



# INTERPLAY

Global | Playwright | Development

## Interplay Europe 2006 Festival of Young Playwrights

Schaan | Liechtenstein  
Nenzing | Austria

18–25 June 2006

 **schaan**

**nenzing**  
MARKTGEMEINDE



Interplay Europe 2006  
6th Festival of Young European  
Playwrights is organized by Interplay  
Europe e.V. (Frankfurt/M.) and  
ASSITEJ Liechtenstein  
in cooperation with Festival "Luaga &  
Losna" in Nenzing/Austria

Festival Director: Henning Fangauf  
Festival Coordinator: Georg Biedermann  
Festival Secretariat: Eveline Ratering  
Staff: Alessandra Beiro,  
Dagmar Tiefenbrunner,  
Program Austria: Sabine Wöllgens

Interplay Europe 2006  
6th Festival of Young European  
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ASSITEJ Liechtenstein  
Zollstrasse 10, 9494 Schaan – Lie  
info@assitej.li – www.assitej.li

Member of ASSITEJ International





## **Welcome to Schaan**

Dear Participants of Interplay Europe

On behalf of the community of Schaan it is with the greatest pleasure that I welcome you to the 6th Festival of Young Playwrights, Interplay Europe 2006. This special event for young European playwrights, organised in different cities and countries of Europe, combines both professional and human aspects. It is an excellent opportunity to build European cultural links very effectively.

We are very proud that Interplay 2006 takes place in our community. Schaan is one of the oldest settlements in Liechtenstein. The biggest municipality of the Principality of Liechtenstein has a population of 6000 inhabitants and covers an area of 26.8 km<sup>2</sup>. Schaan is the industrial and business center of the country and home to the most significant cultural center in the region, namely the Theater on the Kirchplatz (TaK). There we speak the same language as you do—the language of theatre.

I wish you all the very best for a successful festival in a great atmosphere. Welcome to Schaan!

**Daniel Hilti**  
**Gemeindevorsteher**



To all of the new members of the Interplay family, Welcome!

I regret not being able to join you in the mountains over in Liechtenstein but my work duties here at Australia's biggest theatre company are keeping me too busy to get away, even just for a week - my desk is piled high with great scripts and I've been daily going in to bat for a number of new plays by young playwrights, one of them an Interplay alumnus.

Our best wishes go out to you Europeans from all of us at World Interplay. I am certain that you will have not only a terrific time at Interplay Europe, but that this experience may well be a life-changing one.

Having come across to Athens two years ago not only was I impressed with the Festival itself, but I was overjoyed at the calibre of the writing and the opportunities the Festival afforded all its delegates. Because you only have a week - World Interplay runs for two - I was worried that you could really only scratch the surface of the work to be done. My fears were quickly allayed, however, when I saw just how capable each delegate was, and how highly skilled the tutors were.

And what is particularly of note is that with each new Festival, delegates from more countries arrive. Because we are so far away in Australia we worry about the status of World Interplay - can we really say we represent the World? - so it is heartening indeed to bring new countries into the Interplay world, and we hope word spreads quickly about the network that you now have access to as a result of

being a part of it. At last year's World Interplay we had delegates from 14 different countries including Japan, Cambodia, Vietnam, Mexico, South Africa and Iceland. We hope to see you out here next year <[worldinterplay.org](http://worldinterplay.org)>. If you can't make that, check out the World Interplay Online Festival. Congratulations to all on the Interplay Europe organising committee, a big thank you to the crew in Liechtenstein for offering their extraordinary country for the Festival, and of course, all my fondest regards for the Chair of Interplay Europe, the very fine Mr Henning Fangauf.

All the best,  
Chris

Chris Mead is Chair of the Board of World Interplay, Sydney / Australia



Welcome from the Festival Director of Interplay Europe 06

Welcome to the Principality of Liechtenstein, welcome to the lovely landscape of the village of Schaan, welcome to the 6th «Interplay Europe 06»— Festival of Young Playwrights. On behalf of Interplay Europe e.V. and our hosts, Georg Biedermann and ASSITEJ Liechtenstein and «Dramatiker-Börse» in Nenzing / Austria, it is with the greatest pleasure welcoming you to seven days of intensive cultural exchange.

