

MIDSUMMER SCENE 2026  
FESTIVAL PROGRAMME



FORT LOVRJENAC

24 JUNE - 5 JULY



OPEN AIR THEATRE

PERFORMED IN ENGLISH

# Timeless Dubrovnik



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## BUCKLE UP FOR OUR SWASHBUCKLING SEASON TWELVE!

**M**IDSUMMER SCENE FESTIVAL IS ROOTED IN DUBROVNIK'S CENTURIES-OLD TRADITION OF OPEN-AIR THEATRE.

For eleven seasons, our festival has brought English-language productions to audiences from around the world, beneath the walls of Lovrjenac and across international stages – continuing Dubrovnik's long conversation between theatre, literature, discovery, and imagination.

This summer, Midsummer Scene returns to Fort Lovrjenac with three very different journeys bound by a single thread: the power of storytelling to conjure entire worlds from almost nothing – a sword, a book, a shadow, a voice.

Our main production, *One for All – A Three Musketeers Tale*, written by Filip Krenus and directed by Sean Aita, reimagines Alexandre Dumas' great adventure through the eyes of actors, vagabonds, and survivors who rebuild a lost world through performance itself. Aita returns to Dubrovnik for his sixth season at the fortress and his fourth production for Midsummer Scene. Wit, theatrical invention, music, and emotional truth remain at the heart of the festival's style – qualities perfectly suited to a tale where friendship becomes rebellion, and storytelling itself becomes an act of survival. Inspired by travelling players and imagined as an action-packed comedy, *One for All* was written especially for Lovrjenac – one of the most evocative theatrical spaces in the world.

This season also marks the 400th anniversary of the death of Marin Getaldić – Dubrovnik's mathematician, philosopher, scientist, and seeker of hidden knowledge. In honour of the anniversary, we present *A Wizard in the Cave*, written by Filip Krenus and directed by Paul Anthony Morris: a chamber piece about science, solitude, wonder, and the shadowy border between reason and magic, in seventeenth-century Dubrovnik – a city where astronomy, poetry, theatre, and experiments with burning mirrors once stood side by side.

Alongside these productions, we continue one of the festival's central artistic journeys: bringing Dubrovnik's literary heritage into English for new audiences. This year we present *Plakir, Son of Cupid*, Filip Krenus' new translation of Marin Držić's great pastoral comedy with the lost title, published by the House of Marin Držić and presented in English for the first time. Following previous Držić productions and translations presented by the festival since 2017, the project continues our commitment to preserving and reimagining Dubrovnik's theatrical inheritance for international audiences.

Featuring imprisoned actors turned musketeers, Season Twelve moves between comedy, myth, illusion, and adventure. Yet all three events share the same impulse: to celebrate theatre as an act of collective imagination – playful, moving, and wonderfully alive.

For centuries, stories have echoed beneath the walls of Dubrovnik. We are honoured to add our voices to them once again.



No matter who you are or what you're looking for, great stays and even better times await.

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# ONE FOR ALL



## A THREE MUSKETEERS TALE

ALL FOR ONE – AND TROUBLE FOR EVERYONE!

*Draw Your Swords – and Hide the Jewels*

There are some stories that seem born for open-air theatre. *The Three Musketeers* belongs among them: all duels, disguises, conspiracies, reckless courage, impossible romance, and friendships forged at dangerous speed. Beneath the summer sky of Fort Lovrjenac, Dumas' world feels less like literature and more like memory waiting to be performed again.

Yet *One for All* is not simply an adaptation of a famous adventure novel. It began with another image entirely: a troupe of actors trying to keep a story alive. In this version, an older D'Artagnan finds himself imprisoned long after the glory days of the musketeers have faded. Around him gathers a ragged band of performers, and together they attempt to reconstruct the tale of his youth – sometimes triumphantly, sometimes chaotically, sometimes with theatrical invention barely holding disaster at bay. Costumes change in full view, roles are exchanged at dizzying speed, scenes collapse and rebuild themselves before the audience's eyes. What survives, I hope, is the sheer joy of storytelling itself.

