



**ROMANIAN
CONNECTIONS**
SIBIU - LIVERPOOL 2008



**FRIDAY 14 NOVEMBER
7 PM**

**WELCOME TO THE UNION –
CONTEMPORARY ROMANIA IN
THE EUROPEAN CONTEXT
WITH DR MIKE PHILLIPS OBE
AND GUESTS**

including Alex Drace-Francis
- lecturer in Modern European
History, University of
Liverpool

The Contemporary Urban
Centre, 41-51 Greenland
Street, Liverpool L1 0BS
Tel. 0151 708 3510
Entry is free but booking is
essential.
Book your seats in advance
from mail@profusion.org.uk

**MONDAY 17 NOVEMBER
7 PM**

**PAPRIKA BALKANICUS LIVE IN
CONCERT!**

Paprika Balkanicus bring to
Liverpool a tornado of tunes
and the best party
atmosphere ever.

The Contemporary Urban
Centre. Tickets: £5.00.
Book your seats in advance
from mail@profusion.org.uk

**TUESDAY 18 NOVEMBER
7 PM**

THE BALL
theatre performance directed
by Radu Nica

The Contemporary Urban
Centre. Tickets: £5.00.
Book your seats in advance
from mail@profusion.org.uk

**THURSDAY 20 NOVEMBER
7 PM**

WAITING FOR GODOT
theatre performance directed
by Silviu Purcarete

The Contemporary Urban
Centre. Tickets: £5.00.
Book your seats in advance
from mail@profusion.org.uk

**THURSDAY 27 NOVEMBER
7 PM**

**ARTISTS ADRIAN GHENIE AND
ADAM CVIJANOVIC IN
CONVERSATION WITH SIMON
GRANT, WITHIN LATE AT TATE**

Tate Liverpool, Albert Dock,
Liverpool L3 4BB
Tel. 0151 702 7400
Tickets: £7 (£5.50
concessions).
Box office: 0845 600 1354.
Details on
www.tate.org.uk/liverpool

Details on www.romaniaculturalcentre.org.uk/connections - mail@profusion.org.uk
www.liverpool08.com - www.novasscarman.org

INTRODUCTION

“**Romanian Connections** is a unique moment in which a significant cultural event has travelled from its base in the Romanian city of Sibiu (2007 European Capital of Culture) to enrich the period of celebration in the city of Liverpool (2008 European Capital of Culture).

The events making up **Romanian Connections** in Liverpool during November 2008 aim at communicating a sense of the depth and richness of Romanian culture, but the season is focused around two distinct and contrasting aspects of Romanian theatre. At one end of the scale is the revival of a famed international classic, **Waiting for Godot**, featuring two of Romania’s most respected actors, and directed by the internationally acclaimed director Silviu Purcarete. On the other end of the scale is **The Ball**, a show which sums up a new exploration by younger generations in the theatre, of the country’s recent history; in a fragmentary postmodernist style, a seamless mix of dance and music, humour and tragedy.

The contrast reveals the strength and vigour of a theatrical scene which is already known throughout Europe, as the result of previous forays during the 1990s. In Britain these included the visits of such directors as Andrei Serban, Silviu Purcarete, Mihai Maniutiu, and Tompa Gabor, along with a succession of young playwrights to the Royal Court; the establishment of a theatrical

network through colleagues like Richard Demarco CBE and Sir Richard Eyre; programmes, such as the NOROC theatre exchange during the 1990s, which was run by UNITER - Union of Theatre People in Romania and supported by the British Council; and, of course, important productions like the Hamlet directed by Alexandru Tocilescu, with Ion Carmitru in the title role, at the National Theatre in London.

The current **Romanian Connections** season, product of a successful partnership between the public and private sectors, brings in theatrical personalities, such as Constantin Chiriac and Silviu Purcarete, who are already well known in Britain, and through whom British audiences can better acquaint themselves with the culture of the country. As it happens this is, also, the first Romanian event of its scale and calibre to be seen in the North West, or indeed, anywhere in Britain outside of London, and it catches a unique moment in which the 2008 Capital of Culture celebrations have opened up new opportunities for cultural co-operation and for constituting new cultural markets.