The finest of Europe's emerging playwrights under the age of 26 will face up to each other. We are welcoming 30 playwrights and 15 tutors from 16 European countries to this important, biannual meeting. We are proud to continue with the tradition of Interplay Europe.

When we started in 1995 in Mainz / Germany with a small group of 12 young playwrights from 5 countries no one expected that this was the starting signal of a new invention: the invention of a cultural exchange between talented people for dramatic literature and the invention of sharing our love to theatre, to playwriting and the arts. The idea of Interplay convinced people and got more and more a success. We met in Berlin, in Warszawa, in Pécs (Hungary), in Athens and now in Schaan. Year by year with more participants, with more reputation and more professionalism. We discussed many scripts written by the new generation of European playwrights, we shared our expectations in the European culture and we learned a lot from each

others roots. In this sense Interplay Europe 2006 is much more than a group of playwrights discussing questions of technique and craft. Globalisation as a fear and a challenge – we should not leave the future of the world only to the economics!

We are grateful to our many many supporters, but most particularly my thanks go to the tutors. They have to give a lot for free and their kind of caring for the scripts and dealing with the ideas of the playwrights make Interplay Europe every two years again as a wonder.

Henning Fangauf  
Festival Director

Frankfurt am Main, June 2006



The ASSITEJ Liechtenstein is proud to welcome all playwrights and tutors from Bulgaria, Croatia, England, Germany, Hungary, Latvia, Netherlands, Norway, Scotland, Slovakia, Slovenia, Spain, Switzerland, Turkey in the heart of Europe, in Liechtenstein.

Schaan with the «Theater am Kirchplatz» has got a wonderful theaterculture, especially for the young audience. Our small country offers a variety of culture, nature and history. I hope you can catch a glimpse of it.

Theatres need playwrights. You are the new generation of them. I hope your texts bring the audience ideas and impulses to find solutions for a peaceful way of life. Stories that show interesting and important aspects of our world of today. We need a lot of fantasy for our future.

I wish all participants a wonderful and stimulating time in Schaan and Nenzing, good inspirations, discussions, interesting work, friendship and fun.

Many big thanks to all people who help to create and support this Interplay Festival 2006!

Georg Biedermann  
President ASSITEJ Liechtenstein  
Festival-Coordinator

It gives us great pleasure to welcome the participants of Interplay Europe to our Children's and Young People's Theatre Festival in Vorarlberg, the most western part of Austria.

«Luaga & Losna» is a dialect expression and can be translated with «look and listen». The festival wants to make it possible for the young audience at the countryside to experience international theatre groups and their performances. The village of Nenzing is an unusual place for an international festival. But it is a good place to meet, to discuss, to read, to listen to each other's ideas and to have a good look at the children's and young people's theatre - and a place where, since ten years, playwrights from Austria, Germany and Switzerland and international theatre groups come together.

It is even more unusual and therefore exciting to meet international guests from all over Europe in Nenzing, who come together with all their experience, their cultural traditions and their visions to make another new experience together. Interplay Europe may help that theatre and the art of stage will stay alive and that the dramatic art of the different parts of Europe will be heard and seen and also reflected all over Europe. The «Luaga & Losna Association» wishes successful days in Liechtenstein, inspiring exchanges of intercultural knowledge and new friendships. We hope you will enjoy the two days in Nenzing and in the mountains.

In behalf of the «Luaga & Losna Association»  
Sabine Wöllgens

## Sunday, 18.6.2006

12.00	Opening of Festival Office	Theater am Kirchplatz
up to 16.00	Arrival in Schaan Registration and Check-In Move into accommodation	Theater am Kirchplatz
17.00	Tutors Meeting	Theater am Kirchplatz
19.00	Official Opening of Interplay Europe 06 Welcome Dinner and Party	Theater am Kirchplatz and Park of Stein Egerta

