



dunaPart4

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

The artist/company	
<i>Name of company/director/choreographer</i>	Orlai Production
<i>Website:</i>	orlaiprodukcio.hu
<i>Name of manager:</i>	Tibor Orlai
<i>Email address of manager:</i>	orlai@orlaiprodukcio.hu
<i>Telephone number of manager:</i>	+ 36 20 947 0331
<i>Introduction of company/director/choreographer, artistic statement:</i>	
<p>Orlai Productions is a Hungarian independent theatre (meaning that it is outside the traditional repertoire system), working without any government subsidy. Besides hugely successful runs of well-known plays, Orlai Productions have always taken a supportive interest in alternative theatre groups and performances, gaining further critical acclaim. At the moment the company has 27 productions playing nationally.</p> <p>Annually, approximately 600 performances are put on, with roughly half played in our home theatre in Budapest, and the other half touring the regions.</p>	

Production in the dunaPart selection:	
<i>Title of production:</i>	Diary of a Madman
<i>Year and place of premiere:</i>	24 September, 2016
<i>Length:</i>	90 min, no interval
<i>Cast, creative team:</i>	Arksenty Ivanovich Poprishchin: Tamás Keresztes Dramaturge: Juli Róbert Assistant: Zsuzsi Szakács Set designer: Tamás Keresztes Graphic designer: Gergő Nagy Lighting designer: Antal Lohár Sound: Zoltán Belényesi Psychology expert: Dr. Zsolt Zalka Director: Viktor Bodó Producer: Tibor Orlai Special thanks to Nóra Juhász, Árpád Kákonyi, József Szalai, Dávid Szarvas
<i>Link to the trailer:</i>	https://www.youtube.com/watch?v=d1FaCEZarZs (Hun) https://vimeo.com/176574365 (Eng) - password: orlaipr
<i>Link to the full length recording – with password if applicable:</i>	https://vimeo.com/191458852 (password: on)
<i>Coproducers:</i>	The Katona József Theatre, the MASZK Association (Szeged, Hungary), the FÜGE Production and the Orlai Production



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<i>Supporters:</i>	
<i>Past international tours and festival presentations (venue/festival, city)</i>	Cluj-Napoca, 2016 Timisoara, 2017 Varna, 2017 Sofia, 2017
<i>Number of performers:</i>	1
<i>Total number of people on tour:</i>	8 or 9
Basic technical requirements	
<i>Size of stage (width x depth x height)</i>	The show can be performed in a chamber theatre hall or a blackbox theatre, without any stage height: the playing area and the auditorium have to be on the same level. Optimal size of the stage: 10x10 m, minimum size: 8x8 m.
<i>Scale of venue (small/medium/large)</i>	
<i>Length of setup and strike:</i>	3 hours for stage set-up, 3 hours for sound and surtitling set-up, 1,5 hours for strike
<i>Any particular technical requirement:</i>	The set moves around on its axis and once during the show it overturns: one of the lateral wall will serve as floor and the bottom wall turns into one lateral floor. <ul style="list-style-type: none"> • As the set rolls on we need smooth and flawless stage surface. • Wings or covering walls on both sides of the stage • Center covering wall of 10x3m behind the set (quick change) Lights: Suspended lights: <ul style="list-style-type: none"> • 9 pcs of 1000w PC • 2 pcs of 2000w Fresnel • 6 pcs of 650w PC • 6 pcs of 650w profile • 4 pcs of 1000w Fresnel Lights on the stage: <ul style="list-style-type: none"> • 1pc of 650w profile • 2 pcs of 650w profiles on stands • 1pc of 1000w profile on stand • 5pcs of 1000w PC • 2 pcs of 5000w OR 4 pcs of 2000w lights on the floor • 2 pcs of 650 w reflector – we provide and transport the lamp body, we only need cabling for power In addition we need: <ul style="list-style-type: none"> • 1 pc of smoke machine to dmx control • extension cords • 48 free electronic circuits



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- color filters (201, red, blue)
- lighting control desk (Compulite, if possible)
- dmx cables.

We provide and transport one lamp to be suspended above the set, which requires cabling.

We also provide and transport a wind machine, to be installed in the direction of the auditorium.

The auditorium lighting has to be controlled from the lighting control desk.

Sound:

- Sound system uniformly reflecting 100 dB SPL in the whole auditorium
- 2 pcs of broadband loudspeakers on two sides of the stage, with a speaker set (NEXO PS15 or other type with same functions).

Please note that we do not use them as monitor speakers but as loudspeakers, thus we can not accept loudspeakers in mediocre or bad condition!

- analog multicore cables between the stage and the sound mixing

(with 4 input and 6 output channels, with XLR)

- The control table should be placed in the auditorium level. We can not accept separated and closed sound control room!

- 1 table of 60x80 cm for the sound mixing console.
- we provide and transport: sound mixing console, microports, microphones, sound looper and his cabling.

Costumes:

- 2 dressing rooms
 - 3 tables
 - 1 mirror
 - 4 chairs
 - 1 pc of cloth hanger stand OR 3 pcs of coatstands
- In case of several performances, we need washing and cloth drying possibility, and one dresser's help for ironing costumes. Costumes have to be ready to wear 1,5 hour before the show.

Miscellaneous:



dunaPart4
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- communication possibility between the mixing console and the stage

Local technical team:

- 1 technical director
- 2 stage technicians
- 2 sound technicians
- 2 light technician
- 1 dresser (see: Costumes)

Synopsis/Description of performance:

In autumn 2016, Viktor Bodó staged the *Diary of a Madman* from Gogol's "St. Petersburg Stories", in the form of a monodrama. Tamás Keresztes, who has previously worked with the director as the lead actor in the internationally acclaimed theatre show, *Rattled and disappeared*, plays the main character here, a councillor, whose descent into insanity is played out by Keresztes right in front of our eyes. The second 'protagonist' of the show is the spiral, which – together with the unique, live music on stage – creates a special atmosphere. Are we mad? Or is the world insane? – the questions Gogol raised in the story he wrote in 1834 are still relevant today, in 2017.

Review extracts with links:

"As to what Gogol would think, watching this play today: he would presumably be quite astonished at the genius of Poprishchin's madness."
([index.hu](#), 28 September 2016.)

"It is baffling how Tamás Keresztes builds up this span of madness with such a sense of proportion that we come close to dying from empathy. I cannot remember ever having been so intensely impressed intellectually as well as physically by a theatrical performance."
([József Kling](#), [unikornis.hu](#), 29 September 2016.)

"Viktor Bodó's reading of Gogol is a light railway gradually gathering speed. Tamás Keresztes cranks up the tempo continuously, and at the start of the performance there is no sign of the dangerous pace he will dictate by the end."
([Gábor Csatádi](#), [Pótszékfoglaló](#), 7 October 2016.)

"The performance is a verbal composition, a symphony of destruction, complete with sound, image and movement. It is stirring, it is savage, it is heart-breaking and even comical. It is the higher school of acting."
([Dezső Kovács](#), [Art7.hu Művészeti Portál](#), 10 October 2016.)