

To my readers!

Readers of mine, mine, my readers, readers of this issue, readers, readers of mine, beloved, beloved readers of the Thursday issue, yesterday was Wednesday, not Sunday, Wednesday it was, Wednesday, no, not Sunday, Sunday, no, no, not Sunday, no, Sunday no, Wednesday, Wednesday it was, Wednesday was ours, Thursday will be ours too, what will you give us, what will you?

Medea, Medea was present, present she was, some liked her and some did not, Repkleksyon, Repleksyon, the meeting of pedagogues, pedagogical meeting, the sadness is fleeting, but still permitting, permitting to cheer out of sheer ennui, oui, this way around, around Ophelia, Ophelia de-liberated, many a question mark included, and then there's Grushenka, Grushenka, Grushenka. Our beloved Grushenka. Pitying herself, torturing herself, torturing and pitying again and again torturing and pitying, so long that everyone had to love her in the end. And pity her. And everyone watched and clapped their hands and cheered and waved and shouted and pitied and tapped and tapped and tapped.

Tap, tap, tap, Meetingpoint party, tap, tap, tap, party, tap the Fléda club, tap, her with him, him with her, tap, tap, tap, her with her, tap, him with him, tap, tap, tap everywhere, party at Fléda, tap, club Fléda, Fléda club, tap Fléda party, party, tap super party, Meetingpoint party tap, tapy, tippity, tippity tap!

We shall overcome! The virtues of the virtuous Czech theatre lie in its virtuousness!

Salome shall come today, serve her with a fish, a fish for every tisch! Just don't eat the ones that smoke. That is the programme, the off-programme. And it's the name day of Ema, Em, Em, little gEm, and she has her name day, and Albert has his name day in Slovakia today, and today Slovakia is on our programme. The main programme. And also Brno. The home-team of Brno. Lovely Brno. With a Slovak director. A Slovak. In the Czech lands. A director. And then there is Iran. And Poland. And Switzerland as well. And it all ends on the day after tomorrow. As early as the day after tomorrow. It all ends. It all passes away.

And Ondra loves Iveta and Oliver!

And an actor is either good or trashy, and it does not matter whether he's fat or thin!

And a computer broke in the editor's office. And then another one. And a third one. And the internet connection failed. And then the connection between the computer and the printer fuc... failed. And then texts started missing. And then files became unreadable. Nevertheless, it moves!

PS: If you repeat a thing often enough, it becomes the truth!

Lukáš Paleček

The Chief Editor-in-Chief



REVIEWS OF THE MAIN PROGRAMME

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

Lars von Trier in Marta?!

The whole weight of Medea's tragedy was carried on her shoulders by a single actress – Karina Medvedeva. On the stage, separated from the auditorium only by an improvised rope railing, there was nothing more than soft gravel, a pelt stretched between two poles in the back, a few fish, a tub and a bucket for water. On the pelt, short text segments written in the Cyrillic alphabet, probably parts of the script, were projected. The play was accompanied by ritual drumbeating and singing female voices coming from the speakers. All these scenic elements could be meaningfully brought together just by the presence of the actress, or the spectator's awareness of her absence from the stage.

From the very beginning she embraced the entire hall in Studio Marta with her fascinating expression which had a breathtaking effect on the audience. In spite of the language barrier, she grabbed their attention and even moved them. Karina Medvedeva did not have a rest either. Medea went on narrating her tragedy for 75 minutes, refusing it, accepting it, seeking for support in the audience, and committing the terrible deeds. She said it all not just with her words, but also with facial expression, body movements, way of speaking, and most of all by ceaseless concentration and commitment. Commitment to Medea's tragedy with her body and soul.

In the materials available, the Academy states as its fundamental approach to dramatics the system of the Russian drama theorist Stanislavsky (actor's internal focus on portraying a character's emotions) and the students are trained in compliance with Meyerhold's method (addressing the spectator by interconnected movements, gestures, space, rhythm and music). Both these approaches supported each other vividly – the actress was contemplating, incarnated into the character with all her being, mind, emotions, and precise gestures, which expressed her inner state and performing various magic rites. The choreography truly involved the whole actress's performance – detailed and accurate, with perfect timing, in fact essential. It actually set up limits which enabled Karina Medvedeva to use her body like a musician uses his instrument.

There will probably be theatregoers who will not agree; if they were not intrigued by the main and only actress they could not hold on to anything else, and the play based on expressing the inner ordeal and its consequences – that is an hour and a quarter of a lesson in Russian – could easily become an annoying acting etude.

However, an example of dramatic direction which aims to create a space for a perfect acting performance has its place at the Encounter festival.

And what has all this to do with Lars von Trier? His *Medea* also needs a spectator who gets absorbed in the cruel world of a wounded woman whose pride won't let her forgive, and who kills her own children to hurt the one that loved her most. Neither of these dramas picture *Medea* sentimentally or theatrically and both leave a trace deep inside of you.

Spasiba!

Simona Nyitrayová



applause 1,10 min

The far from sought-after neverending story

When a production of Euripides' „*Medea*“ is not supposed to become a monster-show, then the production team have the option of staging it in a truly different way – that is to adapt the play to a monodrama. The festival audience were given a glimpse of what that looks like on Thursday.

Medea tells a notorious tale – she had been cheated and banished, and she revenged herself. She lets the spectators catch a peek of her own thoughts and her heart, so that they can better understand her actions. That is why the audience is addressed constantly, called upon time after time.

