

GERMAN AND OTHER EUROPEAN PLAYS FOR YOUNG PEOPLE

Theaterstückverlag is a publishing house for theatre plays, an agency in Munich, and we want to contact you in English. We want to present you with some of our successful and award-winning German and Swiss plays which have recently been translated into English.

**Andri Beyeler**

**ROSEMARIE THE COW**

(Die Kuh Rosmarie)

an adaption of „Die Kuh Rosalinde“ by Frauke Nahrgang and Winfrid Oppenorth translated from Swiss German into English by **Paul Harman and Anne Fritsch**

☉ also translated into Portuguese by Aglaia Pusch and Márcia Rodrigues (A vaca Rosemeire), into Slovene by Vanda Vremsak-Rihter and into Dutch by Eva Maria Pieper (De Koe Rozemarijn)

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2 F (or 2 M or 1 F, 1 M)

Age: 5+

**First night, Swiss first night:** 27.06.02, Theater Tabula Rasa, Luzern; director: J. Schneckenburger ⇒ **German first night:** 10.05.03, Trotz-Alledem Theater, Bielefeld; director: T. Sellin ⇒ 04.10.03, schnawwl KiJuTh am NT Mannheim; director: T. Hollaender, ♪ M. D. Reyhani (☉ Mini-CD available); ☐ 06.12.03, Guest performance at the 15<sup>th</sup> Frankfurt Playwrights' Forum for Children's and Young People's Theatre ⇒ 14.11.03, JES, Stuttgart; director: K. Hemmerle, ♪ F. Kuruc ⇒ 12.02.04, Theater der Altmark Stendal ⇒ 05.06.04, Comedia, Köln; director: G. Gluth ⇒ 17.09.04, Staatstheater Oldenburg; director: T. Weidner ⇒ 19.09.04, Theater Ingolstadt; director: J. Schlachter ⇒ 13.11.04, TJG, Dresden; director: M. Diaz ⇒ **Austrian first night:** 01.12.04, Jugendtheater Die Kiste; director: director: Parton ⇒ 12.12.04, Junges Theater Göttingen; director: M. Moiteaux ⇒ 15.01.05, theaterspielplatz/ Staatstheater Braunschweig; director: K. Koller ⇒ 12.02.05, „Die Wolkenschieber“, München; director: R. Groß ⇒ 13.02.05, Theater Überzwerg, Saarbrücken; director: I. Fromm ⇒ 17.02.05, Stadttheater Gießen; director: T. Kreilos ⇒ 02.03.05, Städtische Bühnen Münster; director: M. Kopf ⇒ 05.04.05, **Italian first night** (in german), Cortile, Theater im Hof, Bozen ⇒ 07.04.05, Theater Mundwerk, A-Graz; director: M. Horn ⇒ 08.09.05, Hans Otto Theater, Potsdam; director: A. Steudtner ⇒ 01.10.05, Salzburger LT, Kammerspiele; director: B. Hensel ⇒ **Brasilian first night:** 28.10.05, Cia. Paidéia de Teatro, São Paulo; director: A. Falseti ⇒ 29.10.05, Staatstheater Kassel, tif, director: D. Klinge ⇒ 17.11.05, DT, Berlin; director: S. Behrendt ⇒ 21.11.05, Westfälische Kammerspiele Paderborn; director: S. Jänsch ⇒ 01.12.05, Theater der Stadt Aalen; director: M. Million ⇒ 21.01.06, Stadttheater Bremerhaven, im Pferdestall; director: A. Kloos ⇒ 25.01.06, LT Eisenach; director:

A. Horst ⇒ ☞ 20.02.06, Reading, **Nottingham Playhouse** ⇒ 18.03.06, Theater und Orchester GmbH Neubrandenburg/ Neustrelitz ⇒ 21.05.06, Puppentheater Magdeburg; director: P. Schäfer ⇒ 11.06.06, Klecks-Theater Hannover e.V./ Hannoversche Kammerspiele; director: H. Schandry ⇒ 07.07.06, Theater Regensburg; director: M. Bleiziffer ⇒ 09.09.06, Theater St. Gallen ⇒ 11/06, Boberger Dorftheater, im monsun-theater, Hamburg ⇒ Frühjahr 2007, Studio-Bühne, Essen ⇒ Frühjahr 2007, Theater Pforzheim ⇒ 09.03.07, Tiroler LT, A-Innsbruck; director: D. Happl ⇒ 23.03.07, Theater Erfurt ⇒ 03.05.07, Thüringer LT Rudolstadt ⇒ 06.05.07, piccolo Theater, Cottbus; director: K. Gündel ⇒ 27.07.07, Theaterfreinsheim; director: A. Kleinhans ⇒ 02.09.07, Studio-Bühne, Essen; director: S. Anklam ⇒ 25.11./ CH-Solothurn und 02.12.07/ CH-Biel, Theater Biel Solothurn; director: M. Fabian ⇒ **First night/Opera:** 29.11.07, Oper LT Linz; director: T. Ribitzki; ♪ Claudia Federspieler ⇒ 06.04.08, ReibeKuchenTheater, KOM'MA, Duisburg; director: A. Niewöhner ⇒ 27.04.08, Wuppertaler KiJuTheater; director: L. Emrich/ K. Heimann ⇒ 08.05.08, Pfalztheater Kaiserslautern; director: Ch. Frießen ⇒ **Slovene first night:** 2007/08, KiJuTh, SLO-Ljubljana ⇒ 05/2008, Theater Spessartgrotte, Gemünden; director: H. Hartmann ⇒ Fall 2008, St. Märgen/ Schwarzwald; director: A. Faller ⇒ **Dutch first night:** 10/08, Stichting Theater Split, NL-Goes; director: F. van Dorst ⇒ 12/08, LT Franken-Schwaben, Dinkelsbühl  
*A. Beyeler \* 1976 in Schaffhausen; lives in CH-Bern*

'Rosemary the Cow' is a play for 5-7 year olds and their families that explores the issues of tolerance, difference and bullying. Rosemary the cow is something of a bully. The farmer notices that Rosemary is making everyone's life a misery by telling them off at every opportunity. As a last resort he packs Rosemary onto a plane destined for Africa. Not long after Rosemary has gone, the farmer finds a lion on his doorstep seeking asylum. Rosemary has been up to her usual tricks and has been harassing the African animals too. One by one more animals arrive at the farm looking for a place to hide. Soon the farm is overcrowded, and when an elephant tries to squeeze in, the farmer decides he has no choice but to bring Rosemary home. Instead of nagging, Rosemary is drawn into wild stories of her travels and forgets to be mean. Changed and chastened, Rosemary realises that she can't carry on behaving so terribly.

ROSEMARY you behave / like a pig / exactly / like a pig / yes I know / you are / one / of course / but that's no reason / to behave like / you behave / Not a bit / is it / there are pigs / and pigs/ you know / and

you / as long as you/ behave like this / like you're behaving now / you are definitely / such a pig  
/ you pig / you  
(Beyeler, ROSEMARY THE COW)

☞ Nominated for the German Children-theatre-award 2004

🏆 **Brüder Grimm-Award 2005 donated by the city of Berlin for Andri Beyelers Plays for Children- and Youththeatre**

### Andri Beyeler

#### KICK & RUSH

(kick & rush)

translated from Swiss German into English by **Lilly Beerman and Anne Fritsch**

📖 also translated into Estonian by Heli Meisterson (kick & rush)

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3 M

Age: 12+

**First night:** 12.10.01, raum33, Reihe „Anti-Schublade“, CH-Basel; director: M. Frank; ☞ 21./22.08.02, Theater-spektakel, CH-Zürich ⇒ **German first night:** 17.09.03, JES, Stuttgart; director: M. Lehmann ⇒ 10.12.03, Theater an der Sihl, CH-Zürich; director: D. Bösch ⇒ **Austrian first night:** 04.11.04, TaOl, A-Graz; director: M. Weisensteiner ⇒ 14.12.04, Thalia Theater, Hamburg; director: D. Günter ⇒ 24.09.05, Theater Bielefeld; director: O. Zambelletti ⇒ **Estonian first night:** 28.10.05, VAT Theater, EST-Tallinn; director: K. Tudre ⇒ 18.11.05, Niedersächsische Staatstheater, Hannover; director: M. Storman ⇒ 04.02.06, Badische LB, Bruchsal; director: E. Nagel ⇒ 18.03.06, Theater am Schlachthof, Neuss; director: B. Künzel ⇒ 21.04.06, Kresch theater, Krefeld; director: H. Wenderoth ⇒ 26.05.06, Kulturinitiative Filou e.V., Beckum; director: K. Peterleweling ⇒ 09.06.06, TJG, Dresden; director: M. Diaz ⇒ 26.10.06, Staatstheater Mainz; director: D. Boyer ⇒ **Spanish first night:** 02.11.07,

