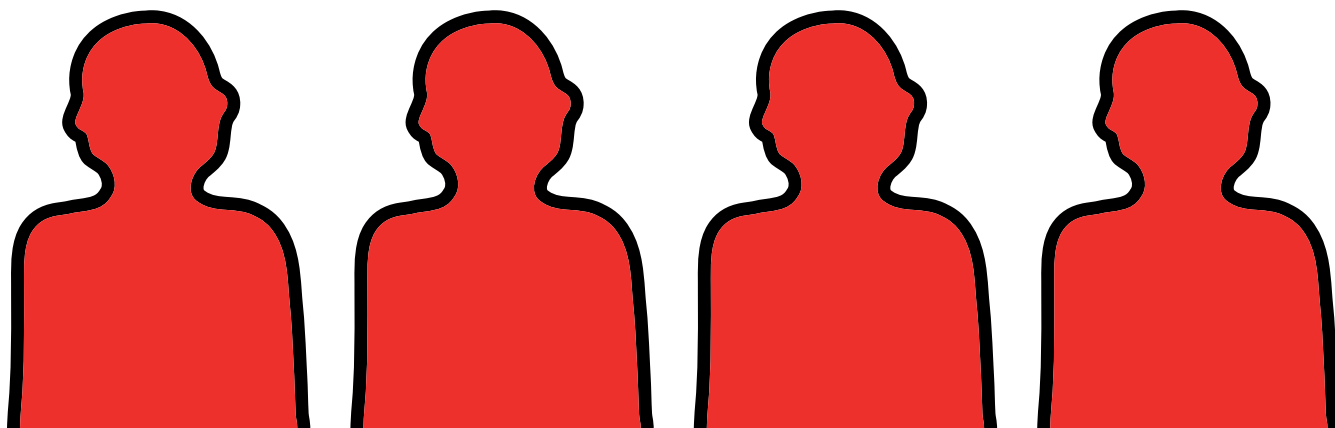
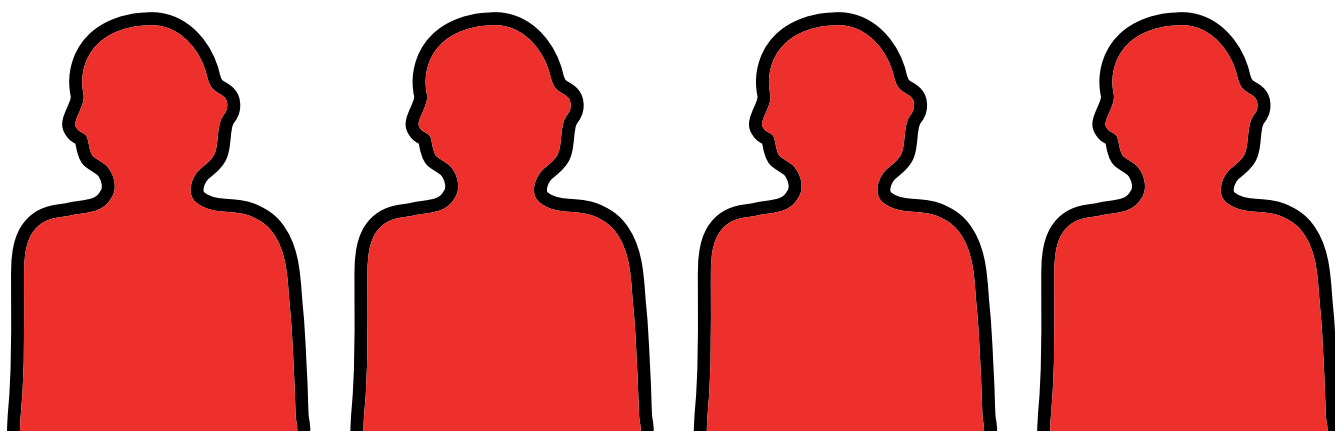
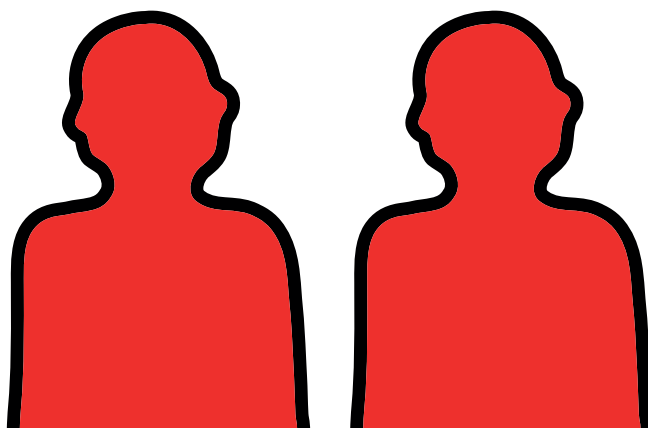


**PALM OFF
FEST 2019**

PALM OFF FEST

The Fourth Gathering
of Central European Theatres

22 10 – 04 11 2019
Divadlo pod Palmovkou



PALMY PALMOVKA

SEASON 2019–2020

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PALM OFF FEST PROGRAMME 2019

20. 9. – 4. 11.	Gallery Světova 1, Světova 1, Prague 8	EXHIBITION <i>NOTHING NEW UNDER THE SUN</i>	Exhibition curated by Michal Jalůvka & Zai Xu Gallery open on days of festival performances: 17:00 – 19:30. Voluntary Contribution Organised by Wi-m Production
22. 10. – 15. 11.	18:00 Opening of the exhibition in the Gallery in Foyer in Pod Palmovkou Theatre.	EXHIBITION WE AREN'T ALONE HERE: <i>STORIES OF OUR MINORITIES</i>	Organised by Wi-m Production Exhibition open from 18:00 on days of Theatre Pod Palmovkou shows Voluntary Contribution
22. 10.	18:30 Main Stage, Pod Palmovkou Theatre	FAUST OPENING OF THE FESTIVAL PALM OFF FEST 2019	Directed by Jan Klata Pod Palmovkou Theatre, Prague, Czech Republic English subtitles Show followed by discussion with authors
23. 10.	9:00 – 17:30 DISK Theatre, Karlova 26, Prague 1	INTERNATIONAL CONFERENCE <i>THEATRE AND FREEDOM: PARADIGM SHIFT(S) IN THE INDEPENDENT THEATRE CULTURE IN EUROPE AFTER 1989</i>	
	20:00 Main Stage, Pod Palmovkou Theatre	CONCERT BY “KVĚTY”	
24. 10.	9:30 – 17:30 Studio Hrdinů, Dukelských hrdinů 47, Prague 7	INTERNATIONAL CONFERENCE <i>THEATRE AND FREEDOM: PARADIGM SHIFT(S) IN THE INDEPENDENT THEATRE CULTURE IN EUROPE AFTER 1989</i>	
	19:00 PALM OFF Studio, Pod Palmovkou Theatre	STAGE READING: I LONG FOR THE ALPES; THAT'S HOW LAKES COME INTO EXISTENCE	Directed by Ondřej Škrabal Studio Rote Prague, Czech Republic Voluntary Contribution Organised by Wi-m Production
25. 10.	19:00 Main Stage, Pod Pal- movkou Theatre	BIOLOGY OF A POLITICIAN – – FOUCHÉ!!!	Directed by Lukáš Brutovský Slovenské komorné divadlo Martin Martin, Slovakia Show followed by discussion with authors
27. 10.	19:30 PALM OFF Studio, Pod Palmovkou Theatre	FRANKIE: THE ARMLESS	Directed by F. X. Kalba Studio PALM OFF Divadla pod Palmovkou Prague, Czech Republic English subtitles Show followed by discussion with authors
29. 10.	19:00 Main Stage, Pod Pal- movkou Theatre	HUNGARIAN ACACIA	Directed by Kristóf Kelemen, Bence György Pálkás Trafó Budapest, Hungary Czech subtitles Show followed by discussion with authors
30. 10.	19:00 Main Stage, Pod Palmovkou Theatre	OBSERVERS	Directed by Kristóf Kelemen Trafó Budapest, Hungary Czech subtitles Show followed by discussion with authors
1. 11.	19:00 Main Stage, Pod Palmovkou Theatre	THE OPPOSITE	Directed by Boris Nikitin Slovensko mladinsko gledališče Ljubljana, Slovenia Czech subtitles Show followed by discussion with authors
2. 11.	16:00 – 18:00 Café pod Palmovkou, Pod Palmovkou Theatre	DISCUSSION: CZECH RADIO VLTAVA PRESENTS: <i>FESTIVALS EVERYWHERE YOU LOOK</i>	Organised by Wi-m Production
2. 11.	19:00 Rehearsal Room, Pod Palmovkou Theatre	DOCUMENTARY FILMS MARATHON	Organised by Wi-m Production
	19:00	<i>WHEN THE WAR COMES</i>	Directed by Jan Gerbert, CZ, 2018, 76 min. Show followed by discussion with authors Voluntary Contribution
	21:00	<i>EXIT</i>	Directed by Karen Winther, Norway, 2018, 83 min. Show followed by discussion with authors Voluntary Contribution
	23:00	<i>A WOMAN CAPTURED</i>	Directed by Bernadett Tuza-Ritter, Hungary, 2017, 90 min. Voluntary Contribution
4. 11.	19:00 Main Stage, Pod Palmovkou Theatre	MEIN KAMPF	Directed by Jakub Skrzywanek Teatr Powszechny im. Zygmunta Hübnera Warsaw, Poland Czech subtitles Performance for adults only Show followed by discussion with authors

**DIVADLO POD PALMOVKOU IS A THEATER SCENE
OF THE CAPITAL CITY OF PRAGUE**



**THE PALM OFF FEST 2019 FESTIVAL IS ORGANISED BY DIVADLO POD PALMOVKOU,
ZENKLOVA 34, 180 36, PRAGUE 8**

**THE OFF PROGRAMME OF THE PALM OFF FEST 2019 FESTIVAL
IS ORGANISED BY WI-M PRODUCTION PRAHA, S.R.O.**

**THE 4TH EDITION OF THE PALM OFF FEST FESTIVAL ORGANISED BY DIVADLO POD PALMOVKOU
FROM 22 OCTOBER TO 4 NOVEMBER 2019 IS HELD UNDER THE AUSPICES OF HANA TŘEŠTÍKOVÁ,
COUNCILLOR FOR CULTURE OF THE CAPITAL CITY OF PRAGUE.**

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We are the proud holder of the EFFE (Europe for Festivals, Festivals for Europe) label.

