

SZÍNHÁZ



HUNGARIAN LETTER OF NEWS

Dear Friends,

That's correct: Árpád Schilling, founding director of Krétakör, one of Europe's most interesting and innovative theatre directors since he first arrived on the scene in 1995, has now been named by The National Security Committee as a "national security risk...participating in the disruption of Hungary's internal order."

That's the news I was given on my first night in Budapest at dinner with Andrea Tompa, long-time CITD partner, journalist, critic, editor (of the national theatre magazine *Színház* and this CITD Hungarian Letter of News) and now award-winning novelist (two weeks after our dinner she was in Wrocław, Poland, accepting the Natalia Gorbaniewska Readers Award at the Angelus Prize ceremony.)



Welcome to Budapest—Fall 2017.

There is a lot to digest in these postings of Noemi Hérczog's in this edition of Hungarian Letter of News:

- She looks at the National Theatre Festival held annually in Pecs, Hungary and how it has turned into a political nightmare. CITD has been joined by US folk for four of the events prior to 2010. When we were "uninvited in 2011, we worked with the cast-off Hungarian Critics Association and helped them create both the 2013 and 2015 Showcases in partnership with dunaPart. Over 50 Americans joined us at those two events.
- She looks at Schilling's work through the multiple lenses of his political and community work .
- The definition of "minority" in Hungary, the Roma, are the focus of a piece on the "applied theater" in the provinces.

- Finally, an interesting look back at the 1956 Hungarian revolution in a documentary/verbatim piece, created by the young Budapest company, k2.

Also, FROM OUR SIDE takes a look at:

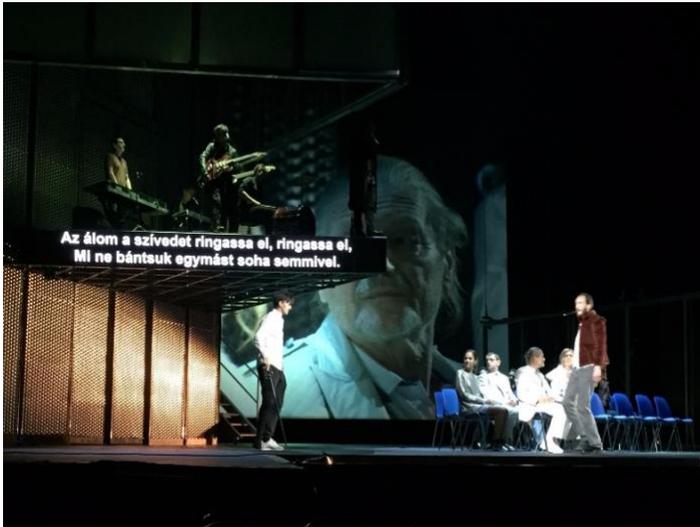
- Csaba Horváth's project and production of *Blood Wedding* at the Wilma Theatre in Philadelphia with the theatre's HotHouse company. I got to follow that project through two residency/workshops, and was at the opening six days ago. Here we share the *Philadelphia*



Inquire review, and Wilma's Dramaturg and Literary Manager Walter Bilderback's blog with good insider overview of the process. The piece runs thru the 19th of November—I'll go back.

- The US Gaggles on their way to Budapest for dunaPart 4—29 November – 2 December. This edition is designed with both a theatre and dance track. We list colleagues that will be getting on planes the end of the month—and I'll be curious to hear what they find. The theatre track has, among others, Kornél Mundruczó (Proton Theatre), Martin Boross (STEREO-AKT), Tamás Ördög (Dollar Daddy), Viktor Bodö (Orlai Productions), Gábor Goda (Artus Company), and Csaba Horváth (Forte Company). I know some of the dance offerings as well—it is going to be a feast. [Here is a link to the full program](#)

The Hungarian theatre season has begun, with much of the town buzzing about the new *Hamlet* at the Vig Színház. Enikő Eszenyi directed a fresh, exhilarating



production, led by the young Attila Vidyánszky athletic (read bouncing-off-the-walls) performance—actually bounding off the wonderful design by Csaba Antal (his work seen in the US at ART and Arena Stage working with János Szász).

