

KOSOVO. THEATRE. SHOWCASE.

02-07.11

02 NOVEMBER – TUESDAY

THEATER PERFORMANCE
LA RREM
20:00 – 21:30 | NATIONAL THEATRE OF KOSOVO, PRISHTINA
PRODUCED BY: NATIONAL THEATRE OF KOSOVO
IN ALBANIAN WITH ENGLISH SUBTITLES
TICKETS: 3 EUROS REGULAR PRICE, 1 EURO FOR STUDENTS

THEATER PERFORMANCE
A.Y.L.A.N
11:00 – 12:00 | CITY THEATER OF GJILAN, GJILAN
PRODUCED BY: CITY THEATER OF GJILAN
IN ALBANIAN WITH ENGLISH SUBTITLES
TICKETS: 2 EUROS REGULAR PRICE, 1 EURO FOR STUDENTS

05 NOVEMBER – FRIDAY

THEATER PERFORMANCE
PLUS 18
20:00 – 22:00 | NATIONAL THEATRE OF KOSOVO, PRISHTINA
PRODUCED BY: CITY THEATER OF GJAKOVA "HADI SHEHU"
IN ALBANIAN WITH ENGLISH SUBTITLES
TICKETS: 3 EUROS REGULAR PRICE, 1 EURO FOR STUDENTS

THEATER PERFORMANCE
BALKAN BORDELLO
20:00 – 21:00 | CITY THEATER OF FERIZAJ "ADRIANA", FERIZAJ
CO-PRODUCED BY: LA MAMA (NEW YORK),
QENDRA MULTIMEDIA (PRISHTINA), ATELJE 212 (BELGRADE),
MY BALKANS (NEW YORK/BELGRADE)
IN ENGLISH WITH ALBANIAN SUBTITLES
TICKETS: 2 EUROS

THEATER PERFORMANCE
MADELEINE'S INCIDENT
GUEST PROGRAM FOR PRODUCTIONS FROM VISA FREE COUNTRIES
20:00 – 21:00 | CITY THEATER OF GJILAN, GJILAN
PRODUCED BY: POCKET THEATER, LIMASSOL, CYPRUS
IN GREEK WITH ENGLISH SUBTITLES
TICKETS: 2 EUROS REGULAR PRICE, 1 EURO FOR STUDENTS

03 NOVEMBER – WEDNESDAY

THEATER PERFORMANCE
BOB WATSON FALLS FROM THE 9TH FLOOR BUT DOES NOT DIE COMPLETELY
11:00 – 12:00 | DODONA - CITY THEATRE, PRISHTINA
PRODUCED BY: DODONA - CITY THEATRE, PRISHTINA
IN ALBANIAN WITH ENGLISH SUBTITLES
TICKETS: 3 EUROS REGULAR PRICE, 1 EURO FOR STUDENTS

THEATER PERFORMANCE
JOHN CAGE'S HAMLET
16:00 – 17:30 | MODELARUM OF THE FACILITY OF ARCHITECTURE
PRODUCED BY: LOJA EXPERIMENTAL THEATER, PRISHTINA
WITH LIMITED TEXT IN ALBANIAN
FREE ENTRANCE

WORLD PREMIERE
THEATER PERFORMANCE
BALKAN BORDELLO
20:00 – 21:30 | ODA THEATRE, PRISHTINA
CO-PRODUCED BY: LA MAMA (NEW YORK),
QENDRA MULTIMEDIA (PRISHTINA),
ATELJE 212 (BELGRADE), MY BALKANS (NEW YORK/BELGRADE)
IN ENGLISH
INVITATIONS ONLY

PANEL DISCUSSION
HOW TO PLAY? REPRESENTATION AND BODY POLITICS ON STAGE
14:00 – 15:30 | KINO ARMATA, PRISHTINA
IN ENGLISH
OPEN FOR PUBLIC

INTERNATIONAL THEATRE MARKET
15:00 – 15:45 | DODONA CITY THEATER, PRISHTINA
IN ENGLISH

THEATER PERFORMANCE
SWISS CONNECTION
GUEST PROGRAM FOR PRODUCTIONS FROM VISA FREE COUNTRIES
16:00 – 17:30 | DODONA CITY THEATER, PRISHTINA
PRODUCED BY: THEATER WINKELWIESE, ZÜRICH, SWITZERLAND
IN GERMAN AND ALBANIAN WITH ENGLISH SUBTITLES
SHOWCASE GUESTS ONLY

THEATER PERFORMANCE
SWISS CONNECTION
GUEST PROGRAM FOR PRODUCTIONS FROM VISA FREE COUNTRIES
19:30 – 21:00 | DODONA CITY THEATER, PRISHTINA
PRODUCED BY: THEATER WINKELWIESE, ZÜRICH, SWITZERLAND
IN GERMAN AND ALBANIAN WITH ALBANIAN AND GERMAN SUBTITLES
TICKETS: 3 EUROS REGULAR PRICE, 1 EURO FOR STUDENTS

06 NOVEMBER – SATURDAY

THEATER PERFORMANCE
AUDIENCE BY VACLAV HAVEL
11:00 – 12:00 | ODA THEATRE, PRISHTINA
PRODUCED BY: QENDRA MULTIMEDIA, PRISHTINA
IN ALBANIAN WITH ENGLISH SUBTITLES
TICKETS: 3 EUROS REGULAR PRICE, 1 EURO FOR STUDENTS

