

HUNGARIAN THEATRE NEWSLETTER

2019

International Theatre Institute
Hungarian Centre, Budapest
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The Hungarian Theatre Critics' Association acknowledges the previous season's most outstanding theatre achievements for the 40th time this year.

22 theatre critics participated the voting this year, giving their votes in the usual 15 categories. The list of awards is formed by counting the points given for the ranking. There are three nominees in each category (four in the case of shared place), but the winners are declared only at the gala evening, on September 22.

The Guild recognizes the lifework of the recently passed dramaturge and translator, Annamária RADNAI with posthumous special award.

The Merchant of Venice, performance of the National Theatre of Miskolc, and the performance of the Radnóti Miklós Theatre entitled *10* is nominated in five categories. From the independent performances, *The Issue* is nominated in four categories and the *Observers* in three categories. The *csRSnyés* (based on Chekov's *The Cherry Orchard*) made by Hybridkult is also among the bests of the independents. The Trafó House of Contemporary Art is concerned through the creators of three productions (*Nobody's Daughter/The Issue/Observers*).

The Katona József Theatre is concerned in six category through three performances (*Platonov, Jeanne d'Arc – in the Vitrine of the Present, Junk Yard 2.0*) while the National Theatre of Miskolc is also nominated in six categories through two performances (*The Merchant of Venice, Eklektikon 2048*). Örkény Theatre boasts with four nominations for *Pharmacy* and *Secondhand*.

Amidst the music/entertaining performances three performances from the countryside proved to be the best: *The State Department Store* (Kecskemét), *Chicago* (Székesfehérvár), *Somewhere in Europe* (Szeged). Children and Youth Theatre is also represented by puppet theatres mainly from the countryside: *The Happy Prince* has been created in the Mesebolt Bábszínház of Szombathely, and *Mattie, the Goose-boy* in the Bóbita Puppet Theatre while *Coraline* is played in the Budapest Puppet Theatre.



Photo: Dániel Dámólkó

Arguably the biggest winner of the evening is the performance titled *10* by the Radnóti Theatre written by Csaba SZÉKELY: it won 4 awards out of 5 nominations. The *Observers* by Kristóf KELEMEN produces by Trafó House of Contemporary Arts was proved to be the best in two categories, and *The Issue*, awarded with the Best Costume Award, has also been premiered in Trafó. Awards in three categories were given to theatres from the countryside, the Katona József Theatre and the Örkény Theatre both received awards in two categories.

The Best New Play of the Season is traditionally awarded by the Theatre Dramaturges' Guild on this gala. The recognition was given to Andrea Pass for her play *Disappearing Stimuli*.

The Best New Hungarian Play/Performance Text:

Kristóf KELEMEN: *Observers* and Csaba SZÉKELY: *10* (see the synopsis among the news of the Radnóti Theatre)

The Best Performance:

10 (Radnóti Theatre, director: Aba SEBESTYÉN)

The Best Direction:

Platonov (Katona József Theatre, director: Kriszta SZÉKELY)

The Best Music/Entertaining Performance:

Chicago (Vörösmarty Theatre of Székesfehérvár, direction: Csaba HORVÁTH)

The Best Independent Theatre Performance:

Observers (Trafó House of Contemporary Arts, director: Kristóf KELEMEN)

The Best Children/Youth Theatre Performance:

Mattie, the Goose-boy (Bóbita Puppet Theatre of Pécs, director: Róbert MARKÓ)

The Best Female Protagonist:

Blanka MÉSZÁROS (*Jeanne d'Arc – in the Shopwindow of the Present*, Katona József Theatre)

The Best Male Protagonist:

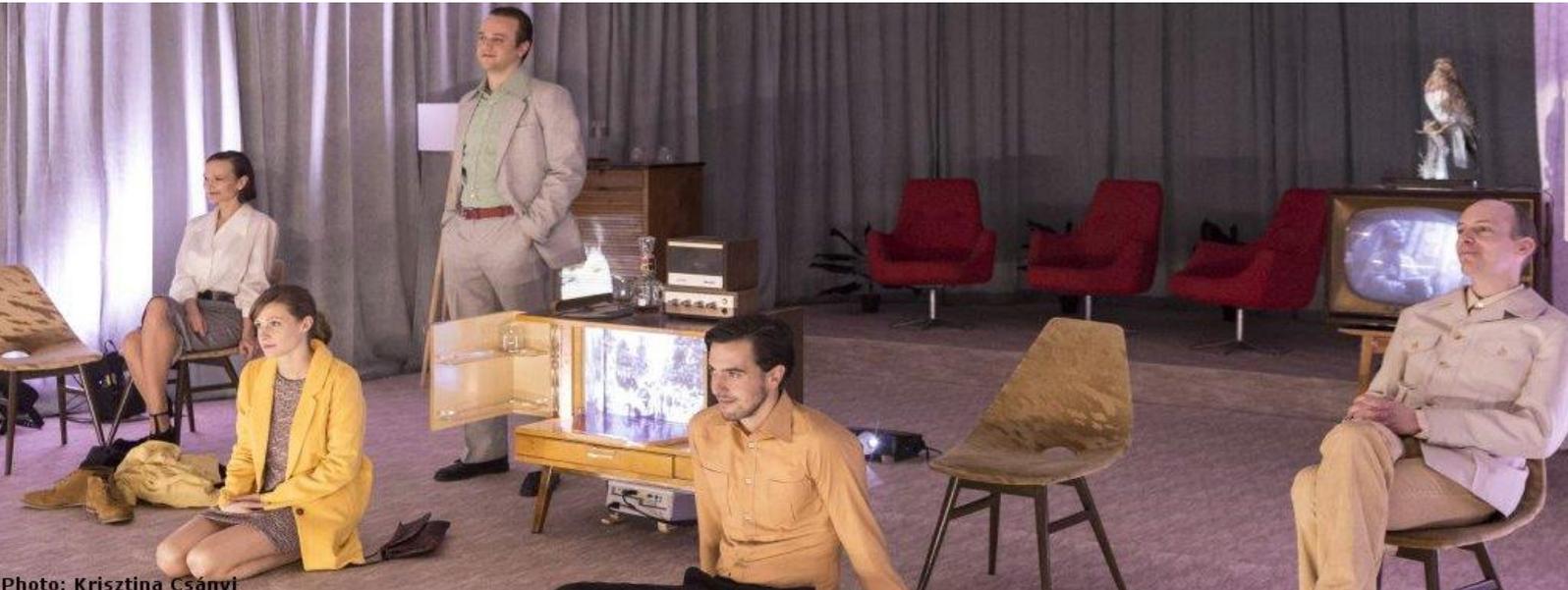
László GÖRÖG (*The Merchant of Venice*, National Theatre of Miskolc)

The Best Supporting Actress:

Éva KERÉKES (*Apothecary*, Örkény Theatre)

The Best Supporting Actor:

István ZNAMENÁK (*Apothecary*, Örkény Theatre)



PLAY SYNOPSES

Kristóf KELEMEN (1990 -) dramaturge-director; graduated from the Budapest University of Film and Theatre in 2015.

Everybody has something to hide. To be successful in operative work, the informant has to ease into and stay credible in different roles. He or she should not raise suspicion in his or her private life, should gain the trust of the subject and show absolute loyalty to his or her handler.

This story is set in Hungary in the 1960's. The secret police has Michael Besenczy under surveillance. Besenczy is Hungarian but has been living in England since his childhood. As a young man, he came back to his home country to study film directing at the University of Theatre and Film Arts.

There is a strong suspicion that he is working with British intelligence. Agents placed around him are commissioned to form intimate friendships, erotic relationships with the subject in order to learn as much as possible about him and provide privileged information. But no matter how good they are in their job, they cannot hide from the secret police's and each other's observant gaze. In the end, they might find themselves vulnerable upon discovering their deepest fears in the eyes of their subject.

Observers is KELEMEN's third production for Trafó and the focus is yet again on the workings of Hungarian society, on an episode of our recent socialist past that many are still familiar with and that today's youth can also easily relate to.

Andrea PASS, playwright-director. She started her studies aiming to be a theatre historian and gained scholarship to London, where she realized that she would have liked to write and direct plays. She learned a lot about theatre being the assistant of Béla PINTÉR, then she started to work independently.

Disappearing stimuli

„The play leads us through the especially cruel process of succumbing to an incurable disease, avoiding all the obvious clichés, pitfalls and sentimentalism – not the true feelings though – that present themselves relating to this theme. It simply tells a life situation, a process, a destiny, in which two people, father and daughter meet each other. It tells the hideousness and the peace of getting some rest. The impetuous fight that is also fought against one another, and the delicacy of reaching each other. It goes and makes us go down on the way to the loss, but on this way, we are



accompanied by lots of colours and tones effective in their spontaneity and simplicity. It turns life documents into wry poetry and poetry into disciplined reality. It depicts the brain sentenced to decline with special sensitivity by creating an own world for it, with its own rules. Only perhaps Polcz Alaine could speak about death – in a different genre – with similar self-revelation, but still with a certain shyness, full of life and heartening irony.

From the inner universe of Endre, struggling with the disruption of his consciousness and with death, slowly, step by step, the stimuli disappear – but they are never missing from the text of Andrea Pass.” Nóra Sediánszky, dramaturge

dunaPart

The platform of Hungarian performing arts will take place between 27 and 30 November 2019, please save the date in your diary.

As in the previous editions we will be presenting the most interesting artists and productions from the past 2 years, both from theatre and from contemporary dance. You'll be able to check out the latest creations, the new talents and the already familiar artists active in Hungary and not the least enjoy the beauties and spas of the Hungarian capital. Our utmost objective remains to be the promotion of Hungary-based artists with their better visibility and further integration in the international performing arts scene.

We are very happy to announce that the pre-registration for dunaPart5 is now open. Following the pre-registration for the event we will announce the detailed schedule of the artistic and accompanying programmes by the end of September, when



you will be able to put together your personal calendar for the four days. We will be able to send our pre-registered guests detailed instructions for the registration of the shows.