The production shows its hand right from the beginning, which seems a bit unfortunate. So what to do next if the cards are on the table? The theme of children, children, and – for a change – children returns constantly like a boomerang, and runs in circles for the rest of the show. And if the course appears to be changed at least a little, then it's soon back on the same old track again. The same themes, the same basic situations repeat in a vicious circle. Another reason why the production becomes stereotypical is an imprecise operation with the rhythm of the show. Not even a dynamic style of acting can do a lot, if there's little to surprise, and if the audience knows what's ahead of them. The acting style itself operates with a limited set of gestures which are used in the same way in different situations, in different moments again and again. From time to time a sign appears projected on a screen, or a shadow play that does not lead anywhere is thrown in by the director, visually impressive though it is. Nothing can revitalise the final impression.

Nevertheless, one has to appreciate the toil and the pains of actress Karina Medvedeva (she had to endure two performances in one day). She probably deserved a larger round of applause for her do-or-die approach, energy, strength and concentration, with all of which she played her part.



1,05 min

Michaela Malčíková

Medea

The Russian Saint- Petersburg State Theatre Arts Academy introduced itself with the drama of Medea.

This Euripides' tragedy was arranged as a monodrama starring Karina Medvedeva. The direction and dramaturgy was by Jekatěrina Khanzhorova.

The whole play stood on the performance and energy of the actress, which was underlined by the simpleness of the stage setting and costumes. The monodrama didn't narrate the story in the first place, but focused on feelings and trains of thoughts. This was attained by means of movement stylization, acting cuts, and the outstanding intensity of the actress' voice.

The energy itself invested into the character by Karina Medvedeva was very good. She acted at full blast and truly in every scene. However, the performance was all in Russian, which was inconvenient since most of the spectators couldn't speak Russian. One could infer from the above-mentioned effects, as for example movement stylization, which part of the "story" is on and what is the character going through and how, but the show was largely centred on the text anyway. The spectator, therefore, could perceive the emotions (sadness, peace, despair, resignation, etc.) but was not always able to trace their source— where does the sadness or peace come from, and more importantly, what is the relation of the character towards this feeling.

Consequently, the perhaps 75-minute-long performance became protracted, as the stylistic features repeated, especially at the very end of the play, when Medea's hopelessness was, in my opinion, depicted well enough for the desperate scenes to reiterate the same emotions time and again. This can, nevertheless, be related to the language issue, and thus inaccurate understanding. The movement stylization was beautiful and let Medvedeva's natural aptitude for movement shine. Her voice disposition and intensity were outstanding, too. But the overall stylization of experiencing feelings wasn't, to a certain degree and in certain moments, believable, mainly in the acting cuts. It was clear that a particular cut was supposed to express despair but it struck me as exaggerated, and so the sadness did not touch the audience as directly as it should have.

This might also be due to the "Russian" intensity of voice, scream, cry, falling silent, etc. which is different from ours.

It was good to see this kind of Russian adaptation but the question is whether it wouldn't suit another drama better, which would not be based so much on the text.



applause 1,5 min

Silvie Kudelová

Mono Medea

The students from St. Petersburg decided to perform the Euripides play as a monodrama. A solitary Medea

remains on the stage throughout the performance, offering the audience undistorted and undisguised insight into her worried bosom. An ancient story of guilt, suffering, vengeance and death was played out on the boards of Marta Theatre.

Being deprived of the advantage of communication with other actors, the actress makes use of the opportunity to address the audience. Sometimes they are put in the role of her judges, sometimes they are prone to sympathize with her when her guilt becomes more clear and she is apparently fading away. The performance is of a highly liturgical nature: Medea washes her hands, wrings them to pray, performs a ritual dance, or addresses invisible entities.

The set design does not strive to attract attention, rather supporting the acting and the story. The minimalist scene strewn with sand represents an entrance to a shabby hut made of withered branches and patched white cloth. The cloth is also used as a screen for video projections or a background for shadow play in the moments when Medea retreats behind it.

However, the most important part of the performance is the precise and lively acting of Karina Medveděva, who presents image of Medea's disrupted heart stripped of pathos, creating a concentrated study of guilt and its understanding, acceptance and consequences.

The director uses consistent symbolic and metaphoric language, coining rich lyrical images with the help thereof, such as Medea being trapped in a cobweb – a symbol of the inconclusive situation in which she finds herself. Similarly, after killing her children, she ladens herself with stones – the metaphor of her sins, and the climax of her spiritual torture when only the physical suffering may bring her oblivion, or at least moderate the heartache.

The effective combination of singular components, together with the simple and convincing acting of Medveděva are the major assets of the performance, which, unfortunately and despite these, does not succeed in maintaining the attention of the audience for the whole time.

Milan Čtveráček



applause 2,20 min



Medea with a fish

Repleksyon

In their production called Repleksyon, De La Salle-College of Saint Benilde tries to portray a problem of Philippine emigration and its consequences. The production starts with several characters with their bags and pieces of luggage on the stage. They are gazing into the distance, dialing numbers on their phones and waiting. A young family says good bye to their father, who is going abroad.

The authentic records of interviews on the screen are blended with dance performances, while skillful work with the projection apparatus allows impressive color combinations. The faces of the actors/dancers are stylized into sad expressions which gives their dance hints of sentiment. The expression changes only during the anonymous group dance. Sadness is suggested also by the choreography that expresses dejection: body movements, arms bending, tugging poses... The slow passages are interspersed with the fast, aggressive and physically demanding ones which makes performance dynamic.

