



## 8<sup>th</sup> Contemporary Drama Festival Budapest

### *Hungarian Showcase-program*

---

H-1094 Budapest  
Bokréta u. 10. 1/1  
Tel/Fax: 786 29 33  
info@dramafestival.hu  
[www.dramafestival.hu](http://www.dramafestival.hu)

Since its very beginning in 1997 the Contemporary Drama Festival Budapest has regarded introducing fresh, progressive Hungarian artistic workshops and companies to foreign guests the most important mission – these companies and artists representing the future even in the present, thus being able to become prominent leading personalities and groups in the mainstream theatre art with time. The visitors in 2009 are exceptionally lucky, as we invite them to discover a whole new generation, many exciting, emerging artists whom the festival intends to introduce internationally.

The organizational structure of Hungarian theatre in general is still dominated by state-financed municipal theatre, their importance originating from the prevalent system of city-theatres in Germany and ex-Socialist countries, although one can witness the emergence of many alternative groups. The city-theatres are maintained and subsidized by the state and/or the city council, have a full-time employed, regular company and function in a repertory-system.

On one hand the municipal theatres represent an outstanding value in this dual system, as these institutions exhibit a strong collaboration of financial and artistic, social and political forces. On the other hand however time has shown since 1989 the change of regime and the fall of Socialism, that the dramatic changes in technology, society and politics require that Hungarian theatre art and the role of municipal theatres within be redefined, and their functions reconsidered.

The importance of the change of structure has been recognised by many artists, whose actions urge this change leading to a cultural boom, an increase in the number of progressive productions that seemed to be unimaginable in the past 30 years. The most typical sign of this boost is that young professionals graduating from art schools – actors, directors, dancers, choreographers – who earlier joined municipal theatres with no exception now try to stay outside of the establishment, choosing to free-lance instead or founding their own groups, creating innovative and aesthetically progressive performances. This phenomenon seems to refresh the municipal theatres as well – one can feel the breeze of „fresh air” inside the structure, too, as many artists started to collaborate with the young alternatives and vice versa, thus creating numerous inventive productions.

These productions regard theatre as a dynamic, open, curious institution strongly linked with society. The newest performances draw from everyday topics and phenomena reflecting everyday life and its problems. As their core consists mostly of young people's (sub)cultural relations and situation, they get popular among them. In spite of former traditions, text is not the ultimate motive of the performance – emphasis is more and more on other visual and multimedial elements. These elements are amalgamated into an indivisible whole, a total experience: scenery and texts cannot be separated from the performance itself, thus it is becoming rare to re-use or reinterpret the texts, other companies never perform them again.

A wide-spread phenomenon is the usage of „found” (originally civilian,



H-1094 Budapest  
Bokréta u. 10. 1/1  
Tel/Fax: 786 29 33  
info@dramafestival.hu  
[www.dramafestival.hu](http://www.dramafestival.hu)

non-theatrical space) spaces. This exodus is a special encounter at the same time, as theatre approaches audience, marking the need to reinvent the relations between theatre and audience in general.

Below the companies and artists will be introduced who participate in the Hungarian showcase-program of the Contemporary Drama Festival Budapest. Regarding their position there are completely state-subsidized theatres and ad-hoc projects living off grants and sponsorships, professional and non-professional, renowned and newly founded companies among them. The most important criterium in the compilation was the aesthetic alternativity, the way of seeking new, progressive artistic ways.

**SZABADKAI NÉPSZÍNHÁZ – SZABADKA**

**HÁY JÁNOS: *A GÉZAGYEREK***

**(JÁNOS HÁY: *THE STONEWATCHER*)**

[www.szabadkaiszinhaz.com](http://www.szabadkaiszinhaz.com)

**> in Hungarian with English simultaneous translation**

János Háy's play, *The Stonewatcher* is among the most important contemporary Hungarian plays, translated to 20 languages and has been staged many times. The core of the play is the alienation and self-centeredness of man in the post-Socialist era, shown through the point of view of an autistic character. The author introduces a small, individual tragedy of destiny while painting an authentic picture of villages in Central-Europe.