The theatricality became the heart of the piece. The play was written especially for five actors, embracing the often comic instability of storytelling: performers becoming soldiers, queens, innkeepers, villains, lovers and ghosts of memory within

seconds. I wanted the production to feel playful, fast-moving and alive – closer to travelling theatre and commedia than to solemn heritage drama. At times the actors step outside the fiction entirely, arguing with the story, rescuing collapsing scenes, or inventing theatrical solutions in front of the audience. After all, Dumas himself wrote with extraordinary momentum: one catastrophe already racing toward the next.

Returning to direct the main festival production for his sixth season at Lovrjenac is Sean Aita, whose work has always balanced spectacle with intimacy and humour with emotional truth. Following *Romeo and Juliet*, *Around the World in Eighty Days* and *A Poor Player*, this production continues our shared fascination with theatre about theatre: actors conjuring entire worlds from almost nothing. And perhaps that is why the musketeers endure. Not because they are flawless heroes, but because they believe – recklessly, stubbornly, sometimes absurdly – that loyalty, friendship, courage and imagination might still matter in a broken world.

At the fortress, beneath the stars, that feels like a very good story to tell again.

FILIP KRENUS

*Writer and Co-Founder of Midsummer Scene*

## CREATIVE TEAM

*Executive Producers (Brilliant Events):* DARIJA MIKULANDRA ŽANETIĆ & JELENA MARŽIĆ

*Creative Director/Producer (Honey-tongued Theatre Productions):* FILIP KRENUS

*Written by:* FILIP KRENUS

*Directed by:* SEAN AITA

*Set and Costume Design:* WILL HARGREAVES

*Sound Design & Music by:* ŽARKO DRAGOJEVIĆ

*Fight director:* PHILIP D'ORLÉANS

*Fight Captain:* STEPHEN LOUIS

*Choreographer:* RHIANNA GOODWIN

*Casting Consultant:* LAURA DONNELLY

*Stage Manager:* VIRGINIA BOLFEK

*Costume Supervisor:* KERRY ADAMS

*Hair and Make Up:* IVANA PLEŠA

*Sound System:* NIKOLA KAPIDŽIĆ

*Light System:* MAROJE KURAJICA, ANTONIO LJUBOJEVIĆ

*1st Wardrobe Assistant:* KATIJA ČUPIĆ

*2nd Wardrobe Assistant:* BOŽO SIMOVIĆ

*Set Construction:* VALENTIN VLAHUŠIĆ

*Graphic Design:* DAVOR PUKLJAK



### FILIP KRENUS

#### THE WRITER

Filip Krenus is a Croatian writer, translator and theatre-maker based in London. After studying English and Literature at the University of Zagreb, he trained as an actor at East 15 Acting School and later specialised in classical theatre at Drama Centre London, Shakespeare's Globe and the Vakhtangov Institute in Moscow, becoming the first Croatian actor to perform on the Globe stage. In 2012

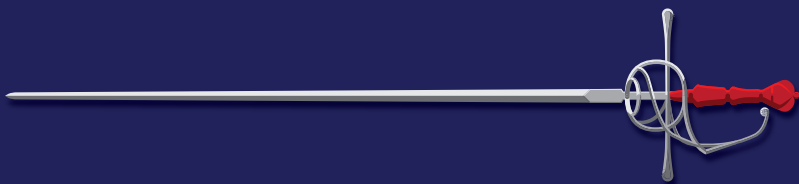


he founded Honey-tongued Theatre Productions, and he is co-founder and Creative Director of Midsummer Scene Festival. His English translations of Marin Držić, published by the House of Marin Držić, include *Uncle Maroye (Dundo Maroje)*, *Old Stan or A Fool Fooled (Novela od Stanca)*, *Pinch Hoard (Skup)*, and *Plakir, Son of Cupid*. For *Pinch Hoard* and *Plakir*, he also reconstructed the missing endings in Renaissance English, seeking to preserve the imaginative spirit and

theatrical completeness for contemporary performance. The cycle has been presented internationally, including at the Gdańsk Shakespeare Festival, the York St John University, Conway Hall in London, and the Library of the European Parliament in Brussels. With director Sean Aita he co-wrote *A Poor Player*, which toured festivals across Europe and was translated into Romanian and Hungarian. His first full-length

play, *Rougher Magic*, inspired by the life of John Dee, was shortlisted for the ESNF's ShakeSPHERE New Play competition in 2024. He has also written essays and introductions on translation and folklore, including *Vila – Semantics of Enchantment*, exploring the challenges of translating the Croatian word *vila* ('fairy') into English, and *Crafting Witchcraft*, an introductory essay to his translation of *Moon*