## Monday, 19.6.2006

09.00—09.30	Warm Up	Garden of Kloster St. Elisabeth
10.00—11.30	Welcome and Introductions Festival overview and orientation	Theater am Kirchplatz
	Free time for Playreadings	
13.00	Lunch	Theater am Kirchplatz or Park
15.00—17.00	Base Groups	Theater am Kirchplatz or Park
19.00	Dinner	Theater am Kirchplatz or Park
	Explore the surroundings of Schaan on your own	

## Tuesday, 20.6.2006

09.00—09.30	Warm Up	Garden of Kloster St. Elisabeth
10.00—12.30	Base Groups	Theater am Kirchplatz or Park
13.00	Lunch	Theater am Kirchplatz or Park
15.00—17.00	Base Groups	Theater am Kirchplatz or Park
19.00	Dinner	
20.00	"Sparrow Fritz" from Rudolf Herfurtner. A performance by Theater Katerland, Switzerland (in English language)	Theater am Kirchplatz

## Wednesday, 21.6.2006

09.00—09.30	Warm Up	Garden of Kloster St. Elisabeth
10.00—12.30	Base Groups	Theater am Kirchplatz or Park
13.00	Lunch	Theater am Kirchplatz or Park
13.45	Bus run to Festival "Luaga & Losna" in Nenzing (Austria)	Theater am Kirchplatz
15.00 - 16.00	"Plumpsack" from Katharina Schlender. A performance by Theater Gruene Sosse, Frankfurt (in German language)	Ramschwagsaal, Nenzing
16.00—17.00	Coffee Break and One to One Chats	Festival Club in Gasthof Kreuz, Nenzing
17.00—18.00	Welcome to Nenzing and "Playwriting in Austria" - a talk with Delegates and Tutors of "Dramatiker Börse"	Gasthof Kreuz, Nenzing
18.00	Dinner	Gasthof Kreuz, Nenzing
20.00—21.00	"Spoonface Steinberg" from Lee Hall. A performance by Akademietheater Ulm (in German language)	Artenne, Nenzing
22.00	Bus run back to Schaan	

## Thursday, 22.6.2006

09.00 - 09.30	Warm Up	Garden of Kloster St. Elisabeth
10.00 - 12.30	Base Groups	Theater am Kirchplatz or Park
13.00	Lunch	Theater am Kirchplatz or Park

14.00	One to One Chats and free time	Theater am Kirchplatz or Park
19.00	Dinner	Theater am Kirchplatz or Park
20.00	Dance Performance by "junior dance company " followed by dance party	City Hall of Schaan

## Friday, 23.6.2006

09.00	Bus run to the mountain village Malbun	Bus Stop Post
10.00—13.00	"Nature and Inspiration: A Walk" to Gamp Alpe, with breaks and time for One to One Chats	In the Mountains (suitable clothes essential)
13.00	"Nature and Creativity: A Meeting" Playwrights from "Dramatiker-Börse" and Interplay come together for lunch	Berghaus Mattajoch, Gamp Alpe
15.30—17.00	"Nature and Scripts: Readings" in the Alps	Gamp Alpe
17.00—19.00	Free time in 1800 m altitude and "Jause" (Dinner Snack)	Gamp Alpe
19.00	Bus run back to Nenzing and Schaan  Explore Vaduz, Capital of Liechtenstein, on your own	

## Saturday, 24.6.2006

09.00—09.30	Warm Up	Garden of Kloster St. Elisabeth
10.00—12.30	Base Groups and time for preparation of final presentations	Theater am Kirchplatz
13.00	Lunch	Theater am Kirchplatz
14.00	One to One Chats	
15.00—19.00	Free Time or time for preparation of final presentations	
15.00—16.00	Tutors Meeting and summing up	Theater am Kirchplatz
19.00	Presentations by Base Groups Official Closing Interplay Europe 06 Dinner	Theater am Kirchplatz
	Party	

## Sunday, 25.6.2006

After Breakfast	Departure	
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Subject to change. As at May 2006

### Additional Information to the Program

#### Friday, 23.6., 9.00

#### NATURE AND INSPIRATION: A WALK

A two-country walk on old smuggler's path from Malbun/LIE to Alpe Gamp/A

The walk starts comfortably by bus, climbing up to Malbun (1.600m). There we start wandering to Mattajoch (1.850m), where we pass the invisible border to Austria and—if the air is clear—we will have a bright view over the mountains of Switzerland and Austria.

