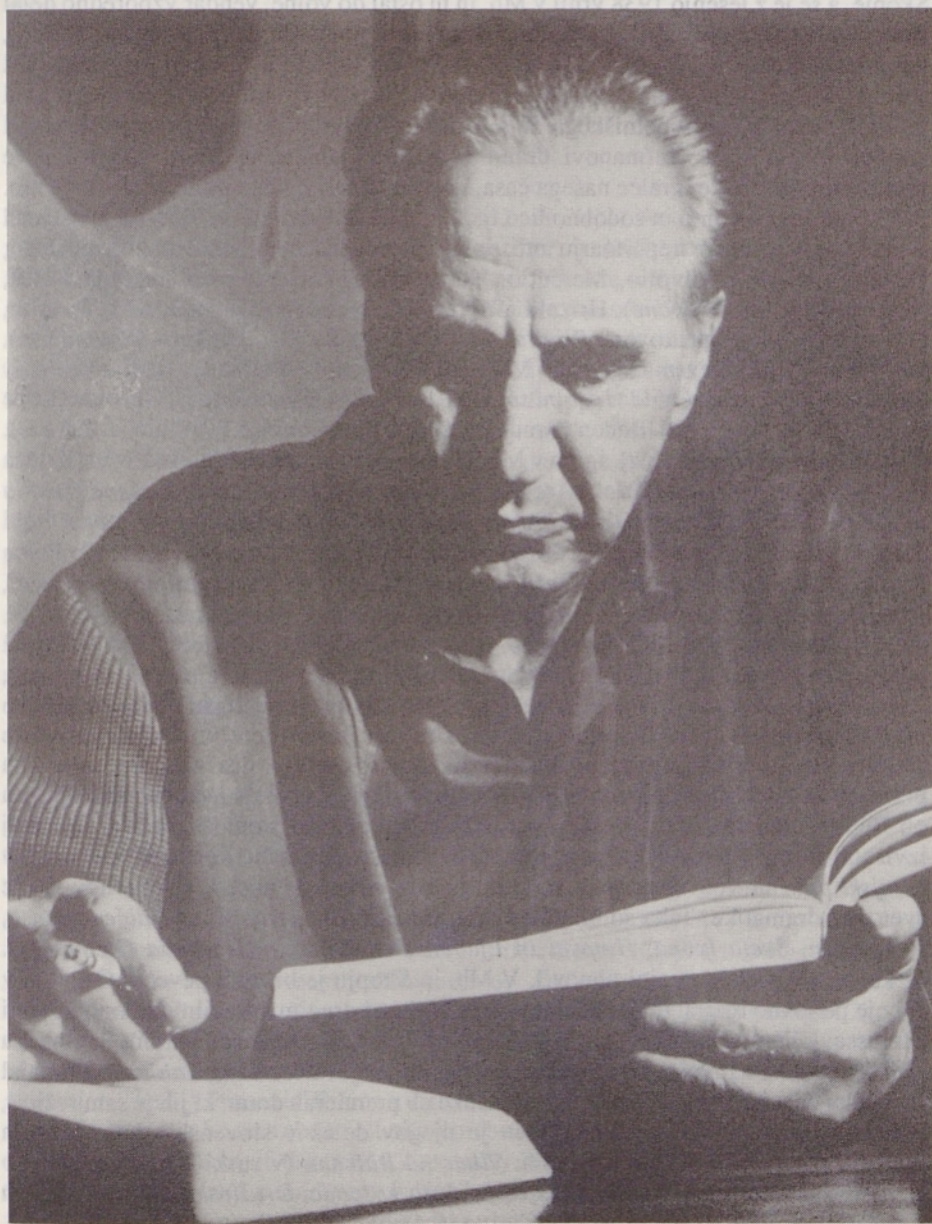


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792 (497.12)

