Целокупна сценска опрема урађена је у радионицама Народног позоришта

Почетак у 20,30 часова

FIGURE 8: FLYER OF PERFORMANCE PROTEST - ATTEST STAGED ON 10 JANUARY 1984 AT THE NATIONAL THEATRE IN BELGRADE.

FIGURE 9: PHOTO FROM THE PERFORMANCE PROTEST- ATTEST STAGED ON 10 JANUARY 1984 AT THE NATIONAL THEATRE IN BELGRADE. ON THE LEFT IS ACTOR LILJANA JANKOVIC (BLAZA) AND ON THE RIGHT IS SLAVKA JERINIC (DIRECTOR).

BELGRADE DRAMA THEATRE

The Belgrade Drama Theatre (Beogradsko dramsko pozorište, BDP) was founded in August 1947, and it was the first city theatre formed in Belgrade, Serbia after the Second World War. The first opening night of the *Youth of the Fathers* by Boris Gorbatov, staged by Petar S. Petrović was performed on the stage on 20 February 1948. The building on Crveni Krst, in which this theatre is nowadays, was opened in the season of 1948/49, and the first opening night performed on this stage was *Sumnjivo lice* by Branislav Nušić, produced by Salko Repak, on 20 March 1949. In the period from 1959 to 1975, BDP, with Belgrade Comedy, made one theatre house –

"Contemporary Theatre", and in December 1975, it became the Belgrade Drama Theatre again.

In the mid-1950s and at the beginning of 1960s BDP had its "golden" period, mostly owing to particularly successful performances of the works of contemporary American playwrights and a brilliant galaxy of actors, stage managers, stage designers, costume designers, who, with their talents, made the reputation of the stage on Crveni Krst. The legendary performances of *Death of a Salesman, Cat on a Hot Tin Roof, The Glass Menagerie, Mother Courage and Her Children, A View from the Bridge* and other contemporary classics came near the cult status among the theatregoers.

Today, Belgrade Drama Theatre (BDP) works with a repertory artistic company and carries on the tradition created by performances of the classic and avant-garde dramatic literature, whereby it has created and maintained its recognizable style and artistic expression. In the spring of 2003, a thorough reconstruction of the theatre building was completed, bringing it to the level of high European standards.

LARGO DESOLATO, PERFORMANCE AT NATIONAL DRAMA THEATRE

In late December 1985, *Largo Desolato* had its premiere on the New Stage of the Belgrade Drama Theatre. The main character of the drama *Largo Desolato*, philosopher Leopold Kopriva, is constantly under the surveillance by state authorities because of his texts *On Love and Nothingness* and *Ontology of the Human Self*. However, living on the profits of his courage that he acquired by his public activity in the society are his wife, his mistress, his friend, two strange characters and a young female student. All of them are seeking in him a public representative of their own

hidden dissatisfactions, disagreements and cowardice. Torn between these aggressions, Kopriva is losing his identity and his attitude is melting down; instead of persevering in his work, he surrenders to the mainstream of insignificant encounters that make him neurotic and apathetic, to finally desperately exclaim, “Leave me alone!”

DIRECTING

Director Dejan Mijac masterly builds a play of remarkable dramatic tension in which the fate of Kopriva develops vertically to that scream and cry, “Leave me alone!” The interpretation of the parts of the drama’s nonverbal plane was achieved by distinctive stage language so that the main character’s fear, anticipation, dilemmas, apathy, and then neuroticism and anticipation of imminent, cruel future are experienced with full intensity, without pathos or complacency. And last but not least: Mijac discreetly emphasises the humour that makes a nightmarish and cruel human situation credible.

Dejan Mijac proved to be a master in the work with his actors as well. The ensemble of the Belgrade Drama Theatre performs as if they were rejuvenated.

From theatre critic Avdo Mujcinovic in this review “A Rebel’s Fate” published in Politika Expres Daily Newspaper he quotes, “For the director of *Largo Desolato*, Dejan Mijac, one carefully observes everything that is arranged in it, it is clear that Dejan Mijac has a very precise concept of their common expression. In contrast to the scenery, the actors speak quite quietly, almost in a whisper, with no special intensity in many passages, so that this creates an impression about something that perhaps has not been uttered at all or has not happened, and in any case it is about an introspection of the main character. His thoughts and distance in relation to

his surroundings and even himself are threaded through seemingly every day and ordinary events."[61]

ACTING

The actors' energy was controlled in a precise manner according to the requirements of intimate theatre. Vlastimir Djuza Stojiljkovic masterly played Dr. Kopriva. Stojiljkovic added such nuances to the character in such a superior manner towards the highest emotional point; he artistically interpreted it so well that it cut both into the heart and into the soul of the audience. The Lusi character was excellently shaped by Ljiljana Lasic. Without her inspiration, her openness on the stage and her discreet naturalness that is captivating, the performance would not have had that precious humorous dimension. Excellent roles, with a sense of discreet acting style, were performed by Ljiljana Sedlar as Zuzana, Dragoslav Ilic as Olda, Bora Stojanovic as Olbram, Milan Erak and Nikola Jovanovic in double roles, as well as young Zeljka Cvijetan Gortinski as Markéta.

The sharp sound of the doorbell was musically shaped very effectively by Vojislav Kostic, who turned it into a pure theatrical sign of a specific dramaturgical effect. All this is expressed by Vlastimir Djuza Stojiljkovic in a simple but rich and meaningful manner, in nuances and with a desired self-irony that destroys all symbols of heroism, suffering, humiliation and dissidence until it creates a picture of alienation not only from the society and his own work but also from himself. This really is an actor's expression of first-class value.

Every time he comes to visit Leopold's wife, his friend, a doctor named Olda, played quite appropriately by Dragoslav Ilic, routinely checks her

[61] MUJCINOVIC, A., A Rebel's Fate.

pulse and does the same things in a mechanical and uninterested manner. Leopold's wife Zuzana was convincingly played by Ljiljana Sedlar, also in the same atmosphere: she takes care of their home, shopping, her husband and his female friend, but these words of hers are only conventional expressions behind which a different life with all of its more important details may be sensed. There are also two characters from the police and two workers from the printing bureau, having the same name because there are no substantial differences in their reactions, and they are played quite well by Milan Erak and Nikola Jovanovic.

The text emphasises irony but not only on the general level, and so there is also Leopold's friend Lusi, effectively and vividly played by Ljiljana Lasic. A young female student that would like to help her professor with her love was played by Zeljka Cvjetan.

Both these pretentions become evident only partly in our play, and that despite the obvious effort both of the director, Dejan Mijac, and of the eight good actors, and especially Vlastimir Stojiljkovic (Leopold) and Ljiljana Lasic (Lusi), to avoid everything politically declarative and to use both psychological and grotesque elements in acting to show that what is generally human within a tragicomedy played in undertones.

All this is expressed by Vlastimir Djuza Stojiljkovic in a simple but rich and meaningful manner, in nuances and with a desired self-irony that destroys all symbols of heroism, suffering, humiliation and dissidence until it creates a picture of alienation not only from the society and his own work but also from himself. This really is an actor's expression of first-class value.

All actors in the play use almost the same words, but, deprived of their original meaning, they seem conventional and even absurd. Each character has only a few lines and, by being repeated, they succinctly outline his disposition.

All actors in the play use almost the same words, but, deprived of their original meaning, they seem conventional and even absurd. Each character

has only a few lines and, by being repeated, they succinctly outline his disposition.

SCENOGRAPHY

Probably for this reason, Boris Maksimovic scenographically shaped the playing area as standard scenery for a large stage, as Dejan Mijac wished. A recognisable ambience was achieved, which was dominated by certain social and living conventions. One might at first think that because of all this it was, after all, a mistake to place the play in the small hall.

Costumes and everything here is quite realistic and typical. Made by Branka Petrovic the costumes are in a similar style as well. Boris Maksimovic gave his contribution to this performance; he brought a cultivated stage language together with costumes and composer Vojislav Kostic and also choreographer Dragana Ivanji. The sharp sound of the doorbell was musically shaped very effectively by Vojislav Kostic, who turned it into a pure theatrical sign of a specific dramaturgical effect.

CONCLUSION

Simply in the performance the audience is willing to see less the deeper layer, the philosophical irony in the Havel's story and more what is recognisable at first glance, a real presentation of a specific social practice. There are no dissonant tones in this play and Dejan Mijac enriched all elements with his setting, so it resulted in a subtle performance of very stable qualities, for the theatre critic Petar Volk "that confirms that we need

playwrights like Havel because they create a modern theatre that ascends to the domain of real art."

For the theatre critic, Vladimir Stamenkovic, in the performance of *Largo Desolate* everything is in its place in this muted tragicomedy: the characters are intensively lively, the physical actions discreetly deepen what people speak and feel, and the atmosphere is simply soaked in threatening silence, which, as the play progresses, acquires more and more the role of active dramatic character. However, what is most precious in the play is that it is somehow radiant from within with a melancholic, warm humour and sympathy for human weaknesses, the qualities that our viewers so appreciate about Havel and for which they see him as their own, Yugoslav playwright.

Both these pretentions become evident only partly in our play, and that despite the obvious effort both of the director, Dejan Mijac, and of the eight good actors, and especially Vlastimir Stojiljkovic (Leopold) and Ljiljana Lasic (Lusi), to avoid everything politically declarative and to use both psychological and grotesque elements in acting to show that what is generally human within a tragicomedy played in undertones.

FIGURE 10: EXCELLENT SUGGESTIVE ACTORS: LJILJANA LASIC AND VLASTIMIR STOJILJKOVIC FROM LARGO DESOLATO PREMIERE AT THE BELGRADE DRAMA THEATRE.

In the same year 1985 the *Beggar's Opera* was performed at the theatre Atelje 212, directed by Ljubomir Draskic, the play did not overcome dramatic configuration (boulevard and social-satire); for the simple reason it was following the narration of the play, failing to establish the central idea from which the perspective evolves. Regarding directing, instead of using black-humour sections to level disruption in the structure of dramatic text, the director only deepened it. Based on the review of Avdo Mujcinovic, some parts of the play are turned into cheap entertainment, when there is no need for that. On the other hand, the director allowed unbearable psychological insight. This conglomerate of dramatic and scenic elements resulted in superficial, clichéd play with slow rhythm and inadequate comic situation. At times, the play is even boring judging from the review, which is almost unbelievable when speaking of director as renowned as Ljubomir Draskic, since Draskic's theatre is known for its vividness and dynamic.

If Havel turns protagonists of Gay's drama into clerks, there is no reason why the ensemble (which consisted of some good actors and actresses) wouldn't interpret the characters in such a clerical way. The reviews of the time mentioned that the performance was without inspiration, effort, semi-private, without a hint of playing style, there was no sign of a common play, effects were placed individually and sporadically not as a designed result of text, scenic language and joint play. In his critique, Avdo Mujcinovic, saw an exception in actor Dragan Nikolic[62] who lighted up the scene with his appearance as Macheath and tried to "start the engine" of the ensemble. In the first part he excellently formulated his character from various aspects, while in the second part he became somewhat pathetic. Neda Arneric[63], also found an adequate style for the role of Polly. From time to time Vlastimir Stojiljkovic was acting as Peachum joined them.

[62] MUJCINOVIC, A., A Rebel's Fate.

[63] Dragan Nikolić, is a very well known Serbian actor. He has since appeared in many films of different genres and has portrayed various characters, becoming one of the most iconic

The performance was shown in super decor, pleasant with red gamma and brilliant costumes very rich of renaissance style made by Liljana Dragovic[64].

On several occasions, the Embassy of Czechoslovakia in Belgrade made official complaints about staging of Havel's productions.

The production of Havel's plays was performed successfully until 1989 in Yugoslavia. Than after 1989 the staging of Havel's plays was slowing down. But in 1991 during the tragic events in Yugoslavia the traditional friendship between Czechoslovakia and Serbia was seriously damaged. People that loved Havel and his performances in Serbia started to hate him. Later then, in January 1997, an open letter was published in the Newspaper "Politika"[65] from the director of Atelje 212, the director of Havel's plays Ljubomir Draskic. In that open letter Draskic wrote that he had been astonished by Havel's words "that it would be necessary to bomb the Serbian position to end the war there". In the letter Draskic said that Havel even didn't appreciate it that Serbia had opened all the doors for his plays and performances at the time when he was banned everywhere.

Havel wrote back to him saying that he had very much appreciated the help of the Serbs when he was dissident, but regardless of this, he had nothing to say about the punishment of the whole Serbian nation, he even said he had nothing against Serbia as a nation.

---

and recognizable actors. In 1963 he starred in a classic film *Kad budem mrtav i beo*, which was the beginning of a prolific career that has lasted to this day.

[64] Liljana Dragovic has always been one of the most fantastic costume designers in Serbia. She always takes care to open an exhibition after performances and theatre seasons, which will remain open until mid-May and presents costumes from productions of Nabucco, Aida, Oblomov, Cinderella, Croatian Faust, Mephisto, the Beggar's Opera.

[65] Published in the newspaper *Politika- Beograd*, 12 January 1997.

2 SOCIAL AND POLITICAL SITUATION IN MACEDONIA BEFORE 1989 AND AFTER 1993

Before 1989 the Socialist Republic of Macedonia was one of the six Republics of the former Yugoslavia. Following Tito's[66] death in 1980, different factions in Yugoslavia became agitated and demanded more autonomy. It was the fall of the USSR in 1991 that finally broke up the jigsaw puzzle of the state. Federal Yugoslavia disintegrated as Slovenia, Croatia, and Bosnia declared independence in the year 1991; the Macedonians proclaimed independence with a referendum on the 8 September. Bulgaria was the first country to recognize the new state under its constitutional name. Kiro Gligorov was elected the first president. New constitution was adopted, declaring the Republic of Macedonia a sovereign, independent, civil, and democratic state, and recognizing complete equality of the Macedonians and the ethnic minorities in the country[67]. The principal ethnic majority are Macedonians who account for 66 percent of the population, while 21 percent are Albanians, and other ethnic minorities include Bulgarians and Turks. In 1999, the Kosovo War led to 340,000 Albanian refugees from Kosovo fleeing into Macedonia, greatly disrupting normal life in the region and threatening to upset the balance between Macedonians and Albanians. Refugee camps were set up in Macedonia. Athens did not interfere in the republic's affairs when NATO forces moved to aid the region ahead of a possible invasion of Former Republic of Yugoslavia. The Republic did not become involved in the conflict. Although Macedonia is a young state which became independent in 1991, its roots run deep in history.[68]

Back in the history of the Turkish Empire the expression Karagöz theatre, that is Karaghiozis (shadow puppet toy), is a Turkish word literally meaning a black eye, but describing a specific type of theatre in the Republic

[66] Marshal Josip Broz "Tito" was leader of Former Yugoslavia. While his presidency was criticized as authoritarian, due to his successful economic and diplomatic policies, Tito was seen by most as a benevolent dictator and a popular public figure both in Yugoslavia and abroad. Viewed as a unifying symbol, his internal policies successfully maintained the peaceful coexistence of the nations of the Yugoslav federation.

[67] The British Foreign Office and Macedonian National Identity, pp. 369-394.

[68] Accessed at http://www.historyofmacedonia.org/AncientMacedonia/Rawlinson.html

of Macedonia as in other Balkan countries (Bosnia and Serbia). This exceptionally popular theatre reached the Balkans from the Far East, this type of theatre went through a transformation as it was passed along from person to person through many cultures. Karagöz Theatre was brought to the region by the Ottoman Turks and it easily adapted to the new environment, existing for centuries up to the 1950s.[69]

Based on a UNESCO database, 4th edition "The World of Theatre (1992-1994),[70] theatre researcher professor of drama and Macedonian theatre at the Skopje Faculty of Dramatic Art, Jelena Luzina, gives us a table of theatres in Macedonia. Until 1991 theatre was at the crossroads moving between the past and present in order to find its existentialist form. Directors that worked in the Former Republic of Yugoslavia, Bulgaria, USA, Russia and others countries contributed to establishing the Macedonian Theatre. From 1992 until 1994 Macedonian drama improved. New period of a theatre without boundaries began; people of the theatre stepped out and started rich theatrical life with over 60 new plays a year: the Drama Theatre, Macedonian National Theatre, and Theatre of Nationalities in Skopje where Albanian and Turkish drama was presented. From world classic drama and modern drama, from ancient Greek to Shakespeare and Moliere up to Beckett's *Waiting for Godot* were successfully directed by Macedonian director Vladimir Milchin and others. The repertory is balanced with new and old authors performed on stage and also a new generation of actors with natural style of interpretations have satisfied the audience.

From 1993 to 1994 there were thirteen professional theatres in the Republic of Macedonia. The Macedonian National Theatre (drama, opera and ballet companies), the Drama Theatre, the Theatre of the Nationalities (Albanian and Turkish drama companies) and other theatre companies

[69] ALOK, E., Karagöz-Hacivat: The Turkish Shadow Play, p. 66–69.

[70] "THE WORLD OF THEATRE" (1992-1994). UNESCO.International Theatre Institute (ITI). Jelena Luzina, theatre researcher, Professor of the Drama and Macedonian Theatre at the Skopje Faculty of Dramatic Art is the authorof many books and papers on dramatic theory and theatre. Accessed at http://www.unet.com.mk/iti-macedonia/worldoftheatre.html

comprised about 870 professional actors, singers, ballet dancers, directors, playwrights, set and costume designers, etc. There was also a professional theatre for children and three amateur theatres.

The year 1994 brought a number of festivals of which the most important in the context of the opening the contemporary Macedonian Theatre to the outside world, theatre festivals such as MOT International Theatre Festival ("Young Open Theatre") and "Ohrid Summer" played an important role.

Macedonian theatre over the last decade, that is contemporary Macedonian theatre, has been accompanied by profound paradoxes. To explain and describe Macedonian theatrical reality we first must understand the global context. Macedonia is the smallest Balkan country with heterogenic cultural history in which there live together Macedonian, Albanian, and Jewish people[71]with different traditions and languages. Its present reality is dominated by what is known as the process of transition which characterizes all the former communist countries that try to assimilate other democratic lifestyles, which proves that the Macedonian theatre will be successful only if it adapts other forms from other culture. In the long list of theatre festivals, one should mention the very lively 'Skomrahi', traditional meeting of students from the theatre and film academies of all the Balkan countries as well as several European countries organized by the Skopje Faculty of Dramatic Art.[72]

[71] Albania and Macedonia were countries that kept the Jewish population in their countries during the World War II.

[72] Skopje Faculty of Dramatic Art, mention should be made of its indisputable contribution not only to systemizing theatre studies (the faculty trains actors- Macedonian, Albanian and Turkish, all in their own languages - directors, dramaturgists, editors, producers for theatre and film), but also in the establishment and development of Macedonian theatre research. Without a systematic approach, with a well determined profile of responsible people, without methodology, or even accurate terminology, the fragile Macedonian theatre research presents up to now the weakest point of the whole Macedonian theatrical context.

Being the oldest and the largest theatre in the Republic of Macedonia, the Macedonian National Theatre (opera and ballet) has always faced many challenges and tasks. Standing upright in front of the challenges they explain their position in this way: "To be a theatre towards which the most talented Macedonian actors, directors, scenographers, costume designers would gravitate as well as a theatre that educates the audience, provides theatre-goers with an opportunity to develop their taste, a theatre that comprises current affairs, eternizes the past, anticipates the future, makes people laugh, entertains them, makes them think, and sometimes makes them cry."[73]

The opera ensemble was founded in 1947 (the first performance of the opera Cavalleria Rusticana took place on 9 May 1947), and the ballet ensemble in 1949 (the first ballet Valpur's Night was staged on 27 January 1949). The approach based upon Stanislavsky's method/system essentially determined first two decades of the history of the plays at MNT, fully defining its future development. This kind of model of theatre organization (known as Austro-Hungarian) was applied by MNT until the year 2004, when the theatre began a process of stage-splitting: theatre, opera and ballet. The theatre continues to use the name MNT, whereas the opera and the ballet have taken on the name of MOB – Macedonian Opera and Ballet.

The first theatre team was composed of Dimitar Kjostarov, director and manager of the team, Iliya Milcin, actor and director, Todor Nikolovski, Petre Prlicko, Krum Stojanov, Trayko Chorevski, Mirko (Tihomir) Stefanovski and Blagoja Crvenkov, actors, Tomo Vladimirski and Vasilie Popovic-Cico, scenographers.[74]

[73]Standing Upright in Front of the Theatre's Challenges, accessed at www.mnt.com.mk/en_kontakt.php

[74] The materials are taken from the History of Macedonian National Theatre, accessed at http://www.mnt.com.mk/en_kontakt.php

Already in 1989 when the Republic of Macedonia was still part of the former Yugoslavia director Dusan Naumovski staged at the Macedonian National Theatre (MNT) in the 25 August 1988 on the stage No. 21 the performance of two one-act plays, *Audience* and *Unveiling*. The plays were translated by Kiril Zdraveski.

DIRECTING

The concept of the director Dusan Noumovski was to create the performance as "Laterna Magica".[75] With this performance they were invited to play in the Satiric Theatre in Blagoevgrad, part of Bulgaria near the border with Macedonia. At that time Bulgaria was still under the communist regime.

According to the director by the time he performed the play he didn't have any ideological motive and he thought it was a nice text and nice characters in the play that could give a good opportunity in directing. One of

[75] Laterna Magika was originally created for the World Exhibition EXPO '58. The theatrical project combined dance, film and black light theatre. The official goal of the project was to introduce life in Czechoslovakia from the 1950s in an approachable and attractive way. The performance became a smash hit at the World Exhibition. Before the exhibition was over, 14 states had asked for the license to it, for at least a guest performance. The history of new multimedia technology starts in 1958, when the director Alfred Radok and the stage designer Josef Svoboda created a special performance called Laterna Magika (Magic Lantern). Laterna Magika was first staged in the Czechoslovakian pavilion at the World Exhibition in Brussels, Belgium.Alfréd Radok was a Czech stage director that works in the princip of Laterna Magic. He worked also as a stage director in National Theatre (1948-1949) (1966-1968).

the actors of the play Zivko Niklevsky was finishing his study in Paris in pantomime.

Unfortunately there are not many documents in the archives, only some photos and some flyers and posters of the performance which I have added in the annex, but in 2007 I had an opportunity to talk with the director regarding his directing of the play. Dusan Neumovski combined elements of dance, film and black light theatre. In the performance of *Audience* he kept both the characters in the office and around the wall of the office he put images from a data projector that time after time could just show the work in the brewery. Also to express the dramatic tension of the characters he was using effects in the video projection. By projection and sounds from life sources the stage was turned visually in real time. The reflection of the characters was expressed by plastic dance. With pre-determined zone to transmit the message "that the intellectual symbol is between hammer and anvil and he needs to keep resistance against freedom and unfreedom", throughout he used the stage space with black light images.

COSTUMES AND STAGE DESIGN

Costumes were treated in a minimalist way. They were kept in a realistic style in the black and white colours. The elements of décor were also presented in black and white tones. The only element that was colourful in the performance was effects in the video projection that were in red chrome shown in red colour, an element which was also shown in the poster of the performance. In both performances the video projection effects were in contrast to an empty stage. Empty stage, with very rich visual video projections that were appearing and disappearing as a function of the idea.

The only review that I have found in magazine Theatre Scene 21 Skopje (Teatri) published on 26 August 1988 (the author is unknown) described

the performance as successful but as the key to the success was mentioned the interpretation by Zivko Niklevsky, who had studied pantomime with Marcel Morceau[76]. He played in both plays *Audience* and *Unveiling*. The way of his interpretation was so original, from Vaněk in *Audience* to *Unveiling*. He was interpreting synchronically with effects and film elements.

In the end the director's form was mentioned "I convey how I can", he brought a new form of presenting the message of theatre to the audience. The public enjoyed the performance but he also took the message of "Laterna magica-politica"[77] as director Dusan Neumovci would define.

THE *BEGGAR'S OPERA* AT THE DRAMA THEATRE SKOPJE

On the occasion of the 50th Anniversary of the Drama Theatre on 11 April 1996, the president Václav Havel was invited to attend the opening night of the performance of the play the *Beggar's Opera*. Because of his duties in the role of the head of state Havel could not attend the performance. The staff of Drama Theatre in Skopje received a thank-you note from him. At the end of the note, Havel wished the staff a "receptive audience".[78] The premiere of the *Beggar's Opera* was staged on the 21 April

[76] Marcel Marceau was born in Strasbourg, France to a Jewish family. Marceau performed all over the world in order to spread the "art of silence" (L'art du silence). He is known for establishing his own school, "École Internationale de Mimodrame de Paris" (the International School of Melodrama of Paris, Marcel Marceau). He his famous for creating Bip the Clown that was first played at the Théâtre de Poche (Pocket Theatre) in Paris. BEN, M., *Marcel Marceau: Master of Mime*.

[77] The sources come from a meeting with the director Dusan Neumovski, 2007 in Skopje, Macedonia.

[78] The original thank-you note is included in the anex. The material was found in the archive of the Drama Theatre in Skopje.

1996 and was directed by Goran Trenchovski[79]. For the director the text was understandable as a satirical story of relations between a regime and criminals, corruption and crime. Director Trenchovski used in the right way the entire element of stage design, costumes, and the music, all the acting and the performance communication with the *Audience* is mentioned in the reviews of the time. (I have found pieces from the review, author unknown, which the director personally kept). The audience laughed at their problems because they could not cry. The fact that the prostitute and the thieves speak in an intellectual hall is a clear metaphor highlighted by the director too.

THE *BEGGAR'S OPERA* AT THE ALBANIAN THEATRE SKOPJE

The premiere of the *Beggar's Opera* was performed on the stage of the Grigor Prliceva Centre of Culture on 18 July 2012 on the occasion of the Ohrid Summer Festival[80] by director Dino Mustafic.[81] Afterwards it was in the repertoire of the National Institute, "Albanian Theatre" in Skopje.

[79] Goran Trenchovski is An Macedonian Director. From the year 2006 until now is Director of Festival Aster Fest in Strumice Macedonia. He lived and worked for one year in Prague, Czech Republic. He directed *Sound Pictures, Slavic Orpheus, Infernal Machine, Libretto Wagner, Leonce and Lena, The Spirit of the Can, From the First Breath, Beggar's Opera and Endgame,* as well as plays by Aeschylus, Witkacy, Andreyev, Artaud, Beckett, Ionesco, Pinter, Albee and Arrabal. He was engaged as chief of the department for directing in national television MKRTV in Skopje.

[80] Ohri Festival celebrated its 53th year, it is certain that its existence of many years indicates to an awareness that the festival leans on something that indeed represents a great tradition. Festival program established enough to make the festival an inviting gathering place for many guest theatres from all over the world and especially the area of former Yugoslavia. There were a lot of theatrical performances by theatres from antiquity up to the absurd performance.

[81] Dino Mustafic is Bosnian director. He gratuaded from Academy of Fine Art in Srajevo and he has a second degree from the Departmant of General Literature at Faculty of Arts in

Artists from different Balkan countries gathered together in one production of Havel translated from the Czech language by movie director and former Albanian Ambassador to Prague Piro Milkani.[82]

DIRECTING

For the director Dino Mustafic, the *Beggar's Opera* seems to be more related to the era in which we live now than to the situation in the Communist regime in 1970. The *Beggar's Opera* actually reveals the society as a place of conflict and cohabitation of different criminal organization, each of which for the director Mustafic considers itself to be the major one, but actually they are very skilfully controlled and directed by the strongest above them, the state. That is the world of the police, thieves, prostitutes etc.

During his work the director updated Havel's text with facts that were current in Macedonia; one of the problems was corruption. Names are mentioned on the stage: that of the prime minister, former prime minister, and ministers, leaders of the governing party and opposition, and some events that are part of Macedonian reality. But not only inside Macedonia but also in all Balkan countries names that are contested directly in political affairs during twenty years of democracy are applied directly by director to the production. The director used the text from Havel as pretext to point out all the problems of Macedonia and at the same time of all the Balkan countries, such as the justice system, a problem of multi-ethnicity,

Sarajevo. His plays have been staged on all theatre stages in Bosnia and Hercegovina and at all festivals. He is a director of many documentaries and director of Mess- International Festival in Sarajevo, the oldest festival in region.

[82] Piro Milkani is Albanian movie director; he is a former Ambassador of Albania to the Czech Republic. He studied for camera in the Czech Republic. He has translated from Czech to Albanian *Obsluhoval jsem anglickeho krale* by Bohumil Hrabal. He is director of the Czech- Albanian coproduction of *Smutek Pani Snajderove*.

corruption etc. According to the dramaturgist of the production, Zheljka Udovichikj Pleshtina, "today, the transition carried out through our own characteristic method is facing us with total moral erosion that erases the border between good and evil. Today, the corruption becomes highly excepted modus, and politics often becomes an instrument that legitimizes that kind of behaviour."

That is the reason why - in accordance with the dramatic frame – the dramaturgist in Macedonia tried to interpret their own reality by playing with the dramatic structure through interpolation of their own texts in Havel's *Beggar's Opera*, such as discussions on the subject, newspaper articles that indoctrinate us as a society, twitter messages used in our communication day by day. At the end the dramaturgist points out: "That, relatively speaking, documentary approach, artistically underlines the motive of the performance and makes the jail, the brothel and the kitchen heroes of the show, places where drama takes place, for all of us."[83]

Back to the directing, the coherent message comes with rich element, for example the director didn't hesitate to bring "new man" created in the socialist system in the contrapuntal irony of pseudo-democracy**.** The director used different element forms like karate, the best of Martial Arts. The main characters occasionally take on the appearance of different beasts which is used throughout as a symbol of all show.

In this case a rich spectacle was seen with all mixed elements such as acting through a variety of languages, music, songs, and choreography.

[83] PLESHTINA, Zheljka Udovichikj, 2012.

STAGE DESIGN

Dragutin Broz[84] is a stage designer of the performance. Coming from Croatia to work specially with Dino Mustafic with whom they have produced a number of plays, he builds up the stage in the form of scales with entrances and exits, all underground. In the implementation of ideas Dragutin Broz occasionally used sculptures and elements that were part of the communist period. All the elements of the stage designer strongly support the idea that even when all the system changes, the mechanism still remains the same.

THE CHOREOGRAPHY

The choreography by Albanian choreographer Gjergj Prevaz[85] is unique and all in the function of the directing concept. The choreographic elements according to the period of the 1970s through which he makes irony with reality of counterfeiting "happy" that appear in works of art of those years. To highlight a choreographic element tango is used as the dance between Jenne (Gresa Palaska) and Macheath (Dzhevdet Jashari). Tango elements are known as a form of seduction and passion which maintains the positions of both characters at the end but also deepens the conflict and dramatic situation. Costumes by Blagoja Micevski are rich and colourful with elements from the modern time but also elements from socialist time are used such as the pioneer red scarf.

[84] Dragutin Broz was born in 1952. As a stage designer he often works with director Sasa Broz. Stage designer of about 150 shows for HRT, B92, Channel A, POP TV, TV SLO in the period in 1985

[85] Gjergj Prevaz is choreographer. He is also director at Albanian Dance Meeting - Festival. He is associate professor at Tirana Arts University.

Throughout the performance we have presence of a chapel choir that sings and performs at the same time. The music is composed specially for the performance and the composer Trimor Domi is from Kosovo.

ACTING

Actors: Dzhevdet Jashari (Macheath), Adem Karaga (Peachum), Bajrush Mjaku (Lockit), Gresa Palaska (Jenny), Mirlinda Saiti (Polly), Hisnik Zekjiri (Harry Filch), Teuta Ajdini Jergeni (Diana), Amernis Jovanovska Nokshikji, Drita Kaba Karaga (Elizabeth Peachum, Mary Lockit), Zarije Jonuzi (Lucy), Dritero Ame (Jack), Besfort Idrizi (John), Genci Mirzo (Harold), Mona Mustafa (Betty, Vicky, Ingrid), Visar Etemi (Jim).

All the actors performed well but Dzhevdet Jashari (Macheath), Adem Karaga (Peachum), Bajrush Mjaku (Lockit), and Gresa Palaska (Jenny) acted in a very original way. A good interpretation was not only about psychic aspect but also part of the plastic theatre in performance. Each actor was working with the choreographer for two months to reach the plastic aspect in the best way and be prepared to act and interpret at the same time. According to theatre critic Liljana Mazova in the article published in the Globus magazine on 26 September 2012, the *Beggar's Opera* is a brave and precisely staged performance about the criminal and the lost morality in the world under Balkan and Macedonian conditions: the direction, the dramaturgy, the stage design, the costumes, the music and the choreography, all that and incredible acting that during the whole performance communicates with the audience which reacted with laughter at familiar things and interrupted the actors with applause.

FIGURE 11: A PHOTO FROM THE PREMIERE OF THE PERFORMANCE OF THE BEGGAR'S OPERA STAGED ON 25 SEPTEMBER 2012 AT THE ALBANIAN NATIONAL THEATRE IN MACEDONIA.

CONCLUSION

While maintaining the main line fabulative, ideological and thematic, expressions were used that contained the power of protest. "What do I need freedom of speech for when one side does not understand and the other one does not want to hear me", says one of the characters in the show. The *Beggar's Opera* is a story about the history of cooperation between criminal organizations, namely between British criminal gangs and William Mack's Piçam. Each of them thinks that it is strong but, in fact, both are controlled by certain state structures. So, they operate under the same roof.

With faster pace, action stage, dramatic as well as satirical situation, with extraordinary expressiveness, the play conveyed not only ideas, but also emotions, a story that grabbed the protagonists who identified themselves with real life. In certain situations the characters act driven by animal motifs. Devotion, this is the true human nature, betrayed by animal

instinct. This element made the characters more interesting, more special and distinct. Harmonized movements on stage and martial arts only added to the sense of this kind of directing concept.

Setting the display type for a show just how the filmmaker shows the director Mustafic in his theatrical performances to build out frameworks and schemes. The platform begins to find directing concept. The director begins to upgrade his idea in the form of spectacle, with chants and singing choirs and injected the protagonists of the show to find the animal in the human being, to be conrecte, every character was symbolized by an animal. In certain situations the characters act driven by animal motifs.

At the end of the performance the director put in the retrospective the “open” letter that Havel decided to address to Dr. Gustav Husák in spring 1975. At the end of the prison term our character denounces the crime and corruption in the system and the paper is used by the director as element to give the message at the end of the performance.

PERFORMANCES AFTER 1989

3 PRODUCTION OF HAVEL'S PLAYS IN ALBANIA

The first contact with Havel's plays in Albania was in 1994 but it was unsuccessful. It was the *Temptation* which was selected by the Albanian theatre director Mehmet Xhelili[86] after his scholarship at the Central European University in Prague (History and Philosophy of Modern Art). The director started to work for the National Theatre in Tirana[87] with Havel's

[86] Mehmet Xhelili was born in Albania on 26 March 1962. He is a well known Albanian. He graduated in 1987 in Theatre Directing, Academy of Arts, Faculty of Dramatic Arts, Theatre Directing Chair. His rich activities include more than 20 theatrical performances in institutions throughout the country. After his post-graduate course "History and Philosophy of Modern Art" at the Central European University, Prague in the Czech Republic, he has translated Havel's plays such as *Audience*, *Temptation* and the *Beggar's Opera*. His repertoire include performances such as: *The Bald Singer, Chair, Lecture* by Ionesco, *Caprice Scenic, Shoes, Chapter Two, Art, The Magic of Red Wine* etc. He is honoured with the academic title of Associate Professor. He was also declared the best director of the year 2005 by the Culture Academy in Albania. In the 9th year of the Apollon Theatre Festival in Albania he won the awards for the best actor for the performance of the show *Force of Habit* on 4 October 2010.

[87] Albanian National Theatre was inaugurated as the first Albanian professional theatre on 17 May 1945 in the building where activity continues today in the centre of the Albanian capital. The National Theatre has a sixty-five year history with a repertoire of 500 premieres of national and international dramaturgy starting from antiquity to authors such as Shakespeare, Moliere, Chekhov, Brecht, Ibsen, to contemporaries as A. Miller, E. De Filippo, T. Dorts, E. Albee and many others. The National Theatre has two halls for feature performances with capacity of 220 seats and 550 seats respectively. In a calendar year the institution stages 6-7 premieres and 5 collaborations with about 6 shows per week in both halls. In an artistic season in both halls about 250 performances are put on stage. Since 2008 the National Theatre has been a member with full rights of the ETC (European Theatre Convention).

The first show was comedy *Topaz* by Marcel Pagnol, directed by Sokrat Mio that was perceived as "the founder of the National Theatre's appearance." For the first time in Albania there was discussion about theatre in the Renaissance period in the late nineteenth century. In the years 1945-1956 the Albanian state tried to orient the National Theatre at least in three ways: – providing a drama repertoire of "socialist realism" with authors from

plays after his return from Prague. For the first time the actors had in front of them the experience of the Absurd Theatre. Until that time they were influenced by the Stanislavsky system. The process at the desk was very difficult, they tried to analyse a text step by step but it didn't work out because Stanislavsky system could not work easily in the absurd theatre. The actors weren't prepared for making equivalence to a sense of giving the

---

Eastern countries. In addition to the repertoire with political influence, dominating world dramaturgic premieres: *Auditor* – Gogol, *Othello* – Shakespeare, *Servant of Two Masters* – K. Goldon. In the years 1956-1965 there comes a truly professional theatre the ranks of which were joined by qualified directors and actors. But I would also point out that in the repertoire of this period stand out major works by world dramaturgy: *Intrigue and Love* – Schiller, *Hamlet* – Shakespeare, *Noble Bourgeoisie* – Moliere, *Uncle Vanya* – A. Chekhov, *King Lear* – Shakespeare.

The years 1965-1972 differ from the treatment of national dramaturgy as a staple in the repertoire and gradual restriction of outstanding works by dramaturgy. The years 1972-1985 distinguished to the extreme the politicization of the repertoire of the National Theatre, punishment and removal from the scene of some of the writers, and actors as modernists and the dilution of the repertoire and premieres. The years 1985-1992 are the years of the end of dictatorship until 1990 when it was reversed and beginnings of freedom took place, where one could observe: a broader presence of foreign repertoire, courage to tackle taboo subjects, first experiments and untried taste of forbidden authors. We can distinguish several premieres: *Death of a Commissioner* – A. Miler, *Romeo and Juliet* – Shakespeare, *The Taming of the Shrew*-Shakespeare, *Fear and Misery in the Third Reich*-B. Brecht, *Fox and Rrushtë* – G. Figueredo, *Richard the Third* – Shakespeare. The years 1992 – 2010 marked the years of radical structural changes in the National Theatre, which are identified as the following phenomena: the application of the latest methodologies theatre, almost absolute possession of repertoire from foreign parts, mainly comedy and tragicomedy, reducing significantly the Albanian authors, open space for the establishment of private companies. Some of the premieres – *Two Gentlemen of Verona* – Shakespeare, *Fernando Krafti Has Written a Letter* by T. Dorst, *Don Juan* byMoliere, *Man, Virtue, Animal, Six Characters Require Author* by *L.* Pirandello, *Enemy of the People* – H. Ibsen, *Filumena Marturano* by De Filippo, *The Trojan Women* by Euripides, *Electra* by Sophocles, *King Dying* – E. Ionesco, *The Picture of Dorian Grey* – O. Wilde, *View from the Bridge, The Witches of Salem* – A. Miller, *Who's Afraid of Virginia Wolf* – Edward Albee. From national drama *Season Boring Olympus* by I. Kadare, *the Boat* by M. Luarasi, *"Father"* R. Pulaha, *Twilight Bells* - T. Laço, *White Raven* by M. Luarasi, *Alegreto Albania* by *S. Çapaliku* "winning first prize in criticism Wisbadenit Biennial, Germany-June 2010, *Wrong Supper by I. Kadare, A picture absurd* by F. Hysi.

physical and reflex emotion, processing physical-plastic body through exercises and symbolic details in the costumes, the stylized décor, colours and vertical lighting etc. And the director wasn't prepared to face it. So they were not able to introduce their performance to the public.[88]

Director Mehmet Xhelili chose Havel because first of all, Havel would go well with the Albanian public because that would give the public opportunities to see the synthesis of a liberal mind, of well-known dissident, and medieval hell that had passed. According to his opinion he would emphasize: "I thought Havel himself was taking incentive from the medieval hero, Faust, and sticking into parody naming himself Foustka, he wanted to give as an example the idea that the system, which is fighting against the "magic", itself pursues the Middle Ages. The message regarding this is given in the final scene of *Temptation*."[89]

The actuality of the play for the director, Mehmet Xhelili, stems from the universality of the issues that are dealt with by the play. In any system the mankind is under pressure from two kinds of topics, concreteness and metaphysics. These problems are treated in the 20th century almost by all artists in their art and their work. They were ready for something new—something that would move beyond the old stereotypes and reflect their increasingly complex understanding of existence. The focal point of these dreams is often man's fundamental bewilderment and confusion, stemming from the fact that he has no answers to the basic existential questions: why we are alive, why we have to die, why there is injustice and suffering?

So for example, the war and bomb attacks, unstoppable giant technical inventions, and tougher laws of commercialization have a fatal tendency to turn this man into an automatic robot that performs mechanical rituals of his existence, thus enclosing him in boredom of living and turning him into a Lilliput facing gigantic objects, in a being without identity.

[88] In support of this study personal materials and manuscript were used from director's notes of the director Mehmet Xhelili.

[89] The material has been provided from the exclusive interview with the director Mehmet Xhelili.

Influences, comparison, categorization, literary traditions, trends, when it comes to placing Havel's oeuvre in the twentieth century drama, once again it is a question of identity.

For Director Xhelili, in this situation, the solution is that man must be in search of himself, in search of the truth which realizes his human dimensions in search of endless faith that even though it is very difficult to find, at least it was worth the effort, in search of the system that realizes it as well or if we can say in figurative meaning at least to be sensitive to discern the devil where he has been hidden and masked perfectly.

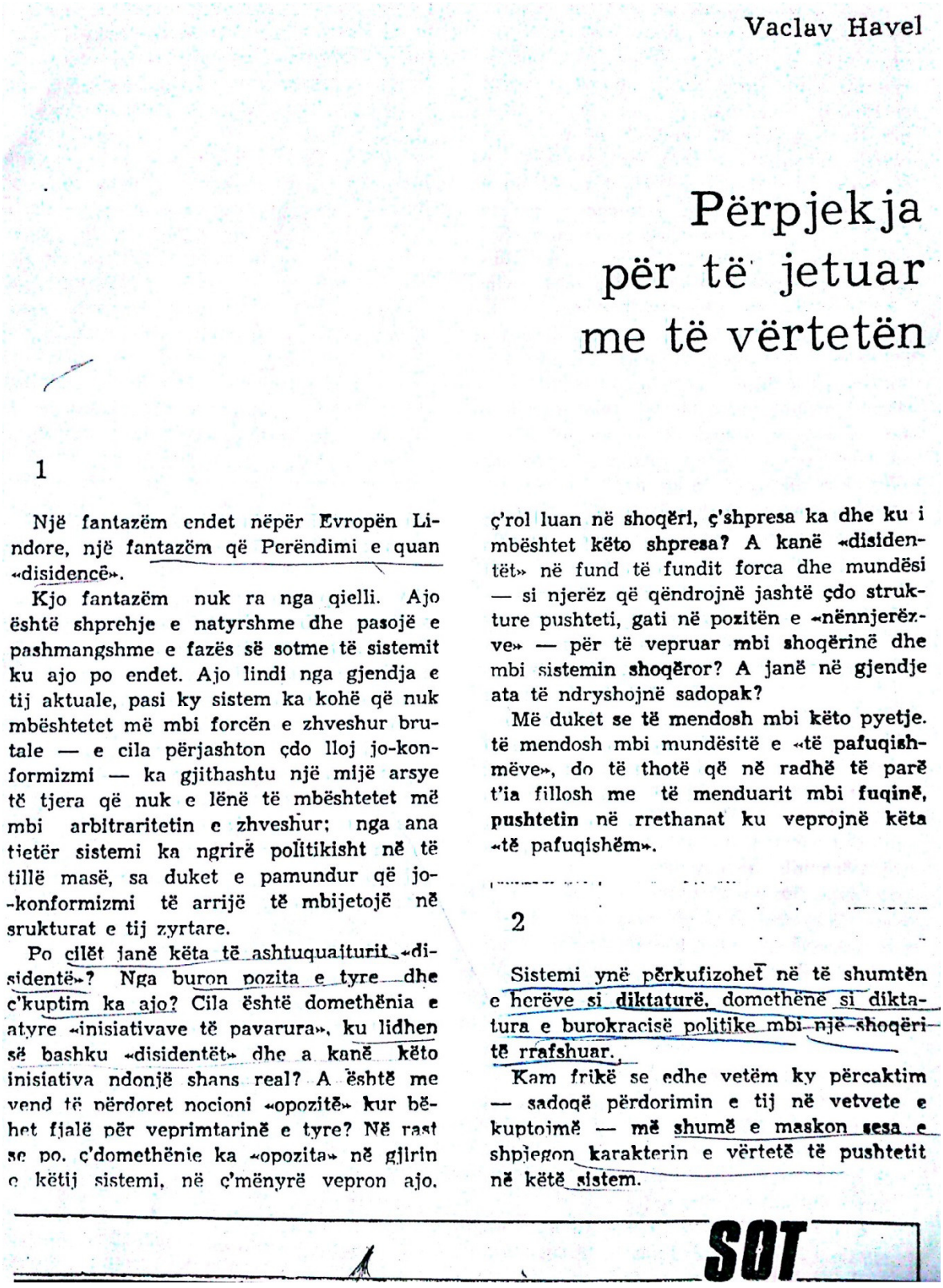
As a theme throughout Havel's work the relationship man-mechanism is described.[90]

A relation symbiosis for directors Mehmet Xhelili and Agim Qirjaqi was important not only to highlight the historical context but also to reflect as in a mirror of the humankind the creation of ideological-cultural mechanism, the creation of a new man. Through analysis of communist ideological project to create the new man absurd situation of Albanian society can be analyzed, impasse, because of dictatorial mechanism system in which a large part of the people were the executioners and victims of each other, controller and controlled by each other, misleading and deceiving each other, except in the category of people labelled as opponents of the regime, they would be destined to be constantly victims.

In his essay *Living in truth*[91] Havel means that the totalitarian closed systems are nothing else than a theatre which is built not on truth but on lies and deception.

[90] Hořínek, Z., *Člověk systemizovaný*, p. 7.

[91] *Living in truth* is the first philosophical essay by Havel published in the Albania language in the Albanian Magazine Today/SOT. SOT is a magazine that was popular in Albania at the time of the Albanian fall of communism in 1991.



Vaclav Havel

Përpjekja për të jetuar me të vërtetën

1

Një fantazëm endet nëpër Evropën Lindore, një fantazëm që Perëndimi e quan «disidencë».

Kjo fantazëm nuk ra nga qielli. Ajo është shprehje e natyrshme dhe pasojë e pashmangshme e fazës së sotme të sistemit ku ajo po endet. Ajo lindi nga gjendja e tij aktuale, pasi ky sistem ka kohë që nuk mbështetet më mbi forcën e zhveshur brutale — e cila përjashton çdo lloj jo-konformizmi — ka gjithashtu një mijë arsye të tjera që nuk e lënë të mbështetet më mbi arbitraritetin e zhveshur; nga ana tjetër sistemi ka ngrirë politikisht në të tillë masë, sa duket e pamundur që jo-konformizmi të arrijë të mbijetojë në strukturat e tij zyrtare.

Po cilët janë këta të ashtuquajturit «disidentë»? Nga buron pozita e tyre dhe c'kuptim ka ajo? Cila është domethënia e atyre «inisiativave të pavarura», ku lidhen së bashku «disidentët» dhe a kanë këto inisiativa ndonjë shans real? A është me vend të nërdoret nocioni «opozitë» kur bëhet fjalë për veprimtarinë e tyre? Në rast se po, c'domethënie ka «opozita» në gjirin e këtij sistemi, në c'mënyrë vepron ajo, ç'rol luan në shoqëri, ç'shpresa ka dhe ku i mbështet këto shpresa? A kanë «disidentët» në fund të fundit forca dhe mundësi — si njerëz që qëndrojnë jashtë çdo strukture pushteti, gati në pozitën e «nënnjerëzve» — për të vepruar mbi shoqërinë dhe mbi sistemin shoqëror? A janë në gjendje ata të ndryshojnë sadopak?

Më duket se të mendosh mbi këto pyetje. të mendosh mbi mundësitë e «të pafuqishmëve», do të thotë që në radhë të parë t'ia fillosh me të menduarit mbi fuqinë, pushtetin në rrethanat ku veprojnë këta «të pafuqishëm».

2

Sistemi ynë përkufizohet në të shumtën e herëve si diktaturë, domethënë si diktatura e burokracisë politike mbi një shoqëri të rrafshuar.

Kam frikë se edhe vetëm ky përcaktim — sadoqë përdorimin e tij në vetvete e kuptoimë — më shumë e maskon sesa e shpjegon karakterin e vërtetë të pushtetit në këtë sistem.

SOT

FIGURE 12: MATERIAL LIVING IN TRUTH IN THE ALBANIAN LANGUAGE[92]

[92] The essay *Living in Truth* was translated from Czech to Albanian by Piro Milkani who completed his study at the Camera Department of FAMU in the 1960s. After that he was

They are designing the mythical medieval structure, dark forces that exist within man. Scenes of violence between Foustka and his girlfriend show that the hero himself is possessed by demons of evil that provoke power instinct that is present in every one of us.

By the way, with this performance the director Mehmet Xhelili, wanted to highlight some really true points that weren't articulated in Albania in 1994 but Havel had articulated them much earlier, one of which was that any system created by all, regardless of responsibility go according to the position that you enjoy in society. What I want to say plus was that the new system was coming, with the disposition of the material, was beginning to reveal features of totalitarianism, for example, all after money order, there is no idealism, no values win.

For director Xhelili, even now the risk of falling in the dregs of a system designed on the evil of man is now extremely evident, the system built on fear for a living, material interest, on mediocrity, envy, thirst for power, and filth built not on ideology but on pseudodemocracy today.

Here's how director Xhelili shows the relationship features of several joint characters. Almost all the characters except Magi play and are implicated directly with the main topics.

For example, they constitute a polyphonic orchestra where the characters just like playing instruments to create the harmony of the whole, while preserving each character. The director tried to identify the topic of two faces. It is played by all, for example, all behave with respect to the director and all almost insult him behind the back.

The theme related to the two faces phenomena was played by the Director, Fistula, Foustka, Vilman, Lorencová, Kotri, Neuvirth, the theme of domination, which is also the root of the author were played by all. Director will dominate his subordinates, especially Foustka, but he slides. Foustka

working as Albanian director, screenwriter, actor, painter, producer, teacher, and festival organizer. In the years 2000-2005 he was the Albanian Ambassador to the Czech Republic, he also made a career in diplomacy in the Czech Republic.

wants to dominate Vilman. Another theme is of deception on the basis of which complete relationships of the characters played by all are built. And there are the most important topics you everyone wants to avoid with the exception of Magi who therefore ends in a madhouse, all together creating this system of relationships, after all. Foustka will be hiding at the end but it fails.

The plot of *Temptation* is drawn from the mediaeval legend of Faust, about a man who sold his soul to the devil. It is one of Havel's most ambitious and complex plays, the story of two worlds, the official and the "other world", the scientific and the occult, and the soul that is tempted to cross the border from one to another. The "official" world in *Temptation*, a scientific institute, is a structural one, with its own rules and regulations. In scene one, we are taken to that world, its employees and its bureaucratic double-talk and speechifying. It is a far cry from Foustka's dim, smoke-filled lair, filled with books, papers, a globe, and the map of Heavens. There we find him in scene two, kneeling in the middle of his room, clad in hid dressing gown, with four burning candles on the floor around him, a fifth candle in one hand, and a piece of chalk in the other. He draws a circle around himself and the candles, while consulting an old tome on the occult, which lies open on the floor. He is experimenting, trying to break through to the "other side". There enters his ageing housekeeper Houbová to announce the arrival of a visitor. As the stranger takes the first step over the threshold, the ceremony of *Temptation* has begun.

As devils go, Fistula looks more like a character out of Beckett's Endgame than out of Faust. He cuts a rather not demonic figure; a small, slender man "of dubious appearance" with a limp, he enters carrying a paper bag containing slippers. According to Houbová, he smells rather like cheese. In fact, he is quite pleasant and nonthreatening, this agent of darkness. Foustka fears Fistula, thinking that he is a representative from another world that he has conjured up (his fears are increased by Fistula's icy handshake). But Fistula reassures him, saying:

You're afraid of me, I know, I don't blame you, you think I'm an agent provocateur, you don't know if I'm a devil or only pretending to be. Duality in life and truth-they are always up to us to decide. I can't give you any clear proof of what I am and what I'm not. I might be, and then again I might not be. I'm not able to convince you. I have no arguments. Here I am, you must decide what I am.

Fistula temps Foustka by suggesting that Foustka keep an open mind about who he really is, and meanwhile that they work together, so that Foustka can take advantage of Fistula's knowledge and special powers. After all, says Fistula, who knows? It may be Foustka who is the agent provocateur, not he. Thus, preying on Foustka's fear as well as his curiosity, tantalizing him with his offer of special powers, the "pact with devil" is made. As proof of his capabilities, Fistula offers to make Markéta, the office secretary, fall in love with Foustka at the institute's garden party that evening.

At the party, Foustka, possessed by a sense of freedom and empowerment, waxes philosophical to Markéta. Boldly and recklessly, he speaks out on antiscientific issues:

Foustka: When man drives God out of his heart, he makes way for the Devil. What else is this contemporary world of ours, with its blind, power-crazed rulers and its blind, powerless subject, what else is the catastrophe that is being prepared under the banner of science… other than the work of Devil? It is well known that the Devil is a master of disguise. Can you imagine a more ingenious disguise than that offered him by our modern lack of faith? No doubt he finds he can work best where people have stopped believing in him.[93]

Seduced by his philosophical outpourings, Markéta falls madly in love with Foustka. Fistula has triumphed. And Foustka, intoxicated by his own transformation, is not yet aware of its consequences.

[93] HAVEL, V., *Selected Plays 1984-1987*, *Temptation*, p. 88.

Foustka: Something is going on inside me – I feel I'd be capable of doing things that were always alien to me. As if something that had lain hidden deep inside me was suddenly floating to the surface.[94]

Meanwhile, the director of the institute has sensed Foustka's subversion. He announces to the staff that something serious has happened: the institute, that "lighthouse of true knowledge'' and scientific progress, has been infected by a virus of dissent. Someone in the institute has been engaging in hermetic practices, astrology, alchemy, and magic for the purpose of prescientific investigations. Someone has made "contact" with the world of occult practices. He accuses Foustka by name, announcing that he is "on trial "and must respond to the accusation. When Markéta protests, she is fired.