I got to see the piece a week after it opened, after spending a rehearsal morning in May and then an exciting full rehearsal day just before it

opened in early October. I got to see a fairly clean run of the first half of the production. When I finally got to the finished production, I was sitting with a friend—an important critic not reviewing the production for her magazine—she said, hands down, the best *Hamlet* she'd seen. I agree.

I also got to see a seven year old production of Csaba Horváth's, *Toldi*. He made it with a young group of Academy students, and it has continued to be in the repertory. And deservedly so: in a week they will be in Berlin giving the 150th performance! With the original cast! Some of the best large group movement work I've seen in a long, long time. [Here is a link to the full performance.](#)

I also visited Bela Pinter's wonderful *The Splendid Mediocrity*—with Bela creating a quirky world of a bizarre theatre company (Bela plays the lovingly mad director) somewhere in the netherworld. He continues to amaze and surprise me.

(I also saw Bela's *The Champion* again – we are working with Sam Mungo at Peabody Institute in Baltimore on an English language adaption—it's a grand indictment of a smarmy politician, set to lots of Puccini, with Bela's scalding libretto that resonated even more for me this time around (I saw it last May). My seatmate was a



Katarina Äsbrink, a Swedish theatre/opera person, currently the #2 at the Swedish Embassy in Budapest. She left the theatre noodling how to get it to Stockholm!

Finally, I saw Róbert Alföldi's production of Wajdi Mouawad's *Shorched*(*Incendies* is how they translated it in Hungarian and reported in this Letter of News). Róbi directed this at the Radnóti Theatre, now under the leadership of much acclaimed actress Adél Kováts. One of my favorite Hungarian actors, László Zsolt was paired with Adél in this very strong production. After the first of the year, Andre Serban will begin rehearsals there for a *Richard III* with Alföldi in the title role. I'm looking for good things there from the Kováts leadership.



A final note: the work on the Martha Wadsworth Coigney biography continues, and Will Wadsworth and his editor, Jim O'Quinn, will be in Budapest later this month to spend some days with György Lengyel, interviewing him about his years working with Martha as the Hungarian representative on the ITI Executive Committee. While there, Jim is also doing a series of taped interviews with György around his professional relationships with Edward Albee, Arthur Miller and Tennessee Williams: he has great stories about his struggles in the 1950's and '60's opening the Hungarian Theatre up to these major American voices during those dark times.

An fierce champion, with much to teach all of us.

Best,

A handwritten signature in black ink, appearing to read 'Philip Arnoult'. The signature is stylized and cursive.

Philip Arnoult
founder & director

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Noémi Herczog

REPORTER BIO: Noémi Herczog (1986, Budapest) is a critic, editor, university lecturer. Editor of the oldest Hungarian theatre magazine, *SZÍNHÁZ* (Theatre), theatre columnist of the weekly *Élet és Irodalom* (Life and Literature), editor of a theatrical book series (*SzínText*). She is a former activist of One Million for the Freedom of Speech civic movement. A doctoral student at the University of Theatre and Film, Budapest, her research field is the history of denouncing theatre criticism in Hungary. Co-curator of *dunaPart 3 – Hungarian Showcase of Contemporary Performing Arts* (2015) and *dunaPart 4* (2017).

The Hungarian National Theatre Festival

The Pécs festival is in its 17th season, as controversial in its credo as always – extremely divisive in the last four years.

Hungary's National Theatre Festival (POSZT) is based in the provinces in a town called Pécs. And the democratic credo of bringing theatre to the provinces - to the former cultural capital of Hungary (Pécs) - seems to be the most significant fact we can write about the festival. POSZT has three owners now: the Hungarian Theatre Committee (with decreasing numbers of theatres to represent and a heavy fall in its political lobby); the Hungarian Theatrum Committee (founded in 2008 as a kind of opposition for the former uniting theatre committee – implicitly dividing the united Hungarian theatre scene to a left and right group); and the council of Pécs. The two curators of the 2017 festival were a theatre critic, **Dezső Kovács** and **Árpád Árkosi**, a theatre maker who had a 2017 contract with two of the theatres which were finally selected to the program. Incompatibility as a notion is not new to POSZT. And if we cannot use this legal term, it is only because POSZT, a 17-year-old festival, lacks a written credo and a mission statement along with a set of regulations.