Until we meet let us draw your attention to a few international highlights of some of the artists presented in dunaPart5: on 26/27 October Kelemen Kristóf and Bence György Pálinkás are touring their piece presented at dunaPart4 titled Hungarian Acacia at the Spielart Festival in Munich. Both this and Kristóf's latest work will be in the programme of the Palm Off Fest in Prague. You will be able to see the latter, Observers at dunaPart5.

Máté Mészáros toured his piece, United Space of Ambivalence at the Sommerakademie at Tanzfaktor, Cologne and will be on tour again in October in Theater Bremen before presenting it at dunaPart5.

If you have any questions please contact us at guest@dunapart.net



CENTRÁL THEATRE

Kasimir and Karoline

Premiere: 6th of January 2019

Director: Róbert Alföldi

Written in 1929, the classic by Ödön von Horváth is regularly taken up by one Hungarian company or the other as this popular play taking place during the Great Depression and turning into a dance of death couldn't be more timely than today. The play is the story of just one night: the newly unemployed driver, Kasimir and his love, Karoline goes together to the Octoberfest. As the evening becomes darker and darker, the lovers drift apart more and more. Happening in the era of the petit bourgeois veering towards fascism, the drama is both tragic and comic. The performance was directed by Róbert Alföldi.

https://www.centrszinhaz.hu/eloadasok/kasimir_es_karoline

Nina Rain: Consent

Premiere: 2nd of March 2019

Director: Tamás Puskás

Nina Rain's play premiered at the National Theatre in London, few weeks before the Me Too movement broke out in 2017. The young playwright confronts us with the state of our society with plain honesty and humour. The play focuses on a company of successful jurists discussing their current cases at frivolous gatherings. Some of them are working on a sexual harassment case at the time, and the jovial amicable chat turns into serious,

heated debate. All of their lives turn upside down: friends become enemies, devoted spouses transform into snarling beasts... The performance is directed by the managing director of the theatre, Tamás Puskás.

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

Due to the great success last year still on the repertory this season: *Pride and Prejudice for two actors*

Following the concept of Joanna Tincey, all the roles are formed by two virtuosic actors, Móni Balsai and Zoli Schmied, staged by the popular film director, Károly Ujj Mészáros.

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



Photo: Judit Horváth

GÁRDONYI GÉZA THEATRE, EGER

Bernard Shaw: Mrs. Warren's Profession

Premiere: 4th of October 2019

Director: Balázs Blaskó

There are often secrets lying hidden around great fortunes, but we all know how difficult it is to keep something in secret forever – truth will out.

Grown-up sons of a strangely enriched family sooner or later discover the origin of the money for their parent's house, luxury jeeps, having their children thought abroad. They realize where the fortune comes from and with what kind of tools wealth can be sustained. One may become part of those enjoying the fruits of all the affairs not prohibited de jure, allowed by the law, questioned only by conscience and human morals. Or one may choose another way...

Of course, it is possible to say no. It is just extremely hard, and has unpleasant consequences: ends must be made meet through decent, honest, everyday work.

Shaw relies on youth, believes in change, and expresses his hope that from right moral standpoint and firm persistence one may turn his back on ignoble and perfidious social conditioning. Unfortunately, it is of vital importance for us today to deeply think about the intellectuality and the moral message of the drama.



István Örkény: The Key-Seekers

Premiere: 10th of May 2019

Director: Csongor Csurulya

A comedy, embedded in an absurd situation, in which – through a family – we can get to know the soul of the people, the effect of the faith to the soul. That's all...

... only that meanwhile an evening passes, we get to know the characters' opinion of one another, and there are sentences told in the interdependence that do not allow the evening to be forgotten. The play is a historical parabola that – looking at it from the proper distance and point of view – throws light upon the cornerstones of our history. Flóris, with the potential of success, the wife and girl, supporting him, the doubting „rational” future son-in-law, the predestined Rambler – all of them are familiar to us. With the help of that certain distorted mirror of the theatre, these characters bring us spectators and creators to self-analysis. The changeable frame makes us able to interpret an event in a way that is pleasant and favourable for us. In this case truth – if there is such a thing – becomes secondary, it will be only my own, subjective truth. But if we have an inquisitive mind, we may come to know someone else's subjective truth as well. But what if we are not interested? If we force our point of view? What could be the reference point then?

And yes. We also have the „unruly” key and the door. What are we used to saying? ... DEUS EX MACHINA.



KATONA JÓZSEF THEATRE, BUDAPEST

Katona Theatre starts the season with the premiere of *On the Royal Road* by Elfriede Jelinek on 5 October, directed by Gábor Máté, in our smallest venue (Sufni). Putting on stage Jelinek is an absolute novelty and a great challenge in the history of the Katona, but the themes of the play – populism, immoral dictators, the helplessness of the intellectuals and our perplexity in seeing what is going on in the world – made it evident that it must absolutely have a place in our repertory.

Tamás Ascher is directing the stage version of Michael Haneke's *The White Ribbon* on the big stage – a disquieting play about the consequences of the absolutization of any ideology and the responsibility and the failure of the well-intentioned intellectuals. Its premiere was on October 12.

