

KOSOVO THEATER SHOWCASE 2021

02-07 November, 2021

DRAFT PROGRAM

02 November | Tuesday

20:00 – 21:00 | NATIONAL THEATRE OF KOSOVO, Prishtina
Theater Performance: La Rrem
In Albanian with English Subtitles

03 November | Wednesday

11:00 – 12:00 | DODONA (City Theatre of Prishtina), Prishtina
Theater Performance: Ditëlindja [The Birthday]
In Albanian with English Subtitles

14:00 – 15:30 | NATIONAL THEATRE OF KOSOVO, Prishtina
Panel Discussion, TBA
In English

17:00 – 18:00 | Modelarium of the Faculty of Architecture
Theater Performance: John Cage's Hamlet
In Albanian with English Subtitles

20:00 – 21:30 | ODA Theatre, Prishtina
Theater Performance: Balkan Bordello, PREMIERE
In English

04 November | Thursday

11:00 – 12:00 | DODONA (City Theatre of Prishtina), Prishtina
Theater Performance: Bob Watson Falls from the 9th Floor but Does not Die Completely
In Albanian with English Subtitles

14:00 – 15:30 | NATIONAL THEATRE OF KOSOVO, Prishtina
Panel Discussion, TBA
In English

17:00 – 18:00 | NATIONAL THEATRE OF KOSOVO, Prishtina
Theater Performance: The Return of Karl May
In Albanian with English Subtitles

20:00 – 21:00 | ODA Theatre, Prishtina
Theater Performance: Madeleine's Incident (Guest performance from Pocket Theatre, Cyprus, Guest Program for Productions from Visa Free Countries)
In Greek with English Subtitles

20:00 – 21:00 | City Theatre of Gjilan, Gjilan
Theater Performance: Balkan Bordello
In English

05 November | Friday

11:00 – 12:00 | City Theatre of Gjilan, Gjilan
Theater Performance: a.y.l.a.n
In Albanian with English Subtitles

16:00 – 17:00 | DODONA (City Theatre of Prishtina), Prishtina
Theater Performance: Swiss Connection (Guest performance from Zurich / Guest Program for Productions from Visa Free Countries)
In German and Albanian with English Subtitles

20:00 – 21:00 | DODONA (City Theatre of Prishtina), Prishtina
Theater Performance: Swiss Connection (Guest performance from Zurich / Guest Program for Productions from Visa Free Countries)
In German and Albanian with English Subtitles

20:00 – 22:00 | National Theatre of Kosovo, Prishtina
Theater Performance: Plus 18 (Guest performance from the City Theatre of Gjakova "Hadi Shehu")
In Albanian with English Subtitles

20:00 – 21:00 | City Theatre of Ferizaj "Adriana", Ferizaj
Theater Performance: Balkan Bordello
In English

20:00 – 21:00 | City Theatre of Gjilan, Gjilan
Theater Performance: Madeleine's Incident (Guest performance from Pocket Theatre, Cyprus, Guest Program for Productions from Visa Free Countries)
In Greek with English Subtitles

06 November | Saturday

11:00 – 12:00 | ODA Theatre, Prishtina

Theater Performance: Audience by Vaclav Havel
In Albanian with English Subtitles

15:00 – 16:00 | City Theatre of Ferizaj “Adriana”, Ferizaj
Theater Performance: FUEGO
In Albanian with English Subtitles

18:00 – 19:30 | National Theatre of Kosovo, Prishtina
Theatre Performance: The Editor (Guest performance from Reflektor Theatre, Belgrade /
Guest Program for Productions from Visa Free Countries)
In Serbian with English Subtitles

20:30 – 21:30 | ODA Theatre, Prishtina
Theater Performance: The Double Life (Guest performance from Bern / Guest Program for
Productions from Visa Free Countries)
In German with English Subtitles

07 November | Sunday

11:00 – 12:00 | Meeting Point: Bill Clinton Statue, Prishtina
Outdoor Event: Trails of the ‘90s Underground Culture: *A storytelling journey in the trails of
the ‘90s underground culture of Prishtina by Florent Mehmeti*
In English

