

SVŠGUGL
UMETNIŠKA GIMNAZIJA, SMER GLEDALIŠČE, PREDSTAVLJA

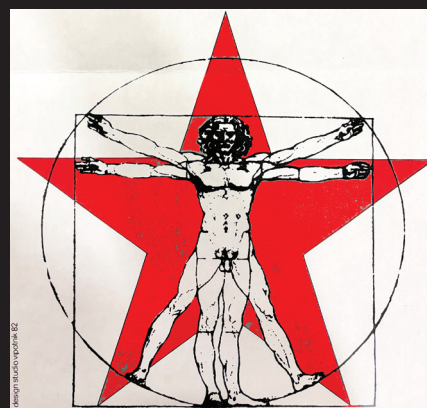
DUŠAN JOVANOVIĆ

OSVOBODITEV SKOPJA

»Predstava ne prikazuje osvoboditve
kot popolnoma srečnega konca.

Namesto tega pokaže, da ima svoboda veliko ceno
in da posledice vojne ostanejo še dolgo po tem,
ko je spopadov konec.«

INJA POLANEC, 4. I



Za uprizoritev 4. letnika na smeri *Gledališče* smo si v letošnjem šolskem letu izbrali maturitetni tekst Dušana Jovanovića *Osvoboditev Skopja*. Drama je s kultno uprizoritvijo, ki je žela nagrade na mednarodnih gostovanjih, močno zaznamovala jugoslovansko gledališče. Skozi perspektivo šestletnega Zorana doživljamo izkušnjo druge svetovne vojne. Delo je doživelo uprizoritev 2026 tudi v SNG Ljubljana, kjer povzamejo vsebino: *»Z današnjega vidika so v središču tega vznemirljivega besedila posledice vojne za družino, ki jo je Zoran kot otrok izgubil.*

Zgodila se je svoboda, zgodilo se je življenje, on je odrasel. Ostali pa so drobci, ki se vedno bolj povezujejo v koherenten spomin, v celovito zgodbo tragedije neke družine in njenih bližnjih v vojni krajini razrušenega doma in uničene narave.« Dijaki in dijakinje so skozi besedilo in uprizoritev razvili še posebno občutljivost do tematike, ki strašljivo zre iz vseh koncev sveta v vse nas, in ki znova poraja vprašanje, da se zgodovina ponavlja kot farsa.

INJA POLANEC, 4. I, HANA ALEŠEVIĆ, 4. F



PROSTOVOLJNI
PRISPEVEK



Mentorstvo (Igra in govor): Barbara Krajnc Avdić, Jelena Rusjan, Primož Ekart
Oblikovanje svetlobe: Gregor Kuhar / Kostumografija: Nataša Recer
Tehnična podpora: Marko Levičnik / Snemanje predstave: Vid Hajnšek
Tonsko vodstvo: Andraž Mazi / Montaža posnetka predstave: Ivana Drakulić
Zahvala: Petra Pikalo, Makedonsko kulturno društvo Svetega Cirila in Metoda, Kranj
Produkcija: SVŠGUGL, ravnateljica Petra Vignjevič Kovjanić

Gledališki list: Andreja Kopač / Fotografije (gledališki list): Francesca Laudicina, 4. G, Dea Luna Dobravc, 4. G,
Kristina Klemen, 4. I, Jelena Rusjan Fotografije (predstava): Nada Žgank / Oblikovanje tiskovin: Tanja Radež

Uprizarjajo dijakinje in dijaki 4. F, 4. G in 4. I letnika umetniške gimnazije, smer gledališče in film

4. G / mentorstvo Jelena Rusjan / Ajda Ambrožič, Hana Maria Andraschke, Livija Bergant,
Tajda Černigoj, Dea Luna Dobravc, Hana Hafner, Lara Hočever, Eva Ipavec, Kaja Tana Kržič,
Iza Okrajšek, Lana Podobnikar, Vita Rus, Maša Štefan, Anuša Trpin

4. I / mentorstvo Primož Ekart / Julija Demšar, Sara Domio Grgurović, Ajda Jugovic, Kristina Klemen,
Ema Lacmanovič, Alisa Miličević, Naja Milivojević, Inja Polanec, Lina Primc, Marcel Pušenjak Klemenc,
Ivana Rataj Bricelj, Tinkara Rodič, Tita Šantelj, Nika Žabjek

