

Dear readers,

Let me greet YOU as well as the third festival day, and wish you the best of luck, lots of happiness, energy and good health till the very end of our encounter. One would expect that this day would be rather quiet and also peaceful in a way, as everyone is feeling more and more tired and the most desired tickets disappear with the speed of light. Nonetheless, considering that tonight the Meetingpoint party in Fléda club takes place and that personal lives of certain people will be affected, we cannot really expect to relax.

Yesterday you had the chance to visit our dear guests from the Far East (the Youth – the first out of two performances of Russian students, this time coming from Moscow), The Brigitte Cabaret written by a British student was played as many as three times (including the initial technical problems) and the day culminated with the Prague DAMU students' play – the adaption of Bertold Brecht's play In the Jungle of Cities. In the off-program one of the plays that stood out was the Lidumor play directed by Ivan Buraj.

But yesterday was yesterday, now let's greet a new day! We must give the occasion to others to have a go. What's on today besides the above-mentioned Meetingpoint party? There are two outstanding performances - Medea, played by Russian guests again (this time from Saint Petersburg though) and Repleksyon in Filipino students' interpretation.

I know that it is hard to express one's impressions from a performance in public and I am really pleased that so far we are managing to publish reviews on every performance written by two different editors. The opinions are always personal, which is great, because art will always be something that must be discussed. To put it in the words of the MDB dramatic adviser Klára Latzková: „Theatre above all!“

In all parts of our lovely Brno I keep meeting many cool, hard-working and creative people, and that gives me energy. What it is telling me is that the majority of our colleagues from other theatre schools or professional theatres don't care about dissatisfied voices of forever-grumpy fellows. They strong-mindedly pursue their belief in art and goals in life. Keep it up, folks, let's keep it up!

From time to time, I get upset though, especially when festival visitors, who are from their own experience aware of the importance of good atmosphere, lack sympathy and respect for their colleagues and disturb the performance with their late arrivals or even ringing mobile phones. Let's show more tolerance to each other and love each other at all times, not only till the applause is over.

**Lukáš Paleček** v. r.  
Editor-in-chief



# REVIEWS OF THE MAIN PROGRAMME

The University of Winchester  
WINCHESTER, VELKÁ BRITÁNIE  
KABARET BRIGITTE

## One women show kabaret

What else can create the right atmosphere of a cabaret (quickly and automatically) than the famous musical movie Cabaret? I don't think anything else can and that's perhaps the reason why Charlotte Cassey – the author and the actress – has chosen its soundtrack and the repeated presenter's speech from the film to introduce her performance.

The atmosphere was slightly disturbed when the Dean of Winchester University announced that the lights for the show were not ready due to technical reasons. I don't think this fact was so relevant to the overall impression. The actress, dressed in glitter shorts and a tiny white blouse then introduced her alter ego Brigitte – naked shopping window mannequin and commented wittily on their relationship's story from their first encounter to eventual each one's finding themselves (which most probably led to their definitive separation).

Cabaret would not be complete without tap shoes, and our protagonist wore them as well. Her movement on the stage was not always expressive, but rather pragmatic and aiming at practicality (e.g. during the deconstruction of the mannequin, putting on the roller skates etc.). All action was therefore constantly rhythmicized and the shoes were tapping even in situations when it was not necessary, thus producing an ironic effect on the story as a whole.

The actress told episodes from “Brigitte's” life and deliberately collaborated with the audience in the meanwhile. At times, she immersed herself in the story and enacted situations that were being described. She was revealing bits and pieces about her own life, her relationship to the other and to herself and the ambivalence we experience in different life phases. Since it was a cabaret performance, such revelations were funny and she obviously took them with a grain of salt (that might explain the mannequin). She kept the audience's attention, made them laugh repeatedly (language was not a barrier), stated the obvious in such a way that one had to laugh, but not forcefully. This is perfectly shown in a scene where armless and legless Brigitte is lying on the stool and - after a moment of hesitation - Charlotte is ready to reveal a secret. She points at Brigitte's breasts and with an expression of suspense discloses: “These are not real.”

The tension was slightly breaking occasionally in longer pauses (the actress was not always able to keep up the pace), but it always recovered and the rhythm

never disappeared.

In the end came hearty applause that meant that I was not the only whose day had been made brighter by Charlotte.