Compañía La Trasera, Teatro Liberarte, E-Madrid; director: M. Diaz ⇒ 26.01.08, Sendenhorster Ensemble, MuKo e. V., director: C. Tietz ⇒ **Reading:** 11.-15.03.08, Arad Goch, GB-Aberystwyth, Festival ⇒ 04/09, Staatstheater Braunschweig; director: K.-P. Nigey

“kick & rush“ is a great play about football, about two boys sitting on the bench every Saturday waiting to get a chance to play and shoot a goal. Mike and Chris want to be heroes and are just substitutes. They want to make a show in front of their mothers and the girls they like, but they keep on sitting on the bench: Mike and Chris are doing their warm-ups, but they never get to play longer than a few minutes at the end of the game. The rest of the time, they are watching the others play and listening to Larry, who keeps on commenting what is happening on the field.

During the play, they begin to ask themselves why they are doing this. Chris decides to go to the movies rather than wasting his time on the bench. Mike has lost his motivation, too – he’s getting himself a beer and leaves the soccer field, too. At the end, Larry is the only one on the bench. But if there’s noone listening to your provocations, it’s no fun anymore.

When the play ends, a period of life has come to its end. The next Saturday, the three guys wont sit on the bench waiting for their chance (or provoking the others). They’ll do something else, taking other chances.

CHRIS Willy said  
he would give me a chance  
at training last week.  
MIKE He always says that.  
CHRIS Yeah, yeah, a chance.  
Screwed.  
MIKE Can't do anything anyway.  
CHRIS Asshole.  
MIKE Maybe he will give you a chance later on.  
CHRIS Yup, maybe.  
(Beyeler, KICK & RUSH)

### Erik Schäffler/ Uwe Schade/ Heino Sellhorn/ Thomas Bammer

#### MOBY DICK

based on Herman Melvilles novel

translated by **Karen Waloschek**

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3 M

Age: 10+

**First night:** 08.04.99, Theater Triebwerk, Hamburg; director: E. Schäffler; ♪ U. Schade/H. Sellhorn ⇒ **Austrian first night:** 22.09.00, Theater des Kindes, Linz; director: G. Staudacher ⇒ 16.06.01, KiJuTh am LTT, Tübingen ⇒ 07.10.01, Junges Theater Konstanz ⇒ 08.02.02, Junges Theater, LB Niedersachsen Nord, Wilhelmshaven ⇒ 31.01.03, Stadttheater Bremerhaven; director: S. Karasch ⇒ 28.09.03, Das Rheinische LT, Neuss; director: J. Eick ⇒ 28.01.04, Pfalztheater Kaiserslautern; director: S. Neugebauer ⇒ 28.02.04,

Comedia, Köln; director: R. Pape; ♪ R. Conrad ⇒ 04.09.04, Hessisches LT Marburg; director: R. O. Staples ⇒ 01.10.05, Staatstheater Braunschweig; director: M. Portmann ⇒ 21.10.05, Theater Pfütze, Nürnberg; director: K. Eppler ⇒ 06.06.07, Schleswig-Holsteinisches LT; director: M. Wegner; ♪ W. Kuschmierz ⇒ 13.04.08, Theater Osnabrück; director: C. Zilm ⇒ 24.04.09, Theater Waidspeicher, Erfurt; director: M. Thieme  
*E. Schäffler \* 1961 in Schwäbisch Gmünd; lives in Hamburg/ U. Schade \* 1960 in Neuss; lives in Hamburg/ H. Sellhorn lives in Hannover/ T. Bammer \* 1959; lives in Hamburg/ H. Melville (1819-1891)*

“This version for three actors/ musicians of the famous story of the hunt for a White Whale, stresses the relationships between the key characters: the young and innocent Ishmael, the crippled Captain Ahab, the pure savage, Queequeg, all of whom show in various degrees a romantic obsession with the sea and its mysteries, and

the whalers who are only there to make a hard and desperate living.

