



HUNGARIAN THEATRE NEWSLETTER

2017/2

International Theatre Institute
Hungarian Centre, Budapest
Edited by Anna Lakos
Translated by Attila Szabó

LATINOVITS THEATRE IN BUDAÖRS

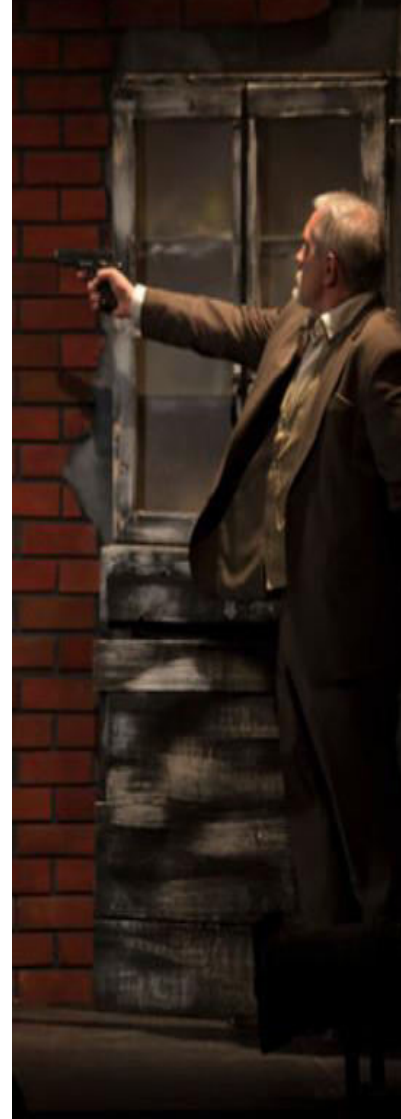
Gábor Görgey: A Gun for Five?

Premiere: 30 September 2017

Set: Bence Hajdu, Costume: Adrienn Főgel, Movement: László Bóbis, Dramaturge: Kristóf Kovács, Music: Ferenc Darvas, Director: András Frigyesi

Five men in a closed room... Gábor Görgey's world renowned comedy gives us a picture of the ever-so-topical ways of grabbing power and holding on to it. In the mean while, we keep laughing – mainly at ourselves. In this character strip show, if we are honest, we can all recognize ourselves. But, eventually, who laughs last, laughs best.

Gábor Görgey was born in 1929, in a historic family. He was registered as Artúr Görgey, without a doubt in the memory of the general of the 1848-1849 Revolution, the memory of which is still controversial. He was expelled from university right after the start of his studies, because of his aristocratic ancestry. He started to work in a theatre but he was deported in 1950, and could only return four years later. The 1956 Revolution and the relative consolidation period afterwards brought him some easement. This was the start of a career as a writer and dramaturge for both theatre and the Film Factory, which provided him the financial and intellectual background for his other artistic plans. His first volume of poetry was published in 1956, and in ten years he wrote his most famous work, probably his best, too, but arguably the most popular play, titled *A Gun for Five?* (Komámasszony, hol a stukker?). A tragedy in a comic guise, which brought him world fame, the play was even performed with great success in the United States. Even if it asks universal questions, *A Gun for Five?* still mostly reflects the 60's, the period when the Power, almost politely, faked a retreat from everyday life, masking itself as a faceless,





manipulative force, which only manifests in the corrupt deeds of its subjects, driven by an addiction to power. In those times, this form of power provoked a muted repugnance from the international intelligentsia.

A wise insight on the fact that we will never, ever be free, only if, once in the far future we are able to pull ourselves together, just maybe... Or perhaps for a moment only, until we utter 'we will never, ever be free.' - just for the glimpse of a second.

The director believes that everybody needs the kind of humour which Gergey uses to present his immortal, visceral topic. He wrote the play fifty years ago, but not one line can be cut from the play even today. A play of power. A classic. It behaves like a diamond: as we roll it in our hand, it shows one face today, and another tomorrow.

In 1966 the author said: 'I'm fed up with our miniature history. Sometimes they anguished us, sometimes they humiliated us, and sometimes they used us as toys.' Even though the key is at reach, which could open the gate through which we could flee from our lethal problems, we are incapable of reaching an agreement to make ourselves and each other happy. Because somebody will always point a gun at us. Even if four out of five wish to break free, the fifth feels just okay inside. The root of all evil is the gun. It would be great to live without it, but if we throw it away, there will always be someone to pick it up and hold it against us. Sin is more prominent than virtue. Power is more important than freedom. This suffocating feeling would ask for tears, but the spectators are laughing their heads off. We keep laughing at ourselves in embarrassment...

Photos from the performance and the rehearsals:

http://www.latinovitsszinhaz.eu/hu/nyitolap.html?cikk_id=13330

http://latinovitsszinhaz.eu/hu/galeria/fotok.html?eloadas_id=9564&sorozat_id=5793#page1

Video fragment: <http://www.latinovitsszinhaz.eu/hu/galeria/videok.html>

Leo Tolstoy: The Power of Darkness

Premiere: 18 November 2017

Translator: Annamária Radnai

Director: Róbert Alföldi

Set and costume: Gyergely Z. Zöldy

The Power of Darkness is set beyond the end of the world, if you find Russia to be too close, as such, yet not in the glittering Petersburg, nor in the mysterious Moscow, but in the countryside, the realm of poverty and despair. Here God is no more than an icon on the wall and the Devil lives at the bottom of the vodka bottle. This is from where he lures the fallible souls into the abyss by inducing in the person passions and feelings one cannot handle; the poor souls cursed to be born here.

Yet they have, however. What more, maybe they are the only ones who can truly feel, since there could hardly be a more genuine feeling than the relentlessly howling fear. Our heroes are afraid of virtually everything, while they should mostly be afraid of themselves. And the darkness around them seeps deeper and deeper into their souls.

The Power of Darkness, at the end of the day, it is about accidents which can befall on us all: love, shared or – mostly – unrequited, jealousy, self-amplifying sins stacked layer upon layer, which finally morph into the most horrible sins of all: the constant dread of the poor and the ones barely risen from poverty.

Were this story set in another place, or at least in a more habitable land, it could even be seen as a comedy. But we are in Russia, where everything can become a tragedy.

Take a farmhouse, of a wealthy farmer who is, as a main or side job (cannot decide himself), also an old husband; take a young adventurous wife, an accessory to an elderly husband, and of course a handsome farmhand, a customary asset of all wealthier farms. No wonder that the young lad and the pretty wife, fading next to the old man, find each other. Nor that soon, behind the wife's back, an affair with the step

daughter also unfolds, which will soon lead to fruition, with a fruit growing bigger every month. One must get rid of it, even if all in their right senses know that it is impossible. This makes the deed even more pressing, and with it, one throws away the last crumbs of humanity.