THEATER PERFORMANCE
THE EDITOR
GUEST PROGRAM FOR PRODUCTIONS FROM VISA FREE COUNTRIES
18:00 – 19:30 | NATIONAL THEATRE OF KOSOVO, PRISHTINA
PRODUCED BY: REFLEKTOR THEATER, BELGRADE, SERBIA
IN SERBIAN WITH ENGLISH SUBTITLES
TICKETS: 3 EUROS REGULAR PRICE, 1 EURO FOR STUDENTS

THEATER PERFORMANCE
THE DOUBLE LIFE
DAS DOPPELTE LEBEN / A KETTŐZŐTT ÉLET
JETÉ E DYFISHTË / DVOSTRUKI ŽIVOT
GUEST PROGRAM FOR PRODUCTIONS FROM VISA FREE COUNTRIES
20:00 – 21:30 | ODA THEATRE, PRISHTINA
PRODUCED BY: SCHLACHTHAUS THEATER BERN
IN ALBANIAN, ENGLISH, GERMAN, HUNGARIAN, SERBIAN
TICKETS: 3 EUROS REGULAR PRICE, 1 EURO FOR STUDENTS

04 NOVEMBER – THURSDAY

THEATER PERFORMANCE
THE BIRTHDAY
11:00 – 12:00 | DODONA - CITY THEATRE, PRISHTINA
PRODUCED BY: DODONA - CITY THEATRE, PRISHTINA
IN ALBANIAN WITH ENGLISH SUBTITLES
TICKETS: 3 EURO EUROS REGULAR PRICE, 1 EURO FOR STUDENTS

THEATER PERFORMANCE
THE RETURN OF KARL MAY
17:00 – 18:30 | NATIONAL THEATRE OF KOSOVO, PRISHTINA
PRODUCED BY: QENDRA MULTIMEDIA (PRISHTINA),
NATIONAL THEATRE OF KOSOVO, VOLKSBOHNE BERLIN
IN ALBANIAN WITH ENGLISH SUBTITLES
TICKETS: 3 EUROS REGULAR PRICE, 1 EURO FOR STUDENTS

THEATER PERFORMANCE
FUEGO
15:00 – 16:00 | CITY THEATER OF FERIZAJ "ADRIANA", FERIZAJ
PRODUCED BY: CITY THEATER OF FERIZAJ "ADRIANA"
IN ALBANIAN WITH ENGLISH SUBTITLES
TICKETS: 2 EUROS

PANEL DISCUSSION
CAN WE CREATE A HEALTHY CRITICAL CULTURE IN A FRAGMENTED REGION?
14:00 – 15:30 | KINO ARMATA, PRISHTINA
IN ENGLISH
OPEN FOR PUBLIC

THEATER PERFORMANCE
MADELEINE'S INCIDENT
GUEST PROGRAM FOR PRODUCTIONS FROM VISA FREE COUNTRIES
20:00 – 21:00 | ODA THEATRE, PRISHTINA
PRODUCED BY: POCKET THEATER, LIMASSOL, CYPRUS
IN GREEK WITH ENGLISH SUBTITLES
TICKETS: 3 EUROS REGULAR PRICE, 1 EURO FOR STUDENTS

THEATER PERFORMANCE
BALKAN BORDELLO
20:00 – 21:30 | CITY THEATER OF GJILAN, GJILAN
CO-PRODUCED BY: LA MAMA (NEW YORK), QENDRA MULTIMEDIA (PRISHTINA),
ATELJE 212 (BELGRADE), MY BALKANS (NEW YORK/BELGRADE)
IN ENGLISH WITH ALBANIAN SUBTITLES
TICKETS: 2 EUROS REGULAR PRICE, 1 EURO FOR STUDENTS

OUTDOOR EVENT
TRAILS OF THE '90S UNDERGROUND CULTURE
A STORYTELLING JOURNEY IN THE TRAILS OF THE '90S UNDERGROUND CULTURE OF PRISHTINA BY FLORENT MEHMETI
11:00 – 12:00 | MEETING POINT: BILL CLINTON STATUE, PRISHTINA
IN ENGLISH
TICKETS: 2 EUROS

07 NOVEMBER – SUNDAY

THEATER PERFORMANCE
THE DOUBLE LIFE
DAS DOPPELTE LEBEN / A KETTŐZŐTT ÉLET
JETÉ E DYFISHTË / DVOSTRUKI ŽIVOT
GUEST PROGRAM FOR PRODUCTIONS FROM VISA FREE COUNTRIES
20:00 – 21:00 | CITY THEATER OF FERIZAJ "ADRIANA", FERIZAJ
PRODUCED BY: SCHLACHTHAUS THEATER BERN
IN ALBANIAN, ENGLISH, GERMAN, HUNGARIAN, SERBIAN
TICKETS: 2 EUROS

ORGANIZED BY:

qendra multimedia

WWW.QENDRA.ORG // INFO@QENDRA.ORG // +383 (0) 38 555 799

TEATRI ODA

IN COLLABORATION WITH:

TEATRI KOMBËTAR I KOSOVËS
NATIONAL THEATRE OF KOSOVA

TEATRI ODA

ADRIANA ABDELLAHU
TEATRI ODA

Teatri i Oytetit
Gjilan

TEATRI I OYTETIT TE PRISHTINËS

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Komuna e Prishtinës

MINISTRIA E KULTURËS, RINISË DHE SPORTIT
MINISTRY OF CULTURE, YOUTH AND SPORTS
MINISTARSTVO KULTURE, OMLADINE I SPORTA

GOETHE
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T MU

KFOS

OPEN SOCIETY
FOUNDATION
SERBIA

EFB

Kingdom of the Netherlands

ORGANIZATIONAL TEAM:

CURATORIAL TEAM: ADRIAN MORINA, AURELA KADRIU, ERSON ZYMBERI, VISAR KRUSHA
COORDINATION & COMMUNICATIONS: AURELA KADRIU, ARIF MUHARRREMI, NOAH HALBAUER
INTERNATIONAL OUTREACH: MAUD DINAND
TECHNICAL COORDINATION & SUPPORT: FATLUM IDRIZI, HABIB KRASNIQI, LILIJIM REXHA, MURSEL BEKTESHI,
SKENDER LATIFI, SHERIF SAHTI, TRINGE ARIFI, YANN PERREBAUX
ARTISTIC DIRECTOR: JETON NEZIRAJ

THEATER PERFORMANCES

02 November | 20:00 - 21:30 | National Theater of Kosovo, Prishtina

LA RREM

Produced by: National Theater of Kosovo

By: Arjan Krasniqi // Directed by: Kushtrim Koliqi // Cast: Ernest Malazogu, Ylber Bardhi, Shengji Ismaili, Arta Selimi, Flaka Latifi, Bujar Ahmeti, Tristan Hallaj
Stage design: Mentor Berisha // Costumes: Yllka Brada // Music Composer: Trimor Dhomi // Musicians: Leonard Kupa, Teoman Uka, Edmond Gjini, Ermal Sadiku // Video animations: Florian Çanga // Assistant Director: Kreshnike Osmani // Stage Manager: Bajram Mehmetaj // Painting The Artist by: Iron Qena // Translated into English by: Qerim Ondozi



La Rrem is a requiem for Muharrem Qena, a multidimensional artist, actor, director, singer and playwright. La Rrem is the dissident and non-conventional artist, the unique bohemian and lover. La Rrem is the love and passion for art and beauty. It is the song that streams from the soul, suffering and joy. Our La Rrem is universal; he speaks to our time and world. Wherever and whenever. La Rrem is the revolutionary, disobedient. La Rrem is more than a musical drama. It is the passion and emotion of the rare talent of a great artist. His drama, is our drama.

03 November | 11:00 - 12:00 | Dodona - City Theater of Prishtina

BOB WATSON FALLS FROM THE 9TH FLOOR BUT DOES NOT DIE COMPLETELY

Produced by: DODONA City Theater, Prishtina

By: Jeton Neziraj // Directed by: Erson Zymeri // Cast: Ernest Zymeri, Ermal Sadiku, Tringa Hasani, Donikë Ahmeti // Composer: Irena Popovic Sada Dragovic // Stage Design: Bekim Korça // Costume Design: Yllka Brada
Translated into English by: Alexandra Channer



Inspired by Eugène Ionesco's The Bald Soprano and Haruki Murakami's The Elephant Vanishes, the musical comedy Bob Watson Falls From the 9th Floor But Does Not Die Completely tells the story of Bob Watson, the magician, who is delegated a noble task by the Ministry of Foreign Affairs. After escaping the Bob Watson Zoo, Bob, the elephant, starts terrorizing the peaceful Bob Watson City. The only one who is able to stop this mischievous elephant is Bob Watson. But let us make this clear now: Bob Watson does not fall from the ninth floor. During those 81 minutes and 37 seconds – the duration of the play – he never even climbs a nine-story building. He diligently finishes his patriotic task and saves the city from chaos and anarchy, restoring hope to the citizens. During his epic battle, a few million dollars are stolen from the police's evidence storage, but all of this is tiny collateral and irrelevant damage to which to pay attention. Not to bore you with details: An elephant gets lost but is then found. A few million dollars get lost and are not found. Such things happen, but we have nobody to blame! Even though, we could partly blame Bob Watson – not our Bob Watson, but Bob Watson the uncle of Bob Watson, whose maternal aunt was Bob Watson and whose paternal aunt was the teacher of Bob Watson.

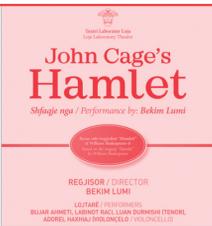
03 November | 16:00 - 17:30 |

Modelarium of the Faculty of Architecture, Prishtina

JOHN CAGE'S HAMLET

Produced by: Loja Experimental Theater

By: Bekim Lumi // Directed by: Bekim Lumi // Actors: Bujar Ahmeti, Labintë Rraci // Musicians: Luan Durmishi, Adorel Haxhia
Lights: Skënder Latifi // Ass. Director: Butrint Haxhia



