




**HUNGARIAN
SHOWCASE**
2013



2-9 March 2013



**HUNGARIAN
SHOWCASE
2013**

**Why would
you want to
do a showcase
of Hungarian
theatre?...**



...people asked us. A strange question to which we might immediately reply in an angry manner: why not? However, we also might try to present the argument in the following ways:

- in a pragmatic way: because there is no such regular thing as a festival of Hungarian theatre shows aimed at an international audience.
- in a critical-optimistic way: because Hungarian theatre is good.
- or in a super-optimistic way: because some people from around the world would be interested to come and see this event.

We selected repertory theatre shows, ranging from the independent to big and small, featuring both original and classical texts, those from well-known directors, big names and lesser known. Lots of these performances talk about our present, our Hungarian realities in a historical perspective, dealing with social and political issues, reflecting on, provoking our world and challenging theatrical forms.

What we offer now in an 8 day programme for those that can stay longer, or in 3 or 4 for those who can visit Budapest only for a few days, is an intensive programme with lots of shows, talks and meetings. We would like to offer not only the best of what we think there is in Budapest's theatres, but also some context for it, so by the time you leave you have an idea of this country, this culture and a sense of its artists, values and issues.

1 Tamás Jászay

2 Bea Barda

3 Andrea Tompa

Impressum

Hungarian Showcase / 2-9 March 2013, Budapest

Organised by: Hungarian Theatre Critics' Association

Curators: Andrea Tompa, Bea Barda, Tamás Jászay

Team: Panna Adorjáni, Zenkő Bogdán, Noémi Herczog, Tibor Orlai

Website (www.hungarianshowcase.com): Andrea Rádai, Marcell Nagy

Edited by: Tamás Jászay, Noémi Herczog

Layout and design: Csaba Mihályi

2 March 19 h / Örkény Theatre

King John
by Friedrich Dürrenmatt in the manner of Shakespeare

original title: János király
(a production of Örkény Theatre)

Venue: Örkény Theatre

Duration: 90 minutes

with simultaneous English interpretation



Photo: Eszter Gordon

puppets history blood

! Why?

One of Budapest's best repertory theatres opens the showcase with a show directed by László Bagossy. The play is transformed into a political-historical farce in which every form of power is interchangeable. The show was chosen for best direction and also won the award for best costumes from the Hungarian Theatre Critics' Association in 2011.

KING JOHN War if you want war.
KING PHILIP Peace if England wants peace.

Two great powers are fighting each other: England and France. Durrenmatt's ironic adaptation of a Shakespearian history play explores the dramaturgy of today's power plays. Its heroes are not historic monarchs thinking in terms of centuries but shrewd politicians fighting for their momentary survival. A dramatised chronicle is turned into a comedy. The only thing that remains after fierce battles, royal marriages, promises, laws, negotiations and engagements is an ever bleaker future.

KING JOHN Philip of France! We shall be in the Battle and hope to find you there, Where men fight men.

KING PHILIP John, are you offended?
Do you take personally,
What is a political necessity?
Me? In battle? A battle is revolting.

Credits:

John Plantagenet, King of England – Csaba DEBRECZENY
Queen Elinor, John's mother – Judit POGÁNY
Isabelle of Angoulême, John's wife – Nóra Diána TAKÁCS
Blanche of Castile, John's niece – Anna SZANDTNER
Constance, his sister-in-law – Anikó FÜR
Arthur Plantagenet, John's nephew – XXX
Philip Faulconbridge, the Bastard – Csaba POLGÁR
Robert Faulconbridge, the Bastard's elder brother – István FICZA
Philip II, King of France – László GÁLFFI
Louis, the Dauphin – István FICZA
Leopold, Duke of Austria – Imre CSUJA
Pandulpho, Milan Cardinal, Legate of Pope Innocent III – Pál MÁCSAI
Lord Pembroke, John's Minister – Zsolt MÁTHÉ
Chatillon, Philip's Envoy – Zsolt MÁTHÉ
Lord Bigot – Nóra Diána TAKÁCS
Lord Essex – Judit POGÁNY
Lord Salisbury – Anikó FÜR
Monks, executioners, citizens: – Zoltán CSIRE, Zoltán ELM, Bálint KOCSÁN, Imre BAKSA, Csaba TÓTH

Set design: Levente BAGOSSY
Script: Ildikó GÁSPÁR
Costume: Kristina IGNJATOVIC
Prompter: Zita KANIZSAY
Stage Manager: Gergely Tamás BERTA
Assistant to the Director: Ariadne ÉRDI

Director: László BAGOSSY

Premiere: 12 March 2011

www.orkenyszinhaz.hu



3 March 15 h / National Theatre

We Live Once or the Sea Disappears
in Nothingness Thereafter

by Márton Kovács, István Mohácsi, János Mohácsi

original title:

Egyszer élünk avagy a tenger azontúl
tűnik semmisségbe

(A production of the National Theatre)

Venue: National Theatre

Duration: 225 minutes with two intervals
with simultaneous English interpretation



Photo: Eszter Gordón

power art mythology

Cast:

Eszter BÁNFALVI, Zsolt DÉNES, Dénes FARKAS,
Tibor FARKAS, Ádám FÖLDI, Réka TENKI,
Gábor HEVÉR, Dezső SZEGEDI, János KULKA,
Attila LÁSZLÓ, Zsolt LÁSZLÓ, Zalán MAKRANCZI,
Dorina MARTINOVICS, Bence MÁTYÁSSY,
Mari NAGY, Csilla RADNAY, András STOHL,
Zoltán SZABÓ, József SZARVAS, Dávid SZATORY,
Kátya TOMPOS

Musicians:

Márton KOVÁCS, Tamás ROZS, Gábor CSÍKVÁR,
Árpád NÉMEDI, Ákos ZSÁGER-VARGA,
Tamás SEBESI, Tamás BÁRÁNY

Music: Márton KOVÁCS

Musical assistant: Zsuzsa KOMLÓSI

Set designer: Zsolt KHELL

Costumes: Krisztina REMETE

Dramaturg: István MOHÁCSI, Enikő PERCZEL

Choreographer: Johanna BODOR

Light designer: Tamás BÁNYAI

Assistant of director: Ágota KOLICS, Zsófia TŰŰ

Prompter: Kati GRÓF

Director: János MOHÁCSI

Premiere: 25 February 2011

www.nemzetiszinhas.hu

⚠ Why?

A performance of the National Theatre by the Mohácsi Brothers with inventive narrative on Auschwitz and the Gulag, reflecting on history and contemporary Hungary. One of the best shows in the recent years featuring a large, talented cast. Selected as the best performance by the Hungarian Theatre Critics' Association in 2011.

1946. A provincial amateur acting company is transported from a performance of John the Valiant, a Hungarian classic, into exile in Siberia. A shocking play based on a true story about love, patriotism, blind faith, and the 20th century Hungary. Where a rose speaks beautifully about love, where the living remember, where home is more beautiful than Fairyland, and where the unbelievable becomes real. Where you must live and die – that is, unless the dictators in your country or abroad decide otherwise.

Foreword by István Mohácsi, who tries to be entertaining when giving you some background information about this complex and un-translatable show:

“The play you are about to see is a very complex play. It was really made for only a Hungarian audience. It is basically untranslatable: it is full of constant references to Hungarian literature, culture, politics that everybody knows here and that are completely unknown outside of Hungary. So, if you have still decided to watch this play – I don't envy you... For the brave ones among you, I would first give some points that you can hang on to, so that instead of just sitting there completely bewildered, you can go, ‘oh, I get what that freakin' rose is all about!’ Anyhow, it won't be that long, and I'll try it to be entertaining – but what's below here will be in the play in one way or another.”

