

„This reckless flight,
where is this bound
to take us?”

/Imre Madách/

MITEM

MADÁCH INTERNATIONAL THEATRE MEETING

MADÁCH NEMZETKÖZI SZÍNHÁZI TALÁLKOZÓ

NATIONAL THEATRE • BUDAPEST, APRIL 11–MAY 5, 2019.



Slava's
**SNOW
SHOW**
photo: © V. Vial

PREFACE

VI. MITEM • APRIL 11–MAY 5 • 2019

DANCE BETWEEN DIFFERENCE AND UNITY

"This reckless flight, where is this bound to take us?"
/Imre Madách/

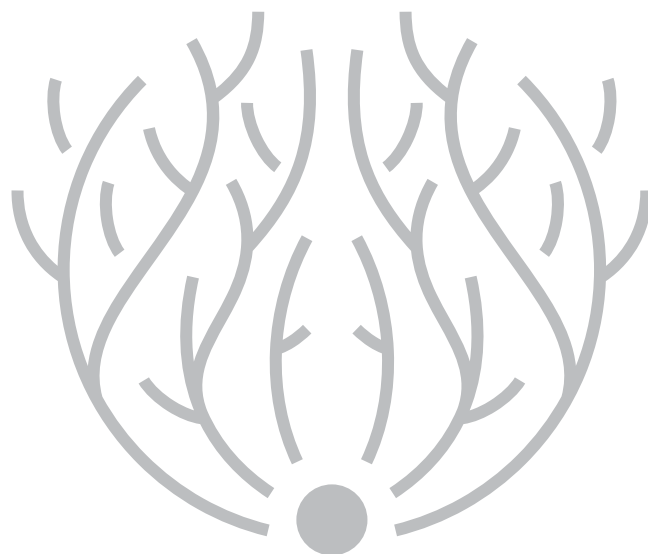
But really – where are we headed? Hungarian playwright Imre Madách's prophetic play *The Tragedy of Man* is coming to life in front of our very eyes in the photos we see everyday and on the television screen, one scene at a time scene, or perhaps even all at the same time. Who can say where we are at the moment? In the eskimo scene of ecological catastrophe, the phalanstery of the farmer searching for a way out, or in-between the two, in empty space?

And the scene in Rome? With his production of *Uncle Vanya*, Lithuanian director Rimas Tuminas (coming to MITEM for the third time) freed the stage from a sense of coziness, creating instead a battlefield of passions, broken dreams, and lost hopes. The Prague scene in Madách's play? After his production of Brecht's *The Caucasian Chalk Circle*, Michael Thalheimer brings us *A Streetcar Named Desire*, a story of the downfall of two people in a society that takes no responsibility. The London scene? The production of *Sons of A Bitch* by the recently deceased Eimuntas Nekrošius portrays the innermost essence of the Lithuanian people, their ancient origins, and deep-rooted survival instincts. All the scenes in one? As one reads in a review of the Odin Teatret's production of *Trilogy* (first performed all parts together in Europe at MITEM), "the tree of history is growing: it is fed by life and death. Around it, child soldiers and praying monks dance together with mass-murderer commanders and a mother grieving for her child."

MITEM is a great "dance" in the experience of cultural, linguistic, and human differences, as well as of a unity standing above these differences. But why do we watch all this? Because on TV all we see is illusion, indeed, the illusion of illusion. And this is where the miracle of the theater lies: in the here and now of the performance, we realize that in this great Divine Comedy we too play roles. Only compassion (what a beautiful word!) in our hearts can lead us out of this grotesque farce. As the creators of the French-Vietnamese production *Saigon* put it, "We are made from other histories, not just our own, from other's injuries, not only ours, and that is why we feel a desperate urge to create a joint narrative together with actors from faraway lands."

We are here, but in a moment, we will be gone, the tree of history will dry out. But the Tree of the World will continue breathing, because it is kept alive by Eternal Love.

Zsófia Rideg
dramaturg, festival organizer



MITEM





We reserve the right to change the program!

FESTIVAL PROGRAM

DATE	AUTHOR / PERFORMANCE / DIRECTOR / THEATER	VENUE
11. and 12. April THURSDAY ▪ FRIDAY 08:30 pm 13. and 14. April SATURDAY ▪ SUNDAY 03:30 pm, 08:30 pm	SLAVA'S SNOWSHOW Created and staged by: Slava Polunin global management: GAAP Ltd.	Capital Grand Circus
13. April SATURDAY 07:00 pm	Ivan Viripajev DREAMWORKS Director: Viktor Ryzhakov National Theatre – Budapest, Hungary	Main Stage
14. April SUNDAY 07:00 pm	Anton Pavlovich Chekhov THE CHERRY ORCHARD Director: Silviu Purcărete National Theatre – Budapest, Hungary	Main Stage
16. April TUESDAY 07:00 pm	Anton Pavlovich Chekhov IVANOV Director and adaptation: Tatjana Mandić Rigonat The National Theatre in Belgrade – Belgrade, Serbia	Main Stage
17. April WEDNESDAY 07:00 pm	János Székely CALIGULA'S GOVERNOR Director: János Szász National Theatre – Budapest, Hungary	Gobbi Hilda Stage
18. April THURSDAY 07:00 pm	Anton Pavlovich Chekhov UNCLE VANIA Director: Rimas Tuminas The State Academic Vakhtangov Theatre – Moscow, Russia	Main Stage
23. April TUESDAY 08:00 pm	Sumbel Gaffarova ALIEN Director: Farid Bikchantaev Galiaskar Kamal Tatar National Academic Theatre – Kazan, Russia	Gobbi Hilda Stage
24. April WEDNESDAY 05:00 pm	TRILOGY - First landscape: the past (1990-2000) THE TREE Director: Eugenio Barba Odin Teatret – Holstebro, Denmark	Kaszás Attila Stage
24. April WEDNESDAY 07:00 pm	William Shakespeare CORIOLANUS Director: Dmytro Bogomazov Ivan Franko National Academic Drama Theatre – Kiev, Ukrain	Main Stage
25. April THURSDAY 05:00 pm	Vasyl Stefanyk MORITURI TE SALUTANT Director: Dmytro Bogomazov Ivan Franko National Academic Drama Theatre – Kiev, Ukrain	Kaszás Attila Stage
25. April THURSDAY 08:00 pm	TRILOGY - Second landscape: the present (2010-2018) GREAT CITIES UNDER THE MOON Director: Eugenio Barba Odin Teatret – Holstebro, Denmark	Gobbi Hilda Stage
26. April FRIDAY 07:00 pm	Saulius Šaltenis SONS OF A BITCH Director: Eimuntas Nekrošius Klaipeda Drama Theatre – Klaipeda, Lithuania	Main Stage
27. April SATURDAY 08:00 pm	TRILOGY - Third landscape: the future (2031) THE CHRONIC LIFE Director: Eugenio Barba Odin Teatret – Holstebro, Denmark	Gobbi Hilda Stage

FESTIVAL PROGRAM

We reserve the right to change the program!