**Dorota Lichvárová**



**applause 1 min**

### **The story of a mannequin**

The only actress of the performance “The Brigitte Cabaret”, Charlotte Cassey, presented at the festival Encounter her own production inspired by her life. The only company on stage was a wax dummy animated by Charlotte’s action, who treated it as a living human being. She presented it as her model friend with whom she has a close relationship. There is another possible interpretation that admits the possibility that Brigitte is Charlotte’s alter ego, as expressed already in the introduction and their mutual resemblance.

Charlotte’s attitude towards Brigitte was quite ambivalent. She either approached her with affection, caressing her hands and arms and even trying to kiss her, or gave away the most personal secrets that should have remained concealed between the two. Moreover, Charlotte developed certain destructive features, such as tearing off Brigitte’s limbs or disassembling her body into separate segments. As if nothing happened, Charlotte ripped out her arm in the middle of a sentence, took away the upper part of the body and placed it on a chair or put roller skates on Brigitte’s feet and rode them around the stage.

The main theme of the performance was the relationship of these two women. Charlotte used retrospective memories to characterize her friend and looked quite surprised and offended that Brigitte was not reacting and acted so cold. At the same time, Charlotte kept the contact with the audience, directly speaking to them. The performance depended exclusively on her, represented as a superficial, pretentious blonde. Charlotte Cassey did her best, made jokes, danced, hopped around the stage in tap shoes and – most importantly – talked about Brigitte. She presented her not only through words, but especially through her acting.

This performance is nice, easy, not insulting anyone. Taking into consideration that it is a one woman’s creation I find it very upbeat although it is not exactly my cup of tea. Nevertheless, it was a pleasant thirty minutes for me and if you want to have some easy fun, The Cabaret might be the right choice.

**Iveta Šedová**



**applause 1,10 min**



Charllotte Casey and Bridgett lying



Charllotte Casey and Bridgett standing



Charllotte Casey and Bridgett sitting

### **Lost Illusions of the Youth**

A *Raw Youth*, the penultimate masterpiece of the explorer of human soul – F. M. Dostoyevsky, does not belong to the works that are dramatized often in Czech theatres. The Moscow ensemble lead by the director Michail Borisov somehow compensated for this gap. The novel is composed as a retrospective diary narration of a young Arkady Makarovich Dolgoruky, an illegitimate son of a landowner Andrei Petkovich Versilov. The general dramaturgical grip of the guest performance draws on the relationship and mutual disagreements between them. The play describes short life episodes of the protagonist from the time he arrives in St. Petersburg together with his mother and sister.

The entrance of the actors on the stage of the Theatre Studio Marta is itself approached in an extraordinary manner – the space on the side platforms of the hall is used for their parallel scenes. Arkady (Sergej Beskakov) runs briskly to the auditorium and starts dynamic dialogues with individual characters situated on the elevated ramps. This positional element is employed constantly during the performance, especially thanks to a three-level stage with a tea service placed at each of the steps: just a plain tray lies on the lowest step; there is a small table with an ornamented service one step above and a set table with a shiny silver samovar occupies a prominent top place. The intention of the scene designer (Akif Belov) was to imitate the Russian social hierarchy which was at that time built upon the calluses of serfs. Arkady gradually moves from the lowest position towards the top. In the beginning he drinks tea in his room with a friend of his, Kraft (Vladimir Logvinov), who commits suicide after their dialogue. This act is interpreted symbolically within the performance, as the situation repeats later on with a young girl. Both characters take their top clothes off, throwing them to the centre of the prospect behind that is represented by a terraced pitched photograph of residential houses of Petersburg, stretching to the very rear part of the stage. Free of worldly belongings they consequently descend to the lowest step and leave the stage.

Arkady often appears on the middle stage which represents the interior of a typical apartment. He passes the time here with his family and is regularly visited by Versilov who brings splendidly wrapped boxes with presents on his very first entrance. As the two meet, family relationships get tense. The young boy is not able to forgive his father for humiliating him as he is now treated with contempt by people around him. Beskakov's interpretation of the role is absolutely brilliant – especially the way he presents his internal ambivalence formed by his life dream – to become wealthy. Arkady subordinates everything to this goal and his train

of thoughts is underlined by a conscientious analytical performance. This youngster eventually finds his way into aristocratic society to acquire first-hand experience of its falseness and cruelty. He is taken under the wing of the duke Nikolai Ivanovich (Pavel Afonkin) who feels guilty for making his sister pregnant. The aristocrat is pictured as a uniformed officer, remaining on the pedestal of social ladder, looking down contemptuously on the world beneath him. Arkady eventually awakes from his dreamed-up ideals and is determined to take his sister and mother away from this rotten place. However, the relationship with his father remains broken and stands as a painful memento of disrupted people's relationships.