Molière's *Tartuffe* is the following premiere on the big stage on 21 December, put on stage by Transylvanian director László Bocsárdi, the artistic director of the Hungarian theatre of Sfântu Gheorghe/Sepsiszentgyörgy.

The first premiere on the small stage, Kamra, takes place on 20 December: *Bánk Bán*, a famous Hungarian historical play written by József Katona at the beginning of the 19th century, is now put on stage in the contemporary reading of one of the most talented directors of the youngest generation: Jakab Tarnóczy.

Kriszta Székely, the youngest director of our company is invited to the Teatro Stabile di Torino to put on stage . It is her debut on the international stage. The Katona is hosting the production on 29 and 30 January 2020.



KATONA JÓZSEF THEATRE, KECSKEMÉT

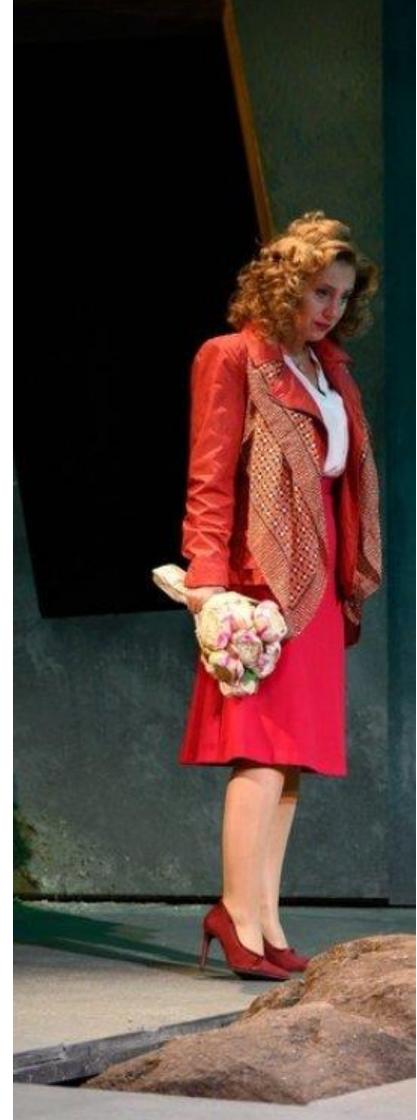
György Schwajda: Ballad about the fool of parcel no. 301

Director: Péter Cseke

Who is that unhappy fellow hiding in the cemetery, furthermore near the parcel no. 301 in Budapest, where many victims of the retorsion following the revolution of 1956 lie? Who is this strange being on the dawn of the turn in 1989, bumming in a graveyard and communicating with traces of autism? The dictatorial Kádár-system and its secret service buried this man under itself till he decided to voluntarily drop out of society with his wounds. A bitter ballad about the big question from the dawn of the turn: is it possible to make the participants account for the agent system in the past? The tragedy of the play lies in the impossibility of the absolution.

György Schwajda's vitriolic anger is felt through the whole text, by which he questions the possibility of the consolidation on one side, and somehow buries each and every former agent connected with III/III department on the other.

Being a regional theatre, we hardly ever continue to play an old production in the new season. But the studio play *Butterflies are free* (written by Leonard Gershe and directed by András Dér) and *The State Department Store* (written by János Kerekes, Tibor Barabás, Szilárd Darvas, Béla Gábor and Iván Szenes, directed by Bence Benkó and Péter Fábíán) still runs this year.



Leonard Gershe: Butterflies are free
Director: András Dér

„There are none so blind as those who will not see” – says the performance. The studio play taking place in New York is about banalities of life, shown in a light that is a little bit different from what we are used to.

János Kerekes-Tibor Barabás-Szilárd Darvas-Béla Gábor-Iván Szenes: The State Department Store
Premiere: 1st of March 2019
Director: Bence Benkó-Péter Fábrián

„Attention! Attention! Our department store opens in ten minutes. Get ready! Ahead for the flag of the Ministry!”
The State Department Store, propaganda-operetta of the fifties in Hungary, tells us about a cheerful era, where telling stories in a tone not so cheerful would have been a mortal sin. It is time to take the story up.



KOLIBRI THEATRE FOR CHILDREN AND YOUTH

Mór Jókai – Péter Horváth: The Dream of the Young Chinese Emperor, (world premiere)

Premiere: 17th of November 2019, Director: János Novák

A multi-actor spectacular musical play was born from the tale of Mór Jókai for the age group 7 to 10. The performance is directed by the composer János Novák. The music is based on Chinese melodies, costumes evoke the great imperial epoch of China, and many elements of the 105-minutes-play employ the style marks of traditional Chinese opera.

Chia Ching is fifteen years old when he succeeds his departed father on the throne of the Chinese Empire. The obligation to find a wife goes hand in hand with the crown. In his dreams, a girl appears many times: the Princess of province Leaotung, Liu-Liu. She also dreams about the Emperor, and they fall in love. After overcoming all the obstacles they finally find each other, but at the same time they realize that dream and reality are not the same. The people of Leaotung are tiny: Liu-Liu fits into the young emperor's palm.