(And you can read the rest on our website:
<http://www.hungarianshowcase.com/we-live-once-or-the-sea-disappears-in-nothingness-thereafter/>)



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Photo: Simon Ferenc Tóth



4 March 15 h / University of Theatre

based on E. T. A. Hoffmann's tale and written
by Péter Gothár and Zsuzsa Kápecz

original title: Diótörő
(a production of the University of
Theatre, Budapest)

Venue: University of Theatre
and Film Arts

Duration: 120 minutes
with an introduction (see page 25) and
a synopsis

music horror fun

⚠️ Why?

The third year students of the University of Theatre present a comedic musical play based on the Nutcracker story, aimed at a young audience. Directed by Eszter Novák, it is a joyful show which puts young acting talent in the spotlight.

The show is based on an earlier, legendary performance by the Theatre of Kaposvár and features the music of György Selmeczi drawing on Hungarian culture, folk music, operetta and the rich world of children's games. The Nutcracker does not only come to life via Marie's Christmas dream but also with the help of the students' imagination, ideas, inventive ideas and playfulness.

Cast:

Kata BACH, Attila CSAPÓ, Barnabás JANKA,
Blanka MÉSZÁROS, Erika SZABÓ,
András TÓTH, János TÓTH, Miklós VECSEL,
Attila VIDNYÁNSZKY, Áron ZOLTÁN,
Emőke ZSIGMOND

Music: György SELMECZI

Piano: Gábor KEMÉNY, György SELMECZI

Teachers of music: Eszter NOVÁK,
László MÁRTON

Class masters: Géza HEGEDŰS D.,
Péter FORGÁCS

Director: Eszter NOVÁK

Premiere: 27 October 2012

www.szfe.hu



4 March 19 h / Szkéné Theatre

Muck
by Béla Pintér

original title: Szutyok
a production by Béla Pintér and
Company (Pintér Béla és Társulata)
Venue: Szkéné Theatre
Duration: 100 minutes
with subtitles



Photo: Gábor Dusa

roma extreme right barrenness

Credits:

Rózi - Zsófia SZAMOSI
Irén - Tünde SZALONTAY
Anita - Éva ENYEDI
Attila - Zoltán FRIEDENTHAL
Uncle Bandi - Szabolcs THURÓCZY
Uncle Pali - László QUITT
Béla - Györfi SZAKONYI
Etus - Hella ROSZIK
Professor, Policeman, Chairman of the jury
- Béla PINTÉR

Music: Róbert KERÉNYI
Dramaturg: Éva ENYEDI
Costume design: Mari BENEDEK
Assistant of Costume designer: Júlia KISS
Set design: Gábor TAMÁS
Mask, puppet: Sosa JURISTOVSKY
Light: László VARGA
Assistant director: Rozi HAJDÚ
Financial manager: Gyula INHAIZER
Production manager: Anna HIDVÉGI

Writer and director: Béla PINTÉR**Premiere:** 29 March 2010

Sponsored by Ministry of National Resources,
National Cultural Fund, Szkéné Theatre

www.pbest.hu

⚠️ Why?

Béla Pintér's show is a great, distorted image of social conflict in contemporary Hungary. It is a story of two girls growing up in an orphanage, then following their lives in the community – one of them being a Roma, the other growing into a representative of the extreme right.

She who is not loved never knows precisely why she is 'little' loved. She blames the injustice on the world, or on people's apathy, whereas in fact everyone avoids her because of her stunted emotional intelligence, her selfishness and narrow-mindedness.

And avoid her is what they certainly do. They are not keen to speak to her.

To be unloved is hellish agony. One's brow furls, one clenches one's teeth, one's hands tighten into fists.

At such times she is most dangerous. She, who is not loved.

“Hope deferred maketh the heart sick’ — when hopelessness digs deep within the soul, judgment is impaired. What else could account for Attila and Irén’s adopting two 15-year-old girls, in a confused haste — having been informed that Irén, who attempted to get pregnant countless times in vain, now with her uterus removed became deprived of the chance of ever giving birth to a child? Attila and Irén could, too, have chosen to adopt a newborn baby, but then they would have had yet to wait as long as two years, with so many already on the waiting list. That’s the situation we are faced with at the onset of Béla Pintér’s Muck, which had its German premiere at Festival Theaterformen. With black humour and precise timing, the Hungarian author/director/actor and his company present an escalation of that situation in a setting of a village’s microcosmos.”

(Flock of Emotional Downgrades By Esther Boldt, Nachtkritik.de, 24 June 2012)

5 March 22 h / University of Theatre

Toldi

by János Arany

original title: Toldi

a production by the 4th year students
from the choreography of physical
theatre class, University of Theatre,
Budapest

Venue: University of Theatre**Duration:** 80 minutes

with subtitles

Photo: Attila Dóka

epics movements colours

 **Why?**

Choreographer Csaba Horváth and his apprentice directors are staging the most well-known classic of Hungarian literature, the epic 'Toldi'. This production isn't a thundering replay of legendary Romantic lines, nor the compulsory interpretation of János Arany, but rather a moment of looking at the stage and at each other through our past, our cultural knowledge, our physical memory. It is a miraculous, upsetting and essential experience.

Toldi is an epic poem by a 19th century Hungarian poet. The classical text is interpreted through the means of contemporary theatre: movement, music and dance are all an inherently important part of the performance.

Cast:

Zsuzsa GYÖNGY, Máté HEGYMEGI,
Barnabás HORKAY, Norbert NAGY,
Márton PALLAG, Krisztina VARGA,
Linda ZSIROS

Music: Mihály DRESCH

Class masters: Andor LUKÁTS and
Csaba HORVÁTH

Director: Csaba HORVÁTH**Premiere:** 25 October 2012www.szfe.hu

5 March 15 h / Maladype Base

King Ubu
by Alfred Jarry**original title:** Übü király
a production by Maladype Theatre
Venue: Maladype Base
Duration: 80 minutes
with subtitles

Photo: Attila Kovács

energy newspaper laughing

Cast:Papa Ubu – Ákos OROSZ
Mama Ubu / Queen Rosemonde / Nicholas
Rensky / Bear – Zoltán LENDVÁCZKY
Captain Bordure / King Wenceslas / Nobles /
Phynanciers / Peasant / Councilors – Gábor
JÁSZBERÉNYI
Boggerlas / Michael Fedorovitch / Czar /
Magistrates/ Peasant / Stanislas Leczinsky /
Captain – Zsolt PÁLL**Translation:** Zoltán JÉKELY**Dramaturgy:** Judit GÓCZÁN**Set and costumes:** Kamilla FÁTYOL**Production manager:** Sylvia HUSZÁR**Directed by:** Zoltán BALÁZS**Premiere:** 19 December 2009www.maladype.hu**⚠️ Why?****This scandalous piece by Alfred Jarry resonates differently after the fall of the totalitarian regimes of the past century. Director Zoltán Balázs and his four young actors present a playful, energising event full of stamina.**

King Ubu, the most famous work of Alfred Jarry is originally a schoolboy farce, which was written at the Lycée of Rennes. The figure of Felix Hebert, Jarry's obese, ineffectual physics teacher became the core of the character of Ubu Roy. Inspired by this, the 15-year-old Jarry created a figure of world literature: an ugly, ungrateful, coward, greedy, bloody and sometimes childishly amoral Ubu, who rightfully won his place in the big character-gallery of humanity. Through this figure he pillorises the foolish despotism, vulgarity and the sheer madness of power of the petit bourgeois and bureaucracy. Although at the first premiere of Ubu in 1896 the play seemed to be exaggerative, history later produced such terrible Ubuses that Jarry's horrifying king is nothing compared to them. Jarry's play is an unusual mixture of pure theatre, nonsense and myths – an apocalyptic buffoonery.