The director, steady collaborator of the author, László Bérczes (director at Bárka Theatre Budapest, organizer of the Bárka International Theatre Festival) staged the play in an important theatrical meeting point of Serbian Hungarian minority, the Szabadka (Subotica) People's Theatre. The interpretation is set in a unique, arena-like space. It follows the text sympathetically and is conveyed by outstanding acting performance. The production points out a paradox: the important things in life can only be seen by the challenged main character, while all the others are bound and fixated on their own seemingly normal yet absurd world.

The director about *The Stonewatcher*: "Seemingly, there's a hierarchy in Háy's world order: down the underdogs, with whom even the idiot Géza can screw with, then Géza, then Vizike, who's a stray dog, but not at fault, being part of this world, and then the Neighbor and Krekács, and above them the prisoners of the stone-mine Herda and Banda, and so on, to the top, to the owner of the mine, the mysterious >>German<<, and there is probably no higher entity...If not God himself. If not that. And what we don't ask ourselves, we let Géza ask: what does God think about this screwed world? And if he exists at all, and sees these failures, does he fix them? And we're waiting for an answer together with Géza."

Bérczes staged Háy's other play, *Uncle Pityu's Son* in 2005, being immensely



H-1094 Budapest  
Bokréta u. 10. 1/1  
Tel/Fax: 786 29 33  
info@dramafestival.hu  
[www.dramafestival.hu](http://www.dramafestival.hu)

popular, which earned an invitation to the Torun Festival. His interpretation of *The Stonewatcher* won two awards at the Pécsi Országos Színházi Találkozó (the Hungarian national theatre meeting and festival) and four awards at the 21<sup>st</sup> Meeting of Hungarian Theatres in Kisvárdai (Magyar Színházak XXI. Kisvárdai Fesztiválja), and was awarded the grand prize of the Hungarian Studio-theatre Festival (Magyar Stúdiószínházi Fesztivál).

**KISS MÁRTON: CUCC (MINTAÓVODA EGYBEN)**

**[MÁRTON KISS: STUFF (PLAYGROUND MODEL KINDERGARDEN)]**

**> performed in Hungarian, with English synopses**

"We were in the same group in the kindergarden, right? What was your sign?"

"Idunrememberthat."

"What kind of a form is that? Is it colorful?"

What is the connection of a hospital nurse, a foot-fetishist angel and jello? Stories about childhood dreams and aspirations. How does one become a "lockstal" or a "doctol" and what goes wrong: the fucked up life of 3 men and 2 women, in surrealistic coherence, spiced up by some transcendence.

Márton Kiss graduated from the University of Drama and Film Budapest earning a Master's degree in dramaturgy in 2009. In 2007 his original play *Pilonon (On the Pylon)* was awarded the Vilmos-Award for the best new play of the theatrical season, later on he also staged the play with the acting students of the university. However, Márton Kiss seems to be indecisive about the definition of his role, not being able to fit into a box or category: he defines himself neither as author nor as director.

After the success of *Pilonon* he came up with a similarly arranged project in 2008: his original play titled *Cucc (Stuff)* was staged by him as well, and it premiered in the austere rehearsal studio of Merlin Theatre. The scenery and props seem to be overly simple, yet the movements of the actors are dynamic, almost acrobatic, that, paired with the dynamics of the text and story give the performance an astonishing momentum. The audience will see a model kindergarden's children growing up (played by the acting students of the University of Drama and Film), portraying a generation's typical problems and thoughts resulting from a special geographical-political and societal situation.

**MALADYPE SZÍNHÁZ: TOJÁSÉJ**

**[MALADYPE THEATRE: EGG (S)HELL]**

[www.maladype.hu](http://www.maladype.hu)

*Egg(s)hell* (performance):

<http://picasaweb.google.hu/t.zoli000/TojasejAjanlo?authkey=Gv1sRgCLn52OG3vcWFuQE&feat=email#5377948571662591362>

**> no text**



H-1094 Budapest  
Bokréta u. 10. 1/1  
Tel/Fax: 786 29 33  
info@dramafestival.hu  
[www.dramafestival.hu](http://www.dramafestival.hu)

Maladype Theatre represents a unique color in the Hungarian theatre scene: regarding financing and operation it is alternative, outside of state-subsidized structure, without a steady rehearsal and performance space, or steady budgetary support, financed only by several grants. It's artistic director, Zoltán Balázs, who studied under Mnouchkine and Robert Wilson has directed ten performances with company and he is consequent in his choices of plays to stage, from Garcia Lorca's *Blood Wedding* to Genet's *Ritual* to Büchner – he aims at thematizing the phenomenon of being different, on the periphery or an outcast of society.