4. F in 4. G / mentorstvo Barbara Krajnc Avdić / Hana Alešević, Lana Jemc, Živa Knific Zaletelj,
Žana Kočever, Raja Lucija Kumer, Klara Mejak, Sara Nagode, Lina Pušenjak Klemenc, Tija Robas,
Francesca Laudicina, Lucija Santiuse Flerin, Sara Vuković, Martin Žvanut

Plesni, gledališki in filmski center Alojza Pluška, Kardeljeva ploščad 28 a, Ljubljana

Premiera: **četrtek, 5. februarja, ob 18.00**

Ponovitve: **petek, 6. februarja ob 11.00 in ob 13. 30 ter ob 17.00 (za izven)**



TIHA SVOBODA

Prišla je svoboda, tiha kot greh,
brez smeha, brez pesmi,
brez slavnih besed.
Ulice so proste, nebo je jasno,
a v meni še vedno srce je prazno.
Svet je svoboden, a jaz sem ujeta,
notranji boj me drži in zapleta.
Nihče več ne vlada, nihče ne grozi,
a srce še vedno beži in molči.
Svoboda stoji, kot tuj in hladen glas,
jaz gledam naprej, ne poznam ga,
ker sem ujeta v ta čas.

DEA LUNA DOBRAVC, 4. G

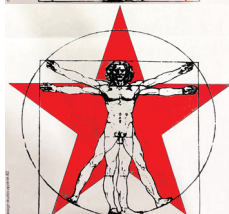
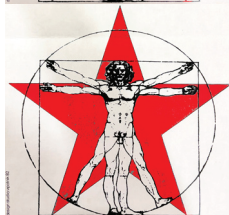
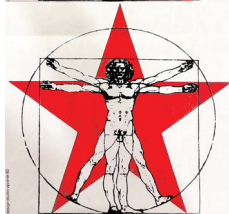
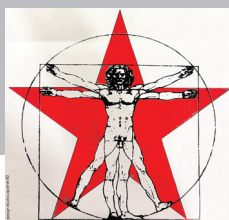
OSVOBODITEV SKOPJA KOT IZTOČNICA ZA PREMISLEK

Predstava *Osvoboditev Skopja* pokaže, da zgodovina ni sestavljena samo iz letnic, bitk in imen, temveč predvsem iz ljudi. Dogajanje je postavljeno v čas druge svetovne vojne, v mesto Skopje, kjer prebivalci živijo v strahu, negotovosti in pomanjkanju, hkrati pa upajo na konec vojne in prihod svobode. Uprizoritev nas popelje v njihov vsakdan in nam približa, kako je vojna vplivala na čisto običajne ljudi.

Zgodba ne govori le o osvoboditvi mesta, ampak predvsem o tem, kaj pomeni živeti v času, ko nimaš nadzora nad lastnim življenjem. Likom sledimo pri njihovih odločitvah, ki so pogosto težke in tvegane. Predstava pokaže, da v vojni ni vse črno-belo in da se mora vsak posameznik sam odločiti, kako bo ravnal – tudi takrat, ko ni prave izbire. Posebnost uprizoritve je, da zgodovine ne predstavlja kot nekaj oddaljenega. Dogodki in problemi, s katerimi se srečujejo liki, so razumljivi tudi danes: strah za družino, želja po normalnem življenju, vprašanje poguma in odgovornosti. Gledalec hitro ugotovi, da bi se v podobni situaciji tudi sam znašel pred težkimi odločitvami. Predstava ne prikazuje osvoboditve kot popolnoma srečnega konca. Namesto tega pokaže, da ima svoboda veliko ceno in da posledice vojne ostanejo še dolgo po tem, ko je spopadov konec. Prav zato je *Osvoboditev Skopja* dobra iztočnica za razmislek o zgodovini, vojni in miru. Za dijake je uprizoritev zanimiva, ker snov, ki jo običajno spoznavajo pri pouku zgodovine, predstavi na bolj oseben in razumljiv način. Ne gre le za gledanje predstave, ampak za razmišljanje o tem, kako se zgodovina dotika posameznika in zakaj je pomembno, da jo poznamo. *Osvoboditev Skopja* je predstava, ki pokaže, da preteklost ni nekaj mrtvega, ampak nekaj, kar še vedno vpliva na naš pogled na svet.