FESTIVAL TEAM:

FESTIVAL DIRECTOR

Michal Lang

FESTIVAL MANAGER

Ivana Wojtylová

FESTIVAL DRAMATURGE

Jan Jiřík

PRODUCTION

Viktorie Schmoranzová, Aneta Nádvorníková

MARKETING

Eliška Nováková

PR

Eliška Mikovcová, Markéta Hanušová

DISCUSSIONS HOSTED BY

Veronika Štefanová, Romana Štorková Maliti,
Martin Macháček, Jan Jiřík

HEAD TECHNICIAN

Jan Špišek

CZECH SUBTITLES

Jiří Zeman (*Hungarian Acacia, Observers*); Aleš Kozár
(*The Opposite*); Anna Plasová (*Mein Kampf*)

ENGLISH SUBTITLES FOR FAUST and FRANKIE: THE ARMLESS

Matej Synak

PALM OFF FEST 2018 PROGRAMME BULLETIN MADE BY:

Editor: Ladislav Stýblo; texts: Ladislav Stýblo, Jan Jiřík;
English translation: Marta Darom; graphic design and typesetting:
Martin Ponec..

Published by Divadlo pod Palmovkou, 2019.
Editorial closing date: 18. 10. 2019.
Not for sale.



Dear festivalgoers,

It is a great honour for me to welcome you in my name and in the name of my colleagues from the Divadlo Pod Palmovkou to the fourth year of our festival bringing you the most interesting theatre performances Central European theatres have to offer.

We founded our festival in 2016 driven by the need and desire to establish intense contact with theatre cultures from other countries, especially those whose shows aren't part of the theatre mainstream, but whose quality, content, form, and issues discussed have a strong potential to interest theatregoers and theatre-makers in the Czech Republic. Therefore, our ambition hasn't been to offer to Czech audiences performances attractive only for theatre experts, nor theatre for cultural and other kinds of snobs, but high quality, lively works that speak contemporary theatre language and comment on the situation in Central Europe. I am very pleased that we succeed to meet this uneasy goal and that the Palm Off Fest festival inspires us and many others.

The fourth year of the festival takes place as we commemorate the 30th anniversary of the fall of totalitarian regimes across Central Europe. It is not by coincidence that the motto of this year's festival, *Heroes Like Us*, refers to one of the happiest events of (not only) our modern history. Indeed, the issue of heroism and "heroism" is at present an important one: while we painfully miss real heroes, alternative media and social networks are teeming with "heroes". So, this seems to be the perfect moment for searching together for all sorts of displays of heroism and anti-heroism in the past and the present, because very few things influence, connect, and divide us more sharply than our attitudes to this issue.

This year's Palm Off Fest programme brings wonderful theatre productions from Poland, Hungary, Slovakia, Slovenia, and the Czech Republic, as well as a rich accompanying programme consisting of documentary films, exhibitions, discussions, concerts, and stage readings. I believe that our festival and its selection of good-quality theatre and subjects worth reflecting upon will bring you much joy, just like it did in the past years.

Michal Lang,

Palm Off Fest & Divadlo pod Palmovkou Director



Dear neighbours and all festivalgoers,

Being a regular theatre festival visitor myself, it is an even greater joy for me to now support such festival from the position of Prague Councillor for Culture. Perhaps I can thus at least partly give back what I've received as a member of audience.

It is my wish for all of you that the fourth year of the Palm Off Fest festival provides you with experience you would remember at the course of the year and make it a subject of your discussions with friends. Every year, the festival opens pressing issues. Following last year's unsettling question *Have we got what we wanted?* this year's edition will discuss who are *Heroes like us*. As we commemorate the 30th anniversary of the Velvet Revolution, I notice to what extent and detail the issue of heroes is discussed and criticized in the society. Furthermore, seeing things from the Central European perspective brings even more varied and valuable views grounded in similar, yet much different experience. I am grateful to the festival for taking on the task of opening these perspectives.

I wish all visitors interesting experience, thank sincerely the organizers for their effort, and wish Palm Off Fest all the best.

Hana Třeštková,

Prague Councillor for Culture



The freedom we've enjoyed for almost 30 years now is not to be taken for granted. The fact that we've lived for so long in a free society is a value on its own; a value we sometimes don't appreciate enough. Therefore, it is an honor for me to support this festival on behalf of Prague 8. Even more so, since the organizer is our Libeň-based Divadlo pod Palmovkou.

Ondřej Gros,

Mayor of Prague 8

HEROES LIKE US

The fourth year of the international meeting of Central European theatres begins! I am very happy to welcome you to the Pod Palmovkou Theatre, the organiser of the Palm Off Fest festival, which was awarded the Theatre of the Year 2018 in spring 2019 by the Theatre Critics Awards, organised by the *Svět a divadlo* magazine. But the Pod Palmovkou Theatre hasn't received this award only! It has also been awarded the highest recognition for the best theatre production of the past year: *Measure for Measure* staged by Polish director Jan Klata. All these awards are a confirmation of the artistic concept brought to the Libeň theatre by Michal Lang several years ago; and Palm Off Fest, the international meeting of Central European theatres, is its constant element. Just have a look at the festival's first year: back then Jan Klata was invited with his production *The Enemy of the People*. Since then, he has rehearsed the aforementioned Shakespeare's *Measure for Measure* in Palmovka, and at the beginning of this year he premiered here his version of Goethe's *Faust*. The lines of the festival and the theatre's dramaturgy will intersect again in the near future: at the end of this theatre season, Vilmos Vajdai, whose *We Aren't Barbarians!* staged by Budapest Katona József Színház Theatre we hosted in 2017, will stage his adaptation of Alexander Ostrovsky's comedy *A Profitable Position* in our theatre.

I daresay that in the four years of its existence, our festival has found and confirmed its place among other cultural events in Prague. The specific notion of place is essential for us: it is very important to us that the festival takes place in the Libeň neighbourhood, since this Prague quarter isn't a much known place when it comes to cultural life. This is why I am so pleased that we succeeded in creating partnerships with other initiatives for this year's edition of the festival: Světova gallery brings to the festival audience an international exhibition of young artists who reflect in their art practice on the situation in the contemporary world as seen from the environmentalist perspective. The exhibition *Nothing New Under the Sun* is open from 5 p.m. on days of festival performances and is free of charge. Our traditional section of documentary films will take place there this year and was again organised in collaboration with our long-term partner KineDok, a project of the Institute of Documentary Film. It is my pleasure to invite you to Café pod Palmovkou for a discussion about Czech international theatre festivals organised by Czech Radio Vltava.

This year, the theatre programme focuses on the generation of young Central European directors whose work has raised much interest. Kristóf Kelemen from Hungary is certainly such theatre maker. We've decided to dedicate this year's "focus" to him and bring to Prague his two recent productions: *Hungarian Acacia* (29. 10.), a satirical contemporary fake-documentary, and *Observers* (30. 10.), which will take us to the bohemian environment of Hungarian filmmakers spied on by the communist secret police. Both performances are much praised in Hungary and abroad: *Observers* has been recently awarded two main awards of the Hungarian theatre critics: the award for the best new text and for the best independent theatre production. Boris Nikitin, director of the Slovenian theatre Slovensko mladinsko gledališče, discusses the issues of fake news, populism and contemporary language in his performance *The Opposite* (1. 11.). Both productions, despite seemingly focusing on the past, actually reflect the present. From Martin, Slovakia, we bring *The Biology of a Politician – Fouché!!!* (Saturday, 25 October), a rock-opera fresco about the life of the éminence grise of the French Revolution, directed by Lukáš Brutovský. Director Jakub Skrzywanek from the Warsaw Teatr Powszechny deals with the manifesto of one of the worst totalitarian regimes of the 20th century; his *Mein Kampf* will close the fourth edition of the Palm Off Fest on 4 November 2019. Performances staged by the Pod Palmovkou Theatre also deserve your attention, such as the aforementioned Jan Klata's *Faust* which will open the festival on 22 October and the latest addition from our young theatremakers, *Frankie: The Armless* (performed on 27 October).

Dear theatregoers, I believe there is much to choose from the programme of the 4th year of the international meeting of Central European theatres, the Palm Off Fest 2019, and I am looking forward to also meet you at discussions that follow the festival performances!

Jan Jiřík,
festival dramaturge



FROM REVIEWS AND REPORTS ON THE PAST THREE YEARS OF THE FESTIVAL

“Following the clearly articulated dramaturgy of the Palm Off Fest and cult shows in its Studio Stage in the attic, the theatre succeeded in collaboration with renown European director, Jan Klata. Pod Palmovkou Theatre keeps on showing us that theatre doesn't need to be a language-bound local affair.”

Marcela Magdová, Opinion poll of Czech theatre critics Theatre of Year 2018,
Svět a divadlo 1/2019

“[I vote for Pod Palmovkou Theatre as the Theatre of Year 2018] for its excellent actors and ambitious dramaturgy which provides space to staging works by young Czech authors and offers the possibility to collaborate with known European theatre makers, such as Jan Klata; and for Palm Off Fest festival which can now, after its first three years, be considered as one of the most important theatre events in the Czech Republic.”

Marta Harasimowicz, Opinion poll of Czech theatre critics Theatre of Year 2018,
Svět a divadlo 1/2019

“The festival's name, Palm Off Fest, refers to Prague neighbourhood and theatre, to which it is linked. It is not a huge festival, but its size doesn't diminish its insistent and engaged voice. The festival creates an opinion platform based on belief that in Europe “stuff” happens both in cultural and political sphere. It shows how closely linked and unseparable these phenomena are. Indeed, some authors, dramaturges, and critics try to do so, but the result is a strange mix of two-faced aestheticism and a comic pretense of “high art” snobbishly overlooking pressing social issues.”

Martin Macháček, idnes.cz (23. 11. 2018)

“A pressing issue for me is that of historical context. Polish writer Marius Szczygiel said in an interview that when he was collecting material about Stalin's memorial, the file had a stamp “Declassified” and yesterday's date. A Polish writer and journalist comes here and he is the first one interested in the issue. This is

quite significant. I feel that we've distanced ourselves so much from the past; that the normalisation period has totally destroyed our heritage and knowledge of how many people sacrificed their lives for this republic to exist. The series on Czech paratroopers should be watched by everyone in schools. I feel that the awareness of historical context here and in Central Europe and of historical reasons for the present state of things is terribly insufficient. With our festival we try to help and change it. That's the main idea behind it.”

Michal Lang in interview with Veronika Boušová,
Divadelní noviny (20. 11. 2018)

“The Estonian *Revolution*, Polish *Justice*, and one of Oliver Frljić's most recent plays *GORJKI – Alternative for Germany?* share the same vision, i.e. to begin a discussion in the society via unconventional staging. *Revolution* fights for culture as such while *Justice* moves on the borderline of theatre, journalism, and public hearing. Actors from the Maxim Gorki Theater in Berlin present a personal, aggressive drama that includes an application submitted to German extreme right-wing party. These three ensembles showed the possible looks of the future political theatre at Palm Off Fest festival which recently took place in Prague.”