Maladype's performance consistently sticks to the genre of the buffoonery: as if schoolchildren were entertaining their schoolmates after the classes. Maladype's Ubu interpretation is full of lax ideas delivered with unfettered fantasy and creative energy. All characters of the play are featured by four actors with a lot of creativity and compound scenic means. Director Zoltán Balázs stresses the incidental character of the dramaturgy of the play and the infantile cruelty of the story. The performance is delivered in a stylized way and with excessive means of interpretation not without political indications. The subject is the eternal Ubu. The king Ubu is amoral in his infantile way. The performance reflects the contemporary Ubu phenomenon of our days. Four actors make fun of the Ubu character. Their biting performance criticizes the kingdom of clowns and the realm of lies.



5 March 19h / Katona József Theatre

Rattledanddisappeared

by András Vinnai and Viktor Bodó,
inspired by The Trial by Franz Kafka

original title: Ledarálnakeltűntem
a production of Katona József Theatre
(Katona József Színház)

Venue: Katona József Theatre

Duration: 165 minutes
with one interval with subtitles

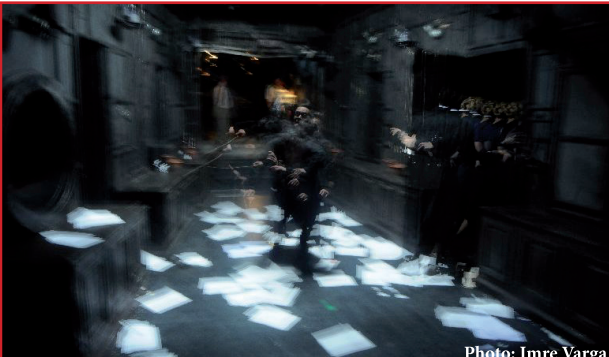


Photo: Imre Varga

hallucination anxiety chaos

⚠️ Why?

Viktor Bodó's show based on Kafka's *The Trial* is a powerful picture of an unpredictable, carnivalesque world which unfolds simultaneously in reality and in someone's consciousness. A multi-award winning show having undertaken international tours by the strong company of the Katona.

Franz Kafka is said to have burst out with laughter several times while reading his manuscript of *The Trial* to his friends. This is all K. could do in order to defend himself, but by wanting to trick out and escape certain rules, he also accepts their existence. There is no help for him, his only chance would be to disappear from this world. But the guard is always alert at the doorway.

The characters of *Rattledanddisappeared* try to cope with the unsupportable burdens on them. And there is no one who could be taken seriously. There is no key for K. to understand this world. The lawyers are all crazy and erotomaniac. K's colleagues are all paranoid. The women are only 'means'. Those who want to help him would need help. And the system, directed by an abstract Central Committee, says:

"All citizens have to calm down at least one citizen per week. Because that one has not calmed down anyone during this week. Because he has not made anyone laugh this week. Because he has not tamed anyone this week. Because he has not convinced anyone about something good this week. Because he has not consoled anyone this week..."

„The performance is inspiring, shocking, witty, grotesque, and depressing in the best, Brechtian sense. A great performance, with excellent actors who know everything starting from the smallest movement and mime, the grotesquely provocative brutality to the light grotesque cabaret. The endlessly long, dark, shabby set augments the end of the world-feeling of the play, where everyone becomes a spectator of the events. The music, the dance, the songs... all appear with convincing talent in the scenes that follow each other incredibly quickly.”
(Ann-Mary Betzy Arnesen Morelle)

Cast:

Alexandra BORBÉLY, Éva OLSAVSZKY,
Adél JORDÁN, Judit REZES, István DANKÓ,
Ernő FEKETE, Tamás KERESZTES,
Lehel KOVÁCS, Vilmos KUN, Ferenc LENGYEL,
Vilmos VAJDAI, Béla MÉSZÁROS, Ervin NAGY,
Zoltán RAJKAI, Péter TAKÁTSY, Bence TASNÁDI

Set designer: Levente BAGOSSY

Costumes: Krisztina BERZSENYI

Coreographer: Áron SCHMIDT

Music: Péter KUNERT, Vilmos VAJDAI

Lyrics: Zsolt MÁTHÉ, Ádám SCHÖNBERGER

Directed by: Viktor BODÓ

Premiere: 25 January 2005, Kamra

www.katonajozsefszinhaz.hu

5 March 22h / MU Theatre

Korijolanusz

after Shakespeare's tragedy Coriolanus

original title: Korijolánusza production from HOPPart Company
(HOPPart Társulat)**Venue:** MU Theatre**Duration:** 120 minutes

with subtitles



Photo: József Szabó

voices sense of guilt responsibility

Actors:

Imre BAKSA, Richárd BARABÁS,
Gergely BÁNKI, Diána DRÁGA,
Zoltán FRIEDENTHAL, Ádám FÖLDI,
Tamás HERCZEG, Diána Magdolna KISS,
Zsolt MÁTHÉ, Katalin SZILÁGYI,
Nóra Diána TAKÁCS, Sándor TERHES

Text: Ildikó GÁSPÁR, Gergő BÁNKI**Light and sound:** János REMBECZKI**Stage and costume designers:** Lili IZSÁK,

Dániel BOROVI

Musical director: Tamás MATKÓ**Director:** Csaba POLGÁR

using texts of B. Brecht, H. von Kleist and
using music by Cat Stevens, C. Monteverdi,
János Bródy, G. F. Handel, J. Blitheman
and Amanda Lear

Premiere: 1 October 2010www.hoppart.hu**⚠️ Why?**

The HOPPart Company began as the first music-acting class at the University of Theatre, later becoming one of the most important independent groups. Their version of Coriolanus is a fine and metaphorical reflection of Hungary's current political context.

It was chosen to be the best independent show by the Hungarian Theatre Critics' Association in 2011.

Hoppart's Korijolánusz is an entirely Hungarian performance. And we are the main characters. All of us are Romans. That is: Hungarians. Who lived through Socialism as children. Who, making use of the restructuring of power after the regime change, decided to become politicians. Who used to believe that after 1989 things were going to be different. Who have learned by now to preach with the most insolent cynicism that in the future everything is going to be different. And we need these Korijolánuszés to do the dirty work for us. Whom we can dispose of easily when we no longer need them. Every rule lives for a moment only. And this one is no exception either.

Korijolánusz, in the interpretation of HOPPart, is a half-adult man under the strong influence of his mother. He still needs strong guidance and is surprised to find that his compatriots – the lives of whom he had saved somewhat earlier – are chasing him away when he follows honestly the aristocratic principles acquired from his mother. Democracy is beyond him. And it does not suit him well either. Because democracy cannot tolerate heroes.

But what, in fact, is democracy? Something that we Hungarians have been fervently chasing in the past twenty years. We are awaiting, like Jehovah's Witnesses, the peaceful cuddle of lion and sheep. And in the meanwhile we are also unable to reach an agreement at a residents' meeting on fixing the roof. Leave the worries to those who have the water dripping on their heads.

"Let think! Now everything depends on thinking. Let think!"

6 March 16h / Jurányi

Ghetto Seriff

original title: A Dohány utcai seriff
a production of FÜGE and
Kaposvár University

Venue: Jurányi

Duration: 90 minutes
with simultaneous English
interpretation

Photo: Máté Lakatos

voices sense of guilt responsibility

⚠️ Why?

How can we talk about the biggest trauma of the 20th century, the Holocaust? According to the renowned director, János Mohácsi and his former students we can do it with the help of Jewish jokes and songs, documents from the 30's and 40's, and by reciting them – in complete darkness.

The texts of the play were selected by János Mohácsi and the actors together. In a large measure the play has been compiled from personal reminiscences. Apart from the text of the film Shoah by Claude Lanzmann, there is a lot of other material from different sources in the play, which is quite usual in the pieces of János Mohácsi. Case studies, survivor testimonies, literary works, diary notes, historical sources, official reports and personal collections help to present the given historical period and its atmosphere.