Rhythmic dance with paper boxes that were almost feeding on dancers' bodies (as if trying to express gradual dissolving of one's own personality and their desire to leave at any costs at the same time) was to me one of the most creative scenes.

The authentic documentary interviews with real people plus newspaper articles were the means of stressing the seriousness of the production, giving it an ethical dimension without trying to suggest any solutions to the portrayed problems. The aim is to mediate emotions that are going hand in hand with actions and events.

What can the festival audience, that does not share the common background of specifically Philippine phenomenon, take from the performance? The urgency and melancholy of it, highlighted by the director's concept of high quality, present us with a subjective and artistic interpretation of the Philippines problem. Based on the spiritual background of the college determining its perception of art, the focus of the performance is put on the human soul, which is even more important than the aesthetics.

The temperament of the performers in combination with their skills as professional dancers prevents the serious message being passive, which is the positive of the performance. Even so, the music (sometimes too loud) was almost attacking the audience, who might have felt emotionally exploited here and there. However, the happily smiling faces of the actors during the applause overcame all the sadness and melancholy of the performance. Everyone for whom theatre is about emotions was satisfied.

Míša Suchá



applause 3,10 min

Repleksyon

The students of De La Salle – College of Saint Benilde from the Philippines depicted with poignancy the topical problems of their country.

To achieve this, they used not only expressive dance, but also a video projection, which comprised half of the whole performance, bookending the story and describing the situation in the country. Part of the projection consisted of interviews with the Filipinos, giving the audience an impression of their opinions on the political situation in their country. All the speeches were subtitled in English, which helped a lot, although both the situation of the Philippines and the sentiments of the people would be discernible even without the translation.

The projections, during which the actors retreated either to the darkness of the backstage or behind the projection screen, alternated with the performed representations of the projected themes. The actors also used two modes of expression: first, the realistic acting without dancing performed in everyday costumes, and, second, the danced parts with stylized movement, which prevailed. In those scenes, the costumes were of neutral character, either black or white.

Surprisingly enough, the meaning was clear in both the stylized and realistic parts of the performance. Although the spectators didn't necessarily need to understand every single movement, they did pick up on the emotions. For example, the scenes of parents leaving for work were expressed by tender and delicate dance figures that were very clear at the same time.

What was amazing was the zeal of the actors, and the way in which they played was neither dogged nor heavy-footed. They presented the problems of their country with such understanding and sensitivity that it was clear they are not indifferent to them.

The performance ended up with unusually fervent applause when the actors showed their gratitude by clapping their hands for the audience.

Silvie Kudelová



applause 3 min

Repleksyon – Newspaper documentary fairytale

The Philippine performance, Repleksyon, focuses on the social problem concerning a lot of Filipinos – emigration in a search of work abroad.

In HaDivadlo theatre, where the performance found its festival stage, the audience was presented with one hour of dance show in combination with screenings. The actors use no props, they have only their bodies, white screen canvas and cardboard boxes. The performance is tinged with music creating the atmosphere for the story that develops from pictures of ano-

nymous people into one story of a concrete family.

Thanks to the nature of the performance with the accent on the dance expression, the language does not present any barrier, besides, the subtitles are provided. The documentary parts on the screen name and show the general problem, while the message is illustrated on the example of one family. In this respect, the production is very informative, yet the audience might have a problem with understanding the message.

At the beginning, a father is leaving his family – he is looking for a job abroad. Six actors under the white canvas create together moving statue – here and there we spot screaming face or cramped bent arm. After a video sequence we are back in the family scene and its members are expressing in the language of their bodies the harsh dilemma and a way to solve it – long separation. It is a pity that the sentiment finally overcomes the action and one can not avoid a feeling that he/she is watching an emotional juicer. The plot is very close to a romantic fairytale about simpleton Honza, favorite hero of Czech and Slovak tales, who gets into the world of bureaucratic system full of capitalistic cynics. The production blames everyone but Philippines or their own mistakes.

Unfortunately to me, this was the only message. The production where the ethics is so much more than aesthetics and the poetical is rather educational. Through the documentary optics in combination with dance it informs about a miserable situation in a good country that is unlucky and surrounded by wrong people. My impression was only deepening by a pub-like conversation about the bribed government. In my opinion, the final murder of the mother, who must also leave her family to work abroad, confirmed that the production was very close to the emotional exploitation of the audience: one-dimensional reality show.

Viktor Černický



applause 3,5 min



dancers



family



dancer



going away

REVIEWS OF THE OFFPROGRAMME



Czech republic, Brno

Janáček Academy Of Music And Performing Arts

Theatre Faculty

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

Talks with Father

The reality? WTF? I hope not according to Sarah Jessica Parker. What happened with dreams? And with the truth? I mean with "The Truth", which was probably one of the central topics of the performance. The leaking sadness measures the time, while a voice from the speakers continues to remind the audience of the fact that Ophelia really drowned. Barbara Herčíková, the director of the performance, prepared a highly intellectual cocktail, stupefying those who drink it, so that they can't do anything else than pose witty questions. The strange combination of a confession of a desperate girl and a story "what-if" (Hamlet married Ophelia) manages neither to affect nor fascinate the audience. Which is a pity, taking into consideration that the performance is a monodrama, but the actress, Lucie Končoková, does not bear the least blame for its imperfections. It is the director who chose the topic, stylization and perspective of the performance.