Over the last two years Romanian film has made a striking impact all over Europe, and we hope that the **Romanian Connections** tour will open a door to yet another cache of cultural treasures waiting to be discovered.”

*Ramona Mitrica & Mike Phillips
ProFusion International Creative Consultancy*



*In memory of one of the best Vladimirs ever:
Virgil Flonda (1948-2006), here on the left, with
Constantin Chiriac as Estragon, in the previous
version of Silviu Purcarete’s Waiting for Godot*

“On behalf of the ‘Radu Stanca’ National Theatre and the entire town of Sibiu allow me to welcome you to this festival of Romanian theatre and culture,
Romanian Connections.

The history of this short tour in Liverpool begins with fact that, in 2007, the town of Sibiu was, along with Luxembourg, the European Capital of Culture. In 2008 the Capital of Culture is Liverpool, and, as a final gesture as holders of that proud title, the Radu Stanca National Theatre, centrepiece of the celebrations in Sibiu, decided to make this tour as a gift of our cultural expression.

The city of Sibiu has a rather long love affair with the stage. The first purpose-built theatre was established in 1788. Sibiu can now boast the most important international theatre festival in Eastern Europe, FITS, with an average of 35,000 spectators daily during its 15th edition, in summer 2008. I believe that this love for the creative arts stems from the vibrant multicultural life of this Transylvanian city: Romanian, Hungarian, German, Jewish, and Roma communities live peacefully together in Sibiu. The centuries-old fortresses and city walls no longer keep the people on the outside. They serve as a reminder of our common rich heritage, and of our togetherness.

In the two shows we brought here from Romania, you will see two contrasting aspects of Romanian theatre – one is concerned with classic theatre, the other illustrates the contemporary mood where younger generations set out to analyse and explore our recent history and our contemporary lives.

The brilliant production of *Waiting for Godot*, expresses our tradition of working with classical models – Greek tragedy, Goethe, the Russian masters, and the best of modernist theatre – all of them re-created and re-interpreted by a succession of great Romanian directors, such as Silviu Purcarete, creator of this production. The *Ball*, on the other hand, is the work of a young director, Radu Nica, whose intention is to offer a snapshot of Romanian history and society, during the 20th century, encapsulating the drama of the times we lived through.

Our partnership with ProFusion International Creative Consultancy in putting together this enterprise is also an indication of the legacy of the Capital of Culture celebrations in Sibiu, because it symbolises a renewed capacity to reach out and work with friends and partners from other parts of Europe, and from outside our own cultural envelope.

In this spirit I wish you welcome, and our hope is that we both can learn new attitudes, and derive new pleasures from this experience. Welcome to the show! *Bine ati venit la teatru!*”

Constantin Chiriac
Director of The ‘Radu Stanca’ National Theatre of Sibiu

“It gives me great pleasure that the Ratiu Foundation and the Romanian Cultural Centre (RCC) in London are able to show, once again, their commitment to promoting cultural excellence. This time, our efforts are directed towards **Romanian Connections**, working together with its initiators, the ‘Radu Stanca’ National Theatre of Sibiu and ProFusion International Creative Consultancy.

Both for the Ratiu Foundation and for the Cultural Centre, this partnership comes naturally, as a continuation of our objectives. For many years now, the Foundation has been one of the most dedicated and constant supporters of the Sibiu International Theatre Festival. As for the RCC, its mission is to organise and support wholeheartedly Romanian cultural events all over Britain.

After discussing **Romanian Connections** with Constantin Chiriac, Director of the ‘Radu Stanca’ National Theatre, and with Mike Phillips, Co-Director of ProFusion International Creative Consultancy, we decided that at this moment we also needed to display more and a broader flavour of the richness of Romanian culture. That is why, in order to create the basis of a better understanding of the richness of the Romanian cultural phenomena, for greater visibility and also to ensure future Romanian-UK cooperation in the region, we thought of setting the theatre shows, the real “jewel in the crown”, within a series of connected events.