1920: the 'numerus clausus' limited the amount of Jewish university students to 6%.

1938: the first anti-Jewish law limited the amount of Jewish people in liberal professions to 20%.

1939: the second anti-Jewish law limited the amount of Jewish people in liberal professions to 6% and imposed severe limitations in other fields.

1941: the third anti-Jewish law prohibited mixed marriage and punished sexual act between Jews and non-Jews.

15 May, 1944: the largest and fastest deportation of the Holocaust began. According to German records, in 56 days 437.402 Hungarian Jews were taken by 147 trains from Hungary to extermination-camps.

The number of the Hungarian Jewish victims is estimated to 600.000.

Credits:

Eszter BÁNFALVI, Ádám BÉLI, Anna BOROS,
Péter DEÁK, Tamás KERESZTÉNY,
Máté LAKATOS, Árpád NÉMEDI,
Nóra RAINER-MICSINYEI,
Diána Nóra TAKÁCS, Hella TOLNAI

Developers: Márton KOVÁCS, János MOHÁCSI

Premiere: 14 December 2012

Supporter: Budapest Bank

www.fugeprodukcio.hu

6 March 19.30 h / Arnold Gym

Fedra Fitness
by István Tasnádi**original title:** Fédra Fitness
a production of KoMa,
Orlai Production and
ALKA.T Companies
Venue: Arnold Gym
Duration: 90 minutes
with subtitles

Photo: Zsuzsa Szkárossy

voices sense of guilt responsibility

Cast:Fedra – Eszter CSÁKÁNYI
Hippolytos – Bálint JASKÓ
Theseus – Péter SCHERER
Sauros – Tamás OLT / Vince ZRINYI GÁL
Minitauros – László KATONA
Priest – Gergely BÁNKI
Choir, Doctor – Erzsébet JELINEK
Choir, Girl – Rozi LOVAS**Set, costume:** Rita VERECZKEI**Music:** János SZEMENYEI**Dramaturgy:** Anna VERESS**Head of Production:** Eszter GYULAY**Producer:** Tibor ORLAI**Author, director:** István TASNÁDISupported by NKA, OKM,
Orlai Produkciós Iroda,
Színházi Dolgozók Szakszervezete,
Club Fitness, Merlin Színház,
Polgár Krisztina Emlékalap,
Zsuzsanna Fried**Premiere:** 17 January 2009www.oraliprodukcio.hu**⚠ Why?**

A fine contemporary Hungarian play in verse, written and directed by István Tasnádi with a group of independent artists. Fedra is performed in the unusual venue of a fitness room. Coming from Hungary's unique independent producer and chosen by the critics as best new play.

István Tasnádi, born in 1970, is one of the most successful and with no doubt the most played Hungarian playwrights. More than 20 of his plays have been performed in the theatres of Hungary and several other countries. He has received numerous prizes and awards, two of his plays were chosen as the best new play of the season by the Hungarian Theatre Critics' Association.

Tasnádi has been preoccupied by the Phaidra-sujet for almost ten years and this present play includes the experiences of several antecedents. In 2001, Krétakör Theatre, a company where Tasnádi was a resident playwright for several years, made a three-week workshop together with Schaubühne, Berlin using the first version of the play, titled Menopausa, and showed it in the F.I.N.D. Festival in the direction of Árpád Schilling, with actors of both companies. Another version was published in 2004 in a volume containing five of Tasnádi's theatre plays. In 2005 a later version, Phaidra, directed also by Árpád Schilling, was premiered in the Young Director's Project of the Salzburg Festival. The bilingual (German and Hungarian) performance was shown also in Zürich, Wrocław, Stuttgart, Berlin and Budapest.

The ALKA.T causal theatre team's first production, Fedra Fitness is a revised and developed version of Euripides's play Hippolytus, adapted to the special venue and to the performers. This was also the first time that Tasnádi, who has rich experience as a critic, dramaturg and author, has undertaken the task of directing his own work. His collaborators are well-known actors such as Eszter Csákányi and Péter Scherer and some young actors, all members of the most significant independent theatre troupes in Hungary.

6 March 22 h / Trafó

The Acts of the Pitbull
by Péter Kárpáti

original title: A Pitbull cselekedetei
a production by the Secret Company,
Trafó and FÜGE

Venue: Trafó

Duration: 80 minutes
with simultaneous translation

Photo: Imre Kóvágó-Nagy

God improvisation urban folktales

⚠️ Why?

Secret Company is one of the most intriguing troupes in the independent field, taking risks for the sake of experimentation with the boundary between real life and theatre. In *The Acts of the Pitbull*, combining a relaxed atmosphere with black humour, the mythical is blended with the biggest banalities of life.

Based on a story by the acclaimed Hungarian playwright, Péter Kárpáti.

The angry prophet of the old legends after many thousands year of peregrination arrives to Budapest. He comes out from the railway station, and starts to mess around the city as a pitbull messes around the playground... He goes from flat to flat ringing at the doorbells, but the only thing he finds everywhere is crisis: family crisis, existential and moral crisis... yet he solves everything with his frightful, cruel logic.

The play is based on an old Jewish legend which was integ-rated in the Qur'an and in many other Christian legends. The performance mixes sociographic micro-authenticity with the cosmic notions of moralities.

The performance, with its shocking black humour, draws a map of the public state of Hungary. The key of the success lies in the style which alludes to the Dogma films, in the originality of acting, and that the audience is invited into a very intimate relationship with the performers: they are seated inside the „living-room”, everything is happening just within their grasp. The protagonist of performance is Zsolt Nagy, who was a former actor of the ex-KrétaKör, led by Árpád Schilling.

Actors:

Zsolt NAGY, Angéla STEFANOVICS,
Natasa STORK, Martin BOROSS,
Zola SZABÓ, Zsuzsa LŐRINCZ

Dance: Zsófia Tamara VADAS

Scenery: Rózsa SEBŐ

Production manager: Viktória KULCSÁR

Dramaturg: Borbála SEBŐK

Director's assistant: Martin BOROSS

Director: Péter KÁRPÁTI

Premiere: 24 October 2011

www.trafo.hu

**HUNGARIAN
SHOWCASE
2013**

2 March
Saturday

3 March
Sunday

4 March
Monday

5 March
Tuesday

| | | | | | |
|-------|--------------------------------------|--|---|--|--|
| 09:00 | | | | | |
| 10:00 | | | | | |
| 11:00 | | | A Day at the University / University / 11-12.45 | | |
| 12:00 | | Introducing the National / National / 12-13.30 | | | |
| 13:00 | | | | | |
| 14:00 | | | Introduction / University / 14.15-14.45 | | |
| 15:00 | | We Live Once... / National / 15-18.45 | The Nutcracker / University / 15-17 | King Ubu / Maladype / 15-16.30 | |
| 16:00 | | | | Discussion / Maladype / 16.30-17.30 | |
| 17:00 | | | | | |
| 18:00 | | | | | |
| 19:00 | King John / Örkény / 19-20.50 | Meeting the Artists / National / 19.15-20 | Muck / Szkéné / 19-21 | Rattledand-disappeared / Katona / 19-21.30 | |
| 20:00 | | | | | |
| 21:00 | Meeting the Artists / Örkény / 21-22 | | | | |
| 22:00 | | | Toldi / University / 22-23.30 | Korijolanusz / MU / 22-24 | |
| 23:00 | | | | | |
| 24:00 | | | | | |

Venues:

Arnold Gym: 1037 Szépvölgyi út 15.
Goethe Institute: 1092 Ráday utca 58.
Jurányi House: 1027 Jurányi utca 1.
Kamra: 1053 Ferenciek tere 4.





Katona József Theatre: 1052 Petőfi Sándor utca 6.
Krétakör Base: 1093 Gönczy Pál utca 2.
Maladype Base: 1088 Mikszáth tér 2.
MU Theatre: 1117 Kőrösy J. utca 17.