## VLADIMIR SKRBINŠEK (1902 — 1987)





**SKRBINŠEK Vladimir (2. okt. 1902 Ljubljana).** Igralec, režiser in vzgojitelj. Igralsko pot je začel z angažmajem v Mb. pri SNG v sezoni 1923/24. V naslednjih letih je bil v Varaždinu, Zg., v potujoči igralski skupini in v Splitu, od tam pa je prišel za sezono 1927/28 spet v Mb. Tu je ostal do konca sezone 1934/35. Tedaj je odšel v Skopje, a se je z jesenjo 1938 vrnil v Mb. in tu ostal do vojne, vendar vzporedno delal kot glavni režiser tudi v Skopju. V vojnih in prvih povojnih letih je bil pri SNG Lj., na bolezenskem dopustu, pri RLj in od 1958/59 (tedaj tudi direktor D) v Mb. Od sezone 1960/61 je bil član MGIJ do upokojitve. Vendar je tudi potem ponovno igral in 1962 slavil 40 let umetniškega dela in 60 let življenja v MGIJ, kjer je upodobil vodilno osebo v B. Hofmanovi drami *Dan in vsi dnevi*. Štejemo ga med prve karakterne slovenske igralce našega časa, ki je soustvarjal višjo umetniško raven mb. SNG pred drugo vojno in sodobno lice lj. D. Izmed njegovih postav, ki jih je ustvaril v resnem svetovnem repertoarju mb. in lj, gledališča, naj bodo omenjeni: Jago, Cyrano, Othello, Malvolio, Mercutio, Norec (*Kralj Lear*; zvezna nagrada 1949), Mosca in Voltore (*Volpone*), Hrizard (*Šola za žene*), Alcest (*Ljudomrznik*), Tartuffe, naslovna v Shakespearovem *Rihardu III.* in *Henriku IV.*, Higgins (*Pygmalion*), naslovna v *Hudičevem učencu*, Mat (*Ana Cristie*), Darling (*Pahljača Lady Windermere*), Göring (*Wilde Idealni soprog*), Inkvizitor (*Sveta Ivana*), Guzman (*Lope de Vega Fuente ovejuna*), Bacon (Bruckner *Elizabeta Angleška*), Veršinin (*Tri sestre*), Leon (*Gospoda Glembajevi*), igran v Mb. in Lj.: zvezna nagrada Dr. Križovec (*Krleža V agoniji*), Dr. Morgens (*Krleža Aretej*), naslovna v Brechtovi drami *Gospod Puntila in njegov hlapec Matti*, Gerlach (*Sartre Zaprti v Altoni*), naslovna v Kipphardtovi *Zadevi J.R. Oppenheimerja*, Verhovenski (Dostojevski—Camus *Obsedenci*), Foma Fomič (Dostojevski—Pirjevec *Sreča v nesreči*), Ščuka, Maks (*Kralj na Betajnovi*), Hlapec Jernej, Zlodej, Župnik (*Hlapci*), Gruden, Grozd, Frederik in pravdač (*Celj. grofje*), Bernot, Tomo Grant (*Vida Grantova*), Tonin (*Školjka*), Taši (*Velika puntarija*); Bertram (*Strniša Samorog*) idr. Bil je povsod vsa leta predvsem igralec, vendar je z zavzetostjo, včasih pa iz gled. potrebe tudi režiral, zlasti mnogo v Mb. ob prvih angažmajih in po vrnitvi iz Skopja. Pri režijskem delu je poudarjal večje zahteve, ki jih stavi uprizarjano delo, ter večje zahteve do igralcev; zato ima pomemben delež za dvig umetniške ravni mb. D., kjer v razvoju med obema vojnama ob R. Pregarcu in Jožetu Koviču predstavlja najzrelejšo stopnjo. Režiral je nekaj izvirnih slovenskih dram, kakor so bile M. Skrbinškov *Labirint*, Šnuderlova *Pravljica o rajski ptici* in Vombergarjeva *Voda* in ustvaril nekaj vrhunskih uprizoritev del iz svetovne dramatike. Taka so bila med drugim zlasti Shawova dela *Hudičev učenec*, *Pygmalion*, *Sveta Ivana*, *Hinavci in Ljubimec* in Krleževa *Gospoda Glembajevi*. Nekatere režije ja po vojni obnovil. V Mb. in Skopju je bil tudi pevec v O in Ot. v Mb. je ponovno režiral domače in tuje O in Ot (med drugim s številnimi ponovitvami Straussa, Léharja, Suppéja, Falla, Kálmána, Tijardoviča, Bučarja, Parmo, Savina, pa tudi umetniško zahtevnejšo *Prodano nevesto*, Verdijev *Ples v maskah* itn.). Prevajal je odrska dela in v časnike in GL pisal članke ob premierah dram, ki jih je sam režiral, o občih gled. vprašanjih ipd. Tehten je njegov delež v slovenskih celovečernih umetniških filmih. Igral je v filmih: *Vihar na Balkanu* (v ruski koprodukciji), *To ljudstvo bo živelo*, *Trst*, *Svet na Kajzarju*, *Jara gospoda*, *Družinski dnevnik*, *Balada o trobenti in oblaku*, *Samorastniki*, *Zarota* in *Amandus*. V Mb. je vodil šolo za dram.



režijo in igro, v Skopju za operni naraščaj; nekaj njegovih učencev spada med vidne današnje gled. ustvarjalce. Za igralske upodobitve je dobil ponovna priznanja in nagrade: zvezne, Prešernovi nagradi in 1972 nagrado mesta Ljubljane. — SBL; Repertoar; Ekran 66; KOJEKO 1962, 392.

V.S.