Although it is not connected to the topic directly, it is worth mentioning there is much to glean about Tolstoy and how the Russians see him from one of the grandest but undoubtedly most devilishly humorous novel of the second part of the 20th century: Bulat Okudzhava's *The Extraordinary Adventures of Secret Agent Shipov in Pursuit of Count Leo Tolstoy, in the year 1862*. Here two unwieldy, good-for-nothing secret agents try to keep track of the rather secretive Count, who, through educating his peasants, tried to undermine the order of the tsar, and, for that matter, all order whatsoever. Tolstoy, supposedly, was proud to have managed to capture the authentic language of the Russian peasant of his time. In theory, his task was easy, as he was also a landlord next to being a writer. And even more, a philanthropist, who established a school on his farm and tried to give the farmhands a proper education. Therefore, one can assume that he had plenty a chance to hear the village folk talk, maybe from time to time he also engaged in a chat with them. As a practical pursuit he must have had a hard time, in fact, to render the authentic peasant language in his novel: in Tolstoy's times a landlord, even if he was as poor as a church mouse, lived at an unfathomable distance from the peasants, or, to be more precise, on a different planet altogether.

A translator might have an even harder time, as beyond the challenge of having to translate into Hungarian the early-nineteenth century speech of the Russian peasants, he also needs to struggle with the fact that there is actually no authentic Hungarian language of the countryside today. Where did it disappear? In the German-speaking military language of the Austro-Hungarian Monarchy, the endless harassments of Mátyás Rákosi's communist dictatorship, or was it swallowed by the world of János Kádár's uniform panel houses? Nobody knows this today, and it does not, in fact, matter much. The point is that we do not have an authentic idiom of the villages. The task of the translator, in this case, is not to find such a language, but to invent one. The frame for it is a given, all the components are here and the story is ready: love and child slaughter, holy icons and vodka bottles, prayers mumbled before bed and the jingling of coins. This latter one, as we know it from the old times, is the louder the emptier the wallet. The role of the performance in this matter at least is no more or no less than to plant this invented language into the mind of the public.

Photos from the reading rehearsal:

http://latinovitsszinhasz.eu/hu/galeria/fotok.html?eloadas_id=9739&sorozat_id=5804#page1



John Steinbeck: Of Mice and Men

Visual design: Soki

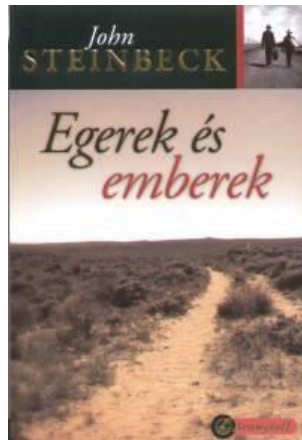
Directed by Ádám Berzsenyi Bellaagh

Premiere: 13 January 2018

John Steinbeck was born in 1902 in California, but not the one we believe to know today from the Hollywood movies, but rather the back yard of the sunny dream factory, a world where farmlands stretch and factory chimneys rise, or sometimes they do not stretch and do not rise.

The latter state is what we today call a post-industrial economy, back then it was called the Depression, its surname Great, his middle names Economic and World. This is the force that destroyed Steinbeck's budding life of a decent bourgeois, as he was twenty-six when it began. A whole generation had fallen prey to it, a fate Steinbeck himself could not have avoided, had he not decided to put the depression on paper instead of succumbing to it. And he did it, so much so, that he received a Nobel prize for it in 1962. The award of the Swedish Academy was given as a recognition of 'realistic and imaginative writings, combining sympathetic humour and keen social perception.' The role of the writer – replied Steinbeck – is to construct a memory to human grandness, braveness of the hearth, preserving nobility in defeat, a soul filled with courage, compassion and love. Big words, we could retort, we coarse-minded Eastern Europeans, were we not silenced by the scale of Steinbeck's oeuvre, his triplet peak works, if such a word existed. I am referring to three novels here: *Tortilla Flat*, *Cannery Row* and *Of Mice and Men*. The first two are, sadly, incompatible with the stage, they have too many characters, small fish thrown ashore by the depression, who, instead of jumping right back into the troubled water, to flounder on into nothingness, prefer to stretch out on the beach for a while, cheerfully philosophizing, falling into knightly adventures (with somewhat unlawful actions), to finally, when the fun is over, to have a hearty laugh at themselves. The third novel, *Of Mice and Men* – quite suitable for the stage, on the other hand – is by no means jovial, and even less knightly.

Of Mice and Men is not the world of those who wisely step aside, but of those who fight, and as all decent fighters, fail in the end. But it is defeat which makes them truly noble, when braveness and compassion shines through in their souls, together with the sum of these two: love. There are two heroes, like so many in this two-faced world from Abel and Cain to Stan and Bran, the flimsy and the bulky, the sharp and the dull, the active and the broody, and then, of course: the survivor and the victim. Although he is a victim too, just maybe he only realizes it later. He keeps crawling on until his feet, his mind, his force last. He goes on fighting incessantly against the invisibly present, obstinate big power, evil and invincible like the Greek gods, the Depression. (After getting used to the word, maybe we also grew to like it a bit.) Finally, John Steinbeck overcame his personal crisis after WWII, he became a successful writer, even had a small affair with the Hollywood film industry, true, both left with a bad taste in their mouth. He died in December 1968.



KATONA JÓZSEF THEATRE IN KECSKEMÉT

Imre Kálmán: The Csárdás Princess

Premiere: 29 September 2017.

The plot of Kálmán's most popular operetta, written over a hundred years ago, revolves around a relationship hindered by class difference. Sylvia, the acclaimed prima donna is heading for Paris to continue her career, while her love, Edvin, the heir, is awaited by his prospective wife, Stasi, a match favoured by his parents. The libertine count Boni and head waiter Miska, master of all amorous schemes at the Orpheum, rush to the aid of their favourite, Sylvia, to give her a last chance to meet Ervin before his marriage. A game full of risks, secrets and unexpected turns begins, in which all have something to lose.

The famous operetta is staged by Attila Béres, with Enikő Dobó, Melinda Hajdú, Péter Orth and János Szemenyei in the principal roles, joined by Mónika Sáfár and Géza Egyházi, returning on the stage of the Katona József Theatre in Kecskemét. The lustre of the ducal palace and the world of the Orpheum are enhanced by the ensemble of the Kecskemét City Ballet, under the choreography of Dóra Barta, performed in the magical set by Balázs Cziegler. Come and listen to the evergreen hit '*Ob, kitty...*', referencing, among many other gimmicks, the infamous jump into the double base.

Photos: http://kecskemetikatona.hu/hu/eloadasok/galeria.html?eloadas_id=9678#img222049





Molière: The Imaginary Invalid

Premiere: 6 October 2016, New Kelemen László Chamber Theatre

We are well aware of all the dubious practices the internet users of today are willing to carry out in hope of healing and recovery. A small twitch on the temple, a little sharp sting on the waist, and virtual medicine will suddenly come up with the most improbable diagnosis, not even to speak about the suggested cure, lacking all reason.