The diversity of the members' background is strikingly different: amateurs and professionals, Hungarian and Romanian actors work together at Maladype. Beyond that, the way they articulate these topics is quite different from mainstream Hungarian theatres. Their constant aspiration is to create a complex experience, a swirl of rich visuality, motion and music that has a strong effect on emotions and sense as well.

At the Contemporary Drama Festival the company introduces Tojáséj (Egg[s] Hell) to the foreign audience.

Discovering the fragile beauty of the one-word-poem from the Hungarian poet Sandor Weöres and choosing as the Hungarian title („Tojáséj”), the members of Maladype company are defining their relations (to each other and to themselves) without words in the natural language of our everyday games. Innocent and innocent-looking games follow each other.

Spirit and delight of life are streaming from the music of Ravel and during the play the invisible theatre of everyday life also becomes visible. Egg(s) Hell is an enchanting, a truly and naturally charming performance.

**PINTÉR BÉLA ÉS TÁRSULATA**  
**PÁRHUZAMOS ÓRA**  
**(BÉLA PINTÉR AND COMPANY: *PARALLEL HOUR*)**

written and directed by Béla Pintér

[www.pbest.hu](http://www.pbest.hu)

*The Queen of the Cookies* (performance):

<http://www.youtube.com/watch?v=jqLoYFTouGk>

**> performed in Hungarian, subtitled in English**

Béla Pintér (director, writer, actor) started as a performer with several leading experimental theatre companies in the 1980s and 90s including the Arvisura, Artus, Utolsó Vonal, Picaro, and Krétakör. He joined Budapest's Szkéné Theatre in 1987 and, created his first production, *Common Bondage*, in 1998. Béla Pintér and Company have worked together since 1998, establishing themselves as one of the most significant and innovative independent theatre companies in Hungary. Contrary to other alternative companies they have a



H-1094 Budapest  
Bokréta u. 10. 1/1  
Tel/Fax: 786 29 33  
info@dramafestival.hu  
[www.dramafestival.hu](http://www.dramafestival.hu)

steady rehearsal and performance space: the company has created most of its productions in the arena-like space of Szkéné, an independent repertory theatre at the Budapest Technical University. The aim of the artists – professional and non-professional actors alike – circling around Pintér is to create contemporary performances based on their critical-ironical observations of society and themselves. Pintér writes and directs these performances that draw inspiration mostly from autobiographical sources.

Their surreal world that is so unique to the company is built up from elements of reality and dream, something of an authentic and yet kitschy nature and elements of Hungarian folklore. Thanks to their success they've become one of the most important and most imaginative theatre companies in Hungary, but they're often invited to perform all over Europe and even overseas. Béla Pintér and Company has won many awards, in Torun, Berlin, Rijeka and Sarajevo among others. Their latest project was *A soha vissza nem térő* (*That which never returns*) and their newest project is titled *Párhuzamos óra* (*Parallel Hour*) that premiered this October.

"Because, well, there is the world that is, and there is the world that isn't and between the two there's a third: the one that exists by option. A world that can be. A reality that may exist side by side to ours, where it is 1st October 2009 just like here, but where time has not been counted since the birth of the Panthergod, but since the birth of some kind of Mangod. They live on the bank of the Bonfire river, but have a lot more bridges and the river is not called Bonfire, but for instance, Danube."

## ISTVÁN TASNÁDI: *FÉDRA FITNESS*

### > performed in Hungarian, subtitled in English

ALKA.T (abbreviation of Occasional Company) was founded in 2009, led by István Tasnádi, as a successor of Krétakör Theatre's former actors and creative associates. It is definitely not an official cultural group or organization, but a casual company of creative people who worked together on countless productions in the past 8-10 years and felt that the common drive and similar artistic taste destines them to be in touch with the audience receptive to forms of experimental theatre. As they do not own a constant production space, they mostly willingly produce their performances in ad hoc spaces. The first original production of ALKA.T, *Phaedra Fitness* retells the ancient story in a gym, and the second and latest performance, *Oberon* uses an active contemporary art gallery as a theatrical space.