Ondřej Škrabal, Czech Radio Wawe (5. 11. 2018)

“In my thoughts I'm returning back to two international performances staged during the third year of Palm Off Fest: *99 Words for Void* (staged by a small Estonian theatre Kanuti Gildi SAAL) and *Justice* by Warsaw Teatr Powszechny. Both works were trying, each in its own way, to answer the question why it is so difficult to make the society deal with unpleasant truths; and both shows met, in their original way, the criteria of documentary drama. That is, if documentary drama can be defined as theatre in which it is absolutely essential to bring true information based on facts.

Barbora Etliková, NADIVADLO (31. 10. 2018)

"It is not easy to have a thoughtful dramaturgy that is well organised around a central idea. However, Palm Off Fest festival manages to do just that. Furthermore, it creates an opinion platform based on the important fact that the major, and quite problematic events in present-day Europe are taking place in both cultural and political field."

Veronika Štefanová, Czech Radio Vltava (26. 10. 2018)

"Palm Off Fest was founded two years ago by Michal Lang, director and art director of the Pod Palmovkou Theatre, and Ivana Wojtylová, actress, teacher and former art director of the Těšín Theatre. During the two past years the festival has become one of the most successful theatre events, both among general public and theatre experts. The festival succeeded in bringing shows by exceptional European theatre makers, such as Krystian Lupa, Jan Klata, Oliver Frljić, Vilmos Vajdai, Agnieszka Olsten, Eduard Kudlác, and Ewelina Marciniak."

luk - Praha.eu (12. 10. 2018)

"Palm Off Fest made a great start and has become one of the best and most meaningful cultural events in Prague."

Jiří P. Kříž, Právo (17. 10. 2018)

"The sold-out shows of the 11-day festival attracted an audience of 1253 spectators. The majority of visitors seized the opportunity to stay for discussions, thus witnessing debates of authors and experts commenting on political, social and religious issues. The most animated discussion followed the Polish production *The Curse*, attended by the entire theatre company, the dramaturge of the play Goran Injac, directors of the Teatr Powszechny, Paweł Łysak and Paweł Sztarbowski, and political scientists Jiří Pehe and Milan Znoj. As expected, the show became the highlight of the festival and provoked a very vivid discussion among experts and the general public, something rarely seen in the Czech context."

Divadlo.cz (14. 12. 2017)

"For the second year in a row, Palm Off Fest offers socially-engaged theatre despite the fact that it's not easy to secure its place among other comparable events: Prague Crossroads, which headed in similar direction, emerged only a month before Palm Off Fest, and the Pragerteaterfestivals deutscher Sprache, which offers the best of – mostly political – theatre from the German-speaking region, takes place a month later. Yet, festival dramaturges didn't get scared and came with theatre from the Visegrad Four countries. And not just any theatre. The festival succeeded in presenting the "best of", namely, Polish production, thus beating the Pilsen festival DIVADLO, which also focuses on V4 countries."

Vladimír Hulec, Divadelní noviny (14. 11. 2017)

"Divadlo pod Palmovkou deserves a credit: without much fuss, it breathed life to a festival focussing on Polish, Slovak and Hungarian theatre and brings interesting productions for the second year in a row."

Jana Machalická, Lidové noviny (28. 10. 2017)

"What a great idea to mix theatre festival with the non-theatre crowd: philosophers, political scientists... Everything is interconnected, and theatre can reflect moods and events in the society fast, sensitively and efficiently."

Jarmila Book in the Facebook discussion of the Palm Off Fest (12. 10. 2017)

"Let's hope that Palm Off Fest festival will bring theatre productions from neighbouring countries like this one also in the upcoming years."

Divadelní noviny (6. 6. 2016)

PALM OFF FEST 2016–2018

THREE FESTIVAL YEARS IN PHOTOGRAPHS





Johann Wolfgang Goethe: FAUST

Tuesday, 22 October 2019 at 18:30
Main Stage, Pod Palmovkou Theatre

Divadlo pod Palmovkou
Prague, Czech Republic

We are carried higher to eternal womanhood...

Directed by, text adjustments and choice of music: Jan Klata

Translation: Otokar Fischer

Dramaturgy: Iva Klestilová and Ladislav Stýblo

Stage design and costumes: Mirek Kaczmarek

Choreography: Mačko Prusak

Cast:

Jan Teplý, Tereza Dočkalová, Kamila Trnková, Jan Vlasák,
Milan Mikulčík, Vendula Fialová, Ondřej Veselý, Jan Hušek,
Ivana Wojtylová, Jakub Albrecht, Tomáš Dianiška, Adam Vacula,
Martin Hruška

Premiere: 2. 3. 2019

Show duration: 3 h 10 min, 2 breaks

English subtitles

Discussion with authors follows after the show

Jan Klata, one of the most prominent contemporary European directors who was recently awarded the most prestigious European theatre award, the Europe Theatre Prize, and one of the most exciting and important works of European culture meet... We all have an idea of the evil: some try to face it, others cynically use it, others yet are fascinated by it, some follow it unknowingly. But what does the good look like at present? What does Faust's story about his bold search of humanity and effort to enter the deepest nature of life and the laws of nature bring to us? Is there any hope left?

In 2018 Jan Klata staged Shakespeare's *Measure for Measure* in Divadlo pod Palmovkou and was awarded the Production of the Year (2018) by the prestigious Czech Theatre Critics Awards. Klata's rendering of Goethe's *Faust* uses both volumes of the dramatic poem.

DIVADLO POD PALMOVKOU

*The beginnings of the Divadlo pod Palmovkou date back to August 1948 when young actors formed a new theatre group. Later on, they moved to their present building, a site with a theatrical tradition dating back to the 19th century, when it was one of the few places where Czech plays were staged. In its first years, the theatre, then known as Městské a oblastní divadlo, staged a classical dramatic repertoire while also presenting new theatre plays. Later on, the theatre was renamed Theatre of S. K. Neumann and became a hotbed of actors who would significantly influence the look of modern Czech theatre. In the 1960s, the Prague Libeň's theatre led by Václav Lohniský was one of the most closely watched theatres in the country and would often offer new views on the possibilities of the dramatic art. Back then, the theatre focussed on classic repertoire and musical comedies as well as new Western European plays—it was often the first Czechoslovak theatre to stage them. The theatre's most noticeable production was the European premiere of Edward Albee's *Who's Afraid of Virginia Woolf*, though Lohniský's rediscovery of Bertold Brecht was also extraordinary. In the 1970s and 1980s, the Theatre of S. K. Neumann didn't maintain its quality level of the 1960s but remained one of the top Czechoslovak theatres with a company of quality actors. The theatre was renamed Divadlo pod Palmovkou in 1990, and it is now recognized as one of the premier Czech theatres. In 2002 and 2013 the theatre suffered heavy flooding; following the 2013 floods, Divadlo pod Palmovkou closed its doors for two years to embark on reconstruction. Michal Lang has been director since*

*September 2013, and has put together a new, ambitious group of artists. In the past years, Divadlo pod Palmovkou's productions were the most often nominated ones in several critical opinion polls and theatre awards: in 2017, actress Tereza Dočkalová was awarded the prestigious Thalia Award for her performance of Nora, while Ibsen's *A Doll's House* directed by Jan Nebeský was declared the "production of the year" by Ceny Divadelních novin Award.. Playwright, actor and director Tomáš Dianiška was awarded the Talent of the Year by the prestigious Ceny divadelní kritiky Awards and his play *Mlčení bobříků* was awarded the Best Czech Play of the Year. Jan Klata's rendering of Shakespeare's *Measure for Measure* was declared the Production of the Year by the Ceny divadelní kritiky Awards in 2018, and had great success at the largest Shakespearean festival in Gdansk, Poland. Divadlo pod Palmovkou's productions were successfully presented to audiences in Germany, Poland, Hungary, and Slovakia. At present, Divadlo pod Palmou focuses on new versions of classic dramas, as well as on new plays, including theatre adaptations and author plays. The theatre has two stages: the Main Stage for an audience of 270 and the PALM OFF Studio for an audience of 80. In 2016 Divadlo pod Palmovkou organised the first year of Palm Off Fest, the international festival of Central European theatres; the 2019 edition will be the fourth one. In 2018, Divadlo pod Palmovkou was awarded the Theatre of the Year by the Ceny divadelní kritiky Awards.*

"The final mosaic speaks of the anxiety about the contemporary world, which has made a 'deal with the devil'. Klata sees it as a joyous, apocalyptic cemetery resembling a funfair, a pop cultural show of neuroses and grotesque power rituals. Klata interprets Goethe's text as a parable of foolish humanity represented by Faust and obsessed by the urge to govern the nature and make everyone happy."

Marie Reslová, Aktualne.cz

"Klata's *Faust* is not for everyone, but by including the play in its repertoire, the theatre tells us it can afford doing so. Scenes with many actors and excellent choreography are a proof of how well coordinated the ensemble is. This is another sign that Divadlo pod Palmovkou is on its way to become an important cultural centre."

Tomáš Štáška, iDNES.cz

"The text was radically adapted and much of it was removed, yet the whole doesn't seem to be missing something! On the contrary, parts often omitted were kept, such as the choir in the second part of *Faust*. Some situations are abandoned just after a few verses to images and music, mostly contemporary, very catchy hits. Personally, I've realised that all the means I usually feel repulsed by and consider them inferior on stage, got me here. Does Klata really look for and find 'new dramatic reality' by means of everything the present-day society venerates: from technologies to pornography?"

Tereza Marečková, Bubínek Revolveru

"The contemporary world is silly and got to a dead point from which it can't move on, despite declarations on progress and humanity. There is so much disgust, cynicism, pragmatism, silliness, and human deficiency in it. Faust, the defiant hero, is trying in vain. And just like none of us can escape death, so can't Faust. Maybe he will resign himself, but that's not quite sure: this is the basic feeling he passes on to the audience."

Jana Machalická, Lidové noviny



Stefan Zweig, Lukáš Brutovský: BIOLOGY OF A POLITICIAN – FOUCHÉ!!!

Friday, 25 October 2019 at 19:00
Main Stage, Pod Palmovkou Theatre

Slovenské komorné divadlo
Martin, Slovakia

Mini rock opera about one of the greatest chameleons of European politics.

Directed by: Lukáš Brutovský
Translation: Ján Rozner
Libretto: Lukáš Brutovský
Dramaturgy: Róbert Mankovecký
Stage design: Jozef Čiller
Costumes: Zuzana Hudáková
Music: Róbert Mankovecký, Lukáš Brutovský

Cast:
Alena Pajtinková, Barbora Palčíková, Jana Kovalčíková,
Zuzana Rohoňová, Daniel Žulčák, Tomáš Grega, Jaroslav Kysel,
Tomáš Mischura, Róbert Mankovecký, Marián Frkák

Premiere: 2. 2. 2018
Show duration: 2 h 25 min, with break

Discussion with authors follows after the show

Theatre concert dedicated to a man whose life story is the essence of unscrupulousness. Joseph Fouché, the unattainable model of all plotters, used the turbulent events before, during, and after the French Revolution to his profit and was the grey eminency behind political events that influenced the entire Europe of his time. Lukáš Brutovský's pseudo rock opera isn't only a dramatic musical about a period when the guillotines were at their busiest, it is primarily a timeless political training for all the cynics.