Therefore it will not catch us by surprise to see the protagonist of the play, Argan, a wealthy Parisian citizen and an accomplished hypochondriac, to live a strict life governed by the often contradictory instructions of all the ‘magic doctors’ whom he had come across in his life. Even worse than the allegedly incurable disease for this family man in constant dread of death, are his relatives, who make his life a living hell.

Thus the doctors keep coming: the self-proclaimed Conscious Individual, a natural medic and his son, a knee specialist with leeches, the doctor who also works as a butcher in his free time, finally the Public Notary and the Seeing Soul, in the same person.

In the mean while, all the inhabitants of the house are pursuing sensual pleasures, looking for happiness, none of them really surprised to hear death already humming in their ears.

The Molière comedy written in 1673 was first staged in Hungary in 1792 by László Kelemen’s troupe, revived many more times since. The brilliant transcription of the Mohácsi brothers, full of unexpected twists, spiced with humour on many layers, is staged by Gábor Rusznyák, head stage director of the theatre. The main roles are played by Pál Kocsis, Bálint Adorjáni, Éva Magyar and Fruzsina Márcz, at the Kelemen László Chamber Theatre.

Photos: http://kecskemetikatona.hu/hu/eloadasok/galeria.html?eloadas_id=9679#img223157

Midway Ballet+ Ákos Kőszegi

Premiere: 12 October 2017. New Kelemen László Chamber Theatre

Our Ballet+ series was introduced in the 2015/2016 season in which the company of the Kecskemét City Ballet shows through a coproduction with guest artists how it is possible for art to meet art. The cooperating partners are all from the town of Kecskemét, which transforms these evenings into a magical local celebration.

The next iteration of the Ballet+ series was born from a meeting between body and mind. The story focuses on a man who becomes paraplegic, and decides to commit a fatal act. Riding his wheelchair on the roof of a tall building he is chatting about seemingly unimportant matters, and he becomes slowly overflowed by his past, which suffocate his mind, and long forgotten emotions resurface.

How do the past and the present connect? What can one hang on to if he is failed by his own body? How can our mind help us overcome our obstacles? These are the questions addressed by the performance, in which seemingly unconnected monologues and movement theatre gestures draw up the life story of a man (and a woman).

The motionless figure of Ákos Kőszegi, confined to a wheelchair, comes to life through the words of the stage text written by Virág Németh. As we get to know him, we also have a chance for a glimpse into his former life. Even if he conceals some information from us, the resurfacing past often lays him bare. His former self is performed by dancer Zoltán Katonka, joined by Dóra Barta, the director-choreographer of the piece, as the wife. A special theatrical event for our town, since this is the first time in many years that we see the leader of the City Ballet on the stage as a dancer. Ákos Kőszegi, in the role of the motionless man proves that there is theatre also when you are unable to use your body freely. Here the relationship between theatre and dance appears in a new light: text and movement are connected like reality and fantasy, stillness and movement, giving life to an unusual form of dance-theatre.

Photos: http://kecskemetikatona.hu/hu/eloadasok/galeria.html?eloadas_id=9115#img219730



RADNÓTI THEATRE

Adam's Apples

Based on the film script by Anders Thomas Jensen

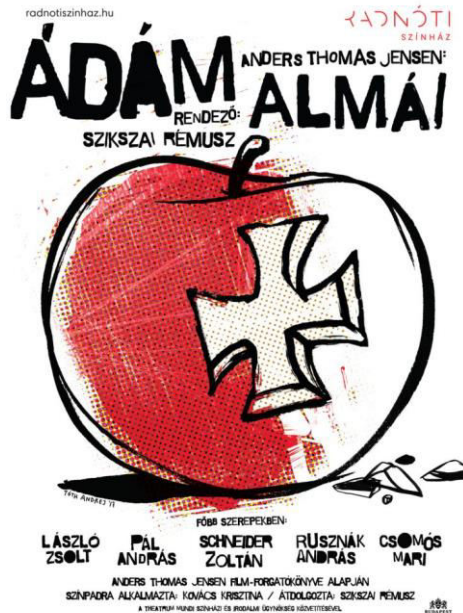
Directed by Rémusz Szikszai

In the congregation of the committed priest, Ivan, everybody has their 'useful' and positive life purpose. The members of the flock are all ex-cons, forced labourers: the alcoholic, Gunnar, the fallen tennis player, Khalid the petrol station robber, Paul, who had returned from a death camp, all of whom Ivan tries to lead as a good shepherd. Ivan refuses to acknowledge the sad, traumatic events of his own life. Adam, the neo-nazi arrives to this community, and undertakes the tasks to bake apple pies. But what can you do, when the apple tree, initially yielding abundantly, is struck by a series of unexpected disasters. Will divine order tumble because of an apple pie? Ivan and Adam are both fighting for their own truth, hoping that the Good in them will triumph over the Bad. This black comedy is the parable of such a duel, full of absurd situations, comical, bitter and moving moments.

The theatre version of Adam's Apples, first time on stage in Budapest, is based on Anders Thomas Jensen's Danish-German film hit, screened with great success in Hungary in 2005, nominated for the European Film Award in 2006. Anders Thomas Jensen was inspired by *The Book of Job* in the Bible, expanding the topics in the film script. In the biblical story Job lives as a truthful and pious life, until he is tried one day by God – as a demonstration to Satan –, being struck by different disasters: Job he loses his fortune, his children, and his body is tormented by illness. He, however, endures all hardship: 'The Lord gave, and the Lord hath taken away; blessed be the name of the Lord.' (Job 1,21) 'The play is a strange bitter-sweet transcription of Job's biblical tale. It is about a friendship that starts from afar, in which man is present in its defenceless, inner nakedness. This is a story about the World, our world, unable to tolerate otherness, frailty, defencelessness. Because, truly, it is us, who cannot tolerate these. We choose to avoid them even if we see ourselves as, so-called, PC.

Job's best friend in the Old Testament is not God, but the suffering bestowed upon him by the Lord. When he becomes friends with his pain, he truly finds God, deep within. Whether God is okay with himself is an altogether different question, he, too, might be just another frustrated, broken, egomaniac bloke. This is what grasped me. And the question, *what does it mean* that somebody is hurt? *Who* is the person who's hurt? Can it be that *all of us* are?' – meditates director Rémusz Szikszai

<http://radnotiszinhaz.hu/repertoar/adam-almai/>



Tennessee Williams: The Glass Menagerie

Directed by Péter Valló

All people are fallible, frail and imperfect. Yet we never learn to live together with these truths, but rather use our powers to cover them up with dreams, self deceit, or let the media do it for us, with the illusion a life where everything looks light, beautiful and effortless. The main topic of Tennessee Williams' plays is of universal validity, true also for today: the fight of the people laden with true or false dreams, desires or weaknesses opposed to the unreachable society of those who struggle for a purpose. Laura's only refuge against the barren reality is her collection of glass figurines. She has trouble establishing connections with the world outside, just like her mother, Amanda and her brother, Tom, she often finds herself in the crossfire of memories, dreams and the wretched reality. Their life full of illusions is turned upside down when Tom invites one of his colleagues over, Jim, a former high-school star, whom Laura was secretly in love with.