Foustka returns home, to find Fistula already installed at his desk. Enraged, Foustka lashes out at Fistula for what has happened. But way, says Fistula? Isn't it just that something has been liberated in you that was already there, dormant until now? "If the devil exists", says the agent of the devil, "then he is within all of us[95]". I am just a catalyst, says Fistula. I just "stimulate" things that are already there. Through my efforts, they find the courage to lead a more exciting life. Fistula didn't temp Foustka, he insists; Foustka exercised his free will to choose temptation.

Fistula: You know why you call me a devil? To rid yourself of responsibility- and to ease your conscience… you must understand that I-an insignificant invalid-could not budge you by so much as an inch if you did not want to be budged; if indeed you had not dreamed about being budged long ago. Our little experiment was merely designed to bring these trivialities home to you.[96]

Ultimately, says Fistula, Foustka is suffering from self-deception. Disguised as an innocent seeker of truth, he not only fooled others, but also

[94] Ibid., p. 92.

[95] Ibid., p. 92.

[96] Ibid., p. 104.

himself. Anyway, continues Fistula, truth is a tricky thing. It is not only a question of what we think the truth is, but also of to whom and under what conditions we articulate it. Fistula has simply revealed to Foustka his darker side.

Foustka is done for, basically. He is "tried" by the institute's director and deputy director, and he confesses to the study of hermetic literature, a fascination for mysticism and supernatural, and the practice of magic. The director is dismayed: How could Foustka, as a scientist, deal with magicians?

Foustka's answer: If mysticism, the occult, and superstition pose a threat to science, then why not study it and learn more about it? Foustka goes a step farther, saying that to study the other side, he in fact took "on oath of silence", to string along their emissaries so as to infiltrate them and observe them better. In short, Foustka has become a double agent. Yes, now, as a scientist, he sees it was a mistake to undertake this new line of research.

The Director compares the end of play *Temptation* with the end of the *Visit of the Old Lady* by Durrenmatt, A Tragic Comedy.

"Today's state has become impossible to survey, anonymous and bureaucratic… genuinely representative people are lacking and the tragic heroes have no name[97]."

As Durrenmatt mentions, "Everything is dragged along and everyone gets caught somewhere in the course of events. We are all collectively guilty… Comedy alone gets at our problems."

Director Xhelili, demanded the actors to follow the minimalist approach to acting. The director and the actors together attempted to develop the concept of the grotesque and satires, for example the costume was white

[97] ROYSTON, P., *A Brief Biography of Freidrich Durrenmatt, Creator of the Visit*

shirts with gangster's caps. This element was used on purpose by the director to surround the spectators with the image of uncertainty.

The director defines in the performance in this way the character of the action and the character of the conflict. Such work will be shown through Fistula's ironic smile. The stage will occasionally take the appearance of a spider web - tragicomic characters taken in the network of the spider and their fatality.

The place described by the author in a way to the unsecure: office, halls, studios, sale operation, library. What? In this strange place performed strange jobs in all likelihood have to do with a surveillance institution. Two characters conditioned in a graphic way by opposing basic feelings, love and jealousy, love and hate.

The collaboration, understanding and interest between the director and actors to stage the *Temptation* worked until one point, the misanscene. The process of misanscene for director Mehmet Xhelili was the point that actors couldn't understand. He wished that the misanscene be based on elements that had used the absurd drama, which was later acquainted more with him[98]. One element, for example, has no meaning or purpose, repetitive or meaningless actions. So the performance will be as complex as a ritual in the form of pantomime, characters caught in hopeless situations forced to do repetitive, dialog nonsense and not psychological by Stanislavsky method. Either a parody or dismissal of realism was the concept of the message to give the idea, that here there is no freedom (people act, not according to what they want, but according to what was required). Not individuality, only collectivism, not a soul but only acts according to orders, etc. It seems that from the beginning the director went into resistance because not all understood Havel at the time. They were searching for the misanscene of the *Temptation*, the well-made play.[99]

[98] From the personal interview with director Mehmet Xhelili, 2005.

[99] The techniques of well-made plays also lend themselves to comedies of situation, often farce. In *The Quintessence of Ibsenism*, Bernard Shaw proposed that Ibsen converted this

The playwrights of the absurd theatre that appeared in Albania after the 1990s were among the most unacceptable as they were considered to be consequences of postmodern theatre after World War II.

The absurd theatre was known as such between the years 1950-1960, where most of the plays were written by playwrights such as Ionesco, Becket, Adamov, Zhene, Arrabal etc. As a matter of fact the one that represents such literary talent, which appeared in an esoteric form, since the end of the 19th and the beginning of the 20th century with such authors as Joyce, Kafka in a surreal form, as well as in the art of painting in the last decade of the 20th century with cubism and abstract paintings. We cannot say that such a school ever existed with a so-called defined principle of the Absurd. In the contrary, as described by the well-known scholar of the time, Martin Eslin, "every writer is an individual on its own, totally isolated in their own world, therefore their works have a unique style, shape, roots and cultural background".

One of the examples of this genre is the existential dramaturgy, represented by Sartre and Camus. Their works became a getaway from where many other future writers started their career.

In the years 1993 and 1994, National Theatre festivals were organized in order to help the theatre overcome the crises and chaos. It was the first time when the absurd theatre was set as the main theme and this was marked as an important point for the Albanian Theatre, supported primarily by young artists. The National Theatre presented Arrabal's *Fando and Lis*, directed by Agim Qirjaqi.[100] This Director, who is also one of the

formula for use in "serious" plays by substituting discussion for the plausible dénouement or conclusion. Thus, plays become open-ended, as if there were life for the protagonists beyond the last act curtain.

[100] Agim Qirjaqi (1950 – 28 March 2010) was an Albanian actor and television director. As an actor his filmography was extensive, while as a director his output was limited to some

best actors of the National Theatre, has been directing for ten to fifteen years. His abilities have truly become apparent within the last three or four years with his staging of absurdist plays. After *Fando and Lis* (for which he won the Best Director that year), together with Mehmet Xhelili, he went to stage Ionesco's *Bald Prima Donna*, which was presented at the Chisinau Ionesco Festival in Moldova.

The Albanian Theatre is now experiencing the most interesting period in its history. Under the communist regime, theatre was the most censored art form. In the opinion of the Albanian director, Agim Qirjaqi, "The renaissance of the nation and the deformed spirit of fifty years will take a long time. Thus optimism will eventually give away to pessimism, to lost hopes, and to chaotic emotional and mental states and in this sense appreciation of the absurd takes on an important role in life[101]." Many artists saw absurdum as a mean of rebelling against socialist realism.

Another director of the absurd theatre is Arben Kumbaro[102], whose staging of Beckett's *Waiting for Godot* won Best Production at the 1993 Theatre Festival. Like Qirjaqi, Kumbaro found a perfect outlet in absurd plays, especially those of Beckett. Kumbaro agrees with the analysis of critic Kudret Velça who points out in his study: "The plays of the absurd not only

---

television work. He worked with a number of prominent Albanian directors. He completed his specialization with Peter Brook.

[101] STEFANOVA, K., *Eastern European Theatre after the Iron Curtain*,

[102] Arben Kumbaro, Fulbright Scholar, theatre director, playwright, journalist and translator, brings his knowledge and experience of Eastern European theatre and culture in Albania. In 1991 Kumbaro left Albania to study in France. There he worked with Silviu Purkarete at Theatre de L'Union in Limoges and studied at the Conservatory of Dramatic Arts in Paris. After his studies, Kumbaro became a resident artist at Centre Dramatique in Normandy and later a professor at Université de Caen. In 1998, Kumbaro returned to Albania, which had a newly established democracy, and he is currently the president of the Albanian Critics of Theatre. He is also a professor at the Academy of Dramatic Arts in Tirana, where he teaches acting and directing. A member of diverse cultural boards in Albania, Kumbaro has directed numerous professional and academy productions of classical authors including Chekhov, Ibsen, Shakespeare, Beckett, Ionesco, Brecht, Pirandello, Durrenmatt, Genet and Edgar.

allowed him to express his rebellious point of view, but also to demand the opening of new artistic paths along which to lead the Albanian theatre to modernity[103]." Agim Qirjaqi, in the role of Vladimir, discussed the parts as follows: "My dream is to stage Godot, but I hesitated about starting off with the "advanced mathematics" of absurdist drama, and turned instead to Arrabal's *Fando and Lis.*" He added that he had realized his dream in an excellent way by playing the part of Vladimir. Asked what he could find in the role, he replied, "Myself. The role was within me, but at the same time, it portrays the psychological state of artists in general, of the Albanian intellectual actually, who is waiting for something better. His waiting is fatal. He knows that Godot will not come, but encourages Estragon who keeps the hope of his coming alive. Thought Vladimir, I wanted to portray the position of some intellectuals who cannot aspire to greater things, but who should do so."[104]

The design for Godot, realized by the well-known painter Edi Hila, played an important role in the production. The stage gave the impression of the endless space, establishing an ironic contrast between the endless universe and the microscopic individual. The abstract scenery of Godot and the Cubist /surrealist design by Agim Zajmi for the *Bald Prima Donna*, mark an important turning point in Albanian scenography by their departure from realistic design.

The new content and form of Beckett's drama challenged the director and actors to make new creative and aesthetic choices, which they did quite successfully. The world knows nothing or next to nothing about Albanian theatre for two reasons: First, Albanians, subjected to a policy of self-isolationism under a totalitarian regime, were not allowed normal relations with the rest of the world, especially in the domains of cultural affairs, literature and art. For fifty long years, isolationism was especially marked in the field of theatre, which would normally have been gathering artistic experience through direct contacts and exchanges with outside influences.

[103] KUDRET, V., *The main directions of contemporary theatre*,

[104] PAPAGJONI, J., *Theatre & Albanian Cinema*,

Second, the Albanian theatre is now experiencing the most interesting period in its history. Under the communist regime, theatre was the most censored art form. In those days, a dictum existed that paved the way towards mediocrity. According to this dictum, in any controversy regarding the Party line, a communist was the specialist to be consulted for the ultimate decision. The Albanian directors cannot forget the experience with members of the nomenclature of the so-called Trade Union. In regard to every play they would remark, "The play is not bad, but a worker character should be added in order to bring in the spirit of the working class[105]." Nowadays, this mediocrity seems grotesque, but then it was painful. Nevertheless, art has hundreds of ways of deceiving censorship, and many good artists were able to write realistic works that will remain in the repertoire of Albanian theatre forever. What was lacking was the "unknown", that is to say, modernism. The Albanian Theatre longed for the innovations of the twentieth century.

The creation of the sense of absurd to the audience, as Albanian director Arben Kumbaro said, is nothing else but the weakness from the banal lethargy of its everyday life. The breakthrough from schematic living and their every taboo will compose their resistance which will later take them to a mental collapse. This is normal, Kumbaro says. "One day it will happen. I would also say that today, the absurd is not only experienced by the Albanians! The absurd is a co-traveller of the chaos that has strained all eastern European societies[106]." And to go further in our searching in the book of theatre theory writing by Flori Slatina the situation is compared by him as follows: "This is certainly a consequence of the change of the political system and their ethical codes. These phenomena affected our societies as the dictatorships were harsher, wild and the poverty and ignorance reached

[105] STEFANOVA, K., *Eastern European Theatre after the Iron Curtain*,

[106] Slatina F. - Trends of today's theatre, interview with Arben Kumbaron, Mokra 2001, p. 143.

the extreme. It could be compared with the post war situation in Western Europe.[107]

It is this present day search that is so beautiful and so difficult. Beautiful, as is anything that strives to be new; difficult, as is any venture into the unknown where not everything that glitters is gold. The thirst for the new and modern is great, and artists are trying to quench this thirst with the works of Beckett, Ionesco, and Arrabal. They are the famous ones-tried and true but there is no knowledge of the drama in the last twenty or thirty years. Young directors that were dreaming about international theatre, created a desire to "taste the forbidden fruit."

Later in the year 1995 director Agim Qirjaqi staged Havel's *Audience*. For the director Qirjaqi, Havel is an original voice; he is a trustful picture of life, in the Albanian reality in which the system of dictator Enver Hoxha had made it the new humankind. His plays are not a cry of protest against meaningless universe. The ultimate aim of Havel's plays for the director Qirjaqi "is the improvement of man's lot through the improvement of human institutions." Qirjaqi continues: "Havel speaks mainly for culture, how people's minds should be open and carry through and that everyone should find his position in society. This is very nice, very interesting - as Havel, when he wrote, was in a political and social unrest and what shall transmit, through the work, is that the man in all this turbulence must find themselves and their position to maintain balance. This part written by Havel relates a history of its own, there are times when a person must consume extraordinary quantities of spiritual energy to preserve himself and not surrender to negative emotions such as fear and terror, which not only cost him his clarity of mind but also his dignity, and make him give way to evil."[108]

---

[107] FLORI, S., *The expression of today theatre. View over the Albanian theatre 1991-2001*.

[108] Interwiew with Agim Qirjaqi, conducted by Joseph Papagjoni, June 30, 1995.
Agim Qirjaqi was my professor from 1992 to 1996, in the department of Directing/Stage/Design/Choreography/Art Theory Department.

He was working with the acting student of the Academy of Fine Arts[109]. On 11 April 1995 the cast started their work and the premiere was arranged for 30 June 1995. The June premiere of Havel's *Audience* opened theatrical season of the Scenic Art in Academy. Four premieres were arranged.

The play was made for a small black box stage which meant that a small number of spectators could be present during the performance.

AUDIENCE – DIRECTING

Agim Qirjaqi as a very successful actor and director of the National Theatre brought other influences of the modern theatre. As many young directors and actors in Albania that trained in the Eastern and Western countries he took such opportunity to assist at the Peter Brook's studio. It was his idea to turn the studio of the Academy of Fine Arts in the first black-box theatre in Albania. The performance of *Audience* was foreseen by the director in the form of a pub because it was a moment of growing up of the westernizing movement which influenced the stage. Until that time pubs

[109] Founded in 1966 as the High Institute of Arts, it merged three artistic institutions: the Tirana State Conservatory, the Higher School of Fine Arts, and the High School for Actors "Aleksander Moisiu". The Academy of Arts was able to take advantage of the Russian tradition in classical music and ballet due to the fact that Albania and Russia had close relationships during communism. The school still maintains ties with the Russian School of Ballet and Classical Music. In 1991, the High Institute of Arts was promoted to university level and renamed Academy of Arts. On October 12, 2009, the President of the Republic of Albania, Bamir Topi awarded the Academy of Arts the "Grand Master Order".
The Academy of Arts has three faculties: Faculty of Music, Faculty of Visual Arts, and the Faculty of Drama.

were foreign elements contrasting with the tradition of society that was used to the Pasteur-Cafe which was the only way of the social life.[110]

The director differed from Havel's original version that put the characters to a brewery and chose to move to the pub. With his solution the director indirectly tried to adapt the Havel's play that was coming from a society where beer is famous to the mentality of his society that was kind of spirits society common to all the Balkans and to the new status quo – capitalism[111]. So the performance was characterized by more gesticulations, colour of emotions which were creating a line between emotions of the actors on stage and public emotions.

The work was about a dissident writer forced to work in pub, in a bleak and despairing environment, where the owner (Sládek) often gets questions about his life. The director says that the show is not a story only about life under communism. In his concept of realistic he noted art policy report: How can art change people's lives? Where can I find them the test of life?

[110] More than 25 per cent of the population was part of the emigration phenomenon after 1990s and it was an immediate, vehement and explosive phenomenon after a 45-year ban. Immigration played an important role in alleviating unemployment and poverty in the difficult years of transition. (UNICEF Institute for Urban Research, Albanian migration after 1990s and its influence on the economic and social life).

At the beginning of March 1991, the arrival at Brindisi harbour of the ships filled with about 26,000 desperate migrants looking for salvation from the political unrests and poverty would mark the first act of the most important migration from East to West, which still continues today. Five months later, in the heat of August, about 20,000 others arrived by ships and boats.

[111] The change from dictatorship to democracy brought many challenges. The Democratic Party had to implement the reforms it had promised, but they were either too slow or didn't solve the problems, so the people were disappointed when their hopes for fast prosperity went unfulfilled. In the general elections of June 1996 the Democratic Party tried to win an absolute majority and manipulated the results. This government collapsed in 1997 in the wake of the additional collapse of pyramid schemes and widespread corruption, which caused anarchy and rebellion throughout the country. The government attempted to suppress the rebellion by military force but the attempt failed, due to long-term corruption of the Armed Forces.

These two questions were the same for the actors that played in the performance. Those two characters were played by actor-director Mehmet Xhelili – the owner and manager of the pub Sládek and by Donard Hasani – the employee Vaněk. The space is divided between Sládek and Vaněk: Some time Sládek is at the bar side and Vaněk is on the public side. The director used some elements so that pub also looked like an office. For example, a typewriter desk in the bar was always functional. Always two glasses of grappa on the table were never empty. The Balkan element was implemented by the director in contrast to Havel's text where he often ran to the toilet which was replaced with people filling the glasses and knocking their brandy accompanied by keyword "cheers", as clinking of glasses is traditional element in Albania. This element adds dramatic tension throughout the dialogue.

On one hand the character of the writer is a shy and cold character, at all times there is a kind of self-confidence that you feel from the beginning until the end of the performance. The writer personifies Havel himself and during the dialogue between them more thoughtful ideas emerge, the dramaturgy on life and society in general. The two characters are in a sharp contrast. The owner of the Pub is more complex. He is warm, passing quickly from one stage to another. We can see the main character Sládek (Mehmet Xhelili) trying to persuade Vaněk (Donard Hasani) to betray himself for the benefit of others. An Albanian spectator could easily identify with this typical plot and development, and typical Czech humour of this absurd satire.

Spectators and the critics but art critics praised the positive grades that appeared. "The performance of *Audience* is a theatre that has no sense, affirms nothing and I, as an individual in the society, do not know anything, but only raises the hypothesis and allows us to see the truth, with many implications and violent dizziness, complexities, all faces and paradoxes of individual. A confrontation that immediately puts the public in the role of spectator and creates a situation of involvement that the performance is

quite well done" mentioned Adriatic Kallulli.[112] The discussion in the artistic circles concerning *Audience* took long. The performance was an inspiration for the students of the Academy of Fine Arts in which Qirjaqi was also professor.

Together with developments in the Albanian society, the intellectual woman's role in this society became the main topic in the years 1995 and 1996. That also brought to the arts an inspiration to find new forms in this absurd world of the Albanian society. At that time, in 1996, another director, Rozi Kostani, a student of the Academy of Fine Arts, was intrigued to impose a new staging with two female characters: "I preferred to go a little deeper because everyone can occur in the circumstances in which Havel's characters find themselves in the play and I would like to see their reaction," unfortunately we have no information or documents about that experiment. The only thing that we can do is just to guess how it the same situation worked between two women. For example, to be more authentic Albanian, the woman character would be a secretary of the Socialist Party, would be like a man and stronger than man, stronger than the director because of the ideology. The scenography would be held in a typical cigarette factory in Albania. If in the original version they are drinking beer, a type of stimulant, cigarette is a strong stimulant, the smoke which blocks breathing and has precisely this aim with these people.

[112] KALLULLI, A., Audienca: That Makes Me Feel Audience,

Adriatic Kallulli, a renowned art critic. Professor Adriatic Kallulli was born on 28 August 1938 in Bari, Italy. He was one of the founders of the Academy of Arts. Prof. Dr. Adriatic Kallulli was a member of the League of Writers from 1967. In all critical writings and literary studies in literature and the arts, he enthusiastically supported all quality and innovative trends in literature and the arts. His works include studies and analyses of precious Albanian literature, dramatic art, aesthetics, as well as painting and sculpture. He passed away in Tirana on 28 December 2011.

COSTUMES

Another important role is played by the costumes. The costumes are very realistic and minimalist, the designer, Erald Bakalli used contemporary costumes of the 1990s to better determine the social status and the different characters. They portray the differences in the social class and work, position in society which the two characters belong to. Sládek, the owner of the pub, has very chic clothing with expensive suits and buttons in the dark navy blue costume. In the contrast was Vaněk, the intellectual man that was in a very simple shirt, trousers and athletic shoes. The director, in the contrast to costume, had used the dialectic language in the mouth of the Owner. Dressed very elegantly, as he was opening his mouth we understand that he is a person coming from the highlands.

SET DESIGN

The audience could clearly feel like it was in the pub. It was furnished with spirits such as grappa, vodka, gin, different bottles and different tables, etc. Autochthon elements are standing next to the bar that is a kettle in which is produced an Albanian traditional drink which is made from grapes. The décor give the impression of a pub from one side but also element of an office from the other side. Décor was very realistic, almost naturalist and minimalist. The public was standing in the bar chairs and the chairs were related to the small bar table. There was one door located in the central position on the stage. This served as the entrance door to the toilet and the other was the main door which was used by the public behind which the audience was able to notice a ray of light, representing the main entrance and the exit door from office or hell. The colour that was used for decor was a kind of symbolic that expressed the dark side and light thought, morale and immorality, good and evil.

The light atmosphere in the pub changes appearance with an investigation office which adds to the experience. Every spectator has a lamp on his table which was very symbolic, as a mean of interrogation the light was functional in certain moments for the public.

We need to point out before the conclusion that from the year 1991 there was discussion in Albania about civil society. A system in the hands of oligarchs who have captured politics and media and used it for the consolidation of their interests. Civil society at that time was weak and looked like a tree upside down with roots above nourished by Westerners and put in function of one or another political party without criticism of the system. No exception were the young, they are a critical mass, blindly serving their heads without being catalysts of change. However, recent years have created large spaces of freedom of information, movement, contact with new global ideas which civil society and young people should use to change the Albanian fragile democracy and its development model. A flight and the construction of life in the West became an all-Albanian dream. This approach was seen with a critical eye at the beginning, because it was regarded by both sides, by the Albanians as well as by the West, that salvation must come primarily from within and not from aid, people, ideas, or financing made by the West.

The critic Fatos Lubonja[113] tried to make parallels between the Balkans, Eastern and Western countries. He remembers that the Secretary General of

[113] His father, Todi Lubonja, was a close associate of Enver Hoxha and head of Albanian national television until the early 1970s. In the course of Hoxha's split with the USSR in 1960, Todi Lubonja was arrested for voicing opposition. Fatosi, who had been studying physics in Tirana, was also arrested due to the discovery of his diary, which was very critical of Hoxha. Fatos Lubonja was initially sentenced to seven years' imprisonment. He was accused of belonging to a pro-Soviet circle in the prison and was sentenced to twenty more years. After having spent thirteen years at hard labor, he was moved to solitary confinement. There he wrote a diary and a novel on cigarette paper, which was concealed

the Helsinki Federation, Gerald Nagler, was talking about a meeting with Havel. Nagler had asked Havel: "What can we do now for you to help you?" Havel responded with something like this: "I think you've asked the wrong question, because we are in the same boat."

So according to him, we would have been entitled to question what we can do to save all in this boat and not as if it was another ship coming to help our drowning ship. In a sense the West should look more like being the same boat rather than two boats, one being drowned and the other to give help. Fatos Lubonja comments regarding the performance of *Audience* "there are the times when a person must consume extraordinary quantities of spiritual energy to preserve himself and not to surrender to negative emotions such as fear and terror, which not only cost him his clarity of mind but also his dignity, and make him give way to evil."[114]

Many intellectuals in Albania and others that are concerned with the political and social Albanian life are trying to explain the Havelian tendencies have also existed in Albania. There are competing, figuratively,

---

in the spine of a dictionary. His novel The Last Massacre is a take on communism under Hoxha.

Fatos Lubonja was released in 1991, after having spent seventeen years in prison. He is an outspoken critic of the Albanian government, Prime Minister Sali Berisha, leader of the opposition Edvin Kristaq Rama and poet and novelist Ismail Kadare. He edits the literary journal.

Born in Tirana in 1951, Fatos Lubonja, who was called Albania's Václav Havel by the New York Times in 1997, is one of the most highly reported independent writers of Albania. His penetrating analyses are much noted both at home and abroad. Under the communist regime, he spent seventeen years as a political prisoner in detention centers and work camps. He has recorded his experiences in autobiographical stories and the novel Ridënimi (Second Judgement). Lubonja is publisher of the literary journal Përpjekja, which he founded in 1994. He lives and works in Tirana.

[114] *Newspaper Shekulli*, 1 July 2005.

in the voice of a famous critic Albanian Fatos Lubonja who was therefore referred to as Albanian Václav Havel.[115]

Few have done more to struggle for and constructively criticize Albania's democracy than Fatos Lubonja, writer, editor of the quarterly journal Endeavours and now representative of the Forum for Democracy, which is attempting to replace confrontation with dialogue in Albania's political life. In his 1995 writing, Lubonja presciently analyzed what he calls "the vicious circle of despotism and defence" which he blames for the difficulty in implanting civic freedoms in Albanian society: "It is precisely because of the Albanian individual, being at the beck and call of the patriarch and the clan, has little scope for expression, that he has often displayed either compliance, which has created a closed society, or been prone to violent outbreaks in the shape of devastating acts of parricide."[116]

The crackdown followed a demonstration in 1990, when 10,000 Albanians converged in a pro-democracy rally that was believed to be the

[115] Excerpted from Editorial Notebook ROSENBERG, T., *Fatos Lubonja: Albania's Václav Havel.*

Albania, the Nation Without Heroes / Why Its Own Václav Havel Is an Intellectual Ignored. If most Westerners had to choose one person to symbolize Eastern Europe's emergence from Communism, it would be Václav Havel, one of a generation of Western-oriented intellectuals and writers who were dissidents and political prisoners under Communism and then continued to provide moral and sometimes political guidance after Communism fell. Then there is Albania, and Fatos Lubonja. He is the author of many novels, numerous essays and a diary and stories from prison. He uses his prison experiences — the murder of a cellmate's cat, the joy of a prisoner released from shackles into the relative liberty of solitary confinement — to write about freedom and dignity … he has helped found Albania's first human rights group. In Endeavor, the remarkable journal he edits, he argues for a more critical, tolerant and European Albania. Mr. Lubonja is all the more isolated because most of Albania's intellectuals now live in America, France, and Italy. Some left to make a living they cannot make in Albania, others to be free of Mr. Berisha's thugs. Mr. Lubonja stays because he thinks intellectuals must build a European political culture and show Albanians that not everyone in public life is there to get rich.

[116] ROSENBERG, T., Fatos Lubonja: Albania's Václav Havel.

largest outbreak of unrest in Tirana since the hard-line socialist state was proclaimed after World War II.

Apparently spurred by the protest and growing signs of a restless public, Alia demoted his interior minister and other key figures who Western diplomats considered to be obstacles to reform.

On the 10 July 1990, the Czechoslovak Foreign Ministry in Prague sent President Václav Havel's plane to evacuate 51 Albanians from Tirana. The Prague Government sent a Tupolev-154 aircraft used by President Václav Havel to pick up the refugees - 49 men and 2 women. The Albanians Fly to Czech Capital; Thousands Await Chance to Flee: Eastern Europe: The exodus begins from the region's last bastion of Stalinism. It may signal a softening by the hard-line regime in Tirana. The 51 were among an estimated 6,000 Albanians who have crowded into about a dozen Western embassies in Tirana in recent weeks seeking to flee Eastern Europe's last Stalinist Government. They were the first of those seeking refuge to leave the country.

The career of Ismail Kadare[117], his country's best known writer, illustrates the extreme difficulties. Unlike other countries of Eastern Europe under Communism, Albania had no publicly acknowledged system of pre-publication censorship of literary works. The mere idea of an oppositional culture under the quasi-Stalinist "Hoxhaist" regime which held power from 1944 to 1991 seems to have been inconceivable to the authorities, who controlled dissent by mechanisms of terror which were exceptionally

[117] Ismail Kadare (born 28 January 1936) is an Albanian writer. He is known for his novels, although he was first noticed for his poetry collections. He has been a leading literary figure in his own country since the 1960s. In the 1960s he focused on short stories until the publication of his first novel, The General of the Dead Army. In 1996 he became a lifetime member of the Academy of Moral and Political Sciences of France. In 1992, he was awarded the Prix mondial Cino Del Duca; in 2005, he won the inaugural Man Booker International Prize and in 2009 the Prince of Asturias Award of Arts. He has divided his time between Albania and France since 1990. Kadare has been a Nobel Prize in Literature candidate several times. He began writing very young, in the mid-1950s. His works have been published in about thirty languages.

brutal. Writers and artists obeyed the unwritten rules, or they and their works perished.

In October 1990, while on a visit to his French publisher, Kadare announced that he was disenchanted with the tentative reforms initiated by Hoxha's successor, Ramiz Alia, and that he would not return to Albania until it enjoyed full multi-party democracy. He has since made return visits, but continues to be based in Paris. In choosing exile at a moment when change seemed irreversible, Kadare dismayed his compatriots and disconcerted his foreign readers. At the same time, he drew attention to a cultural scene which, in the English-speaking world at least, had been almost totally neglected.

A Polish novelist, Tadeusz Konwicki, would describe: "Writing under censorship has positive aspects. It can be like gambling or doing battle. The fact of having to face a censor can mobilize a writer to create ways of bypassing censorship; it forces the writer to employ metaphors which raise the piece of writing to a higher level."[118]

Kadare's works are ambitious in their attempts to present the international background and internal repercussions of events which determined Albania's isolation, and at the same time, to show their effect on the private lives of a small group of intellectuals and bureaucrats in a realistic style not found elsewhere in Kadare's work.

For a foreign reader, the interesting side of these novels may lie more in the picture they give of urban Albania – the texture of domestic and bureaucratic life is well conveyed – while for Albanians, their immediate appeal may have been their "unofficial" interpretation of state policy and public events, and the satisfactions of reading about Albania playing a role on the world stage. Once their country was committed to its solitary path,

[118] KONWICKI, T., The Polish Complex

there must have been few. Kadare has been glibly compared with Václav Havel.[119]

[119] General Literary Studies, Number 19. spring 1995, special Section: Eastern Europe

4 PRODUCTION OF HAVEL'S PLAYS IN KOSOVO

THE DODONA THEATRE – THEATRE BEFORE THE KOSOVO WAR

The Dodona Theatre[120] for Children and Young People in Kosovo has a short history. The first theatre troupe for children was founded in 1986, comprising enthusiastic amateur actors and usually producing puppet shows, which were played in different settings. In general, Kosovo has had a poor governmental record of organizing activities for children and youth. This was even part of the state politics of the time of Yugoslavia, which treated Kosovo Albanians as second–class citizen, even though they constituted 90% of the population in Kosovo. In 1992, an old building in the outskirts of Kosovo capital, Prishtina, was turned into a theatre. Due to the shape of the building, the theatre had a narrow and a shallow stage and only 167 seats.

Enver Petrovci, a renowned Albanian actor who had built a successful career in ex-Yugoslavia, and who in the time of political turmoil had left its capital Belgrade to return to Prishtina, was named director. The beginning of the work in this theatre, later known under the name "Dodona"', was a major event of the time.

It was exactly the time of the disintegration of Yugoslavia – the war in Bosnia had just started, while for the Albanian population in Kosovo discrimination and apartheid were ongoing. The occupation of Kosovo by the Serbian regime had paralysed the whole of Kosovo. The schools and University of Prishtina were closed, tens of thousands of Albanians were thrown out their jobs, and the only daily newspaper in the Albanian language was banned, as were the Albanian speaking TV and radio stations. Most of the cultural institutions were closed or put under state-imposed Serbian management. At the time this campaign of violence and discrimination was widely referred to as "the violent measures".

[120] Not to be confused with the Dodona theatre, first oracle site in ancient Greece.

"Dodona theatre was considered one of the very few spaces where people felt "free". Inside the walls of the theatre the audience could laugh and cry freely… Dodona was the only place that made them feel proud and dignified, while outside those walls they were treated in the most inhuman way".[121]

Having understood that he was to be expelled from his positions as the director of Dodona Theatre of Children and Youth, Enver Petrovcin signed a contract with Faruk Begolli, who had just created a private firm for theatre, film and design. This contract made it possible to utilise the evening stage for activities programmed by Faruk Begolli's firm, while the theatre benefited from the percentages of the tickets sold. Faruk Begolli was one of the most famous film actors in ex-Yugoslavia. He, together with Enver Petrovcin, came back to Kosovo and opened the acting school within the Faculty of Arts of the University of Prishtina.

Soon after signing the contract, Enver Petrovcin was expelled from his job and a Serbian director was appointed. Most of the actors acting in the evening shows were students of the acting school, with Dodona becoming a sort of laboratory theatre, creating the first experience for new actors and directors.

Due to the lack of budgets, most of the productions in this theatre had very poor stage scenery and most of the costumes were made by the actors themselves. Actors and others working in these productions were paid from the tickets sold. Comedy was the most favoured genre and it brought greater numbers of audience to the theatre. One play, (*Professor, Am I Talented or What?*) directed by Faruk Begolli, was shown 360 times, with some people seeing it more than ten times.

Due to frequent movements of the Serbian "police" patrolling on the street and their frequent provocation of the Albanians, going to Dodona theatre became a very difficult journey. The real trouble was returning

[121] *Monografi Cult - Decada of Dodona 1992-2002.*

home after shows. Because of this, actors sometimes slept in the theatre after the shows or rehearsals.

During these years life in Kosovo had become very hard. Kosovo-Albanians were living in a kind of ghetto. The Dodona theatre was considered one of the very few spaces where people felt "free". The actors, directors and the others working in Dodona Theatre had an added, yet unseen, enthusiasm for their work. Their work was seen as a kind of protest against the violence and a manifestation of dignity and non–submission. In its ten years of work, Dodona theatre became a symbol of Kosovo theatre and culture. It was justly called "the Muse of Resistance". In Kosovo the one-act play *Audience* was performed on stage on 30 May 1997 at the Dodona Theatre.

PRODUCTION OF *AUDIENCE*

Director Fatos Berisha chose Havel's play *Audience* since he was convinced that Havel's language was the language which should be spoken to the Kosovo spectator properly in that period in Kosovo. For director Fatos Berisha, Havel is a dissident playwright who has suffered under Communism for his open criticism against the communist government which made it very difficult for the publication of his works. The production of *Audience* was staged at the theatre "Dodona" in Prishtina in 1997; at that time Kosovo was under Serbian regime and the message of the performance might reflect the actual situation in Kosovo. In the performance of *Audience*, intellectually of the writer himself, he is exposed to endless challenges and persecution. The brewery itself is a metaphor of a prison of the intellectual who is inserted there to do voluntary work which gives him punishment but who also needs to succeed with his humour, intellect and sarcasm in order to survive, explains director Berisha in an exclusive interview. The *Audience* showed to us how the known figures of society had to compromise in order to survive; spying and ongoing challenges of intellectuals to comply or to

not compromise with the system. For eleven years the production of *Audience* was on the stage with some breaks.

For the director of the production, Fatos Berisha, the 80 percent of the public who come to see the performance is the same. Perhaps the fact that Havel's confession is a black comedy, which for the director of performance can be well considered as political theatre, and even through black humour he presents a Balkan phenomenon, a specific and very sensitive point in Kosovo now, such as corruption. According to the director Berisha: "The performance has been successful not only in Kosovo, but also in Macedonia and in the Albanian Territory, especially in the post-communist countries".

Repression and report of intellectual freedom is not something that is "harassing" only in a while. In society that constantly changes it appears that the human being is constantly in search of itself, especially in repressive systems it feels constrained to be realized within the limits themselves. But those who feel more pressured and "victimized" and clearly reflect this drama are the elite of society.

The production of Havel was performed for the first time in Kosovo, in an atmosphere of repression, fear and dehumanization. Where intellectual "must make a very difficult choice to either rebel or compromise. To escape through the open window of the brewery prison, or remain within the oppressed. He chooses to flee from freedom", director Fatos Berisha completes his explanation in the exclusive interview for our research.

DIRECTING

Fatos Berisha graduated from the Academy of Arts in Prishtina in 1997. From 1995 he had the first contact with Havel's plays.

He was reading an executive summary of Havel's work at the time he was sick in hospital. He immediately got the impression that Havel with his

symbolic language was speaking to Kosovo –Albanians in the Albanian language. The black humour immediately intrigued him. It was time for change on the Kosovo stage; it was time for political, social and human problems to wake up the intellectuals of this country. The time was absurd in Kosovo too. Based on the acting he highlighted for the first time in Kosovo a performance where in the totalitarian system the intellectual ironizes himself, ironizes the system. Sládek running very often to the toilet is used by the director as a motif to provoke the public that the character is running to stand outside the window. Whenever Sládek goes to the toilet he drinks, a wrenching musical motif (composed by Ilir Bajeri) moves Vaněk for a moment in his place, somewhere in the area of desires and dreams, which provokes his courage to get out of the window, where one expects freedom .

During the translating process there was so much talking about the details. Completing the characters the director chose a thin-body actor for the character that drinks beer, Sládek (Shkumbin Istrefi), he is the owner and there we have the employee who works but is healthy and his body is shorter. According to the mentality of the Balkan countries the thin people were not much appreciated in society. The director was not choosing it considering only the physical point of view, but he knew which characters can fit more in the role. Prishtina is a small artistic community and the director knows about the skills of the actors from previous interpretations.

ACTING

Sládek is played by Shumbin Istreti[122] with high scenic culture and very rare expression. Confused with dissident intellectuals, most of the time he doesn't know how to act.

[122] Shkumbin Istrefi was born on 12 February 1969 in Prishtina. His family descended from Veleshta Struga, Macedonia. He graduated of the Academy of Fine Art in Prishtina in 1994

He cannot be entirely antagonistic, as Vaněk is not a protagonist. Vaněk is played by Armond Morina [123], with a balanced game with suppressed emotions you want to flourish, but, at the same time suppress fear even more. Both men suffer from many limitations of human life.

COSTUMES

According to available sources, not much was invested in this performance. Available photos from this performance show that actors wore tweed in a typical soc-realistic fashion. A coat from the old time of war is used as costume for Vaněk, who also has very dirty working-clothes.

SET DESIGN

The stage was realized by (Ilir Museli). The stage presented offices with walls that were made of crates of beer and there was also a window that looked like a prison window.

CONCLUSION

Ironic and tragic grotesque, which straddles the entire drama, provokes loud chuckles in such circumstances, and protects the soul sorrow. Rather than judging such social and political phenomena Havel tries, with an

He has played in performances of the Dodona Theatre and the National Theatre. On 15 July 2011, as an actor, he joined the Board of Directors of the National Theatre of Kosovo.

[123] Armond Morina was born in Gjakove on 22 December 1974. She is one of the most famous actresses in Kosovo and plays in TV serials.

intellectual eloquence, to seep into the human psyche to understand such a category of people before you judge them morally. Director Fatos Berisha read well this dimension in Havel's drama, very well balanced grotesque dimension of the tragic. The critics of the time commented about the message they received that it was very clear. The Kosovo critic Fadil Hysa[124] stresses out that in dictatorial regimes people are caught by each other hostage; each becomes the cause of the captivity of the other, but at the same time the victim. In such circumstances humankind loses dignity and knows that they cannot act in accordance with personal will, therefore cannot be objectively judged as guilty, as deserving for the course of events.

But unlike the Czech intellectual dissident of Havel's type, the intellectual in the production of Fatos Berisha is more frustrated, perhaps because the psychological violence to Kosovo - Albanian intellectuals (which he suggests and displays) was great because of muted courage and the will for freedom.

The performance was considered by critics to be undoubtedly one of the best productions and one of the deepest that was staged in the last decade in the Kosovo Territory. The production ran twenty-three reprises.

[124] Fadil Hysaj, playwright, critic, professor. Chief-Editor of the magazine Dramaand Theatre no. 3, November 1997.

FIGURE 13: ARMOND MORINA AS VANĚK, AUDIENCE BY VÁCLAV HAVEL, DODONA THEATRE IN KOSOVO, PREMIERED ON 30 MAY 1997.

FIGURE 14: ARMOND MORINA AS VANĚK (LEFT) AND SHKUMBIN ISTREFI AS SLÁDEK (RIGHT), AUDIENCE BY VÁCLAV HAVEL, DODONA THEATRE IN KOSOVO, PREMIERED ON 30 MAY 1997.

FIGURE 15: SCENOGRAPHER ILIR MUSELI (LEFT), DIRECTOR FATOS BERISHA (NEAR HIM), ARMOND MORINA AS VANĚK (SECOND FROM THE RIGHT) AND SHKUMBIN ISTREFI AS SLÁDEK (RIGHT), AUDIENCE BY VÁCLAV HAVEL, DODONA THEATRE IN KOSOVO, PREMIERED ON 30 MAY 1997.

FIGURE 16: AFTER THE PREMIERE OF AUDIENCE BY VÁCLAV HAVEL, 30 MAY 1997. THE THIRD FROM THE LEFT IS MR. MIROSLAV SINDELAR, CONSUL GENERAL, AND REPRESENTATIVE OF THE CZECH EMBASSY IN BELGRADE.

In 1998 the world was transfixed by the tragic events taking place in Kosovo. Yet, amidst a campaign of terror inflicted upon the Albanian civilian population and the NATO bombs falling, a theatre for children and young people played a very special role. After a stressful and a sorrowful day, the audience came and relaxed by watching the performances at Dodona Theatre. Going to Dodona was becoming a rite. The tensions of the war rose especially in the last few days prior to the commencement of NATO bombarding on the Serbian forces in March 1998.

After an exam held on the stage of Dodona, Adriana Abdullahu, a young actress who had just graduated from the acting school, went with her professor Enver Petrovci and some of her colleagues to have a coffee in a coffee shop in the centre of Prishtina. In the hail of fire from automatic guns coming from unknown terrorists who fired at the coffee shop, Adriana was killed and a colleague of hers was severely wounded. The day after, Adriana's colleagues and the professors gathered in the small courtyard outside Dodona Theatre to pay her their last respects, the state-imposed director banning the gathering in the theatre where Adriana had acted most of her roles. She was considered one of the most talented actresses of her generation. Enraged by the NATO air intervention, the Serb police and paramilitary forces launched an unforeseen campaign of terror on the Albanian civilian population in Kosovo. People were forcibly driven out of their homes and then expelled to Macedonia or Albania proper. On the border between Kosovo and Macedonia a crowd of over 200 thousand people had gathered waiting to cross over to Macedonia.

Kosovo artists too were subjected to this misery. Most of the artists who had worked in the Dodona Theatre were expelled forcibly from Prishtina. Faruk Begolli was one of the few who had managed to exit the convoy of escapees and shelter at his sister's house, somewhere near Prishtina. For almost three months, until the Serb capitulation, Begolli managed to come out only as far as the house balcony. Some of the young artists who had

performed at the Dodona Theatre had joined the Kosovo Liberating Army fighting against the Serbian forces and trying to preserve the civilian population from the Serbian atrocities.

Some of the actors of the Dodona Theatre who happened to be refugees in Macedonia founded the "Dodona in Exile" theatre.

THEATRE IN EXILE

Different groups, functioning within this theatre, produced plays for children which were shown in different refugee camps throughout Macedonia.

As refugees, all artists were spread throughout Macedonian cities such as in Skopje, Ohrid, Struga, and Tetovo. They managed to coordinate and started work on a theatre "Dodona in Exile". They were in contact with well known actress Vanessa Redgrave[125], who had raised money in England for Kosovo actors. One of the productions that seemed feasible was Havel's *Audience*. Time was too short to prepare everything - flyers, advertisements, we arranged the stage at Tetovo theatre with the support of a humanitarian organization "El Hilall"[126] and at the end also the decor was found, barrels of beer.

[125] Vanessa Redgrave, (born 30 January 1937) is an English actress of stage, screen and television, as well as a political activist. Redgrave rose to prominence in 1961 playing Rosalind in As You Like It with the Royal Shakespeare Company and has since made more than 35 appearances on London's West End and Broadway, winning both the Tony and Olivier Awards. Redgrave was proclaimed by Arthur Miller and Tennessee Williams as "the greatest living actress of our times," and she remains the only British actress ever to win the Oscar, Emmy, Tony, Cannes, Golden Globe, and the Screen Actors Guild awards.

[126] El Hilall- as a volunteer organization it managed to care for approximately 20 thousand Bosnian refugees and 172 thousand Kosovo refugees and provided 120 thousand tons of aid. They ran 38 international projects in 1999. They cared for 20 thousand people who fled their homes during the conflict of 2001.

Audience was shown in Tetovo, Macedonia during the Kosovo war, in 1999, as part of the movement "Dodona Theatre in exile". Under the interpretation of Shkumbini Istrefi and Armond Morina, scene by Ilir Murseli, and music by Ilir Bajriname. The performance successfully led to applause from the refugees of Kosovo and Macedonia.

Upon hearing this, Václav Havel wrote a letter of support to the people of Kosovo and expressed his gratitude for performing his pay in front of refugees. In the letter Havel wrote:

"I am deeply touched when I heard that staging of my text has brought you pleasure and you were made to forget your destiny. Let us hope that your luck will soon change for the better."

Referred to by the press of the time "Koha Ditore/Day time" on 15 June 1999, the original letter was published in this newspaper in the Albanian language.

ne Kosovë, por megjithatë i mbetemi besnik apelit të autoriteteve të qeverisë-Thaçi dhe UNHCR-së, që kthimi ynë të jetë i organizuar dhe nën përkujdesjen e tyre. Tri shtëpitë që kemi pasur na janë djegur në tërësi, ndërsa shpresojmë se premtimet e bashkësisë ndërkombëtare për të kompensuar dëmet do të bëhen realitet, kurse të gjithë ata premtimit për ndërtimin dhe rindërtimin e Kosovës nga bashkësia ndërkombëtare". Ndërsa plaku 70-vjeçar, pensionist nga Pishtina me banim në lagjen "Emshir", i cili kishte dy djemtë me familje në Zvicër ku edhe ishte paraqitur për të shkuar, tashti jo vetëm që ishte i gëzuar për kthim të shpejtë në Kosovë, por për shkak të Kosovës që të kthehen sa më parë në vatrat e tyre, ndërsa krimin serbë, për tërë ato që kanë kundër shqiptarëve nuk do t falim kurrë dhe të drejtën për t' hakmarrë apo për t'i falë ata e kanë vetëm ata që luftuan, derdhen gjakun e tyre dhe dhanë diçka nga vetja për lirinë e Kosovës.

Pas shfaqjes së pjesës së tij teatrale "Audienca"

Haveli përgëzon trupën e teatrit "Dodona në ekzil"

"Jam prekur thellë kur dëgjova që inskenimi i tekstit tim ju ka shkaktuar kënaqësi dhe ju ka bërë që ta harroni fatin tuaj", i ka shkruar Havel, "Dodonës në ekzil". "Le të shpresojmë se fati juaj së shpejti do të ndryshojë për të mirë"

BARDH RUGOVA

TETOVË, 14 QERSHOR - Kryetari i Çekisë, dramaturgu Vaclav Havel, i ka dërguar një letër, në dorëshkrim, trupës së teatrit "Dodona në ekzil", e deportuar nga Prishtina në Maqedoni, duke shprehur mirënjohje që kjo trupë në ekzil e ka interpretuar pikërisht shfaqjen e tij "Audienca".

"Jam prekur thellë kur dëgjova që inskenimi i tekstit tim ju ka shkaktuar kënaqësi dhe ju ka bërë që ta harroni fatin tuaj", i ka shkruar Havel, "Dodonës në ekzil". "Le të shpresojmë se fati juaj së shpejti do të ndryshojë për të mirë".

Trupa e teatrit "Dodona në ekzil", e përbërë nga aktorë dhe veprimtarë të teatrit "Dodona" në Prishtinë që janë strehuar në Maqedoni, ka shfaqur më 14 maj shfaqjen "Audienca" të shkruar nga Haveli.

Regjinë e shfaqjes e ka bërë Fatos Berisha, kurse luajnë aktorët Shkumbin Istrefi dhe Armond Morina.

Premiera e kësaj shfaqjeje në Prishtinë është dhënë më 1997.

Sipas letrës që e ka dërguar sekretaresha e kryetarit të Çekisë për shfaqjen e luajtur, Havelin e ka njoftuar Timothy Garton Ash, i cili ka qenë prezent në premierën e "Dodonës në ekzil".

KOHA Ditore • e martë • 15.6.1

After the war ended, the Dodona Theatre resumed its activities, with actors, directors and students starting to work again in the same space. In the first two years after the war the Dodona Theatre collaborated closely with UNICEF, and many plays for children based on landmine awareness were shown in different villages of Kosovo.

More than 370 productions have been held at the Dodona Theatre for Children and Young People since the end of the conflict. Today, the theatre continues to hold plays for children during the day, in addition to ballet lessons throughout the week.

FIGURE 17: MONOGRAFI CULT - DECADA OF DODONA 1992-2002, PUBLISHER: THEATRE FOR CHILDREN AND YOUNG PEOPLE, FEBRUARY 2003, PEJE, KOSOVO.

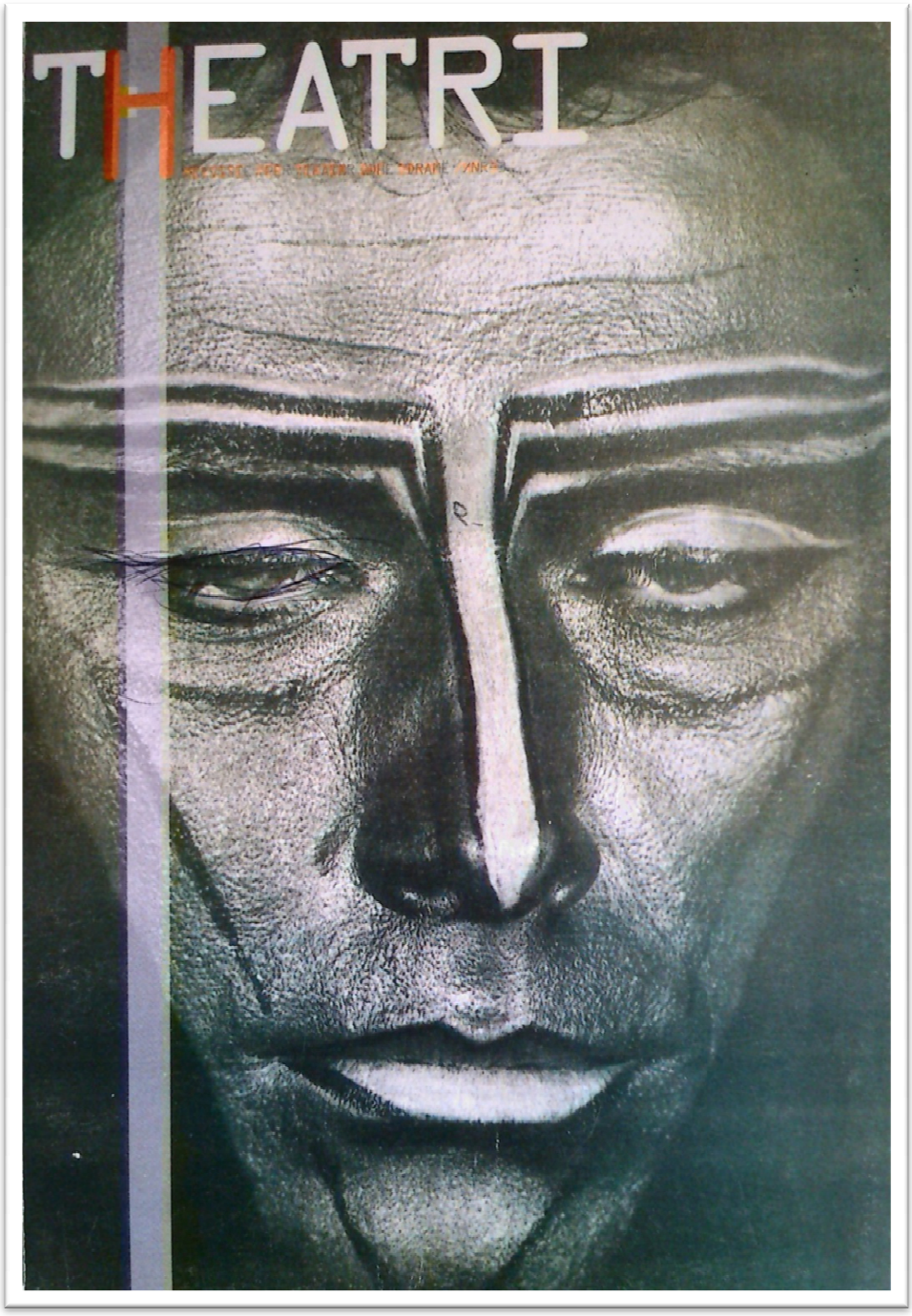
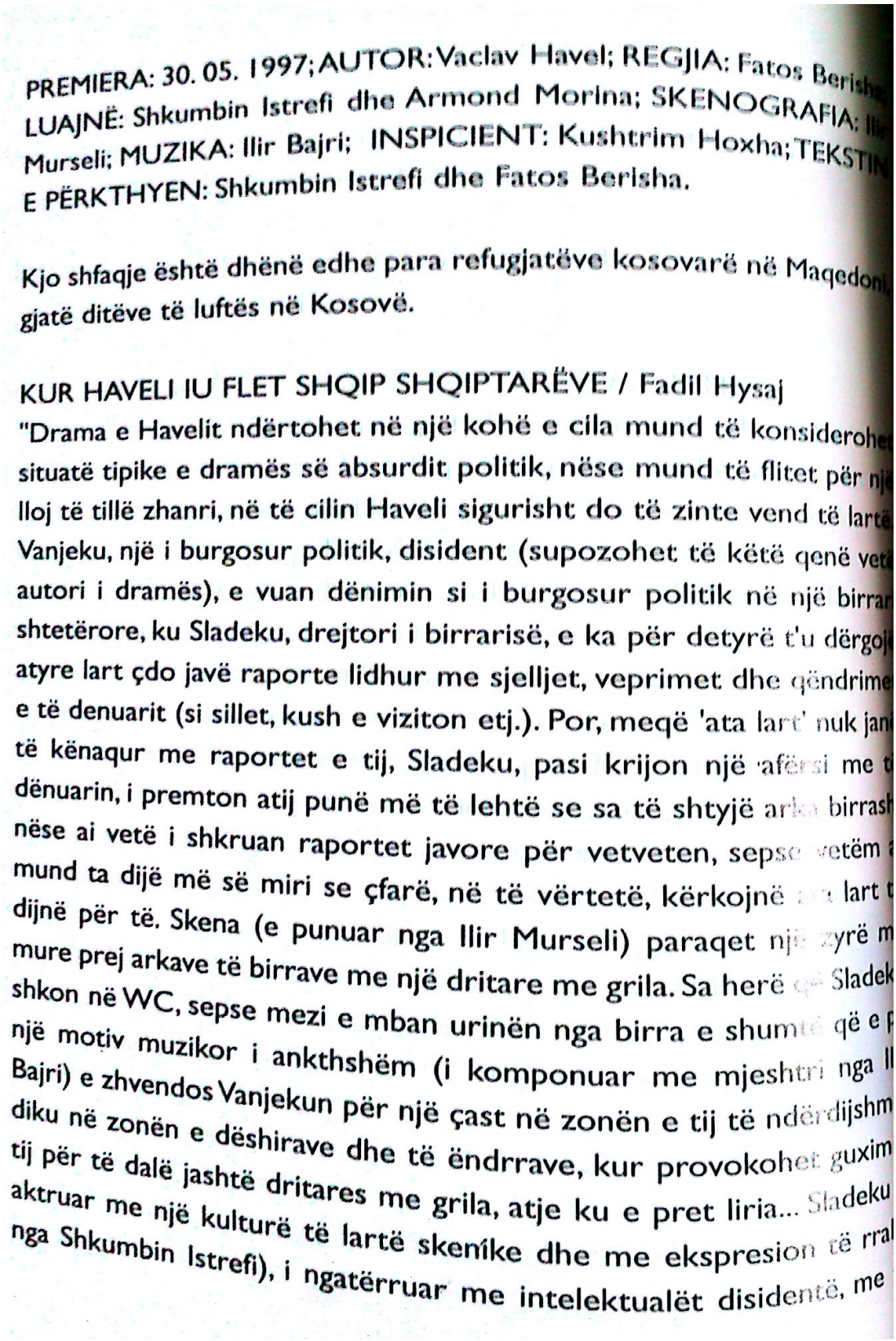


FIGURE 18: MAGAZINE: DRAMA AND THEATRE NO. 3, NOVEMBER 1997, PUBLISHER PERPARIMI- SUHAREKE-KOSOVO, CHIEF -EDITOR FADIL HYSAJ.