6 March
Wednesday

7 March
Thursday

8 March
Friday

9 March
Saturday

| | | | | |
|-------|---|--|--|--|
| 09:00 | | | |  Krétakör presentation / Krétakör / 9.30-11 |
| 10:00 | | | | |
| 11:00 | | | | Contemporary Hungarian Culture / Goethe / 11.30-13 |
| 12:00 |  Introducing Jurányi / Jurányi / 12-13 |  How to be Independent? / Goethe / 11-12.30 | Ulysses' Living Room / PP Center / 12-13.30 | |
| 13:00 | | | | |
| 14:00 | Independent theatres / Jurányi / 14.15-15.30 | | | |
| 15:00 | | Hunting Scenes / National / 15-17 |  Meeting at Katona / Kamra / 15.20-16 | Angels in America / National / 15-18.40 |
| 16:00 | Ghetto seriff / Jurányi / 16-17.30 | | Our Class / Kamra / 16-18 | |
| 17:00 | | | | |
| 18:00 | | Kaisers TV, Ungarn / Szkéné / 18.30-20.30 | | |
| 19:00 | Fedra Fitness / Arnold Gym / 19.30-21 | | Anamnesis / Katona / 19-21 | |
| 20:00 | | | | |
| 21:00 | | Disgrace / Trafó / 21-23 | | Word for Word / National / 21-22.20 |
| 22:00 | Acts of Pitbull / Trafó / 22-23.20 | | The 42nd Week / Szkéné / 22-24 | |
| 23:00 | | | | |
| 24:00 | | | | |

National Theatre: 1095 Bajor Gizi park 1.
 Őrkény Theatre: 1075 Madách Imre tér 7.
 PP Center: 1033 Szentendrei út 89-93.
 Szkéné Theatre: 1111 Műegyetem rakpart 3.

Trafó – House of Contemporary Arts:
 1094 Liliom utca 41.
 University of Theatre and Film Arts:
 1088 Vas utca 2/c

7 March 15 h / National Theatre

Hunting Scenes from Lower Bavaria

by Martin Sperr

original title:Vadászjelenetek Alsó-Bajorországból
a production by the National Theatre
(Nemzeti Színház)**Venue:** National Theatre,
Scenic Art Workshop**Duration:** 105 minutes with no interval
with simultaneous English interpretation

Photo: Eszter Gordon

community jealousy sensitivity

Cast:

Barbara, field worker – Piroska MOLNÁR
 Abram, her son – András STOHL
 Tonka, maidservant – Kátya TOMPOS
 Maria, peasant woman – Juli BÁSTI
 Rovo, her son – Dénes FARKAS
 Volker, Maria's attendant – József SZARVAS
 Mayor – László SINKÓ
 Georg, his servant – Gábor HEVÉR
 Zenta, field worker – Tünde MURÁNYI
 Butcher – Mari NAGY
 Franz, her son – Ábel DUCSAI
 Csonti, grave digger – István ZNAMENÁK
 Paula, office clerk – Andrea SÖPTEI
 Refugee woman – Piroska MÉSZÁROS
 Conrad, her son – William REYNOLDS /
 Marcell ZÁVODI
 Priest – Ádám FÖLDI

Set: Róbert MENCZEL**Costume:** Sándor DARÓCZI**Dramaturg:** Enikő PERCZEL,
Róbert VÖRÖS**Director:** Róbert ALFÖLDI**Premiere:** 24 April 2010www.nemzetiszinhas.hu**⚠️ Why?**

A powerful German drama about a gay man in the suffocating environment of a small village. Hosted in the unique venue of the National Theatre, it features superb performances by the cast. Awarded as Best Performance of 2011 at Pécs Hungarian Theatre Fesztivál (POSZT).

Martin Sperr was born in 1944 in Steinberg, Lower Bavaria to teaching parents. He didn't finish his studies as an industrial merchant and became a student of the Max-Reinhardt Seminar. However, he did not complete that study either. In 1965 he went to work for the Bremen Kammerspiele. In 1966, he staged his folk play Hunting Scenes from Lower Bavaria at the theatre and immediately became one of the most successful young German playwrights. He wrote the play when he was only 18, and it was rich with his own life experiences.

The play is written in a Bavarian dialect in which he turns against the bigotries and hypocrisies of village life. Sperr set his drama in the Bavarian village of Reinod in 1948. His subject is the virulent sickness of Nazi Germany – a sickness that, in the playwright's view, did not even begin to end with the demise of Hitler. As the villagers try to survive the social dislocations and economic deprivations of the post-war period, they sink into an amoral state that knows no bounds and experience the complete disintegration of moral codes. Parents and children, husbands and wives, friends and neighbours all turn on each other. Sex is cruel and murder is casual; greed and vigilantism are the characters' daily bread. The people of the village drive a mentally retarded youth to the point of suicide and a homosexual to the point of murder.

Peter Fleischmann made a film version of the play in 1968, making Sperr internationally famous.

7 March 18,30 h / Szkéné Theatre

Kaisers TV, Ungarn
by Béla Pintér

original title: Kaisers TV, Ungarn
a production by Béla Pintér and Company (Pintér Béla és Társulata)
Venue: Szkéné Theatre
Duration: 105 minutes
with English subtitles

Photo: Zsuzsa Koncz

uchronia conscience Hungarianness

 **Why?**

What would have happened if Hungary had won the failed revolution of 1848 against Austria?

Béla Pintér's show aims to rewrite history, referring also to some key topics of the current political discourse. Chosen as the best independent show in 2012 by the Hungarian Theatre Critics' Association and winner of several other awards.

Ignác Baráznay, a pivotal figure of our story, is an invented character. Generally referred to as 'Lion of Pákozd' by the Hungarians, he is an adored martyr of Hungarian Independence War, the national freedom fight staged against the Habsburg rule in 1848–1849. Thirty-three years after Baráznay's unclear death, his daughter Amalia – during a peculiar transcendent journey in which anything can happen – finds herself back in 1848 only to be employed by the then already working Austrian Imperial Television. Little by little, it becomes revealed to her that her father was nothing of the well-deserved national hero or the one she imagined him to be.

"Kaisers TV, Ungarn is a piece based on Hungarian history using uchronia (alternate history) as the main source of the absurd. Uchronia is quite popular nowadays, mainly in novels: to rewrite the best-known turning points of history can generate long-term lessons. The most popular uchronistic turns of events are: Hitler winning the Second World War, and the Confederacy winning the Civil War. Uchrony is often called the what-if method, sometimes combined with science fiction or mystery elements, but it is always written as deliberate fiction."