The world famous American playwright defines his four-character work as a memory play. We enter the mainly confessional dramaturgy through the reminiscence of Tom Wingfield, whom we can also see as the alter-ego of Williams in the play: the first letters of their names are the same, the birth name of the playwright was Thomas Lanier Williams.

The Glass Menagerie was the first big success of Tennessee Williams, with characters that are truly rewarding for the actors. After the 1945 premiere, he received the New York Drama Critics Circle Award. Film adaptations



were made of the play, in which the role of Amanda was played by film stars like Katherine Hepburn, Jessica Lange and Sally Field.

‘There is a lot of discussion nowadays about a certain Tennessee Williams renaissance. Some say that his play has been rediscovered and staged extensively worldwide. That he is back into fashion again. He is trendy again. This is most certainly true, but I am not the sort of person to be interested in this too much. When I suggested to produce the play, I only considered the aspect which is most important for me, how good it would be to tell this story again after so many years, here in Budapest. Since nobody has done it for so long. Yet it is such a great story. If it’s dusty or not, I don’t know. Only that it is a most valid one. Especially where there is misery. Inside and outside. Where there is poverty and lack. It is not the sultry atmosphere, not the suffocating Southern climate that makes Williams’s works so grand, but rather the authentic depiction of the hopeless but uplifting struggle of people living in a depressing social environment. And I also thought, of course, that we have two amazing actresses, one of them even being a ‘new acquisition’, what a splendid challenge this would be for the both of them. And we also just hired a young male actor, I think he is also wonderful, and this is a great chance for the audience to meet him, and in what a fabulous role.

And we also have a brand new translation, the work of András Barabás.

Thus you can expect a mixture of new elements and traditional ones belonging to the ‘Radnóti’ brand, in our performance of *The Glass Menagerie*. <http://radnotiszhaz.hu/repertoar/uegfigurak/>

Shakespeare: Richard III

Directed by Andrei Șerban

There aren't many such iconic figures in theatre history as Richard III. We know the stereotype: Richard, the bloody tyrant. But who is this man actually, and what is the environment that permits him to rise? 'I, that am curtail'd of this fair proportion, / Cheated of feature by dissembling nature (...) / And that so lamely and unfashionable / That dogs bark at me as I halt by them' – his image of himself. Yet despite his famed 'deformity', there are no obstacles in front of him: he is able to manipulate, seduce or conquer anyone. He manages to win the throne with a bright intellect, while both entertaining and making his accomplice the theatre audiences. He is a true theatre maker. Next to Hamlet, he has the longest role, an extent of 1124 lines. Impersonating this gratefully vile character is always an important step in a theatre career. Richard is played this time by Róbert Alföldi, whom we could see for the first time on the stage of Radnóti.

The director of the play, Andrei Șerban is not unknown for the Budapest audiences: he already worked together with Róbert Alföldi two times at the National Theatre. The legendary Romanian director emigrated to the USA in his youth, where he made a glittering career. He worked for the most outstanding repertory theatres in the USA, also invited by the greatest opera houses (among others the Metropolitan Opera and the Covent Garden in London), working with such stars as Meryl Streep or Live Schreiber. He has been a professor of theatre at the Theatre Faculty of the Columbia University for over two decades and was the manager of the Bucharest National Theatre for three years.

'The unnerving lines of Shakespeare's Richard III testify with disturbing precision what is going on in our world today.' This play represents the future image of a nation which is crushed by corruption, nationalism under the reign of corruption, nationalism and political cynicism, while we, as spectators, have to face up with the tragic and poisonous consequences of the deeds of megalomaniac and bloated oligarchs. The play dissects the special empathy of the audience felt for a character who soon becomes a serial killer, sweeping away everything and everybody, who could interfere with him in grabbing the power. 'What do I fear? myself? there's none else by' – says Richard, but he infects the whole nation with his repulsive ugliness. In Richard III, this grasping and frightening theatre we can live through our darkest anxieties. This is Shakespeare's catharsis. (Andrei Șerban), <http://radnotiszhaz.hu/repertoar/III-richard/>



Wajdi Mouawad: *Wildfire*

Directed by Róbert Alföldi

Wildfire is the story of an investigation. After her death, the children of Nawal find out from her will that their father is alive somewhere and that they also have a brother. They receive the task to find the two lost family members and give them each an envelope. Jeanne and Simon first refuse the task, but they are tormented by the past and set out to discover their roots. During the investigation they get more and more drawn into the horrors of the war years, and start to understand why their mother choose to remain silent, why she was so secretive about their common past.

Wajdi Mouawad is a Canadian playwright of Lebanese descent. He was still a child when his family fled to France from the wars in Lebanon, from where they later moved on to Canada. Therefore the most prominent topics of his work are historical traumas and their effects on the family. After 2000 he became known worldwide, while the play *Wildfire* brought him international recognition. *Wildfire* has won many awards, and was also made into a film in 2010, receiving an Oscar nomination for the best Foreign Language Movie.

‘To me the most striking thing in this play is to see what stories are hidden between the different human fates, and that each of us has a story that they are reluctant to tell, since they are afraid to face up with it, afraid of having these stories publicly displayed. There is a strong layer in the play which is about the magic of words, the importance of speech: that we must tell, and tell and tell the stories. You must tell the things that are happening to us.’ (Róbert Alföldi)

<http://radnotiszinhaz.hu/repertoar/futotuz/>

In January 2018 we will be performing *Wildfire* also with English subtitles, and we are preparing to programme some of our other shows with subtitles on a regular basis (Adam’s *Apples*, *The Glass Menagerie* and *Richard III*).

VÍGSZÍNHÁZ

György Dragomán: *The Bone Fire*

World premiere, Adapted to the theatre by Armin Petras

Translator: Eszter Mátrai Diána

Set design: Olaf Altmann

Costume: Katja Strohschneider

Music: Jörg Kleemann

Dramaturge: Anne Rietchek, Bernd Isele, Eszter Mátrai Diána

Premiere: 30 September 2017

'The only thing that exists is what we remember. What we forget, just disappears from the world.' The *Bone Fire* presents the absurdity of life after the fall of Ceaușecu, through the eyes of a teenage girl, Emma. The girl lost her parents and her home at the same time, when was adopted by her fabulous grandmother. Emma fights for her spiritual freedom with the ghosts of her parents and grandparents. But what can one do with the past when a country is finally liberated?

The performance was produced in the frame of an international coproduction between Vígszínház, Staatstheater Stuttgart and the Sibiu National Theatre. This is the first Hungarian mise-en-scène of the well-known German director, Armin Petras, while all the characters are played by the two actresses of Vígszínház, Janka Kopek and Patrícia Puzsa. György Dragomán was born in Târgu Mureș (Marosvásárhely) and moved to Hungary in 1988 with his parents. He studied English and Philosophy at ELTE University (1992-1998), and was a member of Eötvös József Collegium and the Invisible Collegium. He received his degree in English, following a three-year PhD programme, while writing his



novel *Genesis Undone*. This was followed by *The White King*, which was translated to more than thirty languages. He has won many prizes. The director led a workshop at Pesti Színház between 4-8 June 2016, in which he worked with the actors of Vígszínház, dissecting the layers of the text, working out the situations through different exercises. The next phase of the rehearsals took place in Dresden, in spring 2017. Six actresses from three countries worked together in four languages: English, German, Romanian and Hungarian. Janka Kopek and Patrícia Puzsa continued the work in September with Armin Petras on the Házi Színpad studio stage of Vígszínház.