20:30 – 21:30 | City Theatre of Ferizaj “Adriana”
Theater Performance: The Double Life (Guest performance from Bern / Guest Program for
Productions from Visa Free Countries)
In German with English Subtitles

THEATER PERFORMANCES

LA RREM

Produced by: National Theatre of Kosovo

02 November | 20:00 – 21:00 | National Theatre of Kosovo, Prishtina

By: Arian Krasniqi // **Directed by:** Kushtrim Koliqi // **Cast:** Ernest Malazogu, Ylber Bardhi, Shengyl Ismaili, Arta Selimi, Flaka Latifi, Bujar Ahmeti, Tristan Halilaj // **Scenography:** Mentor Berisha // **Costumes:** Yllka Brada // **Music Composer:** Trimor Dhomi // **Musicians:** Leonard Canhasi, Teoman Ukça, Edmond Gjinolli, Ermal Sadiku // **Video animations:** Florian Çanga // **Assistant Director:** Kreshnike Osmani // **Stage Manager:** Bajram Mehmetaj // **Painting “The Artist” by:** Rron Qena

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 the 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, emotion of a rare talent of a great artist. His drama, is our drama.

BIRTHDAY, MY SON JUST WALKS A BIT SLOWER

Produced by: DODONA (City Theatre of Prishtina)

03 November | 11:00 – 12:00 | Dodona Theatre, Prishtina

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

Three generations of family live under the same roof, in a society in transition. There is a lack of abundance, love and hope. Mia doesn't accept the fact that her son Denis is really sick and cannot walk. The family is getting ready for his birthday party.

BALKAN BORDELLO – WORLD PREMIERE

*Produced by La MaMa Experimental Theater Club in Association with Qendra Multimedia; Atelje 212;
My Balkans*

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

03 November | 20:00 – 21:00 | ODA Theatre, Prishtina – PREMIERE

04 November | 20:00 – 21:00 | City Theatre of Gjilan, Gjilan

05 November | 20:00 – 21:00 | City Theatre of Ferizaj “Adriana”, Ferizaj

By: Jeton Neziraj // **Directed by:** Blerta Neziraj // **With:** Onni Johnson, Svetozar Cvetković, George Drance, Eugene the Poogene, Valois Mickens, John Gutierrez, Mattie Barber-Bockelman, Ivan Mihailović, Matt Nasser, Verona Koxha // **Composer:** Gabriele Marangoni // **Stage design:** Nico de Rooij // **Costumes:** Gabriel Berry // **Choreographer:** Gjergj Prevazi // **Lighting design:** Yann Perregaux // **Dramaturges:** Dimitrije Kokanov, Zishan Ugurlu // **Producer of the Balkan Bordello:** Beka Vučo // **Production coordinator:** Maud Dinand

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 inglorious 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 fearing 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 blood shed, 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 bedrock 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 naiveté 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 in the face of humans' infidelities 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.mybalkans.art / www.atelje212.rs

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

Produced by DODONA (City Theatre of Prishtina)

04 November | 11:00 – 12:00 | Dodona (City Theatre of Prishtina), Prishtina

By: Jeton Neziraj // **Directed by:** Erson Zymberi // **Cast:** Ernest Zymberi, Ermal Sadiku, Tringa Hasani, Donikë Ahmeti // **Composer:** Irena Popovic Sada Dragovic // **Stage Design:** Bekim Korça // **Costume Design:** Yllka Brada

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 61 minutes and 37 seconds – the duration of the play – he never even climbs a ninth-floor building. He committedly finishes his patriotic task and saves the city from chaos and anarchy and restores hope to the citizens. During his epic

battle, a few millions proof room, but all these are tiny collateral and irrelevant damages to pay attention to.

Not to bore you with details: an elephant gets lost but then is found. A few million dollars get lost but are not found. Such things happen, we have nobody to blame! Even though, we can blame Bob Watson some, 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.