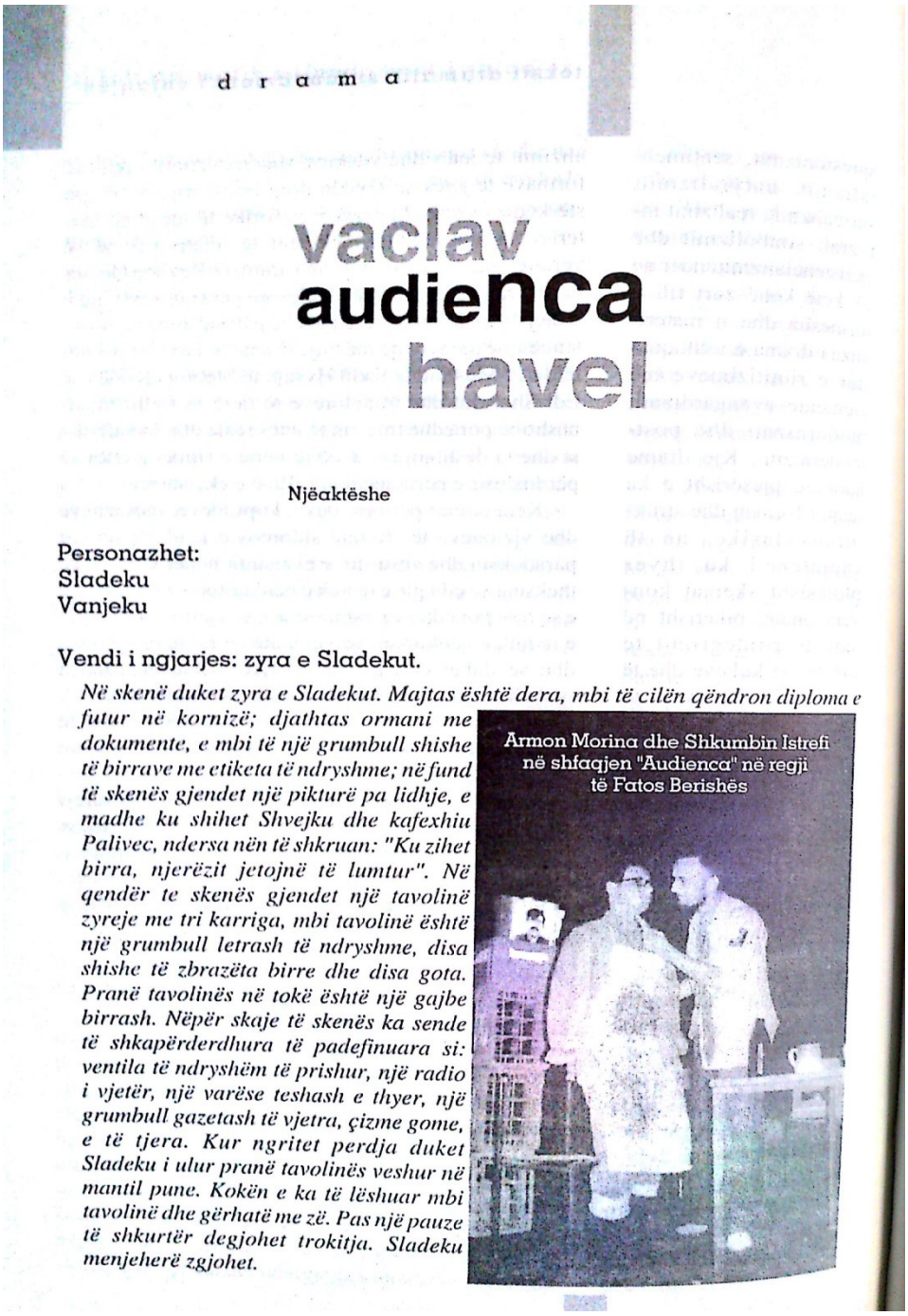
PREMIERA: 30. 05. 1997; AUTOR: Vaclav Havel; REGJIA: Fatos Berisha
LUAJNË: Shkumbin Istrefi dhe Armond Morina; SKENOGRAFIA: Ili
Murseli; MUZIKA: Ilir Bajri; INSPICIENT: Kushtrim Hoxha; TEKSTIN
E PËRKTHYEN: Shkumbin Istrefi dhe Fatos Berisha.

Kjo shfaqje është dhënë edhe para refugjatëve kosovarë në Maqedoni
gjatë ditëve të luftës në Kosovë.

KUR HAVELI IU FLET SHQIP SHQIPTARËVE / Fadil Hysaj

"Drama e Havelit ndërtohet në një kohë e cila mund të konsiderohet
situatë tipike e dramës së absurdit politik, nëse mund të flitet për një
lloj të tillë zhanri, në të cilin Haveli sigurisht do të zinte vend të lartë
Vanjeku, një i burgosur politik, disident (supozohet të këtë qenë vetë
autori i dramës), e vuan dënimin si i burgosur politik në një birrar
shtetërore, ku Sladeku, drejtori i birrarisë, e ka për detyrë t'u dërgoj
atyre lart çdo javë raporte lidhur me sjelljet, veprimet dhe qëndrime
e të denuarit (si sillet, kush e viziton etj.). Por, meqë 'ata lart' nuk jan
të kënaqur me raportet e tij, Sladeku, pasi krijon një afërsi me t
dënuarin, i premton atij punë më të lehtë se sa të shtyjë ark birrash
nëse ai vetë i shkruan raportet javore për vetveten, sepse vetëm a
mund ta dijë më së miri se çfarë, në të vërtetë, kërkojnë ata lart t
dijnë për të. Skena (e punuar nga Ilir Murseli) paraqet një zyrë m
mure prej arkave të birrave me një dritare me grila. Sa herë që Sladek
shkon në WC, sepse mezi e mban urinën nga birra e shumtë që e p
një motiv muzikor i ankthshëm (i komponuar me mjeshtri nga Il
Bajri) e zhvendos Vanjekun për një çast në zonën e tij të ndërdijshm
diku në zonën e dëshirave dhe të ëndrrave, kur provokohet guxim
tij për të dalë jashtë dritares me grila, atje ku e pret liria... Sladeku
aktruar me një kulturë të lartë skenike dhe me ekspresion të rral
nga Shkumbin Istrefi), i ngatërruar me intelektualët disidentë, me

FIGURE 19: FADIL HYSAJ – A REVIEW OF THE PRODUCTION OF AUDIENCE. PUBLISHED IN THE MONORAFI CULT - DECADA OF DODONA 1992-2002, PUBLISHER: THEATRE FOR CHILDREN AND YOUNG PEOPLE, FEBRUARY 2003, PEJE, KOSOVO.



d r a m a

vaclav
audienca
havel

Njëaktëshe

Personazhet:
Sladeku
Vanjeku

Vendi i ngjarjes: zyra e Sladekut.

Në skenë duket zyra e Sladekut. Majtas është dera, mbi të cilën qëndron diploma e futur në kornizë; djathtas ormani me dokumente, e mbi të një grumbull shishe të birrave me etiketa të ndryshme; në fund të skenës gjendet një pikturë pa lidhje, e madhe ku shihet Shvejku dhe kafexhiu Palivec, ndersa nën të shkruan: "Ku zihet birra, njerëzit jetojnë të lumtur". Në qendër te skenës gjendet një tavolinë zyreje me tri karriga, mbi tavolinë është një grumbull letrash të ndryshme, disa shishe të zbrazëta birre dhe disa gota. Pranë tavolinës në tokë është një gajbe birrash. Nëpër skaje të skenës ka sende të shkapërderdhura të padefinuara si: ventila të ndryshëm të prishur, një radio i vjetër, një varëse teshash e thyer, një grumbull gazetash të vjetra, çizme gome, e të tjera. Kur ngritet perdja duket Sladeku i ulur pranë tavolinës veshur në mantil pune. Kokën e ka të lëshuar mbi tavolinë dhe gërhatë me zë. Pas një pauze të shkurtër degjohet trokitja. Sladeku menjeherë zgjohet.

Armon Morina dhe Shkumbin Istrefi në shfaqjen "Audienca" në regji të Fatos Berishës

FIGURE 20: THE NAMES OF VANĚK AND SLÁDEK WITH THE KOSOVO AND ALBANIAN AUDIENCE ARE KNOWN AS VANJEKU AND SLADEKU. THE PERFORMANCE WAS STAGED ON 30 MAY 1997, DIRECTOR FATOS BERISHA. ACTORS: SHKUMBIN ISTREFI (SLÁDEK) AND ARMAND MORINA (VANĚK).

5 THEATRE IN BULGARIA: SOCIAL AND POLITICAL CONTEXT BEFORE AND AFTER 1989

The history of Bulgaria before 1989 is a history of a communist country. Under the Communist Party the theatre was a shadow of reality. The audience in the theatre had an opportunity to see the plays under governmental and self- control for so long. The audience loved theatre because it was one of the very few social events. The stage was a place to hear the things, of course, those things were not said directly and those things couldn't be heard anywhere between friends and even in the family. On the repertoire 50 percent of the performed plays were Bulgarian, 20 percent classic, 15 percent Russian and 15 percent were foreign.

Bulgarian theatrologist Antonin Donchev in his foreword to the contemporary theatre study *Eastern European Theatre after the Iron Curtain* edited by Kalina Stefanova about Bulgarian theatre mentions: "Today the Balkans – the cradle of the ancient theatre- are turned into a gigantic scene on which one of the oldest and the most fearful dramas written by History itself takes place. Tens of millions of human beings, "hypnotized" hitherto and deprived for decades of the right to exercise their own will, awake from the sleep of the communist illusion[127]."

Bulgarian playwrights under government control were never able to develop their skills. They were writing and living under censorship. People struggled for their national identity from the fifth century. The Balkans was under the Ottoman Empire for more than 500 years. In the first period of theatre under the Communism rule the Bulgarian theatre was very moralistic for 45 communist years and political theatre with the dogma of the Socialist Realism and "positive hero" or as we say different ideal character. Theatres were also influenced by Stanislavsky's method and psychological drama.

History of Bulgaria after 1989 is a history of Bulgaria after the fall of Communism and after the establishment of democratic rule. After political

[127] STEFANOVA, K., *Eastern European Theatre after the Iron Curtain*.

changes a huge reform started in the theatre. At that time theatre underwent a crisis and was losing its audience. The economic downfall of the country stimulated emigration. Many people left the country and emigrated to the U.S. and Germany. For example, the salary of an actor in 1994/1995 was around 60 dollars, the maximum salary 90 dollars. After some years of working in Germany the directors returned and the audience came back. Free market economy brought an artistic boom. Now the Bulgarian audience has 35 dramatic theatres and 19 puppet theatres.

But there started a crisis for Bulgarian drama, not one of the directors took new interest in Bulgarian national drama. New directors start to show interest in small stages such as the Theatre Army. They had good actors but low budget plays. The actors started to have contacts with more than one theatre at the same time; a self-management period began. Sponsors pay the salary of actors and administrative staff. A famous businessman sponsored the theatre La Strada, which became one of the most successful theatres. For example, during the year 1994/1995 around 80,000 people attended one of the most famous Bulgarian theatres, the Army Theatre. It was the time of a theatrical boom with 670 plays being performed around Bulgaria and 270 new productions. It was a time of private theatre such as Theatre 13, or Barbukov Theatre which was named after his sponsor.

The play "*Waiting for Godot*" was staged successful by director Leon Daniel in Bulgaria Theatre Army. For a long time, absurdist dramas were taboo for actors and directors and director Zdravko Mitkov commented: "All these absurdist plays are really great, but they have already played their role in time and the world theatre has advanced a long way since them. Unfortunately, we are again lagging far behind the rest of the theatre word and we are far from being modern. Moreover in this absurd euphoria, our theatre is in the position of perceiving itself as an experimenter without any experimentation actually being carried out[128]."

[128] STEFANOVA, K., *Eastern European Theatre after the Iron Curtain*, p. 45.

Another commentary came from director Plamer Markov who said: "Bulgarian theatre is living through something like puberty – as if it wanted to make up for all the things it should have been doing over the last 45 years, but couldn't. Some great shows have come to life as a result. But at the same time, this trend is like we are always late and then, at some point we want to catch up very quickly with all the things that we have lost in the meantime."[129]

The performance of Václav Havel's plays entered the Bulgarian theatrical territory with an authority and big confidence. It was the 1990/1991 season that brought *Audience* directed by Filip Trifonov and staged at the National House of Culture and *Redevelopment* (*Asanace*) at the Theatre of the Army, directed by Krikor Azarjan. Also *Audience* and *Unveiling* were staged at the National House of Culture and directed by Leon Daniel. The performance of *Largo Desolato* was directed by E. Halatchev at the National theatre. In the Theatre of Army *Redevelopment* was performed directed by Krikor Azarjan.

In 1998 the plays *Audience* and *Unveilling* were staged at the Theatre of Satire and directed by Filip Trifonov. *Audience* was also performed at the National House of Culture in Sofia.

The fashionable trend of these two single-act plays *Audience* and *Unveiling* coincides with the disclosure that there were dissidents in some countries as well – the plays were performed for the first time on stage by an ageing ex-member of the Revolutionary Youth Union. Another post-revolutionary hero performed them in Plovdiv. However, I was not able to find more material about this performance in the archives.

[129] STEFANOVA, K., *Eastern European Theatre after the Iron Curtain*, p. 32.

AUDIENCE AND *UNVEILING* AT THE NATIONAL HOUSE OF CULTURE

Audience and *Unveiling* were staged at the National House of Culture[130] on 8 September 1990**.** It is one of the most interesting performances of Havel's work in Sofia, by the producer-director Leon Daniel. Actor Tcvetan Daskalov plays just one normal young person, who doesn't understand the snobbish dedication of his friends. This non-ambitious interpretation of the character at first frees the performance from the possible "stamp" - easy conflicts due to contrasts and resistance. From the stage, you can feel the author's tolerant point of view and his humour - not directed to a single aim. Once more Tcvetan Daskalov plays Ferdinand Vaněk in *Audience* (producer Leon Daniel). The intellectual, forced to work in a brewery, is in a dialogue with a representative of the "working class": a drink lover master (Ivajlo Hristov). Here the master's presentation in a grotesque manner (very inventive by the actor) softens and weakens the picture even of Vaněk. The master's character is somehow melting by the comedy acts of Ivajlo Hristov.

However, in the spectacle of Leon Daniel based on two mini-plays with the same character Vaněk (the third play from the trilogy called *Protest* is maybe the strongest) in spite of the efforts paid by the actors and the skilful staging, the outcome is just illustration.

The production debut on the Bulgarian stage with his settings, provoking questions, mixed feelings in the audience made him contradictory in the eyes of the public. The performance provoked questions, that the Bulgarian public "read" very hard the interrelations between Havel's characters. It is interesting whether one of the reasons is even the sorrowful analogy in our past, yet there existed a very difficult

[130] The National Palace of Culture abbreviated in Bulgarian as NDK is the largest multifunctional congress, conference, convention and exhibition center in Southeastern Europe.This enormous landmark was built in 1981. It was used in the communist time for congresses and later after the revolution for culture activities.

overwhelmed distance and mixed feelings in the *Audience*. The performance carries the seal of generated cultural tradition, which has already manifested its contrast. The performance *Audience* and *Unveiling* are a solo example of problems caused by socialism. In this case, the problems of the reading matter become not only theatrical.

In restless times like ours, director and producer Leon Daniel says: "The unwilling helplessness pushes us to search for guilt not in us but among the "others", we search for guilt that is outside our responsibility. Writers like Havel have experienced with the truth opposing the victims of guilt to the ones responsible for it is an ideology, wrong ideology[131]." Therefore, they make pictures, parodies of the miserable times when such people were opposing one another. Leon Daniel concludes the brief essay about his spectacle with the warning that this is exactly what Bulgarians need now, to think without being affected by the common polar emotions typical for fans of opposing soccer teams. The tragic comedy of Bulgaria concerns every Bulgarian. This is why it is useless to transform it in another historical chronicle in which deaths are more than victories.

AUDIENCE AND *UNVEILING*, FILIP TRIFONOV SATIRIC THEATRE, SOFIA

The performance of *Unveiling* and *Audience* was played on the chamber stage "Metodi Andonov" of the Sofia Satiric Theatre. The premiere took place on 5 February 1998 and the performance was played until 1999. The production was staged 17 times. They always kept the same form of performance without change. Also the director in 1991 staged *Audience* at the National House of Culture.

[131] Havel - for the hope without happy ending, *Trud -Newspaper*.

Filip Trifonov had no hesitation to take two small plays, *Unveiling* and *Audience*, and despite the arguments about the title with which a theatrical producer must make his first steps, he was certain.

He himself did not think much about it before making his choice; he just "read the plays, liked them a lot and decided to perform them[132]".

It appeared that this was really something he could do well. The plays suited him as if they were made for him as well as for all the rest of the participants in the production.

They gave away the contact based on a familiar character, the identification with the ongoing episode on the stage and the "decoding" of the theatrical message. The significance of the content of these new play interpretations, could not be revealed only through a simple meaning "reading" of the signs coming from the stage. These signs could become understandable for the public only after it joined the process, by breaking the "old rules of the game" and freeing its own creative thinking.

Filipip Trifonov was an actor, with experience as a writer and journalist; for many years he had proven his rich artistic potential and level of intelligence which was a way over the average required from a professional actor. Based on the theatre review published in the Newspaper Az Buki quoted that "what is more important is that in working for this performance he fully demonstrated his professionalism".[133]

Actors: Using his good acquaintances with brilliant actors made during the long years of acting, he himself selected his team – Maria Statulova, Plamen Sirakov, Hristo Gurbov, and Dimitar Marin.

[132] The information is based on a personal interview with Filip Trifonov, which he gave me exclusively for this work.

[133] To live alone with everyone, *Newspaper Az Buki*.

In *Unveiling* the three main characters almost do not move but still observers do not feel them static. Their dialogue is so alive, filled with strong sense of humour. The family couple (Statulova - Marin) cannot be silenced through all the performance. Maria tries all the time to doll herself up with a huge knitted scarf which does not fit the small foppish bow in her hair and the cheap open back evening dress that she wears. With a trembling hand Dimitar pours glass after glass entirely occupied with his major goal for the evening – to drink up as much as possible. Gurbov compensates his modest stage action by expressing judgements in the form of mimics or light voice alternations. In such a way, the intended "show-off" of the family couple fails completely.

In *Audience*, a brewery master and a writer are engaged in an almost meaningless dialogue including lots of repetitive dumb phrases and beer drinking which at the end reveals the mentality of the socialist man, the police state and its fruits. You cannot hide your admiration for actor Plamen Sirakov: he is totally obsessed by the image of his character to an extent where even his hat plays a role in the context of the whole performance. Even though he looks relaxed and light-hearted at first sight, in fact he appears to be a terrible coward, weak-kneed and ready to comply with any order in order to survive in the real world. The speechless character of Gurbov – obviously, a prototype of Havel in the period when he was politically repressed – is much more courageous. For a long time he is aware and feels comfortable to deal with the nature of the social phenomena which take place at that time. Therefore, he's very calm and self-confident.

Stage director Neyko Neykov joined the team and quickly apprehended the stylistics which Fillip required from him.

Filip Trifonov found a fruitful ground for his production in the contrast between the two characters which makes his brief but precisely prepared spectacle very pleasant to watch as the review in Az Buki mentioned. Not surprisingly, throughout the whole performance, the play of the actors was accompanied by spontaneous laugh from the audience. The beginning is worth mentioning where before the performance Filip Trifonov appears on the stage to read a wonderful introduction being dressed in a t-shirt which is decorated with all kind of festoons and five-point stars. (In this case the drinking element is also "Ballantines" and it is presented on the stage as very successful element in the performance.)

The hall, the stairs and even the space in front of the stage of the Satiric Theatre were all overcrowded during the first performance before the premiere. The tickets for the premiere were already sold out.

AUDIENCE AND *UNVEILING* - THEATRE IN NATURE

The director-producer Filip Trifonov in 2002 together with the actor and director Nikolay Gunderov opened a stage in a restaurant in Plovdiv [134]. Nikolay Gunderov was an actor who immigrated after the fall of communism to Germany because the theatre and cinema was undergoing a crisis and many actors and directors emigrated at that time. First they started to perform only the play *Audience* in the Plovniv restaurant than later they travelled around Europe. They performed the *Audience* successfully in Budapest, Berlin, and they also performed at the S+H Theatre in Prague. Nikolay Grunderov was also using sentences in the Czech language during the performance, because he studied in Prague and was

[134] Plòvdiv is the second-largest city in Bulgaria after the capital Sofia.

also helped by Jiri Menzel.[135] Gunderov is the only director in Bulgaria that studied in Prague.

Several years ago, he also produced it on the stage of the Satiric Theatre. The producer says that the difference now is that in the new performance he is not only a director but he also plays one of the roles to be sure that everything is going to be all right. The role of the dramatist is played by Nikolay Pavlov.

Neyko Neykov made the staging with the soundtrack of the performance using songs by Karel Gott. After the performance all the spectators could have a free beer for their tickets.

Based on the review by Elena Krasteva, Trifonov presented his liberal approach to the performances. The show was open-ended and its length depended on the preferences of the audience. Sometimes it could be very brief, other times it took really long before people decided to leave.[136]

REDEVELOPMENT STAGED AT THE THEATRE BULGARIAN ARMY

After the experience and the production of the *Audience* and *Unveiling* by producer Daniel as well as by the actors from the National Theatre Army[137] a new performance was staged at the Theatre Bulgarian Army on 28 December 1990, the play *Redevelopment* by Krikor Azarjan.

[135] Jiří Menzel is a well-known film and theatre director, actor, screenwriter. Some of his films are adapted from works by Czech writers such as Bohumil Hrabal and Vladislav Vančura. His films often combine a humanistic view of the world with sarcasm and provocative cinematography. He became famous in 1967, when his first feature film, Closely Watched Trains, won the Academy Award for Best Foreign Language Film.

[136] KRASTEVA, E., Events from the life of Havel in the satire. The actor Filip Trifonov directed the play based on biographical data of the Czech president.

[137] Theatre Bulgarian Army has retained its former name, but is a repertoire theatre managed by the Ministry of Culture. Its current poster includes 15 spectacular shows. The

The producer Krikor Azarjan says that for him this spectacle is like a "funnily sad romance" for the generations hanged in the atmosphere of "real socialism".

Theatrical imagination soaked with humanism in the spectacle of Azarjan gives us another chance to see once again what we have been, why we have been, how we have been, in a search for our true identity as an answer to the question what we will be in the future. It is not easy to make a clear and unambiguous picture of the reality that needs "redevelopment". Therefore, the producer warns us that any try of simplification is in fact a step backwards. Even today, when we talk about the past, we often think in old and discredited mental forms. The image of the tradition was the best in *Redevelopment* of Krikor Azarjan at the Theatre of the National Army. The same as Leon Daniel in the performance *Audience* and *Unveiling* unveils the black and white nature of the characters that are in fact a colourful set of pain and sympathy, of tragic destiny and comic coincidence. Krikor Azarjan is using this same idea as a starting point, Azarjan follows the hints given by latter Havel – the necessity of awakening of every man is a precondition for their moral responsibility to live.

The director Krikor Azarjan, instead, throws the spectators in the depth of questions from which they want to escape even though they cannot. Individual spectator is opposed to himself that makes his experience personal suffering, an inner pain that can only help him make decisions for

company members are famous theatre and film stars. The modern interpretation of classic and contemporary drama is part of the theatre's artistic ambitions. It includes coming to stage of new authors and plays. The performances are in the spectrum of different genre forms and stylistic approaches. The audience could attend a classical drama, a modern dance, commedia dell arte improvisations or a thriller of interactive dialogue between actors and audience. The main hall has 500 seats and a smaller underground hall has 60 seats.

himself out of the theatrical hall… The crisis in a human being is frightful because it has no clear shape.

The main action takes place in a half-destroyed castle, where a group of architects is working (all dressed alike as if they were prisoners). They make a project for redevelopment of a small old town which will bring all kind of benefits to its citizens at the price of town's destruction (almost like in the Platonov's novel *The Foundation Pit* where the characters dig pointlessly while they want to destroy it).

ACTORS

Over these otherwise sympathetic and intelligent people stays the eye of the Secretary who as a diligent warder is always on alert (good chance for the artistic appearance of the actor Nikola Galabov). All the work is governed by the three instructors who consequently change their posts. The three roles are played brightly and appealing by one actor, Ivaylo Hristov. In the first case he is a simple young functionary with liberal ideas, in the second case "iron hand", some general from an unknown African state, and in the third case almost the Mao himself who calls for "new thinking" and complains that he has big problems with "Misha" (in Russian "bear" or diminutive from Mikhail). This is how the ominous image of the unified triple Ruler is created.

The youngest architect Albert (featured by the actor Cvetan Daskalov who seemingly monopolizes the "positive character" in Havel's plays performed in Bulgaria: in the spectacle of Leon Daniel he plays Ferdinand Vaněk) has the courage to express openly his discontent. Others understand him but keep silent. At the end Albert also is sent to the basement. The leader of the group Zdenek Bergman (Vasil Mihaylov) is brilliant too. Based on the precisely found nuances he creates the unique lyrically grotesque image of his character – victim of his own masque. Bergman threatens his

mistress Louise (featured by the excellent Meglena Karalambova whose performance touches the audience in a typical female way; demonism and lyricism merge together to show us almost the Ibsen's image of a still beautiful woman who feels sad nostalgia about her youth and purity) that he will commit a suicide by jumping from the tower. At the end the castle kills its victim.

In fact, a man jumps from the tower but this is neither Bergman, nor the "positive" Albert who finally gets free and quickly moves his attention from the ageing Louise with whom he was in love to the young Renata (the actress Radosveta Vasileva). In general, love "triangles" and "squares" bring a nice diversity in the play which could hardly be qualified as a "love story". The actual suicide appears to be the melancholic Kuzma Plehanov who plays on a violin "Ochi Chyornye" (from Russian "Dark eyes") and tells stories about the castle. Sooner or later everybody makes a self-judgment of her life. Talent is buried in earth, love is forgotten dream, and dignity is not saved. There are no strength and willingness to resist, living any more.

CONCLUSION

Havel sent flowers to the premiere of the play *Redevelopment* in the Army Theatre. Bulgarian president was one of the first spectators to arrive in the theatre hall. According to the theatre critic Iva Yoloval: "The cast of the performance which is basically the same, A. Atanasov, C. Daskalov, I. Hristov, R. Vasileva, with the enriching presence of V. Mihaylov, M. Karalambova etc. in one of them - recalled the faith in youth and vitality of talent even when the urgency of everyday problems seemingly threatens its existence[138]." In the audience of the spectacle were present the Bulgarian president Dr. Zhelyu Zhelev, the defence minister Yordan Mutafchiev as well as many members of the Bulgarian parliament. Later, there was an informal

[138] Havel - for the hope without happy ending. Article in *Trud newspaper*.

meeting between the theatrical crew of the performance and the Bulgarian president who expressed a high opinion of the boldness and the civil courage of the producer Krikor Azarjan as well as of the wonderful play of the actors. Dr. Zhelev pointed out that the theatre developed the best tradition of the progressive Bulgarian theatrical school, that he personally followed its repertoire and expressed his wishes for it to continue to disclose the sharpest social problems by means of art. The president remarked that the Theatre of National Army was a strong cultural institute which spread aesthetical values not only among the military officers but also among the whole Bulgarian society and emphasized its indispensability[139].

As a complement to these favourable remarks of the president, the defence minister general-colonel Yordan Mutafchiev said that the theatre and its theatrical staff are themselves a proof for the fruitful role which the Bulgarian National Army plays in the cultural life of Bulgaria. On behalf of the President Havel the producer and actors received flowers after the performance. The critic Sergey Litvinenko in the review in the Duma newspaper on 18 January 1991 about the play *Redevelopment* at the Theatre of the National Army highlighted: We believe the producer, the actors, we appreciate their art but not because of their high professionalism or because this performance is the next punch in the belly of the dying monster – the System. What makes it valuable is that we watch real theatre where the poet Krikor Azarijn discovers a poet in Václav Havel.

Director Krikor Azarjan also staged the performance of the play *Redevelopment* in 1991/1992 but the only material that was found was a poster that has been attached in the annex.

[139] Flowers and applauses. Article in *Narodna Armia newspaper*.

LARGO DESOLATO AT THE NATIONAL THEATRE OF BULGARIA BY DIRECTOR ENCHO HALACHEV

The play *Largo Desolato* was staged on 22 October 1991 at the Ivan Vazov National Theatre.[140]Václav Havel shared it with the Bulgarian producers and directors of his plays that during the process of creation he had some great hope that by exploring a particular event of live he would stumble across something human and touch something human. He believed that exactly this specificity of the situations in live was the right path and the way to represent the human being and existence. Václav Havel was looking for such signs and ideas to outline the man in today's world and the crisis in modern society. He was trying to catch something what was common and related for everyone. In case his plays were taken just as a document of a particular social environment or system, the playwright emphasized that he would take this circumstance as author's failure, but on the other hand if the plays were accepted just like information about the person in general and knowledge about the world, he would recognize it as a personal success. All these words were very true for the play *Largo Desolato*. Havel stated that it was not so important whether the world the play originated from was typical or unrepresentative, exceptional or platitude, it was crucial whether it would be understood and whether it realized the general meaning and validity which the play was trying to lead the spectator to. He hoped that his work would be adopted as musical

[140] The Ivan Vazov National Theatre in Sofia was founded in 1904. It has a well-equipped main stage with 750 seats, a smaller 120-seat stage and an additional 70-seat hall on the fourth floor. The theatre employs some of the country's best actors and stage directors, many of whom are widely popular. The theatre is named after the prominent Bulgarian writer Ivan Vazov. A theatrical school was established as part of the National Theatre in 1925. A fire in 1923 and the bombardments during World War II seriously damaged the building, so the theatre underwent a few reconstructions during the time. The number of seats in the main hall was increased, the scene became more spacious and modern equipment was provided. Virtually the original appearance of the theatre has been preserved; however, changes have been made to the interior and facade.

reflection of not only of the human burden but also a reflection of the difficult survival of the man's identity in the struggle against the authority, wishing to limit this personal right; reflection of the strange contradiction in the real human abilities, capabilities and role, which the fate willed, the environment conferred and the work offered; a reflection of this how easy it was to know in theory how one should live, but how difficult we found to make it real in practice; a reflection of the sorrowful failure to understand one another, especially when both sides had positive attitude; a reflection of human loneliness, fear, faint-heartedness and so on; at last but not least a reflection of the tragically and comically absurd dimension of all these mentioned topics. Václav Havel mentioned all this in order to prevent any kind of attempts from the side of the Bulgarian producers and directors for perfect localization of the plays. In other words, he didn't want the environment in which the plot took place to be interpreted wrongly. He warned of the possibility of misunderstanding. The spectator should not receive any reminder and there shouldn't be laid any kind of particular stress on the Czech and Slovak, communist and even dissident roles and aspects. This would strongly damage the play and place it on the same level as a documentary work, which may be interesting, but addressed to a very different auditory. The author was asking the Bulgarian producers to avoid, as much as possible, any king of concrete intentions in this direction. Václav Havel explained his apprehension not provoked by tactical and security considerations, as this couldn't make him any harm, but he insisted on such interpretation due to principal and artistic incentives. As a conclusion to this statement Václav Havel tried to make it clear that "Everything that may exalt the hope of the spectator that this play is not addressed towards him will jeopardize the idea and the concept of the play itself."

In the second part of the notes, Václav Havel spoke about the idea of *Largo Desolato*. At that time he had an aim to use simplified means of expressions – just several dramatic personae**,** few situations and simple plot. He wanted to create one comparatively complicated, multilayer and polysemic piece of work. In other words, a specific, maybe to some extend yearned for notion. A play giving in the meanwhile an impression not so far

from the picture, which the myths evoked in the person long time ago. The author spoke about a provocation, an opportunity for reflection and different kind of experience, of a source of possible meanings. Meanings, the type of which and quantity of which cannot be well known or planned in advance. He made a comparison with a courtroom in which everyone could pour out his own different feelings, emotions and burden. That is the reason why, Václav Havel could not afford to assume himself the right to interpret the meaning of the play, to lead in advance or in addition the spectators' perception and interpretation, or to impose his point of view and explanations of them. We will not find in his notes any statement about the main idea of the play. He claimed that this was done on purpose. "Properly speaking, exactly the opposite: I would like to make an appeal, to the producers - that is why I am writing those lines - for confining to the subject and preserving the play's polysemy and not to try to insert in it any kind of one-dimensional or simplified interpretation or explanation." It appeared to Václav Havel that the Bulgarian directors and producers could "harm" the play in case they tried to do so. In order to illustrate, the playwright is giving more or less casually-chosen examples of the paradox and double-meaning of the subject, towards which he had aimed while he was creating his work. The main character in the play – Leopold – is presented as a kind of hero, but in the same time he shows cowardliness; he is truly sincere and in the same time giving a bit of false appearance as pretending. He is desperately protecting his identity and in the same time he is losing it hopelessly; he knows the best of all, in what kind of situation he had fallen into and in the same time he is the most incapable of all to go over this situation; he is a victim of the environment he lives in and victim of his fate and in the same time he is their creator. Leopold is encouraged by the environment, by its role in the play, by the public authority, by the weather and the climatic condition, but from other side he is a person with very weak-willed character, who should provoke in others not only fellow-feeling, but also the feeling of having aversion for him. Lada I and Lada II are repulsive, intrusive, tactless, unattractive (in the beginning they arise suspicion of being provocateurs). They are also boring and often running away from

their own citizen responsibilities and duties, shifting them on Leopold. However, Václav Havel is suggesting not to wander, but to try to understand them, as they are doing everything possible and in their power. We even can and should meet them with sympathy. What else they can do? Only bother and importune Leopold. Those men are symbol of the mediocrity power, which drives of any human being his identity and uniqueness, remarks Václav Havel. In other words they are like delegates of the Satan, but in the meanwhile they are decent, not aggressive, polite, normal people, who keep their engagements. They may do it for good and think it positively. We should take this into account, is the advice of the author.

Václav Havel continues with the remark, that the biggest bore is Olbram when reading his sermons all the time, filled with concerns about the psychic condition of Leopold. Moreover, the same Olbram cannot realize simple things as that some situations he is interrupting and annoying the people around, that he arrived in unsuitable moment, or that for example Leopold is feeling cold. We cannot doubt that in this same episode Olbram is without any doubts thinking only for the sake of Leopold (from here of the people in general). He is one of the purest people in the surrounding of Leopold. In this context, Václav Havel shared with the Bulgarian producers a story from his personal life. “After a friend of mine had read the play, he wrote to me that he had had the strong desire to kick Olbram’s bottom”. On the other side in a theatrical review of the play it was said that exactly Olbram was representing “the better” of Leopold’s “self”, respectively his own conscience too. Václav Havel claimed that both reviewers had the right to think so and very often people had the wish to “kick their own conscience too”.

“Lucy is probably right about everything, but more or less doesn’t understand anything. Zuzana also doesn’t get to the point and at the same time her statements are right” mentions the author. He has in mind and wants to say that in his play there is neither even one positive nor negative character. It could be said that in this play there are only paradox characters, victims and creators of a paradox world. A world in which

everyone is led by good intentions and thoughts, everyone has some rights, but even though everyone can make mistakes, ruin and destroy everything. Everybody is somehow tragic and simultaneously funny having his own way of being so. At the same time everyone should provoke with different amplitude sympathy, disgust and laughter. Václav Havel reminds the directors several times not to place the characters into a one-dimensional cliché and not to try to adapt them. The Bulgarian directors should not give to the characters some kind of previously drawn up and written moral judgments but leave them as the author says "to live their life their own way, which means to behave and act according to their own logic, character, point of view and relationship with the rest of the world." Only in such a way later on we can enjoy, on the stage, the gloom of the multilayer illusion of everything. In case the directors let themselves influence the play and introduce, interpret and show a pre-prepared individual moral point of view concerning the characters, they will succeed in withdrawing the mystic dimension of the play and turning it into a tediously manner's description.

Václav Havel directs the attention and gives advice to the producers to keep in mind that they should have the same concerns not only about the character, but also about the particular moments and episodes in the play. "In most of the cases the moments should be a bit terrifying, a bit sorrowful and in the same time quite comic. I am secretly dreaming during the play the spectator to laugh in his sleeve, but to go out of the theatrical hall shaken and impressed." There is one example of a double meaning situation: At the end of the play in role of the good fairy Markéta is appearing, offering salvation to Leopold. However, this fact is not a barrier for her to have meanwhile some drinks with rum, letting the spectator in doubts whether Leopold would have received such offers for salvation if she was not under the influence of alcohol. From his side Leopold is fascinated by Markéta and starts believing that the salvation is really appearing on the horizon. In spite of this he keeps purring alcohol in his angel's glass. He secretly believes that in such a way he will manage to have her in his bed as fast as possible. Václav Havel draws a general conclusion that not only the

leading character, not only the other roles, not only the specific situations, but mainly the play as a whole should not be limited and placed into the frame of any kind of thesis, even the most intellectual one. The Bulgarian directors and producers should neither strongly charge the characters nor protect any of the characters energetically when preparing the plot. The author reminds them that he doesn't speak about a resumed thesis, but about a work of art. His play doesn't have the purpose to confirm or approve something, but just to amuse, entertain and excite the spectators, as a modern sculpture or musical composition would do so.

In conclusion to his notes addressed to the Bulgarian directors, Václav Havel shares that in the past more than twenty years his plays have been on stage in different theatres and countries, he managed to convince himself in the way how his plays should be played. First of all he draws attention to the fact that, every tendency of the absurd and the comic to be emphasized with the help of outside instruments would lead to a loss of value of the play. It may also lead to the situation that no spectator would even smile during the performance. "My plays should be played as naturally as possible - life-like, energetically, moderately with refinement – the same way a Chekhov's play is performed on the stage."

Václav Havel warns that any theatrical instruments as stylized arrangements, pyrotechnics, caricature, foolishness, actors self-improvisations, funny grimaces, acrobatic tricks, stylish verbal expression and all types of exaggeration are the means which are ruining and wrongly interpreting his plays. These directors' ideas can eliminate from the play everything interesting and attractive, the suspense and the comedy. The actors, according to Václav Havel should have a sense of light irony in all dialogues. They should feel the paradox and the absurd in the situations, but not to emphasize on showing this up. In order to reach the wanted and needed effect, any actor should play energetically, truly and respectably.[141]

[141] From the notes of Václav Havel, addressed to the producers of the play *Largo Desolato*. Found in the personal archive of the director.

Encho Halachev was the staging producer of the play at the National Theatre. Havel's *Largo Desolato* was presented to the audience by the artists Naum Shopov, Sava Hashumov, Milena Atanasova, Anton Radichev, Georgi Mamalev, Kamelia Nedkova, Emanuela Shkodreva, Stefan Danailov, Vasil Stoychev, and Georgi Staykov. Obviously, it was not easy to create such a play on that sort of theatre and because of that actress Kamelia Nedkova had doubts: "In our country the actors haven't carried out cultural activities in the direction of specific and typical dramaturgy. We have huge gaps in particular theatre genres." Then she continued: "I really appreciate the cooperation with Naum Shopov on *Largo desolato*. This meeting helped me a lot. He is one extremely dedicated partner to his colleagues. As a result of our cooperation a huge number of good spectacles were performed. *Largo Desolato* by Ench Halachev was a spectacle in which the main characters – marionettes have been living in a nightmare and because of that they had no power to revolt against the system. These characters could rely on one heretic, who expressed his indignation in published essay. He is trying to chase away the fear from his soul, which lies from long time. And even he managed to get free of it, the fear left indelible welts. He tries to find strengths not to give up till the end."

Havel's ideas were presented without understanding of the basic concepts of freedom and predestined path of one dissident. This is a strange misapprehension which has led to disappointment of both the audience and the author.

Based on the Bulgarian reviews of the time, the audience expected to feel that experience in the performance as part of the whole truth and dramatic nature of the human disobedience, as a typical type of behaviour. In contrary to that, as the reviews revealed, the spectators had seen an artificial substitute of a theatre of Encho Halachev. This was an intolerable violation not only of the spectators, but also of the talented actor Naum

Shopov. Known among his colleagues and admirers as perspicacious eccentric man he took the hard dissident's destiny.

ACTING

The main character of Leopold played by Naum Shopov is a leading character in the play and that's why the Naum Shopov's exigencies are so high to us. He cannot stand the insincerity on the stage and at the same moment the ideas in Havel's creation also defend the veracity/truth in the real life. I consider this play to reflect exactly what is currently happening here. Nevertheless the play demonstrates the main character in striking a balance; it also presents a part of our life destiny.[142] The actor Naum Shopov with his character Leopold is compared with the image of Icarus, but at the same moment Naum Shopov was able to orchestrate the complex image of the anti-hero. His grimaces and feeling of uselessness were not managed to lead out the dramatic dissonance of the human individuality halted against the life's flow. He was a voluntary hostage of that spectacle. His showed with his acting that a solo performance can be dulled by badly conducted orchestra.

The spectacle starts with a wrong tone. Naum Shopov plays the character of Leopold brilliantly, a man in panic, who lives in a nightmare and expects to be imprisoned because of his essays. This is all shown in the play, but Leopold is something more. He is not author of these provoking, admiring words full of sadness by accident. He is more complex and multilateral and the Fear inside him is just a part of him. He constantly motivates and encourages himself even when sometime tiredness and despair take him down. However he does not give a chance to be humiliated on the stage where he will lose his personality and behaviour. Yes, Leopold

[142] VALCHEVA, R., Dissidents on Bulgarian stage.

– philosopher, is not only a hero/character, but also he is only a man to fall into despair, not just someone who stays brave, like a hero.

CONCLUSION

The program of the performance presents fragments from Havel's writings and it looks as if the staging producer Encho Halachev did not pay enough attention to them. Of course he was not obligated to take them into consideration in case he pulled out more than the origin. It looks as if the play and the text essentially passed each other. The script presents complexity and richness, which cannot be seen on the stage. According to the reviews of the time it looked that the way the performance was made could not bring Leopold, and even less the audience, to desperation. With a small exception of Emanuela Shkodreva as Markéta, the atmosphere and relationships are inappropriately shown of which was pretty cheerless reality till yesterday. There are missing moments of sanctity in these people, who do not give up of themselves and don't feel ashamed of what they are – a little funny, defenceless, desperate, and in love.[143]

I have also found a compact disc from the performance of Havel's play *Redevelopment*, this material provides a theatre tableau of the stage design and also costumes, actors and misanscene.

[143] VANDOV, N. The long arrival of a picture in profile.

6 CONCLUSION

During my work in the Czech Republic as a Diplomat of the Albanian Embassy in Prague, I had a personal privilege to meet Václav Havel. When I challenged him with a critical question as to what he thought about the performance of his plays in some of the Balkan countries, he answered: "I don't comment on the productions of my plays, as you may know."

Working with sources, analyzing every fact, I have pointed out that the performances of Havel's plays staged in some of the Balkan countries of Albania, Macedonia, Kosovo, Bulgaria and Yugoslavia were bringing new ideas and expressions to the theatre. Those plays were quite different from what had been seen in those countries before. They brought a lot of discussion and polemics.

I should consider the fact that Albania as a country that had been isolated for 50 years, and that Kosovo, Macedonia and Yugoslavia are countries after the war (some of the archives were burnt during the war), the archives are in such poor conditions in comparison with the archives in other European countries. And I should add here too that people are not educated in collecting materials. (During my research I found out that plenty of materials were held by directors in their personal archives, at home).

Travelling and searching in Albania, Macedonia, Bulgaria, Kosovo, and Serbia, searching in all national archives, theatre archives, national libraries, visual and written materials I have figured out that there is a sufficient number of Havel's plays to be analyzed concerning different regions and multilateral relations in which Havel's plays were staged. Having met directors, actors, translators and comparing texts in different languages with original texts of Havel's plays I would like to stress that directors that staged Havel's plays in accordance with the dramatic frame tried to interpret their own reality by playing with the dramatic structure through interpolation of

their own texts in those of Havel's.

Havel's dramas were produced and performed at the time when he was banned without any censorship in former Yugoslavia (until the NATO bombardment intervened) which is also one on the paradoxes of the Easter countries. The performances of Havel's plays were perceived differently in different cultural, political and historical context. Because of the different historical context it may seem that we have one Czech and one international version of Havel. Generally, the Balkan region is full of drama. That does not automatically mean good theatre, but it does mean that theatre has always played an important role in the life of this region. The countries in the region share common problems as the countries were struggling politically to come out of the communist rule, which had a dramatic impact on the evolution of their arts.

During my research I have found that no published literature has existed until now regarding the performances of Havel's plays in Albania, Macedonia, Kosovo, Bulgaria and Serbia. The only material is a master's thesis (ZEC, Emir. *Václav Havel's plays staged in Bosnia and Herzegovina*. Theory and History of Theatre, Faculty of Arts, Brno 2011) regarding Havel's plays staged in Bosnia Herzegovina, in which Emir Zec provides us with a conclusion on p. 83 that the performances of Havel's plays in Bosnia Herzegovina are staged just for trendy reasons (we should remind ourselves that Bosnia was also at war).
To compare with Kosovo we must point out that the production of Havel's plays before and during the war kept people in life. The plays brought a message of existence. They helped the theatre to survive and created a theatre in exile. The performances of Havel's plays were staged in the form of political theatre, in pursuit of certain political ideals, educating the audience ideologically in the spirit of the interest.

Still, because of the long transition the producers and directors of the Balkan countries choose Havel's plays to prepare performances for a theatre with a "social message".

Searching and analyzing materials in the field of directing, I have highlighted the fact that directors went to the deeper meaning of Havel's plays and in most cases the plays were staged with some greater desire to influence the society.

In Serbia, the directors followed Havel in an impressive way and they managed to dramatize the situation of an intellectual in a society characterized, above all, by the breakdown of values, corruption and repression. In all these phenomena that Havel wanted to show and point out the Serbian directors (such as Ljubomir Draskic) followed him in a great and unobtrusive manner. Successful productions, theatre of small forms and a new way of interpretation, directors that were in search of new forms and messages that fitted Serbian life. The theatre was also defined with the performance of Havel's plays, not only because of his aura as dissident and president but because of the universal and human untrendy life philosophy of his writing.

Regarding the sources I have used newspapers, magazine articles, costume sketches, photographs, programme posters, scenes and published literature I point out thought theatre documents the relation with production of Havel's plays.

In 1989 the theatre in the Balkan countries became a political platform and an open tribune for political discussion. The transformation of the theatre includes some of Balkan countries after 1989 with the rise of the Iron Curtain. It can be seen that performances of Havel's plays make an overview of the theatre's progress during the time that has since passed. The face of the communist world has been dramatically changing ever since, and so have its stages on either side of the former "curtain". Plays were exported to the region's theatre and theatre critics were educated in new forms of theatre. Some of today's most interesting theatre directors now question not only the efficiency of the Communist regime, but its goals and its morality.

Havel's plays in countries such as Albania and Bulgaria were performed after 1989 and the determination of the status of the theatres led to at least

two very significant consequences. On the one hand, this process offered an opportunity to format one's "own" public and audience, whose expectations were matching the repertoire and dramaturgy style of a particular theatre. On the other hand, it abolished the long lasting and unreasonable label of the performances as "traditional" and "experimental". For those production the theatre required a selected audience, moreover it required very unique techniques, concepts and authentic scenography.

The production of Havel's works brought a new language on the stage of several Balkan countries after 1990s. Some of the changes in their text were made to adopt them to each country's culture and spiritual roots. The plays reflected the public expectations and its tastes too.

Gestures of strange people, fake insanity, satiric plays, stunning contents, jokes through words, jokes via misunderstandings and so on created a model of satiric and entertaining theatre, without any evil sense which in many cases cannot be censured, but indeed the selected audience could easily depict the real meaning and message conveyed in such works.

Until that period, the Albanian and Bulgarian world of dramaturgy was somehow afraid to call the "experimental theatre" with the right words: author theatre.

The player in Havel's work came to perform differently. I say differently because they tried remodelling the performance, different from the way in which they used to play during their stage life. Their main duty, so to say, was to give a character the image that the author had depicted, not what the other himself could attempt. This was called the theatre of imagination. It is a well-known innovative process of the theatre towards the consolidation of verse and its trend, style, theory, as the existential absurd theatre, i.e. vanguard theatre.

I can say that all had one common goal that is to pull the theatre from the crisis. In this regard the experimental theatre of Grotowski too focused on the very root of the act of theatre: actors co-creating the event of theatre

with its spectators. So the spiritual emptiness, the absence of ideals, the absurdity of life had the need for an experimental theatre.

The concept of Grotowski was formulated in 1960s, it became a full theory later, which was about the connection, relationship between the actor and audience, later also implemented in Havel's works by authors in Serbia. Ljubomir Draskic took his actors to play among the audience. He liked small halls and small selected groups of spectators fit for his plays of no more than 100.[144] Even though, it was obvious that all directors developed, step by step much differentiated, heterogeneous and consciously created new theatrical concepts. They were unanimous in rejecting the supportive realism and offered a new type of communication between the stage and the spectator.

It has been proved that a new stage language was born in the Balkan countries, but also through rediscovering the theatrical "alphabet" as well as reformulating the "grammar rules" defining the actor –character relationship. The performances of Havel's plays were taken as untypical due to the special requirements of the style to penetrate not only into the disposition and the motives of the characters, but also into the space of their own spiritual motion to the audience. The spectator going through the plays was also much different from the one in the "traditional theatre" – his experience did not originate in the well-known reality, but it was based on the perception of a universal crisis and existential undergoing.

In my opinion, in the countries of Albania, Bulgaria and Macedonia, there is not only crisis in the theatre, but a crisis in its social functioning as an "agent" of the ideology or the substitute of the non-existing "free media". May be that was the right way at this time for the public to go back to the theatre halls. The "survival" of the theatre, in general and aesthetic means, is worthy only when this survival can be transformed into self-development and directors were searching for new theatrical forms.

It became clear at that time that the theatres in those countries could

[144] For more on Grotovski refer please to WOLFORD, L.; SCHECHNER, R., *The Grotowski Sourcebook*.

survive only if they had given up the idea of bringing up the public and rediscovered the scenic art, as entertainment or an aesthetic reflection of higher standards of living and spiritual identity. That's why the performances of Havel's plays and his triumph can be explained on the Balkan stage together with his dissident life, his presidency and with the fact that almost always in those countries there is a delay in recognition of the world famous names. Unfortunately even a complete interpretation of the performances of Havel's plays such as *Largo Desolato*, Redevelopment, the Beggar's opera does not succeed in giving answers to the question of whether the theatre in the Balkan countries has a chance to reach the aesthetic and philosophical roots of the absurd drama.

On the other hand, the plays *Audience* and *Unveiling*, gave a sign that the absurd drama might exactly be the chance for the Albanian, Bulgarian, Macedonian and Kosovo theatre to change its view of theatrical realism. Through the visible behaviour of an unconscious mind, the countless impulsive episodes and the inexplicability of the actions on the stage could reach a satisfactory effect. Such plays brought a new experience and enriched the theatre in some of the Balkan countries. Such authors are difficult for masses and require a much more selected audience; moreover they require very unique techniques, concepts and authentic scenography.

I have already mentioned in the chapter on Albania that the performance of the play *Temptation* was unsuccessful. In order to analyze the fact one of the points is that the old actors had been taught in the Stanislavsky system. For the Balkan artists Havel's plays are like bare skeletons. The task of the producers and the actors is to add flesh and blood to them, to give them spirit of these nations. These plays are all like witty games of chess. For the Balkan countries of Serbia, Albania, Macedonia, Bulgaria, and Kosovo having passed through different collusions the game finishes all with the same inevitable end and the system is defeated by the individual intellectual. The characters in the plays despite their entire expressiveness remain only pawns and figures.

After the revolutions of the 1990s, the “traditional theatre” started “speaking” with a different intonation. Until the changes it had been kept in the frames of the censorship and its watchful eye tried to imply a “realistic reflection of the reality”. As a result the theatre was forced to use a transparent allegory of the characters. The tradition started to attain different significance and face. The stage dialogue showed new dimension at this time. It was perceived much more like a confession, than just a message. It was not anymore like a statement and expression of a position towards some problem, so typical for the years before. The “traditional theatre” was already asking more questions than answers it was giving. In the plays on stage you could find not only many familiar characters, but also images created with allegory and metaphoric figures of speech. In comparison with earlier periods, it could be seen that the characters have unlimited expressions, finding themselves in tense situations due to a confrontation of their rational action motives and their inner understanding and perception of the given moment from the plot. We can go even further and say that the motivation itself was under question due to the emotion from one side and due to the reflection from another. At that time, it shook the basis of the undisputable logical argumentation, which was used as justification of the conduct in general. The needs of the “mass spectator” pressed enough by the gloomy day to day life, wishing to run away, to forget and to enjoy.

The Balkan theatre was influenced by the Eastern theatre model especially at the management and structural levels. The production of Havel’s plays was a give or take on par with Balkan countries. In the Balkan theatre there have been substantial changes in their reflection on the theatre. Plays were exported to the region’s theatre and theatre critics were educated in new forms of theatre.