The fridge constantly present on the stage (explanation: the relationships are getting cooler), together with the latter's open metal-like polished surface set bounds to Ophelia's world. Three buckets frame the borders of the acting space, which is constrained by various theatrical signs (for example by Ophelia's depressed monologues). The wretch introduces the audience to her problems, especially to the complicated relationship with her father and her melancholic "friend" Hamlet. The motto "I don't moan. Just de-liberate!" is supposed to bring the desired reflection of the tragic fate of a girl from an order-nary family, but the reflection does not come (although it must be romantic to dwell on one's virtual profits).

Wittenberg or Lutherstadt, an intellectual bastion, is remembered in illogical speeches. The only understandable thing is that it was a challenge impossible to refuse. When Ophelia wants to show her opinion of men, she is pointing to the audience repeating "pig, pig, pig" to count the pieces of the odious livestock. However, she is not brave enough to point at particular people, which slightly weakens the message. Or is it not important, who exactly is the pig?

The story is, in fact, illogical, as well as Ophelia's ostentatious relationship with her father. I really don't know how to explain the profession of love by means of asking for the location "00". Is it the straightforwardness of the message which is being mocked here? The sinking does not build to a crescendo, because we

know the ending all the same. The fact that Ophelia is tidying up in Hamlet's household is even more striking in this context.

A strange moment comes when Ophelia starts to convey the stage directions. It can be interpreted either as an attempt to imply her madness by means of soliloquy (or what should one call this kind of speech in monodrama?), or a sign of depersonalization.

She speaks about catching fire, while blocks of ice are being heaped in the bucket. The impossibility of action? "To a nunnery! Go!..." Is she lying? By which words? By not saying on what she will dine? Does it have a deeper meaning, or is it just the confused expression of the cliché saying "cherchez la femme"?



Tomáš Kubart

applause 1,55 min

To contemplate (Lat.) – to look at attentively and thoughtfully; to consider carefully and at length; to meditate on or ponder

All the meanings of the word were expressed in the spirit of the young heroine of the piece. A young, growing up woman, slightly confused by herself, but rather devastated by the authoritativeness of her father and by his influence on her life. To make things even worse, she falls in love. Ha-Hamlet, who prefers to become a woman rather to have her heart. Everyone around her is melancholic, just out of fashion, but she just doesn't know... she is lost, fumbles... "The water is so tempting" – she repeats again and again, while her words are tinged with drops of water falling on the metal buckets. To distinguish reality and illusion is impossible, worlds above and under water can not be told apart.

A melodrama solo for one actress (Lucie Končoková) - and she is brilliant: bittersweet, funny, well-balanced and schizophrenic in the same time. The young actress was punctual in cutting of the sequences and timing of the graduating tension. She portrayed faithfully the duality of a young spirit in difficult situations on life.

The picture was completed by the red dress of the actress. It was "equipped" with a hidden hoop that finally turned into life ring (to late to rescue her – or, maybe?). The dress fitted with her blue tights and sandals. The metal buckets set out on the stage were only unnecessary decoration, the function of which was changing according to the situation (stairs, chair, helmet). Quite surprisingly, she splashed herself with water and she developed the motive of water even further (washing the floor, taking pieces of the ice out of the freezer).

I am not sure about the end – it seems, that Ophelia gave it up, not able to examine herself anymore. But was it so? I don't think Ophelia, as presented here, would surrender that easily.



Dorota Lichvárová

applause 2 min

Reality? Diagnosis.

Ophelia. A piteous girl whose story is known to everyone. A little doll in hands both of Hamlet and Polonius, her father. A little child, tempted by water. A victim of disregard – not even Shakespeare let us look in her life. At this moment, Lucie Končoková, JAMU student, enters the scene with her monodrama in order to open a door into the deepest corners of a lunatic life. In the Kabinet Múz theatre studio, Ophelia - I don't moan! Just de-liberate! plunges us for one hour to let us dive into the insanity of a young woman.

The audience is puzzled already when entering the theatre space – something is wrong. When seated and silent, we can clearly hear water dripping on the metal buckets. Monotonously, without breaks. Ophelia enters – in her colorful dress, part of which is life ring. She is talking to her father, who is sniffing around her relationship with Hamlet. She is smiling to the audience, she is talking to us, and yet her words are not linked by any meaning and her absent-minded look suggests that we are someone maybe funny, but loony.

Ophelia does not need much, the sets are minimalist. On the stage, there are some metal buckets, in the left corner, a fridge. Yet the main and only character of the monodrama uses everything. The buckets are full of water, when Ophelia needs to cool down, she does not hesitate and splashes the water on herself. In the fridge you might find frozen food, cake or a hand.

The production quotes Shakespeare's most famous tragedy – sometimes literally, sometimes with shifted meaning. For instance the speech of Polonius sounds in Lucie Kočoková's interpretation as if suggesting sexual abuse by her father.

“Frozen fish are still waiting in the ice, when is it over?” she says towards the end of her performance. She is getting to the water slowly – at first, she is surprised, then tempted and finally she plunges, singing.

This is also one of the versions of Ophelia. Funny, sad, alone. Dealing with the problem of what to cook for her imaginary, melancholic boyfriend. With a need to share her life, but also afraid to face the reality. That's why she repeats to the audience: “I have lied again.”

Viktor Černický



applause 2 min

I stare into the water, yearning for strawberries

After a considerable effort, I managed to unwrap a paper boat that had been placed on my seat (it included the playbill, and I did not manage to wrap the boat up again), and what I found out was the (rather complicated) title of the monodrama - “Ophelia (I don’t moan! Just de-liberate!)” - and also a collective of eight or so authors, amongst them Shakespeare, Müller and Bulis. Dramaturgist Dagmar Radová chose an alternative that was not really superlative – three extensive sections were supposed to portray three phases in the life of a character who tries to speak of anything related to the literary character of Ophelia, or related to the motif of water. These three sections are awkwardly patched together with a supposedly witty line of commentaries directed at the story itself, and uttered (breaking the fourth wall) by the actress, Lucie Končoková.