The Moscow ensemble introduced a performance with a complex topic that was dramatically mastered in all respects. The visually impressive spatial design of the stage could not, however, ward off the gradually decreasing pace. The emphasis on the descriptive storyline proved to detract from its spontaneity. In spite of that, the performance *The Youth* made a strong impression.



**Ervín Hodulík**

**applause 2,40 min**

The second day of the festival introduced Boris Shchukin's Moscow Institute with its adaptation of Dostoyevsky's novel "The Adolescent", played in the Studio Marta.

The production retains the spirit of the novel, and makes use of the theme of the relationship between a father (Andrej Versilov) and his son, the eponymous adolescent (Arkadij). Director Michail Borisov does not attempt to modernize the play, he elaborates on Dostoyevsky's text and makes use of the author's typical themes. He meditates on the questions of faith and God, and on the the direction in which the Russian society is headed. The result is a very impressive, modest and realistic production, which is dominated by the elements of the word and the text. I can't even remember the last time that I have been so completely absorbed by the text in a theatre auditorium.

The most outstanding component of the production was the direction. Not striking the eye, rather down-to-earth and decent, but precise and omnipresent. The stage action is gently given a certain rhythm by the use of light and darkness. Uncomplicated scenery portrays a room with two tables, chairs and a coat-stand. The scenery does not change during the staging, but a few elevated steps help to determine the relationships between the characters. The director makes use of the whole theatre space and in some moments lets the characters enter the stage from the auditorium, or appear on balconies above the stage. The style of acting is civil and does not make use of stylization, but tends to become a little too pathetic from time to time.

The main story line explores a complicated father-son



dynamic. It is as though these two do not communicate with each other at all, they only deliver their lines together into an open, empty space. That is something which illustrates their mutual lack of understanding very nicely and neatly. And amongst this all a scene which seems as if it were cut out of Bergman – women sit quietly at a table, a candle lighting their tense faces, faces that reflect some sort of an indefinable inner fervour. A more consistent portrayal of the minor characters would be, however, quite useful in this case. The show is at times a bit too static and falls somewhat off the pace in the second half. In spite of the above mentioned drawbacks, the play remains a noteworthy enterprise - one which attracts attention with its frank and matter-of-fact manner of narration, a unique atmosphere (in its first half), and its way of using the elementary theatrical components and techniques. The production was duly rewarded with thunderous applause.

Milan Čtveráček



applause 3 min



Arkadij with his sister



Arkadij's family



Arkadij with his father



Arkadij with his father



Czech Republic, Prague  
Academy of Performing Arts in Prague,  
Theatre Faculty (DAMU)  
**IN THE JUNGLE OF CITIES**

### **Lost in the bushes**

The play *In the Jungle of Cities* by Bertold Brecht is not one of his best-known or often-staged texts, in spite of the fact that it comprises a number of current and widely discussed motifs. The question is: is it possible to express them by means of theatre performance, not making it look chaotic or scattered?

The performance exposes the theme of freedom and hostility, in the setting of an industrial environment, and the moral and family conflicts as a background. The peace of a shabby bookstore is violated by the entrance of Schlink and his yellowish fellow, who at first offers to buy timorous Georg's opinion, and later even his job with all his possession. Georg eagerly falls to commercial and personal scheming, desperately trying to ignore the power of money only to fall for it himself after some time. The stage of the Goose on the String Theatre is moved closer to the audience to establish contact with it. The set consists of a long wall with painted bricks – or are they books? The dirty windows and empty barrels illustrate the social status of Garga family.

The costumes, together with some modest allusions in the music, evoke the atmosphere of Chicago, also describing the characters and their position in the society. Thus, working in the bookstore, Georg looks like a tatterdemalion, but as soon as he takes over the timber mill of Schlink, he pulls on a brown leather coat, which he doesn't put off before going to jail. Moreover, masking gives the characters another dimension: Georg's family resembles the Addams family thanks to their faces painted distinctly in white, Georg himself being characterized by his make-up and behaviour as spoilt egotistic child. Schlink and his co-worker Skinny have yellow faces marked with black lines, which makes them look Chinese. High tones, together with twinkling light, give the performance a touch of thrill. Taking into consideration the complicated language of the play, the audience might not have spotted such details as the difference of light targeted at Georg (white) and Schlink (yellow) for stressing their nationality, having a hard job following the dialogue of the two.