At that time it was logical argumentation, which was used as justification of the conduct in general. It is not a coincidence that Balkan directors used exactly the works of playwrights such as Václav Havel, to create their analytical - content for their performances. During this time Albanian, Macedonian, Kosovo and Bulgarian theatres were continuing with their

attempts to educate the public and fulfil the "white holes" in the cultural life with new ideas.

As regards the last performance in Macedonia by director Dino Mustafic of the *Beggar's opera* I would like to point out that the directors had freed their minds from the inferior complex of "entertaining art" to "serious art". Because when the theatre is just entertaining, playing with the visible reality, it doesn't lose it social nature and context. An outstanding and remarkable way of connecting the gray pieces of our everyday life makes the performance colourful.

In the Bulgarian theatre together with the quality of performances of Havel's plays there was also a question of quantity as the concept of self-management. Then we have a tendency for commercial theatre of the performance *Audience* and *Unveiling* in Theatre in Nature in Bulgaria. It was also convenient for the theatre and the director to choose the plays with fewer characters such as *Audience* and *Unveiling*.

In today's time of strong emotions and absolute polarization of society when some forms of consensus are denied, the production of Havel's plays in the Balkans come to remind us that maybe we have forgotten our personal hesitations from the recent past, our ability to be self-critical, self-ironic and impartial.

Havel is still performed in the Balkan countries except for Serbia (for political reasons). In others countries such as Albania, Kosovo, Bulgaria, Macedonia performances of Havel's plays satirize various aspects of deformation of democracy. If Havel's plays are performed in the right way by the director they will always be up to date. Productions of Havel's works make us aware of the need to educate the public, especially in countries where many problems of the past are still there (Macedonia, Albania, Serbia, and Bosnia).

Having researched the production of Havel's plays in the Balkans I have found out that the plays *Audience* and *Unveiling* have been performed in

Serbia, Macedonia, and Bulgaria. The play *Audience* is present in all the countries. *Audience* is the most performed play by students of the Academy of Art. The exchange between artists in the region as is the case of the *Beggar's opera* with artist from different countries of the Balkan region has brought a new wave and has given a successful performance.

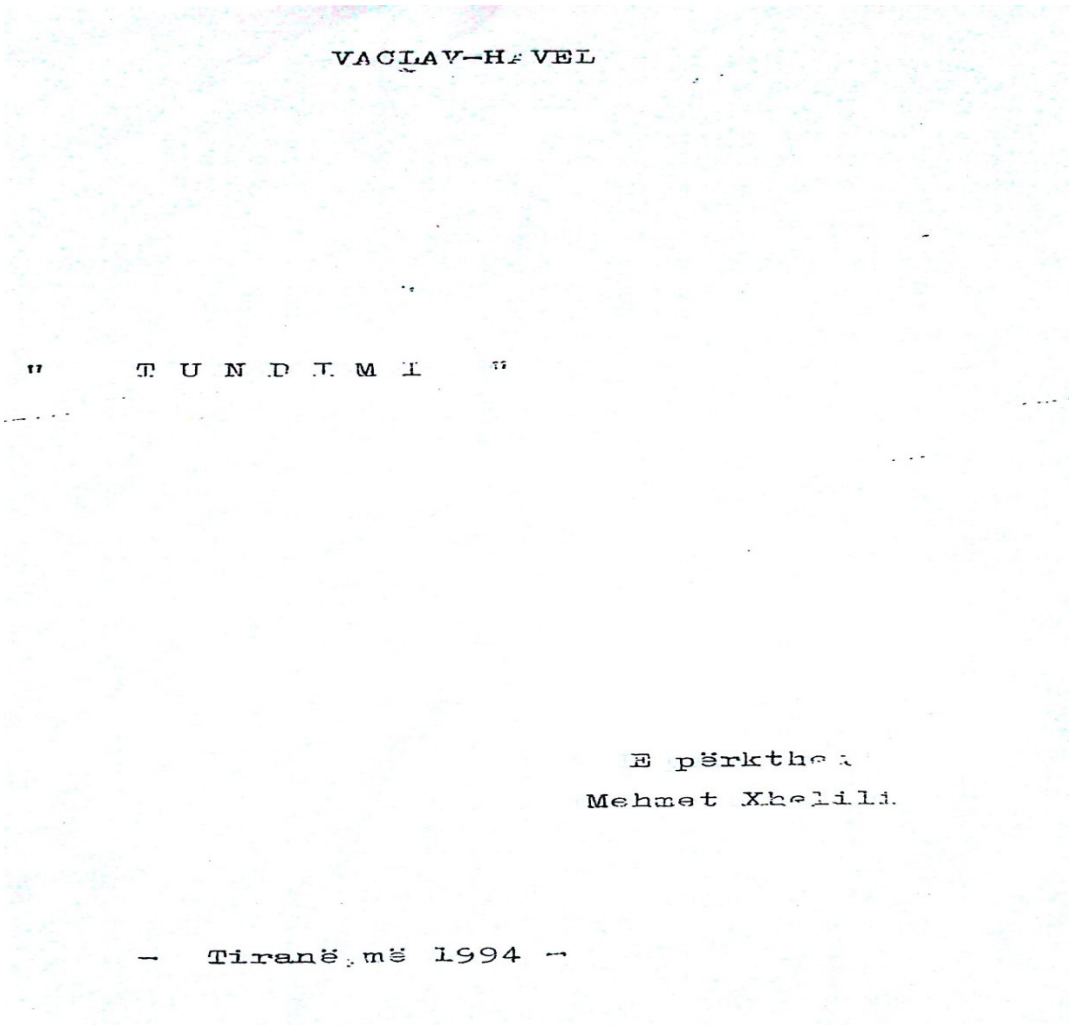
By way of conclusion of my research I need to say that this work shall not end here. I will work to bring this into the focus of Czech readers in a Czech version and I will also prepare an Albanian version for the Albanian public in order to offer this material to other researchers to continue this work.

Year	Play	Venue	Town	Country	Directing
1965	Garden Party/ Drugarsko Veče	Atelje 212	Belgrade	Serbia	Ljubomir Draškic
1981	Audience &Unveiling/ Audience &Vernisaž	Atelje 212	Belgrade	Serbia	Ljubomir Draškič
1982	Memorandum/ Vyrozumění	National Theater	Beograd	Serbia	Vladimir Aleksič
1984	Protest -Testimonial/ Protest Attest	National Theater	Beograd	Serbia	Zelimiz Oreskovic
1985	Largo Desolato	Drama Theater	Beograd	Serbia	Dejon Mijač
1985	The Begga's Opera/Žebrácká opera	Atelje 212	Beograd	Serbia	Ljubomir Draskič
1989 1990	Audience& Unveiling/ Audience &Vernisáž	National Theater	Skopje	Macedonia	Dusan Neumovski
1990	Audience & Unveiling /Audience &Vernisaž	National House of Culture	Sofia	Bulgaria	Leon Daniel
1990	Redevelopment/ Asanace	Theater of Army	Sofia	Bulgaria	Filip Trifonov
1991	Largo Desolato	National Theater	Sofia	Bulgaria	Encho Halatchev
1994	Temptation/Pokušení	National Theater	Tirana	Albania	Not successful Mehmet Xhelili
1995	Audience	Academy of Fine Arts	Tirana	Albania	Agim Qirjaqi
1996	The Begga's Opera/Žebrácká opera	Theater of Drama	Skopje	Macedonia	Goran Trenchovski
1997	Audience /Audience	Dodona Theater	Pristina	Kosovo	Fatos Berisha
1998	Audience	Satiric Theater	Sofia	Bulgaria	Filip Trifonov.
2012	The Begga's Opera/Žebrácká opera	Albanian Theater in Skopje	Skopje	Macedonia	Dino Mustafic

7 ANNEX

I have searched for materials in the following theatre archives: Albanian National Theatre, Dodona Theatre for Youth and Children in Kosovo, National Theatre in Belgrade, Serbia, Atelje 212 in Belgrade, Theatre of Army of Bulgaria, Satiric Theatre in Bulgaria, Theatre of Opera in Macedonia, National Theatre in Macedonia, and Albanian Theatre in Macedonia. I have found sources that complete my picture and provide better view regarding the performance of Havel's plays in Albania. A lot of the materials are from personal archives of theatre directors who keep them in their homes. A lot of these materials are originals and I would also like to collect and give them to the archives of each country so that they could have the materials for young directors, actors, artists who would like to make a clearer picture in the framework of Havel's performances staged in some of the Balkan countries.

Albania:



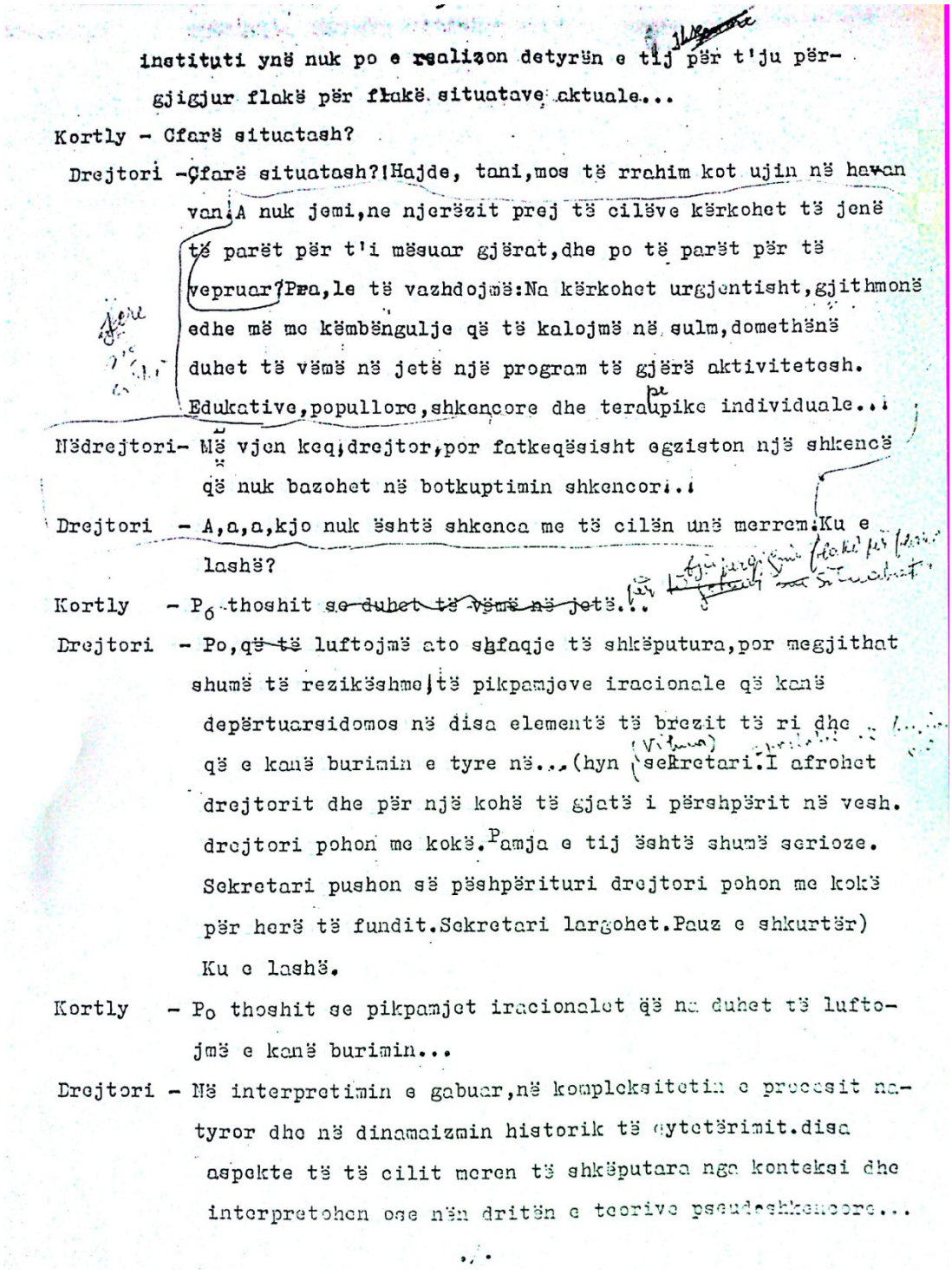
VACLAV-HAVEL

" T U N D T M I "

E përktheu:
Mehmet Xhelili

– Tiranë, më 1994 –

FIGURE 21: THE HAVEL'S PLAY "TEMPTATION" TRANSLATED BY MEHMET XHELILI IN THE YEAR 1994- UNPUBLISHED TRASLATION.



instituti ynë nuk po e realizon detyrën e tij për t'ju përgjigjur flakë për flakë situatave aktuale...

Kortly - Cfarë situatash?

Drejtori -Çfarë situatash?!Hajde, tani,mos të rrahim kot ujin në havan van!A nuk jemi,ne njerëzit prej të cilëve kërkohet të jenë të parët për t'i mësuar gjërat,dhe po të parët për të vepruar?Pra,le të vazhdojmë:Na kërkohet urgjentisht,gjithmonë edhe më me këmbëngulje që të kalojmë në sulm,domethënë duhet të vëmë në jetë një program të gjërë aktivitetesh. Edukative,popullore,shkencore dhe terapupike individuale...

Nëdrejtori- Më vjen keq,drejtor,por fatkeqësisht egziston një shkencë që nuk bazohet në botkuptimin shkencor...

Drejtori - A,a,a,kjo nuk është shkenca me të cilën unë merrem.Ku e lashë?

Kortly - Po thoshit se ~~duhet të vëmë në jetë~~.

Drejtori - Po,që ~~të~~ luftojmë ato shfaqje të shkëputura,por megjithat shumë të rezikëshme të pikpamjeve iracionale që kanë depërtuarsidomos në disa elementë të brezit të ri dhe që e kanë burimin e tyre në...(hyn sekretari.I afrohet drejtorit dhe për një kohë të gjatë i përshpërit në vesh. drejtori pohon me kokë.Pamja e tij është shumë serioze. Sekretari pushon së përshpërituri drejtori pohon me kokë për herë të fundit.Sekretari largohet.Pauz e shkurtër) Ku e lashë.

Kortly - Po thoshit se pikpamjet iracionalet që na duhet të luftojmë e kanë burimin...

Drejtori - Në interpretimin e gabuar,në kompleksitetin e procesit natyror dhe në dinamaizmin historik të qytetërimit.disa aspekte të të cilit meren të shkëputura nga konteksi dhe interpretohen ose nën dritën e teorive pseudoshkencore...

./.

FIGURE 22: THE HAVEL'S PLAY "TEMPTATION" TRANSLATED BY MEHMET XHELILI IN THE YEAR 1994- UNPUBLISHED TRASLATION.

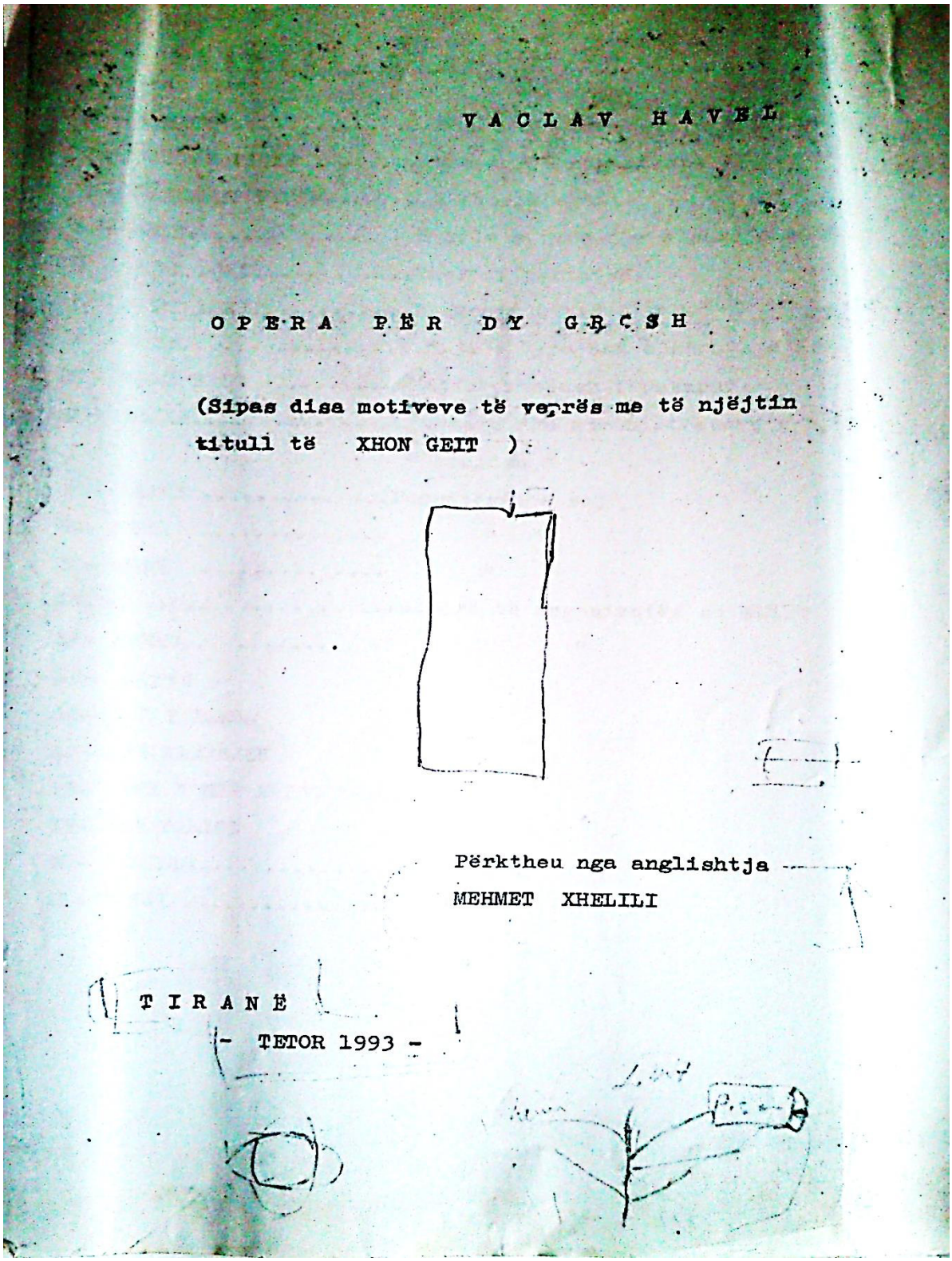


FIGURE 23: THE TEXT OF THE BEGGAR'S OPERA TRANSLATED BY DIRECTOR MEHMET XHELILI AFTER HE RETURNED FROM THE CZECH REPUBLIC.

Kosovo: *Audience*

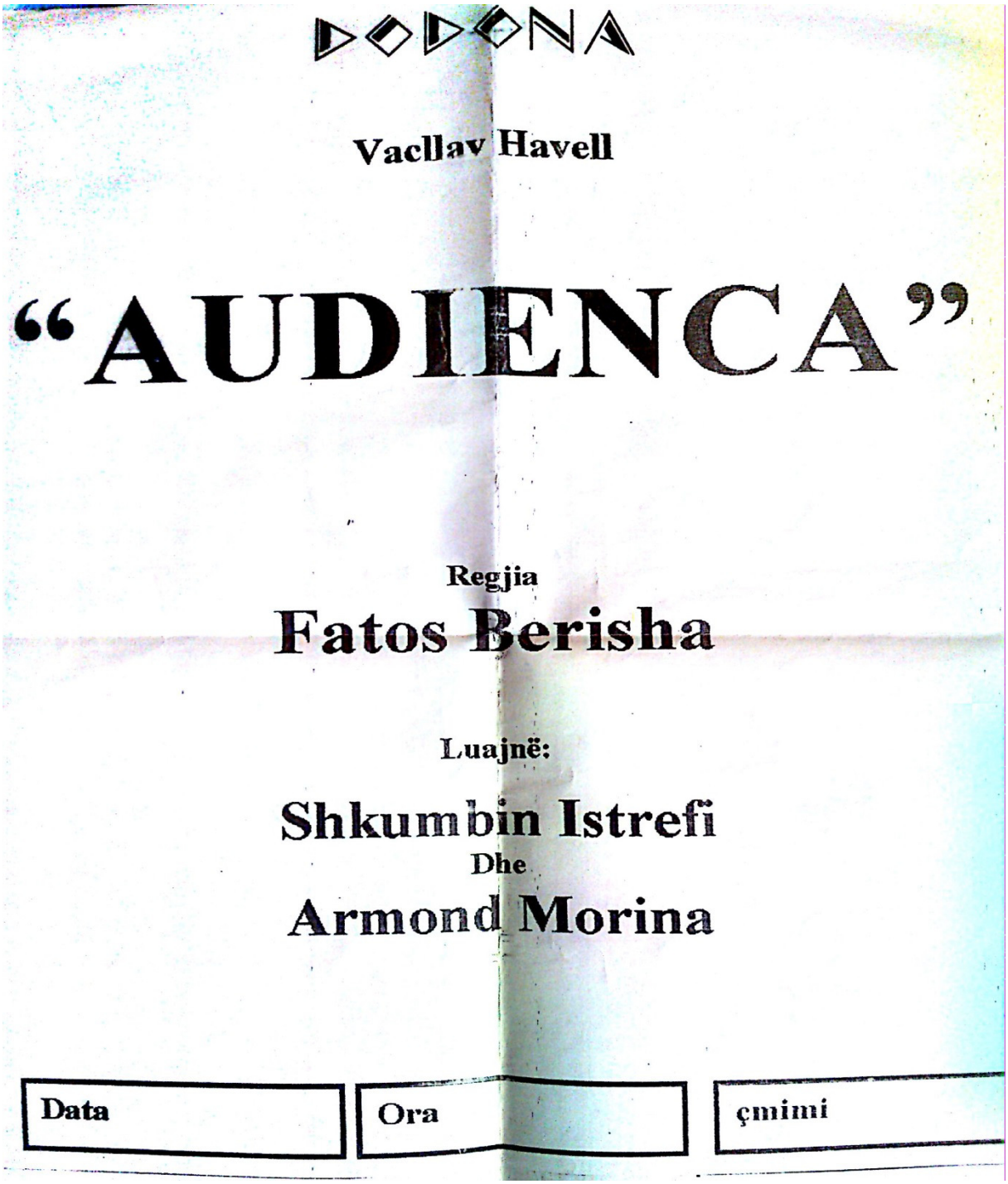
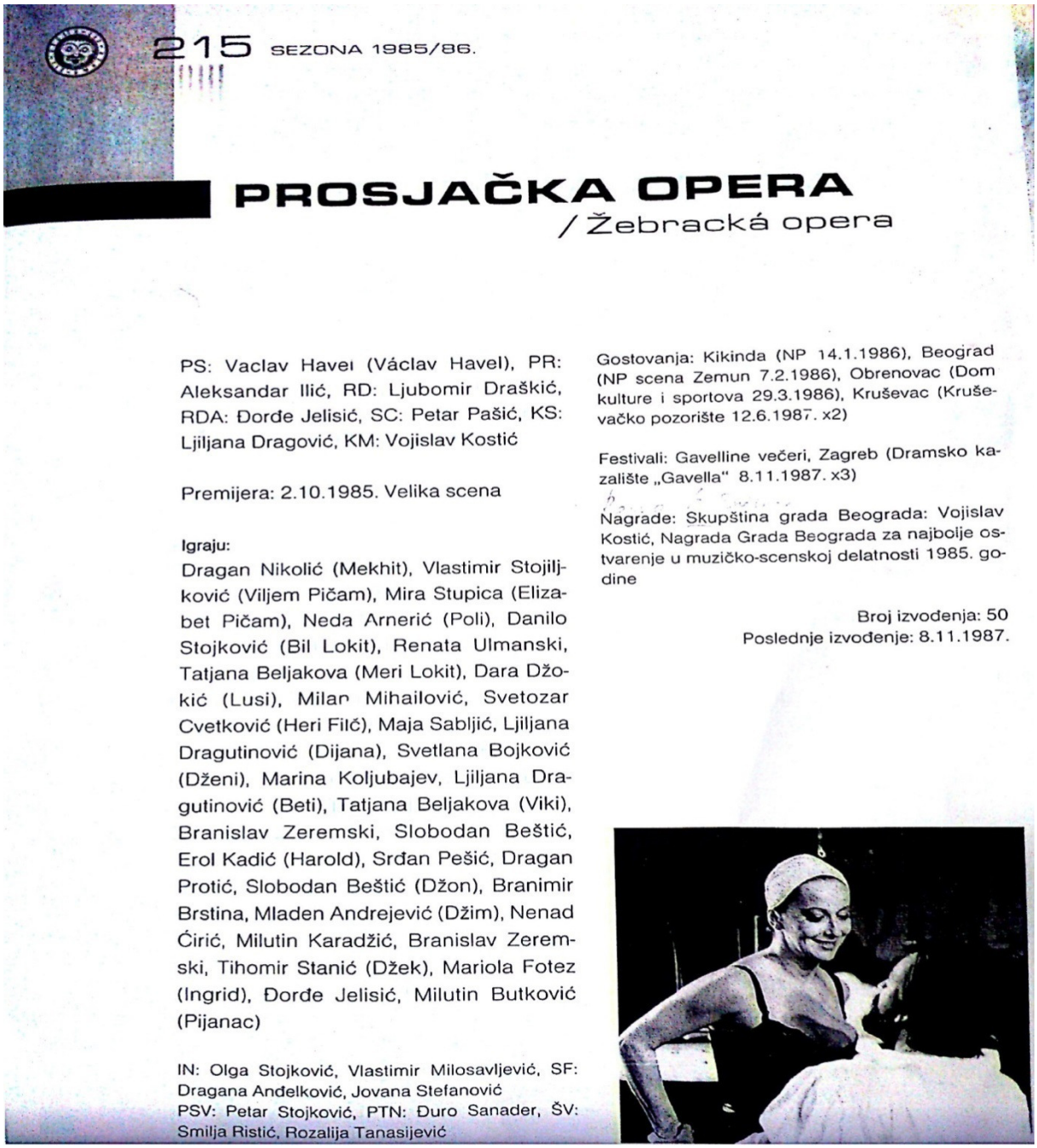


FIGURE 24: THE POSTER OF THE PERFORMANCE OF AUDIENCE STAGED IN 1999 AT THE THEATRE IN EXILE. THE PERFORMANCE WAS STAGED IN MACEDONIA. I HAVE FOUND THE MATERIAL IN THE PERSONAL ARCHIVE OF THE DIRECTOR FATOS BERISHA.

Serbia: The *Beggar's Opera*



215 SEZONA 1985/86.

PROSJAČKA OPERA
/ Žebrácká opera

PS: Vaclav Havel (Václav Havel), PR: Aleksandar Ilić, RD: Ljubomir Draškić, RDA: Đorđe Jelisić, SC: Petar Pašić, KS: Ljiljana Dragović, KM: Vojislav Kostić

Premijera: 2.10.1985. Velika scena

Igraju:
Dragan Nikolić (Mekhit), Vlastimir Stojiljković (Viljem Pičam), Mira Stupica (Elizabet Pičam), Neda Arnerić (Poli), Danilo Stojković (Bil Lokit), Renata Ulmanski, Tatjana Beljakova (Meri Lokit), Dara Džokić (Lusi), Milan Mihailović, Svetozar Cvetković (Heri Filć), Maja Sabljić, Ljiljana Dragutinović (Dijana), Svetlana Bojković (Dženi), Marina Koljubajev, Ljiljana Dragutinović (Beti), Tatjana Beljakova (Viki), Branislav Zeremski, Slobodan Beštić, Erol Kadić (Harold), Srđan Pešić, Dragan Protić, Slobodan Beštić (Džon), Branimir Brstina, Mladen Andrejević (Džim), Nenad Ćirić, Milutin Karadžić, Branislav Zeremski, Tihomir Stanić (Džek), Mariola Fotez (Ingrid), Đorđe Jelisić, Milutin Butković (Pijanac)

IN: Olga Stojković, Vlastimir Milosavljević, SF: Dragana Anđelković, Jovana Stefanović
PSV: Petar Stojković, PTN: Đuro Sanader, ŠV: Smilja Ristić, Rozalija Tanasijević

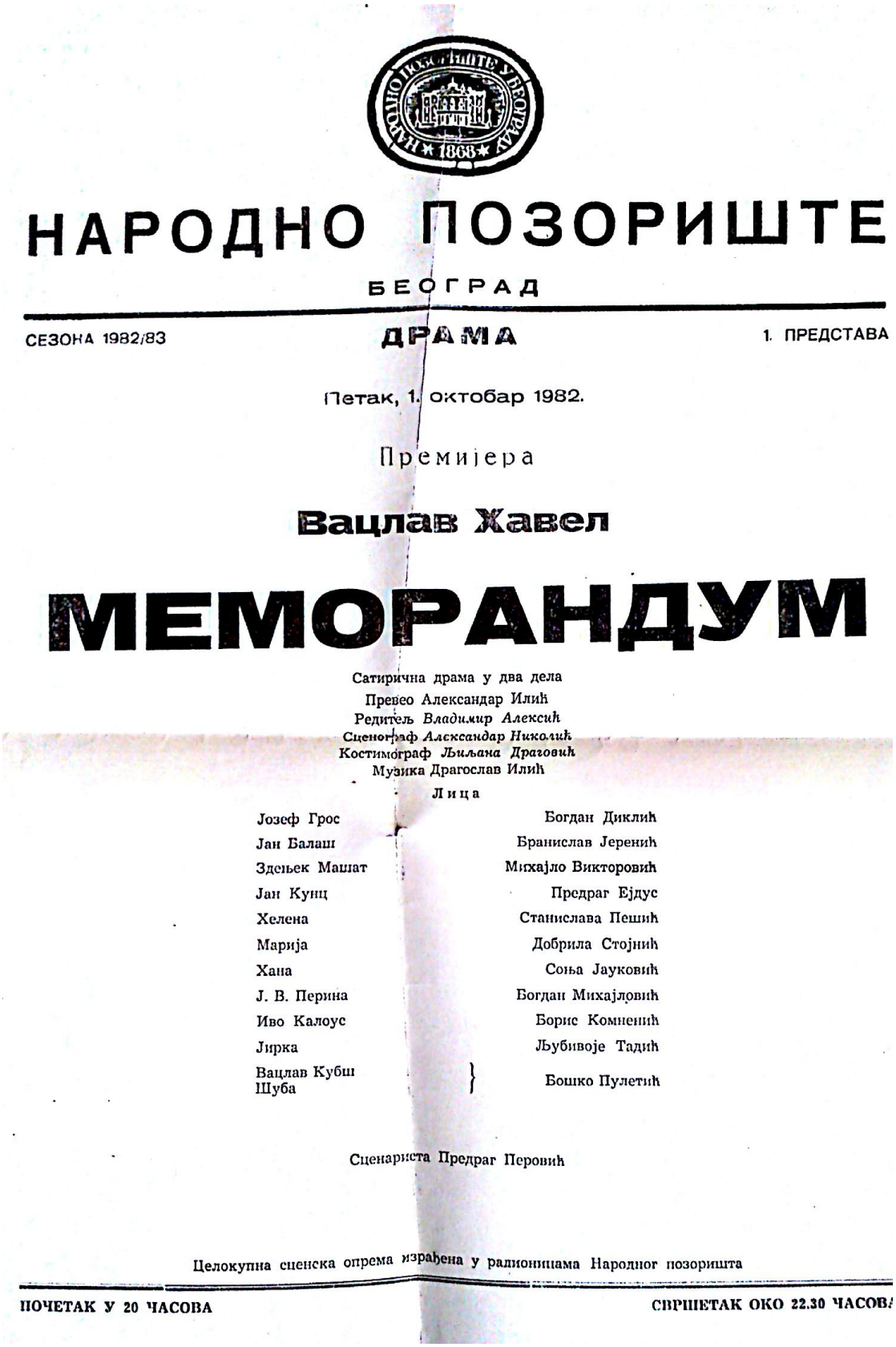
Gostovanja: Kikinda (NP 14.1.1986), Beograd (NP scena Zemun 7.2.1986), Obrenovac (Dom kulture i sportova 29.3.1986), Kruševac (Kruševačko pozorište 12.6.1987. x2)

Festivali: Gavelline večeri, Zagreb (Dramsko kazalište „Gavella" 8.11.1987. x3)

Nagrade: Skupština grada Beograda: Vojislav Kostić, Nagrada Grada Beograda za najbolje ostvarenje u muzičko-scenskoj delatnosti 1985. godine

Broj izvođenja: 50
Poslednje izvođenje: 8.11.1987.

FIGURE 25: THE BEGGAR'S OPERA IN THE YEARBOOK OF THE THEATRE ATELJE 212. IN THE PHOTO THERE ARE DRAGAN NIKOLIC (MEKHIT) AND SVETLANA BOJKOVIC (JENNY).



НАРОДНО ПОЗОРИШТЕ

БЕОГРАД

СЕЗОНА 1982/83 — ДРАМА — 1. ПРЕДСТАВА

Петак, 1. октобар 1982.

Премијера

Вацлав Хавел

МЕМОРАНДУМ

Сатирична драма у два дела
Превео Александар Илић
Редитељ *Владимир Алексић*
Сценограф *Александар Николић*
Костимограф *Љиљана Драговић*
Музика Драгослав Илић

Лица

Јозеф Грос	Богдан Диклић
Јан Балаш	Бранислав Јеренић
Зденек Машат	Михајло Викторовић
Јан Кунц	Предраг Ејдус
Хелена	Станислава Пешић
Марија	Добрила Стојнић
Хана	Соња Јауковић
Ј. В. Перина	Богдан Михајловић
Иво Калоус	Борис Комненић
Јирка	Љубивоје Тадић
Вацлав Кубиш Шуба	Бошко Пулетић

Сценариста Предраг Перовић

Целокупна сценска опрема израђена у радионицама Народног позоришта

ПОЧЕТАК У 20 ЧАСОВА — СВРШЕТАК ОКО 22.30 ЧАСОВА

FIGURE 26: POSTER OF THE PERFORMANCE MEMORANDUM STAGED AT THE NATIONAL THEATRE ON 1 OCTOBER 1982.

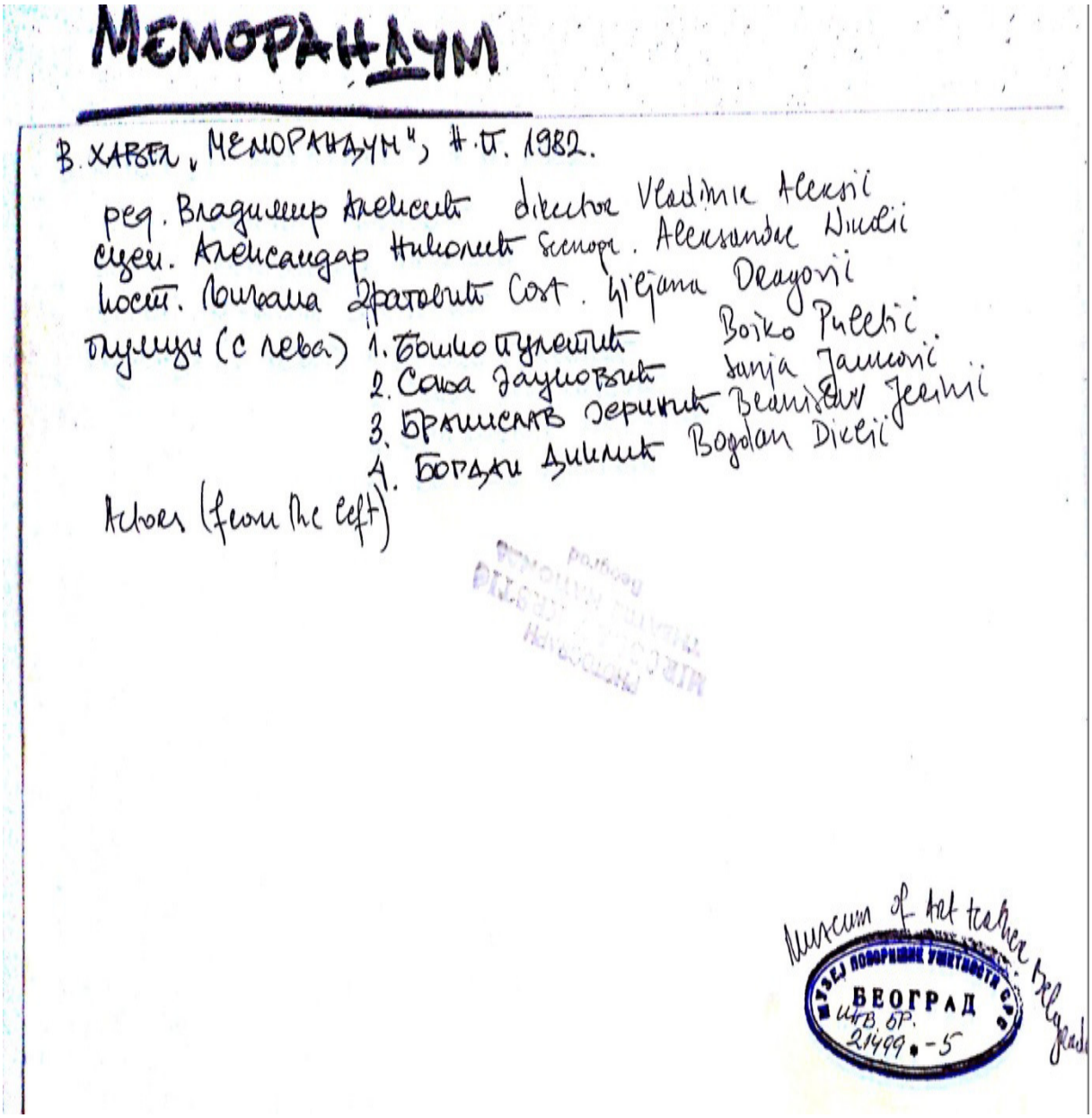


FIGURE 27: THE NAMES OF ACTORS IN THE PERFORMANCE MEMORANDUM DIRECTED BY VLADIMIR ALEKSIC, TRANSLATED BY ALEXANDER ILIC, COSTUMES BY LILJANA DRAGOVIC [ACTORS :BOJKO PULETIC, SONJA JANKOVIC, BOGDAN DIKLIC]

FIGURE 28: ON THE LEFT BOGDAN DIKLIC (JOSEPH GROSS), ON THE RIGHT BRANISLAV JERINIC (JAN BALAZ)

FIGURE 29: IN THE PHOTO FROM LEFT TO RIGHT THERE ARE BRANISLAV JERINIC (JAN BALAZ) AND BOGDAN DIKLIC (JOSEPH GROSS). THE PLAY WAS STAGED BY VLADIMIR ALEKSIC.

FIGURE 30: PHOTO OF THE PERFORMANCE OF THE PLAY MEMORANDUM. ACTORS FROM THE LEFT TO THE RIGHT: PREDRAG EJDUS, SONJA JANKOVIC, STANDISLAVA PESIC, MIHAJLO VIKTOROVIC, BRANISLAV JERIMIC, BOGDAN DIKLIC, BOSKO PULETI.

FIGURE 31: BOGDAN DIKLIC, SONJA JANKOVIC

FIGURE 32: PHOTO. ACTORS FROM LEFT TO RIGHT: DUSKO PULITIC, BOGDAN DIKLIC, BRANISLAV JEREMIC.

FIGURE 33: PHOTO. ACTORS FROM LEFT TO RIGHT: MIHALJO VIKTOROVIC, BRANISLAV JERIMIC, BOGDAN DIKLIC.

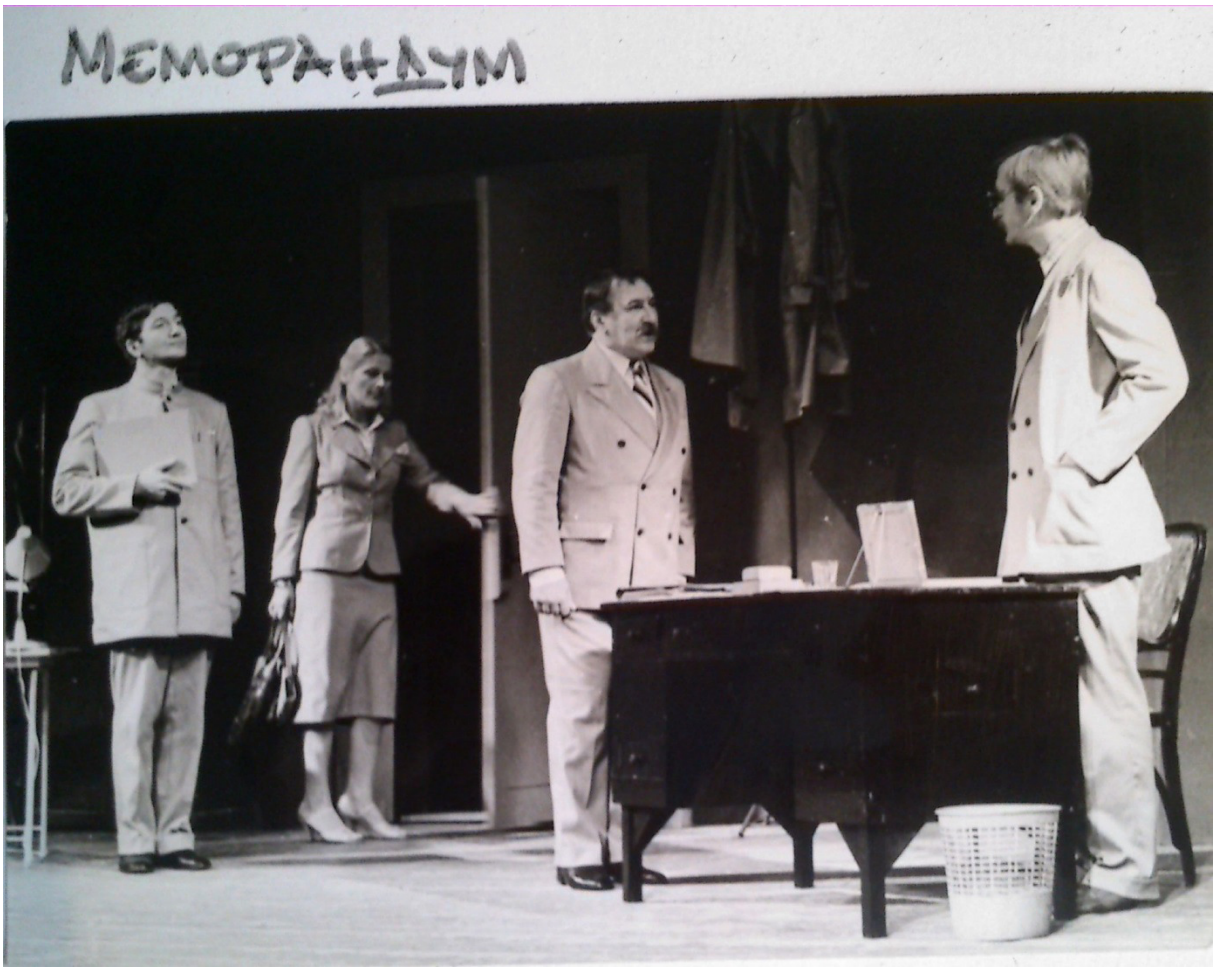


FIGURE 34: IN THE PHOTO FROM LEFT TO RIGHT: DUSKO PULITIC, SONJA JANKOVIC, BRANISLAV JERENIC, BOGDAN DIKLIC

ПРЕМИЈЕРА У НАРОДНОМ ПОЗОРИШТУ

МУКЕ С ЈЕЗИКОМ

Вацлав Хавел: „Меморандум“ у режији Владимира Алексића

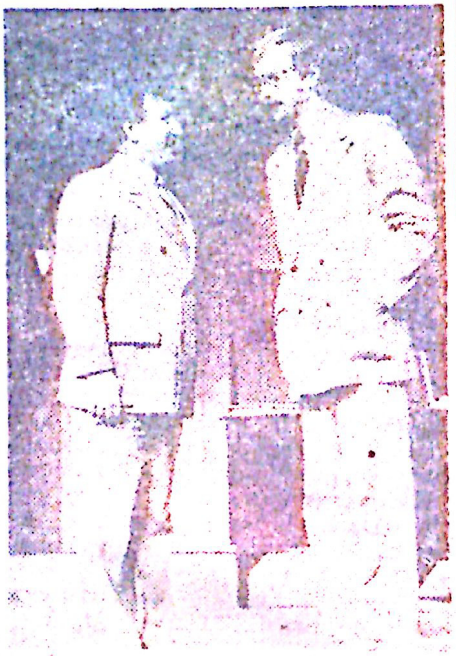
ећи судбину тољких песника пре
судбину рецимо једног Рабле
Сервантеса. Вацлав Хавел, Чех и
савременик, и не зна да му је пре
дан одржана премијера на Тргу
нике у Београду. На слободи није
ог својих драмских дела, већ због
политичких уверења и чинова.

Хавел, међутим, о вези политикњижевности каже: „Суштинска
ичност позоришта, наравно, не
да постоји било какво стварно
ељство између позоришта и прак-
политике, између позоришта и
ичара. Ма како то звучало пара-
но, истина је сасвим обрнута...
ште приказује истину о пол и-
не зато што оно има политичке
е. Позориште приказује политику
каква она јесте баш зато што
политичке циљеве. Зато ми се
а је свака идеја о такозваном по-
ком позоришту погрешна“.

им речима Хавел каже да је умет-
ад политике. Он презире поли-
Па ипак његово целокупно драм-
ело копрца се у паучковој мрежи
ичких тема, а посебну патетич-
им његовим делима, „Другарској
“, „Меморандуму“, „Верификацији“ и „Апелу“, даје баш та
на борба да се у политичком
итизованом свету уметник осло-
у свом делу свакодневног на-
политике, као једне од људских
а и граница.

Прагу ћете узалудно тражити мо-
омен-собу или бар споменик ве-
Франца Кафку, али ћете овог
ника у немачко-јеврејској тради-
ји у опусу, сваког релевантнијег
писца. У Прагу ћете опет мо-
мимоићете пивницу у којој је
постојећи Пражанин, добри војак
нити ћете избећи Хашекову
т у свакодневном животу града:
непосредно дух Кафке и духовитост Хашека.

„Меморандум“, целовечерњу драму написану 1965. године (сетите се то је доба када бесни вијетнамски рат, када је умро Черчил, Де Гол поново изабран, а Новотни још на власти) као да је смислио Кафка, а написао Хашек.



Бранислав Јеринић и Богдан Диклић, тумачи главних улога у „Меморандуму“

А то значи да Кафка није више тако страшан. Чиновници живе у својим сивим, мемљивим просторијама, а власт имају они који владају новим језиком званим „птилеп“, све док се не прогласи период најновијег језика „чорукор“. У међувремену присуствујемо призорима, у којима секретарице пело радно време чешљају своју „блајховану“ ко-

негдота о терору непознатог ј
појаве новог језика развучена ј
два часа без довољно по
обрта, иако личности муњевит
и улазе на сцену, као у неке
пуском волвиљу, отварајући
декору Александра Николића,
ревији функционалног костим
вила Љиљане Драговић.

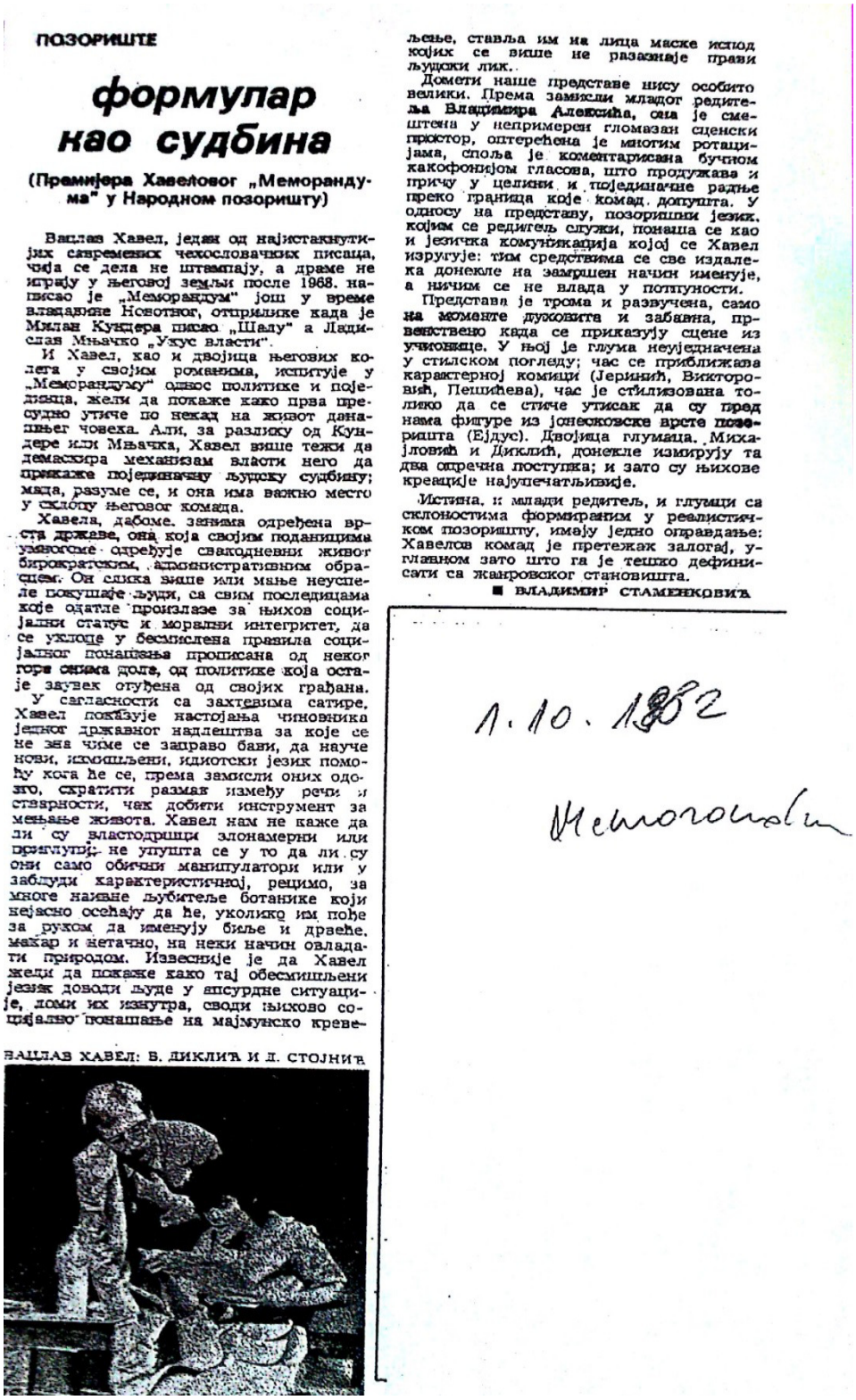
Редитељ Владимир Алексић
је „Меморандум“ са правили
њем да апсурде „апсурдне др
ба третирати као нормалне д
ега били апсурдни.

Главну личност Јозефа Гр
случајно именњак Кафкиног Ј
Богдан Диклић је одиграо к
сетног обичног човека који
у необичним околностима
спремног на све компромис
стољубивог, пошеног приликa
вог какви смо сви помало у к
ма јавног живота. Бранислав
као Јан Балаж, био је сушта с
тихог Јозефа Г., човек зад
љом за влашћу. Михајло В
Предраг Ејдус, Богдан Михај
брила Стојнић, Соња Јауковић
слава Пенић (трансформиса
и стасом) били су благо кар
фон ове сатиричне комед
Комењић и Љубивоје Тали
младалачким средствима, до
садржајно теми представе.
Пулетић речито је отхутао
гу Вацлава Кубша. Цео а
духовито и вешто играо ит
ком, а природно говорио пр
ног знања чешке литератур
дра Илића.

Закључак на најновијем
гласно би: атемод хикилевс
хинетшоп авагедери и дам
језик се преводи тиме што
чита уназад).

Јован Т

FIGURE 35: A REVIEW OF THE PERFORMANCE OF THE PLAY MEMORANDUM.



ПОЗОРИШТЕ

формулар као судбина

(Премијера Хавеловог „Меморандума" у Народном позоришту)

Вацлав Хавел, један од најистакнутијих савремених чехословачких писаца, чија се дела не штампају, а драме не играју у његовој земљи после 1968. написао је „Меморандум" још у време владавине Новотног, отприлике када је Милан Кундера писао „Шалу" а Ладислав Мњачко „Укус власти".

И Хавел, као и двојица његових колега у својим романима, испитује у „Меморандуму" однос политике и појединца, жели да покаже како прва пресудно утиче по некад на живот данашњег човека. Али, за разлику од Кундере или Мњачка, Хавел више тежи да демаскира механизам власти него да прикаже појединачну људску судбину; мада, разуме се, и она има важно место у склопу његовог комада.

Хавела, дабоме, занима одређена врста државе, она која својим поданицима унапред одређује свакодневни живот бирократском, административним обрасцем. Он слика више или мање неуспеле покушаје људи, са свим последицама које одатле произлазе за њихов социјални статус и морални интегритет, да се уклопе у бесмислена правила социјалног понашања прописана од неког горе сасвим доле, од политике која остаје заувек отуђена од својих грађана.

У сагласности са захтевима сатире, Хавел показује настојања чиновника једног државног надлештва за које се не зна чиме се заправо бави, да науче нови, измишљени, идиотски језик помоћу кога ће се, према замисли оних одозго, скратити размак између речи и стварности, чак добити инструмент за мењање живота. Хавел нам не каже да ли су властодршци злонамерни или заглупљи; не упушта се у то да ли су они само обични манипулатори или у заблуди карактеристичној, рецимо, за многе наивне љубитеље ботанике који нејасно осећају да ће, уколико им пође за руком да именују биље и дрвеће, макар и нетачно, на неки начин овладати природом. Извесније је да Хавел жели да покаже како тај обесмишљени језик доводи људе у апсурдне ситуације, ломи их изнутра, своди њихово социјално понашање на мајмунско кревељење, ставља им на лица маске испод којих се више не разазнаје прави људски лик.

Домети наше представе нису особито велики. Према замисли младог редитеља Владимира Алексића, сва је смештена у непримерен гломазан сценски простор, оптерећена је многим ротацијама, споља је коментарисана бучном какофонијом гласова, што продужава и причу у целини и појединачне радње преко граница које комад допушта. У односу на представу, позоришни језик, којим се редитељ служи, понаша се као и језичка комуникација којој се Хавел изругује: тим средствима се све издалека донекле на замршен начин именује, а ничим се не влада у потпуности.

