



HUNGARIAN THEATRE NEWSLETTER

2018

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

THE OPEN FORUM OF CONTEMPORARY DRAMA

The history and renewal of the drama development programme of the theatre dramaturgs' guild

Open Forum is an event founded in 1985 by the Theatre Dramaturgs' Guild striving to discover and promote the staging of new Hungarian plays. Founded by playwrights, dramaturgs and directors, the first fifteen years of its activity were connected to Zalaegerszeg, a town in Western Hungary. Right from its inception, the Open Forum has been an outstanding theatre event: all theatre professionals from Hungary attended, debutants as well as long-time practitioners, engaging in lengthy analysis of plays, which often lead to heated debates. The second period of the Open Forum can be linked to the National Festival of Theatres, POSZT, also organized outside of the capital, in Pécs, Southern Hungary. Play readings were organized in the framework of the festival and debates about the plays featured in the anthology published yearly, to conclude with the award ceremony of the Vilmos Prize given to the most notable new Hungarian play.

Then, in 2016 Open Forum stepped on the path of renewal: members of the Guild developed a three-round process, in which workshop work and mentoring of authors became more prominent. As a first step, the Guild published a call for new plays: anybody could apply with a finished play, a draft or even a concept or idea. Thus beyond the established figures new playwrights also emerged, often from outside of the theatre field, or very young people. The pool of texts got a considerable boost compared to the earlier years, the board chose the eight finalists from among 150 (first year) and 80 (second year) applicants. Work started on the first weekend of January.

The idea of a multi-round drama development programme was inspired by the film script development programme of the Sundance Institute, USA. In the first round five four-member groups were set up, including playwrights, directors, actors and reviewers, next to the dramaturgs. The eight playwrights selected through the application toured each of the five groups, hearing the opinion of altogether twenty people about their play.

2016/1

Maros Anna
Határs

Szilágyi Eszter
A Nyíregyháza

The second round took place in Debrecen, a city in Eastern Hungary, in the framework of a festival based on contemporary Hungarian plays. Based on the feedback of the first round the playwrights had the chance to develop their work, which now was given in the hands of actors, who prepared a staged reading. After further refinement, the final play will be fully read at the aforementioned festival in Pécs, thus concluding the third round. The play will also be published in a drama anthology.

BEST PLAYS OF 2018 – DETAILS ABOUT TWO AWARD-WINNING DRAMATIC TEXTS

Best New Hungarian Drama/Stage Text – Theatre Critics' Prize, 2018

Pál Závada-István Mohácsi-János Mohácsi: *A Day at the Market* (Egy piaci nap)

The Theatre Critics' Association awarded for the 39th time this year its prize for the best theatre plays/scripts, best performance, directing, musical performance, independent performance, youth performance, best actor and actress in main and supporting roles, stage design, costume, music, the most promising debut and a widely interpreted special prize, which is usually given to either an outstanding performance or a notable theatre workshop. The award ceremony takes place on the Day of Hungarian Drama, which is celebrated since 1984 on the 21st September, commemorating the premiere of Imre Madách's *The Tragedy of Man* (1883).

Best Play of the Year Award – by the Theatre Dramaturgs' Guild, 2018

Eszter Anna Szilágyi: *The Nyíregyháza Street* (A Nyíregyháza utca)

The award of the Theatre Dramaturgs' Guild is also announced on the Day of the Hungarian Drama. Members of the Guild voice their preference through secret voting, selecting the best play from the previous season.

ZI DRAMATUR

PLAY SYNOPSES

Pál Závada-István Mohácsi-János Mohácsi: *A Day at the Market* (Egy piaci nap)

Characters: 9 men, 5 women

Premiere: Radnóti Színház, 13 May 2018.

The play is set in 1946 in a small Hungarian town, with 7000 inhabitants. WWII is just over, only a handful of deported Jews return. The houses and belongings of the deported families were seized, confiscated. When the Jewish people try to claim their valuables back they cause a serious tension. Envy and guilt generate passions and when two kids from the town disappear, it is rumoured that the Jews are selling sausage made of kids' meat. The people are looking for those culpable. Citizens on the marketplace gather into a mob and decide to take justice into their own hands: they follow and torture to death a Jewish egg merchant. Mob tension spreads like a wildfire, not sparing children nor the elderly.

As the plot lacks a chronologic approach it is very hard to figure out what happened actually, just as it could have been in those days too. The novel, the base of the play adaptation, also focuses on an impression of chaos. Pál Závada wrote his eponymous novel using real events and original documents, making the book into one of the principal literary achievements of the past years. In the novel he focuses on arguably the most controversial historical events of the 20th century, the brutal and for many still unknown events of the pogroms against Jews. Angry and irritated folk lynched, tortured people indiscriminately, mostly targeting Jewish people. This was only one of the anti-Semitic atrocities of the tumultuous times of post-



WWII Hungary. Závada highlights the human motivations behind the horrible events, writing a monumental human history of our traumas and collective guilt.

Pál Závada (1954-) started his studies at the University of Economics in Pécs and at the Eötvös Lórád Science University's sociology faculty in Budapest. He worked at the Sociology Department of the Janus Pannonius University and the Sociology Research Institute of the Hungarian Academy of Sciences (MTA). He was the editor in chief of *Holmi* literary magazine from 1990 to its closure. He blasted into the Hungarian literary scene with the novel *Jadviga's Pillow* in 1997. He often made stage adaptation of his sociology inspired novels himself. *A Day at the Market* was published in 2016 by the Magvető Kiadó. For the dramatic version Závada teamed up with director János Mohácsi, who staged the play at Radnóti, and István Mohácsi, the directors' permanent dramaturg. The performance was appreciated by both the critics and the audiences. Pál Závada holds a series of literary and state awards, being a defining member of the Hungarian intellectual life.



Eszter Anna Szilágyi: *The Nyíregyháza Street (Le port d'Amsterdam)*

Characters: 8 women

Premiere: 19 December 2017. Ódry Színpad

A performance of the 4th year students of acting of the University of Theatre and Film

Eszter Anna Szilágyi's oratory-like play in free verse is work both elevated and brutally outspoken. The play's poetic power mainly comes from the contrast between the lyrical language and the theme: the fate of Gypsy-Hungarian prostitutes. There is also a contrast between the most subtle but deeply felt empathy of the dramatic voice and the painfully ironic humour the play uses.

Just like Závada's play, the story uses authentic documents and articles as a resource. In Amsterdam's red light district there is a street colloquially called Nyíregyháza Street because most prostitutes working there come from the impoverished localities in Eastern Hungary. Four village women are "the chosen ones", poor, debased, defenceless, who set out on a voyage to the West in hope of a better life and happiness. In the Dutch capital they readily receive their glittering shop windows but they only get to the bottom of social hierarchy.

The volunteers of the Red Line Association get in touch with the Hungarian girls working as prostitutes. With gifts and questionnaires they try to get closer to them. The salvage project fails, however, since it is impossible to set free the young people already outcast from society.

Only women and groups of women are protagonists in the play. Men are only present indirectly, through the narratives of the female characters, however, it is their desires, aims and deeds that shape the plot. The author is primarily interested in the notion of social responsibility rather than the individual fates of the women. 'There are many people living on Earth who cannot give voice to their need, pains and therefore I think that it is our task to assist them, us who have a voice.' – stated the author.

Pál Závada's accolades of the play: 'We get to take a sneak peek into the rules of everyday life in the Nyíregyháza Street, we meet the different types of clients and cases, which are filled with strong poetry and philosophy, opera airs of different themes, for instance about the Hungarian alley, the new names of the girls and their outfits, the schedule

of 'sexwork' and its conclusion, the first escape attempts, the 'condom man' and other seasoned and brutal details from the life of 'joygirls'. Yet in the mean time drama builds up in a powerful swerve, in which not only the client-men represent a danger to the protagonists, but also the pimp-men, where the several methods of 'care' are all equally futile if none offer any relief.'

Nyíregyháza Street was written in the framework of the three-stage drama development project of the Open Forum of Contemporary Drama in 2016/2017.

