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## Opening in sweat

The 33rd Euro-Scene Leipzig gets off to a thrilling start



Photo: Michiel Devijver

November 8, 2023 **Tobias Prüwer** (/author/Tobias+Pr%C3%BCwer)

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“Run for your life,” sings the sweat-soaked frontman. One wonders where he gets his breath from. Because he's running on a treadmill at the same time. The other musicians also do constant strength exercises. The bassist can only reach his instrument by bending his torso, the violinist balances with one leg on a balance beam, and the keyboardist operates the keys while hopping on a diving board. Raging fans cheer them on in tight choreography. The opening piece of the [Euro-Scene](https://kreuzer-leipzig.de/2023/11/06/weniger-ist-mehr) (<https://kreuzer-leipzig.de/2023/11/06/weniger-ist-mehr>), which only wants to be “One Song”, ends with the audience completely exhausted and overwhelmed.

The foyer in the theater is packed. Great to see so many theater enthusiasts! After short official speeches, the six-day marathon begins. The first evening ends with “Koulounization”; a wonderful contrast to the opening in Sweat. Instead of setting off fireworks, Salim Djaferi (Belgium) dismantles colonial narratives in an intimate solo. On the small disco stage, he uses few resources to illustrate dramatically how Algerian and French/Western perspectives differ on what “we” call the “Algerian War.” Nothing more will be revealed at this point about the surprising, clairvoyant lecture. Otherwise the educational eye-opener will lose its effect.

Back to “One Song,” which was another high-energy production that opened after “Soul Chain” last year. The Belgian choreographer Miet Warlop actually does nothing more than bring rock concert and fan block vibes to the stage. You get that straight away, but so what? The faster the drums are worked on - the drums are absurdly spread out over several meters from each other - the more the audience's bodies rock. Even a mayor can no longer keep quiet. The short song, which is initi

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reminiscent of wave pop, ends only briefly and then begins again even faster. At maximum tempo it has traits of the Beastly Boy beat in “Sabotage”. This puts you in the chair in the way that Alain Platel once did with his intoxication in brass “Forward, march!” at Euro-Scene 2015 (<https://nachtkritik.de/nachtkritiken?task=view&id=19>).

Memories are also brought back in the many conversations in the foyer. Many people stand together there until the night. The mixed audience is united by their love of theater, enthusiastic faces beam. This is how a festival should begin. “Run for your life” plays loops in your head on the way home. More to come.

> [You can find more information about the Euro scene here \(http://www.euro-scene.de\)](http://www.euro-scene.de).



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