(Judit Csáki: Béla Pintér Rewrites the Battle of 1848, Critical Stages, December 2012)

Actors:

Amália – Éva ENYEDI
Earl Ignác Baráznay – Zoltán MUCSI
Elza – Zsófia SZAMOSI
Gábor Balázs – Zoltán FRIEDENTHAL
Szidónia Üregi – Angéla STEFANOVICS
Lajos – Szabolcs THURÓCZY
Sándor – Béla PINTÉR
Kornél Marián – György SZAKONYI
Mr Rohácsi – László QUITT
Sárközy – Antal KÉMÉNCZY

Costume: Mari BENEDEK**Assistant of costume designer:** Julcsi KISS**Light:** László VARGA**Set:** Gábor TAMÁS**Sound:** István SIMON**Music:** Antal KÉMÉNCZY**Dramaturg:** Éva ENYEDI**Production assistant:** Anna HIDVÉGI**Director's assistant:** Rozi HAJDÚ**Director:** Béla PINTÉR**Supported by:**

Ministry of National Resources,
National Cultural Fund,
Szkéné Theatre

Premiere: 7 October 2011

www.pbest.hu

7 March 21 h / Trafó

Disgrace
by J.M. Coetzee

original title: Szégyen
 a production of Proton Theatre
Venue: Trafó
Duration: 125 minutes
 with no interval with English subtitles



Photo: Márton Ágh

irony barking brutality

Cast:

Annamária LÁNG / Orsi TÓTH,
 Lili MONORI, Kata WÉBER,
 Gergely BÁNKI, János DERZSI,
 László KATONA, Roland RÁBA,
 János SZEMENYEI, Miklós SZÉKELY B.,
 Sándor ZSÓTÉR

Set, costume: Márton ÁGH**Dramaturg:** Viktória PETRÁNYI**Music:** János SZEMENYEI**Artistic consultant:** Yvette BÍRÓ**Assistant director:** Zsófia CSATÓ**Producer, production manager:** Dóra BÜKI**Production assistant:** Zsófia CSATÓ**Intern:** Gábor THURY**Technical director, light designer:**

András ÉLTETŐ

Light technician: Zoltán RIGÓ**Sound technician:** Zoltán BELÉNYESI**Prop master:** Gergely NAGY**Stage hand:** Zoltán GYORGYOVICS**Dresser:** Tímea OLÁH**Director:** Kornél MUNDRUCZÓ**Premiere:** 17 May 2012, Wiener Festwochenwww.protoncinema.hu/#theatre**⚠️ Why?**

The famous novel of the South African writer, J. M. Coetzee is transformed into a panoramic, strictly contemporary vision of violence, brutality, loneliness and hope. According to reviews from all around Europe, film and theatre director Kornél Mundruczó shows his best in this performance of Proton Theatre.

Disgrace, the novel by J. M. Coetzee shows a true picture of the era we live in, even though the story is about David Lurie, a professor of romantic literature from Cape Town, and it takes place in the far Republic of South Africa during the climax of apartheid. The novel breaks the barriers created by the lines of forces of local society, and is able to show our big European questions with sharp precision. The story shows the mutual fears and problems that we all deal with on a continent obviously facing big rearrangements. In David's character we get to know a white African, an always privileged snobbish intellectual, who loses his power and every point of reference in the new social system.

David's fall is also the fall of a world that allows the coloniser white people not to deal with their past and the consequences of their deeds even after several hundred years. It is also a warning for the future collapse of the European world, in which we all were brought up and that we all know so well. A stranger knocks on David Lurie's door and he has no choice but to let him in. But when he opens the door, a new structure of the world is revealed to him, one which he has no answers for. With the rise of the masses and the oppressed, David loses everything. However, in a strange way in the midst of his biggest dispossession, he finds the gift of freedom.

8 March 12 h / PP Center

Ulysses' Living Room
by Béla Pintér

original title: Ulysses nappalija
a production by Artus
Venue: PP Center
(transport will be arranged)
Duration: 90 minutes
in English



Photo: Anikó Rácz

slowliness mud dance

⚠️ Why?

Gábor Goda, the leading artist of Artus decided to turn around his own axis in 24 hours. What does it mean becoming one with the Earth? Moving? Standing? This show was inspired by his experience. The audience is seated in a living room witnessing domestic scenes turn savagely mythical.

Inspirations of the performance:

1. Homer-Joyce: Ulysses – and the myth of eternal returning

After the scenes of the sea in Homer's *Odyssey* and the Dublin plot in Joyce's *Ulysses* Artus puts the seemingly endless (but in reality one-day) inner trip into an abandoned living room. Just with Joyce, traveling is experienced through a series of vision-like moments, where the most variable points of time and space and the impressions they once made appear in one's mind at the very same time.

We are all *Odyssey*. Inside of ourselves we are always on the road, and our world will be complete only when we get home eventually.

2. Gábor's Earth-Boat

3. Ephemeral Works

Ephemeral Works is an unconventional series of pub performances started in 2010 and is finding the ways in which the encounter with the audience can be reconsidered. Each time a new performance is created within a single intensive day. Paradoxically both spontaneity and careful elaboration play an important role. *Ulysses' Living Room* was developed from the performances of the *Ephemeral Works* series in a live rehearsal period with the help of the viewers.

4. Gábor's One-Day-Turn

'I was standing on the top of the mountain and slowly turned around my axis. I simply turned around. I made just one turn, but I did this in a day, in 24 hours. The turn took as much time as the Earth takes one turn around its own axis. I stood there for one full day, I moved, turned slowly, tuning to, becoming one with Earth.'

While turning the world got recomposed: Direct reality and visions coexist. Earth is not under my feet but it surrounds me. Noise is the part of Silence. I am not standing here, but everywhere.

5. Antinomy – wholeness underlying inner contradictions

The performance is continuously in search of contradictions applying, developing and using them.

Performers and creators:

Antal BODÓCZKY, Martin BOROSS,
Márton DEBRECZENI, Krisztina FERENCZ,
Balázs FISCHER, Gábor GODA, Bea GOLD,
Gábor KOCSIS, Ágoston NAGY, Csilla NAGY,
Gáspár TÉRI, András TUCKER, Melinda VIRÁG

Production assistant: Anikó RÁCZ

Director: Gábor GODA

Premiere: 20 April 2011

www.artus.hu

8 March 16 h / Kamra

Our Class

by Tadeusz Słobodzianek

original title: A mi osztályunk
a production of Katona József Theatre

Venue: Kamra

Scenic Art Workshop

Duration: 120 minutes

no interval with English subtitles



Photo: Dániel Dömölky

innocents murderers frustration

Cast:

Dora – Hanna PÁLOS

Zocha – Réka PELSÓCZY

Rachelka, later Marianna – Erika BODNÁR

Jakob Kac – Viktor DÉNES

Rysiek – Péter TAKÁTSY

Menachem – Zoltán RAJKAI

Zygmunt – János BÁN

Heniek – László SZACSVAY

Wladek – Dénes UJLAKI

Abram – Péter HAUMANN

Translated by: Patrícia PÁSZT**Set designer:** Balázs CZIEGLER**Costumes:** Anni FÜZÉR**Choreographer:** Péter TAKÁTSY**Music:** László SÁRY**Assistent director:** Judit GERLÓCZI**Directed by:** Gábor MÁTÉ**Premiere:** 7 October 2011www.katonajozsefszinhaz.hu**⚠️ Why?**

A fine contemporary Polish play dealing with the common history of 20th century Eastern Europe, **Our Class** was chosen by the Hungarian Theatre Critics' Association as Best Performance of 2012. Performed by the strong company of the Katona, playing with shifting time and different ages, this performance is perceived as a mirror of contemporary Hungary.

The play is inspired by the murders in a small Polish town in 1941, after Germans took the country from Soviet occupiers: 1600 Jews were closed by Catholic Poles into a barn which was set afire; they were murdered by the other townspeople and not by the invading Germans.

The author follows the lives of ten members of a school class, Catholics and Jews, from 1926 to the present. We begin with a group of children, both Catholics and Jews, at school. One girl wants to become a film star, another a doctor, a third a shoemaker. While the Catholics pray, the Jews are despatched to a corner of the classroom. As they grow up, their lives take dramatic turns as their country is torn apart by invading armies, first Soviet, then German, then Soviet again. The Jews are welcoming the Soviets to the town, and when the Nazis arrive, the non-Jewish villagers work with the Germans to gain the upper hand. Jews are beaten in the street, Jakub Katz is beaten to death by his own classmates. Dora, the Jewish girl is savagely raped by other members of her own class, then she is burnt to death in the barn with her baby. After the episode of the mass murder, we learn about who survived.