Armin Petras, director, playwright, is one of the most outstanding theatre personalities in Germany, the manager of Schauspiel Stuttgart since 2013. He graduated in Berlin as theatre director, was a founding member of the independent theatre company, Medea Ost. He worked in numerous German theatres as a director and writer, authoring several dozen performances among others at München Kammerspiele, Schauspiel Leipzig, Volksbühne and Thalia Theater in Hamburg.

<http://vigszinhaz.hu/program.php?mid=GV1wHZv0DtecQk>

Sándor Márai: I Wanted to Stay Silent

A monologue. The performance presents fragments from Sándor Márai's works, *Should we talk about something else?*, *The Full Diary* and *Eulogy*

Stage adaptation: Fruzsina B. Török

Performed by Géza Hegedűs D.

Music: Zsófia Tallér

Dramaturge: Zsuzsa Radnóti

Directed by László Marton

Premiere 10 September 2016

'I would like to tell you what happened with the bourgeois culture during the ten years which began with Anschluss, a one-sided cease of Austrian independence.'

One cannot belittle how significant it is to see sequel to Márai's most famous work published. 'And one has to write the third and final part of the *Confessions of a Bourgeois*. During my sleepless nights I am thinking about the structure of this volume.' – wrote Márai in 1944, in *Napló*. But the idea only comes to fruition in 1949, one can read 1950 on the original manuscript, lying hidden in an inheritance until now. Thus *I Wanted to Stay Silent* can be considered Márai's first finished work, written in the emigration.

The starting date chosen by Márai himself is the day of the Anschluss, the 1938 invasion of Austria by Hitler, which, according to Márai, brought the demise of the classic Europe. *I Wanted to Stay Silent* is a testimonial of a period which had lost its values, and also a sharp depiction of the bourgeois Europe and Hungary.

The struggles of the Hungarian intellectual elite and the majority of Jewish people who assimilated were very similar to the struggles of Márai, this endlessly truthful and unhappy person: to stay or to go? What is life worth in the emigration if thousand of ties link him to Hungary? He speaks about the quests of bourgeois life during a kindling of nationalism. Géza Hegedűs D. displays remarkable acting skills, able to stay 'living' until the end, he is elegant and despaired, able to speak eloquently about the horrors, to be tellingly silent, therefore Márai's thoughts, sentences and silences are our own thoughts, sentences and silences in 2018. <http://vigszinhaz.hu/program.php?mid=Px4aa1kGTCJnYv>



William Shakespeare: Hamlet

Directed by Enikő Eszenyi

Hungarian text: András Forgách

stage version by András Forgách and Róbert Vörös

Set: Csaba Antal

Costume: Judit Pusztai

Dramaturge: Róbert Vörös

Video: Géza Szöllősi

Music: Michal Novinski

Premiere: 1 October 2017

'Hamlet at Vígszínház is clever, as it shows in a new light that classics will never fade, in any way. Of course it only helps if the show is well directed and played. Like this one.

... The accents, the focal points, the dramaturgy, and especially the display, are true novelties. Director Enikő Eszenyi, this being the first (!) *Hamlet* staging of Vígszínház ever, decided to use a new stage version based on a fresh translation, set in a contemporary environment. This aspect instantly confirms Shakespeare's timelessness: if I have no previous knowledge I never truly realise that this is not a contemporary story, since the intrigue, the treason, the vengefulness, the remorse, the madness did not change much during the years, and the mere fact that there are mobile phones and electric guitars on the stage does not alter this fact much. Eszenyi's is a clever *mise-en-scène*, as she smuggles in present-day allusions almost imperceptibly, which often are a few words from the mouth of a public servant, or the image of the Players degraded to a single itinerant actor, which could also be seen as a contemporary reference to the dire state of theatre



subsidies. This single player recites a hauntingly relevant line from poet Attila József: 'this is not the way I imagined order'. This version of the classic is by no means pushy, but rather meditative, uncertain, not taking any sides, just asking questions, like Hamlet did.

Attila Vidnyánszky Jr. (Hamlet) does everything on stage with a brutal force, he is rampant, reckless, struggling and mean, but sometimes also truly vulnerable, and we don't always sympathize with him. The interrogative nature of the mise-en-scène is coupled with braveness, for instance we truly pity Claudius begging for forgiveness, or we are horrified by Hamlet as he screams and chases Ophelia away to the nunnery. ... *Hamlet* at Vígszínház is a powerful and clever play, and as entertaining as a tragedy can be. Shakespeare uses a sharp humorous counterpoint, especially in Hamlet, and at Vígszínház this humour receives its deserved role. The lines of the two comic figures, Polonius and the grave digger, have been radically altered in this version.' (quote from the review by Lola Judit Bodnár).

<http://vigszinhaz.hu/program.php?mid=qpbs67yC18z3XE>



ÖRKÉNY ISTVÁN THEATRE, BUDAPEST

Ödön von Horváth: *Tales from the Vienna Woods*

Directed by László Bagossy

Premiere: 8 March 2016

The Örkény István Theatre staged Ödön von Horváth's *Tales from the Vienna Woods* in the mise-en-scène of László Bagossy, the award-winning Hungarian director who also works regularly in Germany. The bare stage (there is only one piano in the empty space) conveys the lines of the play in a sharp and clean manner. In the director's interpretation, Horváth's petty bourgeois figures morph later into a mob driven by dark ideologies. The false political propaganda, which transforms into a war rhetoric in the Vienna of the thirties, is not very far from the Hungarian political rhetoric. Bagossy's staging – next to a display of exquisite acting achievements and a fabulous ensemble play – is first and foremost about this feeling of threat. Playful in form, tragicomic in content, the show has a strong focus on music, which is provided live on stage by Árpád Kákonyi, dressed in a girl's costume. *Tales from the Vienna Woods* is one of the most recognized achievements of the 2017-2017 season in Hungary, which definitely deserves a wider international attention.

Photos, additional information and trailer of the show:

<http://orkenyszinhaz.hu/en/2012-09-17-12-53-31/repertoire?view=szinlap&id=1282>

Thomas Mann: Joseph and His Brothers

Directed by Tamás Ascher and Ildikó Gáspár, Premiere: 4 February 2017

Örkény Theatre's *Joseph and His Brothers* is a transgressive performance. A five-hour story and a collective game, a return into the expanded time of myth and tale. Ildikó Gáspár's exquisite novel adaptation decides not to single out a story line from the monumental epic work but rather to give a full cross-section with a myriad of characters and telling the whole fundamental story. And, as all big stories, this one is also about life itself, about human kind as such. The performance highlights several weighty topics, contrasting concepts like God and Man, father and son, tribe and mankind, small and large, due to the doubled characters and the layered construction of the plot.