SLOVENSKÉ KOMORNÉ DIVADLO

Slovenské komorné divadlo in Martin was founded in 1944 as the second professional theatre in Slovakia. The town of Martin had a long theatre tradition, which is why the idea of founding a Slovak professional theatre was considered after the establishment of Czechoslovakia in 1918. The first Slovak professional theatre was founded in Bratislava however, with most of its productions in the Czech language. Martin professional theatre was thus established only in the 1940s thanks to the initiative of Ján Marták, the vice-president of the Centre of Slovak Theatre Amateurs; Ivan Turzo, journalist of Naše divadlo (Our Theatre) magazine; Jozef Čiger-Hronský, manager of Matice Slovenská; Andrej Bagar, actor and director, and others.

The newly-founded theatre's first premiere took place on January 22, 1944 under dramatic circumstances. Directed by Andrej Bagar, Slovenské komorné divadlo staged Verhaeren's play Philip II., an anti-totalitarian production, thus clearly showing which side politically it had taken. The production was banned and the existence of the young theatre seriously threatened. During its sixty-five years of existence, Slovenské komorné divadlo has gone through many stages. In 1951, upon requests from the crew, the theatre's name changed to Slovak National Uprising Theatre. The theatre kept the name for a few months only: on October 6, 1951, it was renamed Army Theatre. In August 1961, the theatre returned to civil administration and reclaimed the name Slovak National

Uprising Theatre. It worked under this name until 2003 when it returned to its original name, Slovak Chamber Theatre.

The Slovak Chamber Theatre greatly influenced the formation of Slovak theatre culture and has always been an important "hotbed" of actors. Some of them remained faithful to the theatre for their entire careers, e.g. Naďa Hejná, Emil Horváth father, Katka and Jaroslav Vrzalovci, Štefan Mišovic, Eliška Nosálová, and others. Others left after their debuts, or after several roles in the Martin theatre. Of older actors, Ctibor Filčík's generation should be remembered, i.e. Jozef Kroner, Elo Romančík, Mária Kráľovičová, Karol Machata, Vlado Müller, Ivan Letko, Eva Krížiková and Eva Rysová. Among actors of the middle generation, stand-outs include Emil Horváth son, Marta Sládečková, Ivan Romančík, Peter Bzdúch, Milan Kňažko and Marián Geišberg. The Slovak Chamber Theatre has always inspired young authors and has been a creative workshop of contemporary theatre. It has been represented at prestigious international festivals in Moscow, Belgrade, Torino, Wrocław, Edinburgh, Skopje, Cividale del Friuli, Zagreb, Hannover, Cologne, Hradec Králové, Prague, Plzeň, Český Těšín, Olomouc, Zlín and Nitra, and has received numerous awards. In 2017, the Slovak Chamber Theatre, Martin, presented its production based on the novel by Žo Langerová Back then in Bratislava at the Palm Off Fest.

"The performance by the Slovak Chamber Theatre is of an original genre: it is a pseudo rock opera. Brutovský and the ensemble used music to transpose the biography without dialogues on which the play is based. Despite the fact that Fouché's life was extremely turbulent and dynamic from the moment he joined the French Revolution, the authors didn't attempt at a literal rendition of his biography; instead, they opted for a form that enables them to tell Fouché's story."

Martina Mašlářová, Konkrétne o divadle

"The factography is presented in an attractive form of a concert, providing the performance with lightness, dynamics, and flow. Brutovský, who made the music in collaboration with dramaturge Robert Mankovecký, uses many styles of music: together they don't limit themselves to rock and variations on opera, they also play with pop melodies and elements of hip hop, and they succeed in combining it all in a very elegant and natural manner."

Katarína Ovečková, Pravda

"Lukáš Brutovský reached for the story of a man who has become the prototype of a dark political genius. Fouché, a man who survived eight different regimes in his functions, mastered the art of adaptation and knew more about the technology of power than others. Therefore, while better known politicians were losing their heads under guillotines or ran away to exile, Fouché succeeded for decades to tug at the threads of history. He has always remained the "second one", the true grey eminency."

Zuzana Uličianska, Slovenské centrum AICT



Tomáš Dianiška, Igor Orozovič: **FRANKIE: THE ARMLESS**

Sunday, 27 October 2019 at 19:30
PALM OFF Studio, Pod Palmovkou Theatre

Studio PALM OFF Divadla pod Palmovkou
Prague, Czech Republic

Grotesque about a guy who couldn't hug his girlfriend.

Directed by: F. X. Kalba
Dramaturgy: Ladislav Stýblo
Stage design and costumes: Lenka Odvárková
Music: Ivan Acher and Igor Orozovič
Movement collaboration: Marek Zelinka

Cast:
Jakub Albrecht, Igor Orozovič, Tereza Dočkalová,
Nataša Mikulová, Tomáš Dianiška, Adam Vacula,
Jiří Řehák, Jindřich Batěk

Premiere: 30. 9. 2019
Show duration: 1 h 45 min, no break
English subtitles

Discussion with authors follows after the show

The stork who carried Frankie to his parents bit his arms off before he was born, so Frankie was born without them. But his sincere enthusiasm is contagious, including the times when enthusiasm is the only fortune he has left. Frankie learnt to do everything a child needs to know with his feet: grab a stone and throw it over a church, run a kite, shoot marbles, and fight. Girls in his class wear short skirts, he gets an offer from a monster show, and other cripples come on stage. This black comedy based on a true story concentrates on those strong moments in Frankie's life when the stubborn man fights for freeing himself from his destiny and environment. On the backdrop of modern Czech history, Frankie is heading to fight for his own human dignity.

STUDIO PALM OFF DIVADLA POD PALMOVKOU

In the 1980s, intimate performances were staged in the foyer of the Divadlo pod Palmovkou, while the classical repertoire was performed on its Velká scéna (Main Stage). In 1989, the Divadlo na zkušebně was founded to continue such experiments; however, this stage soon ceased to exist. The space was then adapted as a rehearsal room and depository for props and decorations. In 2004, Malá scéna (Small Stage) was built in the theatre's attic. Several intimate performances were successfully staged here. However, regular theatre production directed by Divadlo pod Palmovkou didn't last long: since 2007, the space has been also available to other theatre groups (Divadlo Letí, Komorní činohra Praha), providing them with a permanent place of operation. In 2013, with the arrival of the new head of the theatre and art director, Michal Lang, Malá scéna changed its focus and was adapted for the needs of experimental theatre, with a capacity for an audience of 80. At present, Studio PALM OFF functions as a platform for contemporary theatre, new drama, "punk" theatre: artists can try out visual

and dramatic experiments at the limits of theatre and test out new dramatic texts. The studio presents productions by Divadlo pod Palmovkou as well as productions by its "befriended" theatre groups, such as Divadlo F.X. Kalby, one of the most progressive Czech young theatre groups, or the theatre Cabaret Calemhour. So far, Studio PALM OFF has presented the following performances: a political cabaret Miloš Ubu, a Hrabal-inspired media study Hrabě ti? aneb Hrabal, and a contemporary Polish play A Couple of Poor, Polish-Speaking Romanians. In cooperation with Divadlo F. X. Kalby the Studio staged successful performances of 1000 věcí, co mě serou, Přísně tajné: Hrubá nemravnost, Mickey Mouse je mrtvý, Mlčení bobříků, Jak sbalit ženu 2.0, Dotěrnosti, Pusťte Donnu k maturitě!, Poslední důvod, proč se nezabít, and Frankie: The Armless.

„Go and see the performance about life of František Filip and his teacher František Bakule in Divadlo pod Palmovkou. It is quite likely that you will want to see it again [...]. This is a playful, smart and gentle performance; an almost minimalistic new circus acted with hands folded behind one's back (Jakub Albrecht's acting is breath-taking and worth admiration, and other actors don't lack behind). This is a delicate drama and a black-and-white cabaret taking us through recent history. Many compliments to the authors of the performance for their sincerity, their feeling for detail, sense of drama, dynamics of scene... in short for their enchanting creativity and professional approach to the story of František Filip.”

Petr Kilian, Artikl.org

“Tomáš Dianiška and Igor Orozovič didn't copy František Filip's life into the smallest details, they just got loosely inspired by it. However, the essence was preserved: this is a story of strong will, invincibility, and life optimism that helps you to get over any obstacle. [...] Despite some serious scenes there is still plenty of space left for humour, however black it is sometimes. When it comes to acting, compliments go to Jakub Albrecht in his role of Frantík. He renders Frantík's character in a trustworthy way, without excessive overacting. And, of course, without hands. Yes, here and there his colleagues help him: they help him to make a knot on his tie; he couldn't weave a basket either, but to put on his jacket or to write is not a problem for him at all. Tereza Dočkalová excels in her role of Frantík's mother. She and Jakub Albrecht are in perfect symbiosis on the stage.”

Soňa Hanušová, kulturio.cz



Kristóf Kelemen, Bence György Pálincás: **HUNGARIAN ACACIA**

Tuesday, 29 October 2019 at 19:00
Main Stage, Pod Palmovkou Theatre

Trafó – House of Contemporary Arts
Budapest, Hungary

How a tree imported from overseas became the symbol of a proud European nation...

Directed by: Kristóf Kelemen, Bence György Pálincás
Music: Márton Kristóf

Cast:
Angéla Eke, Katalin Homonnai, Kristóf Kelemen, Márton Kristóf,
Bence György Pálincás

Premiere: 24. 5. 2017
Show duration: 1 h 10 min, no break
Czech subtitles

Discussion with authors follows after the show

Ecology vs politics. Can a tree become a subject of a heated political discussion? Young theatre makers dedicate their play to the relationship of the Hungarian nation to the acacia tree. Black locust, robinia pseudoacacia, is indigenous to the United States, but at the course of 300 years it has become the symbol of a national tree for the Hungarians, and the main weapon of Viktor Orbán against the EU seeking to limit the negative impact of the tree on the environment. *Hungarian Acacia*, a production by young successful Hungarian playwright and director is a political, post-factual theatre at its best, with a good dose of irony, satire, and fake-document.

Kristóf Kelemen is a young director and playwright living and working in Budapest. He graduated in dramaturgy at the University of Theatre and Film Arts, Budapest, where he is currently a postgraduate. He is a dramaturge of the Radnóti Miklós Theatre. His docudrama While You Are Reading this Title, We Are Talking about You was a great success and was performed at Hungarian and international festivals, including the Temps D'Image festival in Cluj-Napoca, Romania, and TESZT Festival in Timișoara, Romania. Kelemen's recent play Observers, which he wrote and directed, was well received by the critics and is also presented at this year's Palm Off Fest. Kristóf Kelemen was awarded the Hungarian Contemporary Play Prize and his play Observers was nominated for the prestigious Péter Halász Award.

