

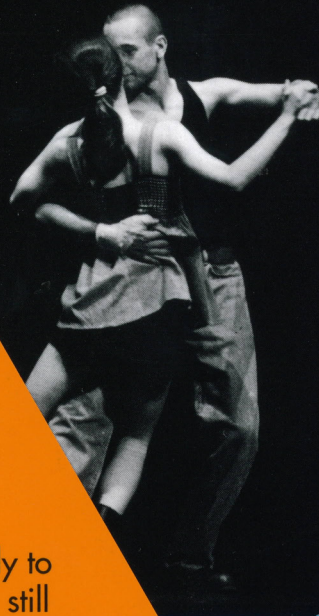
ZA VSAKO BESEDO CEKIN



EVERY WORD A GOLD COIN'S WORTH

HOW I BECAME AN ANDERSEN HERO

"When the famous child from a story by Hans Christian Andersen announces with innocent frankness that the Emperor is naked, he liberates us from our miserable pretences and forces us involuntarily to face the real state of things. But we still make fools of ourselves with this kind of illusion of art, which has been sold to us since time immemorial, even though it is a lie. Because theater comes alive at the moment when we are prepared to believe in the lie, when in fact we believe that what we see is true - although we know that it is not - it is precisely because of this that we step into the lie. If we were starting revolutions, we would take over the court, unlike the French students in May, 1968, when they took over the theater, the place of lies. I have no illusions about revolution. I do not know the truth nor can I tell it to you, that is why I prefer to be a liar. And the best one, at that.



Dedicated to Betontanc, December 1989

BETONTANC ("Concrete Dance") was founded in 1990 by Matjaž Pograjc, who was at this time still a student of The Slovene Academy for Theatre. He gathered together people of roughly the same age (around 22) from different backgrounds: musicians, dancers, actors, stage designers and so on. BETONTANC was formed as a reaction to high intellectual and conceptual art works of the eighties as Pograjc states: "I am not an anti-intellectual, but I stand against pseudo-intellectuals who are rolling like dogs in their own verbal shit". The exploration of BETONTANC was focused on the physicality of the human body and its correspondence with elements which bound the freedom of movement. Thus what moves the protagonists could be either infantile and ridiculous or brutal and violent, however audience is always confronted with the breath taking presence of realness.

In the first BETONTANC production "POETS WITHOUT POCKETS" (first performed May 20th, 1990) three women and two men were trapped in a narrow concrete corridor in the basement. The tension between the body and the environment, the rivalry between one and the other body with the purpose of getting rid of any limitations - is perceived as anti-bodily.

The Shakespeare's tragic competition between two families in the following production "ROMEO & JULIET" (first performed May 21st, 1991) was replaced with the emergence of two houses in front of audience. When the 'stage design' for the performance was ready to perform the original play in it, one 'mover' threw the drama in the garbage with disgust.

The third BETONTANC's production "EVERY WORD A GOLD COIN'S WORTH" (first performed February 19th, 1992) took place at the foot of a 'iron wall' where conflicts among six movers are led by the same 'innocent' will to conquer the wall and defeat the others. This time the game is taken seriously; along with the reduction of performing space (not only metaphorically) people are going too far up to the turning-point when the interpersonal cruelty (the rape of woman and man) overflows the stage. If the first performance refers to art, the second to theatre history, then the painful experience of current time is inscribed in the third one.

With the fourth production called WET HANKY THIEVES (first performed November 17th, 1993) Betontanc asserted its position at home and on the international theatrical scene, calling them a barbaric horde from the East, saying they were that kind of being which can live only if it hates. But they do not need their chewing gum, for betontanc have our tears.

BETONTANC performers rather than being referred to as dancers, would rather be called "a basketball team".

