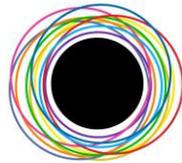




dunaPart4
Platform of Hungarian Contemporary Performing Arts
29 Nov - 2 Dec 2017, Budapest

The artist/company	
<i>Name of company/director/choreographer</i>	dollardaddy's (Dollár Papa Gyermekei)
<i>If company, name of artistic director:</i>	Tamás ÖRDÖG
<i>Website:</i>	http://dollardaddys.tumblr.com/
<i>Facebook page:</i>	https://www.facebook.com/dollarpapa/
<i>Vimeo/youtube channel:</i>	-
<i>Name of manager:</i>	Dávid Gáspár
<i>Email address of manager:</i>	david.dollardaddys@gmail.com
<i>Telephone number of manager:</i>	+36 30 284 0744
<i>Skype name of manager:</i>	pokesz777
<i>Introduction of company/director/choreographer, artistic statement</i>	
<p>Emőke Kiss-Végh and Tamás Ördög are young Hungarian actors and theatre-makers, known for their unorthodox shows and projects staged in flats and unusual venues. Dollardaddy's (Dollár Papa Gyermekei) is one of Hungary's youngest theatre ensembles, true risk-takers in every sense: experimenting on the boundaries of real life and theatre in a minimalistic style with very little set or costume, re-narrating Ibsen and other classic playwrights while keeping the characters, the situations and the conflicts, but speaking the lines in their own words. Their original acting style, inspired by the Dogma films, invites the audience to be part of a uniquely intimate relationship with the performers: they are seated inside the "living-room", and everything is happening within their grasp.</p>	

Production in the dunaPart selection:	
<i>Title of production:</i>	Chekhov
<i>Year and place of premiere:</i>	2016, Trafó House of Contemporary Arts, Budapest
<i>Length:</i>	80 minutes
<i>Cast, creative team:</i>	Emőke Kiss-Végh, Tamás Ördög, Anikó Für, Lilla Sárosdi, Piroska Mészáros, Máté Dezső Georgita, Sándor Terhes
<i>Link to the trailer:</i>	https://www.youtube.com/watch?v=RMSLHKI7iMI
<i>Link to the full length recording – with password if applicable:</i>	https://www.youtube.com/watch?v=6Gd1xWZku2o&feature=youtu.be
<i>Coproducers:</i>	-
<i>Supporters:</i>	Budapest City Council, BVA Budapesti Városarculati Nonprofit Kft., Staféta, Füge Production, Tünet Együttes
<i>Past international tours and festival</i>	-



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presentations (venue/festival, city)	
Number of performers:	7
Total number of people on tour:	8
Basic technical requirements	
Size of stage (width x depth x height)	-
Scale of venue (small/medium/large)	medium
Length of setup and strike:	-
Any particular technical requirement:	-
Synopsis/Description of performance:	
<p>Until now, we were the only ones in the countryside. But now the plebs have started to appear. These days every lake – even the tiniest puddle – has holiday cottages all around it. Those rats from the big cities can never control themselves, they just keep on building houses, tending their gardens at weekends, planting tomatoes like crazy and then gobbling them up. It's fair to say that in a couple of years or so the number of plebs around here will reach excessive proportions.</p> <p>Based on the greatest dramas by Chekhov, dollardaddy's has created a "new" Chekhov in their latest production, which focuses on depravation and hopelessness. The basic material is a mixture of <i>The Cherry Orchard</i> and <i>The Seagull</i>, enhanced with scenes and characters from <i>The Three Sisters</i>, <i>Uncle Vanya</i>, <i>The Wood Demon</i>, and <i>Ivanov</i>. Playing the role of Anna, a character composed from a combination of Ranevskaya and Arkadina, is Anikó Für, one of Hungary's theatrical icons. This is the first time she has worked with independent artists. Lopakhin is played by Lilla Sárosdi, known to many from her performances with the Krétakör group. <i>Chekhov</i> is a new departure in the company's life, their first outing away from the tiny studio at Trafó, and their first show created for the big stage. Yet they have lost none of their characteristic twist. They still perform theatre in a theatre.</p> <p>The script was created using the translations of Dezső Kosztolányi, Imre Makai, Géza Morcsányi and Árpád Tóth.</p>	
Review extracts with links:	
<p><i>"This is a new type of acting, a blend of subjectivity and character development. It is not even "acting," but "plain" existence on stage, something I can hardly describe. It advances lightly with an easy energy, without any dramatic outbursts. Just like an everyday conversation: what lies below the surface is always more compelling. Some have the ability to carry this out in a remarkably natural way, while others remain actors and on the surface. And for some, this will even suit their character well. The scenes balance on the thin line between fiction and reality, where reality is the heavier part, the unknown, the one that unfolds in the</i></p>	



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here and now. It is as if the performers were saying improvised, unlearned texts, as if they only knew the context and not the sentences, which seem hesitant, spontaneous, and born on the spot. This would be the new form then, dollardaddy's trademark style: civilian, commonplace, nondramatic, and lacking a dramatic arc."