INJA POLANEC, 4. I

MISLI OB DELU OSVOBODITEV SKOPJA



Začeti šolsko leto ob branju besedila *Osvoboditev Skopja* je stvar, za katero sem zelo hvaležna. Na začetku ustvarjalnega procesa smo si z našo skupino vzeli veliko časa, da smo besedilo večkrat prebrali. Spomnim se, kako se me je v vsakem prizoru takoj nekaj močno dotaknilo. Ljudje v vojni doživljajo stvari, na katere niti telo ni vedno pripravljeno. Telo v vojni krvavi preko vida in sluha. Nasilje, streljanje, posilstva. Telo krvavi preko dejanj, ki prihajajo iz rok nasprotnikov. Roke, ki pokrivajo ušesa. Zvok bombe, zvok krika, jok. Voh, ki hoče vohati hrano, a je ni. Pet preprostih, glavnih čutov, ki imajo v našem življenju glavno vlogo vsak dan, vsak trenutek. Najbolj se me je dotaknilo razmišljanje o tem, kakšno življenje morajo živeti ljudje v vojni. Življenje, za katero se je treba boriti in trpeti.

Igram Lico. Dotaknilo se me je, kaj je bila pripravljena narediti za družino. Bila je pripravljena storiti nekaj, na kar sama ni bila pripravljena – nekaj, na kar ne bi smel biti nihče pripravljen, ne doživljati, ne storiti. Prevzem krivde nase jo je požrl. In prav to, kar jo je požrlo, je rešilo nekaj življenj njene družine.

Mislim, da ko se vojna začne, se začne za vse. Na bojišču se bojujejo vojaki, vendar se povsod drugje bojujejo zapuščene žene, dedki, babice, otroci. Pomislila sem, da to ni le zgodba enega avtorja, temveč mnogih ljudi po svetu. Pri ustvarjanju predstave sem vedno občutila veliko odgovornost in spoštovanje do likov, ki smo jih spoznali. To so zgodbe oseb, ki so nam enake. Oseb, ki imajo pet čutov. Oseb, ki trpijo. Nikoli nisem prebrala besedila, ki bi mi dalo toliko občutkov. Med temi občutki — hvaležnost. Hvaležnost za dobro življenje, ki ga imam, za šolo, na katero lahko hodim, in za super skupino ter profesorje, s katerimi lahko ustvarjamo in širimo te zgodbe naprej.

FRANCESCA LAUDICINA, 4. G

VSE MOLITVE, KI JIH NISMO SLIŠALI

Dragi Bogec, ljubi Bogec.
Jaz ne vem kaj

Jaz ne vem, kaj sem. priznam, da sem kapitan ladje. Kaj si pa ti?

Dragi Bogec, ljubi Bogec.
A si ti Bog? Zini ž...

A si ti Bog? Zini že kaj!

Dragi Bogec, ljubi Bogec.
Pojdi si umiti obraz

Pojdi si umit obraz. Glej, kakšen si, ves umazan kot kakšen pacek, no.

Dragi Bogec, ljubi Bogec.
Kje je kondenziran

Kje je kondenzirano mleko?

Dragi Bogec, ljubi Bogec.
Ne vem, uhij me

Ne vem, ubij me, ne vem.
Dragi Bogec, ljubi Bogec

Dragi Bogec, ljubi Bogec.
Jaz te ne razumem.

Jaz te ne razumem. Kaj si ti? A si človek – a si zver – kaj si?

Dragi Bogec, ljubi Bogec.
Zaradi vas se želim

Dragi Bogec, ljubi Bogec.
Zaradi vas se že dve leti gonim po gmajni.

Dragi Bogec, ljubi Bogec.
KAJ HOČEŠ BOVEŠ

KAJ HOČEŠ POVEDAT?

Dragi Bogec, ljubi Bogec.
Avtomatično

Avtomatično sem ustrelil. Nisem vedel, da lahko tako hitro umre.