John Cage's Hamlet, conceived by director Bekim Lumi, is an experimental theatrical play which – through a laboratory art experiment – William Shakespeare's Hamlet is intertwined, merged and mixed with a musical vision of the 20th century American avant-garde composer John Cage into one single material. Although based upon Shakespeare's tragedy, the performance follows it in just a few of its major events. Meanwhile, despite its nomenclature and identification with the name of John Cage, it does not make use of his music, but, only in a conceptual sense, draws inspiration from his anthropological ideas, vision and maxim that: "Everything we do is music. The rest is silence." This is the touching, mystical and spine-tingling sentence with which Prince Hamlet, as a testament to his dear friend, Horace, draws his last breath. With its expressive and emotional power, this chilling sentence evokes John Cage's famous musical work 4'33 (Four Minutes, Thirty-Three Seconds), in which the pianist or other musician does not play their instrument and where man, as in Hamlet, feels the sound, the music, the strength, the power and the great magic of silence. Of course, this strange "silent" meeting point between Shakespeare and Cage is only the initial trigger of John Cage's Hamlet. The similitude between them in this play, parallel to John Cage's variations or fragmentary musical creations, goes even further by reducing the sensational story of Hamlet to just some of its most essential tableaux: not recounting it from beginning to end, with every action, comma or full-stop. Neither incorporating the multitude of characters, but simply some of those who are most important, and who the performers (actors and musicians), regardless of their age, gender or hierarchy, play together in this show. Simply, to deliberately overcome all such distinctions and unabatingly focus on the essence of this masterpiece. But the ordeal of John Cage's Hamlet does not end here. It is not confined to mere linguistics nor to the one-dimensionality of the words in Shakespeare's text. In fact, it invites you to understand Shakespeare and his Hamlet not only through the expression of the words – which the theater genius, Anton Artaud, says in the theater "should have the same importance as dreams" – but rather through sound, rhythm, vocals, vibration, energy, subtlety, poetry, or through the strange music that they cause. The rest, as Shakespeare himself would put it through Hamlet or John Cage through his 4'33" (Four Minutes, Thirty-Three Seconds), is, or can be, understood on silence.

*This play premiered on November 20, 2015. Returning on stage after six years as a tribute to Bekim Lumi, its director and one of the most remarkable Albanian theater directors.

03 November | 20:00 - 21:30 | ODA Theater, Prishtina - WORLD PREMIERE

04 November | 20:00 - 21:30 | City Theater of Gjiilan, Gjiilan

05 November | 20:00 - 21:00 | City Theater of Ferizaj "Adriana", Ferizaj

BALKAN BORDELLO

Produced by: La MaMa Experimental Theater Club (New York) in Association with Qendra Multimedia (Prishtina), Ateje 212 (Belgrade) and My Balkans (New York/Belgrade)

A Trans-Atlantic theatrical project of La MaMa's Great Jones Repertory Company, New York

By: Jeton Neziraj // Directed by: Blerta Neziraj // With: Onni Johnson, Sveztozar Cvetković, George Dance, Eugene the Poogene, Valois McKens, John Maria Gutierrez, Mattie Barber-Bockelman, Ivan Hihalović, Matt Nasser, Verona Kohxa // Composer: Gabriele Marangoni // Costumes: Gabriel Berry // Stage design: Marija Kalabić // Choreography: Gjergj Prevazi // Visual and light concept: Nico de Rooij // Dramaturges: Dimitrije Kokanov, Zishan Ugurlu // Producer of the Balkan Bordello: Beki Vučo // Production coordinator: Maud Dinand Lighting: Yann Perregeaux // Ass. director: Gëzim Hasani // Translated into English by: Alexandra Channer // Production manager: Kushtrim Sheremeti // Technical support: Mentor Berisha // Sound design: Damiano Meacci / Tempo Reale Ass. costume designer: Flaka Rustemi // Video: Ilir Gjocaj



Balkan Bordello: The Saga of a Balkan Family is based on Aeschylus' trilogy The Oresteia. As an avatar of the modern world, Agamemnon returns triumphant from the battlefield, having reduced the enemy city to ashes. But the fever and enthusiasm that come from glorious victories are blood animals—they feed and live on blood. When he returns home, death awaits powerful Agamemnon. He is killed by his wife, Clytemnestra, the oppressed woman who, by killing her husband, seeks to find freedom. Together with Egist, a hypocritical poet, Clytemnestra wants to start a new life, without bearing she will be raped and humiliated by her husband. But freedom cannot materialize in territories where violence once reigned for so long. Now that Agamemnon is gone, Clytemnestra takes on the role of the abuser—she becomes the missing Agamemnon—and the one who must suffer from her violence, oppression and intolerance is Elektra, her daughter. But the cycle of violence cannot be easily closed, because "any bloodshed, evokes new blood," as it is sung in the play. Therefore, as she once killed her husband, Clytemnestra must now be killed by her son, Orestes, who, together with his boyfriend, Pilad, a choreographer, returns from Berlin where he was living as a refugee. This is the backdrop of this play, which, with black humor, touches on the very fabric of the Balkan temperament, traces the morbidity of the human soul and highlights the stupidity and naivete of an era being built on the foundations of violence, intolerance and hatred. The characters surrender to fate and nearly unconsciously fall into the trap of discontent and destruction. It's this vein of destruction that seduces as death seduces life. Balkan Bordello is a play about traumatized societies that eat themselves. It confronts us with war as a machinery of destruction where life and normalcy capitulate to the face of humans' inhumanities and evils. Democracy cannot be taken for granted. The battle for it must be ongoing. Any fluctuation from this goal gives way to ghosts of war, abusers of power and autocrats who see the fate of the societies they rule as a game of Russian roulette. The same examples we had yesterday, we still have today. The bloodied Balkans of the 90s and the Balkans thirsting for revenge now. Contemporary Hungary led by autocrat Orbán, where civil liberties are stolen at every step. Post-Trump America, where deceived Americans continue to see wall-to-wall dreams. Turkey and Russia where people live in fear of state dictatorship. Germany, which continues to be haunted by the living ghosts of Nazism. Israeli soldiers flattening Palestinian cities. Hamas Palestinians firing rockets at Israeli cities. A Syria made flat... for God's sake, do we even know by whom? Balkan Bordello is an epic tale for the age of insanity we are currently living in.