The cooperation between director Tamás Ascher, a grand master of Hungarian theatre, and dramaturge-director Ildikó Gáspár gravitates toward a certain irony, while preserving the complexity of the work. The interpretation, which does not shy away from humour, often hits the notes of a puppet show or a marketplace comedy, while its roots trace back to the community developing origins of the act of storytelling. The play text often uses the tools of narration and self-narration, which help transpose Thomas Mann's self-reflective and essay-like tone onto the stage.

Played in three parts, the show employs eighteen actors in several dozen roles, Jacob and Joseph's characters even appear in a younger and older version, even within the same scene sometimes. While quite simple, the set changes from act to act, its only stable element being a playground-size small house, which accompanies Joseph's path from Canaan to Egypt. The set develops together with Joseph's maturing from fairytale-like, childhood shapes, through a lascivious decorative stance to a certain metaphysical purity. The unusually long playing time for the Hungarian theatre habit also highlights the notion of a path: a system which builds organically on the level of acting, visibility, mentality, helping us rediscover the basics of our European culture.

Further information about the performance, pictures, trailer in English:

<http://orkenyszinhaz.hu/en/2012-09-17-12-53-31/repertoire?view=szinlap&id=1363>



Shakespeare: Henry IV, I-II

Directed by Pál Mácsai, Premiere: 14 October 2017

The most recent production of the Örkény Theatre is *Henry IV*, premiered in October 2017. It is a condensed rendering of Shakespeare's two-part chronicle play, lasting barely over three hours. In the capriciously composed theatre masterpiece director Pál Mácsai was mainly interested in the workings of history's Great Mechanism, politics, betrayal, compromise. In today's Hungary, on the verge of the elections, the story of a legitimate but morally doubtful power and an opposition incapable of a true cooperation can engender easy intellectual parallels.

The space of the show is a single puritan room, a rehearsal room from the Theatre Academy, if you like, or the famed Jerusalem room from the play, is the space where the staging brings to life the numerous locations, mobilizing the fantasy of spectators, with the use of only a handful of props. The roles of both Falstaff and Henry IV are performed by the same Imre Csúja, who alternates between being the king, the maverick and tormented politician, as well as a drunkard buffoon. There is only one son oscillating between the two types of father figures: played by Zsolt Nagy, who carries the success of the show on his shoulder, next to Csúja. The doubling of roles brings about a true ensemble play: actors stepping in and out of different roles in each scene gives a full cross-section of society. The playful and poetic performance, at times with a pathetic swerve yet meticulous precision, is held together like a rim, by the necessity of personal and social renewal. Henry IV in the performance of the Örkény Theatre gives a clear display of the forefront of the Hungarian theatre, while it also offers a glimpse into the workings of the Hungarian public sphere.

Further information about the performance, pictures, trailer in English:

<http://orkenyszinhaz.hu/en/2012-09-17-12-53-31/repertoire?view=szinlap&id=1478>



KOLIBRI THEATRE

Short Circuit – Our performance was created in the framework of the Platform shift international cooperation project, in a coproduction with our Estonian partners. The aim of the project is to attract young audience to the theatres by incorporating into the theatrical milieu the form and themes trending on social media. The performance is trying to answer the question of what is behind the screen, who uses our personal data, thoughts and feelings we had shared on the social platforms.

Duration: about 80 minutes, suited for age 12 and upwards

<http://kolibriszinhaz.hu/eloadas/rovidzarlat/>

What's the News, Paper? – The show features Bea Tisza and Szabolcs Ruzsina, two of our finest actors as they play with each other, with the children and – with newspaper. You can draw, paint and colour a clean sheet of paper. In the old days, people used to write letters, poems and many novels on paper. Even today, we use paper to print some of the newspapers, magazines and books, but we can also fold paper into small human or animal figures, we can shape it into decorative lace tablecloths with a pair of scissors only, or make paper airplanes, helmets, etc. We use disposable paper cups, plates, napkins and tissues, but if we rumple it hard, we can even play ball with it. Rattle it as an instrument, if we add a whistle, the paper trumpet is ready. Paper can be turned into anything in the theatre. It beguiles us to play, we can perform anything that comes to our mind. But what can we do with the redundant, useless heaps of paper before we throw it out? Bring some of this paper to the theatre, and you'll find out!

Duration: 40 minutes, which is followed by a short game, suitable for ages 3 and upwards.

<http://kolibriszinhaz.hu/eloadas/mi-ujzag/>



returns

Balázs Czukor's newest mise-en-scène, *Returns*, is sourced from the personal life stories of the founding members of our theatre. Spanning over several generations, the stories deal with our times, our childhood, adolescence, our relationship with our parents, our own parental creed. The performance investigates to what extent the actions and expectations of our parents define our lives, and how our attitudes change about parents and children during the years. Why is it worth, or not, to uncover, understand the background of former events? On the drama pedagogy workshop following the play the creators are joined by TiE experts to discuss these issues with the spectators.

Duration: about 70 min, suitable to spectators aged 15 and upwards, <http://kolibriszhaz.hu/cloadas/visszatero/>





KATONA JÓZSEF THEATRE, BUDAPEST

NSWF by **Lucy Kirkwood** is the first premiere of the season, at the Kamra Studio, directed by artistic director **Gábor Máté**. This brilliant new British play, satirizing tabloid journalism, offers a topic which is absolutely relevant today in Hungary.

Premiere: 6 October 2017

http://katonajozsefszinhaz.hu/eloadasok/bemutatok/42810-munkavegzes-soran-nem-biztonsagos&event_id=396533

Marriage by **Gogol**, directed by Tamás Ascher on the big stage, with Adél Jordán and Ernő Fekete in the main roles, is a new, witty, contemporary interpretation of Gogol's classic, with our impossibility of making decisions in the focus.

Première: 7 October 2017

<http://katonajozsefszinhaz.hu/english/42855-gogol-marriage>
http://katonajozsefszinhaz.hu/eloadasok/bemutatok/42811-haztuznezo&event_id=396507

Tamás Ascher in Háromszék is the next production on the big stage, to be directed by **Béla Pintér**, and prepared with the participation also of some actors of his own company. The collaboration between Béla Pintér and the Katona dates back to the spring of 2016, when he put on stage **The Champion**, written and directed by himself. As its main character's story resembles to that of a prominent politician, in an interview another politician criticized the production suggesting that much could be told about artistic director Gábor Máté's life as well, and thus, as a response to this statement, Pintér is writing a play with some episodes of Gábor Máté's life in the focus.