This version is driven by intense storytelling and strong acting roles. Music is integrated and essential to the creation of the changing moods of the sea and the feelings of the characters. Given the richness of the language – the English text is excellent – and the strong symbolic elements in the story, this is not a version for younger children.” (Paul Harman, *Nottingham Playhouse January 2005*)

“Storytelling is elevated to high art at the New Victory Theater, where Theater Triebwerk of Hamburg, Germany, is presenting a luminous and engrossing production of ‘Moby Dick’ through Sunday. In this version of Hermann Melville’s epic of deadly obsession and vengeance aboard the ill-fated 19<sup>th</sup> century Nantucket whaler Pequod, all of the major characters – the narrator Ishmael, the harpioneer Queequeg, the mates Starbuck and Stubb and the implacable Captain Ahab – and some of the minor ones are brought to vivid life by three actors.” (*The New York Times*, 13.03.04)

**STARBUCK** My Captain / Why do we have to hunt this creature at all? / Let’s change course ... Now! ... At once! ... Just one word from you ... Sir!  
(Schäffler, *MOBY DICK*)

**Erik Schäffler**

### **A CONSPIRACY OF STORIES**

(Die Geschichtenverschwörung)  
of Indian princes, gods und demons  
translated by **Karen Waloschek**  
[www.goethe.de/theaterbibliothek](http://www.goethe.de/theaterbibliothek)

1 F, 2 M

Age: 8+

**First night:** 18.09.03, Theater Triebwerk, Hamburg; director: M. van Boxen; ♪ U. Schade; → 11/03, Guest Performance in India in the context of „Culture in motion“, Initiative Goethe-Institut/ DaimlerChrysler AG ⇨ 30.05.05, Theater Ravensburg; director: A. Trümper

‘A Conspiracy of Stories’ provides an exhilarating view of Indian culture and attitudes, which at first seem unfamiliar

and exotic to us, although the comic characters and their actions are instantly recognisable.

A farmer who in former times had entertained the village with his stories has become grouchy in old age and won’t let anyone share in the fruits of his talent for story telling. The stories themselves are so incensed by this that they decide to kill him by three different methods. The farmhand becomes an inadvertent witness to this conspiracy and so tries to persuade his grumpy master to tell his stories. However, he cannot tell the farmer the reason why; if the farmhand betrays the stories’ secret he will be turned into stone.

The farmhand achieves his goal by somewhat turbulent means; the basic theme of the three remarkable stories that unfold is the question of whether or not human beings can change their own circumstances and personal destiny. A Conspiracy of Stories is a hymn to the power of story telling.

**THIRD STORY** And now ... he won’t tell us to anyone.  
**FIRST STORY** Why should we rot away in his belly?  
**SECOND STORY** Let’s kill him!  
(Schäffler, *A CONSPIRACY OF STORIES*)

**Erik Schäffler/ Uwe Schade**

### **A FRIEND FOR BOLTAN THE LION**

(Ein Freund für Löwe Boltan)  
based on the picture book by Klaus Kordon and Pieter Kunstreich

translated by **Karen Waloschek**

🌐 also translated into Swedish by Marina Meinander

[www.goethe.de/theaterbibliothek](http://www.goethe.de/theaterbibliothek)

1 M, 1 Musician-Actor

Age: 5+

📖 1994, Kunstreich/ Kordon: Ein Freund für Löwe Boltan, Ravensburger Verlag, Ravensburg

**First night:** 03.04.96, Theater Triebwerk auf Kampnagel, Hamburg; 📅 06/98, Int. KiJuTh-Festival, Stuttgart; 📅 1999 Theaterspektakel Zürich, Schweiz 📅 2000 Blickfelder Theaterfestival, Schweiz 📅 2000 Europäisches Kindertheaterfestival Panoptikum, Nürnberg → 2001 Edinburgh Theatre Festival Limerick, Ireland → 2002 The Lyric Theatre London, UK → 2001 / 2002 Performances in India, Pakistan, Sri Lanka und Bangladesh (Tournée in English → 04/2004 Performances in West Palm Beach, Florida, USA ⇨ 26.09.99, Theater Morgenstern, Berlin ⇨ 03/01 Das Rheinische LT Neuss ⇨ **Finnish first night in Swedish:** 30.09.05, Svenska Teatern, Helsingfors,