DATE	AUTHOR / PERFORMANCE / DIRECTOR / THEATER	VENUE
27. April SATURDAY 06:30 pm	The concert of Parvathy Baul and Béla Wittek SONG OFFERINGS (Gitanjali) – Tagore and Lalan	Kaszás Attila Stage
28. April SUNDAY 03:00 pm	Georg Büchner WOYZECK Director: Attila Vidnyánszky Jr. National Theatre – Budapest, Hungary	Kaszás Attila Stage
28. April SUNDAY 20:00 pm	Jan Mikulášek, Dora Vicieníková and the team HAMLETS Director: Jan Mikulášek Divadlo Na zábradlí – Praha, Czech Republic	Gobbi Hilda Stage
29. April MONDAY 07:00 pm	Tennessee Williams A STREETCAR NAMED DESIRE Director: Michael Thalheimer Berliner Ensemble – Berlin, Germany	Main Stage
30. April TUESDAY 05:00 pm	Federico García Lorca THE HOUSE OF BERNARDA ALBA Director: João Garcia Miguel Companhia João Garcia Miguel – Lisboa, Portugal	Gobbi Hilda Stage
30. April TUESDAY 08:00 pm	Iran Gaiyp LEGEND OF KORKYT Director: Jonas Vaitkus – Kazakh State Academic Drama Theater named after M. O. Auezov – Almaty, Kazakhstan	Main Stage
2. May THURSDAY 07:00 pm	Bertolt Brecht ROUND HEADS AND POINTED HEADS Director: Sándor Zsótér National Theatre – Budapest, Hungary	Gobbi Hilda Stage
3. May FRIDAY 07:00 pm	Fyodor Mikhailovich Dostoevsky THE IDIOT Director: Martin Huba Jókai Theatre in Komarno – Komarno, Slovakia	Gobbi Hilda Stage
4. May SATURDAY 06:00 pm	SAIGON Director: Caroline Guiela Nguyen Les Hommes Approximatifs – France	Main Stage
5. May SUNDAY 03:00 pm	Erland Josephson ONE NIGHT IN THE SWEDISH SUMMER Director: Eirik Stubø DRAMATEN- Royal Drama Theatre – Stockholm, Sweden	Gobbi Hilda Stage
5. May SUNDAY 06:00 pm	Imre Madách THE TRAGEDY OF MAN Director: Attila Vidnyánszky National Theatre – Budapest, Hungary	Main Stage

PERFORMANCES

SLAVA'S SNOWSHOW



Created and staged by: Slava Polunin • global management: G.A.A.P. Ltd.

"... ONE DAY I REALISED that I wanted to create a show that would take us back to our childhood dreams. A show that would help people who have come to the theatre release from the goal of adulthood the little boys and girls they once were..."

So I set out to find that which would give a new burst of inspiration to the theatre I wanted to make. That was an enchanting quest: I felt I was on the path to an unexplored and fascinating new land. I decided to rush in where few clowns had trodden before, to slide through the tentacles of clownery where they were least expected to show up. I wanted to go deeper inside tragicomedy, to measure the extent to which one can fuse drama with laughter. To measure the degree to which a meek, indecisive character, bemused and bedazzled, can appeal to a contemporary audience — an audience used to crazy paces in an endless kaleidoscope of events, colours, sounds, „spaces, times“. I wanted to immerse myself entirely in this Gogol-like, Beckett-like something. I wanted my character to be epic and lyrical, tender and passionate, wise and naïve." Slava Polunin, the most celebrated living clown and founder of Slava's Fools Unlimited, offered this explanation of his vision of the theater. His "Snowshow" is regarded as a „classic of the 20th century". It has become legendary over the years, and its fervent admirers from every part of the globe now follow it from one country to the next in order to experience, again and again, an immersion into the marvellous world of dreams and imagination, the world of childhood.

11 and 12 April 2019 • 8.30 pm and 13 and 14 April 2019 • 3 pm és 8.30 pm – Capital Grand Circus

We recommend the production for people 8 years of age and older.!



Ivan Viripajev

DREAMWORKS

Director: Viktor Ryzhakov • National Theatre – Budapest, Hungary

The new and utterly unbelievable story of Ivan Vyrpaev is about eternal and simple human values – marriage, love, family – using the language of the Hollywood movies of today. The dreams are our jobs, which we have to fulfill at all costs – says Viktor Ryzhakov director apropos of Dreamwork. Viktor Ryzhakov has already directed several plays of Vyrpaev, like *Drunks* in the Hungarian National Theatre. Similarly to previous plays of the contemporary Russian playwright, Dreamworks (written in 2011) is also about unfulfilled human dreams, about longing for love, but in this case, in the style of a Hollywood movie, using playful irony to discuss these serious questions people are still deeply affected by. The characters of the play are elegant – appearing in tuxedos and in full dresses, or dressed according to the newest style. We meet the stereotypes of American movies – a Friday evening party where whisky, drugs and friends define our feelings. They are all those kinds of people we can meet in American movies, and with whom everything is always OK. The characters in Vyrpaev's play are seeking the meaning of life, looking for possibilities of love – in a world where the absurdly artificial milieu of the *Dreamworks* has already defeated our mundane reality.

„Us and our children, we already exist in a virtual reality, wandering among false values and rambling about all kind of things; about Buddhism, money, weed, and forgetting the essentials: our most basic relationships. Maybe this performance can take us closer to these important things“ – Ryzhakov promises.

The author, Ivan Vyrpaev was born in Irkutsk in 1974. He is a cult figure in contemporary Russian theatrical life, a dramatist and director, and a central figure of the New Drama movement. Together with Viktor Ryzhakov, Vyrpaev has launched an art group, "Oxygen" (Kislorod), which endeavours to create a new theatrical language with a fresh tone and mentality. Ryzhakov's directing is characterized by this new, unusual, original theatrical language.