Pécs National Theatre

The History of the Festival

According to the chief editor of *Színház*, former president of the Hungarian Theatre Critics' Association, the theatre critic **Andrea Tompa**, the POSZT – a festival organised from public money – never wanted to be a professionally strong festival, and never considered the notions of transparency and international visibility to be important issues (Magyar Narancs, 2015). More importantly, the festival never wanted to create its own guidelines, defining, for instance, what 'incompatibility' means for the festival, even though it had been curated and selected by many artists whose work-connections raised questions of incompatibility. It was never resolved whether POSZT has a role to represent new theatrical innovations, or else to represent the traditional theatre field in Hungary. And even more importantly: POSZT has always been lacking in professional consensus. There were no public debates on the

role of a festival which runs on public money. Do we need quotas? Do we need a competition and a jury, like we have now?

Should we invite international guests? International groups visiting POSZT, with the help of Philip Arnoult and the Center for International Theatre Development, have always been organised by the Association of Hungarian Theatre Critics, who were not the selectors of the festival program itself and could not influence its profile this year. Nor did the Association of Independent Performers – an organisation with significant members in Hungary – have any influence at all on the public profile of the festival.

From the beginning, POSZT has been selected by one person (different one each year): this person could be a psychologist, an actor, a drama or novel author, a film director, an opera singer, a dramaturg, a photographer, or more – so the guiding programming concept seemed to be elitistic 'subjectivity.' Theatrical, professional aesthetics were only accidentally considered depending on the personality of the actual selector, and the selection system had an elitist, yet fully subjective message – that anyone who was famous enough in a certain field could choose his/her favorites for the theatre program. More than that, many selectors saw famous Hungarian directors, e.g. **Béla Pintér**, for the first time during the selection process. The average age of the selectors used to be 58 in 2015, but there were years when it was even 66-years-old. There never has been a selector under 40. And it makes even less sense to ask how many women have been selectors.

The year 2011 was different: for the first time, there was a public/professional debate, and according to the final decision, POSZT had to be selected by three people, instead of just one. More to that, out of the three individuals, one had to be a theatre critic. This consensus lasted only for one year: then came the era of the role of the Hungarian Theatrum Committee.

From 2012 onwards, the consensus and decision based on public/professional debate turned negative. From that time on, there were only two selectors: one introduced by each of the committees. Accidentally, one of them is sometimes a critic, but the candidate of the Hungarian Theatrum Committee is usually an artist. And like this year, this raises the question of incompatibility. 2015 was the darkest year, when Attila Vidnyánszky (head of the National Theatre, mogul of Hungarian theatrical life) won the festival prize, while his show was selected by only a curator who incidentally happened to be professionally connected to Vidnyánszky himself.

Since then, POSZT remained fully politicised but also the island of peace. While in 2016, many professionals called for a boycott because the candidate of the Association of Hungarian Theatre Critics for the jury was turned down. In 2017 again, many professionals stood aside and didn't go to Pécs. But also, many professionals only criticise the festivals until the point that they personally are invited. Officially, all the organisations represent themselves at the festival. One of the curators of the extremely boring and politically compromising program was a member of the Association of the Hungarian Theatre Critics' itself. The false compromise is on the surface – yet the festival is more problematic than ever, since there is no declared need on the part of Hungarian theatre professionals, to push the festival to a more transparent and innovative direction. The current president of the Hungarian Association of Theatre Critics' – **Andrea Stuber** finally left the committee organised for a professional consensus. She stated that the only thing left and right wing thinkers of the Hungarian theatre field could agree on was their inner repulsion against theatre critics.

POSZT program, 2017: In the 2017 program, we found two shows that were selected from the two incompatible theatres (Csokonai Theatre in Debrecen and the National Theatre, Budapest).

One of the curators for these shows had a contract this year. Incompatibility was even more striking in these examples, because the shows themselves were not so interesting.