Dragi Bogec, ljubi Bogec.
Ti! Bodi tih! Obi...

Ti! Bodi tiho! Obljubim, da ne bom nikdar več. A si ti kdaj prej že ubil človeka?

Dragi Bogec, ljubi Bogec.
Likvidirate banditu

Dragi Bogec, ljubi Bogec.
Likvidirate bandite, a? Tako je prav. Z vseh strani me gnjavite samo z ilegalci.
Dragi Bogec, ljubi Bogec.
To si že stokrat obljubil, da boš priden!
Dragi Bogec, ljubi Bogec.

Dragi Bogec, ljubi Bogec.
To si že stokrat obljubil.

To si že stokrat obljubil, da boš priden!
Dragi Bogec, ljubi Bogec
Ali mišč...

Dragi Bogec, ljubi Bogec.
Ali misliš, da te

Dragi Bogec, ljubi Bogec.
Ali misliš, da te sovražimo?
Dragi Bogec, ljubi Bogec.

Dragi Bogec, ljubi Bogec.
Zakaj pa ni več D.

Dragi Bogec, ljubi Bogec.
Zakaj pa ni več Renate k nam?
Dragi Bogec, ljubi Bogec.

Dragi Bogec, ljubi Bogec.
Kdaj se bo tata vrnil?

Dragi Bogec, ljubi Bogec.
Kdaj se bo tata vrnil? Kaj je to svoboda?
Ali je res v nebesih tako kot na zemlji?
Dragi Bogec, ljubi Bogec.

Ali je res v nebesih tako kot na Zemlji?

Dragi Bogec, ljubi Bogec.
Čuvaj mi medvedu

Čuvaj mi medvedko.

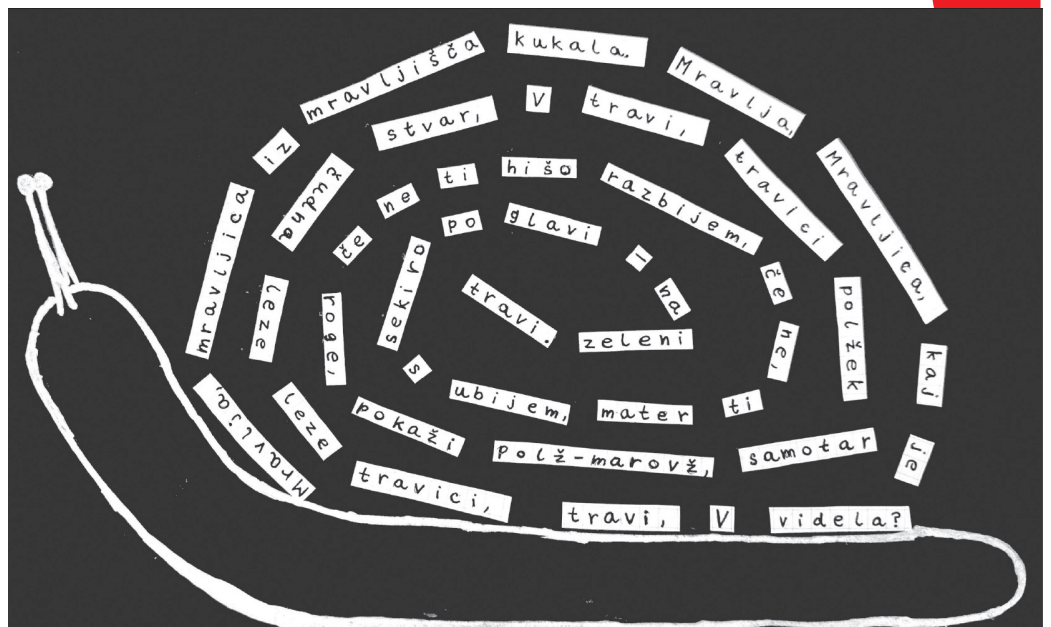
Dragi Bogec, ljubi Bogec.
Sila si. Vzemi palč

Dragi Bogec, ljubi Bog
Sila si. Vzemi polža. Na.