Bence György Pálincás grounds his practice in visual arts. Lately he has worked on art projects examining linguistics and language. He focusses on post-dramatic theatre and organises community and educational projects. Recently, he was a host researcher at the Slade School of Fine Art – UCL, London, worked in the Centre for Eastern European Studies at the Warsaw University, and participated at the research grant from the Peter and Irene Ludwig Foundation in Rome. He is a postgraduate at the Hungarian University of Fine Arts.

"The authors uncover contradictory attitudes to acacia, considered by environmentalists an invasive specie foreign to local ecosystems; a reason why it was added to the black list of unwanted plants in the EU. Despite the fact that acacia is a biological newcomer in Hungary, as a paradoxal counter reaction, the Hungarian government declared that acacia is a "Hungaricum", i.e. under a protection of a special brand indicating an extraordinary value representing a typically Hungarian attributes of uniqueness, originality, and quality."

Maja a Reuben Fowkes, epa.oszk.hu

"What is acacia good for? We know it retains loose sand and its flowers provide for one of the best-quality honeys. But the truth is it didn't come here with the Hungarians; we've got it from America. As soon as it took roots, it began oppressing weaker species, despite them being the native ones. What to do with acacia in the future? Will it adapt and integrate into local flora, or will we try to get rid of it? What is our relationship to it, and what is the relationship of the others to it? Dramatic questions that will keep us entertained and will demand our reflection."

Gosztola Kitti, artmagazin.hu

"The most important weapon of this performance is humour [...] The production shows national history as an artificially built discourse, which can therefore be appropriated or re-formulated anytime. The interference of the artists is such that refugees can become part of the nation just as the acacia tree did [...]. A final attitude doesn't exist, and anything can immediately turn into a joke."

Gabriella Schuller, europeanstages.org



Kristóf Kelemen: OBSERVERS

Wednesday, 30 October 2019 at 19:00
Main Stage, Pod Palmovkou Theatre

Trafó – House of Contemporary Arts
Budapest, Hungary

An episode from the times of the communist totalitarian regime when everything was under control...

Directed by: Kristóf Kelemen

Dramaturgy: Tamás Turai

Stage design, costumes and visual effects: Zita Schnábel

Music: Péter Márton (Prell)

Video: Balázs Virág

Cast:

Dániel Baki, Tamás Rétfalvi, Bettina Józsa, Iringó Réti,
Péter Jankovics

Premiere: 24. 11. 2018

Show duration: 1 h and 40 min, no break

Czech subtitles

Discussion with authors follows after the show

Hungary of the 1960s, secret police, and the environment of free-minded young filmmakers. Everyone has something to hide. If an informer of secret police is to be successful, he must remain trustworthy in his various roles: he shouldn't raise suspicion in his private life, he must gain trust of the followed subject and prove total loyalty to his superior.

TRAFÓ

The House of Contemporary Arts in Budapest presents two of its productions, Hungarian Acacia and Observers, at Palm Off Fest 2019. Trafó is the cornerstone of local and international contemporary art in Hungary, and as such it is viewed as an exceptional Hungarian platform. In a unique and authentic manner, Trafó showcases various genres: theatre, dance, new circus, music, and visual arts. Trafó is housed in a post-industrial space, which offers multiple ways of its use. Trafó's activities are experimental, while remaining open to the audience, and find inspiration in new innovations and cultural heritage. Trafó makes it its mission to present works by Hungarian and international artists. As stated on its website "Trafó is a forum dedicated to social issues, and a platform for establishing values and contexts as well as generating new ideas and productions. Its performances, concerts, exhibitions and community programmes aim at younger generations but are accessible to members of any generation who seek something new."

<https://trafo.hu/>

"The performance *Observers* succeeds well in finding connection to the present. In Trafó, they don't take us for a historical trip: we are followed incessantly even these days. We can't be alone, just like we couldn't be alone at the times of the Party's surveillance. We follow each other on community platforms and many people keep on telling us where they are and what they do at that moment. [...] In the former system of a unique ruling party, it was an agent following and controlling us vertically, as if from the top down, because ordered to do so by the regime. At present, in the world of social networks, we are followed horizontally, as if from the same level, but it is depressing just the same. To exaggerate just a little, everyone follows everyone, and most people actually enjoy it."

Szekeres Szabolcs, KútszéliStílus.hu

"It is terrible enough that such question is even asked. How can we be in 2019 and talk in our 'democracy' about censorship of any kind? How can people be threatened just because they have opinions? We try to create performances discussing sincerely things surrounding us. It would make no sense if we censored ourselves. We want to present problems in a clear and understandable manner, i.e. in the way we see them. We can't be sure we are always right, but theatre must speak in a clear voice."

Kristóf Kelemen's answer to the question whether self-censorship exists in theatre, www.prae.hu

"*Observers* are aware of the inexistence of innocent sentences and untouchable areas of life. They know there is not such thing as privacy, taboos, or considerations for love and sensuality... it's the reign of fanatical record-keeping of reality [...]. The performance provides an intense and multi-layered experience of fear of launching a system that functions just like an extremely aggressive, incredibly simple, yet deadly virus."

Tamás Jászay, revizoronline.com



Boris Nikitin: THE OPPOSITE

Friday, 1 November 2019 at 19:00
Main Stage, Pod Palmovkou Theatre

Mladinsko Slovensko Gledališče
Ljubljana, Slovenia

What happens to the reality and western thinking when stretched over a Dadaist hole?

Directed by: Boris Nikitin
Dramaturgy: Goran Injac
Costumes and masks: Vanja Djuran, Lea Bratušek
Choice of music: Boris Nikitin, Jan Krmelj
Musical arrangement: Uroš Buh
Sound design: Marijan Sajovic

Cast:
Primož Bezjak, Janja Majzelj, Ivan Peternelj, Blaž Šef, Stane Tomazin

Premiere: 28. 3. 2019
Show duration: 1 h 40 min, no break
Czech subtitles

Discussion with authors follows after the show

Exaggerated reactions, parody, provocations and subversive play with borders between real and false have become a permanent fixture of present-day populism competing for political attention. What used to be obvious to all isn't valid any longer. It is as if we entrusted our own language in the hands of crazy Dadaists: now we have to ask who and what defines and influences our reality. Post-factuality, crazy gags and very bad grotesque as a distorted mirror of our present.

MLADINSKO SLOVENSKO GLEDALIŠČE

In English, the Slovensko mladinsko gledališče – which literally translated means Slovenian Youth Theatre – is called the Mladinsko Theatre. It carries its history in its name. And at the same time it surpasses it. Mladinsko: For or of youth. The Mladinsko Theatre was established in 1955 as the first professional theatre for children and youth in Slovenia. The theatre never underestimated its young audience. Since the very beginning, it has tackled heavy topics, like the Holocaust, coming of age, and love in the times of revolution. During the first 25 years of its existence Mladinsko staged a number of successful productions for and about young people that had significantly influenced the formation of the young Slovenian generation. After 1980, as the political situation in then-Yugoslavia became more relaxed, the Mladinsko Theatre succeeded in widening its scope, connecting political criticism and provocative aspects of its productions with innovative performance processes and fresh poetics. The theatre succeeded in addressing audiences across age groups, becoming attractive for everyone interested in contemporary modern theatre processes and political and social issues. The Mladinsko Theatre is always on the move: it performs a significant portion of

its performances on tour. From the early days, the theatre toured many towns and theatres in Slovenia, as well as other countries of (then) Yugoslavia. Since the early 1980s, the theatre has been firmly embedded in the theatre landscape of Europe and, since the 1990s, also South America and other continents. The Mladinsko Slovensko Gledališče Theatre left a lasting impression in over forty countries around the world, especially due to its versatile scope of productions and its ensemble capable of making the most of music, choreography, and acting, while ignoring the system of celebrities. On its website, the theatre says: "We are a theatre. But we expect more than just "watching" from our spectators, we try to engage them into a dialogue and make them active participants. We create performances. But we don't create in a vacuum. We critically observe our society, comment on it and strive to shape it. Mladinsko is a theatre organism that tries to penetrate into the public space from the stage, so that for us, the public space becomes an equal space for performance. Mladinsko is not just a theatre."

<https://mladinsko.com/>

"The issues the production *The Opposite* approaches include almost the totality of present-day problems and specific traits of the public and political sphere. By lifting up the issues of populism or dilemma between freedom of speech and polarisation of the society, the performance doesn't in fact question the political system: it shows the play of decent strategies helping fascism to successfully address and unite the crowds.

Rok Bozovičar, Dnevnik

"Boris Nikitin's concept [...] offers several very interesting contents and thematic starting points. These include the theme of the limits of the freedom of expression in modern art: according to Nikitin it allows almost everything to be said. The text is therefore structured as a play about gradual taking control of this space of freedom, be it the director, the advocates of alternative truths, or the neofascists. [...] What's most interesting in regard to the text is to follow the actors' interpretation of the characters. Actors excel in the use of various techniques, contrasting stylization, rhythm and exceptionally intensive presence on the stage in order to embody a considerable volume of linguistic material in an interesting way."

Saška Rakef, Radio Slovenija I

"The production individualizes "enemies" (i.e. fascists), thus enabling the audience to feel compassion with them; with an amazing precision it casts light on two things: the fact that the left-wing won't solve our present problems despite describing them accurately quite often, because similarly to advocates of alternative truths it homogenizes and dehumanizes the opponent. At the same time the production shows us that we don't need "brutal emotions" but to support (rational) empathy, compassion and ability to listen [...]. Alongside a charming conceptual staging and acting, the production features an exceptionally strong dramatic arch, which, by means of easy entertainment, reveals to the audience their own political opinions and mediates a strong emotional experience. [...] Exceptionally thought-out and refined, a simply genius artwork."

Anja Radaljac, Delo



MEIN KAMPF

Monday, 4 November 2019 at 19:00
Main Stage, Pod Palmovkou Theatre

Teatr Powszechny im. Zygmunta Hübnera
Warsaw, Poland

All animals couple only with animals of their own kind.

Directed by: Jakub Skrzywanek

Dramaturgy: Grzegorz Niziołek

Stage design and costumes: Agata Skwarczyńska

Music: Karol Nepelski

Choreography: Agnieszka Kryst

Video: Magda Mosiewicz

Premiere: 23. 3. 2019

Show duration: 2 h 30 min

Czech subtitles

Discussion with authors follows after the show

ACCESSIBLE TO ADULT AUDIENCE ONLY!