*Shadows* by Zdenko Bašić. His forthcoming book *A Wizard in a Cave*, also illustrated by Zdenko Bašić, is currently in preparation. His book *Necromancer Speaks*, illustrated by Dubravko Kastropeli, will be published bilingually next year by the House of Marin Držić. His work moves between myth, Renaissance literature and theatrical illusion. *One for All* was written especially for performance at Fort Lovrjenac.



## SEAN AITA MBE

### THE DIRECTOR

Sean Aita is an award-winning professional director, and playwright who trained originally as an actor at the Bristol Old Vic Theatre School and performed at the National Theatre, in the West End and in regional repertory. As Associate Director at the Northampton Theatres Trust, Sean won the 'Checkout Theatre' award for his play *Yallery Brown* which subsequently transferred to Greenwich Theatre in London. He also directed Oscar Wilde's *An Ideal Husband*, *Lady Windermere's Fan*, *Dracula*, *The Jungle Book* as well as a touring production of *Cyrano de Bergerac*. Sean was Artistic Director and Chief Executive Officer of Forest Forge Theatre Company, where his work was short-listed for the 'Stage Awards



for Achievement in Regional Theatre'. At Forest Forge he produced the company's first ever international co-production with Theatre Newfoundland and Labrador which toured extensively in Canada and the UK. As a writer Sean's play *Bin-it* won the live event category of the International Visual Communications Association

Clarion awards, recognising best practice in communicating the importance of CSR, sustainable development, social inclusion and ethical debate. *A Poor Player* co-written with Croatian actor/writer Filip Krenus was premiered at the Marin Držić Theatre in Dubrovnik and subsequently invited to festivals in Hungary, Romania and Croatia. In 2024 Sean's new musical adaptation of *Around the World in Eighty Days* was performed at the Midsummer Scene Festival in Dubrovnik whilst his adaptation of *Huckleberry Finn* was in the repertoire of the English Theatre Frankfurt. Most recently Sean's contemporary adaptation of a French thriller *The Man Trap* was produced at the Theatre Royal Windsor. He was awarded the MBE in the New Year's honours list for 2026 in recognition of his 'services to English language and culture in Europe'.

## **WILL HARGREAVES** SET AND COSTUME DESIGN

Will trained at Royal Holloway (London University) and has over 30 years of experience as a theatre designer working at many venues, regionally, nationally and internationally. His early career encompassed working in the prop department at La Scala, the model room at the Royal Opera House and working regularly as a production manager and associate designer at the National Theatre. His own theatre designs include many productions at theatres across the UK from Plymouth to Edinburgh, and from Belfast to Norwich at regional theatres as varied as Birmingham Rep and the Watermill Theatre, Newbury. Will designed twelve pantomimes for the historic Georgian Theatre Royal in Bury St Edmunds. Favourite productions include *The Tempest* directed by Mark Rylance, *The Dresser* directed by Michael Sheen, *Ithaka: Tales of Love and War*, a reworking of *The Illiad* and *The Odyssey* (co-production between Border Crossings and Palestinian theatre company Ashtar) performing in found spaces, and realising the designs of the legendary American artist Frank Stella for Simon Calow's production of *The Pajama Game* (Birmingham/West End/Toronto). In 2009, he joined the Arts University Bournemouth to lead the development of set design there and is now Course Leader for BA *Design for Costume and Performance*. Will is a Senior Fellow of the Higher Education Academy and has been a leading

member of the curatorial team for the student exhibition at the Prague Quadrennial of Performance Space since 2015. He is trustee of Ecostage, a member of the Society of British Theatre Designer's Sustainability Group and co-edited the student edition of the Theatre Green Book. Will was shortlisted for the Ruth Borchard Self-Portrait Prize 2025 and had a solo show *Staging the Self* running from September to December 2025 at Coda Arts Trust taken from his book of recreational artworks. culture in Europe'.