As a result, we are expanding our activity from London and the Home Counties, and seeking to promote Romania’s image in Liverpool, the European Capital of Culture 2008, and the North West of England, by showcasing some of the very best cultural exports of our country, and presenting them to an audience which is both willing and eager to share the experience.

Romanian Connections is truly the product of an effective collaboration between the public and private sectors, given that it is funded and facilitated through the Ministry of Culture and Religious Affairs, the Embassy of Romania in the UK, the Romanian Ministry of Foreign Affairs, the Romanian Cultural Institute, the Liverpool Culture Company, Tate Liverpool, Visiting Arts, the Ratiu Foundation and the Romanian Cultural Centre.

It is both an honour and a pleasure to be associated with **Romanian Connections** and I trust you will enjoy it as much as we enjoyed preparing the connected events in the programme.”

Nicolae Ratiu
Chairman of The Ratiu Foundation

THE BALL

TUESDAY 18 NOVEMBER 2008, 7 PM

THE BALL

theatre performance directed by RADU NICA

The Contemporary Urban Centre, 41-51 Greenland Street, Liverpool L1 0BS; Tel. 0151 708 3510. Tickets: £5.00. Book your seats in advance from mail@profusion.org.uk

Performance time: 1 hour 45 minutes, with no break. Dance theatre, no dialogue.

Stage adaptation by Radu Nica and Mihaela Michailov, after an idea of Théâtre de Compagnol

Scenography by Helmut Stürmer

Costumes by Maria Miu

Choreography by Carmen Cotofana

Music coordination / Composer: Vasile Sirlu

Cast: Diana Fufezan, Gabriela Neagu, Ofelia Popii, Florentina Tilea, Codruta Vasii, Florin Cosulet, Adrian Matic, Adrian Neacsu, Horia Nicoara, Catalin Patru, Viorel Rata, Pali Vecsei.

The Ball is a tragicomic tour de force relating the history of 20th Century Romania in a couple of hours. It is a show which sums up a new exploration by younger generations in the theatre, of the country's recent history; in a fragmentary postmodernist style, a seamless mix of dance and music, humour and tragedy.

“Romanian theatre must approach, anew, the analysis of the NOW. It must escape excessive aestheticism and reinvent a new realism. What does this imply? Formally - filmic, fast, virtuous play, adapted to contemporary perception, educated by television and cinematography.” - *Radu Nica*

Radu Nica studied theatre direction in Cluj (Romania) and Munich. Before directing his own shows, Radu worked as an assistant director for Andrei Serban and Silviu Purcarete, two of the greatest Romanian theatre directors. At the moment, Radu creates shows for the ‘Radu Stanca’ National Theatre of Sibiu, and also works with theatres in Bucharest, Cluj and Timisoara.



WAITING FOR GODOT



Marian Ralea (as Vladimir) and Constantin Chiriac (as Estragon)

THURSDAY 20 NOVEMBER 2008, 7 PM
WAITING FOR GODOT

by Samuel Beckett

theatre performance directed by SILVIU PURCARETE

The Contemporary Urban Centre, 41-51 Greenland Street,
Liverpool L1 0BS; Tel. 0151 708 3510. Tickets: £5.00. Book
your seats in advance from mail@profusion.org.uk

Performance time: 1 hour 50 minutes, with no break. In
Romanian with English surtitles.

Scenography by Silviu Purcarete

Cast:

Vladimir: Constantin Chiriac

Estragon: Marian Ralea

Pozzo: Cristian Stanca

Lucky: Pali Vecsei

The Boy: Dan Mitrea

Live music performed by Sena Ducariu, Lacrima Stanesco,
Aurel Tancu


As the play opens, we find Vladimir and Estragon, two vagabonds, in what one might call a "non-place" – a country road with a tree, towards the end of the day. They are both waiting for God(ot) who promised a change in their lives. But are they in the right spot? Are they at the right time? What if they missed Godot – that is, if he does exist indeed.