The performance offers immense number of ideas and thematic motifs to consider, such as racism (hints at 'yellow') or family relationships (recurring arguments of Georg and his sister Mary). Especially the scenes concerning communication within the family were sometimes very funny, as the actors stressed the clichés and pathos of the situations by careful use of intonation and voice modulation.

However, the loaded directing concept and the difficult language of the play diminished the role of actors too much. Expressive as they were when performing, the

variety of acting styles made it difficult to distinguish any integrated stylization imposed by the director. Nevertheless, the performance was by no means bad, useless or unsuccessful. Rather the contrary: it succeeded in drawing attention to a valuable and relevant text, and in offering a highly emotional theatre experience.



**Michaela Suchá**

**applause 1,40 min**

### **Sometimes less means more**

It is a play about the decline of a family, the search for freedom, power and powerlessness, loneliness, rambling and defeat... What is the price of human dignity? What is the value of a human being? The production team try to address as many themes as possible in this ambitious version. This results in a thematic fragmentation of the production, which at times feels a bit unclear and incomprehensible.

The highly stylized visual design is reminiscent of the aesthetic of expressionism. The city is perceived as something unnatural – a jungle – in which a man inevitably becomes a victim. This place of enslavement is denoted by twisted fragments of sets, from which bricks and books stick out, but also by carelessly decorated walls and corroded barrels. The sounds of the city are the irregularly played industrial noises.

Director David Šiktanc did not have a multi-levelled stage on hand, as he normally does in the DISK theatre, therefore some scenes lose a part of their intensity and clarity, as they take place in an improvised space. When this happens, the situation is still saved by dexterously and effectively used grotesqueness, which serves to promote the general atmosphere of gloom that permeates the play.

Everything happens in a hurry-scurry manner, like it often does in a big city. You are barely able to recognize different characters, let alone to characterize their actions. (Anyway, Brecht writes in his foreword to this play that one should not rack his brains over the analysis of the motives of the created characters, but rather focus his attention on the struggles of the main characters, and on its denouement.) Eye-catching masks visually determine their place in the structure of the story. The characters try to solve their problems, but get tangled in them more and more instead, and thus the story ends with the death of one of them.

A directing style gone somewhat wild drowns many of the ideas and the actors' performances. It would have been probably better to work more thoroughly on fewer motifs. Nevertheless, this show is a piece of good, demanding theatre, which does not seek to court popularity, but which elaborates on the ever-topical themes.



**Milan Čtveráček**

**applause 1,40 min**



George



Jane , George , Shlink and Skinny



J. Finney and George's mother

# REVIEWS OF OFFPROGRAMME



Janáček Academy Of Music And Performing Arts  
in Brno

Theatre Faculty

Czech republic, Brno

**LIDUMOR OR MY LIVERS ARE WITHOUT  
SENS**



Silva Soldánová, Petra Lorencová and Tomáš David

## **My senseless liver (making sense this time )**

The production of a Werner Schwab play “People Annihilation or My Liver Is Senseless” - as directed by Ivan Buraj, and as acted by most of the students who will be doing their finals this year, and who are supervised by Oxana Smilková – was introduced at the off-programme, but I think that it could have outmatched many a production that runs in the main programme.

The choice of this fecal drama had been an outstanding and bold move of Dagmar Radová. Combined with the directing style, and with an emphatically stylized manner of acting, it became an ingenious event. It doesn't often happen that a production team fully embraces the concept of the author and creates a production that reflects many historical facts and events, whilst corresponding with the world of today at the same time.

The director employs the contrast between minimalist acting and a subtle stylization of movements in terms of characterization of the individual characters, which sometimes goes as far as to parody human beings (most notably in the dream sequences of the show). But the whole design sticks to clearly formulated rules and themes.

The director also ingeniously works with the rhythm of the show; during most of the play, the time leaps are carried out dexterously in the manner of “light editing”, or fade-outs. The only part of the show which could have used a bit more originality was the lengthy, almost final monologue of the Purgatory character, which sounds as if the production team ran out of

strength or ideas.

The changes of the scenery were done by the actors, and constituted the weak spot of the production. The stage became dark in the moments of the change, and the audience were blinded by a stream of bright light, which was supposed to hide the frantic movement of the actors. I should probably point out that it would have been perfectly alright, if the actors only moved to the rhythm of the music, accompanying the changes. I think that this might have improved the flow and integrity of the show.

The scenography does not, I'm afraid, operate in unity with the directing. A neutral stage design allows for a quick change of the scenery. There are two solid, chip-board walls that act as a portal, defining the acting space for the actors. Other objects are represented by some chairs and a table. Simple, austere, and dull. Not even the costumes, which might have helped the stylization of the characters' movements, did the trick.