Andrea Tompa, Magyar Narancs

<http://magyarnarancs.hu/szinhaz2/nincs-ive-es-ne-is-legyen-101604/?orderdir=novekvo>

"In the second half of the performance Lilla Sárosdi presses forward as an indestructible and unstoppable 'large-scale industrial works' of a housewife. This leviathan of a woman, dressed in lilac, scurrying around in her high heels barely able to walk, screams and snarls with laughter as she gobbles up everyone and everything in her path. And yet she has a common sense and truth of her own, just like the other vegetating members of the troupe, all of whom live devoid of principles that may shape their destiny. Anikó Für acts like a present-day Mari Jászai (legendary Hungarian actress of the 19th Century), with the elegance of a museum piece, delivering a five-star performance of the Chekhovian 'grande femme', wrapped in her wondrous dress and covered in the make-up of blindness to life, a phenomenon representing both a lack of awareness of tomorrow and the squandering of the 21st century."

<http://szinhaz.net/2017/02/23/tarjan-tamas-csehov/>

"Since we are discussing accessories, we must highlight the costumes of Dalma Dévényi and Tibor Kiss (better known in the fashion world by their brand, Je Suis Belle), the tiny details of which contribute significantly to the performance's success, not only visually (the constant presence of the seagull and cherry motifs), but also as a source of sound effects. The way Sárosdi trots about in her high heels, surrounded by the depressive Russian silence, further enhances her rude, nouveau riche arrogance. While the constant, slow shuffle of actress Kiss-Végh's wooden clogs echoes the horrors of an alcoholic's lethargic life. "I'm so unhappy. It's going to kill me", says her character, Masha, somewhere in the middle of the play. And of course the despairing world of the common people kills them all by the end – even killing the audience too, a little. And this, despite the fact that we are not living in Russia!"

<https://mno.hu/grund/dollar-papa-gyermekeinek-orosz-kalandja-2393665>

"Ördög mixes the plotlines and characters of *The Seagull*, *The Cherry Orchard* and *Ivanov* in such a masterful way that we hardly realize it is a medley of four Chekhov dramas. In the works of Chekhov he has found the best possible subject for this experiment, since the 'nondramatic' dramas of one of the fathers of Russian realism are themselves made up of loosely connected scenes whose emphasis lies on the turning points of human fates and on the experience of internal (and external) struggles. The seemingly disconnected, occasionally vulgar text, the unfinished sentences and the apparently self-contained monologues of Chekhov are perfectly suited for creating something exciting and new out of the four dramas."

<https://mno.hu/grund/dollar-papa-gyermekeinek-orosz-kalandja-2393665>

Other productions currently on tour No 1:

Title of production:	Family Trilogy – Child
Year and place of premiere:	2015, Trafó House of Contemporary Arts, Budapest
Length:	approx. 70 minutes each



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Cast, creative team:	Emőke Kiss-Végh, Tamás Ördög, Sándor Terhes, Annamária Láng
Link to the trailer:	-
Link to the full length recording – with password if applicable:	https://www.youtube.com/attribution_link?a=ATGZ66R7kmewmNJ-&u=/watch%3Fv%3DdA1odtdkqgM%26feature%3Dem-upload_owner
Coproducers:	-
Supporters:	-
Past international tours and festival presentations (venue/festival, city)	2016 - Child, Ibsen Festival, Oslo
Number of performers:	4
Total number of people on tour:	5
Basic technical requirements	
Size of stage (width x depth x height)	-
Scale of venue (small/medium/large)	small
Length of setup and strike:	-
Any particular technical requirement:	-
Synopsis/Description of performance:	
<p>One of the first big successes of dollardaddy's was the <i>Family Trilogy</i>. The trilogy is made up of important Scandinavian plays - their individual titles are <i>Love, Home</i> and <i>Child</i>, which are based on the plays <i>Little Eyolf</i> and <i>A Doll's House</i> by Ibsen and <i>The Pelican</i> by Strindberg.</p> <p>The individual parts are only passingly related to one another and the link between them is the subject matter itself, so the various parts can be viewed separately as well. We are presented with three different variations on a family. The performances are like the shifting images of a kaleidoscope, which spring from one another, yet do not rely on each other for their individual interpretation.</p> <p>The trilogy focuses on the family and the problems of coexistence within a family, more precisely the common communication trap caused by a far too immediate relationship.</p> <p>The performances have a completely stripped-down, minimalistic, intimate and personal format. We don't use any props or costumes or any other usual stage technology. Only the actor is present in his or her full reality, more as a human being than an artist. Thanks to the unique method we've developed, we're capable of re-rendering great classics in contemporary language, bringing them up to date. The actors are granted a great degree of</p>	