**Sin moj,
jaz te ne razumem.**

RAJA L. KUMER, ŽANA KOČEVAR, 4. F

TIJA ROBAS, LANA JEMC, 4. F



PRAVA OSVOBODITEV JE NOTRANJA

Besedilo *Osvoboditev Skopja* me je nagovorilo prav zato, ker svoboda v njem ne pride z glasnim veseljem, ampak s tišino. Ta tišina ni prazna, ampak polna spominov, bolečine in neizrečenih misli. Med branjem sem razmišljala, kako se konec vojne ne zgodi v enem samem trenutku, ampak počasi v ljudeh samih. In čeprav so fizično svobodni, v sebi še vedno nosijo težo preteklosti. Prav to se mi zdi, da je sporočilo besedila. Prava osvoboditev ni zunanja, ampak notranja, in zanjo včasih potrebujemo več časa kot za konec vojne.

DEA LUNA DOBRAVC, 4. G

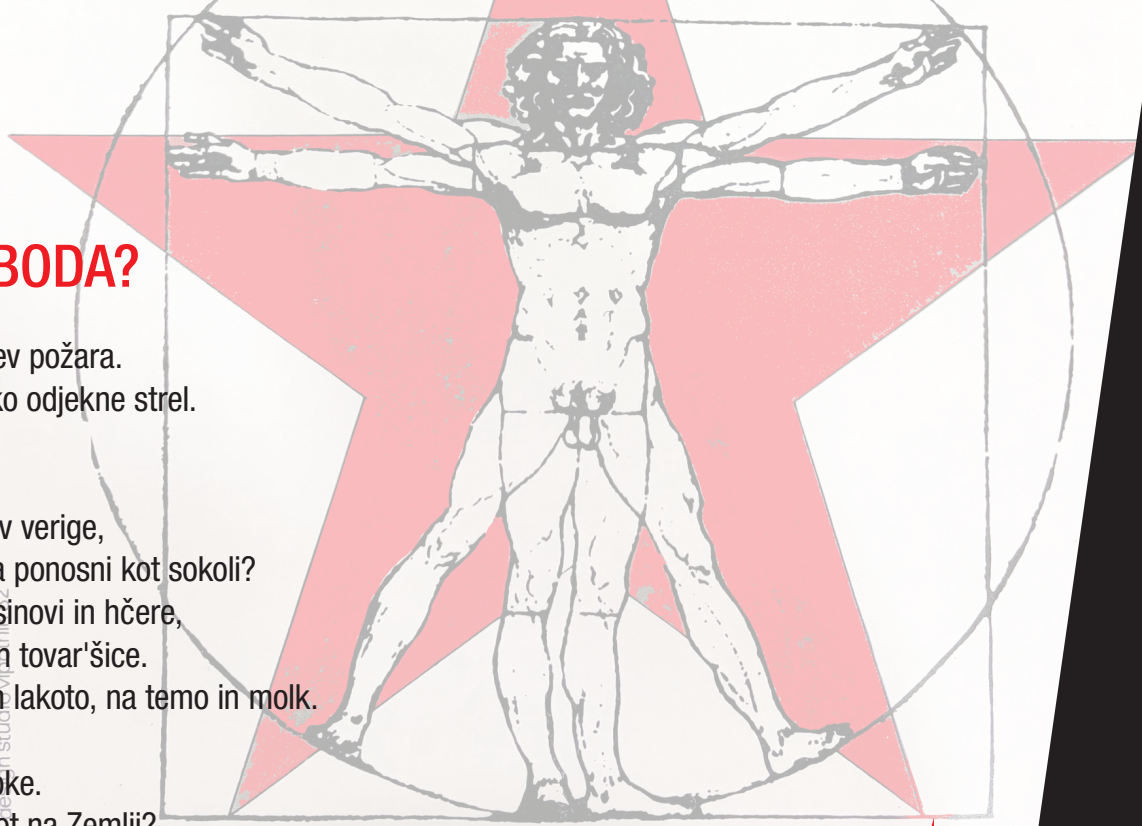
KDAJ BO SVOBODA?

