

71ST DUBROVNIK SUMMER FESTIVAL
2020
CROATIA

CROATIAN NATIONAL THEATRE OF ZAGREB

PROJECT BY BOBO JELČIĆ

THREE SISTERS

based on Chekhov and translated by Čedo Prica

BOBO JELČIĆ
DIRECTOR

TELE2

GRADAC PARK
13 and 14 JULY
9.30 pm

PROJECT BY BOBO JELČIĆ

THREE SISTERS

BASED ON CHEKHOV AND TRANSLATED BY
ČEDO PRICA

DIRECTOR
BOBO JELČIĆ

DRAMATURGY
MIRNA RUSTEMOVIĆ

SET DESIGNER
ALEKSANDAR DENIĆ

COSTUME DESIGNER
ZDRAVKA IVANDIJA KIRIGIN

LIGHT OPERATER
ALEKSANDAR ČAVLEK

ASISTENT DIRECTOR
TJAŠA NINIĆ, VEDRAN HUSREMOVIĆ
(VOLONTER)

ASISTENTICA DRAMATURGINJE
MATEJA POSEDI
(VOLONTERKA)

ASSISTANT SET DESIGNER
ANTE SERDAR

ASSISTANT COSTUME DESIGNER
ANA MIKULIĆ

OLGA
—**NINA VIOLIĆ**

MAŠA
—**JADRANKA ĐOKIĆ**

IRINA
—**IVA JERKOVIĆ**

ANDREJ
—**MARIN KLIŠMANIĆ**

NATAŠA IVANOVNA
—**DARIA LORENCI FLATZ**

VERŠININ
—**UGO KORANI**

KULIGIN
—**SINIŠA POPOVIĆ**

TUSENBACH
—**KREŠIMIR MIKIĆ**

ČEBUTIKIN
—**DUŠAN GOJIĆ**

SALJONIJ
—**IVAN COLARIĆ**

INSPICIJENTICA I ŠAPTAČICA
—**SUZANA BOGDAN PAVE**

Premiere held on 18 October 2019 in Zagreb at premises of LADO National Folk Dance Ensemble of Croatia



BOBO JELČIĆ'S PROJECT BASED ON CHEKHOV

In **Bobo Jelčić's** new project, Chekhov's famous play *Three Sisters* becomes the starting point from which the director and actors explore not only the destinies of dramatic characters, but of all of us, as they search for answers to numerous questions arising from the original text. The project re-examines and erases boundaries of theatrical art, opens the so far exclusive theatrical processes to the public, explores how the characters and motifs from Chekhov's time relate to ours and how they communicate with the audience. To avoid limiting this process only to the segment of performance, concrete steps are taken towards erasing

established theatrical boundaries, opening up to the audience and questioning the content that is usually considered self-evident in theatre.

The first step towards erasing those boundaries was to exit the usual space of a theatre house and move to the Lado Ensemble's premises. The second step were open rehearsals, or presentations of the work done in May and June, in which some of the audience were given the opportunity to participate and thus enter the otherwise exclusive, closed theatrical process. After meeting the audience, the process of working on the play was continued with consideration of the questions and answers that arose in open rehearsals. With this laboratory and

problem-based approach to the theme, we wish to encourage thinking about time/space and the way the text works within that time/space. The entire project should result in dissemination of meaning and fragmentation of this classical text in the context of our time, as well as connecting with the past and the future, which cannot escape that very past. With his specific understanding of theatre as a place of communication between the writer, director, actors and audience, Bobo Jelčić creates new and exciting theatrical forms that require readiness for all kinds of unexpected challenges.

Chekhov and his famous work are used here as a mirror of all of us, which multiplies through actions of actors and audience, thus creating a complex form of mutual relations which always correspond to the present moment.

What does Chekhov mean to us today?

What does it mean today when someone works in a post office?

What does it mean today when someone works at a school, but is tired of it?

What does it mean today when someone constantly talks about how they are supposed to work?

What does living in the provinces mean today?

What does it mean to go to the city today?

What happens with the motifs and intentions of the characters written long ago in relation to our time?

These are some of the questions we would like ask the audience. We would like to start a dialogue with them and find out what they think about what they are seeing. This way, the audience and theatrical piece open up space for democratic exchange of ideas and emotions.

Theatre plays are most often created in their closed environment, far from the public eye. The audiences usually see only the final product created within the group that had been dealing with a certain problem/text and the question is how much of what is accomplished finds its way to the audience. Therefore, in the process of creating the play, we ask questions out of the need to consult reality, regardless of the final product. We want to ask the audience questions, we want the audience to ask questions, we want, in a way, to think about those questions in a practical way and get answers through interaction with the audience. We believe that this is the way theatre should be done today because we do not acknowledge thinking without practice.

BOBO JELČIĆ

Bobo Jelčić (1964) holds a degree in Directing from the Zagreb Academy of Dramatic Art. He has staged the works of Büchner, Gogol, Kozarac, B. Strauss, Ionesco etc. Since 1993, he has staged numerous plays in collaboration with Nataša Rajković, including *The Tour Guide* by B. Strauss, *The Garages* by J. Arjouni, *Woyzeck* and *Observations* at the Croatian National Theatre of Varaždin, *An Uncertain Story* at the Theatre &TD on which the film of the same title was based, *A City Within a City* at the Zagreb Youth Theatre, *The Walking, Talking and Inventing Workshop* at the 2003 Dubrovnik Summer Festival and *Allons enfants* at the Dubrovnik City Hall in 2013. In his projects, Jelčić often uses acting improvisations and combines documentary and fictional material, which was also the main feature of the first play he directed at the Croatian National Theatre of Zagreb, entitled *At the End of the Week*, in which he explores the problems of our time. In addition to his work in theatre, he is also involved in film; in 2013 he won the Golden Arena Award at the Pula Film Festival in the categories of Best Director and Best Screenplay for the film *A Stranger*.