The audience embraced this production in a very positive manner. This fact manifested itself both during the performance, and after it, during the curtain call.

**Lukáš Paleček**

Editor-in-chief



**applause 2,30 min**

### **Loving mummy, loving parents and a lady who would kill everyone with love**

Nothing compares to the feeling when a mother tells her own son that he is a stinky cripple and dedicates all her attention to God, as a good and virtuous god-fearing soul, or, in the worse case, to psychological and physical terror directed to her son. You don't have to think hard to come to the conclusion that you wouldn't like to be a member of this family at any price.

So let's try it once more. An authoritative father lost somewhere in the Austro-Hungarian empire, whose meaning of life is work and his only goal profit achieved through intrigue. Add simple-minded daughters he ravishes in his free time and a shrieking mother. Not much better, eh?

The uniform space remains virtually unchanged for each family, alluding at the fact that this performance is not trying to map people through their social status, but purely through their human status. It offers a sonde into failed existence (the truth of people that are so common to become interesting). These mechanized people anchored in their stereotypes create their own household rules. And you think they are far from standard? And so what? We are inside private flats where everything is possible under the guise of privacy, of closed doors. For someone, such people are only vermin with no value. And what if someone tries to open their eyes and they still don't get it? There is no other way out. Kill



them. But are you entitled to do so? Of course you are when your perception oscillates between dream and reality and the dreamlike impressions make anything possible, it is even permissible to see how killing your neighbours feels.

The time flow and subtle changes of stereotypical images are marked by turning on and off the lights. Dreams and reality are distinguished only by use of red and white lighting. The unpleasant, chilly mood and suffocating atmosphere is created by dynamic tension formed by household antipodes. Their excitement alternates with periods of seeming calm, as they don't know who is going to stab a knife in their back.

The performance strongly emphasises the action. Actors work with hyperbole and the more expressive their gestures and facial expression, the more comical is their presentation.

Towards the end, this promisingly flowing performance seems to be running out of breath (as do the poisoned Vočistec family). Similarly, the acting register wears out and runs out of ideas without getting any new ones. There is a thin line to cross between grotesqueness the actors were aiming at and mere kitsch. And Lidumor is unfortunately dangerously inclined toward the latter.

**Michaela Malčíková**



**applause 2:20 min**



Czech republic, Brno  
Janáček Academy Of Music And Performing Arts  
in Brno  
Theatre Faculty  
**JUDHIŠTHIRA**

### **Silence and a world**

Mahabharat, a monumental epos, an epic narrative about a family feud of two clans, the Kurus and the Pandus, became an inspiration for a project of the students of the Clown Stage and Film Creation Studio of JAMU. The production was named simply after one of the main characters, king Yudhisthira, and it threw the audience right into the middle of a battle, which was supposed to bring about the atmosphere of the final conflict on the fields of Kurukshetra.

All the violence, the machinations, philosophical concepts and the acts of the gods take place in an empty space of the schoolroom 401. During the course of the narration, nine nameless figures take upon themselves the forms of many characters. They tell the story of the world - from the beginning of time, through to its imaginary end, when Yudhisthira reflects upon it. The story began with the final picture of destruction, and the rest of the narrative was a search for the thing that caused such a huge massacre. The whole story was thematically framed by the king's final meditations. A monologue on the destructive nature of humanity, on the fleeting, "one-blink-and-you'll-miss-it" nature of existence, and on the nature of eternity connected itself to the final round of applause, which then resembled a "pathetic film storm" that could be heard above the silent battlefield.

The absence of any special acoustic or visual effects (not counting the simple changes in lighting) forced the actors to concentrate on their own bodies and on the space around them. The whole production thus referred to Peter Brook and his concept of theatre. The expression is carried out by gestures and by tension of the body. Each of the characters has its own register of movements that distinguishes them from the others. The manifestations are sometimes animal-like, almost orgasmic, sometimes decent and mild, without a trace of violence. The show has a very precise rhythm as well. Some situations are given a feeling of dynamism by clapping, or by a melodic "playing" on parts of the scenery. As the show drew to its end, the actors used staffs as well, but it did not undermine the overall simplicity of the used elements.

The result of a group brainstorming of actors and their pedagogues is this consistent form that consciously works with the anthropology of theatre and, also with "Brookian" theatre meditations.