Eszter Anna Szilágyi (1964-) graduated from the Faculty of Arts of the University of Pécs with a degree in Hungarian and aesthetics, following her studies in video directing at the University of Theatre and Film. She is a writer, poet, director, dramaturg and costume designer based in Pécs, founder of the experimental theatre group, *Árnyékszínház*. Her poems were published in a volume titled *Babagond* (1989, Magvető Kiadó) and the *Jelenkor* literary magazine.



Jane Austen – Jonnah Tincey: Pride and Prejudice for Two Actors

Directed by Károl Ujj Mészáros

Premiere: 28 September 2018

Pride and Prejudice is one of the most beautiful and most popular stories of world literature – while it is also almost impossible to adapt on stage, because theatre cannot offer such a detailed description as film does. Joanna Tincey's version cuts through this Gordian knot: she leaves all to imagination, since she casts all the roles in the novel on two actors only (not shunning away from cross-casting at some points). The two popular and versatile actors – Mónika Balsai and Zoltán Schmid present an array of virtuoso transformations, received with standing ovations every evening. The adaptation was staged by the well-known film director, Károly Ujj Mészáros, who devised an ingenious way of using projections to illustrate in an expressive and dynamic way the many changes in setting.

https://www.centralszinhaz.hu/eloadasok/buszkeseg_es_balitelet





Alan Jay Lerner – Frederick Loewe: *My Fair Lady*

Directed by Tamás Puskás

Premiere: 30 September 2016

Since the 60's, *My Fair Lady* has been so popular in Hungary, that one could think that it was an Eastern-European operetta rather than an American musical. Yet after the legendary premiere there have been hardly any stagings of the show in Budapest. One could easily foresee the popularity of the new version by Centrál Színház presented two years ago, but nobody expected the mass hysteria caused by the show already beyond its two hundredth night. The two stars – Róbert Alföldi and Kátya Tompos – vouch for the success, while the tasteful, moderate and yet still modern mise en scène by Tamás Puskás adds to the effect, together with the breath taking visuals, choreography and the indispensable and unmistakable sound of the big orchestra.

https://www.centralszinhaz.hu/eloadasok/my_fair_lady

Henry Lewis, Jonathan Sayer, Henry Shields: *The Play That Goes Wrong*



Directed by Mark Bell, Premiere: 27 September 2015

The Play That Goes Wrong is an import production of Centrál Színház, realized in a coproduction unique in Hungary. The theatre's director, Tamás Puskás saw the frenetic play by Mischief Theatre two years ago and immediately invited the crew to adapt the play to the Hungarian stage, the exact same way it can be seen on West End in London (or on Broadway in New York, for that matter). In Mark Bell's mise and scène the performance was swiftly produced, running with unbroken success for five years. The show uses the play in a play dramaturgy: an amateur company attempts to put on a classical English detective play, but all that can go wrong does go wrong and chaos takes over the stage – to the greatest joy of the spectators. https://www.centralszinhaz.hu/eloadasok/ma_este_megbukunk





Budaörsi
Latinovits Színház

Ede Szigligeti – Miklós H. Vecsei – Adrián Kovács: Liliomfi

Directed by Attila Vidnyánszky Jr.

Premiere: 8 November 2015

Even the title of this show is a ruse – Liliomfi is not even called Liliomfi, but something else. But he's not alone with this: nobody is around here, and nothing is what it looks like. Not even their lies are real lies, since it is actors who are not telling the truth, who, as a general rule, should never be trusted. In everyday life these sort of situations could usually lead to nasty consequences – and this is not different in a folk play where nobody is oneself truly, while all the doors are covered with ears and every penny is in a loan. The only difference could be the fact that here everything and everybody will get back to place in the end, lovers will find each other, those fooled will learn to see foolishness as their home and money, most importantly maybe, will stay in the family.

'After seeing the show I had sent a letter to my friend, and I was hesitant to decide which adjective to use: tempestuous or genius. Finally I sent two: one with each. And, in the mean while, I decided to go again some time. At least once more. And also that I must source some tickets to all the other available shows by Vidnyánszky Jr.' (Albert Gazda, mno.hu)

https://latinovitsszinhaz.eu/hu/eloadasok/repertoar.html?eloadas_id=851





Budaörsi
Latinovits Színház

John Steinbeck: *Of Mice and Men*

Directed by Ádám Berzsényi Bellaagh

Premiere: 13 January 2018

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 shine 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.)

I'm not going to beat around the bush. I grabbed a 'pen' because I want to let everybody know that the performance by the Latinovits Színház has become one of the most memorable theatre experiences of my life. From the fast silence of the audience and the enthusiastic celebrations I concur that I am not alone with my accolades. (A spectator)

https://latinovitsszinhaz.eu/hu/eloadasok/repertoar.html?eloadas_id=980





Leo Tolstoy: The Power of Darkness, Premiere: 18 November 2017, Director: Róbert Alföldi

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 feelings also. 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.

'Just like sin, punishment also spreads and expands. An occasion, meant to be festive, brings on the blast, a showdown and mop-up which is not followed by either redemption nor forgiveness nor anything.' (Judit Csáki, revizor online)

https://www.latinovitsszinhaz.eu/hu/eloadasok/repertoar.html?eloadas_id=9739



ROLAND SCHIMMELPFENNIG

az arab éjszaka



zene KÉMÉNCZY ANTAL rendező FORGÁCS PÉTER

PREMIERES IN THE SEASON

Roland Schimmelpfennig: Arabian Nights

Directed by Péter Forgács

Premiere: 6 October 2018

Angéla Kolozsi: Punktum!

Directed by Angéla Kolozsi

Premiere: 11 October 2018

I.L. Caragiale – Lajos Parti

Nagy: Carneval

Directed by Ádám Berzsenyi

Premiered 1 December 2018

Ervin Lázár: The Square-shaped Round Forest

Directed by Balázs Simon

Premiere 2 February 2019

Hanif Kureishi – Gergely Zöldi: Venus

Directed by Krisztina Deák

Premiere: 16 February 2019

Tamás Fodor: Electra

Directey by Róbert Alföldi

Premiere 30 March 2019

www.latinovitsszinhaz.eu

www.facebook.com/budaorsilatinovitsszinhaz

www.instagram.com/latinovits_szinhaz



Budaörsi
Latinovits Színház

Gárdonyi Géza Színház

GÁRDONYI GÉZA SZÍNHÁZ, EGER

Zsigmond Móricz: Relatives

a social play

Directed by Balázs Blaskó, holder of the
Jászai Prize

Premiere: 28 September 2018

The protagonists of the performance are the citizens of a small Hungarian town, Zsarátnok: the mayor, bureaucrats, bankers, citizen, everyday people. This small town could be in any corner of Europe or the world. The main character of the play, István Kopjáss, is played by András Nagy, who takes up the fight against greed and corruption.

<http://gardonyiszinhaz.hu/hu/gallery/rokonok>

https://www.youtube.com/watch?v=r6wjyb_7r8E



Sándor Fekete: General Lenkey

a historical play in two parts

Directed by Sándor Beke

Premiere: 5 October 2018

Following the repression of the 1848-49 Revolution thirteen generals were executed in Arad, their names being taught at schools, and are considered as the main figures tied to the memory of these important events. However, people barely know the name of the fourteenth general, Lenkey. Yet the company he commanded was the fuse of the fights, as they were the first to join the side of the revolutionaries in the battles.

<http://gardonyiszinhaz.hu/hu/gallery/lenkey>

<https://www.youtube.com/watch?v=VG1ohcM8OCY>





Playground, *a dance tale*, Choreographer: Tamás Topolánszky, Premiere: 26 September 2018

A studio production of GG Tánc Eger especially for the youngsters: the company offers an interactive fairy tale enchantment to the children.

Zoltán Jékely – Miklós Kocsár: King Matthew's Shepherd, *a musical play for children*

Directed by Zoltán Baráth, Premiere 16 October 2018

There has never been a king remembered of so many good deeds, fairness, honour, good and correct decisions as King Matthew, who, beyond the many pages of history books, also occupies a prominent place in our rich treasury of tales and legends.