Premiere: 17 December 2017

<http://katonajozsefszinhaz.hu/eloadasok/bemutatok/42816-ascher-tamas-haromszeken>

All Furnaces Are Circulation Heating Systems, but Not All Circulation Heating Systems Are Boilers by **Péter Bognár** will be rehearsed parallelly in the Kamra Studio, directed by **Péter Gothár**. Another contemporary Hungarian play on the repertoire of the theatre! The author was resident writer at the Katona in the second half of the last season, and wrote his play for our actors, according to Péter Gothár's guidelines.

Première: 19 December 2017

<http://katonajozsefszinhaz.hu/eloadasok/bemutatok/42812-minden-kombi-cirko-de-nem-minden-cirko-bojler>

A special co-production was taking place between the Katona and the Heidelberg Theatre: **Viktor Bodó** is putting on stage **The Good Person of Szechwan** by Brecht in Heidelberg, with three Katona actors (Blanka Mészáros, Béla Mészáros, István Dankó) in the roles of the three gods. (Next spring it might be invited to Budapest as well.)

Premiere: 29 September 2017

<http://www.theaterheidelberg.de/?events=der-gute-mensch-von-sezuan-29-09-2017-1930>





Miskolc National Theatre

Imre Kálmán – Julius Brammer – Alfred Grünwald: *Countess Maritza*, operetta

Translated by Zsolt Harsányi

Stage adaptation by Máté Szabó, using the translation of György G. Kardos

Directed by Máté Szabó

Premiere: 22 September 2017

The lonely, grumpy but handsome Count Tasziló Endrődi-Wittenberg finished up his family fortune, thus was forced to take up work at a farm in the provinces. Countess Maritza, the master of the house returns home with a broken heart, also seeking for refuge in the countryside. The Count and Maritza meet and fall in love with each other helplessly. After this a truly contemporary story unfolds, in a world where honesty is not self-explanatory and the lovers get further and further away from happiness, trapped in their own lies. Until the point when they realize that for a true love one first has to face up with oneself without gambits.

Imre Kálmán is the best known Hungarian composer, his operettas are performed worldwide. His most famous work, the *Csárdás Princess*, which is still staged most often, brought him international fame. If the *Csárdás Princess* is his most popular work than *Countess Maritza* is undoubtedly the most thrilling and most appreciated. Which comes to no surprise, since the story which unfolds, accompanied by melodious tunes, is extraordinary and modern, about people in love who are dangling in the cobweb of their own lies.

According to director Máté Szabó, the charm of the operetta stems from its vivid portrayal of being marginalized. Emphasis was put on acting in the mise-en-scène, in order to highlight the multi-layered nature of the operetta genre.

One would be hard-pressed to find a more topical story, since many of us still believe today that life is easier if you ride the waves of lies. It is a good fable how one can become more and more trapped by one's own lies. Maritza and the Count have to get through dozens of conflicts until they are able to conquer themselves, giving space for love's triumph, which is the main topic of all operettas. Countess Maritza is, therefore, a beautiful proof that we must fight for our love and our desires even if we had previously made seemingly incorrigible mistakes.

An amazing help in all this is Imre Kálmán's unbelievable melodic richness, which, here again, guides the spectator through a journey in the most diverse musical styles: from foxtrot to shimmy, from the Viennese waltz to the Hungarian czardas, and, of course, Gipsy music (the two latter were 'domesticated' by the composer himself for the elite stage).

Looking ourselves in the mirror takes the biggest courage of all, but according to Countess Maritza, it is worth it, because on the way to happiness, honesty is the basis of love too, just as of all beautiful human relationships. Countess Maritza is one of the most performed operettas of all times, truly Hungarian and truly world famous.

Dostoevsky: Crime and Punishment

Stage adaptation: Hilda Hársing, Translated by Imre Görög and Margit G. Beke, Directed by Máté Szabó

'Crime? What crime? That I killed a vile noxious insect, an old pawnbroker woman, of use to no one!... She was sucking the life out of poor people. Was that a crime? Blood flows and has always flowed in streams, which is spilt like champagne, and for which men are crowned in the Capitol and are called afterwards benefactors of mankind. And I decided to dare, and I killed. Now I know I did not have the right to do it, because I am just such a louse as all the rest. If I were not a louse, should I have come to you?'

Dostoevsky's world-famous novel deals with the topic of crime and punishment. Could one get into a situation when killing is allowed? Could we decide about the life and fate of other people? What are the consequences of following a crooked concept? The novel could never be as valid as today, when the feeling of threat and fear is becoming a bigger and bigger part of our lives. Máté Szabó's mise-en-scène paints the panorama of a painful world, built on the foundation of Dostoevsky's novel.

A series of horrible stories emanating from the hidden corners of the momentous tenement houses in a scorched Petersburg, amidst meaningless vices and hidden sins, from the wretched hell of senseless and abnormal life, in a mad turmoil.

‘Our relationship to morality is also influenced today by the unfairness of a social order’ – tells us Máté Szabó. ‘We can always ask the question: why should we follow the rules if others don’t? When the people responsible for our increasingly inhabitable lives, misery, or even mass starvation, can live their lives unpunished, and even have more rights than the masses carrying the load of everyday life. This line of reasoning comes up quite often. In these cases an illusion of solving the problems of our life could come from committing some sort of crime. Such an outburst makes us prisoners in the very moment of committing the crime. In the play it is Sonya, who has a specific influence on this type of sinners, which changes their attitudes to their crimes. Through the very fact that there is a person who is capable of pity, redemption and purgation might become achievable through the pain that one bestows upon himself’ – add the director.

Photos: <http://mnsz.hu/eloadasok/single/643>



As you like it (or the Arden provisional)

based on Whilliam Shakespeare's play, Director: Gábor Rusznyák, Premiere: 13 October 2017

After the death of their father, Orlando is chased away by his brother from the estate they inherited together. Rosalinda, who falls in love at first sight with Orlando, follows him dressed as a man. In this magic forest anything can happen. Through the play, full of irony, we learn the nature of three kinds of love, while we delve deeper and deeper into the community of the forest.

As you like it is the peak of Shakespeare's comedic oeuvre. A complex, difficult play in which an exquisite balance is achieved: as is interwoven with irony, love unfolds just as the 'anti-romantic' criticism of it. According to the director, Gábor Rusznyák, it was the Arden forest which he was most interested in, the community of those outcasts who lived their lives there. 'Topical issues are hidden behind the humorous scenes, which also preoccupy me as a theatre maker, like exclusion, forging of enemy stereotypes, which we see more and more often in the world. This is a dangerous game with fire, since the thrown away match does not only destroy the forest but, as we so often saw in history, it can also set cities, countries on fire.' – points out Gábor Rusznyák.

The Arden forest appears as a sort of 'Zone' in the performance, where the outcasts of society live. All here try to escape in love, while the comedy shows the many faces of this. The director believes that the main question is why all the characters cling so much to love. 'I think that the loneliness of being outcasts can only be balanced by a sense of community, which is shared with the ones that suffer the same, the other outcasts. Love can only fill this feeling of lack. Even if we are pushed aside in society, the love of the other can give us a sense of importance, and he/she can only feel important thanks to our love' – he added.