*Fédra Fitness* is a collaborative performance of Company KoMa, an alternative company specialized in staging contemporary Hungarian plays, and ALKA.T, and ad-hoc company of former members of Krétakör. The author, István Tasnádi also directed his play, with huge success among critics and audience as well.

Tasnádi is one of the most employed Hungarian dramatist, formerly known as Árpád Schilling's, the artistic director of Krétakör collaborator. Since the



H-1094 Budapest  
Bokréta u. 10. 1/1  
Tel/Fax: 786 29 33  
info@dramafestival.hu  
[www.dramafestival.hu](http://www.dramafestival.hu)

restructuring of Krétakör he's been working as a free-lancer; he aims to break down traditional theatrical structures, break out of their frames and leave the traditional approach behind.

*Fédra Fitness* takes place in a gym, drawing on the Phaedra-myth, that has kept Tasnádi occupied for almost a decade: he's been constantly rewriting the plot since 2001. *Fédra Fitness* is definitely a contemporary play, a play of the moment, not only adapting the story of the queen's tragic love to the 21<sup>st</sup> century. Instead, he represents the ancient legend as a contemporary biography, emphasizing the mythical roots of the story. Classical forms and the spoken language of today, archetypical relationships of the characters and modern urban stereotypes surface. And as he applies the antique forms of theatre and the postmodern tools at the same time, the constant collisions and interactions of the dynamic text represent the myth and our attitudes toward it.

### **PÉTER KÁRPÁTI: SZÖRPRÁJZPARTI**

**> in Hungarian with English simultaneous translation**

*On 25th November 10 PM we are throwing a surprise party in honor of our dickhead friend ♂. The location is a secret condo somewhere. If you wanna be there, contact the Contemporary Drama Festival Budapest: they'll tell where to go and what the entrance costs. You're more than welcome (don't tell ♂ a word!!)*

*The hosts are actors, so beware, it's just an illusion: it's theatre.*

*Sincerely yours, the Hare*

Péter Kárpáti - playwright, dramaturg, university lecturer and in charge of the dramaturg class at the University of Drama and Film Budapest - is one of the most popular Hungarian playwrights: more than 40 premieres in Hungary, his plays were introduced and staged in Poland, Romania, Slovakia, Great-Britain and Canada as well. His play *Szörprájzparti* was realized with HOPPart Company, directed by the author himself and the artists. It premiered in February, 2009.

The majority of the actors participating graduated from the University of Drama and Film Budapest in Tamás Ascher's and Eszter Novák's class in 2007. Upon graduation (besides being signed at municipal theatres) they founded a company named HOPPart creating two to three performances a year. The main role was however cast on Zsolt Nagy, former leading actor of the internationally acclaimed Krétakör's company. Other members of the artistic staff are fresh graduates or students.

The production is an independent initiative, an experiment fueled by an inner drive, differing both in structure and idea from the common theatrical performance. **The set is not the usually set-up and lit theatrical space, but an**



H-1094 Budapest  
Bokréta u. 10. 1/1  
Tel/Fax: 786 29 33  
info@dramafestival.hu  
[www.dramafestival.hu](http://www.dramafestival.hu)

**apartment somewhere downtown.** The idea is based strictly on the play itself, taking place at different apartments, the finale being a surprise party given in honor of the main character, where the most important participant of his life appears: the audience. The artists thus invite the audience to a collective game, who sometimes are observers, sometimes active participants - as the situation varies. It's an everyman paraphrase, a danse macabre well-hidden in a familiar situation for young people: the kitchen party. The central theme of Szörprájpárti is a complex allusion of breaking-off or divorce and death.

In less than a year there has been 33 performances of Szörprájpárti in Budapest and in the country at various festivals (Pécsi Országos Színházi Találkozó - off program, Alternative Theatre Festival - Secret Apartment Award). It is an outstanding achievement among the usually short-lived alternative performances.

**GERGYE KRISZTIÁN TÁRSULATA**  
**NÁDAS PÁTER: *TALÁLKOZÁS***

**(KRISZTIÁN GERGYE COMPANY**  
**PÉTER NÁDAS: *ENCOUNTER*)**

Joint Production of Bárka Theatre, Krisztián Gergye Company, MU Theatre and the Budapest Autumn Festival.