The strenuous part of the walk is already done. Crossing alpine pastures we come to Alpe Gamp where we meet the participants of "Luaga and Losna", listen to the Nenzing Brass Band and to the poetry in Alemannic dialect, written and recited by Beatrix Grasbon.



## **Ana Vaseva | Bulgaria**

Ani Vaseva was born in 1982 in Sofia Bulgaria. She studies theatre sciences in NATFA (National Academy for Theatre and Film Arts) and has been working in the field of dramaturgy for the last few years — as dramaturge of several

performances of young artists and as a playwright. Her play «Sick» was published this year in an edition with contemporary Bulgarian dramas. She also works in some social projects with art methods.



## **Maja Sviben | Croatia**

All the texts I've written seem to have one thing in common: they tend to search for gaps in conversations, pauses that allow characters to think other than what they'd spoken and then wrongfully assume. Because it is the moments when

things go wrong that we fail at relationships but acquire a deeper insight. It could be that I'm writing about love. Although, saying that out loud could also be construed as a moment of assumption.



## **Daniel Stathis Barker | England**

Hampstead Youth Theatre Writing and Performance course, Summer 2003, 2004. National Youth Theatre, Summer 2005. Wrote and Directed "Tinned Fruit", 2005. Wrote "Jury" in 2005. Joined Royal Court Young Writers Group

in 2005. Wrote "Early Bird", December 2005. Rehearsed Reading in Royal Court space, Summer 2005. Joined invitation group at Royal Court in 2006. Directed "Early Bird" at Mandela Bar Bristol in 2006.



## **Tinuke Asher Craig | England**

I was a member of National Theatre's Young Company. I wrote a five minute piece entitled "Very Poor". Show performed as a rehearsed reading at Soho Theatre. I attended Royal Court's Introduction to Playwriting Course where I wrote my first play "Eyes on Me". I

was accepted to study drama and English literature at Sussex University. I was selected to join the invitation course at the Royal Court. Eyes on me have been picked by the drama society to be performed and entered into the national student drama festival. I have begun work on new play.



## **Hannah Dee | England**

Hannah trained as an actress and graduated with a BA (Hons) in Acting from Mountview Academy of Theatre Arts in 2001. She was a finalist in the prestigious BBC Radio 4 Carlton Hobbs Competition. Hannah has since worked as

an actress, a producer and a theatre reviewer. Hannah is currently a full time mother and is dedicated to bringing up her young son. She has been on the Royal Court Young Writers Programme since 2004.



## **Agnes Gerstenberg | Germany**

Born 1985 in Berlin. Since the age of 10 she writes short-stories and prose and lately started with drama as well. "Die Sache mit dem Sinn", a short-story for children, published in Geest-Verlag when she was 14 years old. She took part in several workshops and competitions like

Drama-X. Her play "Schwerelos" was selected to be performed in Vienna in 2004. Agnes finished school in 2005 and worked as a assistant director at Ernst Busch University of Performing Arts in Berlin until March 2006. Since October 2005 she works as a freelance director in a small theatre in Berlin.



## **Martin Kordic | Germany**

Born 1983 in Celle, Germany. Drama: Presentation of first outlines and small plays or scenes in Mannheim, Cologne and Vienna. Prose: Publications in several anthologies. Publisher of the book Landpartie 06. Stage direction: Time as

an assistant director. Own installations of stage readings. Awards: 2nd prize for first outlines of the play Toggo worldwide (Drama X, Vienna) and prize of the audience for the stage installation of Toggo worldwide. University: Creative Writing and Journalism in Hildesheim.

**Frauke Scheffler | Germany**

Frauke is a student of the North America Program, Literature and History at the Universities of Bonn and Cologne. She participated in "Treffen junger Autoren" in 2002 and 2004 in Berlin and received the "Paul Maar Scholarship" and the scholarship of "Interplay

Europe". In 2005 she participated in "World Interplay—Festival of Young Playwrights" in Townsville / Australia. For her play "Hinterland" she won the "Kindertheaterpreis der Frankfurter Autorenstiftung" and the play was published at Verlag der Autoren, Frankfurt am Main.