Jacques is played by László Görög, who told us that he is preoccupied by the same questions as his character in the play: how our relationships develop, which we find important in life, what is our world like, in which we dangle, and can we do anything to change that? 'I also like to think about these questions, but this often ends in logic loops which close on themselves, becoming cyclic, and we can turn self-ironic, sarcastic, making fun of our own helplessness' – said the actor. Photos: <http://mnsz.hu/eloadasok/single/648>





GÁRDONYI GÉZA THEATRE IN EGER

The Toth Family – In memoriam ‘Welcome, Major – 1968’, Szarvaskő, for the 50th jubilee of the famous film

Next year we'll celebrate the 50th anniversary of the legendary film, directed by Zoltán Fábri, which was shot in Szarvaskő. The Gárdonyi Géza Theatre programmed this season the tragicomedy by Örkény, driven by the love of remembering. Before the premiere on October 13, we organized a special exhibition. Writer, theatre historian Gábor Szigethy selected some of the original documents: the original script, the copy of Zoltán Latinovits were on display, together with many photos of the shooting. In the show Toth was played by Péter Baranyi, his wife by Kinga Saárossy, their daughter by Fruzsina Nagy, and the Major by Zoltán Reiter. János Rácz, as the postman, will also have an important role. The performance was invited to the National Theatre in January, while during the summer it will be performed on the open-air stage in Szarvaskő.

Carnations and Roses – dance show by GGTánc Eger, from 18 October

Human thinking has for centuries been driven by love, which also plays a crucial role in antique mythology, religions, philosophy and arts. Love is also the topic of GGTánc Eger's new production. The Choreography of Clébio Oliveira, *Carnations and Roses* investigates

love, passion from the viewpoint of the brain. How can this feeling be analyzed from a more realistic perspective? How does our brain work when it encounters passion? What goes on in our mind when we are in love? What relationship does the body and the brain have with each other? Oxytocin, dopamine, serotonin. A longing body. A happy fulfilment. Pleasure. And sometimes a mental state which resembles lunacy, spiced with stress, obsession and compulsion.

The Shivering King

Ferenc Móra's now classic tale is a truly heart-warming story. This is the reason it was put to stage in a coproduction between the Gárdonyi Géza Theatre in Eger and the Babszem Jankó Children's Theatre.

Old King Bánjamar chases everyone away from the palace with his grumpiness. While driving away all the good people, his selfishness gives more and more space to the vile, gainful Sutyimutty head counsellor. Loneliness is a bad companion. He starts shivering and he must keep tucking himself, trying to keep himself warm. But he cannot. There are not enough blankets. He tries everything: upbeat music, the finest dishes, expensive medicine and constant fires in the royal fireplace, all's in vain. Cold seems to stay. He can burn down the forests, the furniture, the whole world even, nothing helps. But he is surprised to find solace in very small things. For instance the weeping of a small child... Because warmth should be looked for within not outside. Inside the heart. This lovely story is a typical tale inside and out, but still so movingly humane. It is looking for the truly important things, and it finds the wondrous world of honesty, trust, repentance and a fresh start. And this brings warmth to the heart of everyone... – says director Zoltán Baráth.



The Csárdás Princess

Imre Kálmán's operetta is justly among the most popular operettas of all times, but we can even call it the operetta of all operettas. This is the reason why the Gárdonyi Géza theatre puts it on this season, directed by an expert of musical shows, Imre Halasi. This piece has an unparalleled history, as it has been celebrated in every country throughout Europe and overseas. As opposed to the usually simplistic plotlines of operettas, the *Csárdás Princess* has a libretto which is rich in itself, even without the music, an exciting and twisty family story, enhanced by the Kellér-Békeffy adaptation in the fifties. Add to all this the truly evergreen melodies, which offer dramatic and melodic pleasures to the audience. The truth in all these accolades can be proven by all the enthusiastic voices and large audience success even today. The main roles in the premiere in Eger are played by Nikolett Füredi, Edit Vörös, Tamás Török, Áron Sövegjártó, Kinga Saárossy, János Vókó, János Rác, Barbara Nagy and Szilvia Nagy.

Zrínyi1566

It is the year 1566, 7 September. The siege of Szigetvár is over. Only three soldiers of the defence survive. Among these three Cserenkó, who later wrote the true history of the siege. Yet he chose to be silent about a couple of things. For instance, what happened to the women whom captain Miklós Zrínyi could not escape to his estate in Csáktornya, and who still did not end up in the hand of the enemy. Or why did the Sultan change his initial plan and drove his forces to Szigetvár, instead of Eger? Or why did a Turkish janissary, Lahib, change side from the certain winners to the hopeless Hungarians? An investigation starts. The Turkish grand vizier, Mehmet, and, independently from him, the Austrian general Salm, try to figure out the motives behind Zrínyi's heroic sacrifice. The events which took place during the siege will finally pose the question: could we be witnessing the most grandiose political assassination of all times? The performance will be premiered on 8 December in the theatre in Eger. <http://gardonyiszhaz.hu/hu/evadok/2017-2018>

VÖRÖSMARTY THEATRE, SZÉKESFEHÉRVÁR

The Vörösmarty Theatre in Székesfehérvár prepared an exciting repertory for the 2017/2018 season. Here are some of the highlights:

The Pál Street Boys is an outstanding work in the Hungarian literature, generations have grown up reading it, but it is also the best known Hungarian novel internationally, which was translated to over 30 languages. A story about friendship, honour, braveness, respect, self-sacrifice, coming of age. The stage adaptation of Ferenc Molnár's poignant novel is authored by Krisztián Grecsó, the songs were written by the well-known musical figures László Dés and Péter Geszti. The *Pál Street Boys* was premiered on 16 September 2017, directed by László Keszég, and it proved to be a great success ever since.

The theatre is preparing a new staging of Brecht's **The Good Person of Szechwan**, which will open late November, directed by Bertalan Bagó. Brecht's play investigates exciting problems about human grandness and baseness. Three gods arrive to a poor city to test human goodness. During their long journey nobody is willing to host them, only the poor prostitute Sen Te, who is rewarded for her goodness, allowing her to a fresh start in life. The question is if she manages to stay good in a world where everybody is only looking at their own interests. The director of the play told us: 'It is a great challenge to work on Brecht, and I think it is a good thing to come back to one of his 'classic' plays each season, because they have a great potential for recontextualization, rethinking along contemporary lines'.

The following additional shows are kept on the repertory of the Vörösmarty Theatre in this season: Feydeau's burlesque, *The Idiot*, Murakami Haruki's magic story, *Kafka on the Shore*, the musical *God's Money* by László Tolcsvay – Péter Müller – Peter Müller Sziámi, the *Old Fashioned Story* by Magda Szabó, István Tasnádi's *Plasterboard Daddy*, a contemporary burlesque, Jon Fosse's Greek drama trilogy, *Death in Thebes*, Line Knutzon's comedy *Soon the Time Will Come* and Georg Büchner's *Leonce and Lena*, the story of a search.

For further details please visit to our website: <http://www.vorosmartyszinhaz.hu/>

