

Theatre of the Society for Macedonian Studies

8:45 pm **Generation Jeans**
by Nikolai Khalezin
Belarus Free Theatre

Generation Jeans - a monologue about jeans, rock music, and freedom. The story begins in the Soviet Union, where jeans and rock were prohibited. If you sell jeans you will be caught by the KGB. It moves from that time to the current days of the dictatorial regime of Belarus, telling of the arrests of the main hero and his friends, through to kidnappings. This is an ode to the generations of people who are not bound by age frames and who fight for the freedom of their country. Every country has such a generation. The hero talks about Lithuanian, Polish and Czechoslovak generations...



10:45 pm **Being Harold Pinter**
directed by Vladimir Scherban
Belarus Free Theatre

How is a play born? What is the difference between truth in life and truth in art? Should an artist be involved with politics? These are the questions Harold Pinter raises in his Nobel speech. The play *Being Harold Pinter* by Free Theater begins and ends with a search for the answers to these questions. The plot lines which make the basis of the performance are united by the same problem - the problem of violence in its absolutely different manifestations, beginning with violence in the family, through violence as a foundation of a social institution and finally to violence as a form of international relationship. One plot follows another, and a reflection concerning the events which took place in Abu-Ghraib is followed by documentary monologues of political captives from Belarusian prisons.

Saturday, 12th April

Vassiliko Hall
10:00 am

Garden of Earthly Delights
The Choreographer Sasha Waltz
film directed by Brigitte Kramer

This film portrait of the choreographer Sasha Waltz depicts the progress of her work between 1992 and 2007, describing her exhilarating course through from the early choreographies to her large-scale opera productions. An appreciation for Contemporary Dance and an insight into the life and work of the choreographer are conveyed filmically and entertainingly.



Vassiliko Theatre

6:30 pm **La Douleur**
by Marguerite Duras
performed by Dominique Blanc
and Patrice Chéreau
under the close supervision
of Thierry Thieû Niang



A reading is a promise of performance. Of a performance to come, a performance which will perhaps be realised one day but is for the moment unfinished. A performance for which an actor-director offers us the outline. Patrice Chéreau, here with Dominique Blanc, delivers a reading-performance from texts by a great writer, Marguerite Duras in *La Douleur* revisits the traumatising experience of a woman confronted with the horror of the Second World War. Two voices interweave here to recall that from which memory cannot set itself free. Readings have the fragility of those piano rehearsals in opera where the singers do not throw themselves completely into big vocal exploits but seduce us by the restraint and economy of their singing. A reading has the velvet charm of those semi-public moments, blessed as they are with an interiority that does not uncover itself completely but allows us the shelter of its intimacy.

Theatre of the Society for Macedonian Studies

9:00 pm **Zone of Silence**
directed by Vladimir Scherban
Belarus Free Theatre

Zone of Silence consists of three independent chapters reflecting on various taboo zones not open for wide discussion in Belarusian society.
Chapter 1. Childhood Legends - The actors tell stories related to their childhood. Each tries to find the answer to the question of how the scars of childhood influence our lives. The production ends with the story of a Belarusian ten-year-old, who has become a hostage of the present Belarusian political system.

Chapter 2. Diverse - This is a panorama of the "other" people, who experience the pressures of unmotivated social aggression: a black Belarusian gay; a lonely woman who fell in love with Lenin; a homeless person whose greatest passion is dancing... What led them to find themselves on the fringes of society? Why have they become "diverse"?

Chapter 3. Numbers - Why does Belarus hold first place in Europe for the number of its suicides? How many new-born babies are left in maternity homes because their parents feel unable to feed them? How many Belarusians are unemployed and what is the number of those below the poverty line?

Sunday, 13th April

Vassiliko Hall

3:15 pm
WAHL KAMPF WALLENSTEIN
film by Helgard Haug
and Daniel Wetzler - Rimini Protokoll

In 2005, Helgard Haug and Daniel Wetzler's "theatre of specialists" was based for the first time on a classical dramatic text: Schiller's *Wallenstein* trilogy. On the stage of life that is their theatre they handed out copies of a cheap edition of *Wallenstein* to people from two different cities, representatives of two opposing ideological blocs who were separated by the Iron Curtain, who in most cases barely remembered the book from their schooldays and asked them: what does this story have in common with you? What ideals would young people today be ready to die for? It is not a question of "debasement" Schiller's text, but of transforming it, in the most direct way possible, in the force field of a theatre that does not exclude reality, but makes it accessible through the instrument of theatre.