www.lamama.org / www.qendra.org / www.mylbalkans.art / www.ateje212.rs

THE BIRTHDAY

Produced by: DODONA City Theater, Prishtina



By: Ivor Martinic // Directed by: Ilirjana Arifi // Cast: Rebeka Qena, Labintë Raci, Igbalje Qena, Bislim Muçaj, Sheqerie Buçaj, Florenta Bajraktari, Alketa Sylaj // Stage and Costumes: Theranda Sertolli // Light Design: Skender Latifi // Stage Technicians: Albert Gashi, Bedri Maloku, Fadil Bekteshi

We invite you to join the party – a 25th birthday celebration that promises to gather many people! We enter a house whose windows are opened only upon request, that is slowly disintegrating and growing old under the burden of life. We meet a mother who cannot accept the fact that her son cannot walk, we meet all three generations sharing the stagnant air under one roof. We meet our own selves in the estrangement process of which we all become a part. Ivor Martinic's award-winning play deals with a family that clashes, that forgets, that cries and laughs as time passes by. Where the burden of chores falls heavily on the women's shoulders. Where the memories of events that never happened are joyfully remembered. Where everyone is searching for love – and searching for acceptance. Being different is something that this family insists upon, even though they struggle to accept their own differences. Birthday My Son Just Walks a Little Slower works on these levels, each of them systematically played out until the very end. The family, who we find in a closed, dark, almost collapsing house, and their seemingly stagnant relationships that are marked by a sense of estrangement. A happier place, shrouded by illusion and melancholy, reminiscence and hope, everything is still here, except the disease that progressively and aggressively affects this static world of regular, habitual patterns. And the relationships – or rather, the clashes – between generations. The aging process and attitudes towards it are not presented as a terrible fate, but rather as the meaningless passing of time, which is of questionable quality in this house anyway. Martinic skillfully dissects the familial space of security and situations that are familiar to all.

*Original title of the play: MY SON JUST WALKS A BIT SLOWER

04 November | 17:00 - 18:30 | National Theater of Kosovo, Prishtina

THE RETURN OF KARL MAY

(An entertaining play for German people)

Produced by: Qendra Multimedia (Prishtina), National Theater of Kosovo, Volksbühne Berlin

By: Jeton Neziraj // Directed by: Blerta Neziraj // Cast: Arta Muçaj, Adrian Morina, Armand Smajli, Ylber Bardhi, Shpetim Selmani // Stage and Costumes: Jelisaveta Tatić Čurulić // Choreography: Gjergj Prevazi Music Composer: Gabriele Marangoni // Dramaturge and Artistic Collaborator: Alban Begiraj // Collaborator for scenography: Mentor Berisha // Video: Ilir Gjocaj // Stage Manager: Lendita Idrizi International Outreach: Maud Dinand // Coordination: Beqir Beqiri Translated into English by: Alexandra Channer // Lights: Mursel Bekteshi, Yann Perregeaux // Technical Director: Fatlum Idrizi



The Return of Karl May confronts the audience with the almost demonizing approach taken by Western Europe towards the East – an assumed cultural, political and intellectual superiority – which, according to Aleksandar Hemon is deeply rooted in colonialism and racism. In our play, Kara Ben Nemsi, the famous protagonist of Karl May's books – escapes the East and, together with a group of actors, from Kosovo, heads towards the German Lands. In this almost-epic journey, he meets Slavoj Žižek, Peter Handke, a member of Nationalsozialistischer Untergrund and several other characters. An idealized West, a nest of wisdom, science, culture and civilization, peopled by skillful and bright Catholics who keep their word, on one side, an exotic and despotic East full of ignorant people who have no dignity, thieves and Muslims for whom to plunder is God, on the other: this is part of the literary heritage of some of the novels of Karl May, the cult German author. What is the impact of May's work in the West today – especially in the Germanic lands, from which he comes? The play takes a scan of today's Europe, its assumed cultural and civilizing values, its democracy that is proclaimed as holy, and which, in the world of bureaucratic letters of the EU, comes to us in the shape of Eurovision – the music contest – that is, as a Europe of love, harmony, glow and diversity that, at its core and in reality, is also an arrogant, Euro-centrist and even racist Europe with anti-Muslim and anti-eastern sentiments! It is a Europe that glows from the outside, and revels in stereotypes on the inside! While Karl May and his literary works can be 'excused' with the justification that he lived in a century of ignorance, darkness and limited communication opportunities and access to information, how can we excuse and justify an author like Peter Handke? An author of our time who denies the genocide in Bosnia and who (in the name of artistic freedom, of course) has been taken under protection by many European intellectuals and journalists, furthermore, whose contribution is acknowledged and appreciated not only with the Ibsen Award, but also the Nobel Prize for Literature! Here is the overview of a Europe that, besides the four freedoms and egalitarianism, is creating itself another side with a gloomy and a dark future, even. The European Trumps are on their way! The curtain is open, their path is being paved beautifully with flowers and confetti, even literary ones! The speeches of Handke and his ilk are there for those who will want to create a 'Let's make Europe great again,' a Europe from which the new Kara Ben Nemsi will take off – this time not with horses but probably with tanks – to explore, educate and civilize the barbaric East – and every other East that is not like their West. It is in this way that frustration and racism towards Balkan refugees and those from third world countries, continues to flourish in the East as well. // www.qendra.org