## **ŽARKO DRAGOJEVIĆ** SOUND DESIGN AND MUSIC

Žarko was born in Dubrovnik. His musical journey began in 2006 as the frontman of the band Embassy 516. As a former member of the Marin Držić Theatre, he has worked on more than 80 productions. As a composer, he has created music for more than 30 productions directed by Paolo Tišljarić, Aida Bukvić, Livija Pandur and Tibor Hrs Pandur, Darijo Harjaček, Aleksandar Švabić and Vedrana Klepica, Hrvoje Korbar, Jasna Jukić, as well as for international collaborations with Sean Aita and Filip Krenus, Fred Gray and dramaturg Mila Pavićević. His work also spans radio drama, TV, and a wide range of multimedia projects, like the documentary *Beyond Medals*, which tells the story of Dubrovnik-born paralympic swimmer Mihovil Španja. In addition to his musical work, 2024 saw the publication of his debut novel, *Passage to the Southeast*. Since

2013, he has served as Artistic Programme Director of the Dubrovnik Audiovisual Centre and is a long-term collaborator of Art Workshop Lazareti. He currently holds the position of Principal of the Centre for Children, Youth and Family Dubrovnik.

## **PHILIP D'ORLÉANS** FIGHT DIRECTOR

Theatre includes: *Siegfried, Giustino, Die Wälkure* (Royal Opera House); *The Manningtree Witches* (Mercury Theatre); *Private Lives* (Royal Exchange); *Merry Wives of Windsor* (RSC); *Death on the Nile* (National Tour); *Company of Rogues, Comedy of Errors* (Yvonne Arnaud Theatre); *Three Musketeers* (New Vic Theatre); *What's in a Name* (Vienna English Theatre); *Creditors* (Orange Tree Theatre); *Murder on the Orient Express* (China Tour); *Kite Runner* (National Tour); *Treasure Island* (Creation Theatre); *Romeo & Juliet* (Guildford Shakespeare Company); *Once on this Island* (Regent's Park Theatre); *Midsummer Night's Dream* (Shakespeare's Globe); *Brassed Off* (Gala Theatre, Durham); *Oleanna* (Arts Theatre, West End); *Medicine* (Traverse Theatre); *Shakespeare In Love* (National Theatre of Norway); *Apex Predator* (Hampstead Theatre); *Romeo & Juliet* (Rome's Globe Theatre); *Simon Boccanegra* (Greek National Opera); *Lion In Winter* (Frankfurt English Theatre); *Romeo & Juliette* (Korean National Opera); *Cabaret* (Lido Paris). Film includes: *King Arthur: Legend Of The Sword* (Warner Bros);

*Pan* (Warner Bros); *The Knife That Killed Me* (Universal). TV includes: *Romeo & Juliet* (CBeebies Presents); *Lockwood & Co.* (Netflix). Philip is an Equity Registered Fight Director, and a fight examiner for the BASSC. He teaches at RADA. He is author of *Unarmed Stage Combat*, Crowood Press 2020. [www.philipdorleans.com](http://www.philipdorleans.com)

## RHIANNA GOODWIN CHOREOGRAPHER

Rhianna is a choreographer and performer from Wales. She trained at the Italia Conti Academy of Theatre Arts in London and The Oily Cart Company, working on creating and performing theatre for young audiences and children with SEN/PMLD. Rhianna has previously performed at Midsummer Scene in *Around The World In 80 Days* in 2023 and 2024. She is thrilled to be back working on *All For One* and bringing her choreography to this fantastic production. Choreography credits include *SPEAK UP* (The National Theatre), *USHERS! The front of house musical* (The Other Palace), *Around The World In 80 Days* (Midsummer Scene)