According to the traditions of the festival, there were two shows from the territory of the ethnic Hungarian minority in Romania: having two shows from Romania had always been an unwritten rule, which had been true in the years when there were five remarkable shows just like in the years when there was only one. The other tradition is that the selection only involved one independent show from a field which of course presented the most innovative, and the most export-compatible shows in Hungary.

The selection was basically a mix of public theatres in Budapest and the provinces - extremely overrepresenting the Hungarian provinces compared to the relatively low level of aesthetic significance. All but one were dramatic adaptations, and most importantly, lacked any current, political message.

There were three exceptions to that rule among the 14 shows. *Incendies* – written by Wajdi Mouwad, a Canadian based theatre director with Lebanese origin, was directed by **Róbert Alföldi** addressing the question of refugees in a somewhat melodramatic adaptation.



Incendies, directed by Róbert Alföldi, Radnóti Theatre, Budapest

The only independent show in the program, a **Proton Theatre** production called *Imitation of Life* – written by **Kata Weber**, directed by **Kornél Mundruczó**, was a unique performance about the

Hungarian Roma, starring Lili Monori in the leading role and with a post-human aesthetic of the collapsing ceiling: a wordless motion picture scene that lasted for about five minutes.



Kata Weber: Imitation Of Life, Directed By Kornél Mundruczó

Finally Richard III. by **Attila Vidnyánszky**, the younger - was very openly about the questionable possibility of compromise between the two political sides in Hungary. This was relevant to the fact that the father of the director himself is currently ruling the Hungarian theatre field. The show symbolized the situation of POSZT: inviting one show by the stars of the two politically opposing non-professional theatre groups, yet avoiding most of the sensitive topics in the program.



Richard III. Directed by Attila Vidnyánszky the younger.



Political Performances and Intermodality of Árpád Schilling

In 2017 the former artistic director of **Krétakör (Chalk Circle)**, **Árpád Schilling** - who today works with political-educational theatre projects - continued his work as a performative political activist. This tendency of Schilling representing himself as a political activist started around 2013 with a popular political-performative video on YouTube where Schilling, the artistic manager of an independent theatre group publicly (in front of the Ministry) tore into small pieces the financial notification-letter that Chalk Circle received from the Ministry of Culture.

The tendency of self-representation continued with his show *The Loser* (2014) when he himself, naming himself Árpád Schilling was standing naked – showing his considerable belly – on the stage of Trafó –House of Contemporary Arts. Offering his body – a body which is not the body of top models - as a message board for the Hungarian Government: the audience could write their message on his skin. This performance with its self-reflexive, self-criticizing tone was a great tool to create political theatre without being propagandistic. Schilling ridiculed himself as a little bit fat, self-important political activist, whose loser character stood in parallel with his neglect by the cultural-political power and the conservative Hungarian theatre critics.

In 2017 the government of Hungary created another survey among the Hungarian population, called the 'National Consultation' which on the contrary, was a simple act of propaganda against the opposition, the immigrants and the EU. Árpád Schilling answered with two performative video-messages.

[On the first video](#), the artist is standing on his own balcony in pants – representing the everyday Hungarian citizen, while addressing the Hungarian prime minister, Viktor Orbán. The artist is publicly criticizing the National Consultation and the politics of Orbán. Also his lousy outfit portrays the working class Hungarian, to whom Schilling is clearly trying to send a message. The video was quickly spreading on the internet and soon another Schilling-video followed it.

[On the second video](#), the artist wears a suit, and holds a glass of champagne. This outfit is in obvious dialogue position with the former pants. Now he addresses the wider Hungarian public, and calls for cooperation, offering ways for the Hungarian democratic opposition.

The artist in the 2017 videos is definitely playing the civil activist, mocking himself like he did in *Looser* and by this self-representation trying to mobilise a passive civil sphere in Hungary. A field which is strongly attacked these days by the Hungarian Government.