Péter Fábri: The Quest for the Golden Fleece
(world premiere)

Premiere: 6th of April 2019

A multi-actor musical play, rich in actions. The performance of 150 minutes is directed by the composer János Novák. The known Greece story examples how fight turned into bloodless, noble contest in the course of adventures – is it possible that the thought of the Olympic Games has been born this way?

The usurper Pelias is terrified of a prophecy: he is afraid that young Jason deposes him from his throne. He entrances Jason with a mission that seems impossible: he asks him to bring the famous Golden Fleece from the distant Colchis. Jason departs with his crew of fifty on the boat named Argó, and arrives to Colchis after overcoming many obstacles. Medea, the daughter of the king of Colchis helps the young hero with her magic to gain the Golden Fleece, and marries him. They return happily and safe to Iolcus, where Jason becomes king. They pledge themselves to gather together in every four year to try their strength again and again.



ÖRKÉNY ISTVÁN THEATRE

Sándor Jászberényi: The Most Beautiful Night of the Soul

Premiere: 14th of December 2018

Director: Csaba Polgár

Our studio performance, *The Most Beautiful Night of the Soul* was premiered in December 2018, in the direction of Csaba Polgár. This production is also an adaptation written from the novels of Sándor Jászberényi writer, war correspondent, from the book that won one of the most prestigious Hungarian literature award in 2017. Jászberényi worked in Iraq, Chad, Yemen, Libya, Nigeria and the Gaza Strip, and lived in Egypt for years. Among others, he interviewed members of the Palestinian Islamic Jihad and the Muslim Brotherhood. From the novels taking place in the war zone of the Near-East and based on these experiences of author, Csaba Polgár created a denude, cruel, yet poetic world. The split personality of the protagonist and all the other characters are played by two actors, Zsolt Nagy and István Ficza. Disputing the anti-immigrant propaganda louder and louder in Hungary, the performance offers a complex picture of a world fermenting due to conflicts hardly even understandable to us. “The direction of Csaba Polgár is an important moment in the history of Örkény Theatre. In contrast to the classics characteristic to the repertory where creators try to talk about universal truth through Shakespeare, Molière or Kafka, in this production we are faced with a concrete “here and now” problem. The centre of the crisis in the Near-East, in Africa, became the subject of our anxiety since the recent restarting of the migration.” (Edit Domján – Panni Puskás: *Animus and anima*.

www.szinhasz.net)

<http://www.orkenyszinhasz.hu/eloadasok/repertoar?view=szinlap&id=1637>



Still on the repertory from last season:

Svetlana Alexievich: Secondhand

Premiere: 18th of September 2018

Director: László Bagossy

Örkény Theatre of Budapest premiered its performance *Secondhand*, written of the interview-texts of the Nobel Prize winner Belarusian writer Svetlana Alexievich. The performance has fragmented structure, the collage of the etudes in varying length throws garish light to the traumas of the post-soviet society. Meanwhile our premiere is a pedagogic experiment: the performance is created by László Bagossy and Dániel D. Kovács director-teachers alongside with their third-year students in directing. This way, the production reflects our common Central European history through three generations, the moral, economic and political crisis following the collapse of the Soviet Union. In 2019, at the 19. Pécs National Theatre Festival *Secondhand* was awarded with the following prizes: Best Supporting Actress: Eszter Csákányi, Best Dramaturgic Work: Sára Gábor and the Company. The costume designer of the performance, Kristina Ignjatovic was nominated in 2019 to the Theatre Critics' Award for her costumes evoking the world of the second-hand boutiques. <https://www.orkenyszinhaz.hu/eloadasok/repertoar?view=szinlap&id=1616>



Premieres of season 2019/2020 in preparation

Péter Závada, adapting from Shakespeare: The Shaxpeare Wash of Kertész Street

Director: Viktor Bodó

Our performance, *The Shaxpeare Wash of Kertész Street* is based on Shakespeare's *Romeo and Juliet* and premiered at the end of September 2019. Director Viktor Bodó stages the story with the originality we might be used to in his directions, employing the adaptation of Péter Závada and the improvisations of the actors. The scene of the plot is a car wash in a street almost next to our theatre, while the characters are the young people with whom we might come across day by day or by night in the so called "party quarter" of Budapest, in the seventh district, home of Örkény Theatre as well.

"One of our aims with this performance is to apprehend our current Hungarian reality through the rewriting, remaking and reworking of a highly appreciated classic. To grasp the bizarre, dark, absurd, disgusting, grotesque, mixed up, pathetic, shocking, alarming and contradictory quality of the characters in this story. Furthermore to disclose this to the dear spectators in the form of, let's say, poetic realism – meaning this as it may." – writes Viktor Bodó in his recommendation not without a hint of irony. The production joining almost the whole company of Örkény is already surrounded by great interest of both professionals and spectators.