<http://www.gardonyiszinhaz.hu/hu/gallery/matyas-kiraly>, <https://youtu.be/GDcgg-wou4M://>

NEW PREMIERES

The Old Summer, *an operetta*. Music: Lajos Lajtai. Lyrics: István Békeffi Jr., Iván Szenes. Musical director: Zoltán Nagy, Directed by Imre Halasi. Premiere: 16 November 2018.

You wouldn't say that the famous operetta star was aging, but there are some tell-tale signs: her daughter, for instance, is ready to be married off. Zsuzsa unexpectedly returns from the boarding school and we instantly find out: she is in love. The only caveat is that she has yet to find a target to her emotions. Her mother knows too well, however, that she has already made up her mind, and that soon enough the right man would also turn up.

Miklós László: Perfume Shop, *a comedy*. Directed by András Frigyesi. Premiere: 7 December 2018. Flowery, fruity, spicy, oriental, passionate and calm, sassy and sensual, rough and delicate, sporty, fresh, fluffy and huggable scents welcome the guests in Mr. Miklós Hammerschmidt's old-time perfume shop.



KATONA JÓZSEF THEATRE, BUDAPEST

Berlin, Alexanderplatz

Based on Alfred Döblin's novel, adapted by Csaba Mikó,
further developed by Dániel D. Kovács and Bence Bíró.

Directed by Dániel D. Kovács

Premiere: 10 March 2018

The characters of *Berlin, Alexanderplatz* are poor, fallen and outcast people. The nameless masses whose lives have woven together with the life of the city. The protagonist, Franz Biberkopf, a hauler, beats his girlfriend up, who later dies because of the injuries, while Franz goes to jail. When he is released, he decides to become a decent man.

Döblin attempts a realistic depiction of the man dangling in the grip of society, who finally gives up all his honest intentions. As a sort of reverse Mephisto, his hero "always strives for the



good, but does evil". However, his good intentions are derailed not because of his evil character but because of his complete ignorance. Even though he feels on his own skin that the world was out of joint, he cannot do anything against it. This sort of mass feeling in the Germany of the 20's would soon become one of the principal driving forces of Nazism. *Berlin, Alexanderplatz* justly occupies a prominent place in modern literature. *Manhattan Transfer* by Dos Passos (1925) and *Ulysses* (1922) by James Joyce are usually regarded as its predecessors, both big-city novels using the flow of consciousness technique.

Permissions of Alfred Döbling's heirs have been mediated by the Gustav Kiepenheuer Bühnenvertriebs-GMBH and Hofra Ltd. <http://katonajozsefszinhaz.hu/eloadasok/bemutatok/42814-berlin-alexanderplatz>

György Spiró: Side Note

Directed by Gábor Zsámbéki
Premiere: 3 March 2018.

The story of two former classmates. One of them became a shrewd lawyer, the other a technical translator. One of them has three children and a lot of money, the other no money and is raising her adopted son alone. One of them deals in real estate, the other just wishes to be able to move into a new flat.

'At the end of January 2017 I heard a true story. I felt it had the potential to investigate the working of a very recent trend of petrifying impertinence on the level of everyday dealings. I asked permission to use the story and I was ready with the play in two months'. (György Spiró)

<http://katonajozsefszinhaz.hu/eloadasok/bemutatok/42813-szeljegy>



Suhovo-Kobilin: The Case, Translated by Annamária Radnai, Directed by Tamás Ascher, Premiere: 19 December 2018

‘Corruption can take up many forms: there is a village type – not to call it domestic, almost bucolic – which is often paid up in kind, and, as such, it does not even classify as corruption. Then there is the petty blackmail, where some financial benefits can come from a business advantage facilitated, or from a gained profit, inheritance, in short, from any kind of procurement. This one is based on the tenet that one shall love their brethren like oneself, consequently, getting means sharing, however, this is also not true corruption. And, finally, there is corruption as a felony, extortion of bribes, which is collected until final annihilation of the persons bribed, until their full-blown bankruptcy! What more, it is done in the shadow of law’s sleeping forest, using the wolf traps and rouses placed by the judiciary system itself, to capture people without regard to gender, age, name, intelligence or stupidity, youth or serenity, wealth or poverty. They now want you to pay this sort of trap fee, your daughter is being lured into such a wolf pit – pay off! For God’s sake, pay off! They want to skin you – give it to them! Otherwise they will take the skin off of you with the flesh on it – give it to them!’ (excerpt from the play)

Aleksander Vasilievich Suhovo-Kobelin (1817-1903), beyond a few philosophical studies, only wrote three plays (*Krechinsky's Marriage*, *The Case* and *Tarelkin's Death*), the plot of which is loosely connected, yet they could just as well be understood and staged independently. We are presenting the bitterly humorous, poignantly witty middle part of the trilogy, in which an honest citizen, in the firm belief of having truth by his side, takes up the fight against bureaucracy and bureaucrats.

Suhovo-Kobelin wrote the play based on personal memories, as he was himself under investigation for seven years, believed to be involved in a crime. 'Had I no connections nor money, I would have been sent to rot to Siberia years ago' – he said, after being acquitted. His experiences of the lengthy investigation have fuelled a deep hatred against a defining and broad class of the Russian society, the bureaucrats.

<http://katonajozsefszinhaz.hu/eloadasok/bemutatok/43000-szuhovo-kobelin-az-ugy>

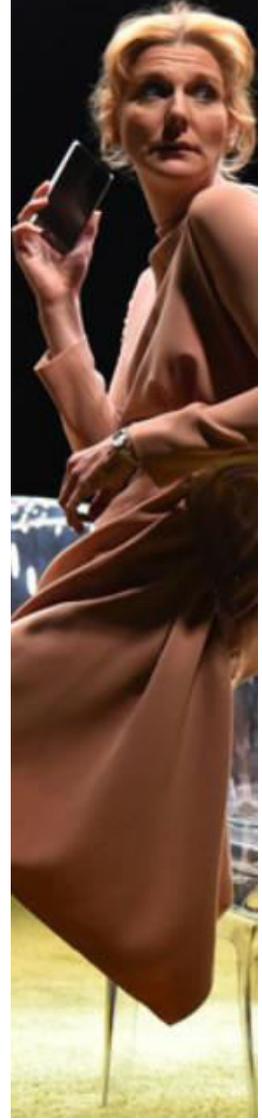
Jeanne D'Arc, based on texts by Anouilh, Shaw, Schiller and Brecht

Directed by Máté Hegyemegi, Premiere: 18 December 2018

A girl of barely 19 year old is killed, burnt alive. Members of a discordant nation in a country which could have fallen apart were it not saved by the faith and determination of this girl. What did she do to deserve this punishment? Was she the victim of ideological fights? Why was she rejected by the country she had fought for heroically? Could strong faith turn into fanaticism, the feeling of chosenness into self-complacency?

Jeanne d'Arc was thrown on the pyre by the inquisition in 1431 in Rouen. Charges were heresy and witchcraft. Before all this she leads the French armies to triumph against the English at Orleans, crowns the dauphin, who becomes Charles VII, winning many more battles against the enemy. The story of Jean d'Arc inspired many authors from literature to fine arts, music, film or theatre. Her figure has become immortal.

<http://katonajozsefszinhaz.hu/eloadasok/bemutatok/43007-jeanne-d-arc-a-jelenido-vitrinjeben>





KOLIBRI

KOLIBRI YOUTH AND CHILDREN'S
THEATRE

Péter Horváth – János Novák: The Dream of the Young Emperor

A musical fairytale show in two parts with live music, 15 characters, 110 minutes with an intermission. Directed by János Novák, Premiere: 17 November 2018.

The play targeting elementary school children was written by our popular resident playwright, Péter Horváth adapting a tale by our classic author Mór Jókai, titled *The Men from Leaotung*. The tale is set in ancient China. The 15-year-old Young Emperor must marry. After much difficulty, he finds the beautiful princess from Leaotung, he had seen in his dreams. Yet they cannot get together, since dreams and reality are different, even though one cannot exist without the other. The music was composed by the director János Novák, based on Chinese melodies.