Finland; director: A. Müller-Liebenau ⇨ 14.10.06, Theater Mumpitz; director: A.M. Erl

Boltan the lion is the king of all the animals in an oasis deep in the vast, scorching desert. Since all the other animals are scared of him, Boltan is horribly bored. One day a seriously dehydrated camel comes to his oasis. This creature is not afraid of death, and Boltan’s interest is awakened when the camel begins to tell stories. The two become best friends. The jealous desert fox’s niggling succeeds in tearing the friends apart. Sensing his lion’s honour at stake, Boltan decides to hound the camel to death, and the chase continues until their path crosses that of a caravan of men and camels. This is where the real adventure begins; they struggle with the human beings, but are betrayed, captured and finally they experience liberation and escape. As a result, they discover that their friendship can pass every test, and the lion stands by his friend.

Boltan’s yearning for a family and an alluring lioness with an apparent dislike of camels are at the heart of the second story. Does this mean the end of Boltan’s friendship with Murat the camel? Boltan is faced with a choice...

ULYSSES Teeheehee! What a charming couple! / The lion's dinner is whetting the lion's appetite with his stories. / Watch out, camel! You don't really believe lions and camels can be friends, do you? / Lions are more likely to learn to fly than to be friends.  
(Schäffler, A FRIEND FOR BOLTAN THE LION)

**Wolfgang Sréter**  
**THE JAZZ CONDUCTOR**

(Der Jazzdirigent)

a concert solo

translated by **Paul Harman**

☎ also translated into hungarian by Kornélia Papp

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1 f, if necessary musician/s

Age: 14+

🏆 1999/00, authors award Memmingen

🎭 Script and Sound Lab, 25.10.99; in the Schauburg, Munich; 🎭 T. Zoller ⇒ **First night:** 05.03.00, LT Schwaben, Memmingen; director: M. Wernli ⇒ 21.04.01, Dresden, free theatre production; director: C. Fillers ⇒ 23.08.01, Wu Wei Theater, Frankfurt; director: D. Stern ⇒ 09.03.02, Comedia, Köln; director: C. Fillers; 🎭 P. Hoorn; 🎭 youth theatre of the month of oct. 2003 in NRW ⇒ 22.10.03, Theater Blaue Maus, Munich; director: C.

Siegert ⇒ 22.05.04, FaksTheater, Augsburg; director: U. Legner; 🎭 Josef Holzhauser, Uli Fiedler; 📀 CD available; [www.fakstheater.de](http://www.fakstheater.de) ⇒ 10.09.04, free theatre production (Angela W. Röders) at Sprechwerk, Hamburg; director: U. Meyer-Horsch ⇒ **English first night:** 01.11.05, Sheffield Theatres; director: D. Newman; 🎭 M. Marks ⇒ 02.12.06, International Theatre Wien (in English); director: I. Abrokat ⇒ 2007/08, *Option*, KiJuTheater Speyer/ Staatsphilharmonie Rheinland-Pfalz  
*W. Sréter \* 1946 in Passau; lives in Munich*

“At that time, in those days ...”, says the young woman on the stage. But what sounds like the beginning of a fairy tale is in fact the story of her uncle, Paul Weissenburger; the story of a man who gets caught unawares in the cruel maze of Nazi bureaucracy while dreaming constantly of sailing across the big pond in a white steamer to do jazz, nothing but jazz. [...]” (*Mindelheimer Zeitung*, 13.03.00)

At that time, in those days, my uncle was in love. Not with a girl, but with music. And most of all with jazz (*music*) – Big Band Swing, as played by the Chick-Webb Orchestra, the Dorsey-Brothers, Fletcher Henderson and Benny Goodman. He believed that one day, wearing his white suit, he would climb aboard a train in Budapest Central Station and travel to Hamburg, there to take a ship for New York to cross the Atlantic Ocean, with nothing more than his beloved conductor's baton for luggage, and once there, across the water, so many musicians would be waiting for him that they would rush the gangway.  
(*Sréter, THE JAZZ CONDUCTOR*)

Some of the plays written by our non-German authors have also been translated into English. We don't have the rights for those versions. The authors have them themselves. In case you are interested in their work, please contact us for more information.