13 April 2019., Saturday • 7 pm – Main Stage • (Performed in Hungarian with English translation)



Anton Pavlovich Chekhov

THE CHERRY ORCHARD

Director: Silviu Purcărete • National Theatre – Budapest, Hungary

The Cherry Orchard is the painful, moving, and at times even comic story of the auction of an old family estate. Madame Lyubov Andreievna Ranevskaya comes home from Paris to deal with the fate of the land, which to her is an embodiment of her childhood. It is now little more than ruins and memories. Even newborn sentiments of love have the smell of mothballs, though they at least offer hope of survival... The play, which is the last drama by Chekhov, is an allegory for our ephemeral lives. Or is there some other way out? The absurd figures of Chekhov's tragedy "are scattered in all directions in a world which is falling apart." As critic George Banu has written, *The Cherry Orchard* "is not simply about the inevitable crossing from one world into another, but also about the inability to adapt, which figures as a kind of passive resistance, and the almost unspoken, irrepressible rejection of any attempt to make a mockery out of the values which form the foundations of the identities of the losers." Thus, it remains relevant to our time.

When he was already very ill, Chekhov wrote the following cautionary remarks in a letter to his wife Olga, who was playing the part of Ranevskaya: "Be very careful! You should not have a sad look on your face in any of the acts! You can be angry, but not sad! People who have grappled with sorrow for a long time and gotten used to it simply whistle and often daydream."

The production is under the direction of Silviu Purcărete, one of the great masters of the world theater, who captivated the MITEM audience in 2017 which his adaptation of *Faust* and is now working together with the actors of the National Theatre for the second time.

14 April 2019., Sunday • 7 pm – Main Stage • (Performed in Hungarian with English subtitles)





Anton Pavlovich Chekhov

IVANOV

Director and adaptation: *Tatjana Mandić Rigonat*
The National Theatre in Belgrade – Belgrade, Serbia

The story of Chekhov's 1887 play revolves around the protagonist, Ivanov, who is increasingly disappointed and weary of life. But is there really a story here? And if so, then where do we find it? Where is the end of the inner world that notices the external signs? Tatjana Mandić Rigonat puts on stage the requiem of a conflicted man, whose existence is but a struggle to achieve his goals.

Ivanov's character is itself a museum of the soul. Talking about emotions leads to sentimentality, while practicality and the strength needed for survival makes one cynical. This is Russia in the second half of the 19th century, halfway between the "exemplary" West and its own almost entirely static reality, sealing the fate of the intellectual.

The actors of the National Theatre in Belgrade bring the story so close to the audience that their performance makes us feel as fate, at work inside us, could break free along with a desire for love and could touch everyone who has skin, eyes, and ears to feel it.

16 April 2019., Tuesday • 7 pm – Main Stage – 2 hrs. 45 min. • (Performed in Serbian with Hungarian translation)

János Székely

Caligula's Governor

Director: *János Szász • National Theatre – Budapest, Hungary*

What can Petronius, governor of Syria, do when the Caligula commands him to erect a statue of the emperor in the synagogue in Jerusalem as a symbol of imperial power? The symbolic conquest by the Roman Empire is a dire threat from the perspective of the Jewish people of Syria.

Petronius finds a worth adversary in the local high priest, Berechiah, who as his opponent in debate puts the Romans in an impossible moral dilemma. Can they destroy a nation merely to erect a statue?

This is a drama of agitation and uprising. Will Berechiah be able, with his words, to break the existing order and thwart Caligula's plan? Will the governor be troubled by doubts? If so, not only will the established order collapse, but a ruler seen as impossible to sway will also fall.

The solution lies simply in paying off Caligula, which Berechiah agrees to do in the name of his people. Piles of gold for the emperor! The messenger brings the reply: Caligula has given his agreement. But at the last minute, because of a betrayal discovered by an informant, the Roman emperor changes his mind. The statue must be erected in the temple. Patronius faces the most difficult decision of his life: either he follows Caligula's order, and in doing so, destroys a nation, or he himself will fall. Transylvanian poet, writer, and playwright János Székely (1929–1992) was one of the most important creative figures of the second half of the 20th century. With his 1972 play *Caligula's Governor*, created an oeuvre for the stage which put him among the great playwrights of the world. It is a drama which stretches beyond the local context (Transylvania under Ceaușescu) and the political implications of its time. Székely's finest works are on the one hand always deeply personal and confessional, while at the same time they also on the ways in which humankind in the 20th century was robbed of its transcendental aspirations. He gives expression to universal questions of communal fate which were perhaps particularly pressing in the time and context in which he lived and composed.

17 April 2019., Wednesday • 7 pm – Gobbi Hilda Stage – 1 hr. 40 min. • (Performed in Hungarian with English subtitles)

Anton Pavlovich Chekhov

UNCLE VANIA

Director: *Rimas Tuminas*

The State Academic Vakhtangov Theatre – Moscow, Russia

Chekhov's oeuvre as a playwright is viewed by many as the predecessor to the theater of the absurd, since most of the time the characters in his plays – "non-dramatic" in a classical sense – do not do what they say and do not say what they think. Rimas Tuminas, the world-renowned Lithuanian director of this production, has chosen a special way to put the play on stage. He makes the audience face the very feelings and thoughts which Chekhov's characters show as a result of emotional shock and by revealing their inner world. Their opening up may be awkward and clumsy, as in the case of Uncle Vanya, or brutal as in the case of Astrov, but either way, these emotional outbursts of human desire allow us to gaze in amazement at the fallibility, loneliness, and even ridiculousness of being human. Still, the performance does not laugh at the figure of the human struggling with illusions and hopelessness and looking for happiness. It portrays us with affectionate understanding. Rimas Tuminas's directing is also a creator's attempt to understand why Chekhov considered his plays comedies, even when they are full of suffering, unspoken pain, and melancholy.

Rimas Tuminas, the legendary Lithuanian director and artistic director of the Vakhtangov State Academic Theatre in Moscow, is well-known to Hungarian audiences, since as a participant in MITEM he has achieved broad success and won the acknowledgement of critics with his production of Lermontov's *Masquerade*, Pushkin's *Eugene Onegin*, and Sophocles' *Oedipus the King*. *Uncle Vanya* is one of the most famous performances directed by Tuminas, and it has won several prestigious awards, including the Crystal Turandot Award for best director (season 2009–2010), the Stanislavsky Award (2010), the Russian Theater Award, (2011), and the Golden Mask for best performance of the year (2011).

18 April 2019., Thursday • 7 pm – Main Stage – 3 hrs. with one intermission

(Performed in Russian with Hungarian translation) • *We recommend the production for people 14 years of age and older.*



Sumbel Gaffarova

ALIEN

Director: Farid Bikchantaev • *Galiaskar Kamal Tatar National Academic Theatre* – Kazan, Russia

The first controversial play by the young Tatar playwright, Sumbel Gaffarova has come to life as part of the Ibsen International "New Text – New Stage" program. It examines a little-known, painful topic in the 20th-century history of the Tatar people. Because of the upheavals of World War II and oppression suffered under Stalin's rule in the Soviet Union, the Tatars, the second biggest ethnic population in Russia, had to face the serious challenge in their efforts to preserve their cultural identity. Soviet soldiers and officers of Tatar origin who were held captive and did not desert to Fascist Germany suffered a tragic fate: having survived the terrors of the concentration camps, they found themselves captives of the Stalinist Gulag. Those who did not return to their homeland fled to countries all over the world.