**> in Hungarian with English simultaneous translation**

Two of the parts of the dramatriology written by Péter Nádas (Cleaning–Encounter–Funeral) was introduced at the Budapest Autumn Festival directed by Krisztián Gergye. While in Encounter the forms and tools of prosaic theatre are put into the foreground, in the case of Funeral the focus is on the relations and differences between dance and speech, and the expressive power of the dramatic text read as a staged reading.

In Encounter the director tripled the characters "to be able to focus on the different segments of the story. Although the three couples play along the same story, it is filtered through the different aspects of their personalities and as we see them in the same space simultaneously the real depth of the play suddenly opens up."

While the past, the story of the father gains a clear outline in the encounter between Mária and the Young Man, explaining their present, we are getting insight into fate, lives and historical memory shot through and through with reflections on the impossibility of telling a story and understanding it.

The presence of the actors is enriched with live music that isn't the mere background, but is an essential part of the performance, being created along the progressing plot and becoming a whole music composition.

Encounter explores the physical presence of the performers from the aspect of



H-1094 Budapest  
Bokréta u. 10. 1/1  
Tel/Fax: 786 29 33  
info@dramafestival.hu  
[www.dramafestival.hu](http://www.dramafestival.hu)

words and speech, their style of acting primarily defined by movement and choreography. We hear the text and look at the bodies: the complexity of acting, the unity of text and movement, the physicality and the unique, complex communication between these elements are the key concept of Krisztián Gergye's direction.

Krisztián Gergye is one of the most prominent representatives of the Hungarian contemporary dance scene. He began his career as a Javanese dancer, then combining the traditional and contemporary dance elements he devised a unique style of movements and dance. Sister arts also play a vital role in his productions, often drawing inspiration from fine arts and classical music. He investigates the presence of body in itself and its authenticity, calling dance the self-initiated movement, as human character controls the body. The aim of his art is to explore subjectivity through the abstract form of dance and intimacy on stage.

„Péter Nádas is Hungary's leading contemporary writer. A scholar not only of literature, but of culture, horticulture, and above all the human body and its communications, Nádas presents a picture of temperament and elegance in the great tradition of the European intellectual. He has often been compared, perhaps syntactically, to the high realists Robert Musil and Marcel Proust. Susan Sontag, one of Nádas's earliest and most vocal champions, compares his plays to the „encounter-dramas of Pina Bausch” and the „declamatory plays of Thomas Bernhard.” I myself see him, in many ways, as the Thomas Mann of our times.” (BOMB Magazine)

## **MALADYPE SZÍNHÁZ (MALADYPE THEATRE)** **ALFRED DE MUSSET: *LORENZACCIO***

**> with English subtitles**

Alfred de Musset's astonishingly modern and poetically beautiful drama, the "Romantic Hamlet" written in 1834 is rarely staged in Hungary. Although there is an easy explanation for this: the original contains 60 different scenes and 400 characters. Sándor Zsótér introduces the play with only 5 actors from Maladype Theatre. "Everything is familiar that is obscure and uncertain" - Zsótér states. "There's no such thing as making a compromise only one. (...) It marks one. Everything is obscure even now. And it's very difficult for a young man. Either he drowns in this muck or vanishes completely. It is worth dealing with these problems for this young group. What opportunities may arise in such a swamp for us?

Maladype Theatre working with resident actors and constant artistic associates was founded in 2002 and operate as an independent theatre funded only by public funds. This independence is not only a *modus operandi*, but the essence of the company's mentality and aesthetics. This enabled the company to redefine itself again and again over the past years, seeking new contexts in order to gain new experiences, as the company regards change the natural



H-1094 Budapest  
Bokréta u. 10. 1/1  
Tel/Fax: 786 29 33  
info@dramafestival.hu  
[www.dramafestival.hu](http://www.dramafestival.hu)

process of making theatre. They consciously seek the unexpected opportunities of theatrical and non-theatrical spaces, and audience reactions differing from traditional expectations and classic attitudes.