05 November | 11:00 - 12:00 | Gjiilan City Theater, Gjiilan

A.Y.L.A.N

Produced by: the Gjiilan City Theater, Gjiilan

By: Jeton Neziraj // Directed by: Blerta Neziraj // Ass. Director: Anvi Shkodra // Cast: Aurita Agushi, Ernest Zymeri, Kushtrim Qerimi, Tringa Hasani, Gani Rahmani dhe Alban Shahiqi // Stage Design and Costumes: Mentor Berisha // Choreography: Gjergj Prevazi // Music: Tomor Kuci // Light Design: Yann Perregeaux // Translated into English by: Alexandra Channer



In Roccalumera, a small town in Sicily, where nothing happens, and the residents are afflicted by boredom and desperation, everyone is pinning their hopes on the arrival of refugees. They hope a refugee boat might draw attention to their town, as well ensuring that its residents benefit from foreign aid. But the refugee boats pass them by as they sail toward the big cities, and they don't stop at Roccalumera. But one day, everything changes when the sea washes up a man's corpse on the beach... a.y.l.a.n is an ironic theatrical performance about the actual story of refugees in Europe, and the efforts of many unscrupulous people to profit from their tragedy. The play forces us to see the story of the other in ourselves, at a time when in many European countries, anti-migrant feeling is on the rise, and empathy for their story and suffering is declining. The present tragedy of the other is our tragedy of yesterday and could be our tragedy of tomorrow.

05 November | 20:00 - 22:00 | National Theater of Kosovo, Prishtina

PLUS 18

Produced by City Theater of Gjakova "Hadi Shehu"

By: David Mamet & Arjan Krasniqi // Directed by: Qendrim Rijani // Cast: Myrvete Kurtishi, Alina Kusari, Arbëris Komoni, Viora Derivishi, Yllka Lota, Edis Kastrioti, Viera Pylja, Bujar Ahmeti, Valon Pallaska, Edi Gjokova, Edmond Hafizademi, Besfort Berberi, Muradje Muriqi, Erida Shashvari Music: Adhurim Grezda // Stage Design: Petrit Bakalli // Costumes Design: Alma Krasniqi // Assistant Director: Sindi Sadrija // Translation: Shkelzen Berisha // Stage Manager: Arben Ulesh // Souffler: Servete Kryeziu // Light Designer: Qendrim Rruka // Sound & Props: Vegim Shehu // Décor: Valdirin Vehapi // Stage Assistant: Kushtrim Saraqini Tailor: Fatmire Emra // Design: Don Dobruna



Plus 18, a play that immerses you in the world of the foreign as much as it immerses you in the world in which we live. The confrontation between the two characters, who constantly try to find each other and become one, plunges them into the dark world of the life in which we live. Trying to escape the "underground" causes them to continually dive deeper and deeper, discovering a world without national, racial or religious differences. Our different characters, separated only geographically, travel together in the underground of the world in which we live, a world that is often as deadly as it is fascinating.

06 November | 11:00 - 12:00 | ODA Theater, Prishtina

AUDIENCE BY VACLAV HAVEL

Produced by: Qendra Multimedia, Prishtina

By: Jeton Neziraj // Directed by: Agon Myftari // Actors: Shpetim Selmani and Dukagjin Podrimaj // Stage and costume design: Nicola Minssen Music: Tomor Kuci // Lights: Yann Perregeaux & Mursel Bekteshi // Stage Manager: Lendita Idrizi // Technical Director: Fatlum Idrizi // Translated into English by: Alexandra Channer // Stage Construction: Aziz Maloku



In "Audience by Vaclav Havel", a director of a theater is visited by a police inspector carrying an investigation file named the "Theater File". But this is not an ordinary inspector. He is a curious type who, before stumbling from one case to another, studies, analyzes, informs himself and only then starts his investigations. The Inspector in "Audience by Vaclav Havel" has even read the "System" by Stanislaw, a book over-esteemed as the Bible and the Quran of theater. Anyway, this is not the core of this play. What is the core of it, you might ask? The play is, in fact, coreless. But, does it at least have conflict, someone else might ask? Well, what can we say: it depends on how you take it! In "Audience by Vaclav Havel", the authoritarian state has established a bizarre bureaucratic system, a Babylon tower of papers and regulations, laws and amendments, decisions, articles, annexations and annex-articles... just like some hamper spider's web, that is used to blackmail, to set traps, accuse and divert from any position or human dignity anyone that the state wants to, especially the disobedient and those who refuse to join this system.

06 November | 15:00 - 16:00 | City Theater of Ferizaj "Adriana"

FUEGO

Produced by: City Theater of Ferizaj "Adriana"



By: Shpetim Selmani // Directed by: Fadil Hysaj // Cast: Bajrros Mjaku and Shpetim Selmani // Translated into English by: Alexandra Channer

The play Fuego, by Shpetim Selmani, is one of the rarest in contemporary Albanian dramas in that it addresses major issues with a minimalist dramaturgical approach. The plot takes place in a repair shop where a man and a girl (albeit one who is 35 years old) have a conflict over the 3 euros change that the man who has fixed the heater (fuego) is unable to return – the encounter suggests a cold season of strained relations. The heater becomes a metaphor for the lack of elementary warmth in people's communication; a momentary disagreement over a trivial matter is enough to trigger increasing anger and, with little cause, for people to turn against each other. The repair shop becomes a symbolic place that signifies our transformation into irreparable things. In such circumstances, when trivial problems cannot be solved, it appears that the characters need the conflict to split out the accumulated rage and the negativity that has sedimented for generations. But this discharge doesn't happen... the evil (negativity) grows, and just like a black hole it pulls everything else inside. This play aims to touch upon the sources of accumulated negativity with no intention of finding the initial cause, no pretension of offering an answer as to how to free ourselves from that anger; it's enough to know and highlight the problem. This is the least that can be done through a piece of artwork.