Zygmunt betrays one of his classmates to the Soviets and later joins him attacking the Jews. The non-Jew Wladek marries Rachelka to save her from being killed. Rachelka is converted to Christianity, but is unable to love her husband. Zocha hides the Jewish Menachem from the pogrom and becomes his mistress. Abram moves to America but keeps in touch with his friends through a series of letters. He later discovers the truth about his hometown and classmates and wants justice for the victims. Everyone in the class, except for him, comes to a wretched end in a world they cannot control.

8 March 19 h / Katona József Theatre

Anamnesis

original title: Anamnesis
 a joint production of
 Katona József Theatre and
 Sputnik Shipping Company
 (Szputnyik Hajózási Társaság)
Venue: Katona József Theatre
Duration: 120 minutes
 no interval with English subtitles



Photo: Szaffi Kékes

anatomy absurdity death


Why?

Viktor Bodó's production is reflecting on the Kafkaesque medical system in Hungary and Eastern Europe. The fragmentary structure of the work pictures funny and horrific everyday hospital scenes on stage, combining documentary theatre with the surreal. A cooperation between Katona and the independent group Sputnik.

A co-production of Katona József Theatre and Sputnik Shipping Company, Anamnesis tries to create a picture of the Hungarian health care system. Before beginning to rehearse the show, different clinical specialists and members of the audience of Katona were asked to share their experiences and stories related to the topic. The actors also undertook field work in various types of hospitals and institutes gaining the experience and personal impressions they could later put into their characters and the scenes. Almost everybody has seen an autopsy.

This musical, absurd, awfully funny, dynamic, carefully planned and light-hearted performance is based on great acting, an awesome amount of background investigation and easy-going direction, and observes a subject that is of crucial importance to all of us: Illness. Death. Recovery. Losing a friend or a family member. An unexpected tragedy. The anomalies of the health care system. Corruption. Commercials. The business of death. Blood and autopsy. Exhausted staff in the hospitals breaking records of sleep deprivation. Screwed patients. Malpractice. Doctors performing miracles.

Cast:

Balázs CZUKOR, István DANKÓ, Gábor FÁBIÁN,
 Károly HAJDUK, Anna HAY / Adél JORDÁN,
 Péter JANKOVICS, Tamás KERESZTES,
 Lehel KOVÁCS, Vilmos KUN, Bence LAJKÓ,
 András LAJOS, Ferenc LENGYEL,
 Béla MÉSZÁROS, Éva OLSAVSZKY,
 Hanna PÁLOS, Zoltán SZABÓ, Rozi SZÉKELY,
 Ági SZIRTES, Ferenc TÓTH SIMON,
 Vilmos VAJDAI

Set: Juli BALÁZS**Costume:** Fruzsina NAGY**Light-designer:** Tamás BÁNYAI**Music:** Klaus von HEYDENABER**Choir master:** Dóra HALAS**Lyrics:** BARÓTHY**Dramaturg:** Júlia RÓBERT**Director's assistant:** Judit TÓTH**Directed by:** Viktor BODÓ**Premiere:** 27 April 2012www.szputnyik.com

8 March 22 h / Szkéné Theatre

The 42nd Week

by Béla Pintér

original title: A 42. hét

a production by

Béla Pintér and Company

(Pintér Béla és Társulata)

Venue: Szkéné Theatre**Duration:** 110 minutes

with simultaneous English interpretation



Photo: Csaba Mészáros

commitment

passion

Everyone

Cast:

Imola – Eszter CSÁKÁNYI

Boci – Szabolcs THURÓCZY

Karcsi – Béla PINTÉR

Enikő – Hella ROSZIK

Tamás – Zoltán FRIEDENTHAL

Ági – Éva ENYEDI

Lola – Angéla STEFANOVICS

Balázska – László QUITT

László KŐ – György SZAKONYI

Eszti, Noémi – Rozália HAJDÚ

Musicians: Antal KÉMÉNCZY,

Bertalan VEÉR, Csongor VEÉR,

Gergő SIPOS, György PÓTA,

Marcell VÁMOS

Music: Antal KÉMÉNCZY**Dramaturg:** Éva ENYEDI**Costumes:** Mari BENEDEK**Assistant of costume designer:** Julcsi KISS**Set:** Gábor TAMÁS**Sound:** István SIMON**Light:** László VARGA**Production assistant:** Anna HIDVÉGI**Director:** Béla PINTÉR**Premiere:** 28 September 2012

www.pbest.hu

⚠️ Why?

In the latest Béla Pintér show, four women experience the most dramatic period of their lives. The focus is on the devoted gynecologist: a middle aged, prestigious woman, who pays a heavy toll for a few months of unclouded happiness, whose decisions influence the lives of the other three: her adolescent daughter, her two patients and two pregnant mums. Starring the legendary Eszter Csákányi as a guest in the leading role.

From conception to delivery lasts about nine months or thirty-six weeks. (The forty-second week counts as well overdue, but is not necessarily dangerous.) Our play is set during this period. Our heroine, however, is not the child who is born or the mother giving birth, but the obstetrician and gynecologist Dr. Imola Virágvári. Grief and love, faith and doubt, good and bad decisions – all come together in these nine dramatic months of her life. Every decision has its consequences. By the end of the play we learn what the ‘42nd week’ will bring – birth or death.

“Though not primarily connected to its theme, at the center of The 42nd Week is the dignity, gravity, and livability of life. The ‘petty facts’ which are its concerns serve as a dissection of the grand tale of Everyman. In that case, Everyman’s secret thought was sired only to backfire on him; what ensued was not what he desired, but wished for anyway. (In Imola’s case, it is her husband’s death and then a fateful, frenetic new love.) From here on out, the course of events is inexorable. The action (colored with 21st-century details) that tosses these people about is practically a mystical force of destiny. From inconsolable grief – precisely on account of the loss – the individual flies into an overwhelming state of happiness, subordinating everything to its fulfillment. Upon reaching this zenith of uncontrolled euphoria, she commits (partly through no fault of her own) the worst sin of her life.”

(Tamás Tarján: Everyman and Anything Else, barkaonline.hu)

9 March 15 h / National Theatre



Photo: Judit Horváth

Angels in America
by Tony Kushner

original title: Agyalok Amerikában
a production by the National Theatre
(Nemzeti Színház)
Venue: National Theatre
Duration: 220 minutes
with one interval with English subtitles

sex religion politics

⚠️ Why?

The respected American-Romanian director, Andrei Șerban puts the famous American play's adaptation on an almost bare stage, focusing on the actors' work, human values and relationships. A powerful, big stage event at the National Theatre, with its leading role performed by the artistic director Róbert Alföldi.

Tony Kushner's Angels in America actually contains two whole plays, which – for the first time in the world – could be reduced into one show with the writer's permission. A new translation was made by a young Hungarian poet, Balázs Szálinger.

The first part, Millennium Approaching, won the Pulitzer Prize of the best drama in 1993. The play is about 'the state of the nation of the US', about questions of race, religion and politics that the nation had to face during the Reagan presidency, at the time AIDS spread like flu. The characters of the play try to find the meaning of life in a world which seems to be left by God. Some of them are denying, rejecting and failing but the stronger ones are escaping and finding relief in charity and commitment. The story continues in the second part, the Tony Award winner Perestroika.

The two plays create such a complete unity which has understandably been awarded for the representation of nowadays' United States. They picture it as the mixture of plain reality and amazing fantasy with both their comical and tragic sides. Angels and real historical people, fictional characters and ghosts show up together on stage and dispute our conceptions of reality.

To understand democracy and its crisis is the new problem of our society and the possible solutions for these are what this play is looking for.