Applied Theatre Projects in the Hungarian Provinces: Collaboration with Roma People



A scene from *Long Live Regina!*

The question of Roma-representation on Hungarian stage is quite rudimentary. In the already mentioned show by **Kornél Mundruczó** (*Imitation of Life*, 2016), the Roma woman is played by a non-Roma actor. It is quite a rare experience to see an openly Roma actor on the Hungarian stage: most of the few Hungarian-Roma actors have not made a coming out yet, and it is a rare instance for the Roma to get the opportunity to speak for themselves on stage. On the contrary, Roma actors on Hungarian film are constantly chosen to represent Roma characters: this is felt like a burden for many of them which they cannot easily escape.

The documentary theatre piece – *Long Live Regina!* - created by sociologists, applied artists-therapists and theater makers together, is a part of an applied theatrical project addressing the self-esteem of Roma people in the Hungarian provinces, living below the poverty line. The performance itself showcases eight Roma women (civilians) and one actor, **Lilla Sárosdi** (from the former Chalk Circle/Krétakör).



A scene from Long Live Regina!

When watching the show we can actually feel the result and the effect of the former development phase, which also holds the secret of the aesthetic efficacy of the documentary piece. The project is organised by people with close links to [KÁVA](#) – a TIE group in Hungary who organized the first public applied theatre project in Hungary in 2009/2010.

The director, **Edit Romankovics** and the sociologist-research conductor, **Kata Horváth** created a project which is extremely successful not only as an applied theatre project, but in close connection to that, as a theatrical experience as well.

The documentary piece has a strong empowering effect since the Roma women on stage openly share their own experience with the majority population in Hungary, how they are confronted with prejudices on a daily basis. The tragic stories are many times told without identifying the person actually related to them, protecting the privacy of the performers. Yet all of the performers on the stage (except for Lilla Sárosdi) are experts in the sense of how **Rimini Protokoll** wants them to act: the performers are addressing the burning issues of their own community. The show approaches the question of poverty and prejudice – notions the performers offer us, via the topic of motherhood. That is why we see nine women on stage.

[Watch the trailer of the show here.](#)



A scene from Long Live Regina!

Verbatim Theatre and the Memory of the 1956 Hungarian Revolution:

For the anniversary of the 1956 revolution, many Hungarian theatre groups presented their version for understanding the historical past. A young theatre group (k2) visited the US, made some interviews with famous 1956 emigrants and created a verbatim/documentary theatre piece from the material.

2017 was the anniversary of the 1956 Hungarian Revolution: as the revolution is an important part of the Hungarian past and has many (political) narratives in the collective memory, naturally there were several theatrical answers for the anniversary this year. The young theatre company, **k2** – whose members came from the academy two years ago - came out with a documentary theatrical answer, which was created with the method of verbatim theatre.

The members of the company (directors, actors, the authors of the play) visited the US and created interviews with emigrants of 1956. The play itself – written by **Péter Závada** - was constructed

from their answers without dividing the actual interviewees themselves. Thus the outcome – directed by **Péter Fábrián & Bence Benkó** is a group of narratives that emphasize certain opinions and reasons behind emigration without portraying actual people: all the actors know the whole text, not only the text of certain characters. Each performance is the result of improvisation for all of the dialogue. It all sounds like a concert of narratives, a chorus-work. Highlighting the strength of words instead of portraying actual people. Also creating a sense in the audience that there is no final interpretation for the historical past: there are as many narratives, as many memories we have.

Another layer of the performance is a set of videos, where the actors comment on the actual interviews, talking about their personal connections to the historical event. The show itself is not only about the memory of 1956, but in 2017 when there is a strong wave of emigration from Hungary, the emigrants of the past are in a strong, political dialogue with the emigrants of 2017.



A scene from the show by k2 Theatre Company

From Our Side:

Csaba Horvath directs *Blood Wedding* at the Wilma Theatre, Philadelphia 1-19 November



The Company of Blood Wedding. Photo by Bill Hebert

***Blood Wedding* at Wilma: Thrilling, brutalizing tragedy of passion and fate**

By John Timpane, *The Philadelphia Inquirer*, November 2, 2017

Blood Wedding comes at you full gallop. Singing a stark, imbricated melody, the ensemble delivers a stampeding opening dance, impetuous and disciplined, thrilling and brutalizing, wedding dance and funeral dance, exuberance and anguish. Dancers make shapes and units, break, realign; we glimpse flamenco, folk dance, classical, postmodern; stabbing motions; foot-grabbing as if inspecting hooves; abandonment and resistance; conflicted motive; forecasts of passion and doom.