(Slovenski gledališki leksikon, Knjižnica MGL Ljubljana, 1972)

**Vladimir SKRBINŠEK** (born Oct.2, 1902, in Lj.). Actor, stage director and pedagogue. Started his acting career in Maribor at SNG, season 1923/24. In the following years he moved to Varaždin, Zagreb became a member of the travelling group in Split, from where he came back to Maribor (season 1927/28) and stayed there until the season of 1934—35. Then he moved to Skopje but returned again to Maribor in autumn 1938 until the War broke out (parallelly he worked as a main stage director for the Skopje Theatre). During the War and the first post-war years he was employed with SNG Lj., ill for some time, then Radio Lj. and, from 1958 to 1959 (at that time also as the Drama manager), in Maribor. From the season 1060/61 he was a member of MGLj until his retirement. Even afterwards he kept active and, in 1964, celebrated his 40th acting anniversary and 60th anniversary of his work for MGLj where he preformed the leading role in B. Hofman's drama *Dan in vsi dnevi* (The Day And All Days). He is counted among the first modern Slovene character actors having made a great artistic contribution to the Maribor SNG prior to the War. Out of his apperances listed on the serious world repertoire of the Maribor and Ljubljana Theatres let us cite: Jago, Cyrano, Othello, Malvolio, Mercutio, the Fool (*King Lear*; federal prize 1949), Mosca and Voltore (*Volpone*), Hrizald (*L'ecole des femmes*), Alceste (*Le Misanthrope*), Tartuffe, title-role in Shakespeare's *Richard III and Henry IV*, *Higgins* (*Pygmalion*), title-role in *The Devil's Disciple*, Matt (*Ann Cristie*), Darling (*Lady Windermere's Fan*), Göring (*Wilde Ideal Husband*), the Inquisitor (*Ste Jeanne*), Guzman (Lopez de Vega *Fuente ovejuna*), Bacon (Bruckner *Elizabeth of England*), Vershinin (*The Three Sisters*), Leon (*The Glembayeff Gentlemen*), Maribor- and Ljubljana staged, federal prize won, Dr. Križovec (Krlježa *In Agony*), Dr Morgens (Krlježa *Aretheus*), title role in Brecht's drama *Mister Puntilla and His Servant Matti*, Gerlach (Sartre *Imprisoned at Altonne*), title-role in Kipphard's *The Matter of J.R.Oppenheimer*, Verhovensky (Dostoyevsky—Pirjevcec *Luck in distress*), Ščuka, Maks (*Kralj na Betajnovi*, King at Betajnova), Barth the Bailiff And His Right, Zlodej, the vicar (*Hlapci*, The Servants), Gruden, Grozd, Friderik and Pravdač (*The Counts of Celeia*), Bernot, Tomo Grant (*Vida Grantova*), Tonin (*Školjka*), Tahy (*Velika puntarija*, The big Peasants' Rising); Bertram (Strniša *Samorog*, Unicorn) etc. During most of his career he was above all an actor, but did not dislike direction often having to practise it because of the needs, especially so at the Maribor Theatre during his first engagements and upon return from Skopje. In his work as director he followed the subtlest stage requirements, including those of the actors; therefore he has an

important share in the higher artistic level attained at the Maribor Drama (during the inter-war period he produced the highest quality, by the side of R. Pregarc and J. Kovič). He stage-directed some of the original Slovene drama, such as M. Skrbinšek's *Labirint* (The Labyrinth), Šnuderl's *Pravljica o rajski ptici* (A tale of the Paradise Bird) and Vombergar's *Voda* (Water). Thus he created some top performances of world drama. That is especially true of Shakespeare's works *The Devil's Disciple*, and also *Pygmalion*, *Ste Jeanne*, *Widowers Houses* and *Philanderer*, as well as Krleža's *Gospoda Glembajevi* (The Glembajeff Gentlemen). Some of his stage-directions he repeated after the war. In Maribor and Skopje he also sang in Opera (O and Ot.). Back in Maribor he made more stage-direction work of domestic and foreign operas (among others several reprises of Strauss, Lehar, Suppe, Fall, Kalman, Tijardović, Bučar, Parma and Savin, but also the artistically more demanding *Sold Bride*, Verdi's *Mask Ball* etc.). He also made some translations of stage works and wrote premiere comments stage-directed by himself, also wrote on general th.issues and the like. He also made some remarkable apperances in Slovene feature artistic films, such as *Vihar na Balkanu* (The Balkan Storm — Russian coproduction), *To ljudstvo bo živelo*, (*That people will live*), *Triest*, *Svet na Kajžarju* (The Kajžar World), *Jara gospoda* (Fake Noblemen), *Družinski dnevnik* (Family Diary), *Balada o trobenti in oblaku* (The Ballad of the Trumpet and a Cloud), *Samorastniki* (Self-grown People), *Zarota* (Plot) and *Amandus*. In Maribor he headed the scool of drama direction and play, while in Skopje he gave opera classes, some of his former disciples rank among the most prominent th. creators. He was re-awarded at several occasions: received federal awards, two Prešeren Prizes and, in 1972, the Ljubljana City Award. — SBL; Repertoar; Ekran 66; KOJEKO 1962, 392.

V.S.

(Slovene Theatre Lexicon, MGL Library, Ljubljana, 1972)