Director Silviu Purcarete has worked in Romanian and European theatre for more than twenty years, most notably for the National Theatre of Craiova, Bulandra Theatre in Bucharest, and 'Radu Stanca' National Theatre of Sibiu.

His productions have won many awards and great critical acclaim both in Romania and abroad. In 1996 Purcarete became Director of the Centre Dramatique National de Limoges for whom his productions have included 'Oresteia', 'Three Sisters' and 'Don Juan'. Opera credits include 'La Boheme' (Essen), 'Parsifal' (Scottish Opera coproduction with WNO), Donizetti's 'Roberto Devereux' (Wiener Staatsoper) and Rameau's 'Castor et Pollux' (Opera Bonn).

Silviu Purcarete's work has been seen extensively in the UK and includes 'The Decameron', 'Phaedra' and Aeschylus' 'Danaiides' (Glasgow), 'Oresteia' (Lyric Hammersmith), 'Ubu Rex' (Edinburgh International Festival) and 'The Tempest' (Nottingham Playhouse). In 2005 Purcarete directed 'Scapino or The Trickster' at Chichester Festival Theatre. In 2006, 'The Twelfth Night', a National Theatre of Craiova production, was presented during the Bath Shakespeare Festival, and in 2007, Purcarete directed Eugene Ionesco's 'Macbett' for the Royal Shakespeare Company.

This year, Silviu Purcarete signed the stage direction for Glyndebourne Opera's production of 'Love and Other Demons', composed by Peter Eotvos.



Dr Mike Phillips OBE

CONNECTED EVENTS

FRIDAY 14 NOVEMBER 2008, 7 PM
WELCOME TO THE UNION – CONTEMPORARY ROMANIA
IN THE EUROPEAN CONTEXT, WITH DR MIKE PHILLIPS OBE
AND GUESTS

“The status of Capital of Culture has become a new icon of European culture, a display window for European identity. On the other hand, current rhetoric about culture and the arts ignores a myriad of issues and problems, notably the cultural role and identity of accession states like Romania.

The problem is that the process by which the accession states have entered membership has been discussed in terms largely dominated by politics and economics. In the last two years the issue of migration has moved to centre stage, but, once again, its importance has been framed in economic terms. In the meantime the cultures on both sides of the continent continue to be misunderstood and misrepresented, as if the closer the two parties approach, the more obscure and difficult their true natures become. Even more interesting the invention of mythologies about the nation become more and more frenzied as each one feels the impact of the other.

The case of Romania and the EU is the platform for this discussion, which sidesteps the fog of acquisition and competition, and takes the understanding and exploration of cultural faultlines as its starting point. How do we understand the history of cultural interaction and what does it mean? In cultural terms, which is more important - an encounter with a migrant worker, or the high profile artist tour? What do we believe (or more important, what do we feel) about each other? How do these attitudes affect, migrants and migration, political and social responses and the culture of Europe as a whole?”
- *Mike Phillips*

Mike Phillips, Alex Drace-Francis (University of Liverpool) and an invited panel tackle the issues in front of a Liverpoolian audience. Join us for a fascinating and important debate.

The Contemporary Urban Centre, 41-51 Greenland Street,
Liverpool L1 0BS; Tel. 0151 708 3510.
Entry is FREE but booking is essential.
Book your seats in advance from mail@profusion.org.uk

MONDAY 17 NOVEMBER 2008, 7 PM

PAPRIKA BALKANICUS (Romania, Serbia & Slovenia) **live in concert!**

Described as masters of great atmosphere, Paprika Balkanicus play a fiery blend of Balkan, Eastern European and Gypsy music. From UK and Europe to Australia and Japan - their electrifying show of fantastic musicianship and irresistible tunes makes every one sing, dance and call for more! Paprika Balkanicus are: Vlad Jocic (guitar), Jozef Secnik (bass), Bogdan Vacarescu (violin), and accordionists extraordinaire Milos Milivojevic and Zivorad Nikolic.