**Martin Macháček**



**applause 1,55 min**

# INTERVIEWS



## INTERVIEW WITH SEUNG HOON CHAI

**You are experimenting with the so-called „language of death“. What exactly can a viewer expect? And what do you yourself envisage?**

That is the meaning of the game, long duration, a quick end to all conflicts in the nature of humanity. I live here, some too long, others too short, and it always depends on when death comes. Man is fragile, and that's the „language of death“.

**Where did you take inspiration for theatre?**

It's about satisfying the desire to connect color and vision with respect for each part of the whole which may be different, but, as in life, it comes together.

**You have been to Hungaria and Polland and Austria, what do you think about theatre production in Central Europe?**

There are differences, you know, between Western and Eastern Europe, in Western Europe there is more luxury, it's very different about practice in East Europe, the attitude here is a little easier, simpler. The development of theatrical approach is different. Hungary is more like the Czech Republic and Romania is something else.

**What from the Elizabethan drama do you in Southeast Asia especially like?**

We like Hamlet very much ...

**Are there any traces of postmodernism in the Korean theatre? Are the works of artists such as Castorf or Ostermeier seen in Korea?**

It is really great, you know. For me, it is a wonderful experience and a little bit different one from Korea. And it's fantastic, lots of light and easy ...

**Thank you for the interview.**

**Tomáš Kubart and Iveta Šedová**

## INTERVIEW WITH DIRECTOR DAVID ŠIKTANC AND DRAMATURGIST KRISTÝNA ČEPKOVÁ

**What is the difference between the festival audience and the usual audience of the Disk Theatre, if any? How would you describe the festival audience?**

I see the difference as profound. The play gained its faithful audience in Prague, who know which kind of performance they are attending. On the other hand, the festival audience has to decide hastily which performance from the festival programme they would attend. The range is wide, which can make the spectator choose at random, according to his fleeting feeling or the outli

ne information in the festival brochure. The festival brings special conditions with it and offers the spectator the possibility of seeing many performances in a short time. Don't get me wrong – all I want to say is that the non-festival spectator chooses more consciously, what he wants to see.

**The motto of this year's ENCOUNTER is the 'applause'. What does it mean for you?**

It is a nice question. (laughter) The applause is, above all, a means of evaluation on the part of the audience, which is obviously an important sign of quality for me, although I perceive the communication between actors as crucial. Or the process of rehearsing, to be more precise, when the performance is being put together. The audience is by no means irrelevant for me. However, today's performance has been extremely demanding for us. In short, I perceive the applause as an important means of communication between the stage and the audience.

**Could you describe in more depth the difference between the performances as staged in the Disk Theatre and here at the festival?**

The major difference is the size of the stage here and in the Disk Theatre. In the Disk, we use the entirety of the stage, for example we constructed a walkway framing the acting space and giving the set an industrial look. Being rid of such components, some of the scenes bore lesser emotional and ideological impact. However, you have to put up with that somehow, for example by adjustment of timing. I don't want to make any excuses concerning the quality of the performance, though. On the contrary, I appreciate the way in which the actors performed in those unusual conditions, for which we tried to get prepared. And the atmosphere in the Goose on the String Theatre is outstanding.

**In the Jungle of Cities is not one of the most often-staged plays by Brecht. Why did you choose it?**

I have been captivated by its theme of the never-ending pursuit of freedom, which I consider painfully relevant today. Striving for freedom, one is trying to overcome his enslavement, although sometimes losing his way or being trapped in a circle of dependence that resembles a swamp trying to drag him down. From the social point of view, the idea of corruptibility of everyone and possibility of buying everything (opinion, thought, a person) is extremely important for me.

I'd like to mention the language of the play as well, which is exceptional in the context of other Brecht's plays. Brecht uses quotes from Rimbaud in a sophisticated and well-considered way, which greatly impressed me, as both a reader and a theatre practitioner. I see the play as highly emotional, the emotions being hidden under the surface, from where they should burst up. I hope we managed to portray that.

**Milan Čtveráček**

## INTERVIEW WITH PETR OSLZLÝ

### **What is your attitude towards Russian theatre?**

Speaking about Russian theatre from general perspective, it appears a distinct type of theatre, which could be described as in-depth realism. Russian theatre continues to develop the tradition of Stanislavski's methods, although sometimes in a rather orthodox way. I can't say I am a fan of this type of theatre, as I sometimes lack a distance, stylization and interpretation in it. However, if one is prepared for this style of acting, accepting its realistic and psychological way of creating a character, he can be captured by the performance. I have been to Russia several times, seeing best examples of this approach, for example the work of director Jurij L'ubimov in the classical period of the Taganka Theatre.