The audience, however, is frequently lost in this textual collage, where the actress takes many characters upon herself (which makes the opening of new situations all the easier), where the storyline is rather unclear, and where the notions of time and space are wilfully toyed with. Thus, the audience notices mostly the situational humour, and does not ponder any deeper motivations.

Director Barbora Herčíková tried to save the lagging rhythm of the show by the continuous drip-drop of water, leaking from two hospital drip feeds into iron buckets. This idea, however interesting it is, does not go anywhere, but starts to annoy the ordinary theatre-goer after a short while.

Lucie Končoková is in good shape, but probably does not find any personal theme to connect to in the story, which leads her to wallow helplessly in the fetters of a stylized, absolutely unrealistic character.

The show is full of cutting-edge communication with a member of the production team, for example, asking the electrician to change the lighting. The scenography is also fully post-modern, uses crude materials (the iron buckets, or the unnecessary iron floor) in combination with water (or ice), which the actress pours over herself constantly, and modern appliances (a fridge, the drip feeds). The colours of the scenery and of the costumes go together about as well as a square peg in a round hole (black and white, combined with green, red and blue). One could say that sometimes less is more.

I would consider carefully whether it is appropriate to offend the audience right at the beginning (when the interplay between the actor and the audience had not been established yet), when the actress calls some individual spectators “pigs”. From then on, there is nothing else to do but wait – like a fish frozen in a block of ice – for the end.

Lukáš Paleček
Editor-in-Chief



applause 2,5 min



Lucie Končoková



Lucie Končoková and the bucket

Czech republic, Brno
Janáček Academy Of Music And Performing Arts
Theatre Faculty
GRUSHENKA - AND THEY WILL BE WATCHING

Dostoyevsky for the second time, differently and brief

F.M.Dostoyevsky. The brothers Karamazov. Ivan, Dimitry, Alexander...and even Grushenka – the character nearly to be forgotten. But to make sure that she will not be forgotten Katerina Menclerova wrote her own monodrama.

Grushenka, the figure dropped into the timeless and spaceless place without an exit. Imprisoned in her loneliness she has plenty of time to think, recap, explain, expostulate, plan, judge, ask and answer and through all these processes then come to her internal purification and conciliation.

In retrospective she's thinking about past events yet she is also planning her future life with Mitia – and they are all going to watch and admire.

We are observing this character under the laboratory microscope from all points of view. The vain character enjoying the fact that somebody killed a human being for her but also loving, yearning to get back to her Mitia, vengeful when railing at Dostoyevsky who is looking down from the painting. She is stubborn, hurt, honest, passionate, insincere...depending on the focusing of the microscope's lens.

Alena Dolakova seemed a bit lost in Grushenka. She is unable to follow through the change in particular parts and changeovers into different positions. As a result all the characteristics start to clash and flow into one another. At times she is declaiming and overacting in such way that not even amateur dramatics would have her. As if she was forced to squash into 40minutes and present everything she knows and learned during her studies at JAMU. But her performance is believable maybe in that moment where she is pretending to be frank. Here I begin to think if a student of the 3rd year of dramatic arts shouldn't once again undergo the entrance exam and by her acceptance confirm that the first time it was not a mistake. Then, though, arises a turn-over and instead of over-exposed and affected performance is offered a brilliant piece of acting - realistic and natural which suits the actress better and, what's more, she excels in it. Pity that it wasn't worked the same way right from the beginning.

In the direction it also seemed as if a scenographic solution was forced out (well when the props are there just use them in some way so nobody can say that they're good for nothing). Indeed with all the things being worked over and over the same way, there is one question left – what do we need such variety for?



Michaela Malčíková

applause 1,35 min

A Stuffed Widow

A hunting room with a Russian icon of the Madonna, a hunting room with no windows, no doors, no way out, a room for the ballet-dancer by Degas. The dramaturgist Kateřina Menclerová melded Grushenka with Nastasya Filipovna – the femme fatale of Dostoyevsky's *Idiot* – and showed (together with director Lukáš Kopecný) the lover of the brothers Karamazov as a creature yearning for love, a creature that cannot cope with the death of her mother, a child that wants to run away from her own guilt. She wants to be loved, but in her costume made of fur remains but a piece of venison, a lump of meat.

She presents herself as a calculating widow, from different angles, not only as a babydoll to play with. When she recalls the scenes from Mitya's imprisonment, she cries, but wipes the tears away from her sunglasses, not from her eyes. She perceives the Karamazov brothers as a completion of her own identity, which allows her to take up a position in the society.

„I'll send the wedding photo to my mother,“ quips Grushenka, and throws the wedding bouquet in the direction of the one-time location of the urn with the ashes of her mother.

An internal monologue leads her to the conclusion that if God really „knows everything, then he will never forgive me. And if he does forgive me, then what about my conscience?“

One of Grushenka's greatest problems can be linked to her difficult relationship with Alyosha.

A beautiful and gentle detail was a moment in which Grushenka took off her waistcoat, with a hip flask in its pocket – the flask gave out a loud ring when it fell to the floor, and thus emphasized Grushenka's despair (alcohol being a sort of a pseudo-painkiller).