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flexibility in their roles, retaining their creative freedom throughout the performance.

The majority of the rehearsal process consists of table rehearsals. Over the course of a four-week period, we keep analysing and embracing the script. We try to fully adopt the pre-written characters, diluting them into our own personality. This way we create the final version of the script together, which we learn, although we let it go during performances, without insisting on it, because the main thing is the meaning, and we consider it important for the content to come to life on stage in its own reality instead of simply being acted out during the evening in question. Since the play isn't always fully reproduced, every performance is different, every evening delivering a truly unique experience.

The hall has a unified neon illumination. The audience is seated in a circle while we perform between and behind them. We never actively involve the audience members, yet they cannot remain entirely aloof and they unavoidably become a part of the story.

Other production currently on tour No 2:

<i>Title of production:</i>	Family Trilogy - Home
<i>Year and place of premiere:</i>	2014, Trafó House of Contemporary Arts, Budapest
<i>Length:</i>	approx. 80 minutes
<i>Place of premiere:</i>	Trafó House of Contemporary Arts, Budapest
<i>Cast, creative team:</i>	Emőke Kiss-Végh, Tamás Ördög, Krisztina Urbanovits, Máté Dezső Georgita/ Bence Erdős
<i>Link to the trailer:</i>	https://www.youtube.com/watch?v=D9fAyU6Oy0A
<i>Link to the full length recording – with password if applicable:</i>	-
<i>Coproducers:</i>	-
<i>Supporters:</i>	-
<i>Past international tours and festival presentations (venue/festival, city)</i>	2016 - Home, Eurothalia Festival, Timisoara
<i>Number of performers:</i>	4
<i>Total number of people on tour:</i>	5

Basic technical requirements

<i>Size of stage (width x depth x height)</i>	-
<i>Scale of venue (small/medium/large)</i>	medium
<i>Length of setup and strike:</i>	-
<i>Any particular technical requirement:</i>	-

Synopsis/Description of performance:

One of the first big successes of dollardaddy's was the Family Trilogy. The trilogy is made up of important Scandinavian plays - their individual titles are Love, Home and Child, which are based on the plays Little Eyolf and A Doll's House by Ibsen and The Pelican by Strindberg.

The individual parts are only passingly related to one another and the link between them is the subject matter itself, so the various parts can be viewed separately as well. We are presented with three different variations on a family. The performances are like the shifting images of a kaleidoscope, which spring from one another, yet do not rely on each other for



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The majority of the rehearsal process consists of table rehearsals. Over the course of a four-week period, we keep analysing and embracing the script. We try to fully adopt the pre-written characters, diluting them into our own personality. This way we create the final version of the script together, which we learn, although we let it go during performances, without insisting on it, because the main thing is the meaning, and we consider it important for the content to come to life on stage in its own reality instead of simply being acted out during the evening in question. Since the play isn't always fully reproduced, every performance is different, every evening delivering a truly unique experience.

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Reviews (2-3 pieces): -

Future productions:

<i>(Working) title of production:</i>	The Nun
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<i>Planned time and place of premiere:</i>	October 2017
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<i>Coproducers:</i>	-
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Synopsis/description of the production:

An all-female play about human relationships in an isolated world

The Nun is the first Hungarian premiere of a French play. The protagonist of the story is a 16-year-old girl who was forced to become a nun. She describes her traumatic life, her escapes from one nunnery to the other, her special meetings, her loves, her relationship with God, the horrors of living in a nunnery, which ordinary people know nothing about, and the games of dominance and emotions that are played among women who are confined to live together.

Basic technical requirements

<i>Size of stage (width x depth x height)</i>	-
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<i>Scale of venue (small/medium/large)</i>	medium
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<i>Any particular technical requirement:</i>	-
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