The characteristic language and way of thinking typical of Maladye builds upon concentrated workshop-training, intense cooperation between actors and constant communication with the audience. Hence it is important for them to develop an analytical and synthesising attitude in the actors, a simplified, realistic way of expression and improvisation based on conditioned creativity that rapidly reacts to the occurrences in the common space actors and audience are present.

Sándor Zsótér – director, dramaturg, actor, lecturer. He has been directing since 1991, his career including many stations - he went from Miskolc to Szolnok in 1994 upon György Spiró's invitation, accepting the title of resident director. Ever since, he has directed in various theatres, underground and well-established in the capital and in the countryside. Sándor Zsótér is the free spirit of Hungarian theatre. He is not tied down by conventions, and whatever he does becomes a Zsoterian event. He has no accommodating performances - he demands hard work from his actors as well as active participation from his audience. He was the very first to bring physical theatre into 'normal' – not dance productions, but in the last decade has gone for minimizing actors' means by confining them into a condensed-compressed world to let them see and feel the infinity unfolding in the realm of tiny movements or being still, creating a different concentration on the text. After having directed numerous Brecht and contemporary international plays, in the last decade his interest has turned towards the very diverse and almost 'unstageable' texts of Romanticism. His latest venture was the staging of Alfred de Musset's tragedy, Lorenzaccio.

## **SZPUTNYIK HAJÓZÁSI TÁRSASÁG**

**- MODERN SZÍNHÁZ- ÉS VISelkedéSKUTATÓ INTÉZET - TABOR**

## **SZPUTNYIK SHIPPING COMPANY**

**- MODERN THEATRE AND BEHAVIOUR RESEARCH INSTITUTE - LABORATORY**

### **> open rehearsal**

Viktor Bodó graduated from the acting and directing major of the University of Drama and Film Budapest in 2003. 1998-2000 he plays in several performances of Krétakör. *Ledarálnakeltüntem* (Rattledanddisappeared) co-written by András Vinnai premiered in January 2005 making Bodó renowned as a director at once in Hungary and abroad as well. The performance was invited to countless countries and festivals, being awarded several times (MESS International Theatre Festival, Kontakt Festival, Rijeka Studio-theatre Festival). After the immense success of *Ledarálnakeltüntem* Bodó was invited to realize the original performance at the Deutsches Theater (Berlin), Kölner Schauspiel and on multiple occasions at the Schauspielhaus Graz.



H-1094 Budapest  
Bokréta u. 10. 1/1  
Tel/Fax: 786 29 33  
info@dramafestival.hu  
[www.dramafestival.hu](http://www.dramafestival.hu)

Szputnyik Hajózási Társaság - Modern Színház- és Viselkedéskutató Intézet - Labor (Szputnyik Shipping Company - Modern Theatre and Behaviour Research Institute - Laboratory) was founded in January 2008 led by Viktor Bodó, based at the MU Theatre Szputnyik Workshop. Their productions are experimental works (8 premieres until now), among which *A Midsummer Night's Dream* and *Bérháztörténetek 0.1* (*Council House Stories 0.1*) are the most outstanding. The latter premiered at the Contemporary Drama Festival Budapest in 2008, and has won numerous Hungarian awards since then. The participants of the young critics' workshop awarded the performance the International Young Critics' Award.

Our guests will have the opportunity to visit a rehearsal of the Szputnyik Shipping Company's newest production.

"After numerous guest performances abroad (Köln, Graz, Parma, Subotica) Szputnyik was renewed during the summer and new members joined, thus the enlarged company adapts Luke Rhinehart's (pen name) novel *A Kockavető* (*The Dice Man* - original title) to stage. The adaptation is written by Viktor Bodó and András Vinnai (joint projects: *Motel*, *Ledarálnakeltüntem* - Katona József Theatre Budapest; *Pizzicato* - Deutsches Theater Berlin; *Kastély* [*The castle*] - Schauspielhaus Graz) with the assistance of two dramaturgs Tamás Turai and Júlia Róbert.

"Life consists of frenzy-islands on the sea of ennui, and after 30 one rarely seas land" - the author claims. One day Luke Rhinehart, renowned psychiatrist realizes that daily routines are endlessly monotonous and he lives a life held captive in roles played in a mechanic way. He is bored, he is bored by his life and decided to liberate himself and trusts his fate on coincidence. On dice, to be precise. He envisages manifold options: what kind of roles to play, what way to handle. There is no return from the first day, what he calls "the Big Set-Off": the dice takes over his life and a new period of chaos-driven derangement begins.