"Paprika Balkanicus had set the night afire!" - *The Scotsman*

"A wild ride - fast, furious and exhilarating!" - *The Adelaide Advertiser, Australia*

"Amazing performance - they hit the audience like a Balkan storm!" - *Mio Matsuda / JVC Japan*

Hear a preview on www.myspace.com/paprikabalkanicus



The Contemporary Urban Centre, 41-51
Greenland Street, Liverpool L1 0BS; Tel. 0151
708 3510. Tickets: £5.00. Book your seats in
advance from mail@profusion.org.uk

THURSDAY 27 NOVEMBER 2008, 7 PM

**ARTISTS ADRIAN GHENIE AND ADAM CVIJANOVIC IN CONVERSATION
WITH SIMON GRANT, WITHIN LATE AT TATE**

Liverpool Biennial artists Adam Cvijanovic and Adrian Ghenie (Romania) work in the medium of paint. While both artists' images arise from internal sources and possess the gravitas of historical paintings, Cvijanovic's vast transportable frescoes depict contemporary landscapes and exude pop kitsch, while Ghenie's images are dark and macabre in appearance. Join these two Biennial artists in a conversation with Simon Grant of Tate Etc. on their individual interpretations of the 'Made Up' theme.



Tate Liverpool, Albert Dock, Liverpool L3 4BB
Tickets: £7 (£5.50 concessions).
Box office: 0845 600 1354.
Details on www.tate.org.uk/liverpool



ROMANIAN THEATRE IN A NUTSHELL

During the communist period Romanian theatre was dominated by an ideologically selected repertory. Many directors tried nevertheless to use metaphors and symbols to express their views and surpass censorship.

The December 1989 events liberated the country and the Romanian theatre from ideological control and artists started to experiment with a wide range of theatre methods and to express themselves in a more direct way.

The majority of Romanian theatres are still state subsidized repertory theatres, with permanent companies employed. There are now several new independent companies, like: ACT Theatre, Luni Theatre from Green Hours, Inoportun Theatre, Toaca Cultural Foundation, Desant Theatre (DramAcum).

The best known classical Romanian playwright is Ion Luca Caragiale (1852–1912). Plays: A Stormy Night, A Lost Letter, Carnival Scenes. Playwrights between the two world wars: Camil Petrescu (1894–1957), Lucian Blaga (1895–1961), G.M. Zamfirescu (1898–1939), Mihail Sebastian (1907–1945), Victor Ion Popa (1895–1946), G. Ciprian (1883–1968), and Tudor Musatescu (1903–1970).

Eugène Ionesco, born Eugen Ionescu (1909–1994) – Plays: The Lesson, The Bald Soprano, Rhinoceros, Jack or the Submission, The Lesson.

Ionesco settled in France during WWII where he wrote and published his works in French.

He was one of the foremost playwrights of the 'Theatre of the absurd'.

Two amazing Romanian poets and playwrights continued the 'Theatre of the absurd' tradition: Gellu Naum (1915–2001) – Plays: The Island, Taus Clockmakers, Maybe Eleonora. Marin Sorescu (1936–1997) – Plays: Jonah, The Verger, The Matrix.

Matei Visniec (b. 1956) – Plays: Old Clown Wanted, The Body of a Woman as a Battlefield in the Bosnian War, The Story of the Panda Bears told by a Saxophonist who has a Girlfriend in Frankfurt, How To Explain The History Of Communism To Mental Patients. In 1987 Matei Visniec left Romania to settle in Paris. After the fall of communism, in 1989, he became one of the most performed playwrights in Romania, with more than 30 plays put on in Bucharest and other towns.

Successful Romanian Playwrights after 1989: Vlad Zografi, Alina Nelega-Cadariu, Saviana Stanescu, Horia Garbea, Andreea Valean, Alina Mungiu-Pippidi, Radu Macrinici. New playwriting is encouraged today in Romania through various programmes, DramAcum and Uniter running two of the most important ones.

Famous Romanian comic actors: Toma Caragiu (1925 – 1977), Amza Pellea (1931 – 1983), Dem Radulescu (1931 – 2000), Octavian Cotescu (1931 – 1985).