**Marianna Koncz | Hungary**

Writing gives me joy. I like thinking and realizing new things about people, nature, God. Drama is a play with words. They can create a special world and the characters are a bit like friends of mine:

I know the best why and how they act. I would love to learn more about ways to express myself, and to surprise my audience.



**Gunita Grosa | Latvia**

The first play I wrote was "Sorry" in 2005. In the framework of the project "Diary of Dracula or who is sucking who?" I wrote mini-play "Little Ant". Last year I also wrote and directed a

play for children which is called "Higher than the ground". I was the director of two more plays—Jean Anouilh tragicomedy "An Orchestra" and Samuel Beckett's absurd drama "Game".



**Eliza Sternberga | Latvia**

The novel and poems I wrote before I started to study drama were addressed more to myself than to the general public. Now that I am a dramaturgy student, my most important works are

those that are connected with the educational process and belong to the field of dramaturgy. I will offer one of these works for analysis during Interplay Europe.



**Daina Tabuna | Latvia**

I'm studying playwriting at Latvian Academy of Culture. I have written an one act play, a short-film scenery, and a short mono-play, which has been staged with a professional actor.

Also I write short stories, some of them are published in the biggest literal journals and newspapers of Latvia.



**Peter Beck | Liechtenstein**

I am born in Liechtenstein. Theatre is very important in my life. My favorite thing is acting. I am on stage since my

childhood. I'm interested in playwriting. My hobbies are going to the movies, acting, writing, watching TV, playing piano and meeting friends.



**Caroline Herfert | Liechtenstein**

Born and grown up in Liechtenstein, I have been studying in Vienna since 2003. Meanwhile, the city has become a second home which I love for its theatres, cinemas and cafes...

Since I was a child, I was interested in literature, arts and languages, so I finally ended up studying theatre studies and Arabic studies—onvinced that there is no "useless" knowledge!





**Maaïke Johanna Bergstra | Netherlands**

The more we talk, the less we do, the more we think, the less we live. In today's world there is so much to choose, it is not easy to decide where to

begin, what to do, who to become. So I try to show characters that think too much and talk too much and maybe this will comfort others.



**Radna Diels | Netherlands**

Sometimes it's possible to find answers today, but these answers guarantee nothing for the possible questions of tomorrow. I'll hopefully keep redefining views about life and theatre forever. I think the possibility of good theatre lies

somewhere in between this dissatisfaction, the urge to find answers that actually make a difference and the failure to do so. A writer should be a bit of a mathematician: loving, distrusting and hating language like a mathematician would his numbers.



**Florian Pieter van Kuijk | Netherlands**

If it works, my writing is a tool. It makes others act differently, and it makes me act differently. The latter is on the whole not as important as the first, just as a hammer is not a primarily tool for therapy. One cannot bring down

governments, but I do believe an artist should think about the time and the place he puts his expressions out.



**Kim Atle Hansen | Norway**

Words are our way of defining existence. The words of drama can capture the energy of life. In structure they can show contradicting energies, resulting in a higher form of energy. When spoken these

words are nothing more than themselves, but they cast light on endless ground. Theatre should not realize the drama's "fiction", it should merely use the words.



**Rachel Lynn Brody | Scotland**

My background is in theatre, short film and arts criticism, all of which influence my writing for the stage. My focus has

been on creating and developing new work both on my own and as a writer in a larger development/devising group.



**Lewis Hetherington | Scotland**

My passion for theatre has been greatly enriched by my experience in many different disciplines, including acting, directing, devising and writing, and developed my commitment to collaborative models of practice.

I am fascinated by theatre because as a live medium, always a unique performance event, and interested in exploring the moment a play comes alive in the relationship created between an audience and performers.



**Diana Kacarova | Slovakia**

I graduated in 2002 from the Academy of Musical and Performing Arts in Bratislava, Film and Television Faculty, Department of scriptwriting and dramaturgy. I am an author of radio dramas, scripts for short cartoons ("Leaves of Grass"), documentations,

TV series ("Beetween the Friends", "The greatest crime stories"). My "Year of Snake" was awarded in Bojnice Radio Drama Fest 2003 as best debut. I live in Bratislava, I am a freelancer and I am currently working on a film script.

