

**71. DUBROVAČKE LJETNE IGRE**  
71<sup>ST</sup> DUBROVNIK SUMMER FESTIVAL  
2020  
HRVATSKA CROATIA

**KAZALIŠTE ULYSSES I**  
**BEOGRADSKO DRAMSKO POZORIŠTE**  
ULYSSES THEATRE & BELGRADE DRAMA THEATRE

**TKO SE BOJI**  
**VIRGINIJE WOOLF?**  
WHO'S AFRAID OF VIRGINIA WOOLF?

**LENKA UDOVIČKI**  
REDATELJICA / DIRECTOR

**TELE2**

**PARK GRADAC GRADAC PARK**  
6. I 7. KOLOVOZA 6 & 7 AUGUST  
21.30 9.30 PM

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# TKO SE BOJI VIRGINIJE WOOLF?

WHO'S AFRAID OF  
VIRGINIA WOOLF?

REDATELJICA / DIRECTOR  
**LENKA UDOVIČKI**

DRAMATURGINJA / DRAMATURGE  
**ŽELJKA UDOVIČIĆ PLEŠTINA**

KOSTIMOGRAFKINJA / COSTUME DESIGNER  
**BJANKA ADŽIĆ URSULOV**

SCENOGRAF / SET DESIGNER  
**STEFANO KATUNAR**

AUTORI GLAZBE / COMPOSERS  
**NIGEL OSBORNE, DAVOR ROCCO**

KOREOGRAF / CHOREOGRAPHER  
**MATIJA FERLIN**

OBLIKOVATELJ SVJETLA / LIGHT DESIGNER  
**ANDREJ HAJDINJAK**

OBLIKOVATELJ ZVUKA / SOUND DESIGNER  
**DAVOR ROCCO**

ASISTENTICA REŽIJE / ASSISTANT DIRECTOR  
**RAJNA RACZ**

ASISTENTICA SCENOGRAFA / ASSISTANT SET  
DESIGNER  
**PAOLA LUGARIĆ**

MAJSTORICA ŠMINKE I FRIZURE / HAIR AND  
MAKE UP  
**MARIJA BINGULA**

IGRAJU / CAST

**RADE ŠERBEDŽIJA**  
GEORGE

**KATARINA BISTROVIĆ – DARVAŠ**  
MARTHA

**MARTIN GRĐAN**  
NICK

**ROMINA TONKOVIĆ**  
HONEY

GLAZBENICI / MUSICANS

**LOVRO LIVAJIĆ**  
TENOR SAKSOFON

**JONATHAN WALTON**  
TRUBA

**PRIYANKA DEVANI**  
TROMBON

**ELISO RAMMOU**  
ALT SAKSOFON

**CHARLIE WELCH**  
GITARA

Premijera održana 27. srpnja 2019. na Brijunima  
u sklopu 19. sezone Kazališta Ulysses.

*Premiere held on 27 July 2019 on Brijuni as a part  
of the 19<sup>th</sup> season of the Ulysses Theatre*



**Tko se boji Virginije Woolf?**, komad koji već pola stoljeća s lakoćom osvaja kazališnu i filmsku publiku, ogleda se u humornim elementima crne, mračne, divlje komedije, ali s elementima i melodrame, tragedije, slapsticka pa i satire te teatarski proziva i poziva na propitivanje društvenih konvencija na originalan i snažan način koji ovu dramu svrstava u antologijska ostvarenja svjetske dramske literature. Strast upisana u redove i između redaka mučnih, ali duhovitih dijaloga protagonista Virginije Woolf s jednakom svježinom, svojstvenom djelima koja nadilaze kulturološke razlike, osvaja emocije publike da bi se potom njima superiorno poigrala. Njihova okrutna i divlja bračna borba kojoj svjedočimo izrasta iz tradicije Strindberga i kasnije O'Neilla, ali nisu zanemarivi ni odjeci teatra apsurdna.

Naime, Martha i George, sredovječni bračni par u sitne sate po završetku fakultetske zabave ugošćuju mladi bračni par, Nicka i Honey. U toj se noći raskrinkava lažna idila učmalog malograđanskog života na provincijskom sveučilištu. Odabir tako nekonvencionalnog vremena za konvencionalna druženja otvara dramski prostor nizanju scena koje nam dopuštaju da zavirimo iza kulisa socijalno prihvaćenog kodeksa ponašanja.