After the war, fate leads Nakip, the protagonist of "The Alien," to Canada, where he gets a chance to start all over again. In a far-away, rural place he manages to create the replica of a small Tatar village; he grows potatoes, keeps Tatar traditions, and celebrates Tatar festivals instead of adopting Western rituals like Halloween. Nakip even calls his Canadian wife, Joanne, by the Tatar name "Zsanim" (my soul). One day, however, his neighbor – a newcomer like him, of Scottish origin – brings surprising news: former Soviet citizens are free to return to the USSR, and no dangers await them. Will the protagonist return to his homeland? Will he look for his first love? Will he visit his mother's grave?

Full of grotesque situations and bitter humor, the performance searches for an answer to several questions: how can a people's identity be understood, and is it possible to return to our past once we have been severed from it? The director of the production, Farid Bikchantaev, is the artistic director of the Galiaskar Kamal Tatar National Academic Theatre and a significant figure of Russian theatrical life. His adaptation of Jon Fosse's play "A Summer's Day" was performed at MITEM in 2014.

23 April 2019., Tuesday • 8 pm – Gobbi Hilda Stage – 1 hr. 20 min. • (Performed in Tatar with Hungarian translation)

William Shakespeare

CORIOLANUS

Director: Dmitro Bogomazov • *Ivan Franko National Academic Drama Theatre* – Kiev, Ukraine

The tragedy „Coriolanus” is a story of the rise and fall of the legendary Roman warlord. W. Shakespeare took the plot basis for his play from the story of the Greek writer Plutarch. There is also an acute political drama in this play, a drama of family relations, and an internal tragedy of one person. Its hero Caius Marcius, who became famous because of his exploits in the war with the enemies of the Romans – Volscies. After conquering the Volscian city of Corioli he received the byname Coriolanus for military victories. After returning home with victory, the valiant warrior goes to „big” policy – to the consuls of the Roman Republic. But in political battles, the invincible and enduring hero, accustomed to winning the enemies in an open battle, became vulnerable in his strength: the straightforward, frank and uncompromising Coriolanus is not capable of deception and tricks. Due to political manipulations, instead of honor and recognition, a brave warrior is proclaimed an enemy of the people and receives a verdict from the Romans – life-long exile. An angry Coriolanus leaves the city. In the desire to take revenge, he is united with his former enemies – Volscies and leads their army to Rome. But on the eve of a decisive assault, Coriolanus, moved by the supplications of the mother, refuses to permanently destroy Rome and pays for this choice of his own life.

„... The mother plays a big role in the tragedy, "this is the most beautiful and most accomplished figure of the mother, which Shakespeare ever created". Shakespeare used the figure of his own mother for this figure. This figure could fully recover in his memory just when his mother died, and this happened on September 9, 1608. Shakespeare, without a doubt, was at her funeral and then still had a couple of Sundays in Stratford. From this we deduce that at the same time, under the impression of mother's death, „Coriolanus” was written ... „ (Ivan Franko, "W. Shakespeare. Coriolanus, translation by P. Kulish, Lviv, 1990").

24 April 2019., Wednesday • 7 pm – Main Stage – 3 hrs. 50 min. with one intermission

We recommend the production for people 13 years of age and older. • (Performed in Ukrainian with Hungarian and English subtitles)

Vasyl Stefanyk

MORITURI TE SALUTANT

Director: Dmitro Bogomazov • *Ivan Franko National Academic Drama Theatre* – Kiev, Ukraine

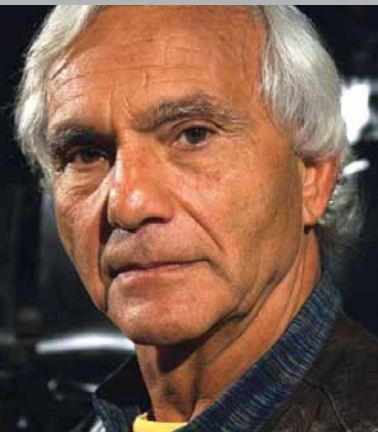
"Morituri te salutant" is a performance, made by stories of Ukrainian master of psychological novels Vasyl Stefanyk (1871 – 1936). His works mostly have tragic direction, depict everyday rural life. The drama taking place day by day, even without understanding the meaning and essence of the heroes in them.

The staging of stories that was embodied by its director Dmytro Bogomazov is a second theatre appeal to Stefanyk's works. In 2006 director Oleksandr Bilozub has established performance "Hungry sin" by the novel "News" in the lobby theater.

At the heart of today's version are such novellas: "The Tavern", "Very Alone", "Vespers Hour", "Holy Night", "May", "Dream", "Sons", "Sin", "Everything we have is a holiday". They tell us everyday stories: about parents and children, male and female, birth and death, dreams and reality, hard work and eternal hope. In these themes, as in life, are constantly intertwined tragic and comic situations. Different events, different characters, but the main thing unites them: theme of the human dignity. Whatever kind of test fate would not send to people, whatever limit in the moral and physical difficulty person would not reach, it has to stand and hold, anyway. Even on the threshold of eternity to be ready for a challenge with the life.

For the director Dmytro Bogomazov (who works with Stefanyk not at the first time) the main task was to find inside composition of performance, which referred to all the polyphony of themes and images with gaining the final theatrics. The result of it was a creation of a musical form of the play as the resonator of perception of events mentioned in the performance. Music in performance creates some enigmatic atmosphere, metaphoric imagery and at the same time, the openness of democratic action. That music, the song reveals subtle, secret movements of the soul, its doubts, suffering purifies it and gives a hope.

25 April 2019., Thursday • 5 pm – Kaszás Attila Stage – 3 hrs. 20 min. with one intermission
(Performed in Ukrainian with Hungarian and English subtitles)



ODIN TEATRET

The Trilogy of the Innocent

The Innocence of War and of Its Victims

Innocent is a luminous word. We don't feel guilty because we are aware that guilt is a reaction of our conscience. And this reaction is not automatically associated with a misdeed that we may have committed considering it a legitimate defence.