## LAURA DONNELLY CASTING CONSULTANT

Laura Donnelly is a Casting Director from Glasgow, Scotland casting UK and world-wide for film, television, and theatre. She has bases in Glasgow and in Dubrovnik, Croatia. She worked mainly in film and television from 2004, before moving into

theatre in 2012. She was the resident associate and then Casting Director at National Theatre of Scotland from 2012–22, managing the casting of productions of all scales performing across the UK, Europe, and the world. She also worked on many independent theatre and screen projects during this time, in the UK and internationally. Recent projects include *Granite Harbour Series 3*, directed by Martin Smith, produced by LA Productions for BBC Scotland, *The Chief*, for The Comedy Unit and BBC Scotland directed by Noddy Davidson and *Midgies*, feature film directed by Alessio Avezzano for Mythic Picnic. She is represented by James Beresford at The Artists Partnership, London. <https://pro.imdb.com/name/nm1623968>

[www.lauradonnelycasting.com](http://www.lauradonnelycasting.com)  
<https://theartistspartnership.co.uk/artist/laura-donnely>

Film & TV: *Granite Harbour Series 3* (LA Productions/BBC Scotland), *The Chief Series 2* (The Comedy Unit/BBC Scotland), *Tetris* (Casting Associate Marv Studios/ AI Film/Sigma/Unigram); *Adam* (NTS/Hopscotch Films/BBC Arts); *Murder Island* (Channel 4/ STV Studios); *Jekyll & Hyde* (NTS/Selkie/Sky Arts); *Scenes for Survival* (BBC Scotland/ NTS). Theatre credits: *James IV: Queen of The Fight* (Raw Material/Capital Theatres); *Medea* (NTS/EIF); *Exodus* (NTS); *Enough of Him* (NTS/Pitlochry Festival Theatre); *Orphans* (NTS); *The Strange Undoing of Prudencia Hart* (Double M Arts/Royal Lyceum/Edinburgh Festival

2022 and United States tour 2023); *Paddington's Marmalade Messiness* (Histrionic Productions); *Solaris* (Malthouse Theatre/ Lyric Hammersmith/ Royal Lyceum); *Terrestrial Salvation* (National Theatre of Scotland (NTS)/Royal Court); *Rhinoceros & Mrs Puntilla* (DOT Theatre/ Royal Lyceum); *Twelfth Night* (Bristol Old Vic/Royal Lyceum); *Cockpit* (Royal Lyceum); *Hayfever* (Citizens Theatre/Royal Lyceum); *Them!* (NTS); *The Cheviot* (NTS/ Dundee Rep); *Cyrano De Bergerac* (NTS/ Citizens Theatre/Lyceum); *Midsummer* (NTS/EIF); *My Left Right Foot* (NTS/ BOP); *A Winter's Tale* (Royal Lyceum); *This Restless House* (Citizens Theatre/NTS/EIF); *How To Act* (NTS); *The 306 Trilogy: Dawn, Day, Dusk* (NTS/Perth Theatre); *Our Ladies Of Perpetual Succour* (NTS/Live/ Sonia Friedman/UK/ National Theatre/Duke Of Yorks); *The James Plays* (NTS/National Theatre/ EIF, UK/International); *The Strange Undoing Of Prudencia Hart* (New York,UK/US); *Let The Right One In* (UK/US/ Abbey Theatre); *Anything That Gives Off Light* (NTS/The TEAM/EIF). *The Driver's Seat* (NTS)

## KERRY ADAMS COSTUME SUPERVISOR

Design for Costume and Performance (BA Hons) graduate from Arts University Bournemouth. Recent projects include Costume Supervision on Hurn Court Opera's production of *La Traviata*.



# T H E I M P E R I A L

## BAR AND LOUNGE

Experience timeless elegance where old-world charm meets modern flair. Inspired by the hotel's 19th-century heritage, the cocktail menu brings vintage recipes back to life, with each sip a nod to the past. Pair your drink with light lunch options, from savory finger foods to delicate cakes. And for a touch of indulgence, don't miss the afternoon tea.