Noć u kojoj se pod izlikom suviška alkohola ruše ograde društvenih pravila, onih koje malograđanskom sigurnošću jamče takozvani uspjeh, nemilosrdno se propituje naličje ove naše kulture i civilizacije. Kao i nama, i ovim je likovima lakše egzistirati pod krinkom normalnog života nego skinuti maske i riskirati nepovratni gubitak vlastitih oslonaca u toliko potrebnim životnim

iluzijama. A one te noći, vjerojatno tek do sljedećeg jutra, padaju. Ali iskrenost ne donosi katarzu, već otvara prostor boli i patnje.

To se daje sažeti u jednu rečenicu pisca koji je rekao: "Tko se boji Virginije Woolf?" znači "Tko se boji vuka još?" znači "Tko se boji života bez iluzija?"

Suvremenost ove predstave ogleda se i u tome što bez straha i vrlo nedvosmisleno najavljuje prodornu, agresivnu, na sve spremnu "novu" generaciju koja promovira zamisao da je uspjeh mjerljiv isključivo kriterijima koje sa sobom donosi liberalni kapitalizam.

Ipak, "Virginia Woolf" pruža nam mogućnost individualnoga bijega od društvenih konvencija, sugerirajući nam da se još uvijek možemo zalagati za mogućnost izbora; za pravo na vlastitu zbunjenost i šutnju unutar civilizacije koja inzistira na komunikaciji buke; ohrabruje nas u pravu na postavljanje pitanja u svijetu koji takva pitanja izvrgava ruglu; u pravu na romantizam i melodramu u svijetu koji se srami emocija.

Željka Udovičić Pleština

**Lenka Udovički** diplomirala je režiju na Fakultetu dramskih umetnosti u Beogradu te započela svoju karijeru u kazalištima u Beogradu i drugdje u bivšoj Jugoslaviji. Godine 1994. pridružuje se Vanessi Redgrave, Corin Redgraveu, Kiki Markham i Ekkehart Schallu kao suosnivačica i jedna od umjetničkih voditeljica Moving Theatre Companya za koji i režira: Vodopad V. Stevanovića i Palikuće Maxa Frischa s Frances de la Tour (Riverside Studio), Menottijevog Konzula (Leighton House), Nužne mete Eve Ensler (s Glenn Close u glavnoj ulozi). Režirala je History's Rhyme za English National Opera Studio u londonskom Limelight klubu i Oluju

Williamu Shakespearea u Shakespeareovom Globe Theatre-u, te praižvedbu opere A Better Place Martina Butlera u Engleskoj Nacionalnoj Operi. Za Opera Circus režirala je praižvedbu Differences in Demolition (A Sevdah Opera) Nigela Osebornea te Shoreline (u koprodukciji sa Scottish Balletom i Hebrides Ensembleom). Radila je kao vanjski predavač na California Institute of the Arts i UCLA u Los Angelesu. 2011., uz dramaturšku suradnju Nataše Govedić, režirala je performans Neraskidive niti – Radnice u kulturi za radnice u tekstilnoj industriji kojim je podržala bivše radnice Kamenskog, a koje su i same sudjelovale u performansu.

Za Kazalište Ulysses režirala je predstavu Kralj Lear s Radom Šerbedžijom u glavnoj ulozi, koja je još uvijek na repertoaru. Nadalje, potpisuje režiju za sljedeće naslove kazališta Ulysses: Medea, Marat/Sade, Core Sample, Hamlet, Pijana noć 1918., Romeo i Julija '68, Oluja, Cabaret Brecht – Zadrži uspon Artura Uija, Pokojnik, Shakespeare u Kremlju, Antigona – 2000 godina kasnije, Dobri čovjek iz Sečuana (nastalu u koprodukciji kazališta Ulysses i Glume i medija Sveučilišta u Rijeci), Shakespeare ljetne noći – varijacije i Bakhe. Obnaša dužnost umjetničke voditeljice Kazališta Ulysses od 2012. godine.