Because of the strict censorship many important directors left the country during the communist period in order to develop their careers abroad.

Some returned after 1989 to direct some productions in Romania: Andrei Serban (USA), Lucian Pintilie (France), Petrica Ionescu (France), Liviu Ciulei (Germany), David Esrig (Germany), Alexandru Tocilescu (Germany), Lucian Giurchescu (Denmark), Vlad Mugur (Germany), Radu Penculescu (Sweden).

One of the most respected Romanian directors is Silviu Purcarete (b. 1950), living in France at present time. He has worked in Romanian and European theatre for more than twenty years, most notably for the National Theatre of Craiova, Bulandra Theatre in Bucharest and the 'Radu Stanca' National Theatre of Sibiu. Famous productions: Phaedra, Titus Andronicus, Ubu Rex, Les Danaïdes, The Tempest, Arabian Nights, Twelfth Night, Waiting for Godot.

Main voices in theatre direction in the country today: Catalina Buzoianu, Tompa Gabor, Mihai Maniutiu, Alexandru Dabija, Alexandru Darie, Victor Ioan Frunza, Dragos Galgotiu.

Main theatres in the country in other languages than Romanian: Hungarian (The Hungarian State Theatre in Cluj); German (The German State Theatre in Timisoara); Yiddish (the Jewish State Theatre in Bucharest). Modern Yiddish theatre was created in Iasi, Romania, during 1877–78 by Abraham Goldfaden.

Some useful links:
Sibiu International Theatre Festival:
www.sibfest.ro
UNITER: www.uniter.ro

ROMANIAN CONNECTIONS COORDINATION:

Constantin Chiriac, Ramona Mitrica, Mike Phillips, Nicolae Ratiu, Mihai Risnoveanu, Tudor Prisacariu, Florin Ticu

SPECIAL THANKS TO:

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Sanda Anastasof, Stefan Bucsa, Ion Cocora, Florin Cosulet, Ioan Dordea, Sena Ducariu, Diana Fufezan, Vasile Gligorea, Viorel Ioan Latcu, Adrian Matic, Maria Mihailescu, Dan Mitrea, Daniela Mitrea, Eugenia Moldovan, Adrian Neacsu, Gabriela Neagu, Radu Alexandru Nica, Horia Nicoara, Ilie Nicoara, Mihai Parau, Catalin Patru, George-Alin Patru, Ofelia Popii, Emil Ioan Predescu, Silviu Purcarete, Marian Ralea, Viorel Rata, Bogdan Vlad Ropcean, Gheorghita Rosalim, Vasile Sirlu, Cristian Stanca, Lacrima Stanescu, Elena Sterca, Ioan Sterca, Cristina Stoleriu, Constantin Aurel Stroe, Viorel Talpos, Aurel Tancu, Florentina Tilea, Ovidiu Constantin Trocaru, Florian Adrian Trutescu, Vasile Urban, Nicolae Vacariu, Codruta Vasiu, Pali Vecsei, Elena Vlad.

ORGANISERS, PARTNERS & SUPPORTERS:

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Ministerul Culturii si Cultelor
The Ministry of Culture and Religious Affairs
Promocult Programme 2008



Liverpool European Capital of Culture 2008, ProFusion International Creative Consultancy, The 'Radu Stanca' National Theatre of Sibiu, The Ministry of Culture and Religious Affairs / Promocult Programme 2008, The Ratiu Foundation, The Romanian Cultural Centre in London, The Embassy of Romania in the UK, Novas Scarman Group, Contemporary Urban Centre Liverpool, Tate Liverpool, The Romanian Cultural Institute in London, The Romanian Ministry of Foreign Affairs, Visiting Arts, The Romanian Commercial Bank.



The Ball and Waiting for Godot

18 November: The Ball

20 November: Waiting for Godot

7 pm, The Contemporary Urban Centre
41-51 Greenland Street, Liverpool L1 0BS

Tel. 0151 708 3510. Tickets: £5.00. Book your seats
in advance from mail@profusion.org.uk