Zadaj na horizontu - odsev požara.
Pesem škržatov utihne, ko odjekne strel.
Petje in vriskanje otrok.
Kdaj bo svoboda?
Kdo so ti, ki so vklejani v verige,
izmučeni in izčrpani, toda ponosni kot sokoli?
Mi vidimo, da so to naši sinovi in hčere,
bratje in sestre, tovariši in tovaršice.
Oni so obsojeni na žejo in lakoto, na temo in molk.

Zoran si mane premrle roke.
A je res v nebesih tako kot na Zemlji?
Ti, mali, si preveč radoveden.
Otrok, ki krade denar z ikon v cerkvi,
bo končal na vislicah.

Glasno tiktakanje ure.
V tišini raste šepet molitve.
Molim, za vsak slučaj.
To je suženjstvo.
Zoranu gre na jok, čeprav je ravnokar nehal jokati.
Vse isto.
Zato ker nisi bil še nikoli svoboden.
Jaz bom šel v hosto, ko bom velik.
In potem bo svoboda.

SARA DOMIO GRGUROVIĆ, NIKA ŽABJEK, 4.I



KAJ POMENI OSVOBODITEV?

Za partizana

Osvoboditev za partizana pomeni, da lahko prvič stoji pokonci in ne gleda več v tla.

Za mater

Osvoboditev za mater pomeni, da otrok zaspi brez sence skrbi.

Za otroka

Osvoboditev za otroka pomeni, da se ulica spet smeje in da igra nima več skrivališč.

Za mesto

Osvoboditev za mesto je dih, ko ulice znova spregovorijo, ko strah odneha, tišina popusti in srce mesta svobodno zaživi.

Za mrtve

Osvoboditev za mrtve je mir, kjer ne boli več noben spomin, ni krika, ne noči, ne ran le tišina in večni dan

KJUB TEMU, DA JE OSVOBODITEV IN VSI SO PRESREČNI, TRAVME IN SPOMINI OSTAJAJO VEČNI.

SARA NAGODE, LINA PUŠENJAK KLEMENC, 4. F

ANTIPESEM

Gospodinov prosi prosi prosi
Stojčev milosti ne pozna
načelnik na čelu stoji
častnik prinaša čokolado
zopet se streljajo otroci
odmeva Renatino igranje
Bale je

Tasinov golobnjak stoji ob Vardarju
doktor prakticira medicino
Ana hoče čokolado
Dušan ni

Anica poljubi tata
Lica se maže s krvjo
Lenče: uči vzgaja služi hrani pretepa manipulira tolaži skrbi
pospravlja kriči

Georgij: jaz vem vse
Zoran laže krade ubija mačke zapira ljudi v kleti.

LINA PRIMC, EMA LACMANOVIČ, 4. I

Brez posebnega dovoljenja avtoric
ni mogoče črtati teksta,
ga spreminjati ali poljubno menjavati
vrstnega reda prizorov.

IZBOR IZ KRITIK: RAJA L. KUMER, 4. F

All the Stages Are a World

By Eileen Blumenthal

After 10 linguistically frustrating but otherwise glorious days in Yugoslavia earlier this summer, I was not surprised to be brought to tears by a Serbo-Croatian play at the World Theater Festival in Denver. The surprise was that the tears were not of frustration with the language but of emotion—and that they were accompanied by exhilaration. The Zagreb Theater Company's *The Liberation of Skopje* is an autobiographical, political, utterly theatrical work about the World War II German occupation of playwright Dusan Jovanovic's native town.

Young Zoran's father is off fighting in the resistance. His uncle, Georgij, a vital, robust worker in the underground struggle, is arrested and beaten crippled. Zoran's mother sleeps with a Nazi soldier to get Georgij released—then has the soldier with her, to her anguish and comfort, for the rest of the occupation. Meanwhile, Jews disappear, patriots are tortured into betraying their friends, Georgij struggles to regain speech and mobility, and bands of children, including Zoran, roam the streets, stealing money and food, cheated of their childhood and—as they explain in an eerily grown-up speech—their adulthood as well.