<https://kolibriszinhaz.hu/eloadas/a-csaszarfu-alma/>

Roller/Hengergő: a toddler theatre production with 2 players, 1 musician, 30 minutes followed by a short game. Directed by Károly Szívós. Premiere: 3 November 2018.

A play by two experienced puppeteers, Ágnes Török and Károly Szívós, for the youngest audience. The 'rollers' – worm-like creatures who move about and peek into everything – find themselves in very different adventures. A show truly for the toddlers: using hands, feet, puppets. <https://kolibriszinhaz.hu/eloadas/hengergo/>

David Sella: The King's Speech

Premiere: 6 October 2018,
Directed by Attila Béres

George, after the death of his father, is preparing for the throne, as George VI. Because of his serious stuttering he is, however, impossible to speak publicly. With the help of the liberal-minded speech therapist, Lionel Louge he trains for the great speech, in the mean while a tyrant is preparing to subjugate Europe, Adolf Hitler.

The show was inspired by the 2010 film, directed by Tom Hooper, starring Colin Firth, which received four Academy Awards and a Golden Globe.

http://kecskemetikatona.hu/hu/eloadasok/galeria.html?eloadas_id=10217#img247854



Arthur Miller: Death of a Salesman

Directed by Dorka Porogi, Premiere: 23 November 2018.

American playwright, Arthur Miller wrote the story of the caring family guy in 1949. At 63, Willy Loman is still working as a salesman. He wanted to be a successful and likable person but his life took a different turn. This is the root of Willy's losing track, which troubles his two sons, Biff and Happy. His wife, Linda does everything to make his husband happy, however fate has other plans for the family on the verge of falling apart. Through the ensuing conflicts and the detailed portrayal of the characters we are offered a glimpse into a world where megalomania hides futility, cruelty, self-sufficient sensuality and compulsive actions. 'A salesman is got to dream, boy. It comes with the territory'. For his most famous play Arthur Miller was awarded the Pulitzer and Tony Prize. http://kecskemetikatona.hu/hu/musor/premierek.html?eloadas_id=10220





MISKOLCI
NEMZETI
SZÍNHÁZ

MISKOLC NATIONAL THEATRE

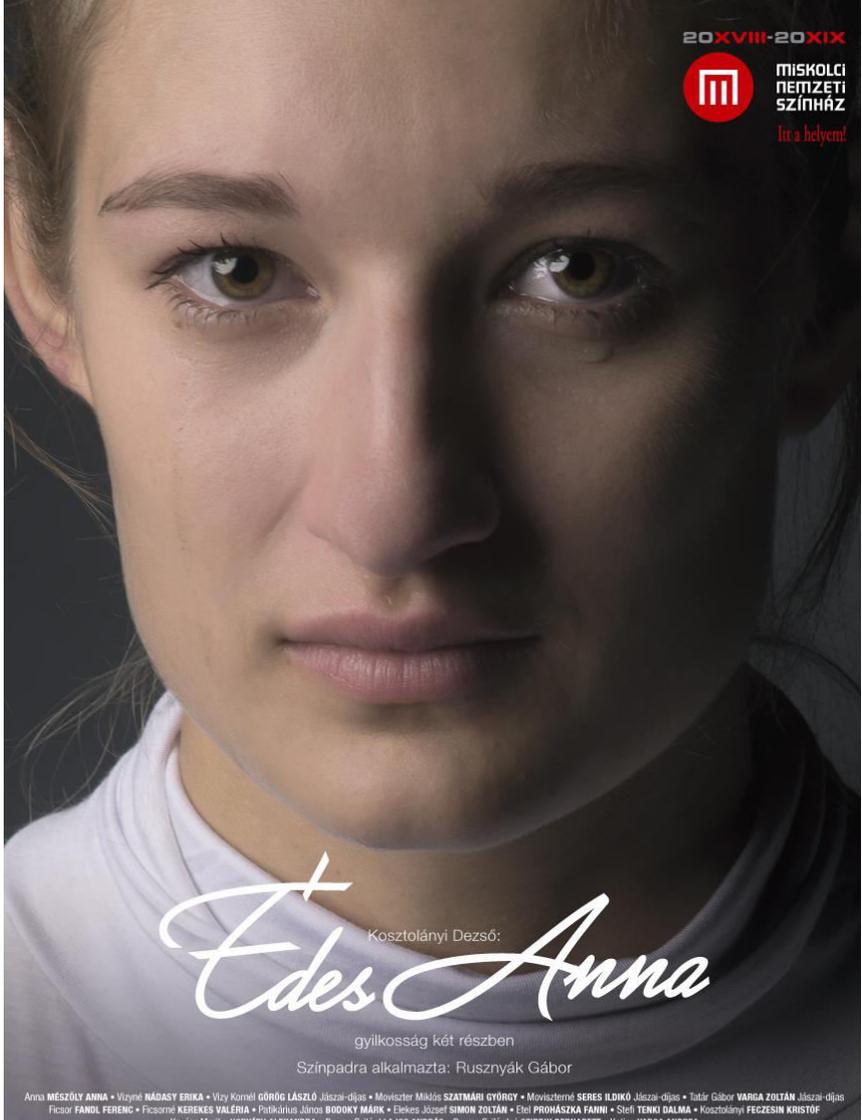
Dezső Kosztolányi: Anna Édes

Directed by Gábor Ruzsnyák

Premiere: 12 October 2018

Anna is a 19-year-old shy girl who comes to Budapest from the countryside to work for the Vízzy family as a handmaid. Order and cleanliness is born whatever she touches, she eats frugally and has no lovers, and barely speaks a word. Mrs Vízzy boasts with her to the neighbours, Anna being her only joy, since she had lost her child, and her husband is cheating on her on a regular basis. After nine months of service, Anna does something nobody expected...

Anna Édes is the mirror Kosztolányi's world view, an embodiment of his artistic and personal, one of the finest examples of his solidarity and love for the people.



20 XVIII-20 XIX



MISKOLCI
NEMZETI
SZÍNHÁZ

Itt a helyem!

Kosztolányi Dezső:
Anna Édes

gyilkosság két részben

Színpadra alkalmazta: Ruzsnyák Gábor

Anna MÉSZÖLY ANNA • Vízzyné NÁDASY ERIKA • Vízzy Kornél GÖRÖG LÁSZLÓ Jászai-díjas • Móvászter Miklós SZATMÁRI GYÖRGY • Móvásztertermé SERES ILDIKÓ Jászai-díjas • Tatlár Gábor VARGA ZOLTÁN Jászai-díjas
Ficsor FANIL FERENC • Ficsorné KERÉKES VALÉRIA • Patkány János BODÓKY MÁRK • Elekcs József SIMON ZOLTÁN • Etelei PRÓHÁSZKA FANNI • Stefi TENKI DALMA • Kosztolányi FEJCESIN KRISTOF



'My model must have been a village girl I spotted on the street years ago on a beautiful summer morning, in the gate of some house in Buda, as she took a bite in a green apple with her white glittering teeth. I involuntarily wondered for a short moment: what could the life of such a girl be like. Probably this is the point when the story began crystallizing.' (Dezső Kosztolányi)

Next to the structure of the plot, Gábor Rusznyák in the stage version tried to preserve as much as possible from the characteristic traits of the novel as a genre, mixing these with the particular tools of the theatre. 'Kosztolányi also wrote himself into the story, popping up at the end of the novel, which gave us the inspiration to put him on stage as well, as the narrator, and such, as an added benefit, we could also keep the narrative parts of the novel. Édes Anna is a truly complex story. It is full of evergreen questions and situations: the nature of defencelessness, love between people coming from different social classes, the first experiences with corporality. But beyond all these, it is a crime story. We get to see all the motives which lead Anna to murder her masters. To me, it was also crucial to show the historical age which serves as the backdrop of the novel. What we see is a country fallen to pieces, in a state of utter chaos: after the Red Terror the Romanian troops invade the country, then Western powers, different governments come and go, Horthy starts to make order, and we soon reach the Trianon Peace Treaty – these events are all in the novel. In the performance we are trying to show how people are affected by the attempts of making order, and how all these affect Anna herself. I believe that everything that happens to her, happens in parallel with the whole historical period.' (Gábor Rusznyák)