Fascinating moments arrive when Grushenka acts out a malignant, possessed child („What to do with a child, Alyosha, if it does not know the Devil?“) which desires its mother's attention. In a childish naivety that is capable of unadulterated cruelty, she wishes for the suffering of Nastasya Filipovna – the icon of beauty and success, the good luck charm...

She pours polystyrene balls from a bucket all over herself, dons a hood - and suddenly she finds herself in the middle of a snow storm. „God? Maybe he will liberate me. A lightning bolt will struck me...“

Only the „exit“ sign points upwards. And it will continue pointing, even if dust falls on a stuffed Grushenka, and only bare walls hide behind the curtains, bare walls or the portraits of creators.

Tomáš Kubart



applause 2 min



Alena Doláková sitting



Alena Doláková with funny face

INTERVIEWS



INTERVIEW WITH DIRECTOR CHRISTIANE CRAME

Why did you decide to perform just this particular play?

Well, it's a commission play by a friend of mine, a playwright. We want to show leaving Filipino workers to the others, because today are our parents and friends the Filipino workers. The play is research. We want to show live interviewed workers in Hong Kong, Singapore, and put them to the performance. It's for me powerful to show real life.

Were you nervous or excited before the today's performance?

Actually we are pretty nervous. We have seen many productions, and one especially, Korea, was very good. We were so nervous in the beginning, but it seems everything's go along.

What are the most important element that somebody can get out of dance? Emotions, expressions...

It's very important to feel it, and do some research. Then express the characters in the movement and be able to act and feel the characters and still be yourself. Show emotions during it.

What are your future goals with the dance?

Actually it's only the second time that we go abroad. First, we went to South Korea to the dance competition. Now we are so glad to be at this festival. I have big dancing group fascinated by dance theatre and music and we want to show this production all over the world.

What is your major source of inspiration?

My students. Because I love them and they love me, they are very good children.

They give me energy, when I perform.

And are you always inspired by social things?

Yes. We already show social issues in dance. We moralize and show everything because that's our social responsibility.

What does the dance mean to you, personally?

Dancing is life. It's like breathing air. :)

Miša Suchá

INTERVIEW WITH DIRECTOR JEKATĚRINA KHANZHOROVA

Presenting a performance in Russian, do you think the language barrier to be a serious issue for the Czech audience? Did you use some particular means of expression to make the interpretation of the performance easier for the essentially non-Russian speaking audience?

I don't consider the language barrier to be such a big problem. I think the meaning of the performance is clear enough, the metaphors used offering plenty of room for personal interpretation by the individual spectators.

This year's ENCOUNTER is focused on applause. What do applause mean for you?

Our performance has been created by three students of mine: a sound engineer, a lighting engineer and an actress. For them, applause are an indispensable part of the wrapping up of the performance, something which they are looking forward to. Personally, I don't consider applause so important. Indeed, silence is better for me, as it permits the ideas of a performance to filter through the minds of the audience and to resonate. The applause, in my opinion, can only chase these deeper things away.

How often is ancient drama staged in Russia? How do the directors deal with it? Do they try to make it relevant, or rather preserve its original meaning?

I can remember that some years ago these kind of plays used to be less popular. Nowadays, interest in them has been growing for some time, a fact which is related to improving economic conditions, which means people can go to the theatre more often. They attend plays from the Classics in good theatres and enjoy them. For example, the main theatre house in St. Petersburg is currently staging four performances of ancient drama. And the directors? Generally, they try to preserve the traditions of ancient theatre.

Why did you choose Medea? What makes it resonate for modern audiences?

It is doubtless a very inspiring and topical play. We tried to come up with various themes in the performance, even touching on the topic of terrorism, as well as possible causes of such terrible deeds. I asked for the reasons why people decide to sacrifice their most precious possessions and to kill other people. However, the play was not chosen by me, but by the actress. Originally, she wanted to play Electra, but she was then captivated by Medea.

Martin Čtveráček

MAIN PROGRAMME



FRIDAY 8. 4. 2011

12:00, 16:00

Slovakia, Bratislava
The Artistic Academy,
the Faculty of Theater (VŠMU)
MIDSUMMER NIGHT DREAM
(150 min)
Goose on the String Theatre

13:30

Iran, Tehran
University Theater House of Iran
WOMAN, MAN
(30 min)
HaDivadlo Theatre

16:00

Poland, Krakow
The Ludwik Solski State Drama School in Cracow
EVERYTHING SLIPS AWAY...
(60 min)
Bolek Polívka Theatre

18:00, 20:00

Switzerland, Verscio
Scuola Teatro Dimitri (SUPSI)
GLUTTONOUS AMPHITRYON
(60 min)
Cellar scene of CED

20:00

Czech Republic, Brno
Janáček Academy of Music and Performing
Arts in Brno (JAMU) – Faculty of Theatre
ROMEO AND HERO
(130 min)
Theatre Studio Marta

**The Artistic Academy – the Faculty of Theater
(VŠMU)
BRATISLAVA, SLOVAKIA**

The Faculty of Theater in Bratislava is the best known Slovak school engaged in education concerning the theatre. It has maintained favourable conditions for education, publishing and artistic activities from its foundation in 1949 to the present. The subjects offered by the school cover the whole field of theatre studies, ranging from artistic courses to the practical branch of theatre management on one side, and the theory of theatre on the other. Cooperating with other institutions of the same or similar orientation, the school helps to constitute a network of theatre scholars and practitioners, who would later become a solid part of Slovak theatre environment. Every two years, DF VŠMU organizes an international theatre festival called Istropolitana Projekt, which exceeds the space limited for the theatre, reaching the fields of music or photography.