## **Pavol Kohut | Slovakia**

He is just about to finish his studies as screenwriter, is a devoted football fan and passionate player. In his life, he is making plans to provide all kinds of attractions,

considers traveling, to be the best form of education. Despite the lack of talent, he loves music (used to be a singer in a band). He likes to play, but he often shows his cards.



## **Sasa Rakef | Slovenia**

She has studied at Studij za raziskavo dramske igre in Ljubljana, ECS Theatre Laboratorie, Finland, DAH Theatre Research Centre, Belgrad, Center for visual communications, KVADER FILM, Belgrad, Alternativna akademija, MTM Theatre, Mostar. In 2005 she begun to

study theatre studies and creative writing at the Metropolitan University in London. Till now she has written two plays—*Dober večer, brat* (Good evening, brother) and *Zatočišče* (Safe house)—and three short plays: *Beli dež* (White rain), *ABC Unlimited* and *Soba* (The Room).



## **Antonio José Rojano Mora | Spain**

My plays shows topics like the marginality, social conflict, from a point of view of losers (world of losers and the "American dream" ...). The influences which are obvious in my plays are influences from

the North American Theatre and the European Absurd Theatre. I like study theatre aspects like the oral language, humour, reality/fiction.



## **Ignacio Pajón Leyra | Spain**

Born in Madrid. He finished his Degree Studies (philosophy) at Universidad Complutense de Madrid in 2003, and he is presently working on a PhD in the Department of History of Philosophy in this university, with the support of a FPU (university teacher training) grant from

the Spanish Education Minister. As a dramatist, he has published the plays "El muérdago" (Fundamentos, Madrid, 2002) and *Cualquier lugar, cualquier día* (AAT, Madrid, 2006). His monological play "Orfeo" was selected by the Asociación de Autores de Teatro to be performed in the II Monologue



## **Anna Papst | Switzerland**

Anna Papst was born in 1984 and grew up in Pfaffhausen and Nänikon, Switzerland. In 2002 she went to Cape Town on an exchange. In 2004 she was selected for the workshop series "Writing for the Stage". In 2005 she worked as Director's Second Assistant on Sebastian

Nübling's Production of "Virus!" and Rafael Sanchez' "Die Dummheit" ("Stupidity") at the Theatre of Basle. She also wrote and directed the play "Für die entstandene Wartezeit" ("For the Resulting Delay"). Anna Papst lives in Basle, Switzerland.



## **Laura de Weck | Switzerland**

Laura de Weck was born in 1981 and grew up in Zurich, Paris and Hamburg. In 2000 her script "Jedem das Ihre" ("Each to Her Own") was awarded the Munich Young Film Award. She studied acting at the Hochschule für Musik und Theater in Zurich until 2005 and has

been working as a freelance actor and writer since then. In 2005 she received the Paul Maar Grant and was invited to the Frankfurt Playwrights Forum for Theatre for Young Audiences. Laura de Weck lives in Zurich.



## **Fatma Kandemir | Turkey**

Writing is a way of expressing emotions by words. Writing plays is very important for me, especially if you are writing for the theatre, it is more difficult. Seeing your product as if it is alive on stage by the way of actors and actress is a great experience. My credo as a playwright is:

"Do I give any chance to actors for showing their performances on stage by my play?". The reason why I think like this is that the theatre must be art—being created by actors and actresses. In this position my aim is to be a bridge between the audience and players.





## **Nora Krstulović | Croatia**

Nora Krstulović was educated as a theatre director but, with a background in IT and management, she has over the years taken a number of management positions within the theatre & film community in Croatia. Last year she was appointed executive producer of the

national Pula Film Festival, and prior to that for three years she was a PR manager for the largest Croatian performing arts festival—Dubrovnik Summer Festival.

She is also the founder and Editor-In-Chief for the Teatar.hr web magazine.



## **Ola Animashawun | England**

I am an Associate Director of the Royal Court Theatre and head of the Royal Court Young Writers Programme (youth, community, and education department)—since 1998.