<http://mnsz.hu/cloadasok/single/729>



Bertolt Brecht – Paul Dessau: *The Quest for a Good Person* (The Good Person of Szechwan)

Directed by Attila Béres, Premiere: 7 December 2018

Let us imagine a society in which people are so preoccupied by their own problems and making ends meet that they have neither strength nor possibility to take care of other peoples' problems. What would we do if three complete strangers, who claim to be gods, rang our doorbells and asked for shelter for the night? Most of us would surely say no. Because we are afraid. Because we are suspicious and defenceless. Because we have no time. No money. Because we do not want to offer help to people but rather we expect them to help us. Sen Te, the prostitute, is the only person in Szechwan who gives a bed to the three principal gods. The gods, in return, reward the woman with a gift, but in such a world even a gift can be hard to handle. One has to become a man to ward off the envious. Brecht's play presents the people subject to social and economic problems, implying that all hope is not yet lost. There is a chance for goodness to be rewarded and bad circumstances to not justify the lack of attention towards each-other. What more: these are the times this sensibility is needed the most. Where has it disappeared? *The story is a prime example of the process through which a woman turns into a wolf, when the stake is saving the life of her child.*
Attila Béres





Örkény István Színház

Sylvia Plath: The Bell Jar

Directed by Kristóf Widder

Premiere: 26 May 2018

No matter how colourful artistic life in New York is if one is prisoner of the chokingly tight, vibrant and maddening space of one's own mind. Twenty-year-old Esther Greenwood is subject to many impulses which drive her deeper and deeper into her inner world. The plotline follows the fight of this extremely talented, controversial and sarcastic woman with men who are unable to conquer her, with women who are unable to be a role model to her, and first and foremost, a struggle with herself. Kristóf Widder both director and choreographer is responsible of the staging. Thus movement, music, space and text become equal elements of the performance in dialogue with each other.

<https://www.orkenyszinhaz.hu/eloadasok/repertoar?view=szinlap&id=1467>



Svetlana Alexievich: *Secondhand*

Directed by László Bagossy and Dániel D. Kovács, Premiere: 28 September 2018.

The Belorussian writer received the Literary Nobel prize in 2015 for her novel titled *Secondhand Time*, which builds a tableau of the present-day Russian society from mosaics of individual lives. This image showcases a certain nostalgia for the lost empire, an adoration of the heroes and the war and a deep frustration of freedom. The Russian mirror shows many answers to the questions also raised in Central Europe. For *Secondhand* several different directors prepared etudes in different genres – from opera to rap or monologues, many different forms and colours. László Bagossy has been a resident director of Örkény Színház for several years while also being a lecturer at the University of Theatre and Film. He involved in this project his third year directing students from the University. <https://www.orkenyszinhaz.hu/eloadasok/repertoar?view=szinlap&id=1616>



Maxim Gorky: The Lower Depths

Directed by Tamás Ascher, Premiere: 12 April 2019

Twelve people lived crammed-up at a homeless shelter. Among them there are prostitutes, market saleswomen, jobless craftsmen, hustlers, fallen aristocrats, card players and alcoholics – the crème de la crème of society. In terms of prospects they have none other than a slow and irreversible slide into the abyss, at least until a mysterious traveller appears. Nobody knows anything about him, but he sees them all, and has a big effect on their lives.

Tamás Ascher is an internationally recognized Hungarian director who, beyond the numerous Hungarian theatres, worked for the Sidney Theatre Company, Burgtheatre in Vienna, the Berliner Ensemble, in Lyon and the Oslo National Theatre.

<https://www.orkenyszinhaz.hu/eloadasok/bemutatok?view=szinlap&id=1636>



RADNÓTI

Radnóti Miklós Színház • Plays on the repertory

Pál Závada-István Mohácsi-János Mohácsi: A Day at the Market

Directed by János Mohácsi

Premiere: 13 May 2018

Pál Závada wrote his newest novel using original documents and real events. *A Day at the Market* has already become one of the most influential achievements of contemporary Hungarian literature. 1946 in Kunvadas: a fictive Hungarian village next to the town of Szolnok. WWII just ended and only a few returned home from the deported Jews. Sándor Hadnagy, the village schoolmaster is charged with war crimes and gets in the middle of political fights. In the meantime a lynch atmosphere is taking root. Poverty and famine generate hysteria, and the village people are looking for the enemy: teaming up, they set out to take justice in their own hands. And history is ready to repeat itself twice, in such a short time.

<http://radnotiszinhaz.hu/repertoar/egy-piaci-nap/>





Shakespeare: *Richard III*

Directed by Andrei Șerban

Premiere: 18 February 2018

There are just a few figures in theatre history comparable to Richard III. The stereotype: Richard, the bloody tyrant. But who is this man actually and what is the context like which does not allow him to rise? ‘Deformed, unfinish’d, sent before my time / Into this breathing world, scarce half made up, / And that so lamely and unfashionable / That dogs bark at me as I halt by them’ – this is how Richard describes himself, yet despite his famed ‘deformity’ there are no obstacles in front of him: he is able to seduce, manipulate or conquer anybody. He grabs the throne ruthlessly, using his sharp intellect, while he cajoles the eternal audience into complicity. Richard III is played this time by Róbert Alföldi, being his first time on the stage of Radnóti. The show was directed by the world-famous Romanian director, Andrei Șerban.

<http://radnotiszinhaz.hu/repertoar/III-richard/>

RADNÓTI



Anders Thomas Jensen: Adam's Apples, Directed by Rémusz Szikszai, Premiere: 21 October 2017

This is the Budapest premiere of the stage version based on Adam's Apples, the eponymous Danish-German film by Thomas Jensen. 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?

<http://radnotiszhaz.hu/repertoar/adam-almaj/>

Wajdi Mouawad: Wildfire, Directed by Róbert Alföldi, Premiere: 7 January 2017

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. 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. The performance, directed by Róbert Alföldi, was a guest of the ZKM in Zagreb, in March 2018.

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

RADNOTI

Tennessee Williams: The Glass Menagerie

Directed by Péter Valló, Premiere: 16 December 2017

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 main topic of Tennessee Williams' plays is of universal validity, true also for today: the fight of the people laden with real 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.

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



NEW PREMIERES

Ostrovsky: Talents and Admirers, Directed by Péter Valló, Premiere: 20 October 2018

Ostrovsky wrote this comedy in 1881, based on his negative experiences. The young actress Negina realizes for the first time that in exchange for a better life and a career she must subject herself to the desires of the wealthy sponsors. The big question is what is more important for Negina, and what are the things she can give up more easily? The play presents this strong dilemma without being judgemental, while also giving viewers a behind the curtain view of the



everyday dealings of the theatrical world, full of humour, playfulness and bitterness. The Russian play explores the contrast between young people's desire for happiness and the compromises required, the centre of which is the sell-out of an actress. In Radnóti the play is staged over a hundred and thirty years after the world premieres, in the age of the #metoo movement. The mise en scène is signed by Péter Valló, a Kossuth-Prize-winning director, the 'doyen' of the Hungarian theatre. He also has dramaturg and translator Géza Morcsányi on his side, the director's regular companion, also known for his leading performance in Enyedi Ildikó's acclaimed film, *On Body and Soul*. <http://radnotiszin haz.hu/repertoar/a-muveszno-es-rajongoi/>