GUEST PROGRAM: PRODUCTIONS FROM VISA-FREE COUNTRIES

Kosovo remains the only country in Europe under a visa regime. Practically, anyone from the EU can come here, but Kosovars cannot go anywhere in Europe (or, to be more precise, we can only go to four or five neighboring countries). The rest of the story involves waiting in long queues in front of embassies with suitcases full of documents, having to pay for insurance and the visa fee. We have to be nice to the officials processing our applications, so that they will perhaps allow us to cross the border between 'isolation' and 'freedom' – to pass the scrutiny of who we are and why we are. PRODUCTIONS FROM VISA-FREE COUNTRIES is launched this year and hosts theater shows from countries other than Kosovo. Priority is primarily given to productions that have some sort of "Kosovo connection" – that is, someone from the show's artistic team is Kosovar.

04 November | 20:00 - 21:00 | ODA Theater, Prishtina

05 November | 20:00 - 21:00 | City Theater of Gjiilan, Gjiilan

MADELEINE'S INCIDENT

Produced by Pocket Theater** // (Guest performance from Limassol, Cyprus)



By: Jeton Neziraj // Directed by: Marios Theocharous // Cast: Andreas Nicolaidis, Miranda Nychidou, Athena Savva // Sets and Costumes: Thelma Cassoulidou // Choreography: Marina Poyiadi // Music: Demetris Spyrou International Outreach: Marios Theocharous // Translation into Greek: Marios Theocharous // Lights: Vasilis Petinaris // Translated into English by: Alexandra Channer

A Roma family, driven out of Germany, is seeking a place to call home in chaotic Kosovo. Their daughter, Madeleine, is comforted by communicating through the internet with her friend, Katya. One day, the girl falls into a hole in the street that had been opened by a construction company and left unattended. While the girl is in a coma, fighting for her life, her father is fighting for justice and a way to save her. However, more than ever before, he is forced to confront intolerance, prejudice and systemic racism from all those involved in the case. Through this bitter, satirical drama, Jeton Neziraj examines the emotional process that thousands of Roma go through in Europe when forced to give in to violent repatriation procedures and decisions influenced predominantly by politics and not the common good. By directing the "Kosovo Journey" of three Jeton Neziraj plays – Flight 170208 Kosovo (Pocket Theater, 2020), Peer Gynt From Kosovo (Skala Theater, 2021) and the Madeleine Incident (Pocket Theater, 2021) – Marios Theocharous has introduced theater audiences in Cyprus to Kosovo writing and issues that, perhaps surprisingly, strongly connect to the Cypriot reality. The "Kosovo Journey" ultimately reminds us that human dignity is the stake we are called to save, and in order to do so we have to return to affection and "unity" – being together.

*Title of the play in Greek: Το Περισσότερο της Μανβέλι / The original title of the play: Yue Madeleine Yue.

** Original name in Greek: Θάρατο Τεάτρo

05 November | 16:00 - 17:30 | DODONA (City Theater of Prishtina), Prishtina

05 November | 19:30 - 21:00 | DODONA (City Theater of Prishtina), Prishtina

SWISS CONNECTION

Produced by: Theater Winkelwiese (Guest performance from Zurich, Switzerland)

By: Jeton Neziraj // Directed by: Manuel Bürgin // Actors: Aurita Agushi, Nina Mariel Kohler, Christoph Rath, Adrian Morina // Scenography: Luisa Beeli // Music: Dominik Blumer // Translated into German by: Zuzana Finger Assistant director: Hélène Hüser // Intership: Clara Dobbertin, Helena Auchli // Engineering: Flavio von Burg, Paul Schuler // Production manager: Andrea Brunner // Stage right: S. Fischer Theater & Medien // Translated into English by: Alexandra Channer



The desolate economic and political situation in Kosovo in the 1980s and 1990s forced many to flee to Western Europe. In 1998, the conflict with Serbia finally escalated and war broke out. Around that time, Këmbëshejti is leading an exhausting double life in Zürich: Married to his Swiss wife, Sara, the young Kosovar bakes bread in a bakery by day and mobilizes his fellow Kosovars for the "national cause" by night. And all the while, the Yugoslav secret service is hot on his trail. When Sara eventually catches on to Këmbëshejti's secret, everything comes to a head: Will she turn on him, or will she join him in his cause? In this crime comedy, author Jeton Neziraj tells the tale of how a clandestine group of idealists in the Swiss underground planned the liberation of Kosovo and forged an alliance with NATO. He reveals a mysterious world, where Swiss neutrality, bomb attacks, donations in the millions and ruthless war plans all come together.

Produced by: Theater Winkelwiese (Zurich), in cooperation with Schlachthaus Theater Bern, Qendra Multimedia (Prishtina) and Theater Kosztolányi Dészö (Subotica).

06 November | 20:30 - 21:30 | ODA Theater, Prishtina

07 November | 20:00 - 21:00 | City Theater of Ferizaj "Adriana", Ferizaj

THE DOUBLE LIFE

Produced by: Schlachthaus Theater Bern (Guest performance from Bern, Switzerland)

By: Daniela Janjić // Directed by: Maïke Lex // Acting: Patricija Bronić, Dávid Bábos, Boris Kučov, Albulena Kryeziu // Set design and costumes: Romny Springsguth // Artistic collaboration: Daniela Ruocco // Music composition and live sounds: Milena Krstić // Eye from outside: Olga Dimitriević // Assistant director: Felice Stockhammer Light design: Matthias Keller // Technique: Lola Rosarot // Production manager: Marie Theres Langenstein



Mila was born in Switzerland, perhaps only by chance. One day she receives a mail order that turns her life upside down. Without further ado, she sets off on a journey that becomes a search for clues through the Balkans. Soon Mila wonders what made her life the way it is today and why things didn't turn out quite differently. In joint role play, a multilingual ensemble with roots in countries of the so-called former Yugoslavia drives Mila's search for identity and a different life forward. Both, the character Mila and the group, are experiencing how changeable history is from different perspectives.