Betontanc's work is intensely athletic and brutal and is conscious attempt to imperil both the performers bodies and the audience prejudice on the relationship between form and content.
Third eye Center, Glasgow 1991

Betontanc is older than their home state of Slovenia. Combining Balkan roots, Slavic melancholy and mediteranean temperament, they are at the vanguard of new Slovenian theatre crossing Europe.
The Place Theatre, London 1992

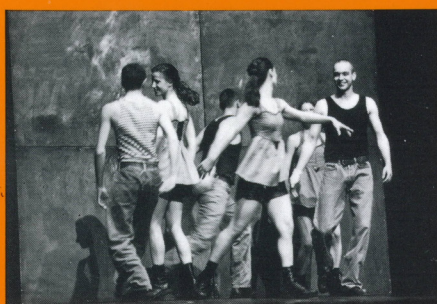
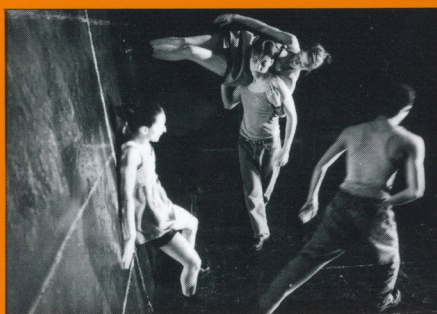
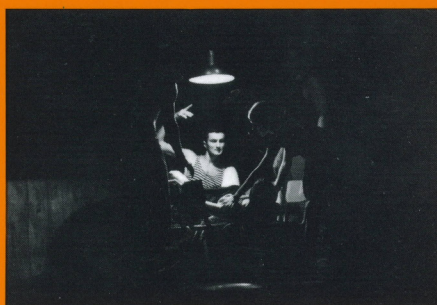
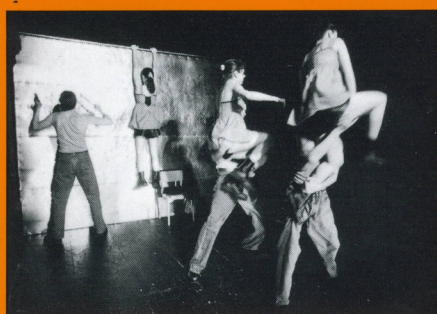
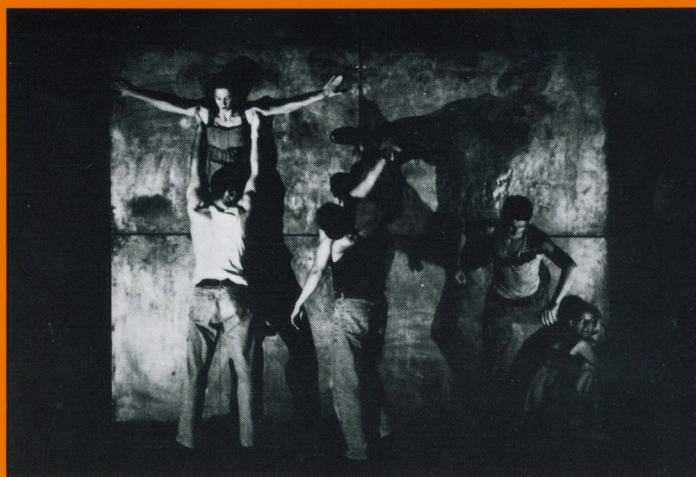
Betontanc is a top deceiver: brutal, infant and real!
Notes magazine, Utrecht 1992

Betontanc is showing some advancement, dance against the wall. Could we then say that the best human communication is that very communication with the wall?
Liberation, Paris 1992

There is no relation to civilisational rules, for these

practicaly do not exist any more. No more, but no less either, the choreography of Betontanc directly communicates a clear judgement of the changing word.

Frankfurter Allgemeine Zeitung, Frankfurt 1993



GRAND PRIX
DE LA CRÉATION
CONTEMPORAINE
**MARITHÉ
& FRANÇOIS
GIRBAUD**
AUX RENCONTRES
CHORÉGRAPHIQUES
INTERNATIONALES
DE BAGNOLET