Csaba Székely: 10, Directed by Aba Sebestyén, Premiere: 22 December 2018

The Ten Commandments were the source of inspiration for Csaba Székely's recent play, a Transylvanian playwright who became famous with the *Mine Trilogy*. *10* will have its world premiere at the Radnóti Színház. The play tells the story of ten lonely people, in a manner similar to a crime story, where the relationships between the different characters are unmasked gradually, following the moments when their parallel lives cross paths. All ten of them transgress one of the Commandments by committing some sort of sin. But are all people sinners who commit a sin? Csaba Székely is often named the 'Hungarian McDonagh', and he does everything to prove this title in the play: the weighty issues are presented in a characteristic black humour, displaying an array of tragic and grotesque situations. Csaba Székely made his debut as a playwright first in 2011 at the Open Forum at POSZT, where he received the Vilmos Prize from the Theatre Dramaturgs' Guild for his play *Mine Flowers*. Since then, his plays have been performed in various Hungarian theatres, receiving three times the Theatre Critics' Prize for the best Hungarian play. The performance will be directed by Aba Sebestyén, actor from the National Theatre in Târgu Mureş and the Hungarian leader of Yorick Studio. <http://radnotiszin haz.hu/repertoar/10-2/>

RADNÓTI



SZEGEDI
NEMZETI
SZÍNHÁZ

Szeged National Theatre

William Shakespeare: Midsummer Night's Dream – a comedy

Directed by Ádám Horgas
Premiere: 8 December 2018

Midsummer Night's Dream is Shakespeare's most often performed classic. The first big stage premiere of the season is a large-scale, spectacular show. This is the debut of the theatre's new principal director, Ádám Horgas. The director believes that the secret of the comedy lies in the fact that tragedy is always lurking in the background, which gives a certain weight to the humour. The story is about the destruction of the possibility of love. We can separate three layers in the play: a fairy world, the lovers and the workmen. These three layers reference the philosophical concept that man is composed of a body, a soul and a spirit. In the play the lovers are related to the soul, the fairies to the spiritual while the workmen represent the bodily dimension, yet they are the only ones able to show real love in their play performed in front of the Duke. There is a moment when catharsis happens, when the true magic of the theatre comes to life.

<http://szinhaz.szeged.hu/szindarab/szentivancji-alom/>





István Örkény: The Tót Family – tragic grotesque, Directed by Zoltán Bezerédi,
Premiere: 8 December 2018

If a snake, which is a rarity, were to eat itself alive, would it leave behind a snake-sized void? And is there a force which could feed to a person his own humanness? Is there? Isn't there? A matter hard to digest.

Lajos Tót, the fireman from Mátraszentanna and his family receive a great honour: their son sends a message from the warfront that his beloved commander wishes to spend his health-renewing holidays at their place, as his nerves have been shattered by the constant danger of partisan attacks. The commander has neither special requests nor extra wishes, only that he cannot stand noise, idleness, is suffering of sleep deprivation and is especially sensitive to certain smells. The Tót family do their best to please the capricious commander, who also expects the family to serve him with joy.

‘My dear parents! I recall when our beloved squirrel, Micu, escaped... Ági and I burst into tears but my father said: “This stupid squirrel wants to be free. It didn’t even want our love.” What a splendid saying. Since then I too realized how difficult it is to be good and that in order to do good one must also be able to do bad things, because everybody is both good and evil at the same time, depending on the circumstances. The only thing that I do not know is what these circumstances should be like. I just don’t seem to be able to figure out because I am still so young and do not know life well... With love, Gyula.’

István Örkény’s play was staged this time by actor-director Zoltán Bezerédi, a play which has entered theatre history in the past few decades, known by heard by almost the whole country. It is often staged countrywide and studied by thousands of high-school students. The studio theatre performance shows the struggle of three characters to figure out what they should think, how they should live in order to measure up to the power. In the words of Zoltán Bezerédi, the play is a devilish dance macabre, because everything the parents do for their child is futile: the beloved son is already dead. <http://szinhaz.szeged.huszindarab/totek/>





Orpheus and Euridice – a dance show

The famous Italian choreographer, Enrico Morelli made the newest choreography of the world famous Szeged Contemporary Ballet, which is his third work with the company. The story with roots in mythology is one of the most moving love stories in history. According to Morelli, it is the story of a journey into the unknown depths of feelings and fears. When Orpheus and Euridice are separated, it is not really Euridice who sets out to a journey to the world of the dead, but Orpheus, who otherwise goes on with his life among the living. The journey awaits Orpheus both inside his soul and outside in the physical world. He is the one who has to change his lifestyle, his emotional responses. Were he to live on in his habitual dimension, he would not be able to find his place without the idolized woman. He has to transform in himself the feeling of love which ties him to the already dead Euridice.



Bernard Slade: Same Time, Next Year, Part I-II, Latinovits-Bujtor Studio

It is quite rare for a sequel to reach the level of the first part. Part II of *Same Time, Next Year* is not a bad copy, but a witty, self-standing piece. For the two actors, the same in both parts, the first part is a true benefit, a virtuoso parable full of humour, while the second part offers a denser texture, evoking the notion of aging, which requires a masterful knowledge of the trade. Our theatre also performs the two parts on one day, so our spectators can follow through the relationship between Doris and George from start to finish.

Part One – Translated by Judit Szántó, Directed by Iván Hargitai, Premiere 4 November 2017

Doris, 24, is a woman living in a happy marriage from Oakland, California. George is 27, married, an accountant from New Jersey. The two meet accidentally in a beachside inn in California, where Doris arrives with a religious community, while George with his business partners. On the next day of their encounter they wake up having spent the night in each other's arms. This was a first for both of them,



but definitely not the last. A special love affair begins between them, which has a peculiar scenario: they meet one time a year, always in the same place, spend a pleasant weekend together, and then go on with their lives as usual. But how long can this go on?

<http://www.petofiszinhaz.hu/Galeria/Jovore-veled-ugyanitt>

Part Two

Translated by Júlia Debreceni

Directed by Iván Hargitai

Doris and George are no longer young. But they still cannot give up on their yearly meetings. They have been secret lovers for 25 years. They have children and even grandchildren, yet they still cannot let each other go. Nonetheless, divorce and remarrying are not an option. What keeps this relationship together? Sex? Anxiety? A desire for independence? Their own myth? The second part of the play takes the desire for happiness to absurd extremes, with charm and humour, triumphing over evil, with a mesmerising effect on the audience. <http://www.petofiszinhaz.hu/Galeria/Jovore-veled-ugyanitt-2>





Tom Schulman: Dead Poets' Society

Dramaturgy and mise en scene: Frigyes Funtek
Premiere: 3 November 2017

Carpe diem! – Seize the day... life goes by. An eccentric teacher starts his miraculous activity in 1959, inside the ancient walls of Welton Academy, able to set the young spirits on fire. He has his students tear up their course books page by page because he wants them to discover that their lives are poetry itself, which can give birth to lifelong love or big tragedies... The spirit of rebellion is budding at the conservative school. This is the clash between realist and romantic philosophy, looking for the eternal questions of life.

<http://www.petofiszinhazhu/Galeria/Holt-koltok-tarsasaga>

(Based on the film of Touchtone Pictures, with the script by Tom Schulman. The world premiere of the stage version was put on by the Classic Stage Company in New York. Staged with the kind permission of Adam Zotovich. Artistic Director: John Doyle, CEO: Jeff Griffin, The play was staged in Hungary mediated by the Theatrum Mundi Theatre and Literary Agency)