OPEN DAILY: 8:00-23:00



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## IMPERIAL TERRACE

Just steps away from the vibrant Old Town, Imperial Terrace offers breathtaking views and a serene atmosphere amidst lush greenery, creating the perfect backdrop for an exceptional dining experience. Under the guidance of Chef Julija Bašić, the restaurant's culinary team reimagine treasured family recipes with a contemporary touch, creating dishes that are both comfortingly nostalgic and refreshingly innovative.

OPEN DAILY: 12:30-14:30, 19:00- 23:00



# ONE FOR ALL



## A THREE MUSKETEERS TALE

### THE CAST



#### STEPHEN LOUIS

D'ARTAGNAN, FIRST COURTIER

Theatre Includes: *Mazeppa* (Erl Festspielhaus, Oper Frankfurt), *The Three Musketeers* (New Vic Staffordshire). As Fight Director: *The Hunt*, *Tom Brown's School Days* (Union Theatre), *Burning Down the Horse*, *It's Gonna Blow* (The Pleasance), *Banging Denmark* (Finborough Theatre), *Bull* (UK Tour). Film includes: *Women's Choir* (Mudstreet Productions), *The Body Clock* (Micro Short Films). Stephen holds a BA in Acting from

the Royal Central School of Speech and Drama and an MA in Dramaturgy from Birkbeck. He is a Certified Teacher with the BASSC (British Academy of Stage & Screen Combat), BADC (British Academy of Dramatic Combat), and will be certifying with the SAFD (Society of American Fight Directors) following the conclusion of *One For All*. Stephen has six published essays on stage combat and fight direction, and delivered a TEDx talk in 2019 which is viewable online.

#### LUCAS ALBION

PORTHOS. BONACIEUX. QUEEN ANNE. INNKEEPER. GUARD TWO. FIRST VOICE. FIRST ACTOR, JEWELLER. FOURTH CARDINAL'S GUARD

Lucas Albion is a Northern English actor from the portside town of Grimsby, who recently wowed as lead Professor Goodman in the UK tour of Andy Nyman and Jeremy Dyson's West End hit, *Ghost Stories*. Other Theatre Credits Include: *Refugee Conversations* (Diderot Gesellschaft), *Brecht Fragments* (Raven's

Row), *Roxy and Cy* (Vienna's English Theatre), *Flare Path* (Birmingham Hippodrome), *A Midsummer Night's Dream* (SE Theatre/Lightwoods), *Twelfth Night* in rep with *Romeo and Juliet* (Tread the Boards), *The Comedy of Errors* (Sweet Sorrow Theatre). Film Credits: The award-winning short film, *Outliers* and the BFI's *Sikh Soldier*. Training: Royal Birmingham Conservatoire.

## NICK HOWARD-BROWN

CARDINAL RICHELIEU, ATHOS, FOURTH ACTOR, GUARD ONE, FOURTH VOICE, SECOND CARDINAL'S GUARD

Theatre includes: *Hamlet* (Chichester Festival Theatre) and *The School for Scandal* (Midsummer Scene Festival, Dubrovnik); *Hey! Christmas Tree* (Chichester Festival Theatre); *Do You Believe in Ghosts?* (Entertainers/UK Tour); *The Gunpowder Plot: Immersive Experience* (Layered Reality); *Hamlet, The Cherry Orchard* (starring Sir Ian McKellen, Theatre Royal Windsor); *Four Thieves' Vinegar* (The 42nd Theatre Company); *Hansel and Gretel, Macbeth, Treasure Island, Much Ado About Nothing, Pinocchio, Twelfth Night, Alice Through the Looking Glass, Richard III, Alice in Wonderland, Julius Caesar* (Iris Theatre); *The Merchant of Venice* (Shakespeare's Globe); *Before the Fire Burns Out* (Cheltenham Everyman); *Othello* (Othello

Peckham); *Mephisto* (Sheffield Drama Studio & Oxford Playhouse). Television includes *D-Day: The Unheard Tapes*. Films include *Hamlet, Make a Piece*. Trained at East 15 Acting School.