www.vsmu.sk

**William Shakespeare:
MIDSUMMER NIGHT DREAM**

Direction: Michal Vajdička

Translation: Ľubomír Feldek

Dramaturgy: Zuzana Bírešová

Scenography: Ondrej Zacha

Costume Design: Gabriela Paschová

Music: Zuzana Bírešová

Production: Lenka Bartošiková, Lenka Görfölová

Cast: Peter Havasi, Mara Mayinga N'Gueve
Lukama, Juraj Ďuriš, Peter Brajerčík, Andrea Sabová, Ivana Kubáčková, Michal Režný, Csilla Tarr, Martin Šalacha, Ivan Petro, Marián Viskup

Length of the production: 140 minutes

Language: Slovak

The graduation performance of the 5th-grade students is going to present a love comedy with a complicated mathematical puzzle of relationships between four lovers. Two young couples fled from Athens to escape from an unwanted marriage, but their situation becomes even more complicated because of a magic flower of love, possessed by an elf named Puck. The performance mingles the mystery of enchanted forest full of elves and nymphs with the eroticism of the sensual world of passionate lovers. What is more, a troop of craftsmen-amateur actors, skilfully depicted by Shakespeare, join the “love parade”, equally eager to act out their own life stories.



Fri 8.4. - 12:00

Fri 8.4. - 16:00

Goose on the String Theatre



**University Theater House of Iran
TEHRAN, IRAN**

The State Fine Arts and Music Department was the first cultural institution in Iran to create a licence for a Theatre Department. Subsequently, the Theatre Studio was established by the Ministry of Culture and Arts. The main aim of the Studio was to train students in all the subjects of theatrical art – creative writing and playwriting, directing, acting, scenography and graphic design. Soon, film and TV creation were added and the Studio became the Faculty of Dramatic Arts. University Theatre House was established after the Islamic Revolution.
www.art.ac.ir

**Morteza Mirmontazemi:
WOMAN, MAN**

Director: Morteza Mirmontazemi

Scenography: Morteza Mirmontazemi

Music: Hamed Doratabadi

Cast: Mohammed Alah Dadí, Melodi Aramnia

Length of the production: 30 minutes

Language: Farsi/ English

This production studies human life from birth to death. It is a story about a personal relationship – a relationship between different sexes, that are the smallest beings, two seeds of life. We witness the development from childhood, through adolescence, adulthood to the final transition ending with the eternal boredom of old age. Woman, Man talks about education, love, marriage and sex, hard work as well as huge and minor successes of everyday life.



**Fri 8.4. - 13:30
Sat 9.4. - 10:30
HaDivadlo Theatre**



**Państwowa Wyższa Szkoła Teatralna im. Ludwika Solkiego w Krakowie/ Ludwik Solski Academy for the Dramatic Arts in Kraków
KRAKOV, POLAND**

Ludwik Solski Academy for the Dramatic Arts (often shortened to PWST), located in Kraków, was founded in 1946 by a well-known Polish actor, Juliusz Osterwa, who took the initial steps leading to the establishment of the Academy through the amalgamation of three local studios, the Theatre Actors' Studio at Stary Teatr, the Słowacki Theatre Actors' Studio, and Iwo Gall's Dramatic Studio connected with Juliusz Osterwa's Reduta Theatre.

The dramatic acting and dance theatre programme are focused on the artistic versatility of the performance. The theoretical and practical training is offered in a nine-semester-programme based in interdepartmental teaching. Thus it combines modern dance, ballet, acting, philosophy, history of theatre, music, anatomy, new media, improvisation, direction, composition and much more in a single unrestrained style of teaching. According to the philosophy of the academy, the real celebrities are students, who are the future of the art of acting both in Poland and abroad.

To name but a few alumni of the PWST: Anna Polony, Jerzy Stuhr, Krystian Lupa or Jerzy Grotowski.

www.pwst.krakow.pl

Joe Alter:

EVERYTHING SLIPS AWAY...

Director and Choreographer:

Joe Alter (and the company)

Assistant of Director and Choreographer:

Dorota Łęcka

Cast: Magdalena Bartczak, Agnieszka Jaśkowska, Paulina Józwicka, Katarzyna Kostrzewa, Mateusz Czekaj, Bartosz Figurski, Michał Guzenda, Mikołaj Karczewski, Karol Miękina

Length of the production: 60 minutes

Language: Polish

The inspiration of the dance performance is the question of ethereality. Ignoring our hopes, passions or beliefs, everything we know is in constant motion. It changes and moves to or from the ideal state we dream things and life around us should be in. Stability does not exist. Like it or not, we are in a state of constant changes. And so is everything around us.