At the Wilma Theater through Nov. 19, *Blood Wedding* by Federico García Lorca has been in development in the Wilma's Hothouse incubator for more than a year. Csaba Horváth, the Hungarian artist who infuses drama with physical theater, dance, and performance art, honors and transforms Lorca's tragedy. Csaba Ökrös writes jagged songs that undermine yet reveal. It

may be too strong or too experimental for some tastes, but for me *Blood Wedding* is the best thing I've seen this season.

We are in an isolated village on the dry Andalusian plain. Our chorus is the Mother, in a towering performance by Jaylene Clark Owens. Having lost a husband and son to a blood feud, she has misgivings about her son's choice of bride. The Groom (played with headlong cluelessness by Jered McLenigan) is a good boy, sure of his duty and desires. His mother's fatalism is lost on him: "I looked at your father, and when they killed him I looked at the wall in front of me."

That opening dance and Clark's dominance risk a letdown, but this cast has too much energy. Brett Ashley Robinson is funny as a gossipy neighbor. Campbell O'Hare as the Bride really wants to do what's expected of her. But she's hard, distracted: When she dons her bridal garland, she spasms, staggers, at odds. She has plenty of awkward dancing to come.



The Company of Blood Wedding.
Photo by Bill Hebert

The ensemble is full of multi-instrumentalists. Sarah Gliko is especially marvelous, her flute and alto sax both lyrical and choked. She shines again as the wife of Leonardo (played with muscular, hopeless restraint by Lindsay Smiling). "I've turned into an afterthought," she tells Leonardo, while he's busy pleading with the Bride: "Tell me, who have I been to you?"

The singing is not as sharp as the dancing. With such challenging, key-shifting music, you have to sing more precisely rather than less, and intonation was often not there. But the dancing: As the company sings a gay bridal song, the Bride, far upstage on a high platform, writhes in self-destructive fury.

Horváth and ensemble show crucial restraint in the centerpiece. Dialogue-driven at beginning and end, *Blood Wedding* rises to a pitch halfway, vivid, surreal, and the dancing dials down a little.

The Moon (a neat turn by Ross Beschler, in a steely, silver suit) plays his folk-poetry role, certain that "No one can escape me." With "daggers and shotguns for 30 miles in all directions," even moonlight is a kind of knife.

The *Trojan Women*-like ending can seem anticlimactic, but Clark and O'Hare ("a lost woman and a virgin") bring off a teeth-gritting dialogue – amid some very inventive stage work. "In the end, the passion in their blood was stronger" – stronger than family, tradition, sense. Drive wins; fate wins. So does this production, doing justice to Lorca, whose brilliance as a playwright should be better known in this country. I'll be a guest at *Blood Wedding* again soon.



The Company of Blood Wedding. Photo by Bill Hebert

Shaping *Blood Wedding*

by Walter Bilderback, *Blood Wedding* Dramaturg

Director Csaba Horváth began his career as a dancer, performing Hungarian folk dance before moving on to contemporary styles. He later became a choreographer and finally a theater director, developing a unique style. “The folk dance, especially when you encounter it as young as I did, when one is susceptible to all things, lives for a lifetime,” he says. “It gives you ammunition from which you can move and transform everywhere movement, choreography, dance, and some kind of way of thinking.” This background also carries on in his long collaboration with composer Csaba Ökrös, who (following the inspiration of Bela Bartok and Zoltan Kodaly) draws upon Hungarian folk music as inspiration for his melodies.

As a director, Horváth says “the most exciting thing in this game is to handle the proportion of language and movement.” He begins his preparations with some general ideas for a gestural system inspired by his reading of the piece. “I’m looking for solutions, decodings, which bring forth the essence of the work, the essence inherent in the piece.” But the performance is shaped in rehearsal, through working with the specific actors he has in the room with him. “I’m always

looking for the physical toolbox and trying to use it in the most exciting way. But it all depends on how much the material needs. Getting to know this is like stepping on a minefield. But that makes me excited, perhaps because working with the body is more subtle than the traditional acting actor, and requires theatricality. It's harder to lie with your body."