Under director Ljubisa Ristic, *Skopje* is not only a mourning for a ravaged generation but also a celebration of Yugoslav culture. It is performed outdoors—in Denver it was in a small city park—with the audience following the actors from an initial gathering place to first one then a second bank of seats. Scenes are mostly quick flashes of images, especially toward

the beginning of the play, separated and sometimes accompanied by a rock band which, in Denver, was on a nearby roof. The work is full of native music (rock and folk); the cast includes a horse, pigeons, a German shepherd, eight or 10 children, a one-legged gypsy shoeshine boy (who was originally brought to the company to teach some gypsy songs)—and the most prominent actors of Yugoslavia. Their acting is prodigious, bridging language and culture gaps to communicate raw and sometimes complex feelings. The whole work, finally, is warm, brutal, often funny, and thoroughly affirming.

After the show, many audiences members bought souvenir T-shirts, buttons, handkerchiefs, and newspaper translations of the script. Which brings up the other special aspect of the Zagreb company. It is self-supporting, existing outside the elaborate Yugoslav system of subsidized theaters. Although most of the company have worked extensively in the official theaters, they have opted now for the greater freedom of working outside the system—and, Ristic says, they don't want a subsidy. They are willing to undertake the sundry mini-capitalist ventures necessary to support themselves, a move which would be deadly anathema to most American maverick theaters. It seems that the enemy of real exploration and creativity is not necessarily, as we assume here, commercial theater but establishment theater, whatever its form.

In any case, the Zagreb company will be at St. John the Divine in New York in the fall with *Skopje*, Jovanovic's *Karamazovs* (about the persecution of Stalinists after

Tito's break with Moscow—a hot, ironic work on a hot, taboo subject), and *Hamlet*—all directed by Ristic. Language really is not a problem. *Skopje* is highly visual, and the company supplies the audience with whatever other information is needed (summaries of the action and even, in *Karamazovs*, simultaneous translation).

The other unmitigated pleasure of my five days (and eight plays) at the festival was the work of the Italian clown team, Les Colombaioni, which Julius Novick wrote about in these pages a couple of weeks back. But there were mitigated pleasures as well.

The Cakeman, billed as the first Australian Aboriginal play, did not, actually, impress me much when I saw it. A prologue shows a happy Aboriginal family in their lean-to being invaded by a trio of soldier, missionary, and businessman, who kill the man and take the woman and child off to be "saved." Next we see a similar family living on a mission reservation—with no food, only scraps of furniture (half an oil drum serves as a cradle), no dignity (Sweet William, the father, is a gentle, loving, alcoholic bum), and legend-hopes about the "cakeman," who will come one day and give cake to all the children. Eventually, a local white, on an inspection tour to identify a native brat who has been stealing bits of coal, realizes their abject poverty and struggle—and starts leaving boxes of groceries (including cake) atop the coal bit for the boy to take. Meanwhile, Sweet William finagles a ride to Sydney where he hopes to find a job.

This pie-in-the-sky plea for white liberation. Continued on next page

THE SOURCE THEATRE COMPANY
presents
the word famous yugoslav
ZAGREB THEATRE COMPANY
in
THE LIBERATION OF SKOPJE

at the APEX building
7TH & PA.^{NW}
august 19-28
at 8:30

reservations
462-1073



ZAGREB THEATRE COMPANY: ZAGREB, YUGOSLAVIA, 1982 AMERICAN TOUR

TONIGHT IN MANHATTAN

EDITED BY ERNEST LEOGRANDE

Theater in the open

"The Liberation of Skopje," a play performed by the Zagreb Theater Company of Yugoslavia, will be performed on the grounds of the Cathedral of St. John the Divine, at 110th St. and Amsterdam Ave., beginning tonight. This play by Dusan Jovanovic is a remembrance of his native town during German occupation in World War II. It is part autobiographical, part fiction. The company thought of putting up a tent in the streets of Zagreb to house the play when they first were going to present it in 1978, but they couldn't get city permission for the tent. So they said, okay, we'll just do it in the street. And that is how traditions are born. They've done it in the open, if not in the street, in 60 cities around the world. This is their first visit to New York. The play, directed by Ljubisa Ristic, is performed in Serbo-Croatian but a printed synopsis explains the action. As the actors move from place to place during its 34 scenes, so does the audience. (Some interesting productions have been done on this basis. The Performance Theater's production of "Tooth of the Crime" by Sam Shepard at the Performing Garage and Irene Maria Fornes' "Fefu and Her Friends" at the American Place Theater are two personal favorites.) Tonight's performance is at 7:30 and the play will run through Sept. 26, but there will be no performance Sept. 20. Tickets are \$10. This is a joint presentation of La Mama, E.T.C. and St. John's. Call 475-7710 for reservations.