Fri 8.4. - 16:00
Bolek Polívka Theatre



The Dimitri's Theatre School / Scuola teatro dimitri VERSCIO, SWITZERLAND

The Theatre School founded by Dimitri in 1975 is now part of the University of Applied Sciences and Arts of Italian Part of Switzerland (SUPSI). The School offers a basic training in all aspects of movement theatre that is unique in Europe. The main aim of the School is to develop its students' talent and it takes into account their personality, creativity and physical and psychic abilities. Courses focus on creating original performances and the students are expected to create characters, moods as well as dramatic suggestions and material. The actor becomes an author.

www.teatrodimitri.ch/scuola

Plautus, Molière, Kleist, Giradoux: GLUTTONOUS AMPHITRYON

Director: Davide Giovanzana

Choreography: Davide Giovanzana and students

Scenography: Davide Giovanzana, Rocki Maggi and students

Music: Centrum de Musique Ancienne -
Ensemble de Grimace

Cast: Laura Belli, Sara Bocchini, Angela Castillo, Micha Goldberg, Claudius Hoffmann, Alaide Ibarra, Samuel Müller, R. Vargas, Sophie Rodriguez, Ida Sons, Raul Vargas and four musicians from Ensemble Grimace

Length of the production: 70 minutes

Languages: Italian, English, Spanish

The Swiss production of Gluttonous Amphitryon, presented at the festival as a world premiere, is made up by a combination of several authorial versions of Amphitryon's story, represented by ten actors of six different nationalities and by the group Ensemble Grimace. The actors tell the story using body language, namely dance, but also through masks, texts and – naturally – music. The production is based on performing and musical abilities of the cast, while the set is in the background. Amphitryon represents the theme of identity. The stress is on our selfish ego, envious and longing for change. Our society is full of masks and disguises we use to hide or change our real face. The production is strongly inspired by commedia dell'arte and employs this theme mainly because masks offer a deeper insight in the theatre, as well as the possibility to be combined and to elaborate their multifaceted meanings.



Fri 8.4. - 18:00
Fri 8.4. - 20:30
Cellar scene of CED



**Janáček Academy of Music and Performing Arts in
Brno (JAMU) – Faculty of Theatre
BRNO, CZECH REPUBLIC**

Janáček Academy of Music and Performing Arts is named after one of the most distinguished Czech composers, who was its spiritual father and whose objective was to establish an art college in Brno. Although he did not live to see his efforts come true, the establishment of the Academy in 1947 was a continuation of his conservatoire. It is the second university teaching theatre courses in the Czech Republic.

Besides Theatre Directing and Acting, after 1989, the Faculty's Departments oriented towards practical theatre began to emerge, now featuring programmes such as Musical Acting, Theatre Dramaturgy, Clown Stage and Film Creation or Drama Education for the Deaf, which is the only course of its kind for the deaf in Europe. Since its beginning, the Theatre Faculty has also been the main organizer and an active participant of the festival SETKÁNÍ/ENCOUNTER.

www.difa.jamu.cz

**Ján Mikuš, Jana Hanzelová:
ROMEO AND HERO**

Director: Ján Mikuš

Dramaturgy: Jana Hanzelová

Production: Tereza Hladká

Scenography: Iveta Ryšavá

Lighting design: Martin Bitala

Sound design: Adam Černoč

Cast: Tomáš David, Darina Kovářová, Veronika Lazorčáková, Petra Lorencová, Radúz Mácha, Ladislav Odrazil, Petr Pavlas, Lucie Schneiderová, Petr Míka

Length of the production: 120 minutes

Language: Czech

The director Ján Mikuš is one of the few current students of the Theatre Faculty who has had the opportunity to direct plays in a number of professional Czech companies. The main characteristic of his work is its strong authorial signature – and this production is not an exception. Romeo and Hero is a dramatization of a Greek myth about Hero and Leander as a parallel to Shakespeare's story of impossible love between Romeo and Juliet. The protagonists long for connection, but they are separated not only by the theatre, but also by time. The producers try to represent the theme of solitude and the longing for connection with the other person by creating an autonomous dramatic world full of imaginative poetics.



**Fri 8.4. - 20:00
Theatre Studio Marta**





FRIDAY 8. 4. 2011

14:30

Czech republic, Brno
Janáček Academy Of Music And Performing Arts
in Brno
Theatre Faculty
Vanda Drozdová
SALOME
(40 min)
DIFA JAMU 401

16:00

Czech republic, Brno
Janáček Academy Of Music And Performing Arts
in Brno
Theatre Faculty
Marika Smreková
DON'T EAT THE SMOKIN' FISH
(60 min)
DIFA JAMU 013

20:00

EVENING EVENT
Soundtrack / International night
Abajo Club

Salome

Director: Vanda Drozdová

Cast: Simona Zmrzlá

The new text does not change the Biblical story of Salome in principle, only makes it actual and seeks for its parallels with the present. It follows the story of Salome from the 21st century, the daughter of a contemporary oligarch, a girl, who is driven to the edge by desperate need for relationship and loving touch, until the moment of fatal choice between drinking the Devil's cup or not. The performance is concentrated on the story of a man as an individual, while the spectator is encouraged to explore its philosophical, religious and symbolic layers, or to leave them an unspoken mystery.



Fri 8.4. - 15:00
DIFA JAMU 401



Don't eat the smokin' fish

Director: Marika Smreková

Cast: Alžběta Hofericová

The short story Don't eat the smokin' fish was written by 17-year-old girl (Dáša Křištofovičová), born in Czechoslovakia in 1988, who reflected through it her relationships with other people. The story depicts a conflict between the inner and outer world of the girl, and the battle she is fighting with herself, in which she hopes to win reconciliation. She sees herself as a fish, but not an ordinary one: she feels like a fish-queen among other fish-people, criticizing and judging them. Her prominent personality does not let her find someone, who would understand and appreciate her. However, she is depressed by the feeling of loneliness, as she forebodes the problem might be in her, not in the others. That is why she prefers public exile, passing her time in the company of drunkards. There she experiences encounters with men, not apt for a girl of her age – at least according to the generally accepted moral rules.



Pá 8.4. - 18:00
DIFA JAMU 013



Meeting Point num. 3

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:

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Graphic designer of Festival:

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Photos:

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Pavel Nesvatba

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