Представа је трома и разводњена, само на моменте духовита и забавна, превенствено када се приказују сцене из учионице. У њој је глума неуједначена у стилском погледу; час се приближава карактерној комици (Јеринић, Викторовић, Пешићева), час је стилизована толико да се стиче утисак да су пред нама фигуре из јонесковске врсте позоришта (Ејдус). Двојица глумаца, Михајловић и Диклић, донекле измирују та два опречна поступка; и зато су њихове креације најупечатљивије.

Истина, и млади редитељ, и глумци са склоностима формираним у реалистичком позоришту, имају једно оправдање: Хавелов комад је претежак залогај, углавном зато што га је тешко дефинисати са жанровског становишта.

■ ВЛАДИМИР СТАМЕНКОВИЋ

1.10.1982

Мемоголандија

ВАЦЛАВ ХАВЕЛ: В. ДИКЛИЋ И Д. СТОЈНИЋ

FIGURE 36: REVIEW OF PERFORMANCE MEMORANDUM IN THE NEWSPAPER (01.10.1982)

NOVINSKA DOKUMENTACIJA
BEOGRAD, KNEZ MIHAILOVA 2
Tel: 621-578; 622-537

NOVINSKA DOKUMENTACIJA
BEOGRAD, KNEZ MIHAILOVA 2
Tel: 621-578; 622-537

ВЕЧЕРЊЕ НОВОСТИ
БЕОГРАД
- 4. OKT. 1985

БЕОГРАДСКЕ ПРЕМИЈЕРЕ

ПОЛИЦАЈЦИ И ЛОПОВИ

● „Просјачка опера" Вацлава Хавела у Атељеу 212

МОНСТРУОЗНОГ процеса неће бити, јер су се две стране сагласиле да окрену лист и отпочну сталу конструктивне сарадње. Нагодба коју је шеф полиције склопио са шефом подземља апсурдна је само уколико апсурдним схватимо свет у коме је пробитачније живети од морала него уважавати морал. Уосталом, моралне норме су последње што би у систему (невидљивог) Његовог величанства, могло нарушити правила игре. Игра је под контролом.

Тако се некако, упрошћено речено, завршава „Просјачка опера" Вацлава Хавела, писана „на тему Џона Геја", а у духу чешке комедије друге половине двадесетог века. Пошто је комедија, редитељ Љубомир Драшкић неће пропустити да ствари покаже најпре са смешније стране. Прича и у сценографији (Петар Пашић) и у костимима (Љиљана Драговић) узима рухо историјске бајке која делује довољно гротескно и апсурдно да престаје бити бајка. Али, представа на премијери није, у том омиоку, имала стилског реда, било зато што се у глуми још осећа напор да се пренаглашено у изразу усклади са сатиричким нагласком Хавелове теме, било због тога што је редитељ допуштао да појединне слике завршс само у позоришној фантазији.

Све се чини да ова „Просјачка опера", ваљана у појединостима, тражи времена да дотера свој облик. Запажа се то, нарочито, у глуми која је чешће на трагу добрих решења него што та решења проналази. Неусаглашености су и у врстама израза. Није реч о томе да се постиче једнообразност у тумачењу апсурдне комедије, већ да се уједначи карактер игре. Негде се игра суздржаније, рекло би се биранim средствима перспифлаже, другде опет претеже јака и јарка гротеска. Равнотежу још тражи Драган Николић, сигурније у првом него у другом делу. За наш укус, добар пут до Хавела налазе Властимир Стојиљковић и Мира Ступица (у улози готово без речи). Не предлаже се образац, већ само упозорава на могућности. Чарст је, али можда тврди него што би морало, Данило Стојковић као полицијска душа система. Бил Локит. Лепо се са наивношћу своје Поли игра Неда Арнерић. Неке мање улоге још су у скицама.

Како се предстаи у Атељеу 212 може предсказати дужи век, ваљало би очекивати да ће време радити за њу, колико буде имала снаге да отклони недостатке премијерног приказивања.

Фелике ПАШИЋ

FIGURE 37: A REVIEW OF THE PERFORMANCE OF MEMORANDUM STAGED ON 1 OCTOBER 1982.

pres-kliping · pres-kliping · pr
NOVINSKO IZDAVAČKA RADNA ORGANIZACIJA ● AGENCIJA DOKUMENTACIJE
P. O. BOX 95 ● ŽIRO RAČUN 60801-603-15330 ● TEL.: 621-578 ● BEOGRAD, KNE
ČLAN MEĐUNARODNE ORGANIZACIJE FIBEP ● ČLAN MEĐUNARODNE ORGANIZACIJE FIBEP

О ГРАЂАНСКОМ ЛИЦЕМЕРЈУ: „ПРОТЕСТ" ВАЦЛАВА ХАВЕЛА

интервенције из 1968, зато што држи до свог моралног става, доспева, по изласку из затвора, у чудне ситуације, у апсурдне односе са људима. У „Протесту", он нехотице демаскира једног свог колегу, јунака собног отпора, у ствари грађанског лицемера, коме је првенствено стало да не поквари своје односе са властима.

Други комад је неупоредиво интересантнији: у „Атесту" нам је показана, разуме се у форми сатиричне комедије, преко онога шта може да снађе пса једног такозваног народног непријатеља, судбина човека без признатог грађанског статуса тамо где је догма старија од разума, од столећима утврђених правила социјалног понашања. Иза једне привидно безазлене анегдоте, овде се, у ствари, приказује патетична ирационалност људске ситуације у друштву у коме политика има нездраву амбицију да регулише све области живота, поставља се питање шта је заправо у таквим околностима сама стварност, какву шансу има индивидуална слобода.

Ти комади су код нас играни тачно онако како треба: лежерно, са стављањем нагласка на колоритност јунака и животност односа међу њима, са дозом психолошке уверљивости која није у супротности са повременим сатиричним претеривањима. Да би то постигао, редитељ Желимир Орешковић дискретно се повукао у позадину, одакле је ненаметљиво повлачио конце, одређивао тренутак када веродостојна слика живота мора да стекне сатирично дејство. Он је и одлично сарађивао са интелигентно, смело одабраном екипом глумаца, овога пута нимало склоним индивидуалистичким егзибицијама, спремних да се међусобно подупиру, да ефикасно сарађују у корист целине.

И зато прави јунак ове вечери није био ни Милош Жутић (Стањек), ни Предраг Тасовац (инжењер Чех), ни Славка Јеринић (Управница), већ један глумац из другог плана, Мида Стевановић, чији је уздржани израз, у улози главног актера, имао исти интензитет и када само трпи радњу и када је покреће, уносио у збивање лаки трагични тон, показивао нам суморни несклад између субјективног и објективног, између онога што жели појединац и историјског процеса који се одиграва против његове воље.

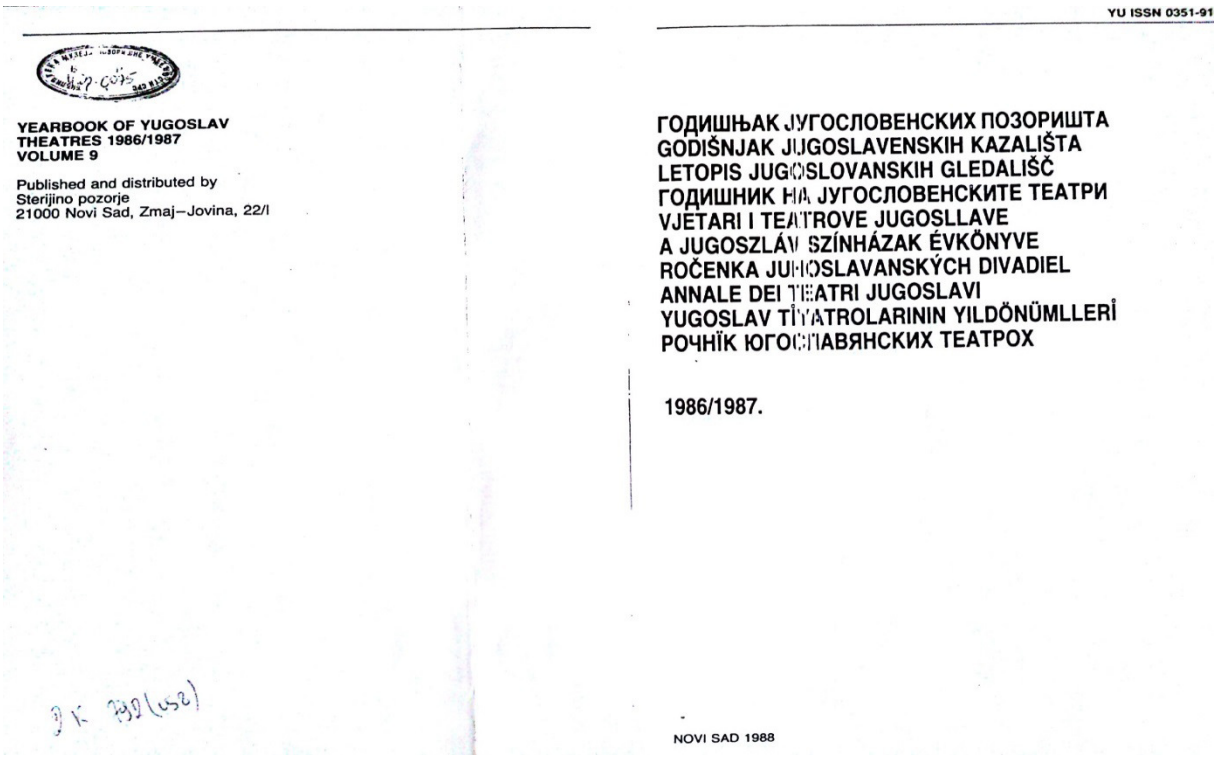
Успела представа.

■ ВЛАДИМИР СТАМЕНКОВИЋ

FIGURE 38: REVIEWS OF THE PERFORMANCE OF ATTEST AND PROTEST ON 10 JANUARY 1984.

The best play yearbook of Yugoslavian theater. During the time of Former Yugoslavia The 'Other Scene', artists and organizations propelled by the motto 'different theatre for a different society', dedicated to experimental, low-budget, alternative, engaged, and independent theatre in Serbia can be regarded as the ultimate Serbian alternative in theatre.

Below are the yearbooks of Yugoslavian theatre from the year 1986-2004 and the performances of Havel's plays in Former Yugoslavia are marked with yellow.



YEARBOOK OF YUGOSLAV THEATRES 1986/1987 VOLUME 9

Published and distributed by Sterijino pozorje 21000 Novi Sad, Zmaj–Jovina, 22/I

YU ISSN 0351-91

ГОДИШЊАК ЈУГОСЛОВЕНСКИХ ПОЗОРИШТА
GODIŠNJAK JUGOSLAVENSKIH KAZALIŠTA
LETOPIS JUGOSLOVANSKIH GLEDALIŠČ
ГОДИШНИК НА ЈУГОСЛОВЕНСКИТЕ ТЕАТРИ
VJETARI I TEATROVE JUGOSLLAVE
A JUGOSZLÁV SZÍNHÁZAK ÉVKÖNYVE
ROČENKA JUHOSLAVANSKÝCH DIVADIEL
ANNALE DEI TEATRI JUGOSLAVI
YUGOSLAV TİYATROLARININ YILDÖNÜMLLERİ
РОЧНÏК ЮГОСЛАВЯНСКИХ ТЕАТРОХ

1986/1987.

NOVI SAD 1988

FIGURE 39: YEARBOOK INCLUDING HAVEL'S PERFORMANCES STAGED IN FORMER YUGOSLAVIA. I HAVE HIGHLIGHTED HAVEL'S PLAYS IN YELLOW COLOUR.

ВИЋ, сп. Антун МАРИНИЋ.

УЛОГЕ: *Пандолфо* – Звонко ЗРНЧИЋ, *Лучинда* – Јасна БЕРИ, *Убалдо* – Александар ВОЈТОВ, *Арделија* – Жана ЈОВАНОВИЋ, *Валерија* – Фарук СОФИЋ, *Столино* – Миодраг ТРИФУНОВ, *Октав* – Ненад ВУЈАНОВИЋ, *Франческина* – Дара СТОЈИЉКОВИЋ, *Кола* – Миленко ГОРАНОВИЋ, *Коломбина* – Ирина ДОБНИК.
Прм. 20. 10. 1986, Сарајево
35 (2: 2: Грачаница, Мостар, –, –) 6035

---

2 (45)
Иштван ЕРКЕЊ: **ТОТОВИ**
(Örkény István: Tótèk)

Пр. Еуген ВЕРБЕР, рд. им. Александар ЛУКАЧ, ард. Равијојла ЈОВАНЧИЋ, сц. кс. Мирослав БИЛАЋ.

УЛОГЕ: *Мајор* – Фарук СОФИЋ, *Тот* – Миленко ВИДОВИЋ, *Маришка* – Жана ЈОВАНОВИЋ, *Агика* – Ирина ДОБНИК, *Господин Тома* – Александар ВОЈТОВ, *Госпођица Гизи Гези* – Равијојла ЈОВАНЧИЋ.
Прм. 19. 12. 1986, Сарајево
15 (–, –, –) 1255

---

3 (46)
Вацлац ХАВЕЛ: **LARGO DESOLATO**
(Vaclav Havel: Largo desolato)

Пр. Александар ИЛИЋ, рд. Егон САВИН, сц. Мирослав БИЛАЋ, кс. Озренка МУЈЕЗИНОВИЋ.

УЛОГЕ: *Леополд* – Зијах СОКОЛОВИЋ, *Зузана* – Дара СТОЈИЉКОВИЋ, *Луси* – Емина МУФТИЋ, *Олда* – Фарук СОФИЋ, *I лада, I тип* – Хранислав РАШИЋ, *II лада, II тип* – Александар ВОЈТОВ, *Маркета* – Ирина ДОБНИК.
Прм. 22. 2. 1987, Сарајево
12 (1: 1: Јајце, –, –) 1908

1. Ансамбл КТ '55 – Награда Јајца-града домаћина за најбољу представу у цјелини – Жири публике, 17. позоришне игре БиХ, Јајце.
2. Зијах СОКОЛОВИЋ – Награда за глумачко остварење – 17. позоришне игре БиХ, Јајце

3 (46) Хранислав КАШИЋ, Зијах СОКОЛОВИЋ и Александар ВОЈТОВ

---

4 (47)
Клод КОНФОРТЕС: **МАРАТОН**

Пр. Влајко УБАВИЋ, рд. Виолета ЏОЛЕВА-ЗУБЧЕВИЋ, сц. кс. Озренка МУЈЕЗИНОВИЋ.

УЛОГЕ: *Ливаро Дикас* – Миленко ГОРАНОВИЋ, *Назер Рембо* – Тахир НИКШИЋ, *Жил Нервал* – Миодраг ТРИ-

4 (47) Миодраг ТРИФУНОВ, Тахир НИКШИЋ и Миленко ГОРАНОВИЋ

ФУНОВ, *Жена* – Сабрина САДИКОВИЋ.
Прм. 11. 3. 1987, Сарајево
5 (–, –, –) 190

Репризе

5 (48)
Жан ЖЕНЕ: **БАЛКОН**

Прм. 4. 4. 1986, Сарајево
6 (3: –, 3: Београд, Нови Сад, Смедерево, –) 1050
14, 2109

6 (49)
Рајнер Вернер ФАСБИНДЕР: **БРЕМЕНСКА СЛОБОДА**

Прм. 5. 11. 1984, Сарајево
8 (1: 1: Бањалука, –, –) 1086
52, 7223

7 (50)
Душко ТРИФУНОВИЋ: **МАНДРАГОЛА или ХАЛОГЕНИ ЕЛЕМЕНТИ**

Прм. 13. 12. 1985, Сарајево
17 (5: 2: Мостар, Брчко, 3: Охрид, Битољ, Љубљана, –)
3130
46, 7263

НАРОДНО ПОЗОРИШТЕ

71000 Сарајево, Обала, 9.
Телефони: (071) централа 516-899, Драма 516-710, Опера 518-795, Балет 51-899, лок. 232, Пропаганда 516-625, Техника 24-231, директор 39-044.
Предсједавајући Пословодног одбора: Иван ФОГЛ, директор Драме: Здравко ОСТОЈИЋ, директор Опере: Владо МАУНАГИЋ, замјеник директора Опере: Јурај ПАЈАНОВИЋ, в. д. шефа Балета: Драган ТИЧИЋ, в. д. директора Технике: Владо ПОЗНАНОВИЋ, руководилац РЗЗП: Исмет ШЕФКИЋ.

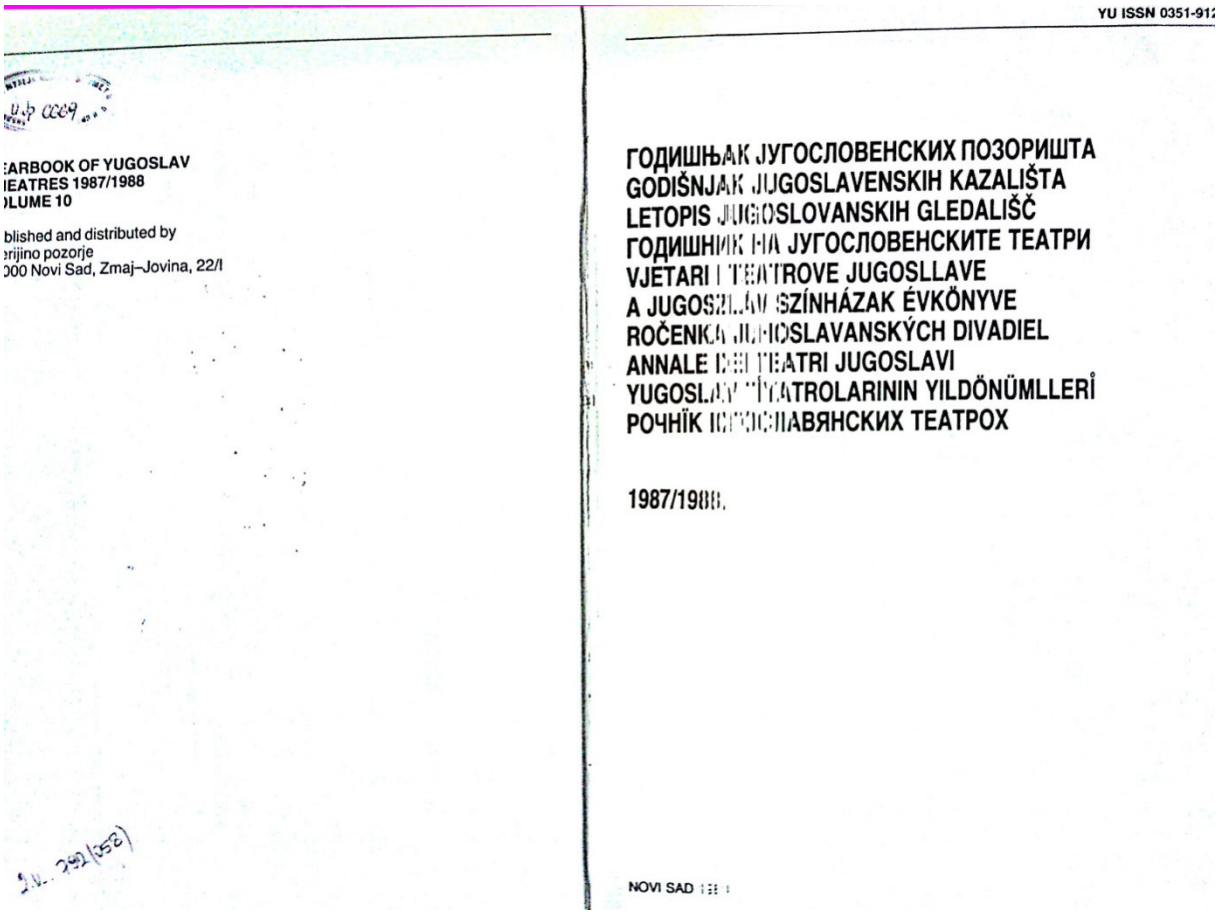
Награде и признања:
1. Радмила' ТОДОРОВСКА – 27. ЈУЛСКА НАГРАДА, Извршно вијеће БиХ, Сарајево

ДРАМА

Премијере

1 (51)
Франц Ксавер КРЕЦ: **СТРАХ И НАДА САВЕЗНЕ РЕПУБЛИКЕ ЊЕМАЧКЕ**
(Franz Xaver Kroetz: Furcht und Hoffnung in BRD)

FIGURE 40: LARGO DESOLATO, PERFORMANCE ON 22 MARCH 1987.



EARBOOK OF YUGOSLAV
IEATRES 1987/1988
)LUME 10

blished and distributed by
rijino pozorje
000 Novi Sad, Zmaj–Jovina, 22/I

YU ISSN 0351-91

ГОДИШЊАК ЈУГОСЛОВЕНСКИХ ПОЗОРИШТА
GODIŠNJAK JUGOSLAVENSKIH KAZALIŠTA
LETOPIS JUGOSLOVANSKIH GLEDALIŠČ
ГОДИШНИК НА ЈУГОСЛОВЕНСКИТЕ ТЕАТРИ
VJETARI I TEATROVE JUGOSLLAVE
A JUGOSZLÁV SZÍNHÁZAK ÉVKÖNYVE
ROČENKA JUHOSLAVANSKÝCH DIVADIEL
ANNALE DEI TEATRI JUGOSLAVI
YUGOSLAV TİYATROLARININ YILDÖNÜMLLERİ
РОЧНÏК ЮГОСЛАВЯНСКИХ ТЕАТРОХ

1987/1988.

NOVI SAD

FIGURE 41: YEARBOOK 87-88

21 (719)
Жан–Пол САРТР: **ИЗА ЗАТВОРЕНИХ ВРАТА**

Прем. 11.11.1981, Београд
12(–,–,–)579
102,5741

22 (720)
Олга САВИЋ: **СЕАНСЕ КОД ПРОФЕСОРА ФРОЈДА**

Прем. 30.01.1982, Београд
10(–,–,–)665
125,8792

23 (721)
Софија ТОЛСТОЈ: **ДНЕВНИК**

Прем. 03.04.1983, Београд
1(–,–,–)31
79,–

24 (722)
Катарина АМБРОЗИЋ & Мирослав БЕЛОВИЋ: **НАДЕЖДА ПЕТРОВИЋ**

Прем. 11.11.1983, Београд
7(–,–,–)293
54,3940

25 (723)
Морис ЖОЛИ: **РАЗГОВОРИ НА ОНОМЕ СВЕТУ ИЗМЕЂУ МАКИЈАВЕЛИЈА И МОНТЕСКЈЕА**

Прем. 15.09.1984, Београд
5(–,–,–)154
59,3227

26 (724)
Иван ИВАНОВИЋ: **ШОПСКА АМБАСАДА**

Прем. 25.02.1985, Београд
16(–,–,–)854
88,7271

27 (725)
Марша НОРМАН: **ЛАКУ НОЋ, МАЈКО**

Прем. 08.02.1987, Београд
23(–,–,–)700
75,4118

28 (726)
Данило КИШ: **НОЋ И МАГЛА**

Прем. 22.01.1988, Београд
18(–,–,–)688
35,1457

29 (727)
Макс ФРИШ: **ШТА ТО КАБУШ ПОГРЕШНО РАДИ**

Прем. 18.05.1988, Београд
16(–,–,–)574
23,810

МАЛО ПОЗОРИШТЕ „ДУШКО РАДОВИЋ“ БЕОГРАД

(Основано 1948)

11000 Београд, Абердарева, 1.
Телефони: (011) портирница 342-472, управник 343-305, пропаганда 332-072, техника 338-817.

Директор и уметнички директор: Приможе БЕБЛЕР.

Премијере

1 (728)
Душан РАДОВИЋ: **ДОБРО ЈУТРО КАПЕТАНЕ ПИПЛФОКС**
(Душан Радовић: Капетан Џон Пиплфокс)

Ад. Драгослав СИМИЋ и рд. Оливер ВИКТОРОВИЋ, сц. Драган ЛАЗИЋ, кс. кл. Зорана ЈОВАНОВИЋ, ак. Антун МАРИНИЋ, ам. Војислав ЂУКИЋ, лк. Бранивој ЂОРЂЕВИЋ, пр. Мелита БИХАЛИ.

УЛОГЕ: *Капетан Џон Пиплфокс* – Милутин ЈЕВЂЕНИЈЕВИЋ, *Галеб* – Ана КАРДЕЛИС, *Корњача* – Сава АНЂЕЛКОВИЋ, *Коновал* – Мелита БИХАЛИ, *Арчибалд* – Ема ЈУРИЧЕВ–БРКИЋ, *Секира* – Предраг ТОДОРОВИЋ, *Смешко* – Мирослав ХЛУШИЧКА, *Стидљивко* – Бранислав ПЕТРОВИЋ, *Кијавко* – Љубомир КОЉИЋ, *Поглавица* – Славица ЂОРЂЕВИЋ, *Пећина Чаробног Еха, Гунђава* – Радица МАРИНКОВИЋ, *Чудовиште, Смешна* – Радмила ПЛЕЋАШ, *Стидљива* – Мирјана МАРИЋ, *Кијавичава* – Светлана ГАЛИЋ, *Поспана* – Мирјана ПЕТРОВИЋ, *Тупава* – Јелица ВУЧИНИЋ, *Љутита* – Драган ЛУКИЋ.

Прем. 14.11.1988, Београд
25(–,–,–)4715

2 (729)
ЈЕДАН ДАН У ЦИРКУСУ

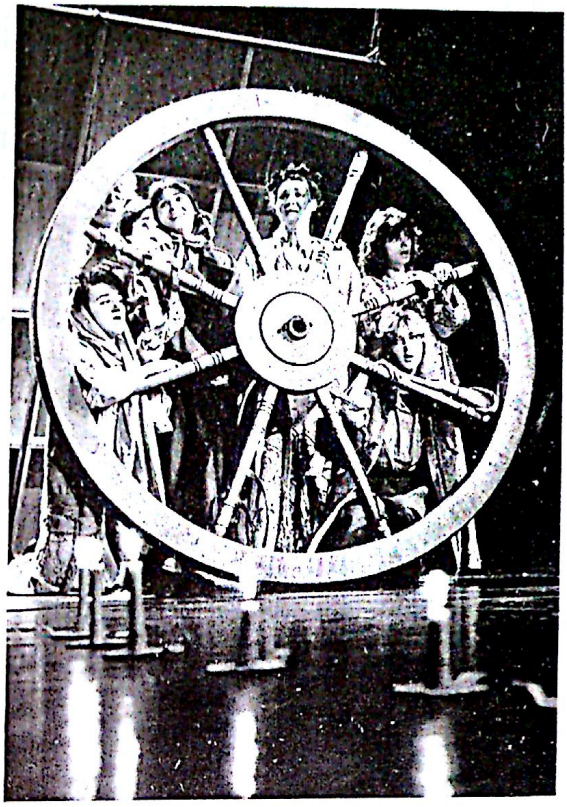
Рд. Антун МАРИНИЋ, сц. Ивица БИЛЕК, дм. Јагош МАРКОВИЋ.

УЛОГЕ: *Директор циркуса* – Мирослав ФАБРИ, *Плесачица* – Радица МАРИНКОВИЋ, *Стари кловн* – Марија-на ПЕТРОВИЋ, *Снагатор* – Радмила ПЛЕЋАШ, *Бели кловн* – Јанош ТОТ, *Црни кловн* – Зоран МИЉКОВИЋ, *Дечак* – Тања АРАНЂЕЛОВИЋ.

Прем. 08.04.1989, Београд
38(–,–,–)10300

FIGURE 42: LARGO DESOLATO 87-88, BELGRADE

4 (38) Miodrag TRIFUNOV, Milenko GORANOVIĆ i Mirhad KURIĆ



1 (42) Scena iz predstave

6 (40)
Ištvan ERKENJ: **TOTOVI**

Prem. 19.12.1986, Sarajevo
10(1:1:Gračanica – 1,–,–)1315
25,2570

7 (41)
Vaclav HAVEL: **LARGO DESOLATO**

Prem. 20.02.1987, Sarajevo
12(5:1:Tuzla – 1,4:Skoplje – 1, Bitolj – 1, Priština – 1, Zagreb – 1,–)1315
26,3223

NARODNO POZORIŠTE

(Osnovano 1921)

71000 Sarajevo, Obala, 9.
Telefoni: (071) centrala 516-899, Drama 516-710, Opera 518-795, Balet 516-899, lok. 232, Propaganda 516-625, Tehnika 24-231, direktor 39-044.

V.d. predsedavajućeg Poslovnog odbora: Ivan FOGL, direktor Drame: Zdravko OSTOJIĆ (do 15. 5. 1988 – od tada v.d.), direktor Opere i Baleta: Miroslav HOMEN, v.d. šefa Baleta: Dragan TIČIĆ (do 15. 5. 1988), v.d. šefa Baleta: Nedžad POTOGIJA (od 15. 5. 1988), v.d. direktora Tehnike: Vlado POZNANOVIĆ, rukovodilac RZZP: Ismet ŠEFKIĆ.

DRAMA

Premijere

1 (42)
Živko ČINGO: **PASKVELIJA**

Dm. sc. Ljubiša GEORGIEVSKI, sc. Ljubomir ČADIKOVSKI, ks. Vanja POPOVIĆ, im. Andrej BELJAN.

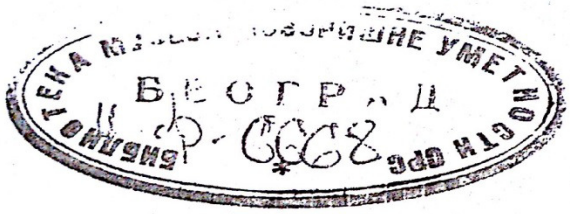
ULOGE: *Tacko Nastejčin* – Goran SAVIĆ, *Klimo Raštakov* – Branko LIČEN, *Argile Kostadinovski* – Uroš KRAVLJAČA, *Evdokija* – Nada ĐUREVSKA, *Blaže Zengo* – Vlado JOKANOVIĆ, *From* – Tahir NIKŠIĆ, *Moroska Kostoska* – Kaća DORIĆ, *Spiro Donev* – Vlajko ŠPARAVALO, *Sobakoska* – Džemila DELIĆ, *Rodna Sobakoska* – Suada HERAK, *Vecanovska* – Darinka ĐURAŠKOVIĆ, *Vecale Nikodinski* – Vanja ALBAHARI, *Kiril* – Željko KECOJEVIĆ, *Kiša Gorčevska* – Nisveta OMERBAŠIĆ, *Pop Antim* – Zoran SIMONOVIĆ, *Pumpalovski* – Aleksandar SIBINOVIĆ, *Kulmo Bintašovski* – Miljenko ĐEDOVIĆ, *Arna* – Asja PAVLOVIĆ, *Agatja* – Aida JERLAGIĆ.

Prem. 03.10.1987, Sarajevo
9(–,–,–)2166

2 (43)
Žorž FEJDO: **VELIKA AUTO–TRKA**
(Georges Feydeau: ?)

Pv. Miroslav KARAULAC, rd. Radoslav DORIĆ, sc. Miodrag TABAČKI, ks. Vesna RADOVIĆ, am. Ranko RIHTMAN, sp. Ivica KLEMENC.

FIGURE 43: LARGO DESOLATO 87-88, SARAJEVO



YEARBOOK OF YUGOSLAV THEATRES 1988/1989
VOLUME 11

Published and distributed by
Sterijino pozorje
21000 Novi Sad, Zmaj-Jovina, 22/I

FIGURE 44: YEARBOOK OF YUGOSLAV THEATRES OF THE 1988/1989 SEASON.

33 (1085)
A KÉKSZAKÁLLÚ HERCEG VÁRA

Prem. 12.08.1989, Palić
27 (10 : Novi Sad-2, Senta-1, Kula-2, Vršac-1, Bačka Topola-2, Niš-1, Zagreb-1) 3423
31, 4203

34 (1086)
Miroslav KRLEŽA: **TEMETÉS TERÉZVÁROTT**

Prem. 30.08.1989, Subotica
5 (2 : Novi Sad-1, Senta-1) 1590
6, 1735

НАРОДНО ПОЗОРИШТЕ „СТЕРИЈА“ ВРШАЦ
(Основано 1945)
26300 Вршац, Трг Лењина, 6.
Телефон: (013) 813-289.
Управник: Павле ВЛАХОВИЋ.

Премијере

1 (1087)
Вацлав ХАВЕЛ: **НЕПОДНОШЉИВО ЛАКО**
(Vaclav Havel: Largo desolato)

Пв. Александар ИЛИЋ, рд. Владимир ЛАЗИЋ, пр. Младен ОГЊАНОВИЋ, сц. Владимир МАРЕНИЋ, кс. Даница РАКОЧЕВИЋ, мс. Драган ЈЕРЕМИЋ.

УЛОГЕ: Др Леополд Коприва – Младен ОГЊАНОВИЋ, Зузана – Бојана МАЛКАНОВИЋ–УДИЦКИ, Луси – Невенка НОВОВИЋ, Олда – Стеван ЂОРЂЕВИЋ, Маркета – Дојна АНДРЕЈЕВИЋ, Први тип – Томислав ПЕЈЧИЋ, Други тип – Душица МИТРОВИЋ, Трећи тип – Соња ОГЊАНОВИЋ, четврти тип – Валентина СТАНИСАВЉЕВ, Пети тип – Миле КОСТИЋ, Олбрам – Милан КОМЉЕНОВИЋ.

Прем. 09.09.1989, Вршац (премијера)
10 (3 : Београд-1, Ковин-1, Нови Сад-1) 1415

1 (1087) Милан КОМЉЕНОВИЋ и Младен ОГЊАНОВИЋ

2 (1088)
Милица НОВКОВИЋ: **ЗВЕЗДА НА ЧЕЛУ НАРОДА**

Рд. Милан КАРАЏИЋ, сц. Марина ЧУТУРИЛО, кс. Борис ЧАКШИРАН, ам. Наташа БОГОЈЕВИЋ.

УЛОГЕ: Витомир – Иван АНДРЕЈЕВИЋ, Велизар – Младен ОГЊАНОВИЋ, Милутин – Новица СПРЕМО, Перса – Радмила ПЕЈЧИЋ, Лазар – Томислав ПЕЈЧИЋ, Данило – Владимир ЦВЕЈИЋ, Сретен – Стеван ЂОРЂЕВИЋ, Живко – Владимир НИКИЋ, Тодор – Милан КОМЉЕНОВИЋ, Михајло – Васа АПИЋ, Ленка – Соња ОГЊАНОВИЋ, Коса – Валентина СТАНИСАВЉЕВ, Смиља – Дојна АНДРЕЈЕВИЋ, Народ – Милорад МУСТАФОВИЋ, Душица МИТРОВИЋ, Слађана ЈОВАНОВ, Мила КУТЛЕШИЋ, Марија СРБИНОВСКИ, Дечак – Милорад МАРЈАНОВИЋ.

Прем. 21.11.1989, Вршац
7 (1 : Панчево-1) 914

1. Радмила ПЕЈЧИЋ – Награда за глумачко остварење – 40. сусрет позоришта Војводине, Панчево.
2. Марина ЧУТУРИЛО – Награда за сценографију – 40. сусрет позоришта Војводине, Панчево.

2 (1088) Сцена из представе

3 (1089)
ЈАБУКА КОЈА ПЛАЧЕ И КОЈА СЕ СМЕЈЕ

Ад. Васа АПИЋ, рд. им. Соња РАДОСАВЉЕВИЋ–ОГЊАНОВИЋ, сц. Живојин МАРКОВИЋ.

УЛОГЕ: Соња РАДОСАВЉЕВИЋ–ОГЊАНОВИЋ, Младен ОГЊАНОВИЋ, Валентина СТАНИСАВЉЕВ, Васа АПИЋ.

Прем. 23.12.1989, Вршац
13 (–) 3908

4 (1090)
Александар ПОПОВИЋ: **СМРТОНОСНА МОТОРИСТИКА**

Рд. Ленка УДОВИЧКИ, сц. кс. Дејан ПАНТЕЛИЋ, ам. Давор РОКО, ак. Љиљана ДУЛОВИЋ.

УЛОГЕ: Марела – Невенка НОВОВИЋ, Катица Брадавица – Соња РАДОСАВЉЕВИЋ–ОГЊАНОВИЋ, Марица Травица – Радмила ПЕЈЧИЋ, Аница Заовина – Валентина СТАНИСАВЉЕВ, Павица – Бојана МАЛКА-

FIGURE 45: LARGO DESOLATO YEARBOOK 88-89, VRŠAC VOJVODINA PROVINCE IN SERBIA, PREMIERE 09.09.1989

2(313) Zlatko VITEZ i Dubravka MILETIĆ

3 (314)
Josip KOSOR: **MASKE NA PARAGRAFIMA**

Rd. Kosta SPAIĆ, pr. Zoran MUŽIĆ, sc. Zlatko KAUZLARIĆ–ATAĆ, ks. Diana BOUREK, am. Igor KULJERIĆ, dm. lk. Zvonimir MRKONJIĆ, ak. Tihana ŠKRINJARIĆ.

ULOGE: *Andre* – Ljubomir KAPOR, *Luca* – Vlasta KNEZOVIĆ, *Jure* – Žarko POTOČNJAK, *Ana* – Semka SOKOLOVIĆ–BERTOK, *Mate* – Ante DULČIĆ, *Kata* – Inge APPELT, *Žganjac* – Zlatko MADUNIĆ, *Sibe* – Boris SVRTAN, *Dražić* – Izet HAJDARHODŽIĆ, *Dr. Cvjetković* – Emil GLAD, *Podvornik* – Duško VALENTIĆ, *Golddenker* – Zlatko VITEZ, *Žandarski narednik* – Gordan PIČULJAN, *Žandar* – Goran GRGIĆ, *Narod* – Mia BEGOVIĆ, Ljiljana GENER, Ksenija PAJIĆ, Vesna SMILJANIĆ, Ljubica JOVIĆ, Stevo KRNJAIĆ, Marino MATOTA, Zorko RAJČIĆ, Boris SVRTAN, *Slavković* – Krešimir ZIDARIĆ, *Pasković* – Slobodan MILOVANOVIĆ, *Gujar* – Josip MAROTTI, *Žderić* – Vlatko DULIĆ, *Hitrec* – Drago MEŠTROVIĆ, *Pravdek* – Slavko BRANKOV, *I noćna dama* – Zdenka HERŠAK, *II noćna dama* – Slavica KNEŽEVIĆ, *III noćna dama* – Ankica DOBRIĆ, *Gazda bara* – Zoran GOGIĆ, *Konobar* – Zoran GRGIĆ, *Težaci i težakinje s drugog otoka* – Ljiljana GENER, Ljubica JOVIĆ, Ksenija PAJIĆ, Stevo KRNJAIĆ, Vesna SMILJANIĆ, Zorko RAJČIĆ, *Šime* – Marino MATOTA, *Ljubica* – Mia BEGOVIĆ, *Vladin sekvestar* – Aleksandar CVJETKOVIĆ, *Direktor nastradalog novčanog zavoda* – Drago MITROVIĆ, *Sudski povjerenik* – Duško VALENTIĆ, *Vragotnik* – Boris MIHOLJEVIĆ, *Blatnik* – Sreten MOKROVIĆ, *Štefica Pinček* – Biserka IPŠA, *Pajo Nuždić* – Fabijan ŠOVAGOVIĆ, *Gladni, razdrpani, sablasni narod* – Ljiljana GENER, Ljubica JOVIĆ, Ksenija PAJIĆ, Vesna SMILJANIĆ, Stevo KRNJAIĆ, Marino MATOTA, Zorko RAJČIĆ, *Pustinjak* – Izet HAJDARHODŽIĆ.

Prem. 01.04.1989, Zagreb
20(–,–,–)5411

3(314) Scena iz predstave

4 (315)
Vaclav HAVEL: **OČAJNO SMIJEŠNO**
(Vaclav Havel: Largo desolato)

Pv. Dagmar RULJANČIĆ, rd. Miro MEĐIMOREC, sc. Ratko JANJIĆ JOBO, ks. Nada DOŠEN, im. Mirena KATONA, lk. Đurđa ŠKAVIĆ.

ULOGE: *Dr Leopold Kopriva* – Ivica VIDOVIĆ, *Borna* – Ljubomir KAPOR, *Suzana* – Ljubica JOVIĆ, *Lucija* – Biserka IPŠA, *Margareta* – Ksenija PAJIĆ, *I radnik, I momak* – Stevo KRNJAIĆ, *II radnik, II momak* – Mladen BUDIŠĆAK.

Prem. 10.06.1989, Zagreb
7(–,–,–)1893

4(315) Ivica VIDOVIĆ, Mladen BUDIŠĆAK, Biserka IPŠA i Stevo KRNJAIĆ

Reprize

5 (316)
Fabijan ŠOVAGOVIĆ: **SOKOL GA NIJE VOLIO**

Prem. 12.03.1982, Zagreb
14(–,–,–)3212
223,74785

6 (317)
Miroslav KRLEŽA: **GOSPODA GLEMBAJEVI**

Prem. 10.02.1984, Zagreb
17(–,–,–)4967
147,54240

7 (318)
Nikolaj Vasiljevič GOGOLJ: **REVIZOR**

Prem. 18.09.1986, Zagreb
2(–,–,–)201
48,14337

8 (319)
LUDI DANI

Prem. 09.01.1987, Zagreb
11(–,–,–)1594
82,24490

FIGURE 46: LARGO DESOLATO, PREMIERE, 10.06.1989 ZAGREB

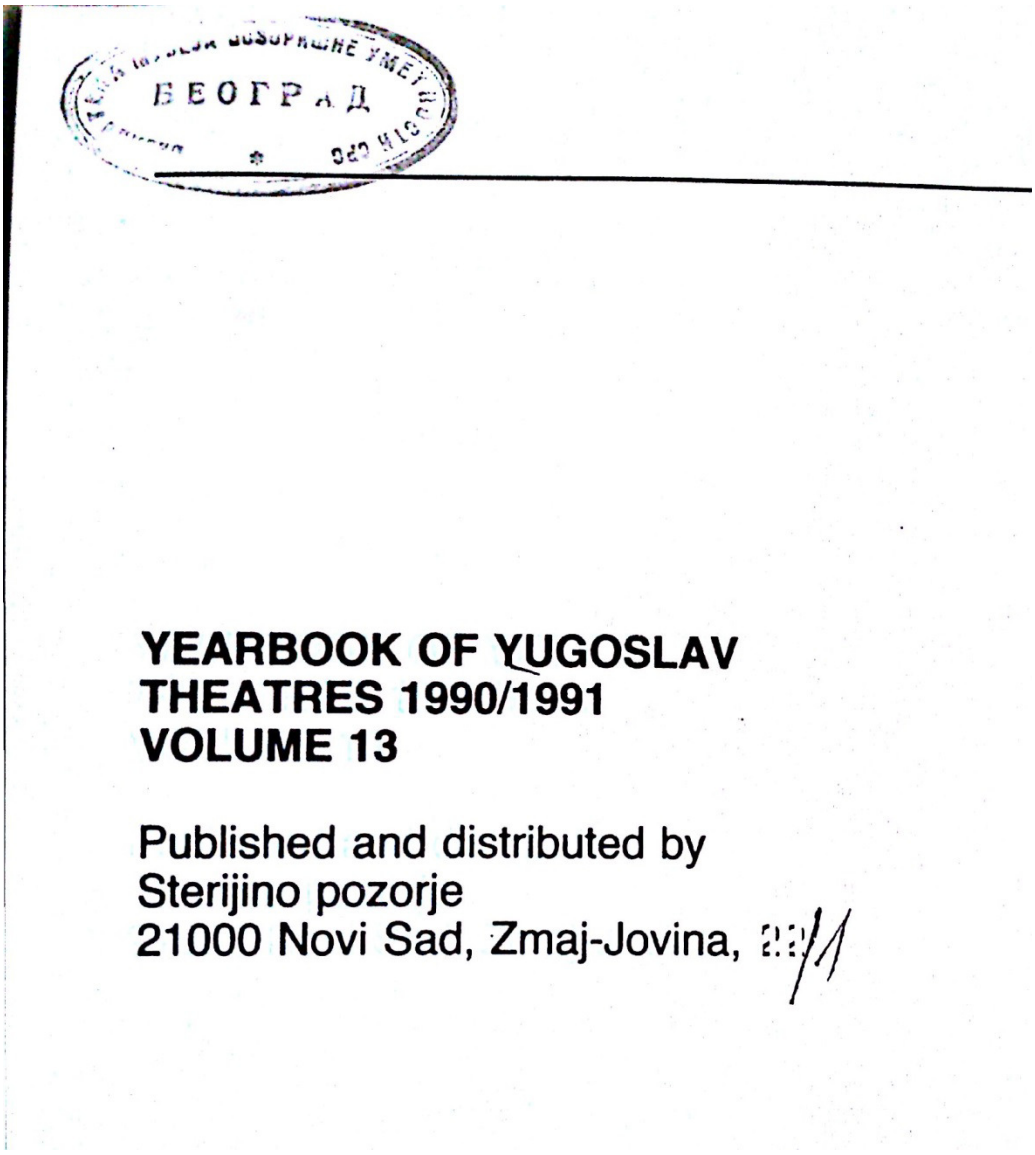


FIGURE 47: YEARBOOK 90-91

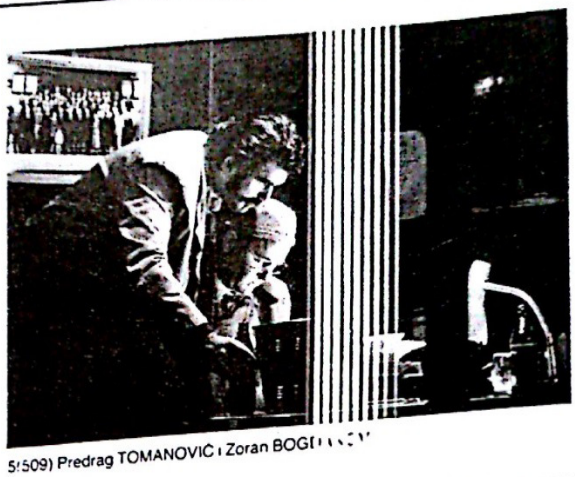
Mala scena

5 (509)
Vaclav HAVEL: **AUDIJENCIJA**
(Vaclav Havel: Audience)

Pv. Aleksandar ILIĆ, rd. im. Bogdan RUŠKUC, sc. Boris MAKSIMOVIĆ, ks. Mirjana STOJANOVIĆ MAURIĆ, lk. Žarko RUŽIĆ.

ULOGE: Sladek – Predrag TOMANOVIĆ, Vanjek – Zoran BOGDANOV.

Prem. 08.02.1991, Novi Sad
15(2:Ruski Krstur – 1, Smederevo – 1)2091



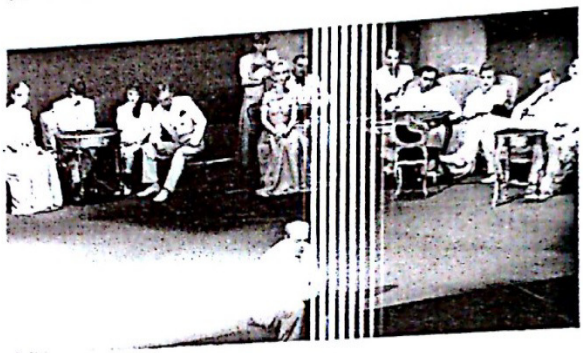
5(509) Predrag TOMANOVIĆ i Zoran BOGDANOV

6 (510)
LAZA KOSTIĆ – MEĐU JAVOM I MED SNOM

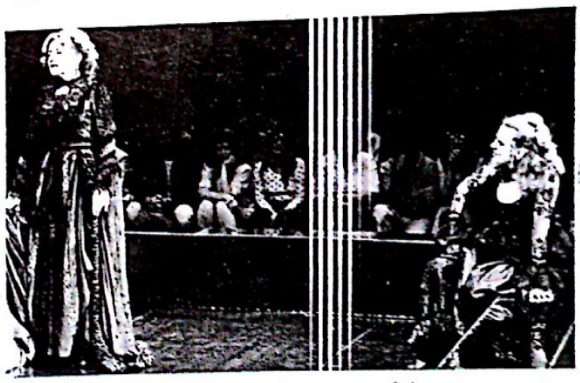
Sn. Petar MARJANOVIĆ, rd. Radoslav MILENKOVIĆ, sc. Mileta LESKOVAC, ks. Jasna PETROVIĆ BADNJAREVIĆ, lk. Radovan KNEŽEVIĆ.

ULOGE: Najava – Tomislav KNEŽEVIĆ, Mirjana GARDINOVAČKI, Predrag MOMČILOVIĆ, Među javom i med snom – Milica KLJAJIĆ RADAKOVIĆ, Snove snivam – Draginja VOGANJAC, Oj, očima tim sunčanim – Aleksandar ĐORĐEVIĆ, Posle pogreba – Aleksandar GAJIN, Najava – Mirjana GARDINOVAČKI, Anđelija iz Maksima Crnojevića – Jasna ĐURIČIĆ, Fileta – Lidija STEVANOVIĆ, Maksim – Predrag KOLAREVIĆ, Robert KOLAR, Najava – Tomislav KNEŽEVIĆ, Predrag MOMČILOVIĆ, Rajo, tužna rajo – Olivera STAMENKOVIĆ, U ju–ju–ju–ju ! – Velja VEJIN, U Sremu – Tijana MAKSIMOVIĆ, Najava – Tomislav KNEŽEVIĆ, Pevačka imna Jovanu Damaskinu – Zaida KRIMŠAMHALOV, Među zvezdama(Fragmenti) – Predrag TOMANOVIĆ, Najava – Predrag MOMČILOVIĆ, Moja zvezda – Jelena ANTONIJEVIĆ, Spomen na Ruvarca – Tomislav KNEŽEVIĆ, Najava – Predrag MOMČILOVIĆ, Pera Segedinac – Novak BILBIJA, Najava – Tomislav KNEŽEVIĆ, Gloster iz Ričarda III – Miroslav FABRI, Gospođici Lenki Dunderskoj u spomenicu – Miodrag PETROVIĆ, Najava – Mirjana GARDINOVAČKI, Tomislav KNEŽEVIĆ, Dnevnik Laze Kostića – Predrag MOMČILOVIĆ, Santa Maria della Salute – Stevan ŠALAJIĆ, Najava – Mirjana GARDINOVAČKI, Među javom i med snom – Gordana ĐURĐEVIĆ.

Prem. 11.04.1991, Novi Sad
6(–)1405



6(510) Scena iz predstave



7(511) Ksenija MARTINOV PAVLOVIĆ i Jasna ĐURIČIĆ

7 (511)
Miro GAVRAN: **LJUBAVI DŽORDŽA VAŠINGTONA**
(Miro Gavran: Ljubavi Georgea Washingtona)

Rd. Slavenko SALETOVIĆ, sc. ks. Aleksandar ZLATOVIĆ, am. Dejan ADAMOVIĆ.

ULOGE: Marta Vašington – Ksenija MARTINOV PAVLOVIĆ, Silvija Karver – Jasna ĐURIČIĆ.

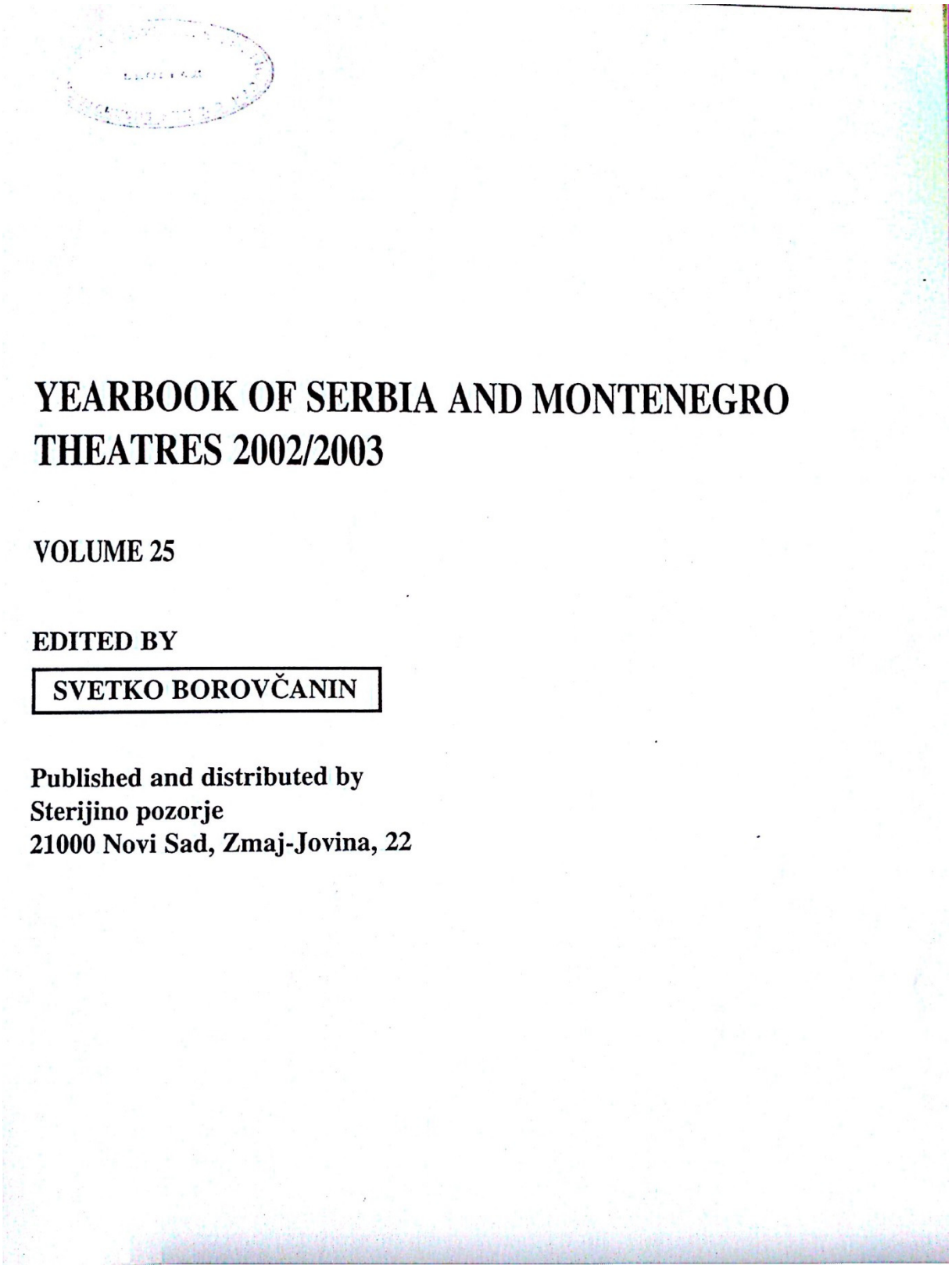
Prem. 15.06.1991, Novi Sad
4(–)421

8 (512)
Slobodan SELENIĆ: **OČEVI I OCI**

Ad. Petar MARJANOVIĆ, rd. Slavenko SALETOVIĆ, sc. Aleksandar ZLATOVIĆ, ks. Milanka BERBEROVIĆ, am. Saša GNUS, sp. Ivan KLEMENC, lk. Radovan KNEŽEVIĆ.