**Kazališta Ulysses** osnovali su glumac i redatelj Rade Šerbedžija te književnik i dramaturg Borislav Vujčić. Djelovanje kazališta usko je povezano s istarskim područjem oko Vodnjana, Fažane, Brijuna i Pule, a imenom je hommage književniku Jamesu Joyceu, čija biografija i djelo svjedoče o njegovu boravku na ovom prostoru. Naime, Joyce je u Puli boravio kao profesor engleskog u Berlitzovoj školi stranih jezika između studenog 1904. i travnja 1905. godine. Kroz proteklih dvadeset sezona na projektima Kazališta Ulysses sretali su se umjetnici iz svih

krajeva svijeta: od Kanade i Sjedinjenih Američkih Država do Novog Zelanda, od Čečenije i Irana do Velike Britanije, Francuske i Italije, od Bosne i Hercegovine i Slovenije do Srbije i Bolivije. Publici – koja na predstave u tvrđavi Minor pristize ne samo iz Hrvatske, već cijele Europe – predstavilo se dosad više od 500 umjetnika najrazličitijih profila.

**Beogradsko dramsko pozorište** postoji više od sedamdeset godina. Osnovano je daleke 1947. godine pod imenom Gradsko pozorište, a prva predstava Mladost otaca u režiji Petra S. Petrovića, po tekstu Borisa Gorbatova, odigrana je 20. veljače 1948. godine. Repertoar predstavlja osmišljeni presjek suvremene dramaturgije, a sastoji se od niza praizvedbi komada najzanimljivijih, već etabliranih – ali i mladih, domaćih autora te nagrađivanih dramskih bestsellera europske i svjetske kazališne scene. Danas, Beogradsko dramsko pozorište nastoji omogućiti autorima i glumcima da se na njegovim scenama razvijaju suvremeni kazališni repertoari. Veliki broj produkcija i česta gostovanja omogućavaju da izvođenja novih drama budu dostupna publici iz cijele regije.



**Who's Afraid of Virginia Woolf?**, a piece that has been winning over both theatre and film audiences for half a century, reflects itself in the humorous elements of black, dark, wild comedy, alongside elements of melodrama, tragedy, slapstick and even satire, by theatrically inviting us to question social conventions in an original and powerful way that places this play among the anthological achievements of world literature.

The passion encompassed both in and between the lines of the painful but witty dialogue of Virginia Woolf's protagonists, inherent in works that overcome cultural differences, captivates with equal freshness the audience's emotions in order to play them above them.

Their cruel and wild marital struggle, we witness it from the tradition of Strindberg and later of O'Neill, while keeping in mind the theater of the absurd.

Namely, Martha and George, a middle-aged couple, after finishing with some college entertainment in the small hours, host a young couple, Nick and Honey. That night, the false idols of a scholarly lowly life in the provincial university are uncovered. Choosing an unconventional time for conventional socializing opens a dramatic environment for a series of scenes that allow us to look behind the scenes of a socially accepted code of conduct.

During this night in which the barriers of social rules break down, under the guise of excessive drinking, those who guarantee the so-called success of malignant safety, ruthlessly question the inverse of this culture and civilization. As for ourselves, it's easier for these characters to exist under the disguise of normal life rather than taking off their masks and risking the irreversible loss of their own support in their much-needed illusions concerning life. And that night, probably following morning, the masks fall

off. But honesty does not bring catharsis, on the contrary, it opens the stage for pain and suffering. All of it can be summarised in one sentence by the author, "Who is afraid of Virginia Woolf?" meaning "Who is afraid of the big bad wolf?" meaning "Who is afraid of life without illusions?"

The modern of this play is also reflected in the fact that it quite fearlessly and very unequivocally announces a penetrating, aggressive, prone to everything "new" generation that promotes the idea that success is measurable exclusively by the criteria that liberal capitalism brings alongside it. Nevertheless, Virginia Woolf provides us with the possibility of an individual escape from social conventions, suggesting that we can still strive for the freedom of choice; for the right to be confused and silent within a civilization that insists on the communication of noise; It encourages us to ask questions in a world that raises such issues; the right to romanticism and melodrama in a world that is embarrassed of emotions.