THE RETURN OF KARL MAY

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

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

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

Kara Ben Nemsj, the famous character in the works of Karl May, *flees the East* and heads toward *German lands* with a group of actors from Kosovo. On this almost epic journey, he encounters Slavoj Žižek, Peter Handke, a member of the National Socialist Underground, and a host of other characters. The play confronts the audience with Western Europe's almost demonizing approach toward the East—its supposed cultural, political, and intellectual superiority—which, according to Aleksandar Hemon, is deeply rooted in colonialism and racism.

a.y.l.a.n

Produced by the Gjilan City Theater (Gjilan, Kosovo)

05 November | 11:00 – 12:00 | Gjilan City Theater, Gjilan

By: Jeton Neziraj // **Directed by:** Blerta Neziraj // **Ass. Director:** Avni Shkodra // **Cast:** Aurita Agushi, Ernest Zymberi, Kushtrim Qerimi, Tringa Hasani, Gani Rrahmani dhe Alban Shahiqi // **Stage Design and Costumes:** Mentor Berisha // **Choreography:** Gjergj Prevazi // **Music:** Tomor Kuci // **Light Design:** Yann Perregaux

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.

PLUS 18

Produced by City Theatre of Gjakova "Hadi Shehu

05 November | 20:00 – 22:00 | National Theatre of Kosovo, Prishtina

By: David Mamet & Arian Krasniqi // **Directed by:** Qëndrim Rijani // **Cast:** Myrvete Kurtishi, Altina Kusari, Arbies Komoni, Vlora Dervishi, Yllka Lota, Edi Kastrati, Vlera Pylla, Bujar Ahmeti, Valon Pallaska, Edi Gjakova, Edmond Hafizademi, Besfort Berberi, Muradije Muriqi, Elida Shasivari // **Music:** Adhurim Grezda // **Stage Design:** Petrit Bakalli // **Costumes Design:** Alma Krasniqi // **Assistant Director:** Sindi Sadrija // **Translation:** Shkëlzen Berisha // **Stage Manager:** Arben Lleshi // **Souffler:** Servete Kryeziu // **Light Designer:** Qendrim Rruka // **Sound & Props:** Vegim Shehu // **Décor:** Valdrin Vehapi // **Stage Assistant:** Kushtrim Saraqini // **Tailor:** Fatmire Emra // **Design:** Don Dobruna

18 Plus”, a play that every time throws you in foreign circumstances as much as it throws you in circumstances of the country we live in. The confrontation of the two characters who all the time try to find each other and become ONE, throws them into the dark world of the life in which we live. Trying to get out of the “underground” makes them constantly dive deeper and deeper, discovering a world without any national, racial and religious differences. Our different characters travel together only geographically in the underground of the world WE live in, which is often as deadly as it is fascinating.

AUDIENCE BY VACLAV HAVEL

Produced by: Qendra Multimedia, Prishtina

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

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

To sum things up, we could say that “*Audience by Vaclav Havel*” is more or less the same as “*Audience*” by Vaclav Havel. We know this sounds confusing but bear with us. The rest of the text is more comprehensible.

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 Stanislavski, 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, annex-decisions and annex-articles... just like some hermetic spider’s web, that is used to blackmail, to set traps, accuse and divest from any position or human dignity anyone that the state wants to, especially the disobedient and those who refuse to join this system.

FUEGO

Produced by: City Theatre of Ferizaj "Adriana"

06 November | 15:00 – 16:00 | City Theatre of Ferizaj "Adriana"

By: Shpëtim Selmani // **Directed by:** Fadil Hysaj // **Cast:** Shpëtim Selmani, Bajrush Mjaku

The drama "Fuego" by Shpëtim Selmani is one of the rarest plays in the contemporary Albanian dramas which addresses major issues with minimalist dramaturgical approach...The plot in this drama happens in a repair shop where a man and a boy (albeit he's 35 years old) have a conflict on the 3 Euro change which the man who has fixed the heater "Fuego" cannot return. That suggests a cold season of strained relations among people. The heater "Fuego" (during the play) becomes a metaphor for the lack of elementary warmth in communication among people, and, when a trivial cause is sufficient, a momentary disagreement, is enough to trigger an increasing anger and with no reason people to turn against another.