<https://www.orkenyszinhaz.hu/eloadasok/bemutatok?view=szinlap&id=1695>



Photo: György Jókúti

János Térey: Lot – the grass is greener in Sodoma

Premiere: 20th of December 2019, Director: Balázs Kovalik

We premiere in December 2019 the last play of the recently and early deceased poet János Térey, in the direction of Balázs Kovalik. Kovalik, living in Germany, is mostly known as opera director; he returns to the Örkény Theatre and to Hungary after more year of interruption. *Lot* is the result the cooperation between Kovalik and Térey, the play has been written by the poet especially for our theatre. In his text written in prose poem, Térey, outstanding author of his generation, treats Lot becoming a successful business man in the excluding, sinful Sodoma, his moral destruction and his inner dispute with God. In the powerful language of *Lot* we find all the virtues of Térey: his city fetishism, responsiveness to the myths, use of slang, cruel irony, hypersensitivity, and embeddedness in language and culture.

The music of the performance is composed by Gyula Fekete and title character Lot is played by László Gálffi.

<https://www.orkenyszinhaz.hu/eloadasok/bemutatok?view=szinlap&id=1738>

Beginning from the last season, Örkény Theatre plays many of its performances with **English surtitles**.

Regarding to the increasing interest, non-Hungarian speaking spectators may follow *Hamlet*, *Death of a Salesman* and *Diggerdriver* with English surtitles – and we continually broaden the palette. On the other hand, our performance *Ghetto sberiff*, with its text edited from recollections of victims deported during Shoah, *is also played in English*.

Photo: Judit Horváth



LATINOVITS THEATRE OF BUDAÖRS

Euripides – Tamás Fodor: Electra

Premiere: 30th of March 2019

Director: Róbert Alföldi

Electra is waiting. The city knows everything. It remains silent. Electra waits for the arriving of Orestes. The omniscient city lives its everyday life.

Electra waits Orestes to take revenge for the sin: the murder of their father. And Orestes arrives under cover of the night. Will he be indeed the one fulfilling the hopes of Electra?

Tamás Fodor wrote a contemporary play from the different literary adaptations of the mythological story. It was first premiered in 1986 in Studio K Theatre. The play, being as current as ever, was premiered by the Latinovits Theatre of Budaörs in 2019, in the direction of Róbert Alföldi.



Ervin Lázár: The Four-angled Round Forest

Premiere: 2nd of February 2019

Directed by the company, following the sketches of Balázs Simon

The residents of the Four-angled Round Forest are strange, half-animal, half-human creations, and they are totally scatter-brained. By the way none of them was born in the forest. They all sought refuge here from the many stupid, narrow-minded, annoying trifles that made their life impossible in the city. They suffered from these because they were different, they were strange. These traits are not welcome in city at all. People there like when everybody is nicely and correctly in line – that way, they are easier to be handled. So residents of the forests escaped from this and came here to try to build a new world around them.

They are forming with this new world as well: they become nicer, smarter, braver, and more irresistible than they were before. New rules are born, new rules are to be broken, new possibilities emerge to be realized or to be gambled away. The big question is how similar will this new world be to the one they all left behind them. Will there be foolish but hideous fights for the power? Will we betray each other? Will we cheat, lie and steal if possible? And finally: if this happened, would we be able to get out of trouble? We may have our fingers crossed for this constraint-formed little forest community – at least they should be able to make some difference, to do it better.



Ernő Szép: Coffee Hall; May

Premiere: 28th of September 2019, Director: Kristóf Kovács

There is a lot to be known about Ernő Szép. Let us highlight two of these things: alongside with playwright Ferenc Molnár, he is one of the reformers of the Hungarian language. Both of them staged the language of the street and the night, the language of the poor, the humiliated and heart-broken. That of the maids and urchins, of the petit bourgeois longing to be seen as aristocrats, and the nobodies dabbling or drowning in the chaos of the early 20th century.

Ernő Szép remained green and naïve in this mundane world, looking it with eyes always wide open and with some astonishment not without a hint of shivering. He saw it as a jungle.

Városliget, where *May* takes place, is also a jungle. Beside the usual residents, predators and poison-blowing monsters, the most dreadful one, the hunter appears as well. Moreover, the residents of the underbrush swarm there too, showing their ominous charm before they disappear in the endless, inviting darkness with all the other beasts and all of us.

We may find at least one clearing in every decent jungle: the island of the peace, where we do not engorge each other, or even if we do, we do it with knife and fork. The residents of this clearing – called *Coffee Hall* by Ernő Szép – the wild are gentler, they look less harsh, more peaceful. By appearance. But looking form only just a little bit closer, we may realize: these creatures are not less dangerous – mainly to their main enemies, themselves – than the real predators. Just only with elegance. With knife and fork.



The Secret Fairy

to children from kindergarten to elementary school (up to 4th grade), played in one part

Premiere: 1st of October 2019, Director: Ágnes Kuthy

Somewhere in the wide world lives an always cheerful little boy. He has two important things on his mind. On one hand, he is wondering why one can't eat pancake for every lunch. On the other, whether he will receive the long-desired red helicopter for his birthday. On the big day, opening his presents, he is pretty much surprised. He is visited by his secret fairy, Lola. The little fairy doesn't look at all like her kind in the tales, she does not even have wings. And still, she has been helping children to make their wish come true for 777 years. At first, Toby seems to be a difficult student, as an evil counter-fairy, Carola appears: she prefers children losing their self-confidence, being ill for a long time, and she does indeed everything to achieve this. But Lola teaches Toby the most important: how to trust himself and not be afraid in the dark, and how he should not let others to make fun of him.