Let's look at the face of war: that of a tiger. The tiger tears a child to pieces. This is obviously a tragedy, but it doesn't tarnish the innocence of the tiger. Innocence does not take damage into account, it demands only purity of intentions. For those fighting in a war, innocence coincides with a respect for their role within the mechanisms of a struggle whose purpose is to exterminate the adversary. We don't usually associate the word innocent with war, but with its victims, those who don't commit outrages and destruction. We think of orphans, widows, women who experience the innocence of war on their bodies.

Odin Teatret's trilogy speaks of the many forms of innocence, asking the question: are we all, perhaps, innocent?

TRILOGY - First landscape: the past (1990-2000)

THE TREE

Director: Eugenio Barba • *Odin Teatret* – Holstebro, Denmark

A land abandoned by birds / to Inger Langstedt/

At the heart of the space, ancestrally bound to life, the tree of History grows vigorously and dead. The characters gravitate around this vegetal cathedral, alive yet extinct. Warlords, with their armies of child soldiers, sow death and chaos. Monks plant a pear tree in the Syrian desert, hoping that the absent birds will return. The daughter of a poet evokes her childhood dream to fly together with her father. A Nigerian mother flees hiding the head of her daughter in a gourd. As customary in Odin Teatret's performances, different languages and behaviours mingle, confronting each other. Actors from Bali, Canada, Chile, Denmark, India, Italy and England give life to a rite evoking mythical situations and historical facts. In the faint light of the final scene, a Liberian and a Serbian warlord - real historical characters - fraternise. Twittering birds announce their return in a landscape that recalls Chateaubriand's words: forests were there before civilisations, deserts followed civilisations. The tree of History finally bends under the weight of fruit and offers a home to the birds that are flying over the heads of the spectators. But what kind of birds are they?

24 April 2019., Wednesday • 5 pm – Kaszás Attila Stage – 1 hr. 20 min. • (Performed in Danish, Italian, English, Bengali and Balinese, without subtitles) • *We recommend the production for people 12 years of age and older.*

*Attention, for the request of the artists the performance will not be subtitled, nor translated.
The text of the performance can be found in our Scenarium magazine and can be downloaded from MITEM's website.*

TRILOGY - Second landscape: the present (2010-2018)

GREAT CITIES UNDER THE MOON

A musical performance in the spirit of Bertolt Brecht

Director: Eugenio Barba • *Odin Teatret* – Holstebro, Denmark

Changing countries more often than shoes

The moon observes and glides over the burning cities below, from the metropolises of Europe to those of Asia Minor, from Hiroshima to Halle, from Imperial China to Alabama. Her voice is mocking or amazed, indifferent or merciful, cold or incandescent. Her compassion knows no melancholy, no solace. „Great Cities under the Moon emerged by accident in 2000 from a barter between our theatre and a group of patients from a psychiatric hospital in Bielefeld, Germany. It was our intention to play this performance only once, but instead it became part of our repertoire. It describes with serenity scenes of exile, abuse and massacre from the History of our time, accompanied by songs of poets dear to us: Bertolt Brecht, Jens Bjørneboe, Ezra Pound, Li Po. (Eugenio Barba) • Music by Hanns Eisler, Kurt Weill, Frans Winther and others.

25 April 2019., Thursday • 8 pm – Gobbi Hilda Stage – 1 hr. • (Performed in English, Italian and German with Hungarian subtitles) • *We recommend the production for people 12 years of age and older.*

TRILOGY - Third landscape: the future (2031)

THE CHRONIC LIFE

Director: Eugenio Barba • *Odin Teatret* – Holstebro, Denmark

Here people eat without being hungry and drink without being thirsty

The Chronic Life takes place in various European countries in 2031, after the Third Civil War. Groups and individuals converge, challenging each other over their diverging dreams, disappointments and hopes. A boy from Latin America arrives, seeking his father, who has inexplicably disappeared. "Stop searching for your father" people tell him while escorting him from door to door. The boy is not saved by knowledge or innocence. Rather, a newfound ignorance leads him to his door. All this takes place to the bewilderment of all of us, who no longer believe the unbelievable: that a single victim's life is beyond value, is worth more than God.

27 April 2019., Saturday • 8 pm – Gobbi Hilda Stage – 1 hr. 10 min. • (Performed in Danish, Spanish, English, Romanian, Czech and Basque without subtitles) • *We recommend the production for people 12 years of age and older.*

SONG OFFERINGS (Gitanjali)

Tagore and Lalan

The concert of Parvathy Baul and Béla Wittek

„Ever in my life have I sought thee with my songs. It was they who led me from door to door, and with them have I felt about me, searching and touching my world.

It was my songs that taught me all the lessons I ever learnt; they showed me secret paths, they brought before my sight many a star on the horizon of my heart.

They guided me all the day long to the mysteries of the country of pleasure and pain, and, at last, to what palace gate have the brought me in the evening at the end of my journey?”

Although, **Rabindranath Tagore** was celebrated in Hungary as a poet – translated by such famous Hungarian poets as Mihály Babits – only few know that he was also a prolific composer. His about 2230 songs, named Rabindra Sangeet, with their distinctive characteristics are quite popular in India, especially in West Bengal and Bangladesh. Tagore's poetry was deeply affected by the Baul songs of his home land.

Baul is mainly an oral tradition – intrinsically connected to the practice of Yogis, Sufis and Mystics – which serves to living wisdom of speaking songs of great saints. It has been practiced and performed through generations since thousands of years, and continues even today. This living tradition of Musical Mystic Practice is evolving everyday through the contributions of contemporary Baul Sadhakas (Baul practitioners) of Bengal. Her mission is the purpose of remembering, recognizing the flower of universal love which blossoms in everyone's heart, devoid of caste, class or religion or any kind of human made boundaries.

Lalan (1772(?) – 17th October 1890) was one of the most influential Baul singers, called saint, fakir, sahn or mahatma as well. He was a social reformer and thinker, he wrote songs, and became an iconic figure of Bengali culture. Lalan sang about a world, where every religion and belief lived in harmony with each other. The last period of his life, he spent on the Tagore family's estate, where the ink drawing (above) was made by Jyotirindranath, the brother of Rabindranath. This is the most credible memory of Lalan. The number of his songs is estimated between about 2000 and 10000, but only 800 is verified as surely originating from him. The songs were not written down by him; rather his apprentices orally passed them on or noted them down. Rabindranath Tagore was the first to publish some of them.