The repair shop becomes a symbolic place signifying our transformation into irreparable things. In a such situation when trivial problems cannot be solved, it looks like characters need the conflict to spit out the accumulated rage and the negativity sedimented for generations. But this discharge doesn't happen...the evil (negativity) grows and just like a black hole pulls everything inside it. This play aims to touch the sources of the accumulated negativity with no intention to find the initial cause, with no pretention to give an answer on 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 an artwork.

JOHN CAGE'S HAMLET

Produced by: Loja Experimental Theater

07 November | 20:00 – 21:00 | Modelarium of the Faculty of Architecture, Prishtina

By: Bekim Lumi; **Directed by:** Bekim Lumi, credits to be announced soon....

John Cage's Hamlet is an experimental theatre play conceptualized by Bekim Lumi. Through an artistic laboratory challenge, Shakespeare's tragedy Hamlet and John Cage's musical vision are merged into one piece.

GUEST PROGRAM: PRODUCTIONS FROM VISA - FREE COUNTRIES

Kosovo remains the only country in Europe under the visa regime. Practically, anyone from EU can come here, but we cannot go anywhere (or, to be more precise, to only 4-5 neighbouring countries). The rest of the story goes like this: waiting in long queues for visa, in front of the embassies, with suitcases full of documents, having to pay insurance and visa fee. We have to be nice to the officials processing our applications, so that perhaps they will allow us to cross the border between 'isolation' and 'freedom'. So that we pass the scrutiny of who we are and why we are.

PRODUCTIONS FROM VISA – FREE COUNTRIES is launched this year and it hosts theatre shows from countries other than Kosovo. Primarily, productions that have some sort of "Kosovo connection" – that is, someone from the artistic team of the play is Kosovan – are given priority.

MADELEINE'S INCIDENT

(Guest performance from Lemesos, Cyprus)

Produced by Pocket Theatre

04 November | 20:00 – 21:00 | ODA Theatre, Prishtina

05 November | 20:00 – 21:00 | City Theatre of Gjilan, Gjilan

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

A Roma family, driven out of Germany is seeking for a place to be called their home in chaotic Kosovo. Their daughter Madleine, is comforted by communicating through the Internet with her friend Katya. One day, the girl falls into a pothole in the street, opened by a constructing company and left unattended. While the girl is in comma, fighting for her life, her father, is fighting for justice and a way to save her life. However, he confronts, more than ever before, indifference, systemic racism and prejudgments against his race by all those involved in the case.

Jeton Neziraj, through this bitter satire drama, examines the emotional process thousands of Roma go through in Europe, when forced to give in in violent procedures of repatriation, and decisions related mainly to politics and not the common good.

Pocket Theatre is celebrating 10 years of life with a milestone play about love, which can “turn into” a human. Marios Theoharous, by directing the “Kosovo Trilogy” with Jeton Neziraj plays: “Flight 170208 Kosovo” (Pocket Theatre 2020), “Peer Gynt from Kosovo” (Skala Theatre 2021) and “The Madeleine Occurrence” (Pocket Theatre 2021), introduced to the Cyprus theatrical audience the cosovarian writing and topics, which so surprisingly, remind strongly the Cypriot reality.

The “Kosovo Trilogy”, ultimately, reminds us that human dignity is the stake we are called to save and in order to make it we have to return to affection and “unity” - being together.

SWISS CONNECTION

(Guest performance from Zurich, Switzerland)

Produced by: Schlachthaus Theater Bern, Theater Winkelwiese (Zurich), Qendra Multimedia (Prishtina) and Theater Kosztolányi Dezső (Subotica), as part of Where is home? project.