A coproduction of the Latinovits Theatre of Budaörs and the Círóka Puppet Theatre of Kecskemét.



RADNÓTI MIKLÓS THEATRE – SEASON 2019/2020

Feridun Zaimoğlu – Gunter Senkel – Luk Perceval: Molière – The Passion

Premiere: 18th of October 2019, Director: Máté Hegymegi

Molière, the play of Luk Perceval, Feridun Zaimoğlu and Günter Senkel is the contemporary rewriting of the four most famous Molière comedy in one grandiose new opus. Its legendary world premiere was in 2007 as part of the Salzburg Festival, directed by the world-famous Belgian theatre maker, Luk Perceval. He is also the author of the play, alongside with the successful German co-writers, Feridun Zaimoğlu and Günter Senkel. *Molière* is first staged in Hungary by the Radnóti Theatre, in the impressive translation of András Forgách. This premiere is the debut of Junior Prima Awarded young director Máté Hegymegi in our theatre.

“The great in this drama is that it does not simply accumulate four characters with negative characteristics, but links them by leading from one to the other. The defects implies one another, but immense responsibility lies upon the shoulders of the protagonist’s environment. The play shows this in a poetical form with irony and humour that counterpoints the extremities of the character. Nobody likes to identify with Tartuffe or Orgon. We rather watch them from outside, though we can imagine others in their place. We prefer to see others as misanthrope and miser, especially as the core of all the four characters may be found in ourselves, even if these motives are exaggerated and intensified. But this way we are forced to notice them in ourselves. This play tries to prevent us from self-absolving. (Máté Hegymegi), The performance is created with the permission of the Rightsholder Rowolt Theater Verlag (Hamburg) and the Mayer-Szilágyi Theatre Agency (Budapest).

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



Franz Xaver Kroetz: Desire

What is normality? Fritz, forced to keep his excessive sexuality in line with pills may seem anything but normal. At least Otto believes so. He receives his brother-in-law, newly released from prison, into his house and enterprise. Though Fritz does not anything, the air of a sinful desire touches Otto, the owner-operator of the family garden and Mitzi, the young gardener girl more and more. What does a marriage worth? What does it give us: belonging together? Where human starts in us, and where is the end of bestiality? What is love? How could all these notions become so confused?

The Hungarian premiere of the play *Desire* was directed by Tamás Ascher 20 years ago. Requested by the Radnóti Theatre, Benedek Totth writer and Enikő Perczel dramaturge re-translated the play. The performance is directed by Róbert Alföldi.

“The characters of *Desire* reminds us the ‘beings’ of Heiner Müller, Martin Sperr or Fassbinder. When I say beings, I think of a concentration, the indicator of a certain life period or social situation that reveals the human quality for examination. In this everyday, banal story we may find out how such notions as belonging together, love our relationship is continuously mixed with instincts, desire, and mere sexuality as we are unable to turn to each other and we mess up our relationships. Of course, I try to talk about these notions carefully.” (Róbert Alföldi)





Two suggestions from our repertoire (played with English subtitles as well):

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

Premiere: 13th of May 2018

Director: János MOHÁCSI

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

1946. Kunvadas: a fictive village near the city of Szolnok in Hungary. WWII has just ended and only a few of the deported Jews have returned. The village teacher, Sándor Hadnagy, is charged with war crimes, and he finds himself in the cross-fire of political battles. Meanwhile, people are increasingly attracted to lynch law. Poverty and hunger give rise to hysteria, and the villagers are looking for an enemy: they form a troop and decide to meet out justice by their own standards. And in no time, history repeats itself.

Inspired by real events and authentic documents, Pál Závada's novel, *A Market Day*, is one of the most significant works of contemporary Hungarian literature. The Kossuth Prize winning writer focuses on a relatively unknown, rather shocking and violent episode of Hungarian history: the pogroms against the Jewish population of Kunmadaras. Závada enquires about the underlying forces of motivation, and it allows him to create a panoramic human story about our historical traumas and the responsibility of the community. The novel, which was nominated to the Libri Literary Award in 2017, has been adapted to the stage by the Mohácsi brothers, which allowed Radnóti Theater to close its Season 2017/2018 by presenting a Hungarian world premiere.