**Marco Baliani**  
**LITTLE ANGELS**

(Piccoli Angeli)

translated from Italian into English by **Teresa Ariosto**

1 F, 1 M

Age: 8+

**First night:** 1993, Briciole/ Trickster, Parma/ Baracca, Bologna; R: M. Baliani

✉ The German translation was supported by the „European Commission, Directorate General X, – Culture – in Brüssel” (Pilot scheme to provide financial aid for the translation of contemporary literary works).

⇒ **German first night:** 21.09.96, Junges Theater Hannover/ UNICEF; director: B. Schifferdecker ⇒ **Swiss first night:** 21.10.97, Schule für Schauspiel am Goetheanum, Dornach; director: M. Schwarzmann ⇒ **Austrian first night:** 28.11.98, LT Linz/u\hof; director: M.

Neidhardt ⇒ 15.01.03, LB Niedersachsen Nord, Wilhelmshaven ⇒ 28.12.03, Theater für den Kanton Bern; director: H.-P. Incondi ⇒ 15.02.04, Junges Theater Leverkusen; director: B. Vossen ⇒ 19.02.04, Hans Otto Theater; director: B. Rehm ⇒ **English first night:** 17.03.04, Company of Angels and Polka Theatre, London; director: J. Retallack ⇒ 15.10.04, Ruhrstadt-Theater, im Fletch-Bizzel-Theater, Dortmund; director: B. Wieser ⇒ 26.11.04, Teatro Matto, Zürich; director: A. Brix ⇒ 02.03.05, THEATRium „großstadtKINDER e.v.“, Leipzig; director: D. Voigt ⇒ 27.08.05, HORIZONT Theater, Köln; director: N. Ayukhanova ⇒ 17.12.05, Junges Schauspielhaus Hamburg; director: K.

Schumacher ⇒ 13.06.07, Staatstheater Kassel; director: J. Wysockij ⇒ 20.09.07, Junges Staatstheater Braunschweig; director: K. Blazkewitz ⇒ 18.10.07, Burghofbühne Dinslaken; director: S. Ey ⇒ 27.10.07, Ulmer Theater; director: S. Kunz ⇒ 06.06.09, Theater Osnabrück; director: S. Chrudina  
*M. Baliani \* 1950 in Verbania; lives in I-Parma*

A woman and a man meet under an isolated street lamp at night. They have no work but a clear idea of what happiness means to them: a job as a cleaning lady, a job as a factory worker ... to make somebody else's house as bright and shiny as never before, to wear an overall covered in grease and dirt. The mysterious Man in an Overcoat promised that the two of them would find a job here, on the furthest outskirts of the city, and has taken their last and most cherished possessions in exchange. Alone in the fog, they do not give up hope: in a playful competition they tell their stories, act out their fantasies, and together they learn how to fly.

*Little Angels* was written and performed for the first time in 1993, when it was **awarded the Stregagatto, the prestigious Italian prize for Theatre for Children and Young People**. The piece has a strong social connotation and alludes to the mass migration of workers from southern to northern Italy, which took place in the '60s. It has been successfully adapted in other countries and frequently performed in France and Germany (directed in Stuttgart by Peter Brook's collaborator Miriam Goldschmidt) where the two characters were cast as North African or Turkish immigrants.

The writer, actor and director Marco Baliani is a leading figure on the Italian theatre scene. In 1975 he founded the company *Ruotalibera*, which produced a number of award-winning shows which he wrote and directed. In 1991, together with his wife Maria Maglietta, he co-founded *Trickster-Bricconi Divini* and two years later produced *Little Angels*. He now writes, acts and directs for theatre, film and television. He has published books about children's theatre and his experiences as storyteller.

„Clowning and poetics go hand in hand in this accomplished, lively and moving piece.“ (*New Press*, 03/2004)

“You certainly should not leave this one just to children. It is so delightful that adults will want a slice too. [...] A joyous two-hander for the over-eight's that combines the metaphysics of 'Waiting for Godot' with earthy comedy.” (*The Guardian*)