ULOGE: Milutin Medaković – Velimir ŽIVOTIĆ, Stevan – Predrag KOLAREVIĆ, Stevan Medaković – Novak BILBIJA, Elizabeta Blejk – Ljubica RAKIĆ, Mihajlo(sedam godina) – Milan MARKOVIĆ, Mihajlo – Robert KOLAR, Nanka – Dobrila ŠOKICA, Profesor Young – Tomislav KNEŽEVIĆ, John Downig – Miroslav FABRI, Barbara – Draginja

FIGURE 48: AUDIENCE, NOVI SAD



YEARBOOK OF SERBIA AND MONTENEGRO THEATRES 2002/2003

VOLUME 25

EDITED BY

SVETKO BOROVČANIN

Published and distributed by
Sterijino pozorje
21000 Novi Sad, Zmaj-Jovina, 22

FIGURE 49: YEARBOOK 2002-2003

NARODNO POZORIŠTE LESKOVAC

(Osnovano 1944)

16000 Leskovac, Koste Stamenkovića, 22
Telefoni: (016) 59-406 & 212-451
Fax: (016) 59-406
E-mail: leteatar016Le.net@set
www.npl.org.yu

DIREKTOR: Nenad TODOROVIĆ

ADMINISTRATIVNI SEKTOR

Sekretar: Milosija MITIĆ. Organizator: Biljana GROZDANOVIĆ, Slaviša STEVANOVIĆ i Gordana LJUBENOVIĆ. Šef računovodstva: Žarko JOVIĆ. Blagajnik: Olivera ŽIVKOVIĆ. Portir nabavljač: Dragan STOJILJKOVIĆ.

UMETNIČKI SEKTOR

Glumice: Gordana PETKOVIĆ, Mirjana LJUBIĆ, Jasna RADIVOJEVIĆ, Maja JOVANOVIĆ, Dušica MILOŠEVIĆ, Vesna MIRKOVIĆ ĐORĐEVIĆ, Suzana MATIĆ i Jelena RADENKOVIĆ.
Glumci: Radiša GRUJIĆ, Blagoje IVANOVIĆ, Dragan MIĆALOVIĆ, Đorđe TOMIĆ, Predrag SMILJKOVIĆ, Stojan MLADENOVIĆ, Bogoljub MITIĆ, Stanislav GRUJIĆ i Bojan STOJČETOVIĆ.
Dramaturg: Cvetana RADIVOJEVIĆ. Scenograf: Srđan CAKIĆ. Sufler: Seka MIHAJLOVIĆ GALIJAŠEVIĆ i Nevena PROKOPIJEVIĆ. Inspicijent: Pavlina CVETKOVIĆ.

TEHNIČKI SEKTOR

Šef tehnike-majstor svetla: Zoran RAKIĆ. Rekviziter: Siniša JOVANOVIĆ. Binski radnik: Velimir ZDRAVKOVIĆ, Goran KOLAREVIĆ, Zoran ĐORĐEVIĆ i Milan ĆOROVIĆ. Stolar: Dimitrije JOVIĆ. Krojač: Radmila MEDENICA. Garderober: Zorica JOVANOVIĆ. Higijeničar: Radmila STOILJKOVIĆ i Slavica VIDENOVIĆ.

REPERTOAR

Premijere

Velika scena

1 (313)
MOLIJER: **ŽORŽ DANDEN**
(Jean-Baptiste Poquelin Molière: Georges Dandin)

Ab. rd. Radoslav MILENKOVIĆ, sc. ks. Juraj FABRI, am. Aleksandar SIMIĆ.

ULOGE: Žorž Danden – Radiša GRUJIĆ, Anželika – Suzana GRUJIĆ, Gospodin od Sotanvila – Blagoje IVANOVIĆ, Gospođa od Sotanvila – Gordana PETKOVIĆ, Klitandar – Stanislav GRUJIĆ, Klodina – Maja JOVANOVIĆ, Liben – Đorđe TOMIĆ, Kolen – Bojan STOJČETOVIĆ.

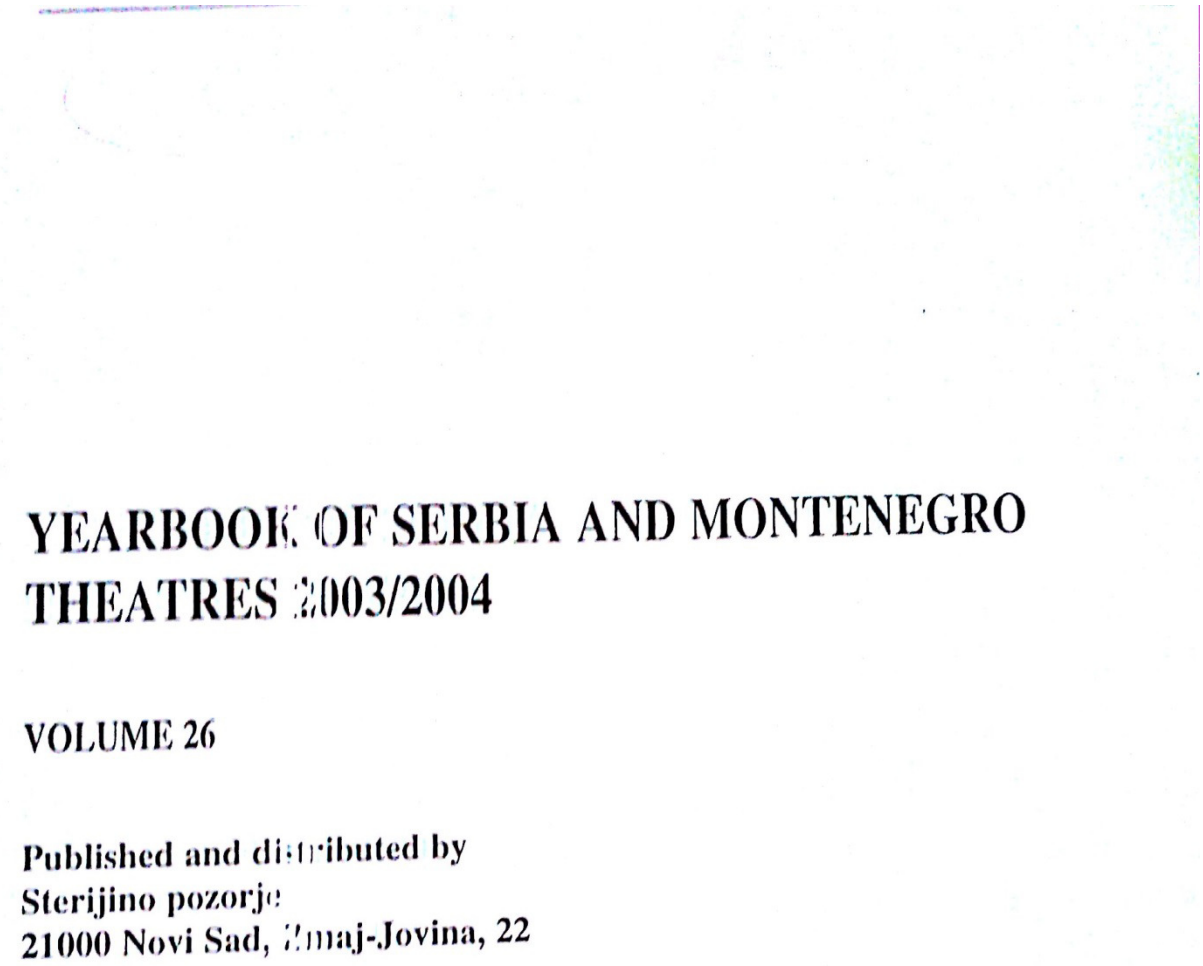
Prem. 14. 09. 2002, Leskovac
7(–) 1633

1 (313) Gordana Petković i Blagoje Ivanović

2 (314)
Vaclav HAVEL: **PROSJAČKA OPERA**
(Václav Havel: Žebrácká opera)

Rd. Katarina PETROVIĆ, sc. Todor LALICKI, ks. Marija MIHAJLOVIĆ, am. Janja LONČAR.

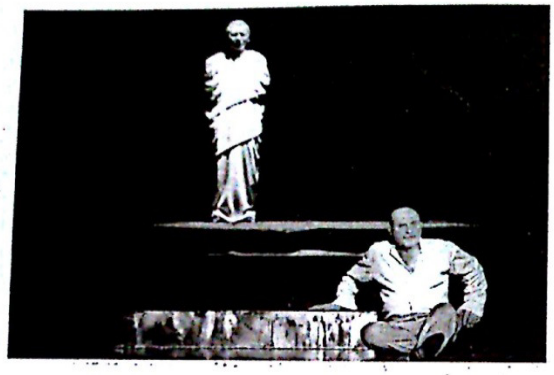
FIGURE 50: THE PERFORMANCE, THE BEGGAR'S OPERA, LESKOVAC IN SOUTHERN SERBIA


YEARBOOK OF SERBIA AND MONTENEGRO
THEATRES 2003/2004

VOLUME 26

Published and distributed by
Sterijino pozorje
21000 Novi Sad, Zmaj-Jovina, 22

FIGURE 51: YEARBOOK 2003-2004



1 (331) Scena iz predstave

– Saša PETRONIJEVIĆ, Kadijinica – Biljana NIKOLIĆ, Kara-Zaim – Dejan TONČIĆ, Muselim – Nebojša VRANIĆ, Hadži-Sinanudin – Dušan Duka JOVANOVIĆ, Isak – Bojan VELJOVIĆ, Uhoda – Nikola PANTOVIĆ, Taksirat – Milena DIMITRIJEVIĆ, Džemal – Dušan Dule JOVANOVIĆ.

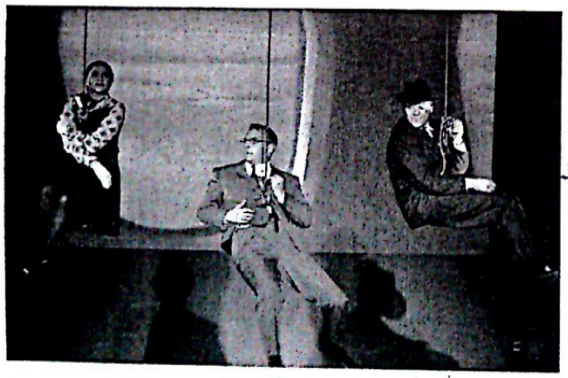
Prem. 03. 10. 2003, Kruševac
18 (15: Beograd – 6, Jagodina – 1, Novi Pazar – 1, Obrenovac – 1, Čačak – 1, Smederevo – 1, Ub – 1, Požarevac – 1, Pančevo – 1, Kragujevac – 1) 5760

---

2 (332)
Vladimir PRESNJAKOV & Oleg PRESNJAKOV: **TERORIZAM**

Pv. Novica ANTIĆ, rd. Vladimir POPADIĆ, sc. Marija KALABIĆ, ks. Jelena NIKOLIĆ VANOVIĆ, am. Goran TOMANOVIĆ, sp. Milan ALAVANJA.

ULOGE: Pukovnik – Irfan MENSUR, Putnik – Dejan TONČIĆ, Putnik I – Nikola PANTOVIĆ, Putnik II – Biljana NIKOLIĆ, Muškarac – Andrej ŠEPET-



2 (332) Scena iz predstave

KOVSKI, Žena – Jelena ILIĆ, Prva žena – Ljiljana ĐOKOVIĆ, Druga žena – Dušan Duka JOVANOVIĆ, Stjuardesa – Biljana SAVIĆ, Prvi muškarac – Saša MALINIĆ, Drugi muškarac – Predrag MILENKOVIĆ, Treći muškarac – Bojan VELJOVIĆ, Četvrti muškarac – Dragan MARINKOVIĆ.

Prem. 24. 10. 2003, Kruševac
16 (6: Beograd – 1, Aleksinac – 1, Paraćin – 1, Kragujevac – 1, Novi Sad – 1, Šabac – 1) 3680

---

3 (333)
Aleksandar POPOVIĆ: **SVINJSKI OTAC**

Ab. rd. im. Egon SAVIN, ab. dm. pr. Jelena POPADIĆ, sc. Marija KALABIĆ, ks. Bojana NIKITOVIĆ, lk. Ljiljana MRKIĆ POPOVIĆ.

ULOGE: Majka Dara – Jelisaveta SABLIĆ, Tetka Zaga – Biljana SAVIĆ, Duka Sujić – Dubravka KOVJANIĆ, Steva Vasiljević – Nebojša MILO-

3 (333) Jelisaveta Sablić

VANOVIĆ, Drug Sukijašević – Nebojša VRANIĆ, Milanka – Slađana NESTOROVIĆ RISTIĆ, Gorica STANKOVIĆ, Kelner – Predrag MILENKOVIĆ, Mrvica – Mia MILISAVLJEVIĆ, Lea SAVIN, Glas sudije – Ana SAKIĆ.

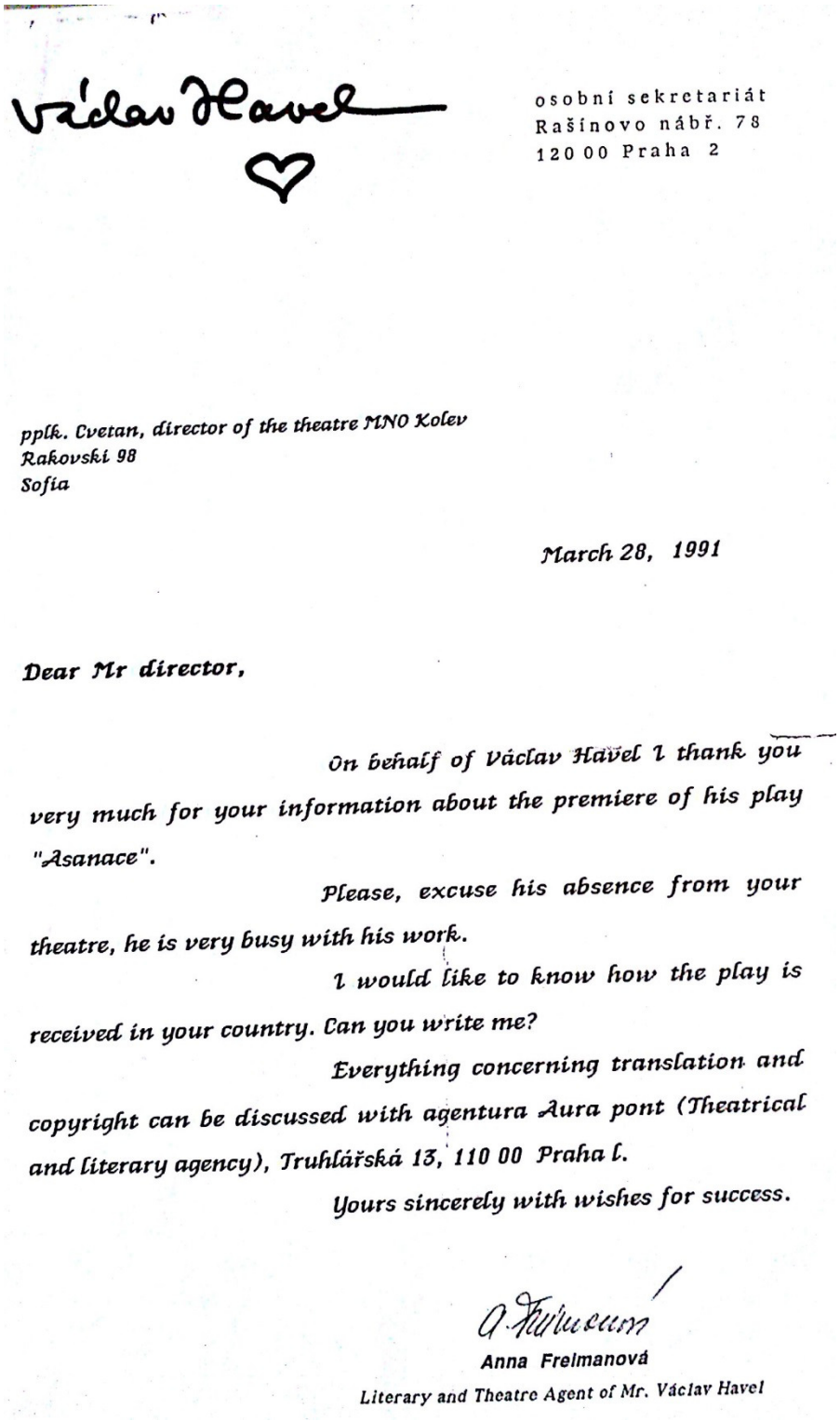
Prem. 21. 04. 2004, Kruševac
13 (3: Beograd – 2, Budva – 1) 4200

Mala scena „Bata Putnik"

4 (334)
Vaclav HAVEL: **VERNISAŽ**
(Vaclav Havel: Vernisáž)

Pv. Aleksandar ILIĆ, rd. sc. Milovan ĆETKOVIĆ, pr. Marija DIMITRIJEVIĆ, ks. Milosava ĐURĐEVIĆ, im. Aleksandar MILANOVIĆ, dm. Zorica DUKOVIĆ.

FIGURE 52: UNVEILING WAS PERFORMED ON THE SMALL STAGE OF THEATRE 212.



Václav Havel

osobní sekretariát
Rašínovo nábř. 78
120 00 Praha 2

pplk. Cvetan, director of the theatre MNO Kolev
Rakovski 98
Sofia

March 28, 1991

Dear Mr director,

On behalf of Václav Havel I thank you very much for your information about the premiere of his play "Asanace".

Please, excuse his absence from your theatre, he is very busy with his work.

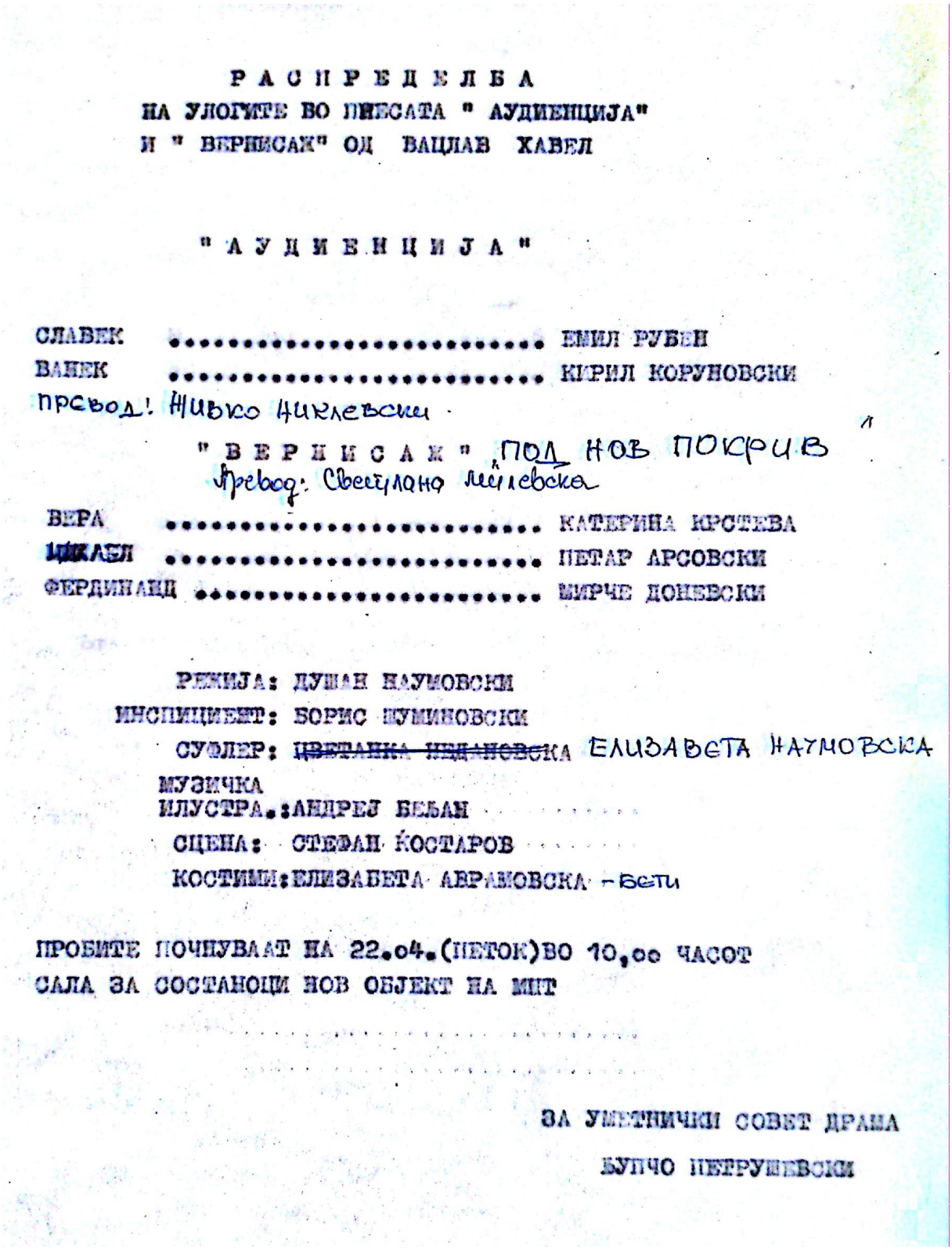
I would like to know how the play is received in your country. Can you write me?

Everything concerning translation and copyright can be discussed with agentura Aura pont (Theatrical and literary agency), Truhlářská 13, 110 00 Praha l.

Yours sincerely with wishes for success.

Anna Freimanová
Literary and Theatre Agent of Mr. Václav Havel

FIGURE 53: BULGARIA: MRS. ANNA FREIMANOVÁ KEEPS THE CORRESPONDENCE AND THIS IS THE REPLY VÁCLAV HAVEL SENT TO THE INVITATION TO ATTEND THE PERFORMANCE OF HIS PLAY REDEVELOPMENT. BELOW IS THE ORIGINAL DOCUMENT.



Р А С П Р Е Д Е Л Б А
НА УЛОГИТЕ ВО ПИЕСАТА " АУДИЕНЦИЈА"
И " ВЕРНИСАЖ" ОД ВАЦЛАВ ХАВЕЛ

" А У Д И Е Н Ц И Ј А "

СЛАВЕК ..... ЕМИЛ РУБЕН
ВАНЕК ..... КИРИЛ КОРУНОВСКИ
ПРЕВОД: НИКО НИКЛЕВСКИ

" В Е Р Н И С А Ж " ПОД НОВ ПОКРИВ
Превод: Светлана Мијалевска

ВЕРА ..... КАТЕРИНА КРСТЕВА
~~МИКАЕЛ~~ ..... ПЕТАР АРСОВСКИ
ФЕРДИНАНД ..... МИРЧЕ ДОНЕВСКИ

РЕЖИЈА: ДУШАН НАУМОВСКИ
ИНСПИЦИЕНТ: БОРИС ШУМИНОВСКИ
СУФЛЕР: ~~ЦВЕТАНКА НЕДАНОВСКА~~ ЕЛИЗАВЕТА НАУМОВСКА
МУЗИЧКА
ИЛУСТРА.:АНДРЕЈ БЕЊАН
СЦЕНА: СТЕФАН КОСТАРОВ
КОСТИМИ:ЕЛИЗАБЕТА АВРАМОВСКА - ВЕТИ

ПРОБИТЕ ПОЧНУВААТ НА 22.04.(ПЕТОК)ВО 10,00 ЧАСОТ
САЛА ЗА СОСТАНОЦИ НОВ ОБЈЕКТ НА МИТ

ЗА УМЕТНИЧКИ СОВЕТ ДРАМА
БУЛЧО ПЕТРУШЕВСКИ

FIGURE 54: ELEMENTS THAT ARE USED IN THE DÉCOR OF THE PERFORMANCE OF AUDIENCE AND UNVEILING PERFORMED IN 1990/1991 AT THE NATIONAL HOUSE OF CULTURE, DIRECTOR LEON DANIEL. ON THE FOLLOWING PAGES IS THE MATERIAL IN THE BULGARIAN LANGUAGE. THIS MATERIAL IS TAKEN FROM THE ARCHIVES OF THE NATIONAL HOUSE OF CULTURE.

Audience and *Unveiling* – inventory 147 II. 2

6 covers for stage platforms

4 beer crates

bucket – metallic

wash-basin – metallic

desk

bench

table

keg

chair – stylish

aquarium

cassette-recorder

bottle of “Ballantine’s” whiskey

3 whiskey glasses, 2 pint pots for beer,

tureen, ice-tray with ice-clip

vase

gong

rug

quilted jacket

FIGURE 55: FLYER OF THE PERFORMANCE OF AUDIENCE DIRECTED BY PRODUCER FILIP TRIFONOV AT THE THEATRE IN NATURE, RESTAURANT IN PLOVNIK IN 2002.

ТЕАТЪР НА ДВОРА (ако не вали)

Филип Трифонов и
Иван Петрушинов
в

Audience - Посещение при високопоставена особа

/пиеса от г-н Вацлав Хавел/

Високопоставен майстор-пивовар (с основно образование) се опитва да напие световноизвестен нископоставен писател (бъдещ президент). Действието се развива в канцеларията на високопоставения пивомайстор няколко години след "братското" военно присъствие в Чехословакия през 1968 г. Бутилката бира след спектакъла влиза в цената на билета (2 700 лв.).

Билети в двора на ул. "Петко Каравелов" 17 (кафене "Разминавка"). тел. .....

на .....

от .....

FIGURE 56: POSTER OF PERFORMANCE OF THE PLAY AUDIENCE, DIRECTED BY PRODUCER FILIP TRIFONOV AT THE THEATRE IN NATURE, RESTAURANT IN PLOVNIK IN 2002.

Държавен Сатиричен Театър

ВЕРНИСАЖ

участвуват
Мария Статулова – съпруга
Димитър Марин – съпруг
Христо Гърбов – писател

АУДИЕНЦИЯ

участвуват
Пламен Сираков – пивомайстор
Христо Гърбов – писател

Зам.-директор по техническите въпроси - В. Бъчваров,
Главен театърмайстор - Ас. Златарев,
художествено осветление - Др. Димитров,
звукови ефекти - Зл. Гичева и Г. Киров,
ателие гардероб - Л. Миладинова,
ателие грим и перуки - П. Атанасова,
художник-изпълнител - В. Боджов,
дърводелско ателие - Л. Мирчев,
железарско ателие - Д. Анчев,
обущарско ателие - К. Тодоров,
ателие реквизит - П. Янков,
тапицерско ателие - Б. Ангелов,
дамска шивалня - Е. Николаиду,
мъжка шивалня - Ст. Марков.

ЕТ ТРИФОНОФ 1947 КИНО & ТЕАТЪР

Вацлав Хавел

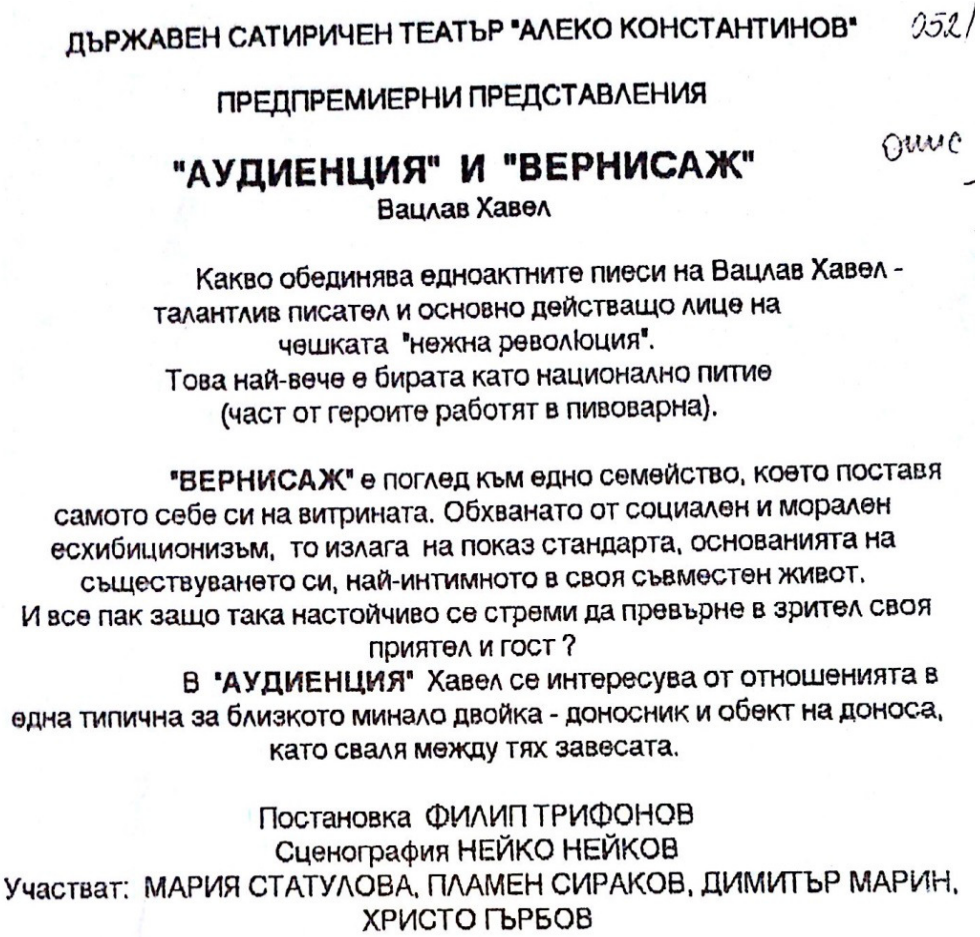
Вернисаж
Аудиенция

постановка
Филип Трифонов
сценография
Нейко Нейков

FIGURE 57: FLYER OF THE TWO ONE-ACT PLAYS AUDIENCE AND UNVEILING PERFORMED AT THE SATIRIC THEATRE IN SOFIA BY FILLIP TRIFONOV IN 1994-1995.

FIGURE 58: POSTER OF THE PERFORMANCE OF AUDIENCE AND UNVEILING AT ALEKO KONSTANTINOV STATE SATIRIC THEATRE, PRODUCER-DIRECTOR FILIP TRIFONOV.

FIGURE 59: THE PLAY REDEVELOPMENT STAGED AT THE THEATRE ARMY IN 1991/1992 BY KRIKOR AZARJAN



ДЪРЖАВЕН САТИРИЧЕН ТЕАТЪР "АЛЕКО КОНСТАНТИНОВ" 052/

ПРЕДПРЕМИЕРНИ ПРЕДСТАВЛЕНИЯ

Опис

"АУДИЕНЦИЯ" И "ВЕРНИСАЖ"

Вацлав Хавел

Какво обединява едноактните пиеси на Вацлав Хавел - талантлив писател и основно действащо лице на чешката "нежна революция".
Това най-вече е бирата като национално питие (част от героите работят в пивоварна).

"ВЕРНИСАЖ" е поглед към едно семейство, което поставя самото себе си на витрината. Обхванато от социален и морален есхибиционизъм, то излага на показ стандарта, основанията на съществуването си, най-интимното в своя съвместен живот. И все пак защо така настойчиво се стреми да превърне в зрител своя приятел и гост ?

В **"АУДИЕНЦИЯ"** Хавел се интересува от отношенията в една типична за близкото минало двойка - доносник и обект на донос, като сваля между тях завесата.

Постановка ФИЛИП ТРИФОНОВ
Сценография НЕЙКО НЕЙКОВ
Участват: МАРИЯ СТАТУЛОВА, ПЛАМЕН СИРАКОВ, ДИМИТЪР МАРИН, ХРИСТО ГЪРБОВ

12-14 January 1998. Flyer of the performance *Audience* and *Unveiling* at Aleko Konstantinov State Satiric Theatre played in Varna, before its premiere in Sofia. You will find material translated into English from the Bulgarian language.

State Satiric Theatre "Aleko Konstantinov"

Performance before the premiere

Audience* and *Unveiling

What is in common between the two one-act plays of Václav Havel – talented writer and main auctioneer of the Czech "soft revolution"?

The beer as a national drink (some of the characters are working in brewery)

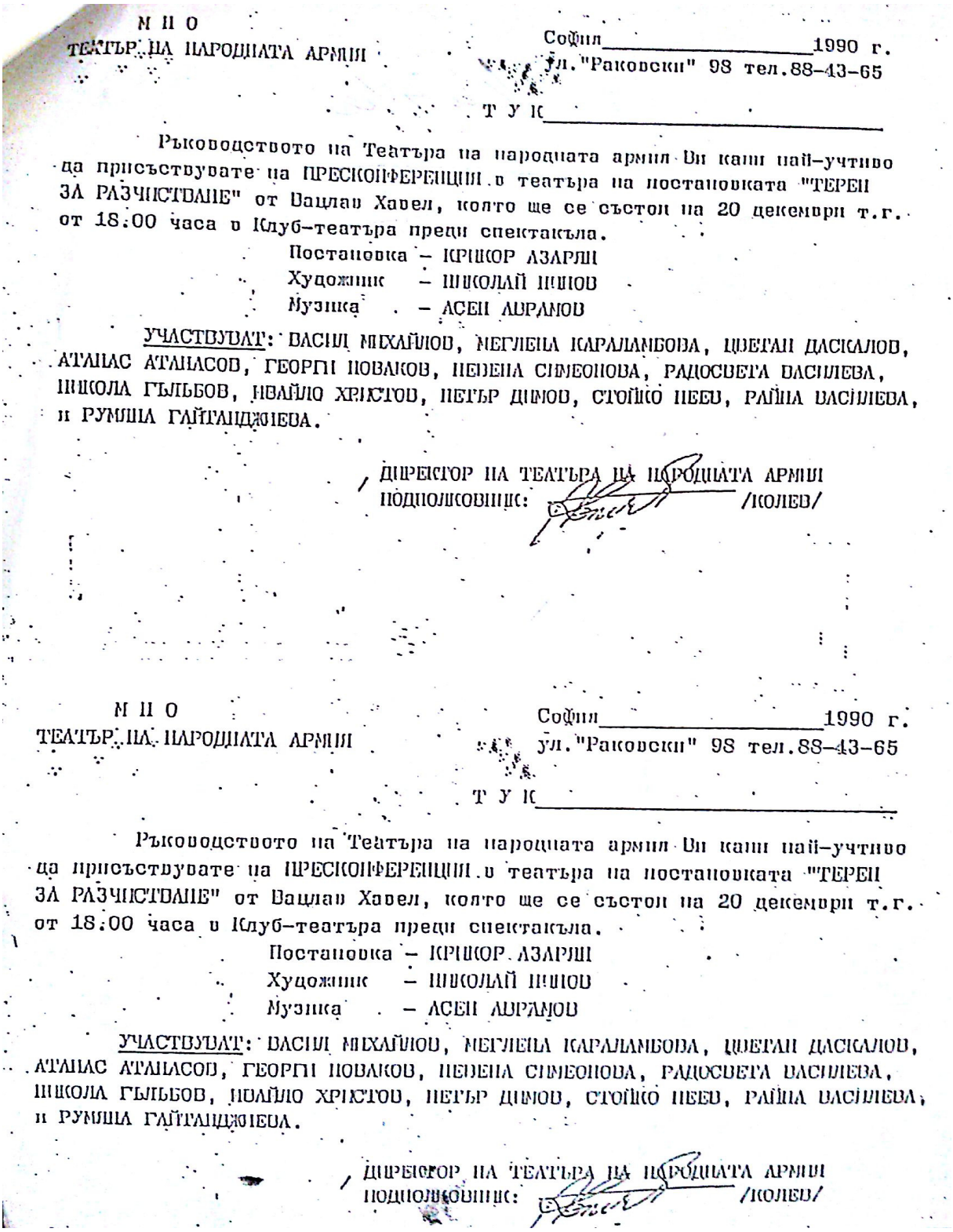
"*Unveiling*" is eyeshot of a family, whose members unveil themselves to the public. They are seized by social and moral exhibitionism, unveiling their standard of living, the grounds of their existence, the most intimate situations in their common life. The question is: Why do they endeavour to turn their friend and guest into a spectator?

In *Audience* Havel is interested in the relationship and communication of one typical young couple for the past years– an informer and an object of denouncing, as he is taking away the "curtain" between them.

Production: Philip Trifonov

Decoration: Nejko Nejkov

Acting: Maria Statulova, Plamen Sirakov, Dimitr Marin, Hristo Grbov



М И О
ТЕАТЪР НА НАРОДНАТА АРМИЯ

София_____1990 г.
ул."Раковски" 98 тел.88-43-65

Т У К_____

Ръководството на Театъра на народната армия Ви кани най-учтиво да присъствувате на ПРЕСКОНФЕРЕНЦИЯ в театъра на постановката "ТЕРЕН ЗА РАЗЧИСТВАНЕ" от Вацлав Хавел, която ще се състои на 20 декември т.г. от 18:00 часа в Клуб-театъра преди спектакъла.

Постановка – КРИСТОР АЗАРИЯ
Художник – НИКОЛАЙ ПЕНЧЕВ
Музика – АСЕН АВРАМОВ

УЧАСТВУВАТ: ВАСИЛ МИХАЙЛОВ, МЕГЛЕНА КАРАЛАМБОВА, ЦВЕТАН ДАСКАЛОВ, АТАНАС АТАНАСОВ, ГЕОРГИ ПОВЛАКОВ, НЕДЕЛА СИМЕОНОВА, РАДОСВЕТА ВАСИЛЕВА, НИКОЛА ГЪЛЪБОВ, НАЙДЕН ХРИСТОВ, ПЕТЪР ДИМОВ, СТОЙКО ПЕЕВ, РАЙНА ВАСИЛЕВА, и РУМЯНА ГАЙТАНДЖИЕВА.

ДИРЕКТОР НА ТЕАТЪРА НА НАРОДНАТА АРМИЯ
ПОДПОЛКОВНИК: /КОЛЕВ/

М И О
ТЕАТЪР НА НАРОДНАТА АРМИЯ

София_____1990 г.
ул."Раковски" 98 тел.88-43-65

Т У К_____

Ръководството на Театъра на народната армия Ви кани най-учтиво да присъствувате на ПРЕСКОНФЕРЕНЦИЯ в театъра на постановката "ТЕРЕН ЗА РАЗЧИСТВАНЕ" от Вацлав Хавел, която ще се състои на 20 декември т.г. от 18:00 часа в Клуб-театъра преди спектакъла.

Постановка – КРИСТОР АЗАРИЯ
Художник – НИКОЛАЙ ПЕНЧЕВ
Музика – АСЕН АВРАМОВ

УЧАСТВУВАТ: ВАСИЛ МИХАЙЛОВ, МЕГЛЕНА КАРАЛАМБОВА, ЦВЕТАН ДАСКАЛОВ, АТАНАС АТАНАСОВ, ГЕОРГИ ПОВЛАКОВ, НЕДЕЛА СИМЕОНОВА, РАДОСВЕТА ВАСИЛЕВА, НИКОЛА ГЪЛЪБОВ, НАЙДЕН ХРИСТОВ, ПЕТЪР ДИМОВ, СТОЙКО ПЕЕВ, РАЙНА ВАСИЛЕВА, и РУМЯНА ГАЙТАНДЖИЕВА.

ДИРЕКТОР НА ТЕАТЪРА НА НАРОДНАТА АРМИЯ
ПОДПОЛКОВНИК: /КОЛЕВ/

FIGURE 60: AN ORDER OF THE MINISTRY OF NATIONAL DEFENCE TO THE THEATRE OF THE NATIONAL ARMY. WITH THIS DOCUMENT THEY CAN START PREPARING THE PLAY REDEVELOPMENT. ISSUED ON 8TH JUNE 1990.

ВРЕМЕ Е ДА СТАНЕШ „НИЕ“: ЕМИЛ РУБЕН И КИРИЛ КОРУНОВСКИ ВО „АУДИЕНЦИЈА“

ТЕАТАР ЕКРАН 6.10.1988

27

1988

ХАВЕЛ ОПОМЕНУВА

● *Кои „Аудиенција“ и „Под нов покрив“ од Вацлав Хавел, режија Душко Наумовски, изведба Драмата при МНТ*

Постои веројатноста Вацлав Хавел во родната Чехословачка да не го прочитал романот „Ние“ од Замјатин, напишан во 1920 година, вброен во некаква социјална-фантазија. Меѓутоа, неговите едночинки „Аудиенција“ и „Под нов покрив“, како плод не на социјална фантазија туку опсервација, се на истата линија. Се некаково предворје во кое единката сѐ уште се плеткa да го сочува правото да остане различна и своја, да го сочува идентитетот, чувствувајќи ја конкретно закана на замјатиновата мисла „никој не е еден, туку еден ОД. Ние сме така еднакви“.

Бидејќи таквиот Хавел е доволен да ве заболи стомак, впечаток е дека режисерот Душко Наумовски, поставувајќи го на малата сцена во стариот објект на МНТ, „Центар“, се задоволил само со тескобноста на публиката пред силната бела светлина, легендарен синоним за „сослушување“ на „јас“ од „тие“.

Така разголени артистите Емил Рубен и Кирил Коруновски, во „Аудиенција“, толкувачи на тоа „сослушување“ не успеваат до крај тоа да се префрли и да ја зафати со својата закана и публиката. Асоцијацијата дека „ние“ сме октопод чии пипци влегуваат во сите пори на единката, на моменти многу изразена, на моменти паѓа од „класичните“ мелодрамски разрешувања.

Во втората едночинка, „Под новпокрив“ улогите ги толкуваат Катерина Крстева, Петар Арсовски и Мирче Доневски.

Катерина Крстева, долга пауза во својата кариера ангажирана на лесен хумор „на прва топка“, е откритие и погодок како, кажано денес, новокомпонирана дама. Петар Арсовски, пред сѐ со добро пресметана мимика го гради добро ликот на нејзин сопруг и тие заедно се двојка одлично вклопена во „ние“. Мирче Доневски е единката што се прплетка. Не премногу бунтовно и но и Хавел не му дава многу шанса.

Накусо кажано, отидете да ја видите оваа претстава.

Хавел ве чека, можеби како опомена.

Оценка: + + **Новка Пејоска-Блаџер**

ОБЈАСНУВАЊЕ НА ОЦЕНКИТЕ:
доволно +
добро + +
многу добро + + +
одлично + + + +
ремек-дело + + + + +
лошо -
многу лошо - -

ТЕАТАР

ДВЕ КРАТКИ ДРАМИ

СТУДЕНТСКИ ЗБОР 11 Октомври 1988

(Кои премиерната изведба на текстовите „АУДИЕНЦИЈА“ и „ПОД НОВ ПОКРИВ“ од Вацлав Хавел, во режија на Душко Наумовски, МНТ 1988 год.) СТУДЕНТСКИ ЗБОР 11 октомври 1988

Ако театарот го сфатиме како „огледало на животот“, тогаш во неодамнешната премиера на Македонскиот Народен Театар, можеме добро да се огледаме. Идејата на сцена да се постават двата најпопулярни текста на чехословачкиот писател Вацлав Хавел, во едно мачно време кога бирократијата „руши“ и „разорува“ сѐ пред себе, е за поздравување. Хавел (1936) е релативно познат писател кој доживува светска слава во 1975 год. токму со нашите едночинки. Иако пред тоа има напишано неколку извонредни текстови (Меморандум“, „Заговорници“ и др.) тој во „Аудиенција“ и „Под Нов Покрив“ го достигнува врвот на својата драматургија која пред сѐ, се одликува со една гротескност, смел и проѕирен однос кон реалноста, заплетки кои навидум ги нема, а всушност се мајсторски решени и над сѐ, со неговото „црно хуморно“ толкување на сѐ и се што.

„Аудиенција“ и „Под нов покрив“ пред скопската публика се сместени во еден амбиент кој можеби по малку и не одговара на Хавеловите размислувања, но сепак и во таква ситуација победува актерската игра.

Режисерот Душко Наумовски, сигурно во потрага по изгубениот идентитет на многу интелектуалци во ова бурно (не)време, логички ги надоврзува овие две едночинки, не претрупувајќи ја претставата со сложен мизансцен и непотребен патос. Тој едноставно од актерите бара да одиграат два типизирани карактери: бирократ кој тортурира и интелектуалец кој се перипира.

Во „Аудиенција“ настапуваат артистите Емил Рубен и Кирил Коруновски. Тие и двајцата во период од околу педесетина минути успеваат да го одржат вниманието на публиката без големи менувања на расположенијата, или пак трансформирања, туку едноставно на својата сензибилна игра и подредуваат „фини“ нијанси, која само ги доловува карактерите на сценските провидението — Сладек и Ванек.

ча да се каже и дека сценографијата е на Стефан Костаров, костимографијата на Елизабета Аврамовска и музичката илустрација на Андреј Бељак. И овие три компоненти се вклопуваат во комплетниот впечаток од Хавеловите две „кратки драми“.

С. П.

FIGURE 61: REVIEW FROM THE NEWSPAPER “TEATR” 06.10.1988 FOR THE PERFORMANCE AUDIENCE & UNVEILLING IN MACEDONIA IN NATIANAL THEATER SKOPJE

и „Вернисаж"

● РЕЖИСЕР НА ОВИЕ ДВЕ КУСИ ПРЕТСТАВИ ТЕМАТСКИ ВРЗАНИ ЕДНА СО ДРУГА Е ДУШАН НАУМОВСКИ

Малата сцена на театарот „Центар" во Скопје, од неодам на позната како „Сцена 21" продолжува да живее и во овој театарски сезона. Вечерва (21 ч.) на овој простор премиерно ќе бидат поставени две дела од чешкиот автор Вацлав Хавел „Аудиенција" и „Вернисаж". Режисерот на претставите Душко Наумовски ни изјави:

— „Аудиенција" и „Вернисаж" се две кратки драмски дела во кои се обработува темата на моралното и политичкото дисидентство кое негативно корespondира со сите видови тоталитаризам, политичка аморалност и деструкција на власта. Целината што ја сочинуваат овие два драмски екстракти има две основни точки: едната се однесува на неслободата во креативна и општествено-политичка смисла, а околу другата се врти стожерот на невкусот и политичкиот кичерај.

Костимите за претставите ги подготви Елизабета Аврамовска, сценографијата е на Стефан Костаров, а музичката илустрација на Андреј Белан. Во двете дела настапуваат артисти од Македонскиот народен театар од Скопје, и тоа: во „Аудиенција" Емил Рубен и Кирил Коруновски, а во „Вернисаж" Катерина Крстева, Перо Арсовски и Мирче Доневски. Според зборовите на Наумовски „Сцената 21" отвори еден голем вентил за актерите, кои во камерните претстави имаат можност да ги изразат своите квалитети. Оваа сцена е погодна и за режисерски експерименти вели Наумовски, претставите не чинат многу, зашто експериментот се прави врз актерската душа, а тоа е најевтино.

Да го кажеме и тоа дека вечерва е театарската премиера, а утревечер претставите ќе бидат изведени во рамките на МОТ.

Г. Д.

ЗА НЕЗАПИШАНИТЕ

● КАНДИДАТИТЕ ШТО КОНКУРИРААТ ЗА ИНДЕКС НА СКОПСКИОТ УНИВЕРЗИТЕТ ПОСЕБНИТЕ ИСПИТИ ЗА ПРОВЕРКА НА ЗНАЕЊАТА КЕ ГИ ПОЛАГААТ УТРЕ И ЗАДУТРЕ, А КВАЛИФИКАЦИОНИТЕ ИСПИТИ НА 30 СЕПТЕМВРИ

● НА ТЕХНИЧКИОТ ФАКУЛТЕТ ВО БИТОЛА ОВИЕ ИСПИТИ СЕ ЗАКАЖАНИ ЗА УТРЕ И ЗАДУТРЕ

Денес ќе се врши пријавувањето на кандидатите за индекс кои во дополнителниот запишувачки рок ќе конкурираат за едно од 1.167-те слободни места на Скопскиот универзитет. До полнително запишување на нови бруцоши ќе вршат вкупно 12 факултети, кои и по двата запишувачки рока не ја пополнија дозволената запишувачка квота.

Најмногу непополнети места (234) за редовни студенти овојпат има на групите за математика, информатика, физика и хемија на Природно-математичкиот факултет кој воедно може да прими и уште 134 кандидати за вонредно студирање. На Градежниот факултет, на степенесто континуираните студии ќе можат да бидат запишани 153 бруцоши за редовно студирање додека на Технолошко-металуршкиот факултет (на студиите по технологија и металургија), непополнети се 202 индекса, од кои дури 114 за редовно студирање. Рударско-геолошкиот факултет во Штип ди 118 места од кои 77 за редни студенти, а Електротехничкиот факултет во Скопје мо да прими 43 вонредни студенти

Иако во многу помал бр слободни места за оние што уште го немаат „визирано" с јот индекс ќе има и на нек факултети од областа на опш ствените науки и уметности На класичните студии на Ф лозофскиот факултет нови с денти може да станат 9 завр ни средношколци, а статус бруцош на Филолошкиот фак тет (на групите за англиски француски јазик и на истори на книжевностите на СФРЈ), можат да го обезбедат уш 59 кандидати. На студиски групи за одделенска настава албански и турски наставен зик на Педагошката академ во Скопје има место за 30 ред ни и 11 вонредни студенти, а студиите по математика и зика на албански наставен зик, со индекс ќе можат да стекнат уште 7 вонредни студ ти. Шумарскиот факултет ну 10 места за вонредно студиран додека на Факултетите за дра ски односно ликовни уметнос индексите им се насмевнува уште на 20 односно на 19 кан дати за редовно студирање.

Иако веќе објавивме, уш еднаш да потсетиме дека пос ните испити за проверка на з ењата се предвидени за утре задутре, полагањето на квали кационите испити е закажа за 30 овој месец, а резултати и запишувањето на примени кандидати ќе се врши на 1 томври.

Што се однесува до Битол ското универзитет, дополните

ЛИЧНИТЕ ДОХОДИ ВО КУЛТУРАТА ВО СПОРЕДБА СО СТОПАНСТВОТО И ДРУГИТЕ ОПШТЕСТВЕНИ ДЕЈНОСТИ

ЗАОСТАНУВАЊЕТО ПРОДОЛЖУВА

● ПОДАТОЦИТЕ ЗА ПОСЛЕДНИТЕ ОСУМ МЕСЕЦИ ГОВОРАТ ДЕКА Л. Д. ВО КУЛТУРАТА ВО СКОПЈЕ ЗАД ОНИЕ ВО СТОПАНСТВОТО (ВО ПРОСЕК) ЗАОСТАНУВААТ ЗА 3,98, А ЗАД Л. Д. ВО ОПШТЕСТВЕНИТЕ ДЕЈНОСТИ ДУРИ 12,32 ОТСТО

Податоците за висината на личните доходи во културата во Скопје во осумте месеци од годинава повторно потврдуваат дека и покрај сите настојувања да се изедначат тие и ната му заостануваат зад оние во стопанството и општествените дејности. Имено, просечниот л. д.

на 127 отсто, без притоа да се изврши измена на програмските задачи во културата. Ова зголемување, вели Гуровски, имаше влијание и врз порастот на

вработените во културата есента и крајот на годината го очекуваат со прашањето: дали нешто, кон подобро, ќе се изме

FIGURE 62: RIEVIEW FOR PERFORMANCE AUDIENCE & UNVEILLING IN MACEDONIA IN NATIONAL THEATER SKOPJE.

Нова Македонија

ОД 20 ДО 30 СЕПТЕМВРИ ВО СКОПЈЕ

16 септември 1988 Н. Мак.

Млад отворен театар — втор дел

16-09-'88

● ВО СЕПТЕМВРИСКИОТ БЛОК ЌЕ ВИДАТ ИЗВЕДЕНИ 13 ПРЕТСТАВИ МЕЃУ КОИ 4 ПРЕМИЕРИ ОД ЛЕТНИТЕ ФЕСТИВАЛСКИ СЦЕНИ ВО ЗЕМЈАТА: „СВАДБА" ВО РЕЖИЈА НА БРАНКО БРЕЗОВЕЦ, „ОРЕСТИЈА" НА РАХИМ БУРХАН, „ВЛАДИМИР И КОСАРА" НА АЛЕКСАНДАР ПОПОВИЌ И „ЕЛЕКТРА" НА ПАОЛО МАЦЕЛИ

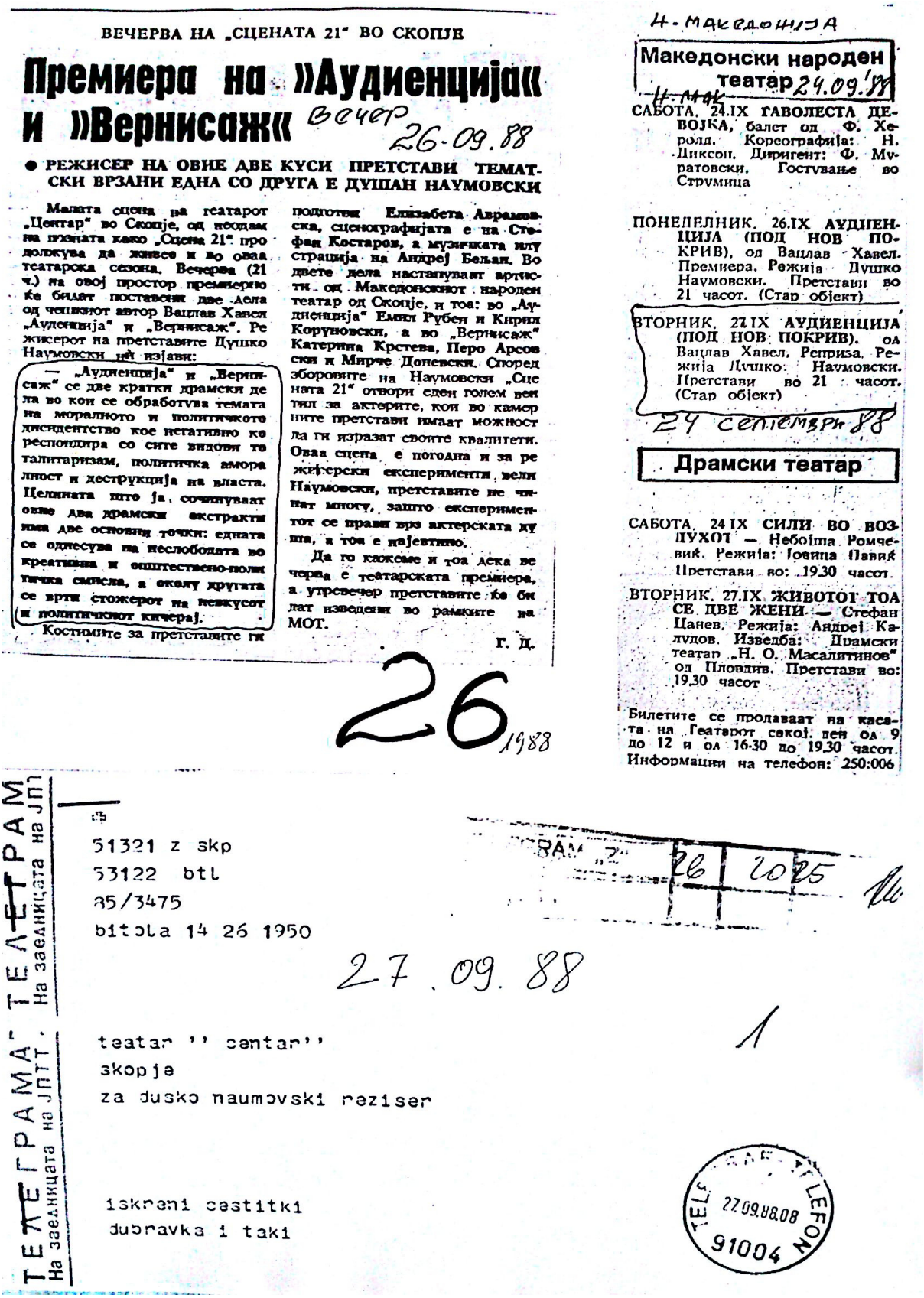
Од 20 до 30 септември во Скопје ќе почне вториот дел на Млад отворен театар. Првиот, како што е познато, се одржа летово и во текот на 25 дена беа прикажани дваесетина претстави. Во програмата од вториот септемвриски блок, што ќе биде реализиран во наредниве денови, предвиден е избор од 13 претстави, меѓу кои и 4 што беа премиерно изведени на летните фестивалски сцени во земјава. Тоа се: „Свадба" во режија на Бранко Брезовец, со која Народниот театар од Битола се претстави на годинашново Охридско лето, „Орестија" во режија на Рахим Бурхан, прикажана на фестивалот „Град-театар" во Будва, „Владимир и Косара" во режија на Александар Поповиќ, на фестивалот „Барски летопис" во Бар и „Електра" во режија на Паоло Мацели, на Сплитско лето.