## JESSICA SPALIS

MILADY DE WINTER, KING LOUIS, THIRD ACTOR, MÈRE, THIRD VOICE, JUSTICE, SAILOR TWO, FIRST CARDINAL'S GUARD

Training: LIPA. Socials: @JessicaSpalis. Theatre: Swing/Cover Deb in *Elf The Musical* (Dominion), Nina in *Mamma Mia The Party* and Sue/Swing in original London Cast (O2 London), Puppeteer/Ensemble in the original cast of *Circus 1903* (Royal Festival Hall, Sydney Opera House, Pantages LA, Madison Square Gardens NYC), Maria in *School for Scandal* (Midsummer Scene Dubrovnik), Hermia in *A Midsummer Night's Dream* (UK and Saudi Tour) Jim's Mum/Captain Flint in *Treasure Island* (UK Tour), Ensemble in *Faust ENO* (London Coliseum), Alisa/Dance Captain in *Thoroughly Modern Millie* (Adelphi), Astrid/Helen Shapiro/Dance Captain in *The Beatles Musical* (Italian Tour), Ophelia in *Shakespeare Shorts* (Action To The Word), Queen of Hearts/Dance Captain in *Alice In Wonderland* (Greenwich Theatre), Fire Tuck/Dance Captain in *Robin Hood* and Khloe Hardup in

*Cinderella* (Worthing Theatre), *Aladdin in Aladdin* and Dick in *Dick Whittington* (Theatre Royal Bury St Edmunds), Cheshire Cat in *Alice in Wonderland* and Ensemble in *A Christmas Carol* (Lichfield Garrick), Puppeteer/Ensemble in *CBBC Arena Tour* (UK), Vocalist for *Blues Brothers* (UK Tour), Vocalist for *P&O* (Australia), Aerialist in *OneTen* and *Pirates Live* (Hippodrome Circus). TV/Film: *The Royal Variety Performance 2018* (ITV), *This Morning* (ITV), *The Today Show* (NBC), *The Late Show* (CBS), *Explore The Universe* (CBBC) and Shell Girl in *The Harry Hill Movie*.

## LUCINDA DAVIDSON

CONSTANCE, DUKE OF BUCKINGHAM, ARAMIS, CAPTAIN DE TREVILLE, PÈRE, SECOND ACTOR, SECOND VOICE. SAILOR ONE. GUARD THREE. SECOND COURTIER. THIRD CARDINAL'S GUARD

Lucinda's theatre credits include *Tethered* (Brighton & Camden Fringe) *The Comedy of Errors* (The Handlebards UK Tour), *Can you Hear Me Major Tom?* (Rondo Theatre Co) *Hamlet & Dreaming in English* (White Horse Theatre Co) & *Children of Lir* (Owl on the Roof Theatre). Screen credits include BAFTA winning *Suffragettes with Lucy Worley* (BBC), *Sex, Lattes and Hideous Dates* (Amazon Prime) and *Big Boys Don't Cry* (Netflix).



We know what we are,  
but know not what we  
may be ...

(Ophelia)



ZRAČNA LUKA  
RUĐER BOŠKOVIĆ  
AIRPORT

**Vrata**  
**od Grada.**

ADDITIONAL PROGRAMME

# PLAKIR

## SON OF CUPID



*Dom Marina  
Držića  
House of  
Marin Držić*

# Book launch of the first English translation of *Plakir (Grižula)* by Marin Držić

*Translated by Filip Krenus*

*Published by the House of Marin Držić*

SPONZA PALACE, ST BLAISE HALL · 25 JUNE AT 8 P.M.

*'This elf-chase did drive this poor soul fairy-mad!  
His sprite-stained lips spout faerie bile!'*

## BEFORE PUCK THERE WAS PLAKIR

The House of Marin Držić proudly presents the Dubrovnik launch of *Plakir, Son of Cupid* – the fifth English translation of a play by Marin Držić published by the museum and the fourth translated by Filip Krenus who also edited the translation of *Venus and Adonis* – continuing a long-standing artistic collaboration between The House of Marin Držić and the Midsummer Scene Festival. The event will be hosted by Nikša Matić, director of The House of Marin Držić and publisher of the edition, alongside the translator Filip Krenus together with additional guests.

