

Season programme SNG Nova Gorica 2009/2010

Andraž Golc

The Ducks

Director Nika Melink

Opens in September 2009

Carlo Goldoni

A Curious Mishap

Director Luka Martin Škof

Opens in October 2009

Luigi Pirandello

Right You Are (If You Think You Are)

Director Dušan Mlakar

Opens in December 2009

Anton Pavlovich Chekhov

Uncle Vanya

Director Mateja Koležnik

Opens in February 2010

Ciril Kosmač – Srečko Fišer

Colloquies, Soliloquies

Director Jaša Jamnik

Opens in April 2010

Pierre de Marivaux ***The Island of Slaves***

Director Zvone Šedlbauer

Opens in May 2010

"The differences between people are the test of being human."

Andraž Golc
The Ducks

Director Nika Melink
Opens in September 2009

"... there, count me out of this."

Martin Batista, a special, fiery, intelligent, but peculiarly unhappy man, summarises several days and nights from a crucial period of his life. The high school years are a time of spontaneous vitality, rebellion, and coming of age; the time of reaching maturity, when uncontrollable anger, violence, vulgarity, resistance and disgust can erupt. Martin tells us that one needs to be true, genuine, and spontaneous. The more the world tries to alter you, the more you have to try to live with what you believe and feel – with yourself in the world.

Carlo Goldoni
A Curious Mishap

Director Luka Martin Škof
Opens in October 2009

"The only problem with him is that he is not rich."

Monsieur de la Cotterie, a wounded French lieutenant held captive, has been lodging with monsieur Filiberto, a rich Dutch merchant. Filiberto has a daughter Giannina ... and monsieur de la Cotterie's health does not seem to be getting any better. When he realises that he is in love, he would like to do the right thing; in order not to abuse the merchant's hospitality, he decides to leave. But the matter is not quite so simple. Not only does Giannina return his emotions, but there are also her maid Marianna and the lieutenant's servant Guascogna, who don't much like the idea of the separation, and Miss Costanza, who has lately been calling at Filiberto's home more and more often ... In this comedy full of amiable, conciliatory characters – written 250 years ago, allegedly based on real events – Carlo Goldoni mocked the people who like to meddle in other people's business and "help" their fellow men and women while risking getting caught in their own trap.

Luigi Pirandello
Right You Are (If You Think You Are)

Director Dušan Mlakar
Opens in December 2009

"Look, gentlemen, the truth is obvious!"

The secret private life of a new clerk in town raises suspicions that turns into an obsessive desire to discover the truth. Why does he lock his wife in the ninth floor of a suburban town block and not allow her any contact with her mother, who lives in an elegant flat in the city centre? Has the mother-in-law gone mad, because she could not accept that her daughter has died? Is the clerk a victim of a painful delusion that he had remarried after his first wife died? Despite vigorous efforts of the city salons, the doubt persists: who is right, who to believe, whose arguments are more convincing. The question what is the truth is not posed with philosophical seriousness; the author ironically plays with petty bourgeois curiosity and false compassion, which destroy the unusual harmony of these three unfortunate people.

Anton Pavlovich Chekhov ***Uncle Vanya***

Director Mateja Koležnik
Opens in February 2010

"To work!"

Far from the railway, big cities, and the events of the world, on an estate somewhere in the middle of the Russian plains, the everyday life of country intelligentsia – Sonja, Uncle Vanya, Doctor Astrov and others – flows in its steady rhythm of work and occasional get-togethers until one day it is shattered by the arrival of the retired university professor Serebryakov and his significantly younger second wife, the beautiful Yelena Andreevna. At first it seems that they have only come for a visit, but it soon turns out that the professor has other intentions ...

Anton P. Chekhov, described by Leo Tolstoy as the "artist of life", uses these "scenes from country life" to knit and weave the romantic and erotic ties between the main characters, and at the same time confronts them – and the audience along with them – about the meaning of their actions and being.

Ciril Kosmač – Srečko Fišer ***Colloquies, Soliloquies***

Director Jaša Jamnik
Opens in April 2010

"... the heart is a vast field: when I harvest, it must grow again ..."

Dr. Boris Paternu once wrote, "beside the gift of the word" the writer Ciril Kosmač "also carried the gift of silence inside him." Born in 1910 in the village Slap ob Idrijci, *Colloquies, Soliloquies* marks the first centenary of his birth. In his works he spoke with deep empathy about his places and his people, about the people from the Primorska region, their love for their land and their mother tongue, their distress and hope in different historic circumstances; his heroes are often little people, village codgers and eccentrics with big hearts and impossible, albeit small wishes; the author always finds compassion and warmth for them. Kosmač's writing is characterised by stylistic mastery,

his particular kind of humour and the total command over the auditory nuances of the language and the rhythmical characteristics of the sentence; unfortunately, he never wrote for theatre, but his work continues to inspire theatre artists – the stage in Nova Gorica has so far seen his *Ballad of a Trumpet and a Cloud* and *That Fine Day*.

Pierre de Marivaux ***The Island of Slaves***

Director Zvone Šedlbauer
Opens in May 2010

“The differences between people are the test of being human.”

After a shipwreck two men and two women (two master-servant pairs) find themselves on an island where runaway Greek slaves have established a new social order: the master must exchange roles with the servant, or else lose one's head ... These new relationships reveal the cruelty of their previous actions to the members of the ruling class, and the once-subjugated face the responsibility of power and the desire to be cruel, malicious, and revengeful. More than half a century before the French revolution Marivaux tried not to dramatise the thesis about equality with his “philosophical comedy”, but to charm and excite the audience. How do we see this experiment of his today, when the current crisis has resuscitated the notion of utopia?