Produced by: Schlachthaus Theater Bern, in cooperation with: Theater Winkelwiese (Zurich), Qendra Multimedia (Prishtina) and Theater Kosztolányi Dészö (Subotica).

06 November | 18:00 - 19:30 | National Theater of Kosovo, Prishtina

THE EDITOR

Produced by Reflektor Theater (Guest performance from Belgrade, Serbia)

By: Sara Radoković // Concept and direction: Vojkan Arsić // Cast: Vldan Slavković, Tanja Petrović Žuković, Jelena Rakočević, Darko Ivčić, Miloš Lazarov, Mirjana Zeljković, Marko Panajotović, Maja Šušić // Stage and costumes: Đurđina Samardžić // Stage movement: Andreja Kulešević // Composer: Ivan Bambi Mirković // Poster design: Sanja Drakulić // Photos: Jakov Simović // Hairstyles: Sava Ilić. Makeup: Sandra Ilić // Lights and LED screen: Miladen Stanković, Veljko Popović // Cameras: Katarina Čuk, Teodora Tomić, Lazar Vučković // Video: Sara Marković // Director of photography: Rajko Đukić // Technical support: Boris Pernar BGB Studio Project coordinator: Tamara Urošević // Volunteer team: Danica Đokić, Ana Stojanović, Teodora Denčić



Đorđić Plat team: Anja Arandolović, Miloš Pešić

"Vera, a dedicated author of an analytical-political show, who has a ten-minute space after the daily news, ends the show with a guest talking about an "awkward" topic. She realizes very quickly that the announced summer break is in fact a preparation for her dismissal. After not receiving support from her team of people who represent various aspects of (non) responding to and enduring manipulations of the truth, Vera resigns during the live program, exposing the system of manipulation. The situation backfires when the media revenge starts and the fight with the visible and invisible enemy for her is just a beginning". Manipulations of truth and information are not just a matter of the modern world. What is characteristic of today's moment are the lightness and variety of ways in which truth is relativized, as well as the tools that help us to mask the lies in the image of truth. So that form replaces every hint of essence. However, what we will not be able to "spin" and neutralize at any time are the consequences that we more or less notice on our own skin due to media dezziness. Until they hit us right in the middle of the face. This drama therefore follows the dynamics of a television newswoman and how it, and how their lack of information and lack of commitment to their own lives puts them in the positions they are in. How they try to get out of them and whether and why they succeed or fail. It is the twenty-first century, things seem frighteningly complex, and everything that was created to help man, including, above all, the modern system of information and advertising in the broadest sense, seems to be turning against him. Apart from the fact that this play should educate the viewer on how to see into the essence of the information behind their form, it also reminds us of why, with increasingly complex systems, there is always a note - use at one's own risk. It seems that today, more than ever, when we are faced with tools whose powers we are just beginning to see, we must realize the role of personal responsibility as a crucial factor in creating our own reality. Every day when we play with lies, the debt we have according to the truth increases and waits for it to come to its collection. Warnings then will not be of great help.

PANEL DISCUSSIONS & NETWORKING

PANEL 1

03 November | 14:00 - 15:30 | Kino ARMATA, Prishtina

HOW TO PLAY? REPRESENTATION AND BODY POLITICS ON STAGE

Panelists: Milo Rau, Julia Wissert, Simon Strauss

Moderator: Nastaja Domaradzka



For decades theater has played a huge part in fighting for freedom of expression. From fascist Germany where Brecht and Piscator opposed the ideals of the Third Reich, to communist Poland where artist stood on the barricades in order to oppose censorship, theater was seen as the medium that emphasizes the importance of artistic freedom. In the modern world, where so many conversations regarding representation take centre stage, artistic freedom is no longer just its own entity, as it seems it must be interwoven with artistic responsibility. Whether we talk about intersectionality, that is we focus on the representation of gender, sexuality, race and class, or we simply acknowledge that certain themes must be handled with care, times are changing and so must the theater we make. In recent years many artists have been criticised and called out on social media for their beliefs and thoughts, or artistic choices. So how do we as theater artists remain dedicated to freedom whilst also being aware of our own limitations and restrictions? How do we continue to make work about those on the margins without being insensitive?

PANEL 2

04 November | 14:00 - 15:30 | Kino ARMATA, Prishtina

CAN WE CREATE A HEALTHY CRITICAL CULTURE IN A FRAGMENTED REGION?

Panelists: Nastasha Trinjević, Haris Pasović, Minja Bogavac

Moderator: Jeton Neziraj



One can argue that Southeastern Europe has a vibrant, lively scene, that the work produced in Zagreb, Prishtina, Belgrade or Sarajevo is characterized by its liveliness, radicalism and its fresh approaches to topics both local and global. On the other hand, the theater scene has been, and continues to be, isolated, immersed in financial and administrative problems and stifled by fragmentation. Spaces for genuine cooperation, communication and engagement with one another's work are few. Ongoing political issues further complicate freedom