Vígszínház

Shakespeare: Hamlet

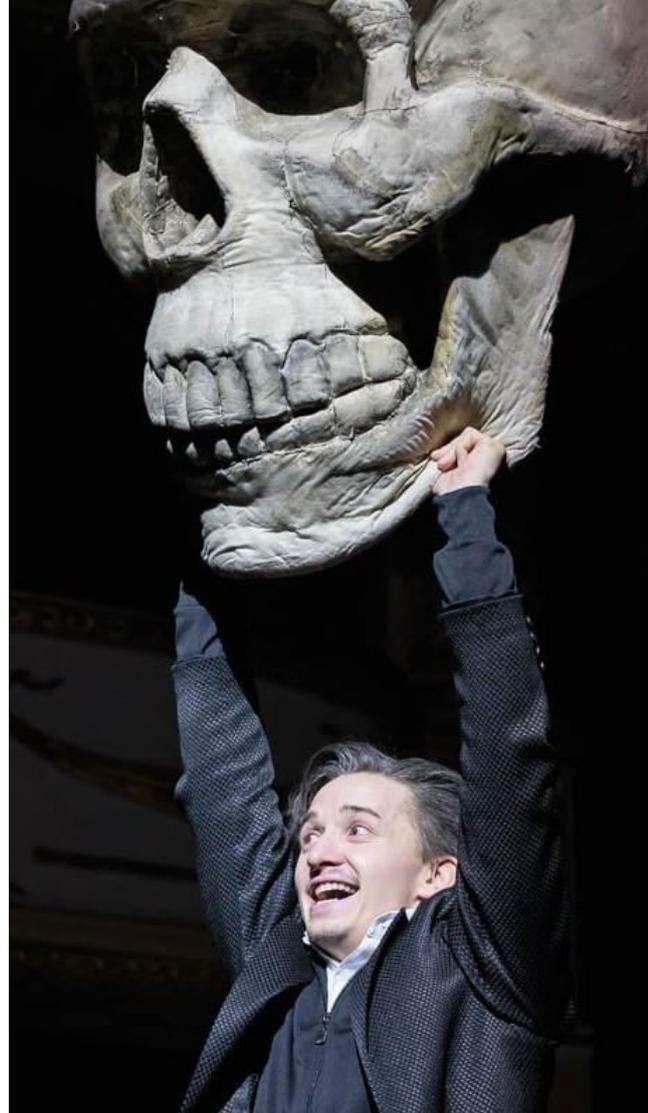
Stage version by András Forgách and Róbert Vörös

Directed by Enikő Eszenyi

Premiere: 1 October 2017

Hamlet, heir to the throne, comes home to the funeral of his father to find his mother as a young wife at the side of his uncle. Mourning morphs into a wedding and Hamlet finds no place in the castle, being tormented by questions and doubts. He starts to investigate. Hamlet, Horatio, Laertes, Rosencrantz, Guildenstern and Fortinbras – the same generation. Youngsters. Studying at a university abroad, stepping into adulthood at the same time. Yet their fates could not be more different. They also need to carry the fates of their fathers. Who gets where on this path? This is just one of the questions the performance tries to answer.

<http://www.vigszinhaz.hu/Hamlet>





‘Who Has No One Else Under the Sun’, The life of János Arany in 13 tableaux

Written by Miklós H. Vecsei

Directed by Attila Vidnyánszky Jr.

Premiere: 9 May 2018, Venue: Pesti Színház

Written using contemporary stories, correspondence and diary entries, the play on poet János Arany’s life tries to bring closer to our times the spirituality of the great authors of the mid 19th century. By presenting the human relations of the era, evoking the events of the March 15 1848 Revolution, the performance tries to find ties between our times and the poetry of the 19th century.

http://www.vigszinhaz.hu/Kinek_az_eg_alatt_mar_senkije_sincsen

Andrea Pass: The Errant Dog

Directed by Andrea Pass

Premiere: 5 October 2018, Venue: Házi Színpad

Every weekend a different family takes care of the Errant Dog. Kids love him, but each parent reacts differently. Because the Errant Dog sees everything. And smells everything. Subtitled as ‘truthful life lies’, the play by Andrea Pass was commissioned by Vígszínház. This is her first work with the company, also credited for the directing.

<http://vigszinhaz.hu/Vandorkutya>

Charlie Chaplin: The Great Dictator

Stage version by Miklós H. Vecsei, Róbert Vörös and Enikő Eszenyi

Directed by Enikő Eszenyi, Premiere 13 October 2018

Charlie Chaplin's first sound film is perhaps his most influential piece. *The Great Dictator* is a deeply humanistic work, in which the director raises his word against war, intolerance, and cruelty with stunning honesty and sharp humor. In the double role of the little barber and the great dictator, he is trying to overcome the anxiety of millions of people with the tools of clowning and sarcasm. The actor's unforgettable mustache, his legendary shoes, his bowler hat and his movements are all remembered by everyone.

Chaplin started to shoot the film on the advice of Sándor Korda, a Hungarian born film director, and producer. *The Great Dictator* follows the rise of Hitler's empire and the events of the repression of the Jews until the occupation of Austria. The story takes place at a time when poverty and madness became unmanageable. The faith in humanity and freedom has fallen. In the late 30's it was still thought that Hitler could be pacified. Chaplin later commented: 'Had I known the actual horrors of the German concentration camps, I could not have made *The Great Dictator*, I could not have made fun of the homicidal insanity of the Nazis.' *The Great Dictator* clearly reflects the humanity and ingenuity of a supreme artist. The way he is translating Hitler's personality into comic terms gives a great opportunity for a tour-de-force performance for the outstanding talented actors of the company. http://vigszinhaz.hu/A_diktator



Ferenc Molnár: *Liliom*

Directed by Attila Vidnyánszky Jr.

Premiere: 15 December 2018

The legend of the great love between Julika and Liliom inspired the biggest artists of the world. Orson Welles made a radio play, Fritz Lang a film out of it, while Ingrid Bergman played the role of Julika. At Vígszínház Gyula Csontos and Irén Varsányi premiered Molnár's most peculiar work. The last unforgettable Liliom was Attila Kaszás, and his Julika Enikő Eszenyi.

The works of the playwriting genius, Ferenc Molnár (1878-1952), who was a resident of Vígszínház, live on today on the stage of the theatre. Following the *Paul Street Boys*, *The Play's the Thing* and *The Guardsman*, Vígszínház prepares another masterpiece. *Liliom* is directed this time by Attila Vidnyánszky Jr.





VÖRÖSMARTY
SZÍNHÁZ

Vörösmarty Színház Székesfehérvár

Jon Fosse: Death in Thebes

Translated by Zsófia Domsa, Directed by Csaba Horváth, Hungarian premiere: 15 December 2017, Venue: Kozák András Studio. *The Oedipus Trilogy* by Sophocles, adapted by Jon Fosse

Death in Thebes is an astonishing contemporary adaptation of the Oedipus Trilogy. Jon Fosse, the world famous Norwegian playwright condenses the story into its essence and keeps the increased tension until the very end. Expressive needle-sharp dialogues and Csaba Horváth's unique physical theatre world mix into a poetic and sensual performance at the studio theatre.

<http://www.vorosmartyszinhaz.hu/repertoar/72-halal-thebaban>





István Tasnádi: Cardboard Daddy

Directed by Iván Hargitai, World premiere on 9 February 2018. Venue: András Kozák Studio

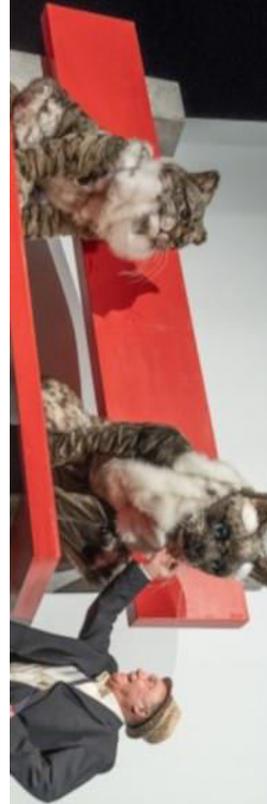
Éva has recently lost her husband, Miklós. She is unable to accept the death of the loved and feared family guy so she decides to cut him out of cardboard. Éva, Miklós and their son Zsolti visit the family of Károly, Éva's brother's, who lead the life of educated, liberal intellectuals. The purpose of the visit is to discuss the share of family inheritance. Zsolti introduces his new girlfriend, they chat, feast and go merry. István Tasnádi wrote his newest play on the commission of Vörösmarty Színház. <http://www.vorosmartyszinhaz.hu/repertoar/71-kartonpapa>

Frank Galati – Murakami Haruki: Kafka on the Shore

Translated by Kinga Keszthelyi, Enikő Perczel, Directed by János Szikora, European premiere: 7 April 2018

Frank Galati wrote a wonderful stage adaptation from the World Fantasy Prize winning novel of the acclaimed Japanese writer Murakami Haruki. The text is enriched with excerpts from Tibor Szemző's music. Fifteen-year-old Kafka Tamura runs away from his home in Tokio to escape his father's horrible Oedipal curse. The mentally challenged Mr Nakata cannot read nor write but he speaks the language of cats and is able to change peoples' fates. The stories of Kafka and Nakata are connected. Dream and reality, fate and myth. Nothing is what it seems like. Who am I? Can I run away from my fate or is it ticking in my genes like a timed bomb?