The authors use a ninety years old text to ask to what extent opinions and postulates contained in it are still up-to-date. They analyse its language to find out to what extent its words correspond to present-day hate speech. How many hate words had to be uttered in the first half of the 20th century for Holocaust to take place? And how many words separate us from a global catastrophe?

Cast:

Mamadou Góo Bâ, Klara Bielawka, Aleksandra Bożek,

Arkadiusz Brykalski, Natalia Łagiewczyk, Oskar Stoczyński

TEATR POWSZECHNY IM. Z. HÜBNERA

The theatre, founded in 1945 in a former cinema by actor and cultural organiser Jan Mroziński, was first called Teatr Popularny. In September 1945, it changed its name to Teatr Powszechny and gradually became the most important theatre stage among Warsaw Municipal Theatres. In the mid-1950s, the theatre became well-established, known in both Warsaw and Poland alike. Its fame is due to its unconventional repertoire choices of Polish theatre plays, its original direction and brilliant acting. Following the arrival of artistic director and director Zygmunt Hübner in 1975, Teatr Powszechny made further steps toward becoming a truly modern theatre. Hübner, a head of the theatre since 1976, aimed at producing courageous and timeless theatre; intellectual, thoughtful and morally (rather than politically) engaged. In 1975, Teatr Powszechny premiered A. Wajda's rendition of Danton's Death, one of the greatest events in the history of Polish theatre. The theatre staged a number of productions which stirred the political and social mood of communist Poland, including Václav Havel's one-act plays. Zygmunt Hübner, who bravely stood up to communism his entire life, died in 1989, almost simultaneously with the fall of the communist regime. In 1991, in Hübner's memory, the theatre changed its name to Teatr Powszechny im. Zygmunta Hübnera. In the 1990s, the theatre continued to pursue Hübner's direction, but enlarged its scope with contemporary Western, and especially British, plays. In 1996 young actors founded Teatr Montownia, one of the most interesting ensembles of recent years; the group presents productions, in cooperation with Teatr Powszechny, aimed at younger generations. Teatr Powszechny's productions often stir emotions and cause tumultuous discussions among

critics and audiences about society and traditions – just as in Hübner's times. In 2009-2010, the theatre building underwent extensive reconstruction and modernisation and now has three modern auditoriums. The main stage is intended for production aimed at the general public; the variable studio scene is a place for dialogue and discussion, often about the ethical condition of contemporary life; and the smallest stage is dedicated to experimental productions by young playwrights. Since 2013, the theatre has been led by Paweł Łysak and Paweł Sztabowski. Continuing Hübner's legacy, Łysak and Sztabowski aim at producing theatre that is active both on and off the stage. The theatre works with Polish leading directors, e.g. M. Kleczewska and G. Garbaczewski, as well as international ones, such as O. Frlić or A. Schilling. Professional critics consider the theatre's ensemble to be one of the best in Poland. Teatr Powszechny organizes many activities, thus developing an alternative means of contact with its audience. The activities include discussions, a community garden, or participation in a summer street festival aimed at achieving positive social change in Praga, one of the most economically depressed neighbourhoods in Warsaw. At the 2017 and 2018 edition of the Palm Off Fest Teatr Powszechny presented productions by directors O. Frlić The Curse (2017) and Michał Zadara Justice (2018).

"The final part of the performance begins already during the break. Actors, dressed in voluminous mushroom-like costumes, walk among the audience and explain that the human cannot change nature. To confirm their statement, they proudly show their costume genitals and then copulate on the stage. This is the immutable law of nature. Its opposite is racism as the right to manage nature and intervene in it: welcome to Lebensborn. What winners is this grotesque place, this anti-paradise, waiting for? [...] An inverted black pyramid is slowly falling down from above. A monolith as if from Stanley Kubrick's *Space Odyssey 2001*. But something dark is leaking from it. The winners have got so far they had to return to the starting point and will have to start over from the beginning and pass again through the phases of the evolution of the humanity [...] We face the question whether we can escape fascism which attract people of culture and manipulates them towards hatred. The authors don't give answers, they only offer a disturbing proposal."

Dominik Gac, teatralny.pl

"The theatremakers chose fragments [of the book] that sound familiar in present-day Poland (and elsewhere) and they ask where we are heading to in the year in which we commemorate the 80th anniversary of the beginning of the Second World War. The grotesque and farce-like beginning of the performance is a warning: we descend into a cloaca. Discourses on "healthy" antisemitism, unhealthy contemporary art, good and bad race are pronounced by a middle-class family over Sunday lunch. [...] The actors, wearing carton caricatures of current leaders, sing their criticism of democracy and their praise of a system with a strong leader as if it were an opera. Ideas of a strong white nation, of procreation equalling to a patriotic duty, and of women seen as a "passive element" are heard during pauses between copulations. [...] Teatr Powszechny's performance, rendered perfectly by actors Klara Bielawka, Aleksandra Bożek, Arkadiusz Brykalski, Mamadou Góo Ba, Natalia Łągiewozyk and Oskar Stoczyński, isn't funny or cheerful. It's scary and sad."

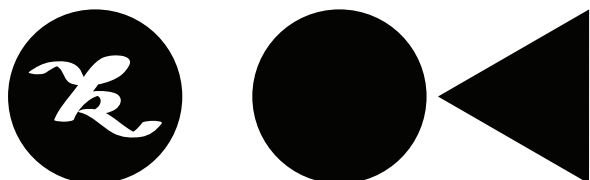
Aneta Kyzioł, Polityka



DOCUMENTARY FILM MARATHON

Rehearsal Room, Pod Palmovkou Theatre

Organised by Wi-m Production Praha, s.r.o.



KINEDOK PROJECT

KineDok is a new kind of international community, a unique film club and an alternative distribution platform connecting makers of documentary film to their audiences and fans. KineDok scales the barriers of traditional cinema and brings a shared experience to your local club, café or gallery; it invites you to watch a film on a large screen and offers opportunities for discussion with the filmmakers in an informal environment. KineDok's basic message is: these personalities, these questions, these genres, these places and countries shouldn't be overlooked!

Films are screened in established multifunctional spaces — galleries and halls where concerts, theatre and dance shows are held on regular basis — but KineDok also utilizes less traditional, smaller venues such as clubs, cafés, stations, chapels, social care centres etc. Local distributors and communities of young people interested in documentary film are the driving forces behind the KineDok project.

Institute of Documentary Film (IDF) is the main coordinator of the project in cooperation with its international partners, including One World Romania Association (Bucharest, Romania), Restart (Zagreb, Croatia), Éclipse Film (Budapest, Hungary), Krakow Film Foundation (Poland), Filmtopia (Bratislava, Slovakia), Bergen IFF (Norway) and Activist38 (Bulgaria); the IDF creates a permanent distribution network for documentary films covering the territory of its partner countries, thus helping to substantially increase audience numbers and enhance interest in documentary film over the long term.

FILM DOCUMENTARIES AT PALM OFF FEST 2019

Since its beginning Palm Off Fest festival has opened up to other fields of art and art platforms. In its second year of existence the festival has started a collaboration with the Institute of Documentary Film and its project KineDok. During the weekend of October 21-22, 2017 four documentaries from the Visegrad countries were screened in Libeň Synagogue free of charge, making them accessible to general public. Last year, five documentary films were screened during the festival (Oct 19-28). Films were screened in the PALM OFF Studio of Pod Palmovkou Theatre free of charge and some screenings were followed by discussions with the authors.

For the fourth year of the Palm Off Fest festival we chose three exceptional documentary films from the Czech Republic, Norway, and Hungary examining very similar issues to those that will be discussed at the 2019 edition of Palm Off Fest. The film part of the festival will take place in Rehearsal Room, Pod Palmovkou Theatre, and will be presented as a "documentary film marathon" over the course of one evening. Two film screenings will be followed by discussion with authors.

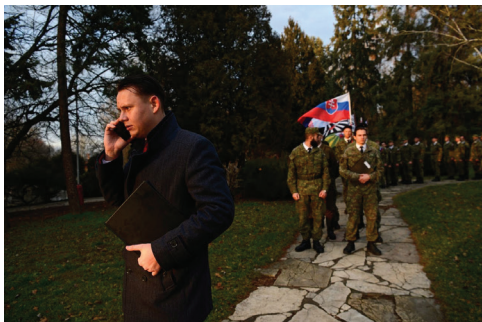
<https://dokweb.net/cs/>

WHEN THE WAR COMES

Saturday 2. 11. 2019 at 19:00
Rehearsal Room, Pod Palmovkou Theatre

Eastern Europe passes through a period of unrest. Russia is developing nuclear weapons; war is raging in Ukraine and men are getting armed. A dystopia? Not quite. Paramilitary groups made of volunteers are formed also in Slovakia. We are closer to this than we'd think. Director Jan Gebert observes the formation of extremist group Slovenskí Branci. Its members join in for various reasons: some are motivated by fear and mistrust in the ability of the government and the military to defend, others get involved due to lack of adrenaline, fun, and excitement. What's striking is the degree of tolerance from the state and the families onlooking the brainwashing of children and youth. Playing at soldiers on a forest clearing makes people laugh but as the documentary draws to the end the viewer looks at a paramilitary group that can give chills.

Directed by Jan Gebert
Production: HBO Pink
Czech Republic, 2018
76 minutes, Czech version
Voluntary contribution
Screening followed by discussion with authors



EXIT

Saturday 2. 11. 2019 at 21:00
Rehearsal Room, Pod Palmovkou Theatre

The past of the Norwegian documentarist Karen Winther is decorated with swastikas and the Imperial Eagle of Hitler's Third Reich. In her documentary, the former neo-nazi looks for answers to the question what made her and other former extremists leave the radical groups. In her interviews with formal radicals from France, Germany, Holland, and United States she searches in their memories for that moment, that specific point when they decided to change the course of their lives. Many are forced to hide because of their past and the feeling of guilt is omnipresent. Their reflection of the past and the abrupt change brought about by their decision to free themselves from the extremist circles co-creates portraits of individuals feared by the society.

Directed by Karen Winther
Production: Sant & Usant
Norway, 2018
83 minutes, original version with Czech subtitles
Voluntary contribution
Screening followed by discussion with authors



A WOMAN CAPTURED

Saturday 2. 11. 2019 at 23:00
Rehearsal Room, Pod Palmovkou Theatre

Hungarian film-maker Bernadett Tuza-Ritter shows a modern-day version of slavery in her film *A Woman Captured*. Tuza-Ritter unexpectedly meets Marish who has been worked as a slave by her "owner" Eta for over ten years. Marish works in a factory giving her entire wages to Eta, while she also takes care of Eta's house, cleaning and cooking, being "paid" with coffee and cigarettes. The documentary-maker follows Marish's suffering during 18 months until the moment when Marish decides to change her life and run away from Eta's house. She can finally get rid of the name Eta gave her and start over under her real identity in another town far from her exploiter. But can she manage without means in a new environment?