PARVATHY BAUL

Parvathy Baul is a Baul and folk singer, painter and storyteller from West Bengal, and one of the leading Baul musicians in India. Her musical and dance education started in early age, after which she studied visual arts at the Kala Bhavan University, founded by Tagore in Santiniketan. There she first heard the concert of her latter master, Sanatan das Baul, who influenced her greatly in becoming a practitioner of the thousand years of Baul tradition. Since 1995, she has been performing in her home land, Bengal and throughout India. Parvathy is well known for her masterful solo rendering in the oldest style of Baul song and dance. She sings and dances with the minimal use of Baul instruments like Duggie, Ektara and Nupur, all played at the same time. As an artist, she was invited to several international festivals: Festival de l'Imaginaire (Paris), Festival international du Conte et du Monodrame (Beirut, Lebanon), Ethnomad (Geneva, Switzerland). She performed worldwide in renowned venues, such as the Noh Theatre in Kyoto, where she collaborated with Japanese performers of Kamigata-mai and Kyogen dance traditions; the World Music Centre in New York; the Chicago University; and the theatre of Peter Schumann (Bread and Puppet Theatre, Vermont). Her Baul songs, prints and video-documents can be found in the South Asian collection of the Tropenmuseum in Amsterdam. In 2018, she received one of the most important Indian artistic awards (Sangeet Natak Akademi Award).

WITTEK BÉLA

Béla Wittek graduated as a classical guitar player, from the Liszt Ferenc Music Academy in Budapest, 1987. From 1994, he was taught classical Indian music and playing the sitar by András Kozma, the former pupil of Ravi Shankar. In 2000, he founded the band called *Talea*, of which repertoire consists of arrangements of middle age and renaissance tunes, 16-17th century court music from Transylvania and Upper Hungary as well as Hungarian folk music. He gave concerts of classical and own compositions also in Switzerland, Austria, Slovenia, Croatia, Poland and Romania. In collaboration with György Erdélyi, their musical record containing poems of János Pilinszky, titled "Fokról-fokra" (Degree to Degree), was published by Fonó Records in 1999. Béla Wittek's main field of interest is the interconnection of poetry and music. In the last 20 years, he composed music for many theatrical pieces too: Béla Balázs: *Tündér* (Fairy); Ágnes Nemes Nagy: *Ház a hegyoldalon* (House on the Hillside); Sergi Belbel: *Mobil; Világszép nándiszájkisasszony* (The Beautiful Miss Reed); Ernő Verebes: *Gerendák* (Beams).

Béla Wittek has learnt to play several other instruments in an autodidact way. For the present concert he composed musical accompaniments of Tagore and Lalan's songs, which he plays on úd (Arabic lute).



Saulius Šaltenis

SONS OF A BITCH

Director: Eimuntas Nekrošius

Klaipėda Drama Theatre – Klaipėda, Lithuania

After more than 20 years, the two outstanding Lithuanian artists, Eimuntas Nekrošius and Saulius Šaltenis, have joined forces again: the latter wrote the script on the basis of his own novel, specifically for the director. Saulius Šaltenis's writings published in Hungarian include a grotesque play (*Scat, Death, Always Scat!*) and a short story (*On Leave*). The theatrical adaptation of his novel *Sons of a Bitch* is especially topical today, as Lithuania celebrates the centenary of its rebirth. Šaltenis's novel takes the audience back to the 18th century, to Little Lithuania, in the southwestern part of the country, which was under Prussian rule at the time.

The novel's world is complex and multifaceted: it includes the historical past of Lithuania, its legends and superstitions, ancient pagan mythology, sorcery, magic, and witchcraft, and excerpts from the Holy Scriptures. Mythology and reality, life and death, eternity and everyday life – they all intertwine. The story gets to the bottom of things, revealing the essence of the Lithuanian nation, its ancient origins, and the strength within which ensures the survival of the nation. Due to its moderate nature, somewhat suppressed emotions, and its aesthetic yet irreconcilable symbolism, *Sons of a Bitch* conveys the spirit of Klaipėda and Little Lithuania surprisingly accurately.

26 April 2019., Friday • 7 pm – Main Stage – 3 hrs. 40 min. with one intermission

(Performed in Lithuanian with Hungarian and English subtitles) • We recommend the production for people 14 years of age and older.



Georg Büchner

WOYZECK

Director: Attila Vidnyánszky Jr.

National Theatre – Budapest, Hungary

The protagonist is the epitome of the low man who is unable to navigate the war and the vices of society. A „paper boat in the middle of the ocean”, he is failed by his environment, mostly consisting of tight-lipped, burned-out characters who are gripped by anxiety, destructive instincts and love that has gone sour. Redemption offered in the form of a way out of this situation is constantly at arm's length, but its closeness only accelerates Woyzeck's fall towards the tragic ending. Like an entranced circus artist, he is overcome by gravity with an inevitable finality.

The young team of creators is looking for answers to the question whether we can still recognize and relive our emotions and our humanity in our apparent loneliness, battling for fictitious ideas. Which ideas can be considered natural and which ones are the destructive products of artificial social processes?

„Certain occasions are, how shall I put it, too significant to be exploited. Certain things will be shipwrecked on themselves.”
– Franz Kafka

28 April 2019., Sunday • 3 pm – Kaszás Attila Stage – 2 hrs.

We recommend the production for people 16 years of age and older. • (Performed in Hungarian with English translation)



Jan Mikulášek, Dora Vicieníková and the team

HAMLETS

Director: Jan Mikulášek

Divadlo Na zábradlí – Praha, Czech Republic



Divadlo Na Zábradlí (Theatre on the Balustrade) is a small theater with a long history in the Old Town of Prague. It opened its gates to the public in 1958. In 1962, Jan Grosmann became the director of the company, and soon the theater evolved into one of the most significant workshops in Czech theatrical life. Václav Havel's early plays, *The Garden Party* and *The Memorandum*, were first performed here. Legendary productions came to life on the Divadlo Na Zábradlí stage: a rewriting of Jarry's *Ubu Roi* and a stage adaptation of Kafka's *The Trial*. In 2014, a young group took over the directing of the theater, led by Petr Štědroň, Jan Mikulášek, and Dora Vicieníková. They avoid classic plays. Instead, they regularly work with texts originally not written for the stage, creating performances from diaries, correspondences, and epic fiction.

An original production by the creative team Mikulášek - Vicieníková on the subject of the lives of actors, performing, and pretending. The topic is the theater itself. How many personalities can actors depict, and how kinds of consequences will they have to face? Is acting really a dream profession? Is the director always right? What is not allowed on stage? Why shouldn't children and pets play in the theater? These and many other notes from the backstage world of the theater.