"The central theme and its adaptation in *The Dice Man* gives us an outstanding opportunity to define ourselves as an alternative theatre. We would like to represent a certain mentality that examines people's lives around us, seeking coherence and context, reason and motive, formulate questions again and again. It is very important to be able to criticize ourselves and our society, with humour, self-irony and life-affirmation. We examine fashionable and unpopular theatrical forms, try an experiment to communicate artwork.

*The Dice Man* is a novel from the early 1970's, operating with sharp humour, seemingly inappropriate, but great material to attain our goals. We enable the guests of the Contemporary Drama Festival Budapest exclusively to visit an open rehearsal on 28th November 11.00 AM, that will allow behind the scenes insight into the daily routine and working method of the company. As the reading rehearsal will be held 16th November, the audience will see some mere experimenting, seeking new ways, as it will be the very beginning of the whole process.

**RECIKLI-BICIKLI**  
**(RECYCLE – CICYCLE)**



H-1094 Budapest  
Bokréta u. 10. 1/1  
Tel/Fax: 786 29 33  
info@dramafestival.hu  
[www.dramafestival.hu](http://www.dramafestival.hu)

– interactive creative fashion-demonstration –

> performed in Hungarian, subtitled in English

Creativity, environmentally conscious thinking, art'n'craft and bicycle - the Hungarian designers roll on two wheels! Recycled yet trendy on the bike: this is the show of the Recycle-bicycle clothing design competition's winners.

Viktória Kulcsár the hostess of the project realized Ökosztüm (Ecostume) in 2008, a collection of nearly 100 fantasy-outfits and spectacular fashion show based on the collection. The unique and outstanding fashion demonstration aimed to promote recycling, the protection of nature, environmentally conscious thinking, saving energy and a healthier lifestyle led close to nature, and through the artwork presented make an attempt to reform fashion culture, facilitating the acceptance of environmentally conscious everyday-wear.

Now the creators of Recycle-bicycle and the artwork presented at the show call the audience to protest with their clothing - challenge an old way of thinking with being pro-recycling, pro-energy saving, all-in-all: pro-health. The runway of MERLiN Theatre is enlivened by the vivid show presenting nature-friendly fantasy-outfits designed by young applied artists and clothing designers and use mostly recycled waste. The garments and apparel are worn by well-known actors, dancers and the audience.

**Face the music - wear the effect!**

**ÁGENS**

**ÁGENS ÉS A KODÁLY MÓDSZER**

**(ÁGENS AND THE KODÁLY METHOD)**

concert

<http://www.ultrahang.hu/agens/>

audio: <http://www.ultrahang.hu/agens/audio.html>

Ira (performance):

<http://www.youtube.com/watch?v=RyYtXDqzIQw&feature=related>

Singer, performer and author Ágens is a peculiar personality in the alternative art scene of Hungary, best known as opera-punk. She's been pursuing experiments in reforming theatre since 2000. With artistic collaborators and partners, mainly dancer-choreographer Krisztián Gergye, graphic artist József Tasnádi and the young and extraordinarily talented conductor and singer György Philipp, she seeks the wholeness of contemporary music, contemporary dance and visual theatre amalgamated into a strikingly new form. She is a regular cast member in Company Krisztián Gergye and Collective of Natural Disasters.

Their repertoire ranges from renditions of contemporary pieces to baroque consorts, from jazz to worldmusic and choir music, depending on the actual



---

H-1094 Budapest  
Bokréta u. 10. 1/1  
Tel/Fax: 786 29 33  
info@dramafestival.hu  
[www.dramafestival.hu](http://www.dramafestival.hu)

line-up of participating musicians. Their performances are even more colorful due to the improvisation, rich repertoire and varied background of the musicians applying various techniques at concerts, thus resulting in a series of "here and now" concerts, each event being a premiere, offering a unique experience.

In their joint projects with György Philipp they invite guest performers as well, resulting in an orchestra being always in motion around them. Their concert in the Contemporary Drama Festival's club is a journey to the world of medieval music.

***THE PROGRAMME IS SUBJECT TO CHANGE***