05 November | 16:00 – 17:30 | DODONA (City Theatre of Prishtina), Prishtina

05 November | 20:00 – 21:30 | DODONA (City Theatre of Prishtina), Prishtina

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

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, Këmbëshpejti was leading an exhausting double life in Zürich: married to his Swiss wife Sara, the young Kosovar bakes bread at a bakery by day and mobilises his fellow Kosovars for the "national cause" at night. And all the while, the Yugoslavian secret service is hot on his trail. When Sara eventually gets on to Këmbëshpejti's secret, everything comes to a head: will she turn on him or will she join him in his cause?

In his 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 come together.

THE DOUBLE LIFE

(Guest performance from Bern, Switzerland)

Produced by: Schlachthaus Theater Bern, Theater Winkelwiese (Zurich), Qendra Multimedia (Prishtina) and Theater Kosztolányi Dezső (Subotica), as part of Where is home? project.

06 November | 20:30 – 21:30 | ODA Theatre, Prishtina

07 November | 20:30 – 21:30 | City Theatre of Ferizaj “Adriana”, Ferizaj

By: Daniela Janjić // **Directed by:** Maike Lex // **Acting:** Albana Agaj, Patricija Bronić, Dávid Búbos, Boris Kučov and guest // **Set design and costumes:** Romy Springsguth // **Artistic collaboration:** Daniela Ruocco // **Music composition and live sounds:** Milena Krstić // **Eye from outside:** Olga Dimitrijević // **Assistant director:** Felice Stockhammer // **Light design:** Matthias Keller // **Technique:** Mirjam Berger // **Production management:** 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.

THE EDITOR

(Guest performance from Belgrade, Serbia)

Produced by Reflektor Theatre

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

By: Sara Radojković // **Concept and direction:** Vojkan Arsić // **Cast:** Vladan Slavković, Tanja Petrović Živković, Jelena Rakočević, Darko Ivić, Miloš Lazarov, Mirjana Zeljković, Marko Panajotović, Maja Šuša // **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:** Mladen Stanković, Veljko Popadić // **Cameras:** Katarina Ćuk, 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 // **Dorćol Platz team:** Anja Arandelović, 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 moment. 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 dizziness. Until they hit us right in the middle of the face.

This drama therefore follows the dynamics of a television newsroom and how it, both collectively and individually, deals with how and what information it will transmit. Although they seem to influence the fate of "some people there", we see how they actually affect the fate of themselves. We understand why they are in the positions they are in 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 | National Theatre of Kosovo

TO BE ANNOUNCED SOON

PANEL 2

04 November | 14:00 – 15:30 | National Theatre of Kosovo

TO BE ANNOUNCED SOON

Florent Mehmeti: Trails of the '90s Underground Culture: A storytelling journey in the trails of the '90s underground culture of Prishtina.

07 November | 11:00 – 12:00 | Meeting point: Bill Clinton Statue, Prishtina

Come with your own smart phone and earphones to experience this journey. To prepare have a look at www.hapu.me/90

This audio journey has been created from memoires of the real life of the artist, Florent Mehmeti, during the nineties of the previous century, weaving an artistic experience that traverses the life of young people of Prishtina during this period, especially the life of young artists. It is based on real events, but empowered with artistic means of the artist himself. The journey that starts from Bill Clinton Statue and ends at Dodona theatre, the cultural resistance nest of the time, goes through streets and alleys that reveal moments and situations that rarely happen in history.

This journey can be experienced autonomously at any time using your own smart phone and earplugs, downloading 'the walk' in the application and following technical details at www.hapu.me/90

With the support of Ministry of Culture, Youth and Sports - Department for Cultural Heritage

The Festival of Arts in Public Space HAPU is organized by ODA Theatre and this year it has been conceptualized as HAPUDEMIA. The festival will take place in the remaining part of 2020 through many artistic interventions which invite the audience and the artists to meet with each other in ways that current circumstances allow in physical public space and digital public space - the internet and information technology tools.