28 April 2019., Sunday • 8 pm – Gobbi Hilda Stage – 1 hr. 30 min.

(Performed in Czech, with Hungarian subtitles)



Tennessee Williams

A STREETCAR NAMED DESIRE

Director: Michael Thalheimer • *Berliner Ensemble* – Berlin, Germany

Affluence is a thing of the past when the elegant Blanche arrives at her sister's apartment. Stella lives in a humble dwelling with her husband, Stanley, an American whose family has Polish roots. Blanche carries deep secrets in her heart; her posh behavior, her daydreaming, her thirst for attention collide with Stanley's raw masculinity. The two characters collide, and they destroy each other.

Tennessee Williams's classic play, published in 1947 (and adapted into a world-famous film starring Marlon Brando and Vivien Leigh), is set in New Orleans, a major city in the American South. Director Michael Thalheimer has chosen a method highly characteristic of his works: he takes the play out of its original milieu and focuses on the essence of the drama. He provides a brutally sharp picture of the decay of human and social relationships and the extremes of existential failure.

Having seen the premiere last year, German critics were effusive with their praise, calling the performance grand, artistic, clever, captivating, a real feast, and an array of enthralling acting. After last year's success with *The Caucasian Chalk Circle*, Thalheimer and the Berliner Ensemble again brought the best of contemporary German theater to MITEM.

29 April 2019., Monday • 7 pm – Main Stage – 1 hr. 45 min. • (Performed in German with Hungarian and English subtitles)



Federico García Lorca

THE HOUSE OF BERNARDA ALBA

Bernarda Alba is created in co-production with Government of Portugal and DGArtes



SECRETÁRIO DE ESTADO
DA CULTURA

dgARTES DIREÇÃO-GERAL
DAS ARTES

Director: João Garcia Miguel • *Companhia João Garcia Miguel* – Lisboa, Portugal

„I feel the poetry, the life, the profound gaze and the artistic mission of Federico Garcia Lorca as a deep connection with earth and body. These are like old partners and accomplices. The connection with Lorca's writing and universe is an understanding of the cosmos, a lost and rediscovered inheritance that melts in the mud in which one dives, looking for the seeds of flowers. And the music. The choice of *A Casa de Bernarda Alba* is an appeal against the increasing isolation in the world. That is why a libel, a resist. The figures of „Bernardas“ grew back into the cruel light of our day, like monsters that shatter lives. The „Bernardas Albas“ close the houses, which is what it says, our institutions making them more and more coercive. In definite we must continue to fight because the opportunities are not equal for all. „Bernardas“ propagate speeches where they imply mechanisms of repression and censorship as if they defend liberty. They confuse us. The diminution of the freedom of the individual is a daily activity, a succession of happenings that cannot be repudiated and that affect us and settle in „prison existence“. Fear lies with us every night. The threat „death of the father“ – the one who can save us and lead to a better and brighter future is constantly invoked. They make us orphans of the future and the past.“ (João Garcia Miguel)

30 April 2019., Tuesday • 5 pm – Gobbi Hilda Stage – 1 hr. 45 min.

We recommend the production for people 16 years of age and older. • (Performed in Portuguese and English with Hungarian subtitles)



Iran Gaiyp

LEGEND OF KORKYT

Director: Jonas Vaitkus

Kazakh State Academic Drama Theater named after M. O. Auezov – Almaty, Kazakhstan

The topic of the contemporary poet's play is the search for immortality, which the protagonist, Korkyt, the holy minstrel, finds through music: with his wonderful singing accompanied by instrumental music (*kuyi*), he stops the birds mid-air, and even death is kept at bay. Korkyt's character is mentioned in several historical texts: he probably lived in the 8th-9th century (for 95 years, according to some, while other sources claim he lived for 190 years or 400 years).

„In one of the stories originating from the region of the River Syr Darya, the wise Korkyt first lived in a hidden corner of the world. One night, he dreamt of a few men digging a grave. When he asked them who they were digging the grave for, they answered they were digging it for the wise Korkyt. When Korkyt woke from his dream, he decided that he would run away from death, so he fled to the other end of the world. There he saw the same dream, so he decided to move, this time to the center of the world. This is how he got to the River Syr Darya, where he had the same dream again. He concluded that he was not to live on the earth, so he took off his sheepskin coat, lay it on the river, sat down on it and lived this way for another 100 years. /.../ According to another legend that spread among Kazakh people, Father Korkyt was a poet of folksongs, and he invented the cobza and the tambura. For the Kazakhs, the main difference between the two widely-used folk instruments is that cobza is a bow instrument, while the tambura's strings are usually plucked. The legend thus claims that Father Korkyt was the inventor of all stringed instruments. When the Kazakh shamans play the cobza, their song is a prayer to their teacher, Father Korkyt, for help. /.../ One image often used in Kazakh folksongs is a simile in which the young lover boy compares his beloved's eyes to 'a light lit by Korkyt.'“ (*Imre Adorján*)

According to the creators of the production, *The Legend of Korkyt* is a requiem for civilization, culture, the arts, and *kuyi* (traditional Kazakh instrumental musical genres), and also for notions of the holy and the spiritual.

The Legend of Korkyt is the life of the universe, the fusion of religions...

Directed by the legendary Lithuanian master, Jonas Vaitkus.

30 April 2019., Tuesday • 8 pm – Main Stage – 2 hrs. • (Performed in Kazakh, with Hungarian subtitles)

Bertolt Brecht

ROUND HEADS AND POINTED HEADS

Director: Sándor Zsótér • *National Theatre* – Budapest, Hungary

Few, if any, plays by Brecht have been influenced more profoundly by the ebbs and flows of daily politics than *Round Heads and Pointed Heads*. The play was written in the period between 1932 and 1936, during which time Germany was unexpectedly and terribly transformed. Brecht was commissioned to prepare an adaptation of *Measure for Measure* by Shakespeare for the Volksbühne in Berlin; however, the premiere scheduled for January 1932 was cancelled. Brecht kept on working on the adaptation, and finally decided to turn it into a new play, the first manuscript of which was published at the end of 1932 by a publishing house specialized in theatrical plays. Further revised, the so-called '1933 version' was ready for printing as part of Brecht's *Versuche* (Experiments), but to no avail. The wave of history came crashing down on the issues discussed by the author, and his person too. „They chased me away – / And with good reason at that.”

On 28 February 1933, more famously the day after the Reichstag was torched, Brecht took his family and left Germany, with the proof-sheet of *Round Heads and Pointed Heads* tucked away in his suitcase. He kept the starting point and a few motifs from *Measure for Measure* by Shakespeare, whose prince is a weak monarch who is not able to rein in the libertinism that has engulfed the realm. Not knowing what to do, he vests Angelo with power to lead. Honest and ascetic on the surface, he is actually a master of deceit who goes on to badly abuse his power. Seeing this, the good prince returns and things go back to normal. However, he cannot undo the bad things that occurred because of his weakness, cowardice and inability to judge a person's character. Similarly, Brecht's Viceroy cannot overcome the trouble in his country caused by the overproduction crisis. As such, it is not a moral, but an economic issue at the heart of events, which makes the people even more wicked and the course of events more violent.