Written in Dubrovnik in 1556, *Plakir, Son of Cupid (Grižula/Plakir)* is one of the great lost jewels of European Renaissance comedy – a riotous fairy play of lovers, nymphs, enchanted mountains, trickery, desire, and warring gods. Long before Shakespeare's *A Midsummer Night's Dream*, Držić imagined a world where mortals lose their hearts to fairies, brides chase faithless lovers through the hills above Dubrovnik, and the courts of Love and Chastity collide in glorious theatrical chaos.

Rendered into English for the first time in nearly five centuries by Filip Krenus, this new edition forms part of a historic long-term project: the gradual translation of the complete dramatic works of Marin Držić into English – bringing one of the greatest Slavic playwrights and one of the essential voices of European Renaissance theatre to new international audiences.

Although performed in English, the Midsummer Scene Festival has, for years, remained deeply committed to promoting Dubrovnik's own literary and theatrical heritage internationally. Through productions, translations, readings, and publications, the festival and The House of Marin Držić continue to build a cultural bridge between Dubrovnik and the wider world.

This presentation follows the recent York International Shakespeare Festival event hosted by York St John University, where excerpts and readings from *Plakir, Son of Cupid* were introduced to British audiences. Later this year, the work of The House of Marin Držić and its translators will also be presented in London at University College London.

We are honoured to celebrate another major step in preserving and sharing Držić's extraordinary theatrical imagination – mischievous, musical, poetic, and astonishingly alive across the centuries.

ADDITIONAL PROGRAMME

# A WIZARD IN THE CAVE



Godina Marina Getaldića  
The Year of Marinus Ghetaldus

# A SOLO PERFORMANCE INSPIRED BY THE LIFE OF MARIN GETALDIĆ

Slanica (Revelin), 30 June at 9.30 p.m.

PERFORMED IN ENGLISH • FREE ADMISSION

**'Strange thing, a mirror.  
It does not keep a face. Only light.'**

## SMOKE AND MIRRORS

The story began with a rumour.

A man stands beneath the cliffs outside Dubrovnik holding mirrors toward the sun. Tiny model ships wait upon the water. Smoke begins to rise from wood touched only by light. The watching crowd whispers. Soon the city begins calling him a wizard.

Before writing this piece, Marin Getaldić existed in my imagination mostly as a distant historical figure – mathematician, scientist, philosopher. But the image of Betina Cave changed everything. Suddenly the story no longer felt academic. It felt theatrical.

*A Wizard in the Cave* is not a conventional biography. It is a chamber play inspired by the life, obsessions and solitude of a man suspended between science and magic, reason and superstition, light and darkness. Accessible today only by sea, Betina Cave itself became the emotional centre of the piece: part laboratory, part sanctuary, part prison, part dream.

Written for the 400th anniversary of Getaldić's death, the production follows a solitary figure reconstructing fragments of his life through mirrors, memories, sea-light and reflection. Performed by Thomas Michealson and directed by Paul Anthony Morris, the piece embraces intimacy, illusion and theatrical imagination rather than historical reconstruction.

This text also serves as an introduction to the forthcoming illustrated companion book *A Wizard in a Cave*, created in collaboration with artist Zdenko Bašić, whose artwork shaped much of the visual world of the production itself.

Perhaps theatre and mirrors are not so different after all. Both borrow light briefly before releasing it back into darkness.

*Written by* FILIP KRENUS

*Directed by* PAUL ANTHONY MORRIS

*Performed by* THOMAS MICHAELSON

*Artwork by* ZDENKO BAŠIĆ

*Set and Prop Consultant:* TIN VLAINIĆ

*Special thanks to* UCL University, Professor Wendy Bracewell, Dr Uta Staiger, and Midsummer Scene Festival team



Fort Lovrjenac or St. Lawrence Fortress, is part of the defensive system of old Dubrovnik, as it is located outside the western wall of the city. There is a Latin inscription on one of the stone walls of the fort:

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