Theatre of the Society for Macedonian Studies

5:00 pm **Hamlet**
by William Shakespeare, work in progress
directed by Oskaras Korsunovas

In the director's creative biography, *Hamlet* continues the sequence of large-format productions based on famous classical texts. Oskaras Korsunovas is fond of saying that his aim is to produce contemporary dramaturgy as classical works, and classical works as if they were contemporary dramaturgy. Thus *Hamlet* is not going to be a historical performance recreating the spirit of epochs long gone by. It should convey and help us to perceive the spirit of the present, the director's own generation, which he describes in the following way: "It's a generation living in a kind of eroticized illusion rather than the real world. It is calculating, well-adapted and satisfied with itself. At the same time, it is immature and unwilling to make the obligatory decisions for a grown-up person. This generation lives as if behind a curtain separating it from reality, and it is necessary to tear away this curtain." Another important theme encoded in the play, is the interaction of theatre and reality. What happens when two realities - life and theatre - meet? What kind of reality is born out of this interaction?

Vassiliko Theatre

Coma by Pierre Guyotat
éditions Mercure de France
performed by Patrice Chéreau
directed by Thierry Thieû Niang

Pierre Guyotat, in *Coma*, retraces with violent lucidity his great adventures in writing and the steep existential trials with which he has had to contend. There is the actor, but there is also the book. The book, present on stage, as the mystic 'body' of the writers... Duras, Guyotat. We never forget their presence. A reading demands a particular fingering, a unique art of changes of register, a feeling for that which does not completely take form; so that the director, who is never better as an actor than in the immediate present, performs with a grace that is not to be found elsewhere. Duras yesterday, Guyotat today: two kinds of being in the theatre without offering a staging, so as to better preserve the intense fragility of these texts which Patrice Chéreau has chosen to deliver for the Europe Theatre Prize.



Created in 1986 and presented in 1987 as a European Commission pilot program, the Europe Theatre Prize is usually awarded to artists and theatre organisms, which through their work have contributed to mutual understanding between nations. The European Parliament and the European Council have placed this Prize among institutions "presenting a European cultural interest". The Europe Theatre Prize constitutes today the main European award designated to reward theatre work, in the widest meaning of this term.

The 12th edition of the Europe Theatre Prize, supported for the second time by the Greek Ministry of Culture, and taking place again this year in Thessaloniki, is organised in collaboration with the National Theatre of Northern Greece.

The 12th Europe Theatre Prize has been awarded to Patrice Chéreau. The 10th Europe Prize New Theatrical Realities has been awarded to Rimini Protokoll, Sasha Waltz and Krzysztof Warlikowski. A special commendation has been awarded, following a proposal by Václav Havel, Harold Pinter and Sir Tom Stoppard, to Belarus Free Theatre for their resistance against the oppression of the Belarusian Government.

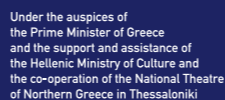
As usual, this edition will be filled with events: plays, colloquiums, congresses, lectures and works in progress will be dedicated to the prizewinning artists in order to promote a better knowledge and appreciation of their work. This year, the section *Returns* will host Oskaras Korsunovas, winner of the VIII Europe Prize New Theatrical Realities, with a work in progress on William Shakespeare's *Hamlet*.

In the collateral events: *Greek Perspectives* will host the Colloquium organized by the Greek Union of Drama and Music Critics, in collaboration with the International Association of Theatre Critics and the National Theatre of Northern Greece and the performance *From the Bacchae* by Euripides.

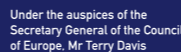
The Prize will also host the General Assembly of the Union of European Theatres and meetings of the European Theatre Convention, the International Association of Theatre Critics, the Instituto Internacional del Teatro del Mediterraneo and the Greek Union of Drama and Music Critics.



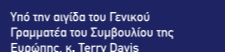
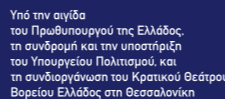
With the support of European Union, budget line: "organizations of European cultural interest"
Με την υποστήριξη της Ευρωπαϊκής Ένωσης, ως "οργανισμό Ευρωπαϊκού πολιτιστικού ενδιαφέροντος"



Under the auspices of the Prime Minister of Greece and the support and assistance of the Hellenic Ministry of Culture and the co-operation of the National Theatre of Northern Greece in Thessaloniki



Under the auspices of the Secretary General of the Council of Europe, Mr Terry Davis



Υπό την αιγίδα του Γενικού Γραμματέα του Συμβουλίου της Ευρώπης, κ. Terry Davis

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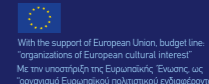
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Με την υποστήριξη της Ευρωπαϊκής Ένωσης, ως "οργανισμό Ευρωπαϊκού πολιτιστικού ενδιαφέροντος"



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ΕΛΛΗΝΙΚΗΣ ΔΗΜΟΚΡΑΤΙΑΣ

12th Europe Theatre Prize 12^o Ευρωπαϊκό Βραβείο Θεάτρου Patrice Chéreau

10th Europe Prize New Theatrical Realities 10^o Βραβείο Νέες Θεατρικές Πραγματικότητες

Rimini Protokoll
Sasha Waltz
Krzysztof Warlikowski

Special mention Εύφημη Μνεία Belarus Free Theatre

Returns Επιστροφές Oskaras Korsunovas

Thessaloniki
10th - 13th April 2008

Θεσσαλονίκη
10-13 Απριλίου 2008