Публиката на МОТ ќе има можност да ја види и популарната претстава „Тетовиран театар" на театарот „Обала" од Сараево, која забележа успеси на сцените од Велика Британија до Канада, премиерите на Македонскиот народен театар „Аудиенција" и „Вернисаж", најновата претстава на Драмскиот театар од Скопје „Сили во воздухот", како и една премиера на фестивалот, „Вишновата градина", што во режија на Златко Свибен ќе ја изведе Народниот театар од Битола. Со свои претстави ќе настапат и аматерите од Белград и од Скопје, потоа, Државниот театар „Млади" од Советскиот Сојуз со Чеховата „Вујко Вања" и Драмскиот театар „Николај Осилович Масалитинов" од Пловдив, НР Бугарија, кој во Скопје доаѓа како гостин на Драмскиот театар од Скопје.

Покрај официјалната програма, на фестивалот ќе биде организирана и трибина на тема: „Состојбите на македонскиот театар денес", а во рамките на придружните манифестации ќе бидат организирани неколку изложби, видео-проекции, концерти и разговори за претставите.

Е. Ш. — Ц. С.

FIGURE 63: MATERIAL RIEVIEW FOR THE PERFORMANCE AUDIENCE AND UNVEILING PUBLISHED IN 26.9.88 IN THE "SKENA 21".



ВЕЧЕРВА НА „СЦЕНАТА 21" ВО СКОПЈЕ

Премиера на »Аудиенција« и »Вернисаж«

Вечер 26.09.88

● РЕЖИСЕР НА ОВИЕ ДВЕ КУСИ ПРЕТСТАВИ ТЕМАТСКИ ВРЗАНИ ЕДНА СО ДРУГА Е ДУШАН НАУМОВСКИ

Малата сцена на театарот „Центар" во Скопје, од неодамна позната како „Сцена 21" продолжува да живее и во оваа театарска сезона. Вечерва (21 ч.) на овој простор премиерно ќе бидат поставени две дела од чешкиот автор Вацлав Хавел „Аудиенција" и „Вернисаж". Режисерот на претставите Душко Наумовски ни изјави:

— „Аудиенција" и „Вернисаж" се две кратки драмски дела во кои се обработува темата на моралното и политичкото дисидентство кое негативно кореспондира со сите видови тоталитаризам, политичка аморалност и деструкција на власта. Целината што ја сочинуваат овие два драмски екстракти има две основни точки: едната се однесува на неслободата во креативна и општествено-политичка смисла, а околу другата се врти стожерот на невкусот и политичкиот кичерај.

Костимите за претставите ги подготвија Елизабета Аврамовска, сценографијата е на Стефан Костаров, а музичката илустрација на Андреј Бељан. Во двете дела настапуваат артисти од Македонскиот народен театар од Скопје, и тоа: во „Аудиенција" Емил Рубен и Кирил Коруновски, а во „Вернисаж" Катерина Крстева, Перо Арсовски и Мирче Доневски. Според зборовите на Наумовски „Сцената 21" отвори еден голем вентил за актерите, кои во камерните претстави имаат можност да ги изразат своите квалитети. Оваа сцена е погодна и за режисерски експерименти вели Наумовски, претставите не чинат многу, зашто експериментот се прави врз актерската душа, а тоа е најевтино.

Да го кажеме и тоа дека вечерва е театарската премиера, а утрешевечер претставите ќе бидат изведени во рамките на МОТ.

г. д.

26 1988

Н-Македонија

Македонски народен театар 24.09.'88

САБОТА, 24.IX ГАВОЛЕСТА ДЕВОЈКА, балет од Ф. Херолд. Корсографија: Н. Диксон. Диригент: Ф. Мурратовски. Гостување во Струмица

ПОНЕДЕЛНИК, 26.IX АУДИЕНЦИЈА (ПОД НОВ ПОКРИВ), од Вацлав Хавел. Премиера. Режија Душко Наумовски. Претстави во 21 часот. (Стар објект)

ВТОРНИК, 27.IX АУДИЕНЦИЈА (ПОД НОВ ПОКРИВ), од Вацлав Хавел. Реприза. Режија Душко Наумовски. Претстави во 21 часот. (Стар објект)

24 септември 88

Драмски театар

САБОТА, 24.IX СИЛИ ВО ВОЗДУХОТ — Небојша Ромчевиќ. Режија: Јовица Павиќ. Претстави во: 19.30 часот.

ВТОРНИК, 27.IX ЖИВОТОТ ТОА СЕ ДВЕ ЖЕНИ — Стефан Цанев. Режија: Андреј Калудов. Изведба: Драмски театар „Н. О. Масалитинов" од Пловдив. Претстави во: 19.30 часот

Билетите се продаваат на касата на театарот секој ден од 9 до 12 и од 16.30 до 19.30 часот. Информации на телефон: 250:006

ТЕЛЕГРАМ На заедницата на ЈПТТ

51321 z skp
53122 btl
85/3475
bitola 14 26 1950

27.09.88

1

teatar '' centar''
skopje
za dusko naumovski reziser

iskreni cestitki
dubravka i taki

TELEGRAM TELEFON 27.09.88.08 91004

FIGURE 64: REVIEW OF THE PERFORMANCE AUDIENCE & UNVEILLING, DIRECTOR: DUSKO NAUMOVSKI, 27.09.1988 FROM THE NEWSPAPER "TEATAR CENTAR"

● УМЕТНОСТ ● ОБРАЗОВАНИЕ ● КУЛТУРА ● УМЕТНОСТ ● ОБРАЗОВАНИЕ

ОД 20 ОВОЈ МЕСЕЦ—ДЕСЕТ ДЕНА МОТ Вечер 16-9-1988

Вечер 16.09.'88

БЛОК НА ФЕСТИВАЛСКИ ПРОЕКТИ

Последните десет денови од месецов (поточно од 20 до 30 септември) Скопје ќе живее во знакот на Млад отворен театар. За разлика од претходните години, кога пракса беше за МОТ да биде резервиран септември, годинашниов фестивал на скопската театарска публика и понуди освежување. Овојпат тој се појави со ново руво и тоа во два дела. Првиот што веќе имавме можност да го видиме, на кој во 25 дена беа прикажани дваесетина претстави, меѓу кои и шест на Народното позориште од Суботица, и вториот блок.

25

1988

● ОСВЕН ФЕСТИВАЛСКИТЕ ПРЕТСТАВИ ОД ОХРИДСКО ЛЕТО, СПЛИТСКО ЛЕТО И ГРАД—ТЕАТАР ОД БУДВА, МОТ ПРВПАТ „ИСФРЛА“ И СВОЈА ПРЕМИЕРА ШТО ЗЛАТКО СВИБЕН ЈА РАБОТИ СО НАРОДНИОТ ТЕАТАР ОД БИТОЛА

септемвриски, што ќе биде реализиран во наредниве денови.

Во програмата на овој блок предвиден е избор од 13 претстави меѓу кои и четири што беа премиерно изведени на летните фестивалски сцени во земјава. Тоа се: „Свадба“ во режија на Бранко Брезовец со која Народниот театар од Битола се претстави на годинашното Охридско лето, „Орестија“ во режија на Рахим Бурхан, прикажана на фестивалот „Град—театар“ во Будва, „Владимир и Косара“ во режија на Александар Поповиќ, на фестивалот „Барски летописи“ во Бар и „Електра“ во режија на Паоло Мађели, на Сплитско лето. Мотовската публика ќе има можност да ја види и популарната претстава „Тетовирано по зорите“ на театарот „Обала“ од Сараево која забележа успеси на сцените од Велика Британија до Канада, премиерите на Македонскиот народен театар „Аудиенција“ и „Вернисаж“, најновата претстава на Драмскиот театар од Скопје „Сили во воздухот“, како и една мотовска премиера „Вишновата градина“, што во режија на Златко Свибен ќе ја изведе Народниот театар од Битола. Со свои претстави ќе се претстават и академиите од Белград и Скопје, потоа Државниот театар „Млади“ од Советскиот сојуз со Чеховата „Вујко Вања“ и Драмски от театар „Николај Осипович Масалитинов“ од Пловдив, НР Бугарија, кој во Скопје доаѓа како гостин на Драмскиот театар од Скопје.

Покрај официјалната програма на фестивалот ќе биде организирана и трибина на тема: „Состојбите на македонскиот театар денес“, а во рамките на придружните манифестации се и неколку изложби, видео проекции, концерти и разговори за претставите.

Да го напомнеме и тоа дека за некои претстави влезот ќе биде бесплатен, а за други ќе се плаќа атрезници во износ од 1.000 динари.

Г. Д.

1988 Н. МАК.

ворен 16.09.'88

– втор дел

ЛОК ЌЕ ВИДАТ ИЗВЕДЕНИ 13 ПРЕТСТАВИ
ОД ЛЕТНИТЕ ФЕСТИВАЛСКИ СЦЕНИ ВО
ЕЖИЈА НА БРАНКО БРЕЗОВЕЦ, „ОРЕСТИ-
ЛАДИМИР И КОСАРА“ НА АЛЕКСАНДАР
А ПАОЛО МАЦЕЛИ

Од 20 до 30 септември во Скоп
је ќе почне вториот дел на Млад
отворен театар. Првиот, како што
е познато, се одржа летово и во
текот на 25 дена беа прикажани
дваесетина претстави. Во програ-
мата од вториот септември-
ски блок, што ќе биде реализиран во
наредниве денови, предвиден е из
бор од 13 претстави, меѓу кои и
4 што беа премиерно изведени

миерите на Македонскиот нар
ден театар „Аудиенција“ и „Вер
нисаж“, најновата претстава на
Драмскиот театар од Скопје „С
ли во воздухот“, како и една пр
миера на фестивалот, „Вишнова
та градина“, што во режија на
Златко Свибен ќе ја изведе На
родниот театар од Битола. С
свои претстави ќе настапат и ак
демиите од Белград и од Скопје

FIGURE 65: PROMOTIONAL MATERIAL FOR THE PLAY “AUDIENCE & UNVEILING” PUBLISHED IN “KAPITAL –SKOPJE”, 16.09.1988.

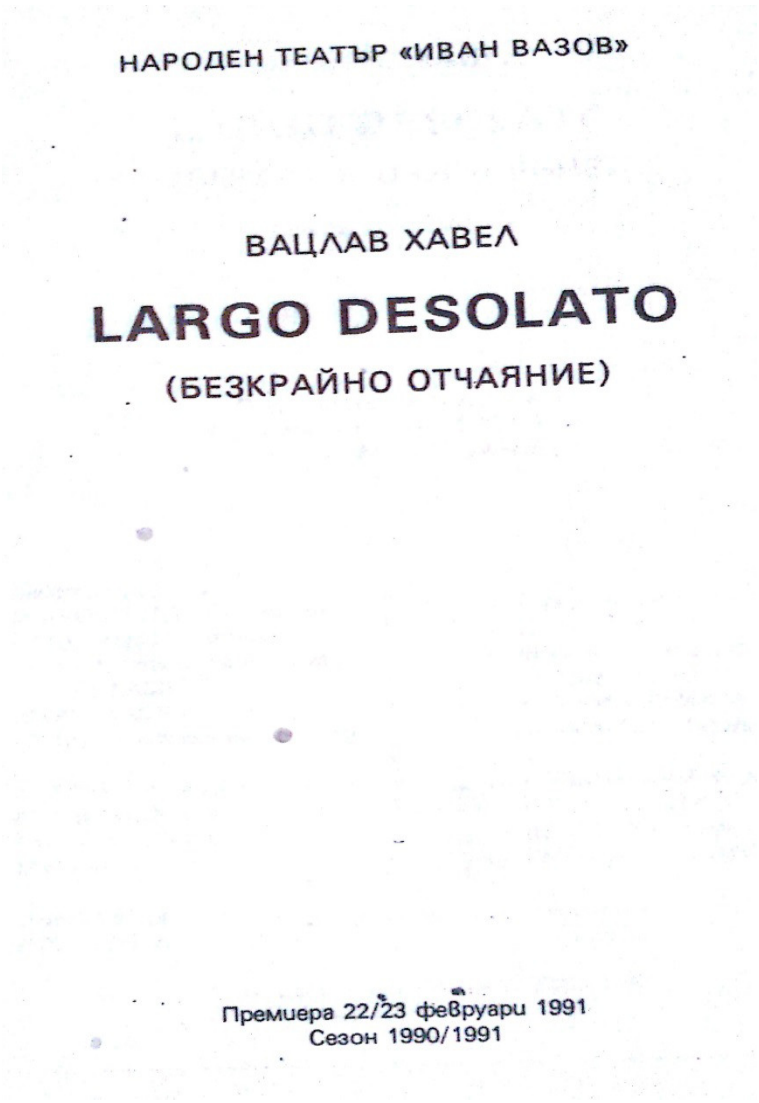
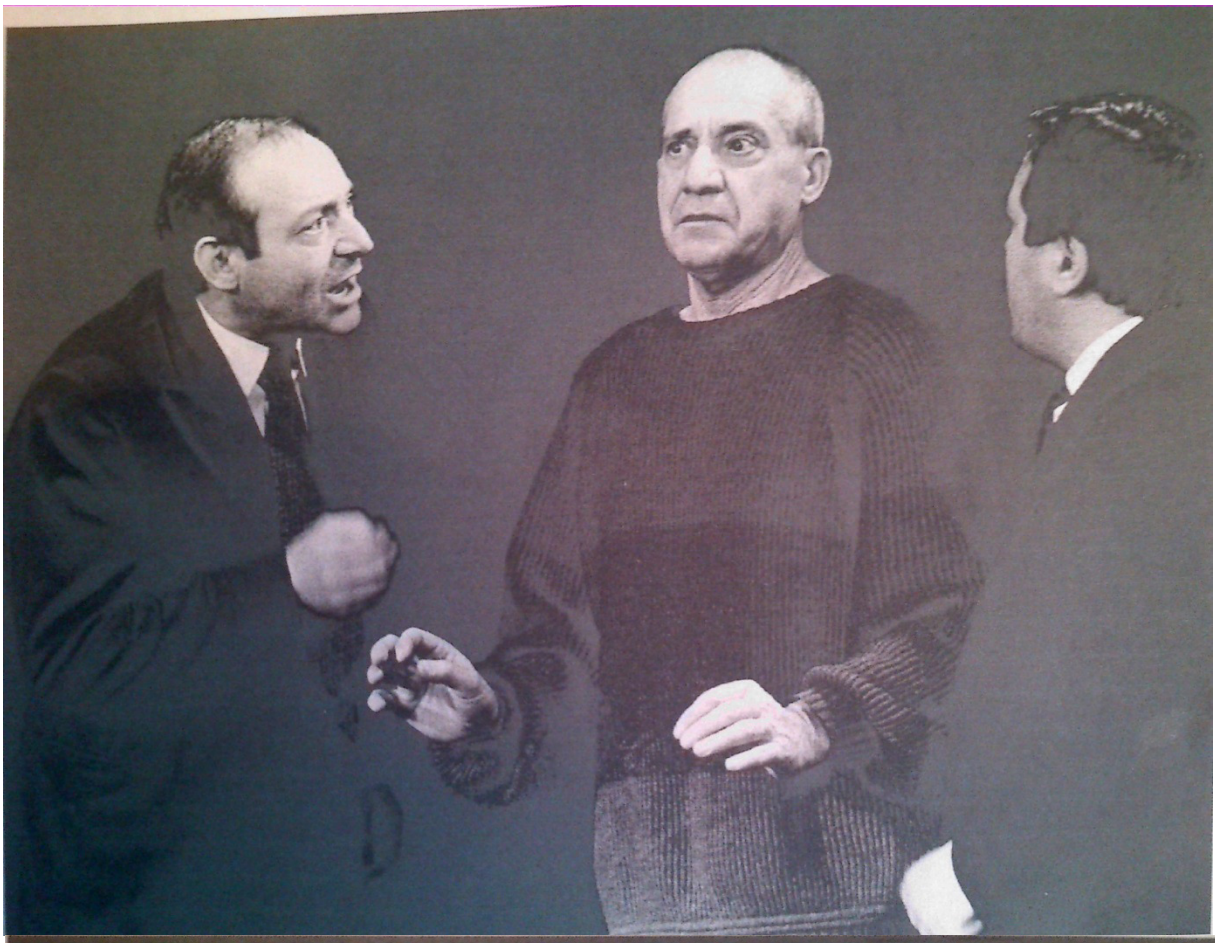
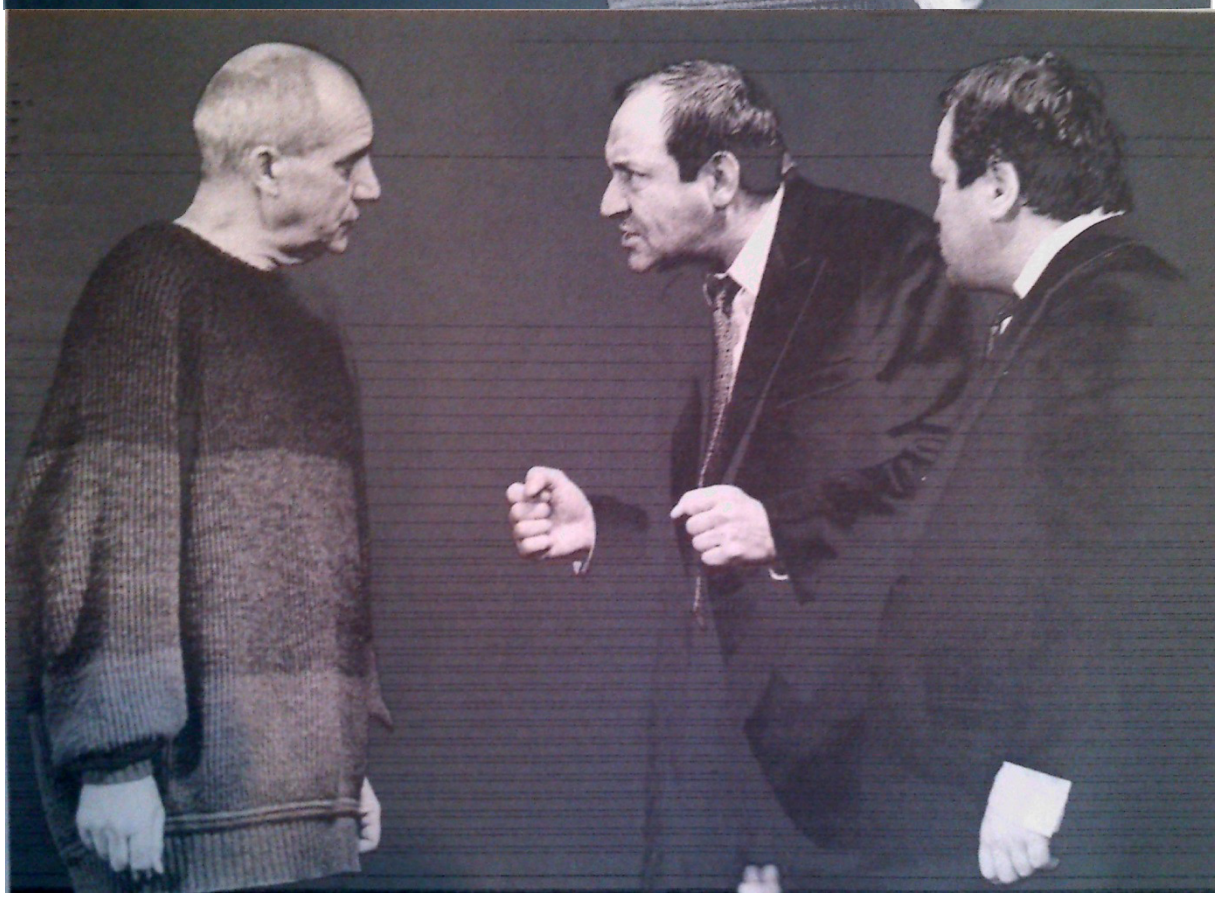


FIGURE 66: POSTER OF THE PERFORMANCE OF "LARGO DESOLATO" ON 27TH DECEMBER 1991 IN BULGARIA FROM THE THEATER "IVAN VAZOV"





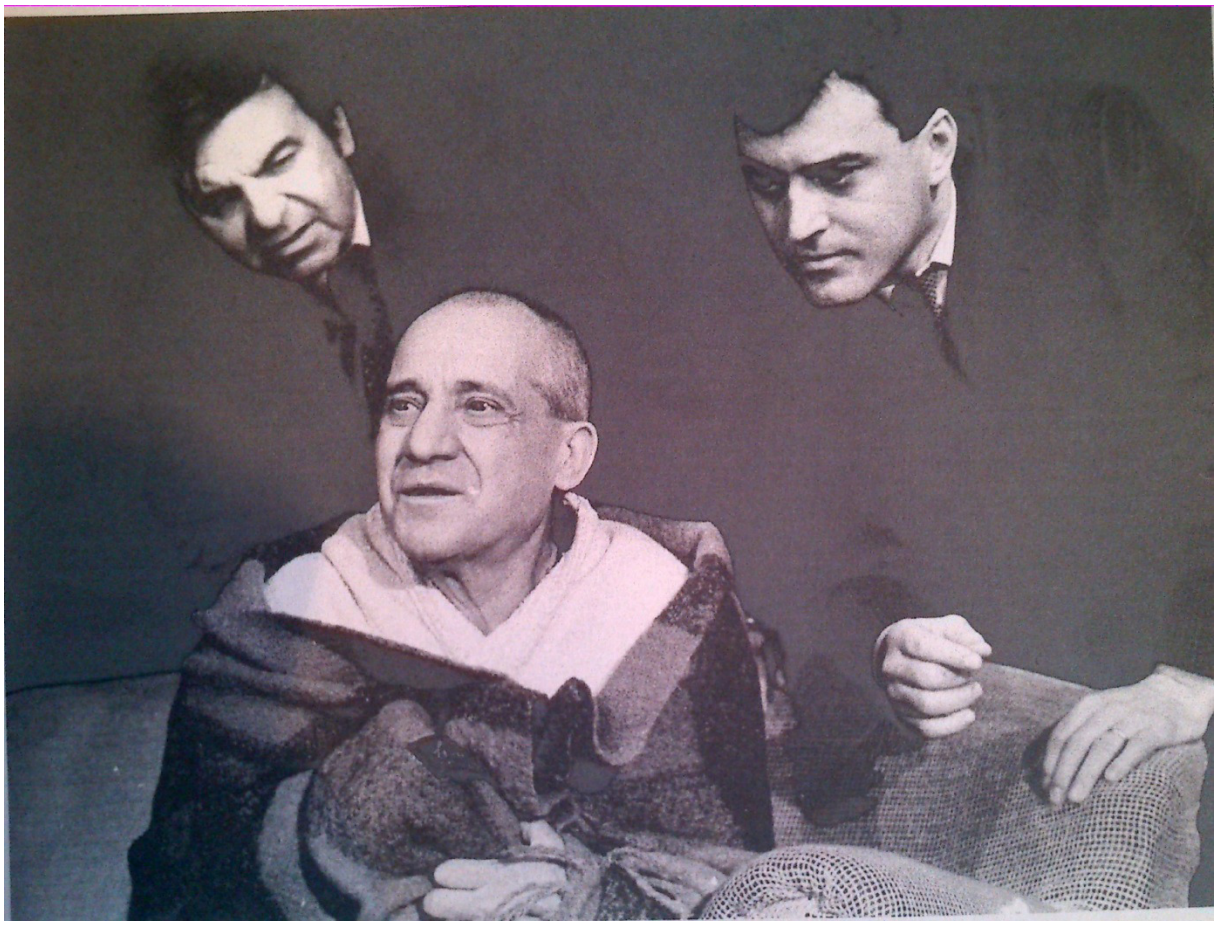


FIGURE 67: THREE PHOTOS FROM THE PREMIERE OF LARGO DESOLATO. THE PERFORMANCE OF THE PLAY WAS STAGED ON 22 OCTOBER 1991. IN THE PHOTO THERE IS ACTOR NAUM SHAPOV (LEOPOLD).

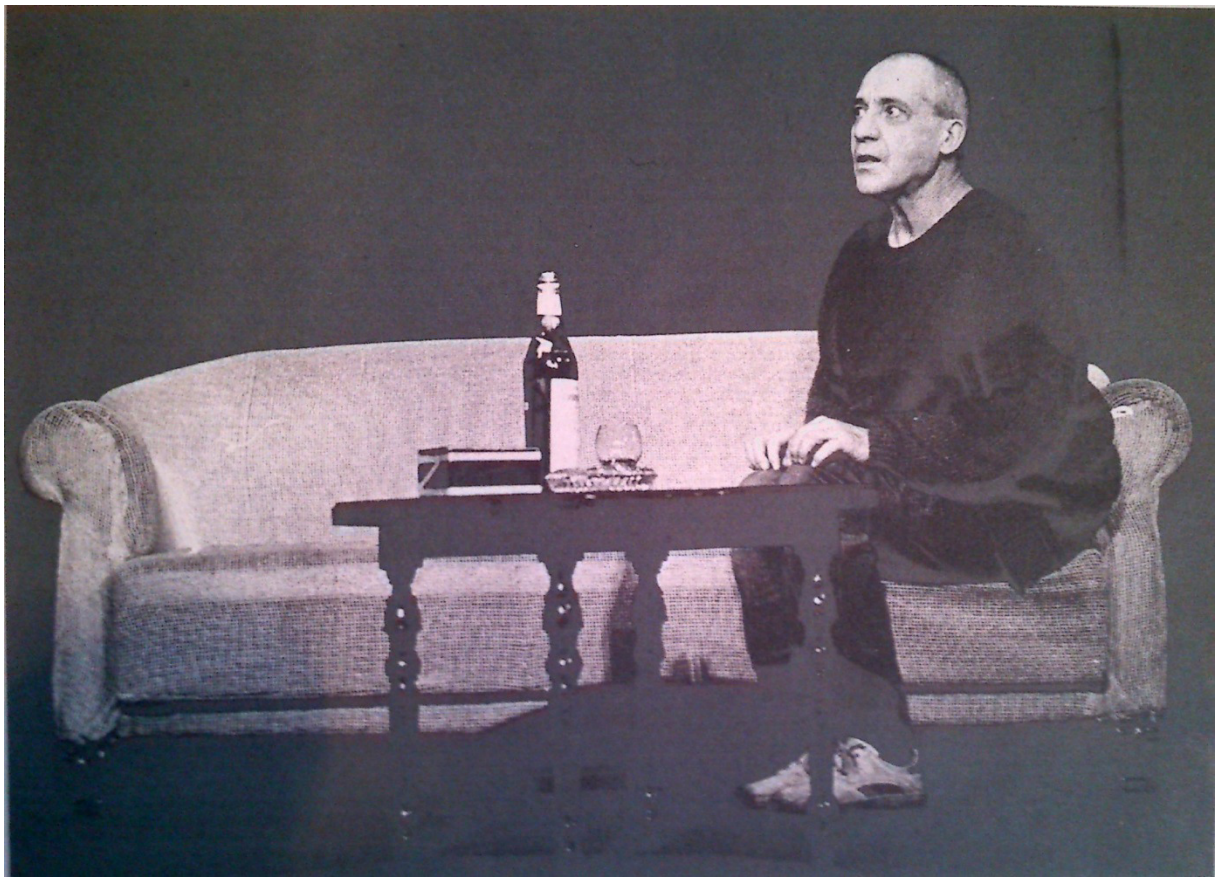
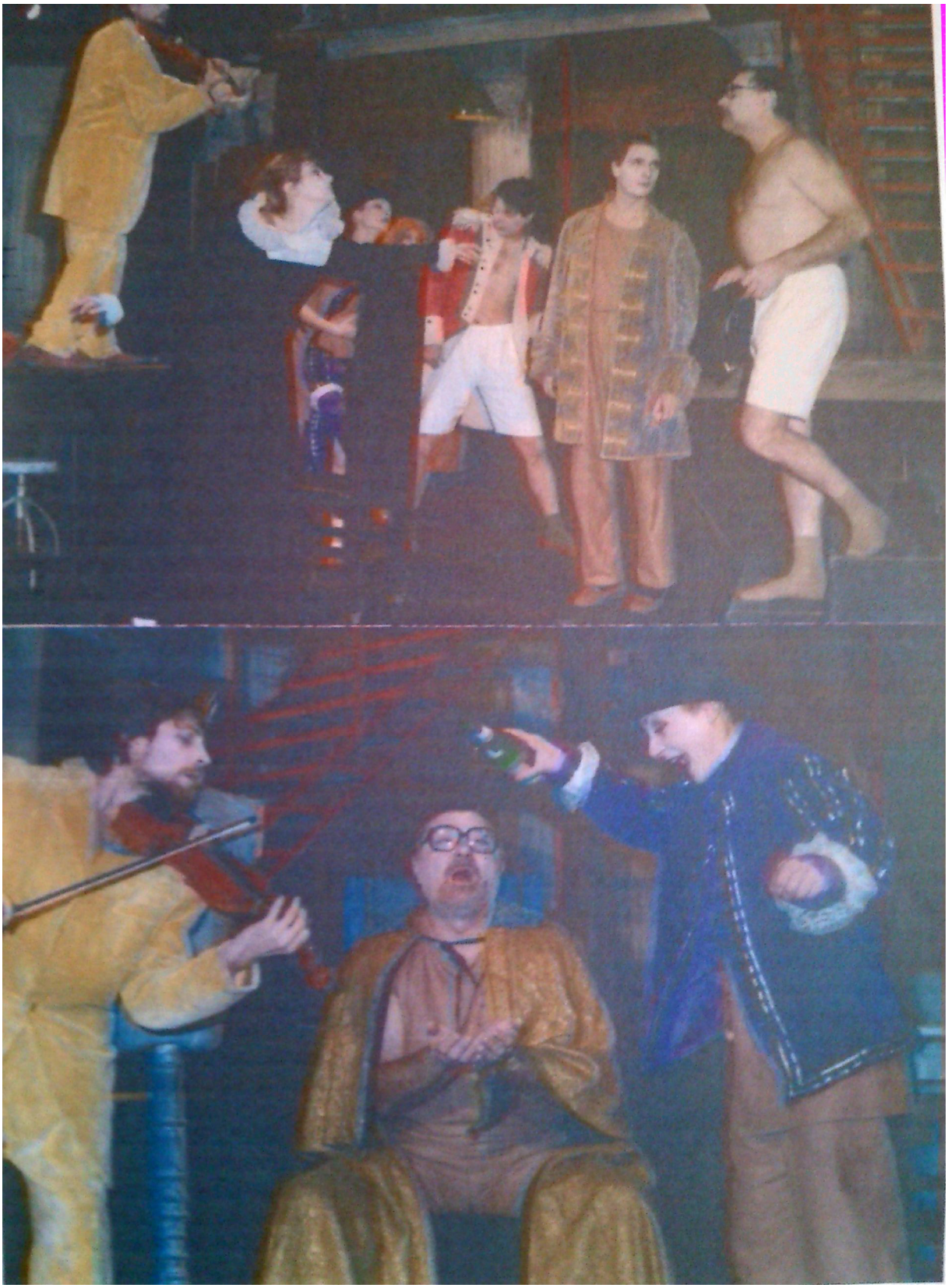
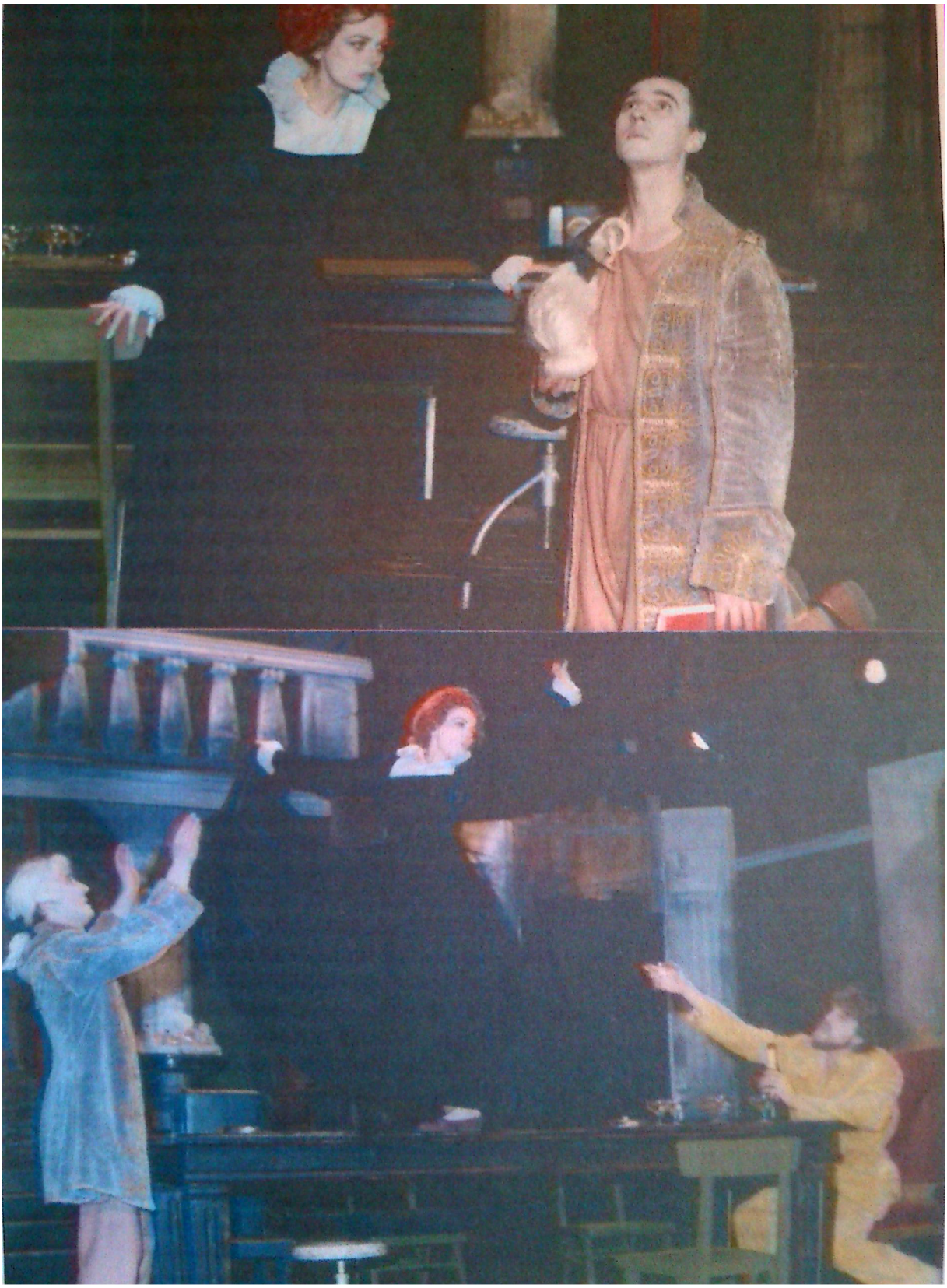


FIGURE 68: IN THE PHOTO ACTOR NAUM SHAPOV (LEOPOLD). PERFORMANCE: "LARGO DESOLATO", DIRECTED BY ENCHO HALACHEV 22.10.1991.





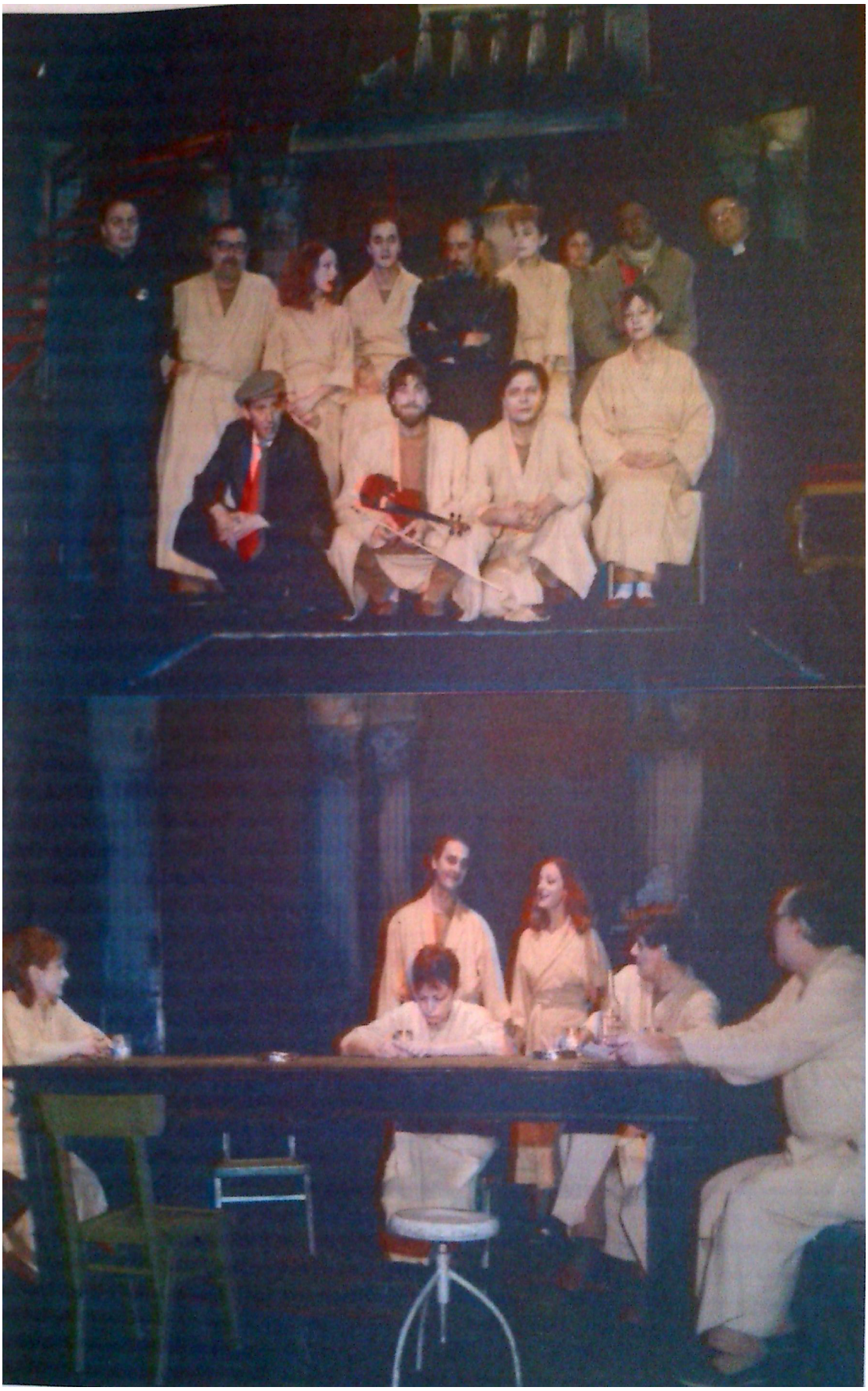


FIGURE 69: PHOTOS FROM THE PREMIERE OF THE PLAY REDEVELOPMENT ON 28 DECEMBER 1990 AT THE THEATRE ARMY. ACTORS: IVAYLO HRISTOV AND CTEVAN DACKALOV (ARCHITECT). DIRECTOR KRIKOR ZAHARIAN.

There also follows a translated flyer and several photos from the performance of *Redevelopment*.

The Theatre of National Army

Season XLI – 1990 – 1991

Redevelopment

By Václav Havel

Translation – Yana Markova

Production – Krikor Azarjan

Staging – Nikolay Ninov

Music – Asen Avramov

Choreography – Mila Iskrenova

Cast:

Zdenek Bergman – Vasil Mihaylov

Louise – Meglena Karalambova

Albert – Cvetan Daskalov

Kuzma Plehanov – Atanas Atanasov

Ulc – Georgi Novakov

Macourkova – Nevena Simeonova

Renata – Radosveta Vasileva

The Secretary – Nikola Galabov

Second Instructor - Ivaylo Hristov

First Delegate – Petar Dimov

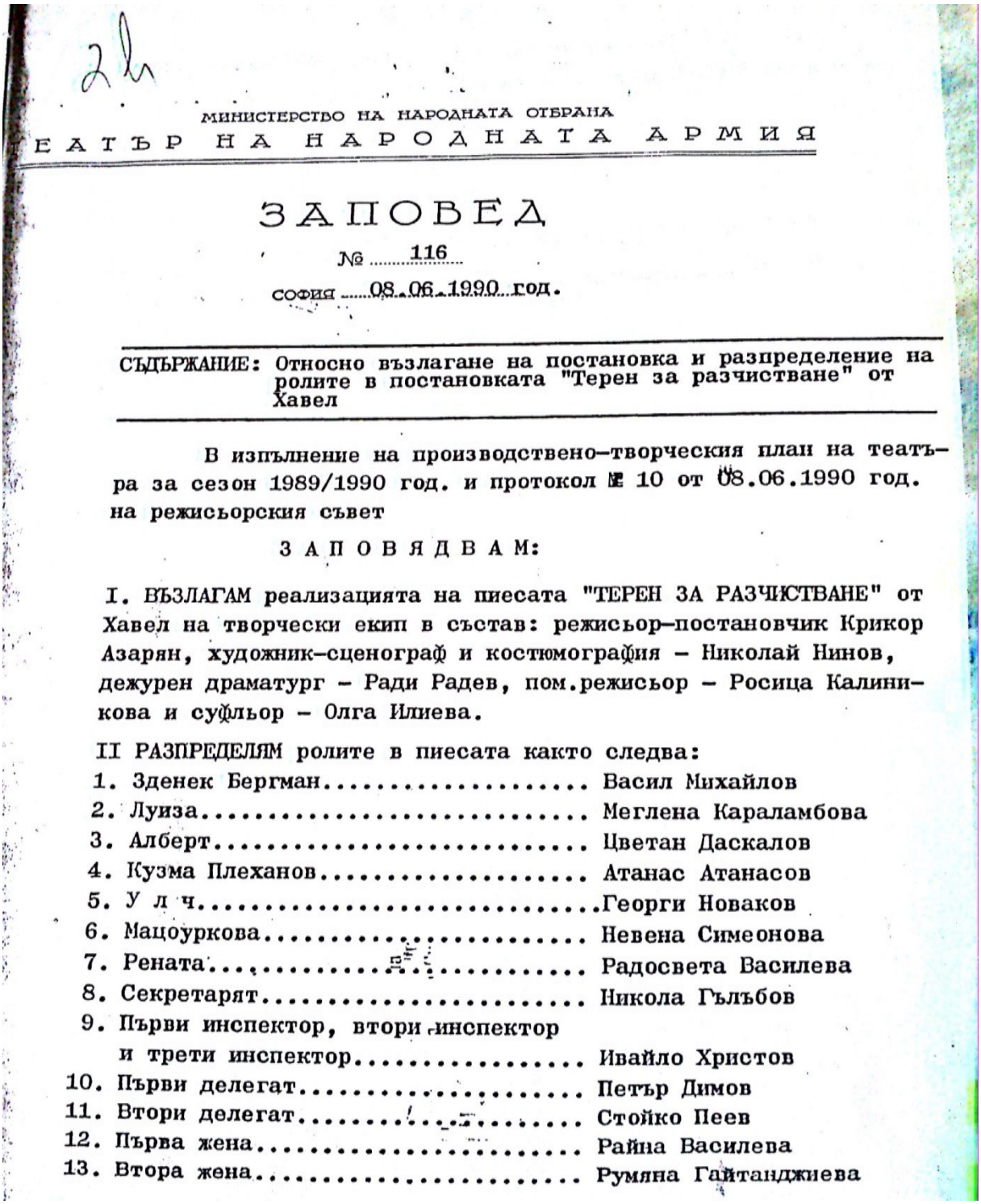
Second Delegate – Stoyko Peev

First Woman – Rayna Vasileva

Second Woman – Rumyana Gaytandzieva

Assistant Director: Rosica Kalinikova

Prompter: Olga Ilieva



2h

МИНИСТЕРСТВО НА НАРОДНАТА ОТБРАНА
ТЕАТЪР НА НАРОДНАТА АРМИЯ

ЗАПОВЕД

№ 116

СОФИЯ 08.06.1990 год.

СЪДЪРЖАНИЕ: Относно възлагане на постановка и разпределение на ролите в постановката "Терен за разчистване" от Хавел

В изпълнение на производствено-творческия план на театъра за сезон 1989/1990 год. и протокол № 10 от 08.06.1990 год. на режисьорския съвет

З А П О В Я Д В А М:

I. ВЪЗЛАГАМ реализацията на пиесата "ТЕРЕН ЗА РАЗЧИСТВАНЕ" от Хавел на творчески екип в състав: режисьор-постановчик Крикор Азарян, художник-сценограф и костюмография - Николай Нинов, дежурен драматург - Ради Радев, пом.режисьор - Росица Калиникова и суфльор - Олга Илиева.

II РАЗПРЕДЕЛЯМ ролите в пиесата както следва:

1. Зденек Бергман..... Васил Михайлов
2. Луиза..... Меглена Караламбова
3. Алберт..... Цветан Даскалов
4. Кузма Плеханов..... Атанас Атанасов
5. У л ч.....Георги Новаков
6. Мацоуркова..... Невена Симеонова
7. Рената..... Радосвета Василева
8. Секретарят..... Никола Гълъбов
9. Първи инспектор, втори инспектор и трети инспектор..... Ивайло Христов
10. Първи делегат..... Петър Димов
11. Втори делегат..... Стойко Пеев
12. Първа жена..... Райна Василева
13. Втора жена..... Румяна Гайтанджиева

FIGURE 70: THE OFFICIAL DOCUMENT OF STARTING THE PREPARATION OF THE PRODUCTION OF THE PLAY REDEVELOPMENT ON 9 AUGUST 1990.

FIGURE 71: A PHOTO WITH DIRECTOR AND PRODUCER OF AUDIENCE AND UNVEILING FILIP TRIFONOV IN SOFIA, DURING THE EXCLUSIVE INTERVIEW YEAR 2006.

FIGURE 72: IN THE PHOTO IS MARGARITA KYURKCHIEVA, TRANSLATOR OF THE PLAY AUTOSTOP (HAVEL AND VYSKOCIL). SOFIA, 2007.

Macedonia materials:

April 11, 1996

Dear friends,

I take great pleasure in sending your Drama Theater my congratulations on the occasion of its 50th Anniversary.

I was honoured and delighed by your interest in my work and by the invitation to your opening night performance of my play "The Beggars' Opera" which, unfortunately, I can not accept.

At the moment I am acting as the head of state and not a writer. As a result I have no time for other matters than the duties of my office.

I thank you once again that you have chosen my work on the occasion of your significant Anniversary, I wish you all receptive audience and much success in presenting my play.

With my best regards

Drama Theater in Skopje

FIGURE 73: THANK-YOU NOTE FROM VÁCLAV HAVEL TO THE STAFF OF THE SKOPJE THEATRE ON THE OCCASION OF ITS 50TH ANNIVERSARY AND PERFORMANCE OF THE *BEGGAR'S OPERA* ON 2 OCTOBER 1985.