Horváth's productions always live music (usually original), often played and sung by the actors. This will be true with the Wilma's *Blood Wedding* as well. In the hands of his actors, musical instruments can also become objects and persons, such as a tree or a baby. Props are rare in Horváth's staging: they are usually absent or indicated by gesture, but when they do appear they are likely to be used in unusual fashion: like musical instruments, they can sometimes become characters as well.

In shaping his production of *Blood Wedding*, Horváth remarks that the play "takes place in a closed and strict environment, where traditions define the life. The story is a sweeping love story that turns against these traditions, and culminates in death. The passionate poetry that characterizes Lorca's drama is very close to the theater language I like to do. This language builds on a physical presence and the music of the actors outside the text. In my work, I always strive to make the gestural system that I compose bring the audience close to the poetic depths of the text."

With his sensitivity to movement, gesture, music, and rhythm, Horváth's work on *Blood Wedding* is very much in the spirit of the play, and of the approach Lorca himself took when he directed its premiere. Describing Lorca's work as a director, his biographer Leslie Stainton writes: "He brought to the task a painter's sense of composition and a musician's understanding of timing. Rhythm—the tempo of the performance—was crucial." From the accounts of the actors and observers, Lorca treated *Blood Wedding* like a musical score in rehearsal: Stainton says "he focused on rhythm, timing, and sound." This is also an accurate description of Csaba Horváth in rehearsal for the Wilma's production.

US Theatre Folk Heading to Budapest This Month **dunapart 4 festival's strong international component.**

A feast of Hungarian theatre and dance, *dunaPart 4*, will be offered to a group of 150 international presenters, critics and directors from 31 countries. 19 US participants are currently scheduled to attend.

With both a theatre and a dance track, 29 performances will be offered during a dense period: 29 November thru 2 December. The theatre track was curated by Noémi Herczog, along with Tamás Jászay—both contributing reporters of our Hungarian Letter of News, and Anikó Varga, theatre critic, editor of *Játéktér*.

The theatre track has, among others, Kornél Mundruczó (Proton Theatre), Martin Boross (STEREO-AKT), Tamás Ördög (Dollar Daddy), Viktor Bodö (Orlai Productions), Gábor Goda (Artus Company), and Csaba Horváth (Forte Company).

[The full program can be found here.](#)

Putting this extravaganza together is the Trafó team in Budapest, working with Laurie Uprichard here in the US. Laurie has put together a great US gaggle:

Sarah Bishop-Stone	Fringe Arts	Programming Director	Philadelphia
Raymond Bobgan	Cleveland Public Theatre	Executive Artistic Director	Cleveland
Yolanda Cesta Cursach	Museum of Contemporary Art	Curator of Performance	Chicago
Genevieve de Mahy	Single Carrot Theatre	Artistic Director	Baltimore
Natalia Gleason-Nagy	Aprilis Productions	Owner	Washington DC
Margaret Lawrence	Hopkins Center, Dartmouth College	Director of Programming	Hanover, NH
Steve MacQueen	Flynn Center for the Performing Arts	Artistic Director	Burlington, VT
Ruth Moe	LUMBERYARD	Performance Series Director	Catskill, NY
James O'Quinn	<i>American Theatre</i>	Founding Editor/Writer	New Orleans
Craig Peterson	Abrons Arts Center	Artistic Director	New York
Georgiana Pickett	Baryshnikov Arts Center	Executive Director	New York
Brian Rogers	The Chocolate Factory	Artistic Director	New York
Tom Sellar	<i>Theater</i> magazine	Editor	New York
janera solomon	Kelly Strayhorn Theater	Executive Director	Pittsburgh
Daniella Topol	Rattlestick Playwrights Theatre	Artistic Director	New York
Laurie Uprichard	Contemporary Arts Center	Senior Curator	New Orleans
William Wadsworth	CITD	Member	New York
Jay Wegman	NYU Skirball Center	Director	New York
David White	The Yard	Artistic Director	New York

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