Cast:

Roy Cohn, Orrin – János KULKA
Joe, Eskimo, Mormon father – András STOHL
Harper, Martin Heller – Réka TENKI
Louis – Zsolt LÁSZLÓ
Prior Walter – Róbert ALFÖLDI
Hannah, Rabbi, Aleksiy Antedilluyvanovich
Prelapsarhanov, Henry, Ethel Rosenberg –
Dorottya UDVAROS
Belize, Mr Bullshit, Caleb – Tamás SZABÓ KIMMEL
Angel, homeless woman, Mormon mother –
Andrea SÖPTEI
Angels – János KULKA, András STOHL,
Réka TENKI, Tamás SZABÓ KIMMEL,
Zsolt LÁSZLÓ, Dorottya UDVAROS

Translated by: Balázs SZÁLINGER

Set: Lili IZSÁK

Costumes: Lili IZSÁK, Juli SZLÁVIK

Director's associate: Daniela DIMA

Dramaturg: Kinga KESZTHELYI,

Anikó SZŰCS, Eszter BALASSA

Prompter: Gabi KÓNYA

Stage manager: István GÉCZY

Director's assistant: Zsófia TŰŰ

Interpreter: Anikó SZŰCS

Director: Andrei ȘERBAN

Premiere: 28 September 2012

www.nemzetiszinhas.hu

9 March 21 h / National Theatre

Word for Word

original title: Szóról szóra
 a production of Panodrama
Venue: National Theatre,
 Kaszás Attila Hall
Duration: 75 minutes
 with simultaneous translation



Photo: Margó Klecsán

cold blood facts justice

Performers:

Gergely BÁNKI, Yvette FEUER,
 Anna HÁRS, Róbert ORSÓS,
 Tamás ÖRDÖG, Márta SCHERMANN,
 Zsófia SZAMOSI, Krisztina URBANOVITS

Dramaturgy: Dénes BÍRÓ, Judit GARAI,

Anna HÁRS, Anna MERÉNYI

Lighting designer: Zoltán VIDA

The rehearsals are led by:

Anna LENGYEL, creative producer

Premiere: 10 March 2011

www.facebook.com/panodramaplays

⚠️ Why?

Panodrama's Word for Word is the first verbatim theatre piece that was made in Hungary. It is about the series of attacks on the Roma in 2008 and 2009, a topic that had not been discussed on stage before. Based on interviews and documents related to the murders, the show provides an accurate picture of the issue by observing it from several points of view.

Word for Word uses the facts of the series of attacks on the Roma in Hungary between the years of 2008 and 2009, investigating the responsibility of the majority society for the creation of the current Hungarian atmosphere.

Two statements are simultaneously true: the murders are clearly condemned by 90% of the white Hungarian population. However, at the same time according to a number of indicators, 95% of the same group have racist views on the Roma to a smaller or greater extent. We're attempting to confront ourselves and our audiences with this latter fact. If we succeed, we can begin working on a solution for this problem.

The texts used in the course of the performance are solely original materials true to the tenets of verbatim work, the length and sequence of which are determined by the performers without stylizing or rewriting the texts at all. We interviewed survivors, relatives, attorneys, police officers, the leaders of the local minority governments and mayors, but we also rely heavily on the statements of public figures and the ensuing media response as well.

The performance was created through the community work of an international team, during which the final product was greatly shaped by the actors, dramaturges, and writers.

Michael Bhim and Mihaela Michailov are considered to be some of the most well-known young drama writers of their home countries, whose main profile is the documentary theatre, just like directors David Schwartz and Márta Schermann.



King John

2 March 21 h Meeting the artists of King John
(see page 3)
Venue: Örkeny Theatre



An unmoderated discussion with László Bagossy, the director of King John, the actors and the director of Örkeny Theatre, Pál Mácsai.



We Live Once...

3 March 19.15 h Meeting the artists of
We Live Once...
(see page 4)
Venue: National Theatre

This unmoderated discussion will feature the actors of We Live Once..., the Mohácsi Brothers: the director János Mohácsi and the dramaturg István Mohácsi and Róbert Alföldi, the director of the National Theatre.



The Nutcracker

4 March 14.15 h Introduction to The Nutcracker
(see page 5)
Venue: University of Theatre
by Eszter Novák
Duration: 30 minutes



A short presentation will be made by Eszter Novák, the director of the students' Nutcracker, a performance based on Hoffmann's tale and written by Péter Gothár and Zsuzsa Kápecz. Topics include how and with what kind of resources the show was created.



King Ubu

5 March 16.30 Discussion with Maladype
(see page 8)
Venue: Maladype Base

The discussion about King Ubu and the Maladype Theatre with the members of the company will be moderated by the theatre critic Tamás Jászay.





3 March 12 h **Introducing the National Theatre**
 by Noémi Herczog, Tamás Jászay and
 Andrea Rádai
Venue: National Theatre, Hall Panorama
Duration: 90 minutes

The members of the Hungarian Theatre Critics' Association, Noémi Herczog, Tamás Jászay and Andrea Rádai will give a short introduction covering the last five years of the national Theatre. The subject matter will include the political attacks on Róbert Alföldi, director of the National Theatre, the artistic concept of the theatre in the light of last five years' performances and the circumstances of the appointment of the new director, Attila Vidnyánszky.



4 March 11 h **A Day at the University**
 by Magdolna Jákfalvi, Sándor Zsótér,
 János Szász
Venue: University of Theatre
Duration: 115 minutes



The University of Film and Theatre will be introduced by theatre director Sándor Zsótér, professor of theatre theory Magdolna Jákfalvi and film director János Szász.



6 March 12 h **Introducing Jurányi**
Venue: Jurányi

The Jurányi Art Incubator House opened in the Autumn of 2012 and is home to more than 15 theatre companies and several other organizations. The presentation will give you insight to the creation of Jurányi, its inner workings and how it supports the efforts of independent organizations.



6 March 14.15 h **Discussion with independent theatre artists**
 with Kornél Mundruczó, Réka Szabó, Máté Gáspár, Anna Gáspár.
 Moderated by Andrea Tompa, Tamás Jászay
Venue: Jurányi

Hungarian independent theatre today: artists and curators about the current issues of making independent art, political context, co-operations and networks. Guest: Kornél Mundruczó, director, Proton Theatre; Réka Szabó, director, The Symptoms; Máté Gáspár, curator; Anna Gáspár, president, Manna Cultural Association. Talk moderated by critics.





7 March 11 h **How to be independent?**

Moderator: Thomas Irmer (Berlin),
speakers: Aenne Quinones (Berlin),
Anja Susa (Belgrade), György Szabó
and Béla Pintér (Budapest)

venue: Goethe Institut

duration: 90 minutes



The presentation will cover the current state of independent theatre in Hungary and Germany, that is, the (inter)national problems and benefits of being an independent artist. The subject matter will include the challenges created by recent changes in subsidizing culture and potential strategies to deal with them.

In co-operation with Goethe Institut.



8 March 15.20 h **Meeting at Katona**

venue: Kamra

duration: 40 mins



Meeting and coffee with Katona József Theatre and Gábor Máté artistic director.



9 March 9.30 h **KrétaKör presentation**

by Árpád Schilling and Márton Gulyás

Venue: KrétaKör Base

Duration: 90 minutes



The core of Árpád Schilling's presentation is some videos of KrétaKör's newest and most relevant shows and performances. This collection of short films demonstrates the direction KrétaKör is going to, five years after breaking up with the idea of traditional theater performance.

The spots will represent the following works: hamlet.ws

New Spectator, Mobil, The Priestess, Noeplanete, Verdi: Rigoletto

Árpád Schilling and Márton Gulyás, managing director welcome any questions either concerning what has been presented or the works and future of KrétaKör.



9 March 11.30 h **Discussion:**

Contemporary Hungarian theatre and culture

Venue: Goethe Institut

A discussion about the situation of contemporary theatre and culture in Hungary. The participants will include Ádám Nadasdy, linguist and poet, translator of Shakespeare, Zsófia Bán, writer, literary critic and essayist and Róbert Alföldi, the director of the National Theatre. The discussion will be moderated by Judit Csáki, theatre critic.

In co-operation with Goethe Institut.



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