*Željka Udovičić Pleština*

**Lenka Udovički** graduated in with a degree Directing from the Faculty of Dramatic Arts in Belgrade where she began her career in theatre directing across all of the former Yugoslavia.

In 1994 she joined Vanessa Redgrave, Corin Redgrave, Kiki Markham and Ekkehart Schall as co-founder of the Moving Theatre Company, and directed its first performance of Brecht in Exile devised by G. Stefanovski. Her other productions for Moving Theater included Waterfall by V. Stevanović (Time Out Critics Choice), Arsonists by Max Frisch with Frances de la Tour (Riv - erside Studio), and The Consul by G. Menotti (Leighton House).

For the English National Opera she directed the world premiere of A Better Place by

Martin Butler, and History's Rhyme for the ENO Studio. For Opera Circus she directed the premiere of Nigel Osborne's Differences in Demolition (A Sevdah Opera) and Shoreline - Stories of Love and War in co-production with the Scottish Ballet and the Hebrides Ensemble. In 2013 she directed the multimedia project Henry V by William Walton with the Zagreb Philharmonic, conducted by Sir Neville Marriner at the Vatroslav Lisinski Concert Hall in Zagreb. Her other notable international theatre work includes The Tempest by William Shakespeare at Shakespeare's Globe Theatre with Vanessa Redgrave as Prospero, Euripides' Medea with Annette Bening for UCLA Live, and Core Sample, based on Beckett's Waiting for Godot with Vanessa Redgrave, Lynn Redgrave, Amanda Plummer, and Caroline Jones.

In 2011 she directed the performance Neraskidive niti – Radnice u kulturi for workers in the textile industry, supporting former workers of Kamensko factory who themselves also participated in the performance. In 2001 she directed the Ulysses Theatre's founding production, King Lear with Rade Šerbedžija, which is performed to this day. Her other work for Ulysses Theater includes Medeja, Marat/Sade, Core Sample, Hamlet, Pijana noć 1918., Romeo i Julija '68, Oluja, Cabaret Brecht – Zadrživi uspon Artura Uija, Pokojnik, Shakespeare u Kremlju, Antigona – 2000 godina kasnije, Dobri čovjek iz Sečuana (co-produced by the Ulysses Theatre and the University of Rijeka's Department of Acting and Media Studies), Shakespeare ljetne noći – varijacije i Bakhe. She has been the Ulysses Theatre's Artistic Director since 2012.

**The Ulysses Theatre** was founded by actor-director Rade Šerbedžija and writer-playwright Borislav Vujčić. Its activity is closely related to the areas around Vodnjan,

Fažana, Brijuni and Pula in Istria. Its name is an homage to James Joyce, a writer whose biography and work testify to his sojourn in this region. Joyce lived in Pula as an English language teacher in the Berlitz School of foreign languages from November 1904 to April 1905. Throughout the past twenty seasons, more than 500 artists from all over the world – Canada, the United States of America, New Zealand, Chechnya, the United Kingdom, France, Italy, Bosnia and Herzegovina, Slovenia, Serbia and Bolivia – have participated in Ulysses productions, and the audiences visiting the theatre in Fort Minor on the island of Mali Brijun are similarly diverse

**The Belgrade Drama Theatre** has been in function for over seventy years, founded back in 1947 under the name City Theatre (Gradsko pozorište), and its first performance was a theatre adaptation of B. L. Gorbатов's novel *The Youth of our Fathers* (Юность отцов), directed by Petar S. Petrović, debuting on the 20th of February, 1948. The Belgrade Drama Theatre's repertoire presents a carefully mapped out cross-section of today's dramaturgy, and consists of a multitude of premiere plays by some of the most interesting of Serbia's playwrights, among them some of the already well established, as well as the up and coming, in addition to drama's best-sellers from both the European and the world stage. In our day, the Belgrade Drama Theatre endeavours to create an environment for creators and actors to develop a contemporary theatrical repertoire. Its ever larger number of productions and frequent guest performances allow for a wider availability of the theatre's newest plays. There have been years when only two plays were performed per week, there were entire seasons even when the theatre staged only a single premiere.