<http://www.vorosmartyszinhaz.hu/repertoar/67-kafka-a-tengerparton>



John Kander – Fred Ebb – Bob Fosse: Chicago, Based on the play ‘Chicago’ by Maurine Dallas Watkins.

Translation: Kornél Hamvai, Dániel Varró, Director-choreographer: Csaba Horváth, Premiere: 22 September 2018.

Roxie Hart, a young and ambitious bar dancer shoots her lover because despite his promises he did not help the advancement of her budding career. Roxie goes to jail where she meets Velma Kelly, Chicago’s brightest star. And with this, a double-edged revue commences. Roxie enters a new world and in the jail her wildest dreams can come true: she can become a cover girl. The only thing she needs is the help of Morton Mama, who has excellent connections, among them a corrupt star lawyer, Billy Flynn. The recipe for success in Chicago: many tricks, bluffs, tobacco, talk powder, Charleston and all that jazz... A curiosity of the performance is that André Vásáry performing Mary Sunshine sings the songs in the original pitch, for the first time in Hungary.

<http://www.vorosmartyszinhaz.hu/repertoar/94-chicago>



Imre Madách: Tragedy of Man I

Directed by Bertalan Bagó, Iván Hargitai, Csaba Horváth and János Szikora

Premiere: 1 December 2018.

Imre Madách's masterpiece has never been performed by the company of the Vörösmarty Színház. We wish to put on a unique performance, with the contribution of four directors staging the dramatic poem. Our national drama is also our Bible in a way, since it is about us, about all of us, people, who inhabit the world created, try to shape history, strive towards the good but fail, putting up an eternal fight with our inner demons and doubts.

Since the Creation, Adam appears in different shapes but always fails in the end, remaining fallible in every historical period, just like his better half, Eve. The four directors are also playing with the hypothesis of how Madách would write the historic scenes that came after his death, how would he shape the new Eve, Adam and Lucifer? How would he see modern history, where would he lead man in his tragedy?

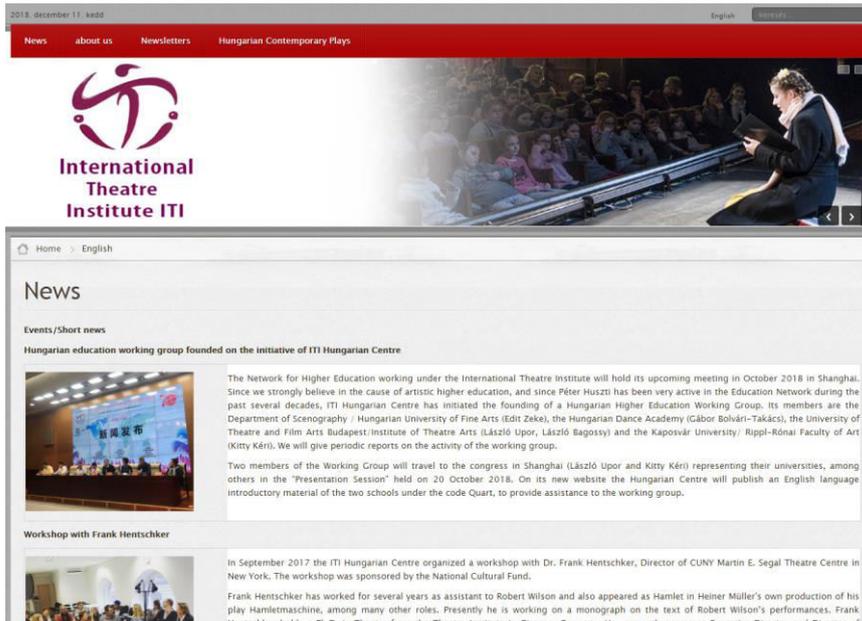
For this reason the theatre has commissioned four famous Hungarian playwrights to 'continue' the work by adding new acts. The new play will be performed in the 2019/2020 season under the title *Tragedy of Man II*, directed also by the four artistic leaders of our theatre. The performance involves the full ensemble of the Vörösmarty Színház.



VISIT THE NEW WEBSITE OF ITI-HUNGARIAN CENTRE

www.itihun.hu

News, events in Hungarian and English
Synopses of contemporary Hungarian Plays and playwright bios



2018. december 17. kedd English [Language]

News about us Newsletters Hungarian Contemporary Plays

International Theatre Institute ITI

Home English

News

Events/Short news

Hungarian education working group founded on the initiative of ITI Hungarian Centre



The Network for Higher Education working under the International Theatre Institute will hold its upcoming meeting in October 2018 in Shanghai. Since we strongly believe in the cause of artistic higher education, and since Péter Huszti has been very active in the Education Network during the past several decades, ITI Hungarian Centre has initiated the founding of a Hungarian Higher Education Working Group. Its members are the Department of Scenography / Hungarian University of Fine Arts (Edit Zeke), the Hungarian Dance Academy (Gábor Bolvári-Takács), the University of Theatre and Film Arts Budapest/institute of Theatre Arts (László Upor, László Bagossy) and the Kaposvár University/ Rippl-Rónai Faculty of Art (Kitty Kéri). We will give periodic reports on the activity of the working group.

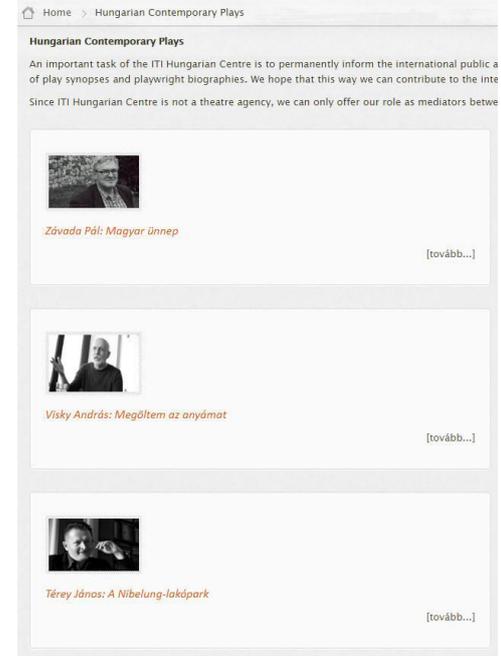
Two members of the Working Group will travel to the congress in Shanghai (László Upor and Kitty Kéri) representing their universities, among others in the "Presentation Session" held on 20 October 2018. On its new website the Hungarian Centre will publish an English language introductory material of the two schools under the code Quart, to provide assistance to the working group.

Workshop with Frank Hentschker



In September 2017 the ITI Hungarian Centre organized a workshop with Dr. Frank Hentschker, Director of CUNY Martin E. Segal Theatre Centre in New York. The workshop was sponsored by the National Cultural Fund.

Frank Hentschker has worked for several years as assistant to Robert Wilson and also appeared as Hamlet in Heiner Müller's own production of his play Hamletmaschine, among many other roles. Presently he is working on a monograph on the text of Robert Wilson's performances. Frank Hentschker holds a Ph.D. in Theatre from the Theatre Institute in Cologne, Germany. He has worked as a Scenographer, Director, Designer, and...



Home > Hungarian Contemporary Plays

Hungarian Contemporary Plays

An important task of the ITI Hungarian Centre is to permanently inform the international public about play synopses and playwright biographies. We hope that this way we can contribute to the international theatre scene. Since ITI Hungarian Centre is not a theatre agency, we can only offer our role as mediators between the public and the theatre world.

Závada Pál: Magyar ünnep [tovább...]

Visky András: Megöttem az anyámat [tovább...]

Térey János: A Nibelung-lakópark [tovább...]

Hungarian Theatre Newsletter 2018

ITI Hungarian Centre, Budapest

Edited by Anna Lakos

Translation and graphic design: Attila Szabó