Directed by Bernadett Tuza-Ritter
Production: Éclipse Film
Hungary, 2017
90 minutes, original version with Czech subtitles
Voluntary contribution



EXHIBITIONS

NOTHING NEW UNDER THE SUN

20. 9. – 4. 11. 2019

Gallery Světova 1, Světova Street 1, Prague 8

The gallery Světova 1 will be open during festival day free of charge from 17.00 to 19.00. The exhibition *Nothing New Under the Sun* curated by Michal Jalůvka and Zai Xu is an insight into the state of human mind at the time of climate crisis, late capitalism crisis, and crisis establishing itself as the mode in which the world functions. The exhibition discusses the opposites of technical and human, the extent of responsibility, and turbulences of our time contrasted to the efforts of an individual to coexist with the system, including also visions of the future in front of which we sometimes remain helpless.

Exhibition curated by: Michal Jalůvka & Zai Xu

Gallery open on days of festival performances: 17:00 – 19:30.

Voluntary contribution.

Gallery Světova 1

Gallery Světova 1 is located in the vicinity of the Divadlo pod Palmovkou in Světova Street. The gallery exhibits works by art school students. The concept of the project is "by students for students", and the gallery offers exhibition space for art students and their expression. The gallery aims at offering young people at the beginning of their career the opportunity to gain experience, striving to offer the best platform possible to student from all of Czech Republic.

Organised by Wi-m Production Praha, s.r.o.



WE AREN'T ALONE HERE: STORIES OF OUR MINORITIES

22. 10. 2019 – 15. 11. 2019 in the Gallery in foyer,

Pod Palmovkou Theatre

Exhibition opening on 22. 10. 2019 at 18:00

If we were strict, we'd come to conclusion that Czech history doesn't actually exist since it has never been Czech history only. Even the famous Charles IV was only half Czech and the "father of the nation" František Palacký spoke German with his wife and children. We are in Central Europe where Germanic and Slavic elements have always met, just as did Protestantism with Catholicism and Jewish faith. There have always lived people of different nationalities and ethnic origin who enrich our culture with their experience, often bringing exotic and dramatic stories, and whose fresh perspective helps us to figure out what is the value of our culture, language, and identity and what it is grounded in. The exhibition offers to the viewer several such stories. We aren't alone here. We've never been.

The exhibition is co-organised by Post Bellum with the support of the Ministry of Culture of the Czech Republic and Prague City Hall.

Authors of exhibition: Barbara Šabachová, Linda Wolfová, Josefina Formanová (Post Bellum)

Photographs: Lukáš Žentel

Texts: Markéta Bernatt-Resczyňská, Ondřej Nezbeda, Jitka Šmídová

Layout: Petr Šabach

Organised by Wi-m Production Praha, s.r.o.

Voluntary contribution.



STAGE READING, CONCERT, DISCUSSION, CONFERENCE

KLAUS HÄNDL: I LONG FOR THE ALPS; THIS IS HOW LAKES ARE CREATED

24. 10. 2019 at 19:00
PALM OFF Studio, Pod Palmovkou Theatre

"Now, I am not sure at all. Was it a human after all?"

Stage reading of Klaus Händl's recently translated text. Olivia and Bruno want what they don't have, yet they each live in thoroughly different world. Olivia is drowning in urban heat and romantic ideas of harsh nature. Alpine forester Bruno longs for human contact but keeps on stumbling over frozen tourists. These two can meet in the mountains only under very strange circumstances. Stage reading by Tereza Dočkalová and Hynek Chmelař as produced by Studio Rote.

Directed by: Ondřej Škrabal
Duration: 40 minutes
Voluntary contribution

Translation: Michal Kotrouš
Cast: Tereza Dočkalová, Hynek Chmelař
Music & Sound design: Eliška Míkovcová
Production: Studio Rote
Support: Státní fond kultury, Goethe-Institut Prag

Organised by Wi-m Production Praha, s.r.o.

CONCERT BY "KVĚTY"

23. 10. 2019 at 20:00,
Main Stage, Pod Palmovkou Theatre

The band Květy was formed in the early 2000s and it has never stopped changing its style and orientation. Since 2016 the band performs as a new formation, focusing more on electronic music. Despite being experimental, the scope of its audience has widened considerably; the audiences appreciate strong lyrics, colourful arrangements, brilliant graphic design of the covers, lively concerts and the band's humour. Květy performed in many countries, including Serbia, Austria, Poland, France, and the Netherlands. Since 2004 the band releases its albums in Indie Scope and almost all of them were nominated for the Anděl Music Award, winning it three times (in 2006, 2009, and again in 2015). Worth mentioning are also other awards, such as the Czech Vinyl Award for a significant musical innovation (2012). Songs by Květy are repeatedly appreciated in radio charts. The band also collaborated with DNO Theatre and recorded music for radio plays directed by Radim Nejedlý.

Members:
Martin E. Kyšperský – vocals, guitars, electronics
Aleš Pilgr – drums, electronics, vocals
Ondřej Kvas – key, synth, bass, electronics, vocals

<http://www.kapelakvety.cz>



RADIO VLTAVA PRESENTS: *FESTIVALS EVERYWHERE YOU LOOK*

2. 11. 2019, 16:00 – 18:00

Café pod Palmovkou, Pod Palmovkou Theatre

Four important international festivals take place in the Czech Republic at the beginning of the theatre season. Within five years, the Czech theatre scene witnessed the creation of new festivals, which have gradually become established events. What is the present position of festivals on the Czech theatre map? Is their increasing number a positive indicator of growing demand from the audiences, or is their creation primarily motivated by the needs of artists? Does the state react to the growing number of festivals by increasing its financial support? Whom are these festivals for? What audiences are they trying to address? What are the present-day tendencies in festival dramaturgy? Do the festivals interact, do they complement their offer, or do they compete? What is the position of Czech international theatre festivals in international context?

Discussion with dramaturges of international theatre festivals focussing primarily on drama is co-organized by Czech Radio Vltava as part of the Palm Off Fest. Discussion is hosted by Veronika Štefanová.

Organised by Wi-m Production Praha, s.r.o.



INTERNATIONAL CONFERENCE *THEATRE AND FREEDOM: PARADIGM SHIFT(S) IN THE INDEPENDENT THEATRE CULTURE IN EUROPE AFTER 1989*

23. 10. – 24. 10. 2019

DISK Theatre (Karlova Street 26, Prague 1)

and Studio Hrdinů (Dukelských hrdinů Street 47, Prague 7)

The Arts and Theatre Institute organises international conference “Theatre and Freedom: Paradigm Shift(s) in the Independent Theatre Culture in Europe after 1989”. The conference takes place on 23-24 October 2019 in Studio Hrdinů and DISK Theatre and is part of the THEATRE AND FREEDOM project, which focuses on research of stage art in the Czech Republic and Central Europe after 1989 from the perspective of theatre science, culture and politics, while taking into account theatre as a public institution.

The year when we commemorate the 30th anniversary of political changes in Central and Eastern Europe calls upon looking back on the 1990s ideas and hopes. It is independent theatre which was often the key platform for attempts for their implementation, not only at aesthetic and artistic, but also at social and political levels in various models and configurations of existence. To a large extent it was inspired by the development of the international independent art scene, which was difficult to access for the majority of artists on the Eastern side of the Iron Curtain until 1989. Can the development of independent theatre in Central and Eastern Europe in the 1990s be considered a “success story”? Are independent theatre and art scene commonplace now? Are social status and social need for independent art in society completely different now from the ideas of 1989? How does contemporary independent scene relate to the avant-garde and neo-avant-garde legacy?

Based on their knowledge of the development of independent theatre in the past thirty years, ten professionals from the Czech Republic, Slovakia, Poland, Hungary, Germany, Austria, Romania, Croatia, Ukraine, Belarus, Latvia, Lithuania, and Estonia will try to find the answers. The conference doesn't merely confront the development of this part of theatre culture by means of experts' papers, it also includes discussions focussing on the visions European independent theatre has for the future.

The conference is organized at the occasion of the ENICPA (European Network of Information Centres for the Performing Arts) meeting in Prague and is part of the Arts and Theatre Institute's research project “Czech Independent Theatre after 1989” carried out by the Department of International Cooperation, focusing on the development of Czech theatre in new social and political conditions, especially in the context of transformation, decentralization of the theatre network and new tools of cultural policy. The main subject of interest are the roots, professionalization and development of epicenters of independent theatre stages and companies after 1989 in the Czech Republic, while smaller studies are dedicated to the development in Slovakia. The conference is a part of the accompanying programme of the international meeting of Central European theatres, Palm Off Fest.

Main organiser: Arts and Theatre Institute

Co-organisers:

ENICPA – European Network of Information Centres for the Performing Arts

Palm Off Fest, International meeting of Central European theatres
Department of Alternative and Puppet Theatre, DAMU

Association of Independent Theatres

PACE.V4 (Performing Arts Central Europe – Visegrad Countries Focus)

<https://www.divadlo.cz>

THE PLACE WHERE GOLEM WAS MOULDED...

A short guide to Divadlo pod Palmovkou's surroundings

Divadlo pod Palmovkou theatre is located on one of the main streets in Libeň, former suburb, now an inner-city district of Prague. The area was inhabited as early as in the Palaeolithic period and the first written mention dates back to 1363; however even before that time, a stronghold was built by local noble family, owners of the land, on a rock above the Rokytká stream. Later it was rebuilt into an impressive castle, a building which now houses the Municipal Authority offices. A village spread out around the stronghold, benefitting from the strategic location near Vltava river ford and on a crossroad of important routes going to Silesia and Lusatia.

Since the 16th century, Jews started to settle down in Libeň as plots of land were reserved for them in the former wetlands situated right in front of today's Divadlo pod Palmovkou theatre. The Jewish community was quite large for the period and soon they obtained major privileges from the nobility, namely self-administration. The famous legend of Golem, in one of its many versions, is set in this area at the time of the first Jewish settlement, when Rabbi Loew allegedly moulded Golem from the soil from Vltava river shore in Libeň.

Different noble families had owned Libeň village until 1662, when it became property of the Old Town of Prague. Local Castle became summer residence of the mayors of Prague, and later on residence of Habsburg monarchs and their families during their visits in Prague.

Several other settlements, vineyards and orchards were founded around Libeň and the area became a favourite one-day trip destination of inhabitants of Prague. In the 19th century,

the area underwent a dynamic development thanks to its proximity to Prague and at the same time the availability of free land; large industrial sites were built – an engineering plant, foundry, two breweries, distillery, cement-tube manufacturing plant and several textile and leather processing plants, but also a trans-shipment port (later transformed into a shipyard) and a number of other industrial sites. In just 25 years, the population of Libeň increased by 12,000, thus transforming a small town by Vltava and Rokytká rivers into a dynamic industrial suburb of Prague. A regular tram line connecting Libeň to the city centre opened in 1896 and offered a great opportunity for local theatre entrepreneurs producing theatre and musical shows in the former inn “U Deutschů” (the current Divadlo pod Palmovkou building is located on the same plot of land). Libeň became part of Prague in 1901.