Ingeborg Appelt and Rada Serbedzija, members of the Zagreb Theater Company, in "The Liberation of Skopje"

YOU
STILL
TICKET

A Chorus
sections

A Doll's
section

Agnes
section

Amadeus
section

Ami

Crimes of the Heart, Golden. 239-6200. (all sections)

Dreamgirls, Imperial. 239-6200. (near mezzanine)

Evita, Broadway. 239-6200. (all sections)

42nd Street, Majestic. 246-0730. (theater says "some seats" in all sections)

Ghosts, Brooks Atkinson. 245-3430. (all sections)

Joseph and the Amazing Technicolor

The Washington Post SHOW

Arts / Recordings F1

Although the American theater has spawned its share of radical theater groups, few of them would apparently dig for the marrow quite so relentlessly as does the Zagreb Theater Company. And those that do are usually relegated, by finances or fringes, to a position on the

"Imagine, if you can, a company with Dustin Hoffman, Jane Fonda, Al Pacino and Ellen Burstyn doing highly charged political plays that are also highly artistic," says Klajic, last. "If we wanted to, we could kill Yugoslavia."

The performers, mostly in their twenties and thirties, are bound in a loose federation, appearing in some, but not necessarily all of the productions. Many of them have prominent television and film careers going at the same time. Rada Serbedzija, who plays Georgij, is widely accepted as Yugoslavia's most popular actor, while Svetozar Cvetkovic, who is cast as an agent of the Bulgarian secret police, scored recently in the film of Susan Anspach. By the same token, the company also hosts the services of a 20-year-old gypsy shoeshine boy. When he's not playing the his trade on the main square of Zagreb.

In each of the 10 major Yugoslavian cities it regularly visits—the country is about the size of Wisconsin—the company now has its own playing space and a back-up staff

that handles ticket sales and publicity. Because it receives no government subsidies, it is free to tackle sensitive and controversial issues that are bypassed by the state theater. "There is no censorship, and if you don't rely on the establishment financially, your maneuvering room is actually quite large," says Klajic. The company's version of "Hamlet" turned the Danish prince into a passionate independence fighter and Shakespeare's tragic musings into urgent reflections on covert operations, foreign subversion and the right to self-determination. Last December, the company's latest production, "Karamazovs," shed light on the plight of the Stalinist loyalists, who were incarcerated in a concentration camp in the Adriatic in 1948, after Tito engineered his country's break with the Soviet Union.

A storm of controversy greeted that drama. Condemned in some quarters as "subversive," praised in others as "political theater that still remains art," it was a hot ticket overnight. "Everyone knows what happened to the Stalinists," says Klajic. "They were interned in a gulag and exposed to a harsh re-education process, not by the police, but by their fellow inmates. That way, the police could claim they had nothing to do with it. Until this production, in Yugoslavia. Our play doesn't try to excruciate; it tries to analyze the contradictions of a tragic set of circumstances."

Again, searching for an American

equivalent, he says, "I suppose it would be something like an American troupe putting on a play about Roosevelt's internment of the Japanese in America."

And having it turn into a big hit. That the commercial American theater rarely tackles such fare is not to be taken in dramatic literature and theater criticism from Yale University. "Except for a period in the 1930s—when Odets and the Group Theater—theater in America has usually come out of a tradition of entertainment. What seems to me to be a major mistake in the United States is that the people with the ideas, the imagination and the sense of adventure are used to thinking small. They're satisfied with the space on the fringe, which is handled to them by the commercial theater establishment. But if they are not marginal people, why should they accept marginal status? Here you see customers paying lots of money for dreadful don't pay for something that would truly involve them. Trivia has the better deal here."

"What we hope to show is that an independent, highly artistic noncommercial theater company—a company that explores complicated questions and throws up an intellectual challenge—can be commercial. Not in the sense that it is making someone rich, but in the sense that it can survive on box-office and pay people decent wages. That, I think, is something that may not seem too believable to you."