## Inèz Derksen

### KING A

#### A tribute to the chivalrous heart in all of us

A play for the whole family

Concept: Inèz Derksen; by order of Het Laagland written by several playwrights

translated from Dutch into English by **Peter Haacke**

1 F, 4 M

Age: 8+

**First night:** 12.10.02, Het Laaglandtheater, NL-Sittard; Konzept/ director: I. Derksen; ✉ ✈ *several international guest performances among others: Blickfelder 04, Zürich/ Bern, Switzerland; Schaexpir Festival 04, Linz, Austria; Schöne Aussicht 04, Stuttgart; Int. Children's Theatre Festival, Edinburgh, UK; Mai 05, New Victory Theatre, New York, USA* ⇒ **German first night:** 15.10.05, schnawwl am NT Mannheim; director: M. Diaz ⇒ 18.11.06, JES Stuttgart; R: I. Derksen ⇒ 02/07, Theater im Werftpark, Kiel; director: M. Miensopust ⇒ 15.04.07, Oldenburgisches Staatstheater ⇒ 14.04.07, Oldenburgisches Staatstheater; director: I. Putz ⇒ 09.09.07, Junges Staatstheater, Wiesbaden; director: S. Schletter ⇒ **Croatian first night:** 18.09.07, Theatre Mala Scena, HR-Zagreb; director: I. Simic ⇒ **Austrian first night:** 15.05.08, Dschungel Wien; director: K. Dahlem ⇒

16.02.08, DT, Göttingen; director: J. Brandis ⇒ 08/09, **Spanish first night:** Compañía Achiperre, E-Zamora; director: M. Diaz  
*I. Derksen \* 1967 in NL-Nijmegen; lives in Limburg*

“‘King A’, conceived and directed by Inèz Derksen, does something very interesting in the way it aims theater at a young audience. [...] Instead of simply presenting the Arthurian legend and hoping the audience takes away something about truth, honor and duty from a story set in olden days, the show brings the past into the present, suggesting the principles of knighthood, and the problems in living them, are as much a part of our time as they were of Arthur's.

What is a real knight is the question the play poses, and it's answered in many different ways. A real knight proves his dignity with deeds, fights battles with his mind, never has to be home in time for dinner, doesn't have to prove anything to anyone, and never gets rusty. These are just some of the thoughts that are sprinkled throughout the evening.

‘King A’ [...] is very diverting, and it brings to the theater an idea of how to reach children that seems obvious and extremely clever at the same time.” (*The Record, Robert Feldberg, Friday, May 20, 2005*)

## Theo Franz

### MATTY AND SIS

(Zus en Mathilde)

translated from German into English by **Paul Harman**

2 F

Age: 8+

**First night:** 08.02.04, Kalebas Produkties; director: T. Franz ⇒ **German first night:** 28.02.04, carrousel Theater, Berlin; director: T. Franz ⇒ **Engl. first night:** 10.10.04, CTC Theatre, Darlington; at theTake Off Festival; director: N. Hajjiyanni ⇒ **Swiss first night:** 25.05.05, Theater an der Sihl, Zürich; director: E. Beeler ⇒ 03.02.06, Junges Theater, LB Niedersachsen Nord, Wilhelmshaven; director: D. Trapp ⇒ **Austrian first night:** 07.11.06, TaO! – Theater am Ortweinplatz, Graz; director:

M. Weissensteiner ⇒ 09/2007, Theaterscheune Teutleben; director: S. Beer ⇒ 12.10.07, Comedia Club A-Pregarten; director: M. Zeindlinger ⇒ 23.02.08, Theater der Jungen Welt Leipzig ⇒ 25.04.08, Theaterjugendclub, Landestheater Detmold; director: M. Kohl ⇒ 31.10.08, Theater Ansbach/ Kultur am Schloss ⇒ 29.03.09, Junges Schauspielhaus Hamburg; director: T. Franz  
*T. Franz \* 1958 in Vleuten de Meern; lives in Zaandam*

‘Matty & Sis’ is a heart-warming story of two sisters. For 39 nights Sis has visited Matty, Sis is cold all the time and Matty can't sleep at all. Tonight is the last night; the girls play games, tell stories, wind each other up, dance and finally say goodbye ...

And finally a list of our American, Australian, Canadian and English authors in alphabetical order

Henry Beissel ● Marie Brassard ● David Carlin ● Nick Carpenter ● David S. Craig ● Dennis Foon ● Tom Lycos/ Stefo Nantsou ● Linda Marshall Griffiths ● Jeremy Menekseoglu ● Sera Moore Williams ● John Murdoch ● Julia Pascal ● Stephan Poliakoff ● John Retallack ● Marcus Romer ● Peter Rumney ● Colin Thomas ● Charles Way

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