### **If you were asked to compare the dramatization of Dostoyevsky by Vladimír Morávek in the Goose on the String Theatre with today's performance The Youth, what are the differences between the two from the dramaturgical point of view?**

Personally, I don't know of any Czech dramatization of The Youth being staged, although specialists in Dostoyevsky might correct me. In spite of being one of his best novels, this piece is, in my opinion, not very well known by Czech audiences. The reason may be the specific perception of Dostoyevsky in Czech culture... That is why the performance of The Youth is interesting for me from the dramaturgical point of view. The dramatization itself seems to be in accordance with what I said about Russian theatre in general. Dostoyevsky always needs to be abbreviated and selected if staged, as his novels are extremely extended. Today's performance, though condensing the plot of the novel as much as possible, still tried to tell the story in a consistent and involved way.

As far as the four Dostoyevsky performances under the umbrella title "A Hundred Years of Cobra" by Morávek in the Goose on the String Theatre are concerned, their major characteristic was a distinct personal interpretation of the director, consisting of an expressive directing gesture. Of course, we have also tried to create psychologically impressive characters, but it was the actors who were of greater priority in the process, rather than the director.

**Ervin Hodulík**



# MAIN PROGRAMME



THURSDAY 7. 4. 2011

**9:30, 13:00**

Russia, St. Petersburg  
Saint-Petersburg State Theatre Arts Academy

**MEDEA**

(75 min)

Marta Studio Theatre

**16:00, 17:30**

Philippines, Manila  
De La Salle – College of Saint Benilde

**REPLEKSYON**

(45 min)

HaDivadlo Theatre

**20:00**

**ROCK&POP Meetingpoint party**

Fléda Club

**Сáнкт-Петербургская государственная академия  
театрального искусства/ St-Petersburg State Theatre Arts Academy  
ST. PETERSBURG, RUSSIA**

Founded in 1779, St-Petersburg State Theatre Arts Academy is the oldest Russian state theatrical institution (though the present name comes from 1993). Today, the Academy has around 900 full time students, and there are four main departments: Drama; Puppetry; Set/Light design and Stage technology; and Theatrology. Students stage their shows in the Academy Theatre, from where are the best productions transferred to prominent St. Petersburg stages.

Of interest is Mokhovaya 33-35 (street and number, but also the name of the building of the academy), an experimental laboratory of new disciplines of theatrology that holds annual national and international conferences on theatre history and theory.

*www.tart.spb.ru*

**Euripidés:  
MÉDEA**

**Director and Dramaturg:** Jekatěrina Khanzorova

**Stage design:** Jekatěrina Malinina

**LightDesign:** Rustam Nasytiv

**Choreography:** Jurij Vasil'kov

**Music:** Vangelis, Gardzienice

**Cast:** Karina Medveděva

**Lenght of the production:** 65 minutes

**Language:** Russian

The myth of Medea presents one of the most oft-told tales of world literature. Even though the tragedy by Euripides is the oldest known variation of the myth, it is still a vivid portrayal of love, unscrupulousness, the mental ordeal of a woman and mother betrayed by her beloved husband.

Medea has been abandoned by Jason, she has become an outcast from her family and the whole of society – from everything she believed in. She tries to recall love, faithfulness and dignity. But what can a woman do against a cruel society? She makes sacrifice - she kills her children with her very own hands. The cruelty destroys this young and beautiful woman, it makes her dirty, ugly and old. Murder becomes suicide.

The piece of drama is staged as a monodrama totally concentrating on expression of the main character. The confession of a soul.



**Thu 7.4. - 9:30  
Thu 7.4. - 13:30  
Theatre Studio Marta**



**De La Salle-College of Saint Benilde**  
**MANILA, PHILIPPINES**

De La Salle-College of Saint Benilde (DLS-CSB) is a private Catholic university in Malate district of Manila, the capital of the Philippines. Founded in 1980, the university has developed - under the leadership of Br. Andrew Gonzalez FSC - from a local community college into a dynamic institution offering study programmes distinct from other programmes available in the area: Arts, Design, Hotel Business, Tourism, Business, Management or Diplomacy. The dance study programme focuses both on theory and practice, transforming dance into striking artistic forms.