Round Heads and Pointed Heads is not a part of the Brechtian canon. The play was written in the interval between the educational dramas and his „great” pieces authored in emigration. However, he treats us to the same rich and minutious portrayal of human nature as is characteristic to all his writings. Imbued with a passionate drive for pointing to the heart of social issues, the play is a loud wake-up call against oppression in the best Brechtian fashion.

2 May 2019., Thursday • 7 pm – Gobbi Hilda Stage – 2 hrs. 35 min. with one intermission
(Performed in Hungarian with English subtitles)

Fyodor Mikhailovich Dostoevsky

THE IDIOT

Director: Martin Huba

Jókai Theatre in Komarno – Komarno, Slovakia

In a wicked, hedonist, and greedy world, those who are honest and decent are stigmatized. Idiot – that is what they call Prince Myshkin, the protagonist of Dostoevsky's world-famous novel. And although the prince is laughed at for his kindness and naivety, the Christ-like behavior characterizing his existence in this world bound to perish lends him a unique power. Can man still be redeemed? Dostoevsky asks this question. Can the love of Christ find its way in the labyrinth of debauchery? Or does it meet with nothing more than a sigh, sarcastic laughter, a dismissive wave of the hand? The Jókai Theater in Komarno premiered the theatrical adaptation of Dostoevsky's *The Idiot* in December 2017. The director of the production, Huba Martin, keeps returning to the theater. This was the eighth time he returned to Komarno with his creative team of set designer Jozef Ciller, costume designer Peter Čanecký (joining the group after Milan Čorba's death), and choreographer Juraj Letenay. In July 2018, *The Idiot* won the audience award at the 30th Hungarian Theater Festival in Kiskőrös, and Jászai Mari Award-winner Éva Bandor won an award for best supporting actress for her role as Lizaveta Prokofyevna.

3 May 2019., Friday • 7 pm – Gobbi Hilda Stage • (Performed in Hungarian with English Translation)

SAIGON

Director: Caroline Guiela Nguyen • *Les Hommes Approximatifs* – France

“When we talk about Saigon, what are we talking about? France? Vietnam? Martin Sheen at the beginning of *Apocalypse Now*? The 235 restaurants that bear that same name in France? It's not only about the Vietnamese, or about the French who left for Indochina, it's about our collective memory. Saigon belongs to all of us.” Caroline Guiela Nguyen spoke these touching words at the Avignon Festival, where the play was performed in June 2017. The peculiarly-named theater company – Les Hommes approximatifs (Approximately people) – was established in 2009 at the initiative of the director, who, having staged a number of classical plays, intended to make “the sound of the world” heard and adapted contemporary topics to stage with her actors and co-creators, with great success. Although Caroline Guiela Nguyen has Vietnamese roots on her mother's side, the production she directed is not autobiographical, and she did not really want to talk about colonization. The topics of exile, displacement, the loss of one's mother tongue, torn-apart families, and lovers forced to part appear through the fates of individuals in the Parisian restaurant of Vietnamese immigrant Marie-Antoinette, where memories of the past recur through karaoke songs. Last year, the performance toured various parts of the world, and the stories of these fates must have had different overtones in the various places where they were performed. They will surely strike a deep cord in the hearts of the Hungarian audience.

4 May 2019., Saturday • 6 pm – Main Stage – 3 hrs. 40 min. with one intermission

We recommend the production for people 14 years of age and older.
(Performed in French and Vietnamese with Hungarian and English subtitles)

Erland Josephson



ONE NIGHT IN THE SWEDISH SUMMER

Director: Eirik Stubø

DRAMATEN – Royal Drama Theatre – Stockholm, Sweden

"When film is not a document, it is dream. That is why Tarkovsky is the greatest of them all. He moves with such naturalness in the room of dreams. He doesn't explain. What should he explain anyhow? He is a spectator, capable of staging his visions in the most unwieldy but, in a way, the most willing of media," Ingmar Bergman wrote in his autobiography, "Laterna Magica."

One Night in the Swedish Summer by Erland Josephson is about the recording of Andrej Tarkovsky's last film, *The Victim*, recorded on the island of Gotland in 1985.

In a tender, humorous manner he describes an encounter between the Russian director and Swedish actors. While cast and crew wait in the summer night with increasing impatience, their view of play, life, language, and art is challenged. Erland Josephson worked with the great directors Ingmar Bergman, Andrei Tarkovsky, and Peter Brook, and he won international acclaim with his many roles in film and theatre. As a writer, he was especially praised for his portraits of Swedish and international actors and directors and his account of his years as Head of Dramaten.

5 May 2019., Sunday • 3 pm – Gobbi Hilda Stage – 1 hr. 20 min.
(Performed in Swedish with Hungarian and English subtitles)

Imre Madách

THE TRAGEDY OF MAN

Director: Attila Vidnyánszky

National Theatre – Budapest, Hungary

The great drama of humankind by Imre Madách – the playwright after whom our festival has been named – offers the hero of the play, Adam, an ever more comprehensive vision of the passage of time to which we have given the name "history," from the very beginnings in the Garden of Eden to the distant future. Adam's "guide," the devil, who is always quite delighted by his own gift for irony, paints a picture of the future the foundation of which is doubt and the edifice of which is tragedy. Lucifer mixes both knowledge and cautionary warnings in his attempts to persuade Adam not to accept God's creation. But the Great Work, which indeed still turns, overcomes skepticism through the experience of continuous struggle, the struggle of both the audience and humanity of the future.

Attila Vidnyánszky, who is now bringing Imre Madách's great drama to the stage in his fourth production of the work, offers the following characterization of the essence of the play: "This 'poetic epic' of humanity is a great spectacle which carries us through the ebbs and eddies of history, from Paradise into the future, but history as Lucifer would show it to us, i.e. as the 'flitting phantoms of a dream.' Thus, Madách himself gives the key to the staging: through the illogical logic of a dream, everything that Adam and Eve see and experience becomes livable, everything that brings them hope or leaves them disillusioned. We wish to tell, alongside all the moments of 'hopelessness' and the rise and fall of great ideas, of the love which binds two people, the bond between two people, out of which, whether as curse or redemption, our future is born."

5 May 2019., Sunday • 6 pm – Main Stage – 3 hrs. 40 min. with one intermission
We recommend the production for people 14 years of age and older. • (Performed in Hungarian with English subtitles)





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