GLEDALISCE
GLEJ
THEATRE

GREGORČIČEVA 3
1000 LJUBLJANA
SLOVENIJA
TEL.: +386 61 216 679
+386 61 1263 162
FAX: +386 61 224 563

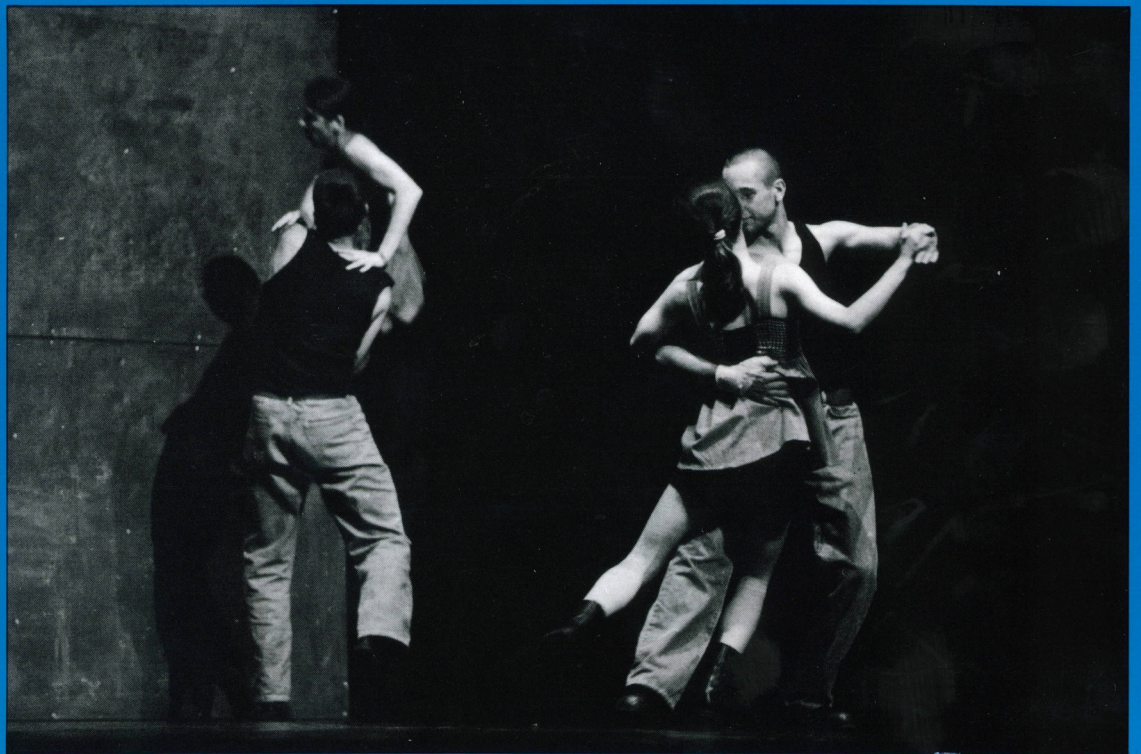
Artistic director
Nevenka Koprivšek
Manager
Lidija Jurjavec

The performance was made possible by:
Ljubljana City Council's
Department of Culture
The Ministry of Culture
of Slovenia

Sponsors:
Tiskarna Ljubljana
Grand Hotel Union
Ljubljanska banka
Arsenal Design



EVERY WORD A GOLD COIN'S WORTH



O SEM
OSTAL
ENOV
UNAK

rsenove pravljice
e cesar nag, nas
nehote prisili, da
Vendar se mi še
ki je že zdavnaj
lišče obstaja šele
eti v laž, torej ko
av vemo, da ni in
olucijo, bi zasedli
68, ko so zasedli
. Resnice ne vem
c. In to najboljši.

december 1989

Directed by:
Matjaž Pograjc
Conceived and performed by:
Alma Blagdanič
Igor Dragar
Janja Majzelj
Blažka Muller
Ivan Peternelj
Matej Recer

Music composed by:
Mitja Vrhovnik Smrekar

Music performed by:
ENZO FABIANI KVARTET:
Lidija Grkman violin
Marko Kodolja violin
Sonja Vukovič viola
Pavel Rakar violoncello

Friderik Vargason drums
Recorded at KIF KIF, Ljubljana

Stage design:
Gregor Fon
Marko Goljevšček
Matjaž Pograjc
Tomaž Štrucl

Light design:
Denis Tankovič

Costumes:
Denis Dautovič

Photo:
Diego Andrés Gómez
Tina Ruisinger

Designer:
Egon Bavčer

Stage manager:
Andrej Meljo

First performed in Budapest on February 19, 1992