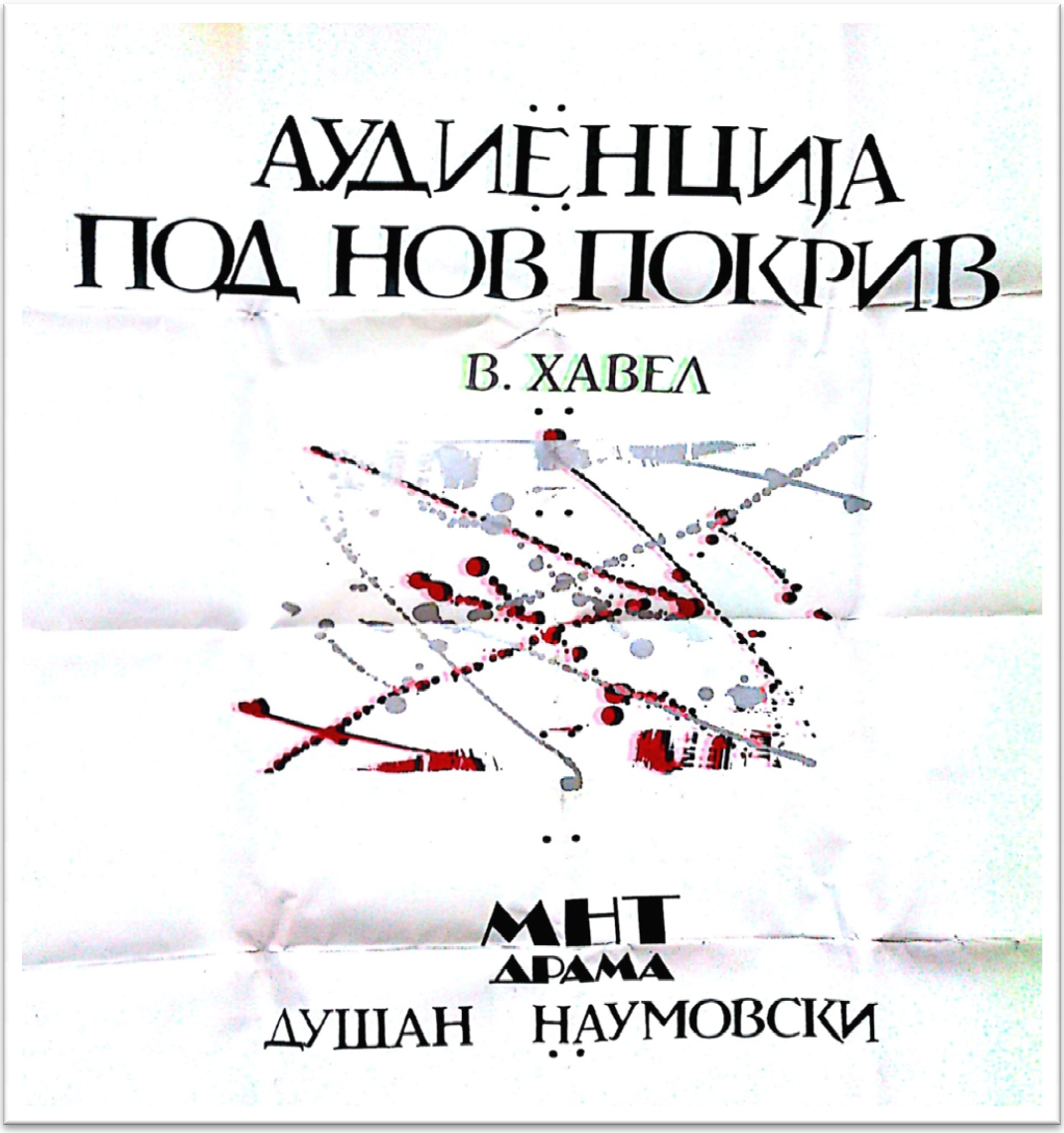


FIGURE 74: THE POSTER OF THE PERFORMANCE AUDIENCE AND UNVEILING AT THE NATIONAL THEATRE SKOPJE/ MACEDONIA. DIRECTOR DUSAN NEUMOCSKI, 1989/1990

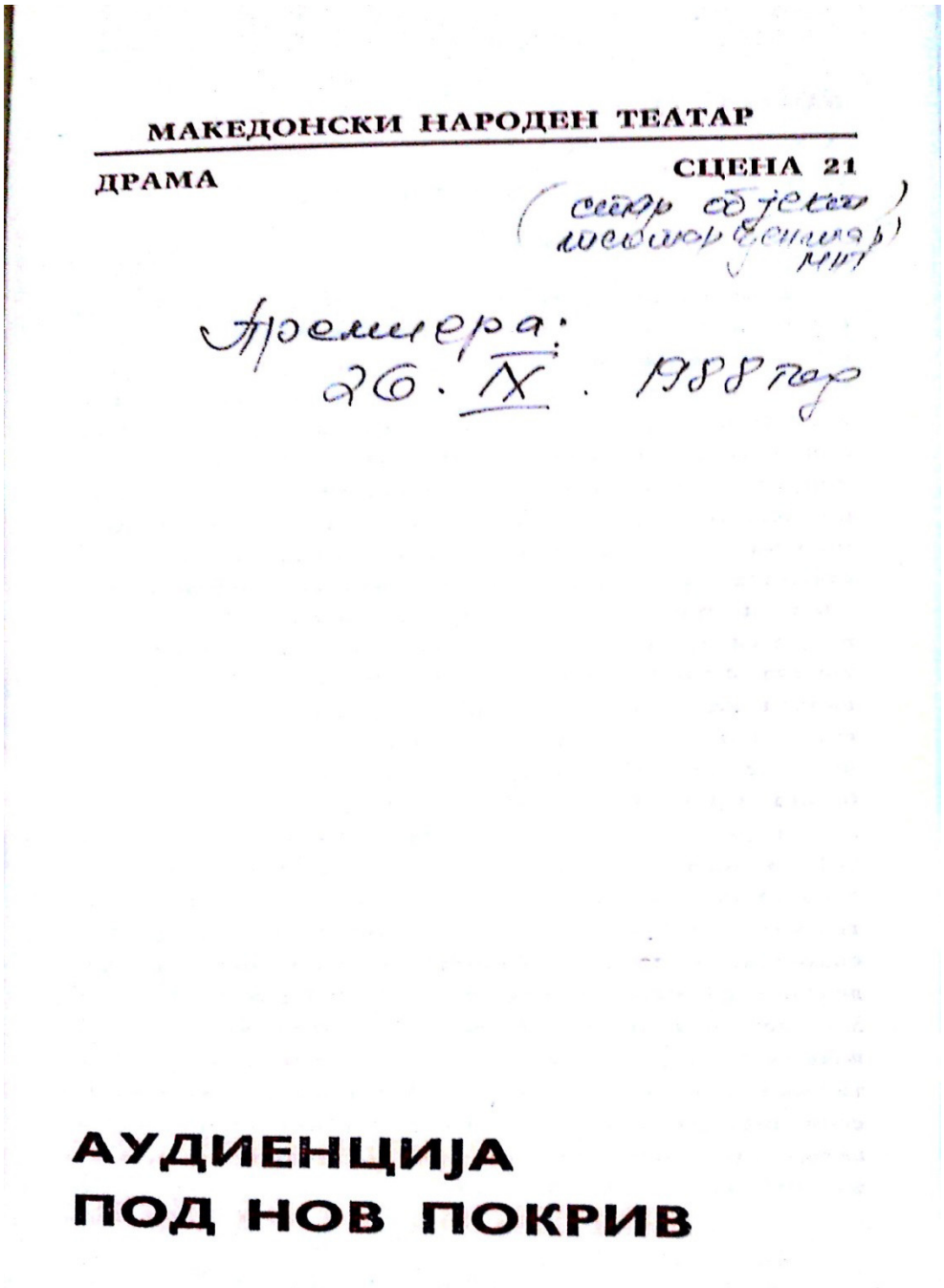
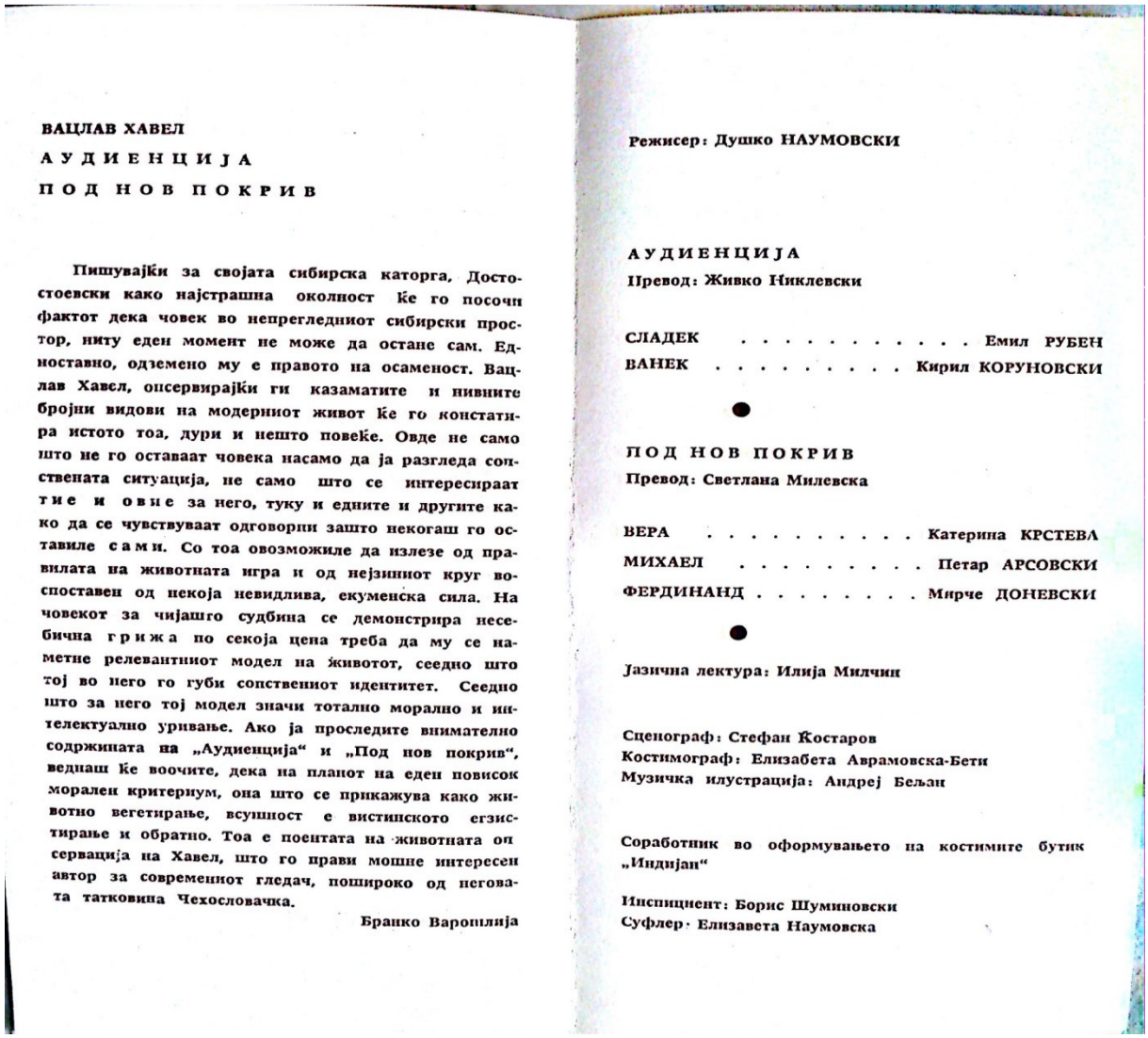


FIGURE 75: FLYER OF THE PERFORMANCE AUDIENCE AND UNVEILING STAGED AT THE NATIONAL MACEDONIAN THEATRE IN SKOPJE, IN THE 1988/1980 SEASON; DIRECTOR DUSAN NOUMOVSKI.



ВАЦЛАВ ХАВЕЛ

АУДИЕНЦИЈА

ПОД НОВ ПОКРИВ

Пишувајќи за својата сибирска каторга, Достоевски како најстрашна околност ќе го посочи фактот дека човек во непрегледниот сибирски простор, ниту еден момент не може да остане сам. Едноставно, одземено му е правото на осаменост. Вацлав Хавел, опсервирајќи ги казаматите и нивните бројни видови на модерниот живот ќе го констатира истото тоа, дури и нешто повеќе. Овде не само што не го остават човека насамо да ја разгледа сопствената ситуација, не само што се интересираат тие и овие за него, туку и едните и другите како да се чувствуваат одговорни зашто некогаш го оставиле сами. Со тоа овозможиле да излезе од правилата на животната игра и од нејзиниот круг воспоставен од некоја невидлива, екуменска сила. На човекот за чијашто судбина се демонстрира несебична грижа по секоја цена треба да му се наметне релевантниот модел на животот, сеедно што тој во него го губи сопствениот идентитет. Сеедно што за него тој модел значи тотално морално и интелектуално уривање. Ако ја проследите внимателно содржината на „Аудиенција“ и „Под нов покрив“, веднаш ќе воочите, дека на планот на еден повисок морален критериум, она што се прикажува како животно вегетирање, всушност е вистинското егзистирање и обратно. Тоа е поентата на животната опсервација на Хавел, што го прави мошне интересен автор за современиот гледач, пошироко од неговата татковина Чехословачка.

Бранко Вароплија

Режисер: Душко НАУМОВСКИ

АУДИЕНЦИЈА

Превод: Живко Никлевски

СЛАДЕК . . . . . Емил РУБЕН

ВАНЕК . . . . . Кирил КОРУНОВСКИ

●

ПОД НОВ ПОКРИВ

Превод: Светлана Милевска

ВЕРА . . . . . Катерина КРСТЕВА

МИХАЕЛ . . . . . Петар АРСОВСКИ

ФЕРДИНАНД . . . . . Мирче ДОНЕВСКИ

●

Јазична лектура: Илија Милчин

Сценограф: Стефан Ќостаров

Костимограф: Елизабета Аврамовска-Бети

Музичка илустрација: Андреј Бељан

Соработник во оформувањето на костимите бутик „Индијан“

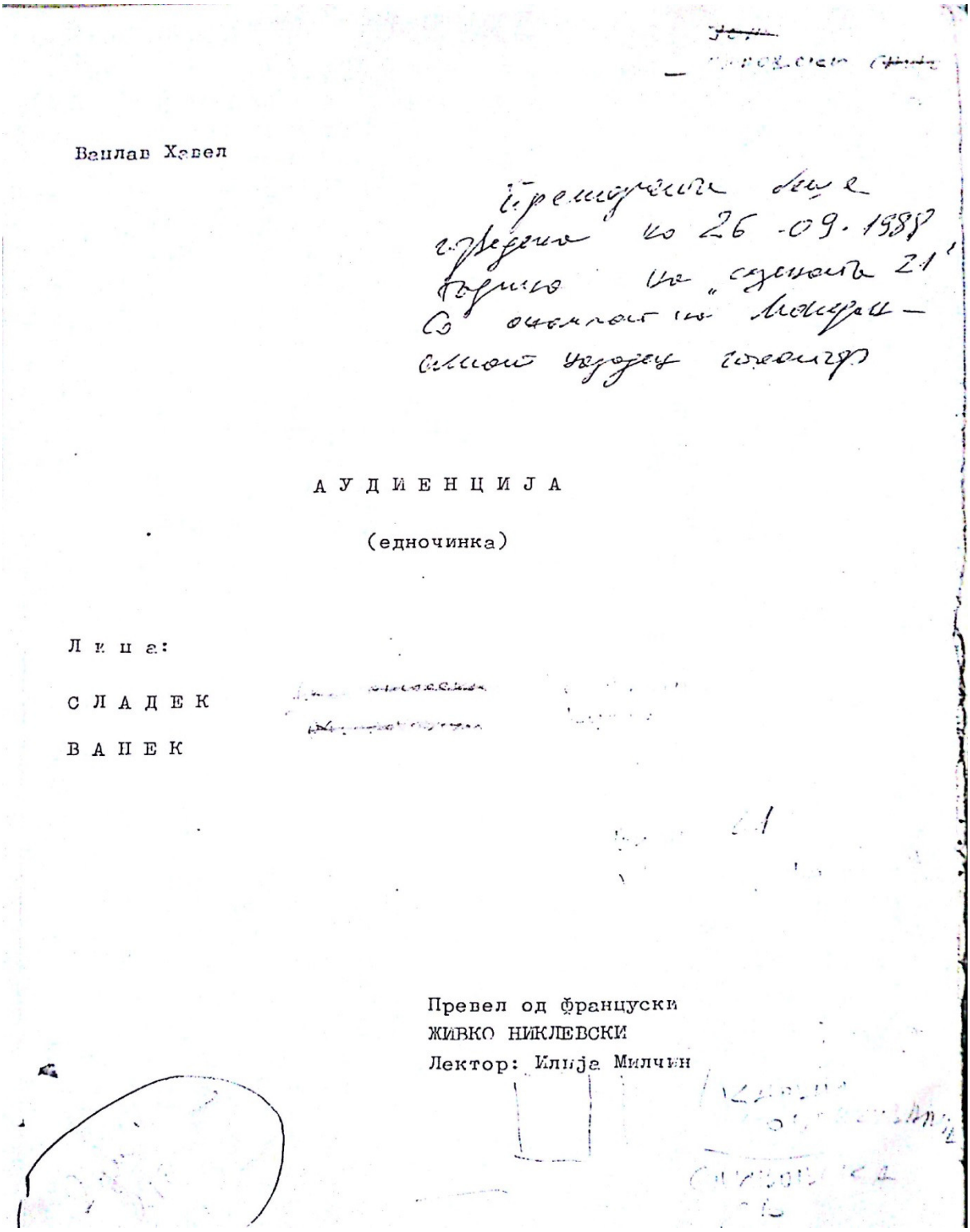
Инспицинент: Борис Шуминовски

Суфлер: Елизавета Наумовска

FIGURE 76: THE FLYER FOR THE PERFORMANCE OF AUDIENCE AND UNVEILING AT THE NATIONAL THEATRE IN SKOPJE, MACEDONIA. PERFORMANCE WAS STAGED IN THE FORM OF LATERNA MAGICA BY ZIVKO NIKLEVSKY.

FIGURE 77: PHOTOS FROM THE PERFORMANCE OF AUDIENCE AND UNVEILING STAGED AT THE NATIONAL THEATRE SKOPJE. 26.09.1988

FIGURE 78: MACEDONIAN DIRECTOR DUSAN NEOMOVSKI DURING HIS WORK WITH ACTORS ON THE PERFORMANCE OF AUDIENCE AND UNVEILING.



Вацлав Хавел

АУДИЕНЦИЈА

(едночинка)

Лица:

СЛАДЕК

ВАПЕК

Превел од француски
ЖИВКО НИКЛЕВСКИ
Лектор: Илија Милчин

FIGURE 79: THE TEXT IN THE MACEDONIAN LANGUAGE OF THE PERFORMANCE OF AUDIENCE.

ГЛАС, 25 април 1996 39

Претстава за еден потпис

(Кон премиерата на „Питачка опера" од Вацлав Хавел, режија Горан Тренчовски, продукција Драмски театар)

Драмскиот театар на достоинствен начин го одбележа своето полувековно опстојување, потенцирајќи ја стожерноста на актерот во театарот. Подготвена е монографија како сведоштво за изминатиот пат полн со неизвесности и изнајдувања, чиј автор е Иван Ивановски, се одржа вечер посветена на ѕидот на актерот, а премиерно беше изведена и претставата „Питачка опера" во режија на Горан Тренчовски, а по текст на Вацлав Хавел.

Ова е втора режија на Тренчовски во Драмскиот театар. Тој дипломираше интермедијална режија на Академијата за уметности во Нови Сад, кај професорот Бора Драшковиќ, со претставата „Крајот на играта" работена по Бекет во МНТ. Оттогаш тој на сцените во Скопје, Струмица, Прилеп, Битола, Охрид и Дојран постави 13 претстави работени по дела на Јонеско, Бекет, Ајсхил, Бихнер, Виткаци, Зорин Стефановиќ, Сашко Насев, Јутослав Петровски, Данило Коцевски и Венко Андоновски. Циклусот што го почна со „Крајот на играта", а го заврши со „Леонс и Лена" инсистираше на еден, како што ќе рече самиот, апокалиптичен театар во ова прапоапокалиптично време. Неговите претстави се одликуваа со висока култивираност, визуелна естетизација, чудесни актерски трансформации, со вклучување на искуствата од модерниот европски театар, од Станиславски, преку Гротовски до Брук, и посебно на Еуџенио Барба и искуствата на јапонскиот традиционален театар, кинеската опера, што ќе рече, стремеж кон враќање на прапочетоците на театарот и животот, и изворштето на човештвото. Поставувајќи го споменатиот текст на Хавел Тренчовски створа нов циклус во својата театарска дејност, наоѓајќи се одново на почеток. А, некако вообичаено, неговите почетоци се врзани за питачите и питањето. „Крајот на играта" е дело во кое ликовите се доведени до питачки стал, а во делото на Хавел тие тоа се како се. Хавел не ја поместува општествената постановка на Џон Геј, авторот на првобитната „Питачка опера" од крајот на 18-тиот век во Англија кон нашата поблиска современост и средина (како што тоа го прави, да речеме, Брехт во „Опера за три гроша"), а Тренчовски го задржува споменатото решение. Хавел во „Питачка опера" само ја изоструваа истата тема и ја доведува до парокизам. Тренчовски, ко во меѓувреме дебитираше и со книга „Од питач до крал", и ве

FIGURE 80: REVIEW MATERIAL IN REGARD TO THE PERFORMANCE OF THE BEGGAR'S OPERA, DIRECTOR GORAN TRENCHOVSKI, STAGED ON 21 APRIL 1996 AT THE DRAMA THEATRE SKOPJE, MACEDONIA.

FIGURE 81: PHOTO FROM THE PERFORMANCE OF THE BEGGAR'S OPERA, DIRECTOR GORAN TRENCHOVSKI, STAGED ON 21 APRIL 1996 AT THE DRAMA THEATRE SKOPJE, MACEDONIA.

I дел: Жива (Hg=200:
Атомски број 80.
Единствен течен мет
на собна температура.
Бела и сјајна.
Има голем резистивен
отпорност.

II дел: Железо (Fe=55,84:
Атомски број 26.
Метал познат од ан-
тичко доба.
Белозлива, кубната кри-
сталиција.
Повеќе живело.
На воздух се оксидира
во рѓа.

Вацлав Хавел (1936) Претставува еден од најзначајните, не само чешки, туку и светски, драмски писатели. Тој автор на петнаесетина драми, меѓу кои: "Другарска вечер"; "Меморандум"; "Заверници"; "Аудиенција"; Протест"; "Largo desolato"; "Исушение".

Со театарот се запознава стануајќи искач на кулиси. Демократски настроен, дваесет години важел за забранет автор и непостоечка личност во својата татковина.

Шеесетите години, веќе како славен писател, вонредно дипломира драматургија на пражката Академија.

Заради неговите, отворени, заложби за човековите права, често пати бил приведуван, сослушуван и апсен, а во монтираниот процес на 22 и 23 октомври 1979 год. го осудуваат на четири и пол години затвор. Го ослободуваат 1983 год. речиси, полумртов.

Од 1989 год. ја врши должноста - Претседател на Чешката Република.

ЗА СОРАБОТКАТА МЕЃУ ПОДЗЕМЈЕТО И ПОЛИЦИЈАТА

Веќе неколку години, додека се читаше "операва" во Театарот и минуваше од рака на рака, се слушa(пис) прашањето: дали е ова конечната верзија на авторот? Односно: дали овој текст има некоја друга "изместена" верзија од авторот откога тој станал во 1989. од дисидент во затвор - претседател на Чешката Република.

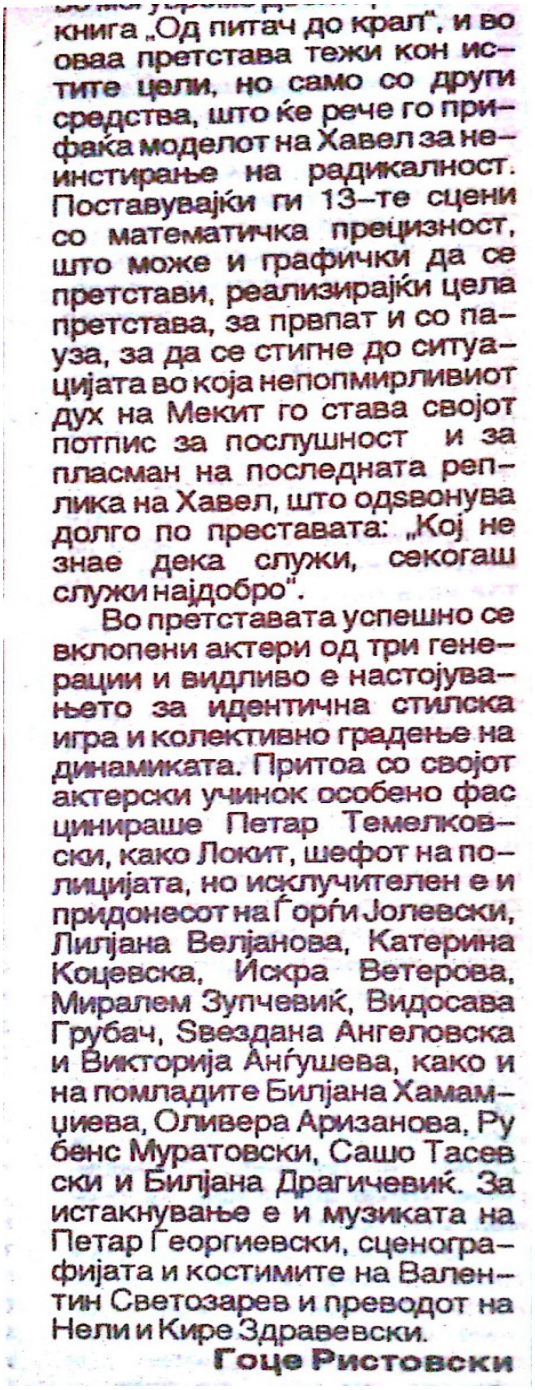
По разноразните "да" и "не" одговори на ова прашање, се установи, конечно дека се работи за еден и единствен авторски текст напиш уште во 1972. Како што тоа го покажа потамошното толкување продлабочена анализа, за некаква нова верзија на текстов авторот не мо ни да има некоја посушествена потреба, како што, впрочем, не почувствувал ни потребата да ја поместува општествената постановк Џон Геј, авторот на првобитната "Питачка опера", од крајот на 18-от ве Англија кои нашата поблиска современост и средина (како што тоа идеолошки план го има сторено Бертолд Брехт во својата *Dreigroschen era*).

Хавеловата ***Пиштачка опера*** само ја изострува истата тема и ја довед до пароксизам-како водачите на двете кладечки банди (Мекит и Пичам борат за превласт во подземјето, а всушност и обајцата се манипулиран шефот на полицијата (Локит). Таа може да ја отсликува еднакво вер борбата за власт меѓу две политички спротивставени групации во (нелегитимниот еднопартиски режим и илегалната опозиција), ка грабежите со (ре)приватизацијата и корумпираноста на сегашните к комунистички власти во Источна Европа, со истата (не)прос манипулација од страна на полицијата...

Во сите можни верзии од темава на "Операта" "не пеат" (т.е. не игр не се појавуваат) само недопрените аристократи од Гејовата Англија (што некои "чесни" и непоткупливи џепчии, како независниот филч, м да ги олеснат од некоја драгоценост), односно-претставниците некогашната и сегашна номенклатура на власта. Посебен квалит Хавеловиот текст е што тој барем ја задржува елегантната дист вербалниот маниризам во обиоските од крајот на 18-от век за разл "падот на варварството" и на подземјето и на полицијата во сов Источна Европа и кај нас.

Она што ќе остане да ни одзвонува во уште по секоја претстава Хавелова "опера" е последната реплика на шефот на полицијата: " знае дека служи, секогаш служи најдобро!"

Богомил
др



книга „Од питач до крал", и во оваа претстава тежи кон истите цели, но само со други средства, што ќе рече го прифаќа моделот на Хавел за неинстирање на радикалност. Поставувајќи ги 13-те сцени со математичка прецизност, што може и графички да се претстави, реализирајќи цела претстава, за првпат и со пауза, за да се стигне до ситуацијата во која непопмирливиот дух на Мекит го става својот потпис за послушност и за пласман на последната реплика на Хавел, што одзвонува долго по преставата: „Кој не знае дека служи, секогаш служи најдобро".

Во претставата успешно се вклопени актери од три генерации и видливо е настојувањето за идентична стилска игра и колективно градење на динамиката. Притоа со својот актерски учинок особено фасцинираше Петар Темелковски, како Локит, шефот на полицијата, но исклучителен е и придонесот на Ѓорѓи Јолевски, Лилјана Вељанова, Катерина Коцевска, Искра Ветерова, Миралем Зупчевиќ, Видосава Грубач, Звездана Ангеловска и Викторија Анѓушева, како и на помладите Билјана Хамамциева, Оливера Аризанова, Рубенс Муратовски, Сашо Тасевски и Билјана Драгичевиќ. За истакнување е и музиката на Петар Георгиевски, сценографијата и костимите на Валентин Светозарев и преводот на Нели и Кире Здравевски.

Гоце Ристовски

FIGURE 82: A REVIEW OF THE PERFORMANCE OF THE BEGGAR'S OPERA STAGED AT THE THEATRE OF DRAMA, SKOPJE. THE REVIEW WAS FOUND IN THE PERSONAL FOND OF THE DIRECTOR GORAN TRENCHOVSKI DURING THE MEETING WITH HIM IN THE YEAR 2008.

FIGURE 83: POSTER OF THE PERFORMANCE OF THE BEGGAR'S OPERA, DIRECTOR GORAN TRENCHOVSKI, STAGED ON 21 APRIL 1996 AT THE DRAMA THEATRE SKOPJE, MACEDONIA.

FIGURE 84: A WORKING MEETING WITH VÁCLAV HAVEL, PRAGUE 2006.

8 BIBLIOGRAPHY, SOURCES, AUDITORY SOURCES, AND REFERENCES

WORKS WRITTEN BY VÁCLAV HAVEL

1 HAVEL, Václav. *Letters to Olga*. Transl. by Paul Wilson. New York : Henry Walt, 1989.

2 HAVEL, Václav. *Selected Plays 1963-1983*. *The Garden Party, Memorandum, Audience, Unveiling, Protest.* Trans. by Vera Blackwell, Jan Novak. London : Faber & Faber, 1992.

3 HAVEL, Václav. *Selected Plays 1984-1987. Largo Desolato, Temptation, Redevelopment*. Transl. by Tom Stoppard, George Theiner, James Saunders. London : Faber & Faber, 1992.

4 HAVEL, Václav. *Václav Havel: or Living in Truth*. London : Faber & Faber, 1986.

5 HAVEL, Václav. *Havel, Disturbing the Peace: Conversation with Karel Hvížďala.* Transl. by Paul Wilson. New York : Vintage Books, 1991.

6 HAVEL, V.; POMICHALEK, M; MOZGA A. *Last Conversation*. In Good-Bye, samizdat.

SELECTED ESSAYS AND ARTICLES

1 CIRILOV, Jovan. Muke s jezikom. *Belgrade Politika*. 5 October 1982.

2 CIRILOV, Jovan. Trouble with Language. *Belgrade Ilustrovana politika*, 3 October 1980.

3 HAVEL, V.; POMICHALEK, M; MOZGA A. *Last Conversation*. In Good-Bye, samizdat.

4 HAVEL, Václav. *In Not Only About Theatre*. *A discussion between playwright Václav Havel, Arthur Miller, Tom Stoppard, Roland Harwood.* In Czech Theatre, September 1995, vol. 1.

5 HOŘÍNEK, Zdeněk. Člověk systemizovaný, *Divadlo* 1968, October-November, no. 3.

6 *Ilustrovana politika* is a Serbian news magazine published in Belgrade for the first time in 1958, published weekly.

7 JANKOVIC, Vladeta. Audience and Unveiling. *Belgrade Politika*, 25 March 1981.

8 JUST, Vladimír. *Literární noviny*. 17 May 1990.

9 LAMPE, John R. *Yugoslavia as history: twice there was a country*. Cambridge University Press, 2000. ISBN 0-521-77401-2.

10 *Living in Truth* is the first philosophical essay by Havel to be published in the Albanian language in the Albanian Magazine *Today/SOT*. *SOT* was a magazine that was popular in Albania at the time of the fall of communism in Albania in 1991.
11 Magazine *Drama and Theatre,* November 1997, no. 3, publisher Perparimi- Suhareke-Kosovo, Chief -Editor Fadil Hysaj. Found at the Dodona Theatre.
12 MERENIK, Lidija. "Dark Wave" in film, and the banning of a small number of exhibitions. *Moscow Art Magazine*. 1998.
13 MERENIK, Lidija. The Yugoslavian experience with Realist Socialism. *Moscow Art Magazine*. 1998. no. 22.
14 MUJCINOVIC, Avdo. A Rebel's Fate. *Politika Expres Daily Newspaper*, 27 December 1985.
15 STAMENKOVIC, Vladimir. *Form as Destiny*. Belgrade: Pozoriste u dramatizovanom drustvu, Prosveta, 1987.
16 STEVANOVIC, Mida. Review. *Ilustrovana Politika*. 15 January 1984.
17 SUKALO, Mladen. A Sting about Intellectual. *Magazine.* National Library of Serbia- Belgrade, 25 February 1981.
18 VOLK, Petar. Protest i Atest. *Ilustrovana Politika*. 31 January 1984.
19 *VOLK, Petar. Protest i Atest. Belgrade Ilustrovana politika. 31* January 1984.
20 VUCELIC, Milorad. Two Types of Dramatics. *Newspaper Glas Srpske*, 24 February 1981.
21 Review. *Audience & Unveilling*, National Theater Skopje. *Newspaper Teatar*, 6 October 1988.
22 Review. *Audience and Unveiling*. *Newspaper Skena 21 Skopje*, 26 September 1988.
23 Review. *Audience & Unveilling. Macedonia*. *Newspaper Teatar Centar Skopje,* 27 September 1988.
24 Review. *Audience & Unveiling*. *Macedonia*. Newspaper Kapital –Skopje 16 September 1988.

OTHER REFERENCE BOOKS

1 BEN, Martin: *Marcel Marceau: Master of Mime*. Paddington Press Limited, 1978. ISBN 0-448-22680-4.
2 BURG, S.; SHOUP, P. S. *The War in Bosnia-Herzegovina: Ethnic Conflict and International Intervention*. M. E. Sharpe, 1999.
3 Conclusions of the Sixth KPJ (SKJ) Congress. In *The Struggle of the Communists of Yugoslavia for the Socialist Democracy*. Belgrade, Sixth Congress Documents, 1952.
4 ELSOM, John. *Post-War British Theatre*. London: Routledge, 1976.

5 ESSLIN, Martin. *Introduction to Three Eastern European Plays*. London: Penguin, 1970.
6 ESSLIN, Martin. *The Theatre of the Absurd*. London : Penguin, 1968 (second edition).
7 FLORI, S. *The expression of today theatre. View over the Albanian theatre 1991-2001*.
8 *General Literary Studies*, *Section: Eastern Europe*. Spring 1995, no. 19.
9 GOETZ-STANKIEWICZ, Markéta (eds.). *Critical Essays on Václav Havel*. New York : G. K. Hall & CO, 1999.
10 Human Rights Watch: *Under Orders: War Crimes in Kosovo (March-June 1999)*, 12 June 1999.
11 ILIĆ, Aleksandar. Izgnana knjiţevnost. Belgrade : Otkrovenje, 2000.
12 ILIĆ, Aleksandar. *Pisma Olgi*. Prosveta Belgrade : Otkrovenje. 1989.
13 KONWICKI, Tadeusz. *The Polish Complex*. New York : Farrar Straus & Giroux, 1982, ISBN 1-56478-201-8.
14 KRISEOVÁ, Eda. *Václav Havel: The Authorized Biography*. Transl. by Caleb Crain. New York : Pharos Books. 1993, 313 pp.
15 KUDRET, Velca. The Main Directions of Contemporary Theatre. Tirana : National Centre of Folk Activities, 1997.
16 LUKIC, S. Socialist Aestheticism. *The Current of the Literary Life*, Belgrade, 1983.
17 MARKOVIC, Predrag J. *Belgrade Between the East and the West*. Belgrade, 1997, 425 pp.
18 *Monografi Cult - Decada of Dodona 1992-2002*. Theatre for children and young people Peje-Kosovo, February 2003,
19 PAPAGJONI, Joseph. *Dialogue with World Theatre*. Tirana : Shkenca, 2004.
20 PAPAGJONI, Joseph. *Theatre & Albanian Cinema*. Tirana : Toena, 2009.
21 ROCAMORA, Carol. *Acts of Courage: Václav Havel's Life in the Theatre*. Smith & Kraus, 2005.
22 ROYSTON, Peter. *A Brief Biography of Friedrich Durrenmatt, Creator of the Visit*.
23 SKERLIC, Jovan. *Istorija Nove Srpske Književnosti*. Belgrade, 1914.
24 SRETENOVIC, Dejan. *Art in Yugoslavia 1992-1995*. Belgrade : Centar za savremenu umetnost, 1996.
25 STEFANOVA, Karolina (ed.). *Eastern European Theatre after the Iron Curtain.* London : Routledge, 2000.
26 STYAN, J L. *Modern Drama in Theory and Practice*. Quoted by Innes (2000).
27 The British Foreign Office and Macedonian National Identity, 1918-1941. *Andrew Rossos' Slavic Review*, vol. 53, no. 2 (Summer 1994).

28 UCI, Alfred. *The Aesthetics of Grotesque, Theory and History*. Academia of Albania, 2001.
29 VELCA, Kudret. *The main directions of contemporary theatre*. Tirana : National Centre of Folk Activities, 1997.
30 VOLK, Petar. *Pozorišni ţivot u Srbiji 1944-1986*. Belgrade : FDU, Institut za pozorište, film, radio i televiziju, PMS, 1992.
31 War in the Balkans: The Day the Men of Bela Crkva died - Anatomy of a Massacre. *The Independent*. 20 April 1999.
32 WOLFORD, L.; SCHECHNER, R. (eds). *The Grotowski Sourcebook*. London : Routledge, 1997.

NEWSPAPER REFERENCES

1 ALOK, Ersin. Karagöz-Hacivat: The Turkish Shadow Play. *Skylife - Şubat* (Turkish Airlines inflight magazine), February 1996.
2 Dragutin Broz was born in 1952. As a stage designer he often works with director Sasa Broz. He has been stage designer of about 150 shows for HRT, B92; Channel A, POP TV, TV SLO in the period in 1980s.
3 Excerpts from Editorial Notebook by Tina Rosenberg, *New York Times*, 13 December 1997.
4 KALLULLI, Adriatik. Audienca: That Makes Me Feel Audience. *Newspaper* Albania. 2 July 1995.
5 KONWICKI, Tadeusz. *The Polish Complex*. New York : Farrar Straus & Giroux, 1982, ISBN 1-56478-201-8.
6 LUBONJA, Fats. Audience. *Shekulli*, 1 July 2005.
7 ROSENBERG, Tina. *Fatos Lubonja: Albania's Václav Havel?* Excerpted from the article HODGSON, John: Leading the Endeavor. *Transitions*. June 1997.
8 To live alone with everyone. Reviews of *Audience* and *Unveiling* at the National Satiric Theatre. *Newspaper* Az Buki, no. 6, 1998.
9 Václav Havel's letter to Kosovo Theatre in Exile in Macedonia. *Newspaper Koha Ditore/Day Time*, 15 June 1999. Found at Dodona Theatre for children and young people, Prishtina, 2005.
10 Newspaper *Oslobođenje/Liberation Sarajevo: press-release*, 1955.

INTERVIEW REFERENCES

1 Interview with art director Andrej Krob, Prague, 2013.
2 Interview with director Fatos Berisha, Kosovo, 2005.
3 Interview with director Mehmet Xhelili, University of Art, Tirana, May 2005.

4 Interview with producer and director Filip Trifonov, Bulgaria 2006.
5 Interview with theatrologist Sanja Zivankovic, The National Theatre in Belgrade, 2005.
6 Interview with Václav Havel, Prague, 2006.

OTHER SOURCES AND AUDITORY SOURCES

1 A storyteller. Article in *Kultura newspaper*, 16 March 1990. At the end of the article, there is a line about his relationship with Václav Havel and the play *Redevelopment*.
2 An Order of the Ministry of National Defence to the Theatre of the National Army. With this document, they can start preparing the play *Redevelopment*. Issued on 8 June 1990.
3 Article: *Václav Havel's play is on stage in Varna before the premiere*. List of artists, background information about the play, some information about the actors.
4 Article: *Varna is a step to Broadway*. A short article about why it is played in Varna.
5 *Audience* / *Unveiling* (*Audience*/Vernisáž). Book of the season 1980-1981. Found in the archive of Atelje 212, Belgrade, Serbia.
6 *Audience* and *Unveiling*. A list of items used in the play.
7 *Audience* and *Unveiling.* State Satiric Theatre "Aleko Konstantinov", played in Varna, before its premiere in Sofia, 14 January 1998.
8 Audience. Transl. by Shumbin Istefi, Fatos Berisha. *Kosovo Magazine Theatre*, November 1997, no. 3, publisher Perparimi-Suhareke-Kosovo, Chief -Editor Fadil Hysaj
9 Cultural cocktail. Article in *Kultura newspaper*, 25 January 1991, no. 4. Producer Azarjan is back , opinions and reviews of the play *Redevelopment*.
10 Directorial note of director Mehmet Xhelili found in his personal archive, Tirana, 2004 (handwritten).
11 Drugarsko veče (Zahradna slavnost). Book of the season 1964-1965, Found in the archive of Atelje 212, Belgrade, Serbia.
12 Flowers and applauses. Article in *Narodna Armia newspaper*, 29 December 1990, no. 12597. Short article about the reactions of the government and the president on the play *Redevelopment*.
13 Flyer of the performance *Largo Desolato*. National Theatre in Belgrade, 2005.
14 Flyer of the performance *Memorandum*. National Theatre, 2005.
15 Flyer of the performance of *Audience* & *Unveiling*, Skopje, Macedonia.
16 Flyer of the performance of *Audience*. The Satiric Theatre in Sofia. Found in Satiric Theatre in Sofia.

17 Flyer of the performance of *Redevelopment*. Found at the Theatre Army.
18 Flyer of the performance of the *Beggar's Opera*. Theatre Atejle 212, Belgrade, Serbia.
19 Flyer of the performance *Protest* & *Attest.* 18 January 1984.
20 Flyer of the performance *Protest* & *Attest*. National Theatre in Belgrade, 10 January 1984.
21 Forty-five Years. University of Arts, Tirana.
22 From the lives of the dissidents or a shock which didn't take place. Review of *Largo Desolato. Newspaper* article. 1991.
23 Havel - for the hope without happy ending. Article in *Trud newspaper*. 30 January 1991, no. 20. Reviews of the play *Redevelopment* on Azarjan and the Theatre of National Army. Some mentions of *Audience* and *Unveiling*, when they appeared for the first time in Bulgaria.
24 History of Albanian Theatre. National Theatre of Albania, Tirana.
25 History of Sofia Satiric Theatre in 50 years. Sofia, Anniversaries - Monographs, monographic publications, textual material, prints.
26 History of Theatre Atelje 212, Muzej Narodnog pozorišta u Belgradeu.
27 History of Theatre Atelje 212.
28 KRASTEVA, Elena. Events from the life of Havel in the satire. *Monitor newspaper*, 25 November 1999.
29 LITVINENKO, Sergey. Havel against Havel. Article in *Duma newspaper*, 18 January 1991.
30 Notes by DRAŠKIĆ L., *Audijencija / Vernisáž*, In the Archive of Atelje 212 theatre, file no. 186.
31 Personal archive of director Fatos Lubonja. Prishtina, Kosovo.
32 Photo from the performance of *Audience* & Unveiling. Found at NTO, Skopje, Macedonia.
33 Photo from the performance of the *Beggar's opera*, found at the Albanian Theatre in Macedonia, 2012.
34 Pleshtina, Zheljka Udovichikj. 2012. THE BEGGAR'S OPERA. ALBANIAN THEATRE SKOPJE. 09 25, 2012.
35 *Temptation* and *Beggar*' *Opera*. Translated by Mehmet Xhelili, found in his personal archive, Tirana, 2004 (handwritten).
36 The Chamber Theatre 55, The Chamber Theatre 55 First Fifty Years, 2005.
37 The History of National Theatre in Belgrade, Serbia.
38 The national theatre is joining the Haveliada. *Newspaper* article. Review of *Largo Desolato.*
39 The notes by Václav Havel written for the producers of the play *Largo Desolato*.
40 The original thank-you note from Václav Havel to Goran Trenchovski. The material was found in the archive of the Drama Theatre in Skopje, Macedonia.

41 The performance of *Redevelopment*. List of actors in the performance of *Redevelopment* in the Theatre Army.
42 To live alone with everyone. *Az Buki newspaper*, 1998, no. 6.
43 Václav Havel on the stage of the National Theatre. *Largo Desolato* according to the repertoire director. Reviews: "In the play there is not even one negative or positive role".
44 VALCHEVA, Radost. Dissidents on Bulgarian stage. *Anteni magazine*. 5 May 1991.
45 VANDOV, Nikola. The long arrival of a picture in profile. *Kultura newspaper*, 23 August 1991.
46 Voluntary hostages of false orchestra. *Largo Desolato* from Václav Havel on the stage of the national theatre.
47 Yearbook of Yugoslav Theatre 1986/1987. Published by Sterijino pozorje, Novi Sad. The Museum of the Art. Belgrade, Serbia.
48 Yearbook of Yugoslav Theatre 1987/1988. Published by Sterijino pozorje, Novi Sad. The Museum of the Art. Belgrade, Serbia.
49 Yearbook of Yugoslav Theatre 1988/1989. Published by Sterijino pozorje, Novi Sad. The Museum of the Art. Belgrade, Serbia.
50 Yearbook of Yugoslav Theatre 1990/1991. Published by Sterijino pozorje, Novi Sad. The Museum of the Art. Belgrade, Serbia.
51 Yearbook of Yugoslav Theatre 2002/2003. Published by Sterijino pozorje, Novi Sad. The Museum of the Art. Belgrade, Serbia.
52 Yearbook of Yugoslav Theatre 2003/2004. Published by Sterijino pozorje, Novi Sad. The Museum of the Art. Belgrade, Serbia.
53 YOLOVAL, Ivo. Filip Trifonov and Havel at the Satiric Theatre. *Trud newspaper*, 1991.
54 YOLOVAL, Ivo. Two little plays of Václav Havel. *Trud newspaper*, 1991.
55 ZEC, Emir. Václav Havel's plays staged in Bosnia and Herzegovina. Theory and History of Theatre, Faculty of Arts, Brno 2011.

ELECTRONIC SOURCES

URL: <http://www.Václavhavel.cz>

URL: <http://www.teatr-uz.ru>

URL: <http://www.pozoriste-tuzla.inet.ba>

URL: <http://www.kazaliste-dubrovnik.hr>

URL: <http://www.hfs.hr>

URL: <http://www.suzirja.org.ua>

URL: <http://beuystheatre.ru>

URL: <http://2000.net.ua>

URL: <http://www.bnp.com.ba>

URL: <http://www.hnk.hr>

URL: <http://www.np.rs.ba/Default.aspx>

URL: <http://www.wilmatheatre.org>

URL: <http://www.kamerniteatar55.ba>

URL: <http://www.moscowtyz.ru>

URL: <http://www.matica.hr>

URL: <http://www.pozoristemladih.ba>

URL: <http://www.hnk-split.hr>

URL: <http://www.nps.ba>

URL: <http://www.hnk-zajc.hr >

URL: <http://www.teatar.hr>

URL:<http://www.balcancancontemporary.net/cgisys/suspendedpage.

cgi?id=258>

URL:<http://www.visitsarajevo.biz/sightseeing/arts-kulture/theatre/chamber-theatre

TABLE OF FIGURES

1. Figure 1: The photo is an example of the Letters to Olga (Pisma Olgi), no. 137, which I have found in the National Theatre Library in Belgrade. 18
2. Figure 2: DRUGARSKO VEČE (Zahradna slavnost) – last performance on 16 June 1966. Author: Václav Havel (Václav Havel), PR: Jasna Novak, AD: Raja Jedlinski, Director: Ljubomir Draškić, Scenography: Petar Pašić, costumography: Božana Jovanović, premiere: 20 April 1 42
3. Figure 3: Audience and Unveiling, material found in the yearbook of Theatre Atelje 212, No. 186 season of 1980/1981. Premiered on 23 February 1981 in the yellow room. On 16 and 17 June 1984 they participated in the International Festival in Quebec. The last perf 47
4. Figure 4: Actor bora todorovic in unveiling performance, atelie 2012 53
5. Figure 5: Review of the Performance Protest- Attest, 18 January 1984 in the Newspaper “Politika Beograd” 68
6. Figure 6: Review in the newspaper “Ilustrovana Politica”, 31 January 1984, Protest – Attest. 69
7. Figure 7: A review published in the newspaper “Ilustrovana Politica”, Belgrade, 15 January 1984. 70

8. Figure 8: Flyer of performance Protest - Attest staged on 10 January 1984 at the National Theatre in Belgrade. 72
9. Figure 9: Photo from the performance Protest- Attest staged on 10 January 1984 at the National Theatre in Belgrade. On the left is actor Liljana Jankovic (Blaza) and on the right is Slavka Jerinic (director). 73
10. Figure 10: Excellent suggestive actors: Ljiljana Lasic and Vlastimir Stojiljkovic from Largo Desolato premiere at the Belgrade Drama Theatre. 79
11. Figure 11: A photo from the premiere of the performance of the Beggar's Opera staged on 25 September 2012 at the Albanian National Theatre in Macedonia 95
12. Figure 12: Material Living in truth in the Albanian language 102
13. Figure 13: Armond Morina as Vaněk, Audience by Václav Havel, Dodona Theatre in Kosovo, premiered on 30 May 1997. 133
14. Figure 14: Armond Morina as Vaněk (left) and Shkumbin Istrefi as Sládek (right), Audience by Václav Havel, Dodona Theatre in Kosovo, premiered on 30 May 1997. 134
15. Figure 15: Scenographer Ilir Museli (left), director Fatos Berisha (near him), Armond Morina as Vaněk (second from the right) and Shkumbin Istrefi as Sládek (right), Audience by Václav Havel, Dodona Theatre in Kosovo, premiered on 30 May 1997. 135
16. Figure 16: After the premiere of Audience by Václav Havel, 30 May 1997. The third from the left is Mr. Miroslav Sindelar, Consul General, representative of the Czech Embassy in Belgrade. 135
17. Figure 17: Monografi Cult - Decada of Dodona 1992-2002, Publisher: Theatre for Children and Young people, February 2003, Peje, Kosovo. 140
18. Figure 18: Magazine: Drama and Theatre No. 3, November 1997, publisher Perparimi- Suhareke-Kosovo, Chief -Editor Fadil Hysaj. 141
19. Figure 19: Fadil Hysaj – A review of the production of Audience. Published in the Monorafi Cult - Decada of Dodona 1992-2002, Publisher: Theatre for Children and Young people, February 2003, Peje, Kosovo. 142
20. Figure 20: The names of Vaněk and Sládek with the Kosovo and Albanian audience are known as Vanjeku and Sladeku. The performance was staged on 30 May 1997, director Fatos Berisha. Actors: Shkumbin Istrefi (Sládek) and Armand Morina (Vaněk) 143
21. Figure 21: THE HAVEL'S PLAY "TEMPTATION" TRANSLATED BY MEHMET XHELILI IN THE YEAR 1994- UNPUBLISHED TRASLATION. 178
22. Figure 22: The Havel's play "Temptation" translated by Mehmet Xhelili in the year 1994- unpublished traslation 179
23. Figure 23: The text of the Beggar's Opera translated by Director Mehmet Xhelili after he returned from the Czech Republic. 180
24. Figure 24: The poster of the performance of Audience staged in 1999 at the Theatre in Exile. The performance was staged in Macedonia. I have found the material in the personal archive of the director Fatos Berisha. 181
25. Figure 25: The Beggar's Opera in the yearbook of the Theatre Atelje 212. In the photo there are Dragan Nikolic (Mekhit) and Svetlana Bojkovic (Jenny). 182
26. Figure 26: Poster of the performance Memorandum staged at the National Theatre on 1 October 1982. 183
27. Figure 27: The names of actors in the performance Memorandum DIRECTED BY vLADIMIR aLEKSIC, TRANSLATED BY ALEXANDER ILIC, COSTUMES BY

liljana dragovic [actors :bOJKO pULETIC, sONJA JANKOVIC, bOGDAN dIKLIC] 184
28. Figure 28: On the left Bogdan Diklic (Joseph Gross), on the right Branislav Jerinic (Jan Balaz) 185
29. Figure 29: In the photo from left to right there are Branislav Jerinic (Jan Balaz) and Bogdan Diklic (Joseph Gross). The play was staged by Vladimir Aleksic. 186
30. Figure 30: Photo of the performance of the play Memorandum. Actors from the left to the right: Predrag Ejdus, Sonja Jankovic, Standislava Pesic, Mihajlo Viktorovic, Branislav Jerimic, Bogdan Diklic, Bosko Puleti. 187
31. Figure 31: Bogdan Diklic, Sonja Jankovic 188
32. Figure 32: Photo. Actors from left to right: Dusko Pulitic, Bogdan Diklic, Branislav Jeremic. 189
33. Figure 33: Photo. Actors from left to right: Mihaljo Viktorovic, Branislav Jerimic, Bogdan Diklic. 190
34. Figure 34: In the photo from left to right: Dusko Pulitic, Sonja Jankovic, Branislav jerenic, bogdan diklic 191
35. Figure 35: A review of the performance of the play Memorandum. 192
36. Figure 36: Review of Performance Memorandum in the newspaper (01.10.1982) 193
37. Figure 37: A review of the performance of Memorandum staged on 1 October 1982. 194
38. Figure 38: Reviews of the performance of Attest and Protest on 10 January 1984. 195
39. Figure 39: Yearbook including Havel's performances staged in former Yugoslavia. I have highlighted Havel's plays in yellow colour. 196
40. Figure 40: Largo Desolato, performance on 22 March 1987 197
41. Figure 41: Yearbook 87-88 198
42. Figure 42: Largo desolato 87-88, Belgrade 199
43. Figure 43: Largo desolato 87-88, Sarajevo 200
44. Figure 44: Yearbook of Yugoslav theatres of the 1988/1989 season 201
45. Figure 45: Largo Desolato Yearbook 88-89, Vršac Vojvodina province in Serbia, premiere 09.09.1989 202
46. Figure 46: Largo desolato, premiere, 10.06.1989 Zagreb 203
47. Figure 47: Yearbook 90-91 204
48. Figure 48: Audience, Novi Sad 205
49. Figure 49: Yearbook 2002-2003 206
50. Figure 50: The performance, the beggar's opera, Leskovac in southern serbia 207
51. Figure 51: Yearbook 2003-2004 208
52. Figure 52: Unveiling was performed on the small stage of Theatre 212. 209
53. Figure 53: Bulgaria: Mrs. Anna Freimanová keeps the correspondence and this is the reply Václav Havel sent to the invitation to attend the performance of his play Redevelopment. Below is the original document. 210
54. Figure 54: Elements that are used in the décor of the performance of Audience and Unveiling performed in 1990/1991 at the National House of Culture, director Leon Daniel. On the following pages is the material in the Bulgarian language. This material is taken from the archives of the National House of Culture 211
55. Figure 55: Flyer of the performance of Audience directed by producer Filip Trifonov at the Theatre in Nature, Restaurant in Plovnik in 2002. 213

56. Figure 56: Poster of performance of the play Audience, directed by producer Filip Trifonov at the Theatre in Nature, Restaurant in Plovnik in 2002..... 214
57. Figure 57: Flyer of the two one-act plays Audience and Unveiling performed at the Satiric Theatre in Sofia by Fillip Trifonov in 1994-1995..... 215
58. Figure 58: Poster of the performance of Audience and Unveiling at Aleko Konstantinov State Satiric Theatre, producer-director Filip Trifonov..... 216
59. Figure 59: The play Redevelopment staged at the Theatre Army in 1991/1992 by Krikor Azarjan 217
60. Figure 60: An Order of the Ministry of National Defence to the Theatre of the National Army. With this document they can start preparing the play Redevelopment. Issued on 8th June 1990. 220
61. Figure 61: Review from the newspaper "TEATR" 06.10.1988 for the performance audience & Unveilling in Macedonia in natianal theater skopje 221
62. Figure 62:Rieview for performance audience & Unveilling in Macedonia in natianal theater skopje..... 222
63. Figure 63: Material rieview for the Performance Audience and Unveiling published in 26.9.88 in the "Skena 21"..... 223
64. Figure 64: Review of the performance "audience & Unveilling", Director: Dusko Naumovski, 16.09.1988 from the newspaper "teatar centar" 224
65. Figure 65: Promotional material for the PLAY "Audience & Unveiling" published 16.09.1988. 225
66. Figure 66: Poster of the performance of "Largo Desolato" on 27th December 1991 in bulgaria from the theater "ivan vazov"..... 226
67. Figure 67: three photos from the premiere of Largo Desolato. The performance of the play was staged on 22 October 1991. In the photo there is actor Naum Shapov (Leopold). 228
68. Figure 68: In the photo actor Naum Shapov (Leopold). Performance: "Largo Desolato", Directed BY ENCHO Halachev 22.10.1991. 229
69. Figure 69: Photos from the premiere of the play Redevelopment on 28 December 1990 at the Theatre Army. Actors: Ivaylo Hristov and Ctevan Dackalov (Architect). Director Krikor Zaharian. 234
70. Figure 70: The official document of starting the preparation of the production of the play Redevelopment on 9 August 1990..... 236
71. Figure 71: A photo with director and producer of Audience and Unveiling Filip Trifonov in Sofia, during the exclusive interview. 237
72. Figure 72: In the photo is Margarita Kyurkchieva, translator of the play Autostop (Havel and Vyskocil). Sofia, 2007..... 238
73. Figure 73: thank-you note from Václav Havel to the staff of the Skopje Theatre on the occasion of its 50th anniversary and performance of the *Beggar's Opera* on 2 October 1985..... 239
74. Figure 74: The poster of the performance Audience and Unveiling at the National Theatre Skopje/ Macedonia. Director Dusan Neumocski, 1989/1990 240
75. Figure 75: Flyer of the performance Audience and Unveiling staged at the National Macedonian Theatre in Skopje, in the 1988/1980 season; director Dusan Noumovski. 241
76. Figure 76: The flyer for the performance of Audience and Unveiling at the National Theatre in Skopje, Macedonia. Performance was staged in the form of Laterna Magica by Zivko Niklevsky. 242

77. Figure 77: photos from the performance of Audience and Unveiling staged at the National Theatre Skopje. 26.09.1988 244
78. Figure 78: Macedonian Director Dusan Neomovski during his work with actors on the performance of Audience and Unveiling. 245
79. Figure 79: The text in the Macedonian language of the performance of Audience. 246
80. Figure 80: Review material in regard to the performance of the Beggar's Opera, Director Goran Trenchovski, staged on 21 April 1996 at the Drama Theatre Skopje, Macedonia. 247
81. Figure 81: Photo from the performance of the Beggar's Opera, Director Goran Trenchovski, staged on 21 April 1996 at the Drama Theatre Skopje, Macedonia 248
82. Figure 82: A review of the performance of the Beggar's Opera staged at the Theatre of Drama, Skopje. The review was found in the personal fond of the director Goran Trenchovski during the meeting with him in the year 2008. 250
83. Figure 83: Poster of the performance of the Beggar's Opera, Director Goran Trenchovski, staged on 21 April 1996 at the Drama Theatre Skopje, Macedonia 251
84. Figure 84: A meeting with Václav Havel, Prague 2006. 252