The industrial plants, alongside tenement buildings, small factory workers' houses, shops and pubs scattered around the irregular and varied landscape gave the neighbourhood its unique genius loci and attracted extraordinary inhabitants with extraordinary destinies.

The idiosyncrasy of Libeň was made immortal in the novels of the famous Czech author Bohumil Hrabal who spent the happiest time of his creative life in the vicinity of Divadlo pod Palmovkou. Unfortunately, in the 1960s and 1970s, the neighbourhood underwent a major rehabilitation and a large part of the old houses, streets and nooks was destroyed. However, some remarkable locations have been preserved...





1. Operation Anthropoid Memorial – place of the ambush on Deputy Reich Protector R. Heydrich

Zenklova Street, near Vychovatelna tram stop

On May 27, 1942, the plot to assassinate one of the most influential Nazi officials and main architect of the Holocaust, the Deputy Reich Protector and Chief of the Reich Police Reinhard Heydrich was successfully carried out at this very place by Czechoslovak soldiers Jozef Gabčík and Jan Kubiš. They were trained in Britain and sent to the Nazi-occupied territory of former Czechoslovakia by the Czechoslovak Government in exile as part of the Operation Anthropoid. The assassination was carried out in a tight curve in Libeň while Heydrich was driving by in his open car on his way from his country residence in Panenské Břežany to his headquarters at the Prague Castle. It took place between 10.31 and 10.35 AM. The explosion of a specially modified anti-tank grenade wounded Heydrich in the face and on his body, causing damage to his lungs and spleen. Kubiš and Gabčík managed to escape. The bicycle wounded Kubiš used to escape was left behind at the then Bata shoe shop – today's drugstore – in the vicinity of Divadlo pod Palmovkou theatre. Unfortunately, the bicycle was later used to find the soldiers in hiding. Heydrich died of his wounds on June 4, 1942 in Bulovka Hospital near the place of the attack. Massive and brutal reprisals and investigation followed: the Czechoslovak paratroopers, members of the commando, were eventually discovered in their hiding in the crypt of St. Cyril and Methodius Church in Prague. On July 6, 1942, 800 German soldiers laid siege to the church. The seven soldiers were able to resist for an unbelievable 7 hours. After using all their ammunition, the surviving paratroopers committed suicide. The Nazi retaliation resulted in thousands of Czechs being imprisoned and murdered, and two villages, Lidice and Ležáky, burnt down. In 2009 the Operation Anthropoid Memorial was erected at the very place of the attack. These historical events inspired several successful films and many books. A production discussing operation Anthropoid is now prepared by Divadlo pod Palmovkou: the premiere of Tomáš Dianiška's play is planned for June 18, 2020.



2. Libeň Castle

Zenklova Street 1/35, Prague 8

The Castle was built at the end of the 16th century on a rocky outcrop between Vltava and Rokytka rivers where a medieval fortress used to stand. It underwent several major reconstructions and modifications; the current building is mainly in rococo style and dates back to the late 1700s. In 1608, Emperor Rudolf II and his brother Matthias signed the so-called Libeň Peace Treaty in the Libeň Castle, by which Rudolf conceded to Matthias the rule of Hungary, the Austrian Danube countries and Moravia and the succession right to the Bohemian as well as the imperial throne, while he kept the rule over Bohemia, Silesia and Lusatia. The Castle later became property of the Old Town of Prague and the summer residence of the mayors of Prague and then of the imperial family during their visits in Prague. Today, the Castle houses the Municipal Authority of Prague 8 and hosts many cultural events during which it is possible to admire the richly decorated interiors with beautiful paintings and the chapel, a remarkable piece of architecture.



3. St. Adalbert's Church

U Meteoru 599, Prague 8

One of the most valuable early Art Nouveau heritage sites in the Czech Republic, the church was built between 1904 and 1905 according to the design of the architect Emil Králíček. The church is mostly wooden, a rare occurrence in this country, as it was initially intended as a temporary building for a period of five years. In 1987 it was declared an intangible cultural heritage site and in 2001 it underwent a costly renovation. St. Adalbert's Church is remarkable thanks to its impressive system of vertical masonry structures and complexly shaped and richly decorated timber roof trusses. The roof, which is 23.7 m high, takes the shape of a four-sided helmet with a tip and a poppy capsule. The interior arrangement of the uniquely preserved temple features a triple vault with a 7.2 m clearance. This impressive site with an extraordinary architectural and artistic value serves as a Roman Catholic parish church.



4., 5. Jewish Quarter and Jewish Cemetery in Libeň

Koželužská Street (fragments of the Jewish Quarter) and Libeň Bridge opposite to the Palmovka tram stop (Jewish Cemetery)

The oldest mention of Jewish settlement in Libeň dates back to 1561. In the 16th century, it was the second largest Jewish settlement in Prague and there were more Jews than Christians living in Libeň. In the 18th century when the Empress Maria Theresa expelled Jews from Prague, the Jewish community in Libeň counted 744 members. The very centre of the Jewish ghetto was located just opposite today's Divadlo pod Palmovkou in Koželužská street. On the other side, the ghetto stretched to the bank of one of Vltava river branches – the reason why the entrances of some of the houses were on the first floor. During the Second World War, almost all members of the Libeň Jewish community were murdered by the Nazis. One of the rare survivors was Arnošt Lustig, the famous writer born here. The Jewish cemetery (5) was located near to the ghetto. It was established in the late 1600s, was last used in 1892 and was gradually reduced in size. First in 1875 to make space for the construction of a railway station; then in the 1920s because of the construction of a bridge. It was definitely destroyed between 1964 and 1965, as part of the "embellishment" of the area when the last remaining, and the most valuable, part was covered by soil and debris. There is almost nothing left of the Jewish quarter today. Most of the buildings were destroyed during the insensitive rehabilitation in the 1950s and 1960s which was completed in the 1990s. Today, in place of the former Jewish ghetto, you can find spacious office buildings; only a few last houses remain in the vicinity of the restaurant "U Horkých".



6. Palmovka Synagogue

Ludmilina Street 601/4, Prague 8

The old Libeň synagogue was located in the heart of the Jewish ghetto. Once the discriminatory laws banning Jews from living outside of the ghettos were repealed, a new synagogue was built at a prestigious location near the main Libeň street, then called Mayor's Street (today's Zenklova Street). The founding stone of the new synagogue was laid in 1846 in the presence of Archduke Stephen. It was built in Neo-Romanesque style with oriental features. The original facade had distinct decorative stucco most of which was not preserved. The impressive interior of the synagogue, which used to be richly decorated, is built in basilica style with a high three-nave structure and side galleries, each placed atop five pillars. The synagogue was heavily damaged during the war and during the communist period, when it was used for many different purposes. Today, it is entrusted to Serpens Association that opens it regularly to public, organises concerts, theatre show and exhibitions. It has been kept in the state in which it was preserved as a memento of the past.



8. Libeň Gas Tank

Ke Kouli 2228/2a, Prague 8

The striking silver globe placed on the hill above the main Palmovka intersection was built as a part of a pressure gas tank in 1932. It is the oldest spherical gas tank in the country and one of the first of its kind in the world. The Libeň gas tank with a diameter of 20 metres is made from 14 mm thick metal plates and weighs 270 tons. It only served its initial purpose for 13 years, before being hit by a bullet during the Prague uprising at the end of the Second World War. The subsequent explosion damaged the sheeting; fortunately, the tank was empty at that moment. In 1949 it was acquired by the Aeronautical Research and Test Institute and transformed into an underpressure tank of an aerodynamic tunnel. The speed of the air flow in the tunnel of 3.5 Ma is the highest air flow in former Czechoslovakia. The remarkable spherical tank has been used and referred to in many works of art.



7. Old Libeň and the former house of Bohumil Hrabal

Na Hrázi Street, Prague 8

In the immediate vicinity of Divadlo pod Palmovkou, near the staff entrance, you will find 326/24, Na Hrázi Street: there used to stand a small house with a ground-floor flat situated in its courtyard, a former blacksmith's workshop, which was rented out in 1950 by Bohumil Hrabal, the very famous and one of the most widely-read Czech writers. It was in this very house, in the Na Hrázi Street (Dyke street), which Bohumil Hrabal used to refer to as "the dyke of eternity", that he wrote his first books and some of his most famous novels. The ground-floor flat was not very suitable for living, but it appealed to the artist inspired by surrealism by its out-of-the-ordinary and decadent atmosphere. It became a meeting point of Hrabal's friends, such as Egon Bondy. The house is referred to in several of Hrabal's novels, as are its surroundings and the entire Libeň neighbourhood. The house was quite conveniently located near Hrabal's workplace he left shortly before becoming famous. In fact, Hrabal worked as stage technician in the then Divadlo S.K. Neumanna theatre, today's Divadlo pod Palmovkou. He was also cast in several minor roles and recalls this time in one of his short stories. He was forced to leave his beloved flat in 1973 because it became unfit for living. The house no. 326/24 was pulled down together with other houses in 1988 because of the metro line and the construction of the oversized bus station that has never been fully used. Opposite to the staff entrance of Divadlo pod Palmovkou you will find a memorial stone, which was supposed to become the founding stone of Hrabal's centre. Not far from there stands Hrabal's wall, a piece made by the artist Tatiana Svatošová who covered the wall with a number of Hrabal's quotes, a large portrait of the writer and several authentic objects from his house.



9. Invalidovna - Hôtel des Invalides

Sokolovská Street 24/136, Prague 8

Prague's Invalidovna was inspired by the famous Parisian Les Invalides and built between 1731 and 1737 to serve as a residence for soldiers injured in the wars fought by the Habsburgs. The initial capacity of the building was 4,000 men. The plans were devised by two famous architects, Josef Emanuel Fischer von Erlach and Kilian Ignaz Dientzenhofer, but only one ninth of the initial project was eventually built. Despite that, Invalidovna is an impressive Baroque building with several wings and a park. The premises served their initial purpose until 1919, then they housed the Military History Archive and Central Military Archives until 2014. This building of great historical value has been falling into decay during the last several decades, especially after the 2002 floods that caused damage to precious archive materials. In 2017 it was declared a national cultural heritage site, thus listed as one of the most valuable historical monuments in the country. In 2018 it became property of the National Heritage Institute. A large reconstruction of the building is planned. It should be finished by 2024 and in the future, the building is intended to house museums, galleries and community and education centres.

Michal Lang

THE HAPPY CHICKEN CZ

— poultry
farm

Directing by: Michal Lang

PP

SEASON 2019–2020

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