The university follows a so-called Lasallian philosophy, drawing on the principles interconnecting faith, zeal in service and missionary work. It also believes each student is gifted by God with skills and talents that should be appreciated and developed. Terms such as spirituality, creative flow, artistic goals and pursuit of common welfare are an integral part of the teaching.  
*www.dls-csb.edu.ph*

**Andrew Cruz:**  
**REPLEKSYON**

**Director and Choreographer:** Christiane Crame

**Light Design:** Michael Serrano

**Music:** various

**Production:** Michael Serrano, Juan Angelo Arucan

**Cast:** Alane Kim Aragon, Kristine Anne Constantino, Kattleya Titalia Jimerez, John Antony Lao, Mosne Neff Ponferrada, Justine Lio Roxas, Paul Christian Deriquito, Jill Alyanna Tanig, Rhodù Tinoy, Andrea Beatrice Vega

**Length of the production:** 40 minutes

**Language:** Filipino – Tagalog

Repleksyon salutes all the foreign workers in the Philippines, sometimes referred to as “Mga Bagong Bayani”/ “New Heroes”. A story of one family is told in parallel with stories of other families from different periods, situations or towns. Through the dance drama, the production shows various groups of Filipinos who have lost their identities in order to gain livelihood for their kin. Besides the social critique (corruption, social injustice), negative emotions in looking for a job abroad and subsequent physical and mental mistreatment of the workers by their employers are reflected in the show. It also discusses death not only as physical matter, but as a psychological loss of ideals and ambitions.



**Thu 7.4. - 16:00**  
**Thu 7.4. - 17:30**  
**HaDivadlo Theatre**





# OFFPROGRAMME



THURSDAY 7. 4. 2011

**10:00**

**Setkání pedagogů a hostů**

(120 min)

Sky Ice Bar

**14:30**

Czech republic, Brno

Janáček Academy Of Music And Performing Arts  
in Brno

Theatre Faculty

Barbara Herz

**OPHELIA –**

**I DON'T MOAN! JUST DE-LIBERATE!**

(60 min)

Kabinet múz

**16:00**

Czech republic, Brno

Janáček Academy Of Music And Performing Arts  
in Brno

Theatre Faculty

Lukáš Kopecký

**GRUSHENKA-AND THEY WILL BE WATCHING**

(45 min)

DIFA JAMU 105

**20:00**

**ROCK&POP Meetingpoint party**

Fléda Club

## **Ophelia – I don't moan! Just de-liberate!**

**Director:** Barbara Herz

**Cast:** Lucie Končoková

Ophelia is a woman with Shakesperian past, atrocity and roaring revolt of Heiner Müller, and conciliatoriness of Virginia Woolf. She is devoted to water and it is not possible to tell the exact moment, when she finds herself below the surface and when she rises above. This Ophelia does not moan, she only de-liberates herself and tries to find again and again the ways for existence, which is stigmatized by her being Ophelia. She is a woman, who leaves her father to depart for Hamlet's kitchen, and who steps, in the end, into the river with atonement and pockets full of stones. River, which can solve and dissolve everything so easily.



**Thu 7.4. - 14:30**  
**Cabinet of the muses**



## **Grushenka - And they will be watching**

**Director:** Lukáš Kopecký

**Cast:** Alena Doláková

She popped out of a page of a novel that the author assigned to her. Then inside four walls, she discovered space to play and defend her self and to exhibiting herself. Grushenka does like being ostentatious. But she got used to showing all kinds of expressions but hers. Grushenka – the lizard, Grushenka – the tigress, Grushenka – the hungry cat. But Dostoyevsky did not prescribe such a battle for her. The one before whom Grushenka has to defend herself surpasses the will of the creator of the novel. If God really exists, may He give me some kind of a sign...no...may He show me the way. In which direction is the way going if a man questioned his faith and has not found a new one yet? A one man show about a quest for punishment.



**Thu 7.4. - 16:00**  
**DIFA JAMU 105**





**Meeting Point num. 2**

**Editor in Chief of Festival Newspaper:**

Lukáš Paleček

**Vice editor in Chief of Festival Newspaper:**

Hana Svobodová, Eliška Luňáčková

**Corrector of Czech Version**

Kateřina Menclerová

Jan Krupa

**Translators:**

Barbora Doležalová

Michaela Dragounová

Martina Kavínová

Ludmila Nerudová

Eliška Poláčková

Kristýna Šedivá

Jana Šunková

Markéta Zástěrová

**Corrector of English Version**

Alexander Duncan Packer

Mgr. Karel Pala

**Graphic designer of Festival Newspaper:**

Simona Vaškovičová

**Graphic designer of Festival:**

Kateřina Miholová

**Photos:**

Marek Doležal

Pavel Nesvatba

Marie Votavová