Awards:

Grand Prize of the Hungarian Theatre Critics Association 2018 - Best new play of the year
Contemporary Hungarian Play Award 2019

Csaba Székely: *10*

Premiere: 22nd of December 2018, Director: Aba Sebestyén

<http://radnotiszinhaz.hu/repertoar/10-2/>

How many people's lives have suffered permanent damage because of our actions? Even if unaware of it, we have mutual influence on one another. We can change others, and in return, they can change us. Our everyday decisions are influenced by other people, while the experiences we share with them have an impact on our way of thinking; we live our entire life within the network of our relationships. But then why is loneliness such an elemental experience for us? The play written by the Transylvanian playwright known for his Mine Trilogy, Csaba Székely, and inspired by the Ten Commandments, was staged for the first time by Radnóti Theatre. *10* renders the stories of ten lonely people, and just like in a crime TV series, it offers a set of ever deepening insights into the network of their relationships, gradually illuminating their interlocking paths of life. All of the ten people break a Biblical commandment by committing a sinful act. But does committing a sin inevitably make one a sinner? While his style is often compared to that of Martin McDonagh, Csaba Székely takes his trademark approach to the topic of this play as well: he tackles serious questions by means of his characteristic black humor and fills the stage with tragic and grotesque scenes alike.

Csaba Székely debuted as a playwright in 2011 in the Open Forum section of POSZT (Pécs National Theater Festival), where his play *Bányavirág* was awarded with the Vilmos Prize by the Hungarian Theatre Dramaturgs' Guild. The career that followed has been similarly successful so far: his plays have been performed on the stages of a number of Hungarian theaters, while on three occasions he was awarded with the prize for "Best New Hungarian Play" by the Hungarian Theatre Critics' Association.



Photo: Dániel Dömölky



PETŐFI THEATRE OF VESZPRÉM

Tom Schuman: Dead Poets Society

Director: Frigyes Funtek

<https://www.petofiszinhaz.hu/Eloadasok/Aktualis-evad/Holt-koltok-tarsasaga>

Carpe diem – seize the day, life goes by... A young, original teacher starts to teach in his own special, magic way, impressing his students in 1959 in the old building of the Welton Academy. He makes his pupils tear their schoolbooks apart as he wants them to discover: their own life in itself is poetry. It can bring to life ever-lasting loves as well as great tragedies. And the spirit of revolt is born in the traditionalist school. This is the great battle of the realist and romantic philosophy, seeking answer to the eternal questions of our lives.



Dan Gordon: Rain Man

Premiere: 22nd of March 2019

Director: Zsolt Anger

<https://www.petofiszinhaz.hu/Eloadasok/Aktualis-evad/Esoember1>

There are plenty of different forms of love but none of them is free from difficulties. The hero of the Rain Man is a typical character of our age: an arrogant and self-confident yuppie, the champion of undertakings, who uses humans around him only as mosaics of his business plans and aims. Even the father's death cannot change him: he is only shocked by the fact that it is not him, who will inherit after his father. But who will? Who is the one inheriting the millions of dollars? The one in question lives in a closed institute. He is an autistic genius. He is his own older brother, the existence of whom he haven't even known. A long and special journey starts, where the strange, withdrawing older brother opens the rough heart of the younger one.

Following the film of MGM, the story is written by Barry Morrow. Script: Ronald Bass and Barry Morrow. The Hungarian premiere is realized with the special permission of MGM ON STAGE, Darcie Denkert and Dean Stolber.

New premieres:

William Goldman: Misery, Premiere: 12th of October 2019

Director: Csaba Tasnádi

<https://www.petofiszinhaz.hu/Eloadasok/Aktualis-evad/Tortura>

In a hidden little hotel Paul Sheldon, the popular writer has just finished his newest novel, and departs happily, not bothering himself about the rigorous winter weather. But his car falls in a ravine on the empty road and would be buried in snow soon if a woman from the



neighbourhood didn't find him. Annie Wilkes pulls the immobilized writer out from the wreck and takes him to nurse him.

It seems that Paul is indeed very lucky: he survived the accident and Annie is not just professional nurse, but – by her own admission – is the greatest fun of the writer. Until he can't stand again on his legs, he is forced to stay in Annie's house. The roads are closed due to the snow storms and even the telephone connection is cut off. Paul is totally depending on Annie, who is happy to host his adored writer.

Paul may have survived the accident, but step by step he has to realize that troubles are not over yet. There are more and more strange signs, ominous events and the enthusiasm of Annie seems to be deeper and more demonic than the simple idolatry of a youngster.

Tibor Gyurkovics: Ward Round

Premiere: 8th of November 2019

Director: Zoltán Rátóti

<https://www.petofiszinhaz.hu/Eloadasok/Aktualis-evad/Nagyvizit>

The black humour success play of Gyurkovics Tibor, *Ward Round* takes place in a ward of four bed at a surgery of a hospital. Patients bear their situation – as strikes of fate or the hospital personnel – according to their temperament. Is it possible to live without humour? We may need self-irony in the most hopeless, most desperate moments – to be able to see ourselves from outside for a moment. The love of life, the will to live is the strongest when life challenges us the most.



ITI/UNESCO Network for Higher Education in the Performing Arts

A joint initiative of UNESCO and ITI together with more than 20 higher education and research institutions. The Network is a non-profit organization, non-political in its nature. It welcomes members from all continents, independent of their socio-economic condition, race, religion, ethnicity, gender, culture and nationality. It will undertake activities such as school festivals, conferences, exchange programmes for educators and students, and congresses (where possible in conjunction with ITI's World Congress) along with many other projects, in order to establish and maintain a healthy networking platform for performing arts educational institutions.

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.

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