As a producer, director and youth drama worker for the Royal Court Theatre, I

have inspired, tutored, cajoled, created, made and influenced the young, the not so young, the black, the white, the other, the bi-lingual, the multi-lingual, the visiting, the seekers, the leaving, the homeless, the disabled, the NEET, the tidy, those living with HIV, those living in cyberspace-, on the stages of the Royal



## **Henning Fangauf | Germany**

Henning Fangauf is the Deputy Director of the Children's and Young People's Theatre Centre in the Federal Republic of Germany (KJTZ). He studied German Literature and History in Hamburg. From 1981 to 1989 he was in-house dramaturge for the City Theatres in

Coburg, Osnabrück and Bremen. The current focus of his work is the promotion of playwrights and international exchange in children's and young people's theatre. He is a member of the board of directors of "World Interplay" as well as presiding chairman of "Interplay Europe".



## **Kristo Šagor | Germany**

Kristo Šagor was born in 1976 in Stadtoldendorf, Germany. He is a playwright and director. He lives in Berlin. Besides his plays he writes short prose and songs. He gives workshops for creative writing and works occasionally as a journalist. Since 1999 Kristo has

published 14 plays at Gustav Kiepenheuer Bühnenvertriebs-GmbH, which have been produced in Munich, Cologne, Weimar, Bremen, Mannheim, Sydney and Tallinn. He won different prizes: Friedrich Schiller Memorial 2001, Heidelberger Stückemarkt 2001, Dutch-German Youth Theatre Price 2003.



## **Judit Cziraki | Hungary**

As a dramaturg of children and puppet theatre I have been looking for new plays, blooming fresh themes and promising young playwrights for years.

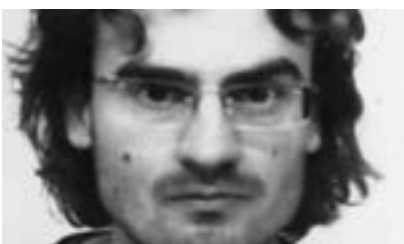
I love the challenge to entertain young people on stage. Let's play! Play with words, texts, characters and themes. Let's play theatre on stage. Let's play together in Liechtenstein!



## **Inta Bernova | Latvia**

2004: "Mistake", Drama, co-author G. Kalnina.  
2002: "August will never understand", Drama, co-author G. Kalnina.  
2000—2001: "Everything is O. K.", TV series, 25 series, 26 minutes, co-author G. Kalnina, showed on Latvia

Television 2001-2002.  
1999: "Sweat taste of Poison", TV film, 7 series, 50 minutes, co-author G. Kalnina, showed on Latvian Television 2001.  
1997: "Dandelion Vine", Play after motives of R. Bradberry novel, staged on Valmieras Drama theatre



## **Patrick Boltshauer | Liechtenstein**

I was born in 1971 and grew up in Schaan, Liechtenstein. When I was 19 I left Liechtenstein and moved to Bern, Switzerland, to study Biology. I finished my studies with a Diploma in Behavioral Ecology. During University I did a lot of theater-works as an actor and director

and I have written my first play. For more than 10 years now I work mainly as a playwright. I also write short stories and hope to be able to finish my first novel by the end of this year. I am also the producer of an off theatre in Zürich and work as a director.

## **Jurrie Kwant | Netherlands**

In dialogues every spoken word has a meaning, a connotation, a possible subtext. A character in dialogue will use words to attack, hide, score, build, confront, merge, love disappear. His opponent will destroy, turn away,

comfort, ignore, divorce, hate and possibly give in. All this interaction creates a storyline that is ideally moving, exciting, funny, confusing. It is my aim to help writers manipulate this effect so that the writer both entertains and makes us think, wonder, smile or be afraid...



## **Hubert Roza | Netherlands**

Hubert Roza (1968) studied Liberal Arts and Dutch Literature & Communication at the University of Utrecht, Holland. Since 1993 he has been working as a teacher in creative writing and literary criticism at the Utrecht School of Writing. This School is part of the

Theatre Faculty, of the Utrecht School of Arts. In 2001 Roza became the Dean of the department and member of the Faculty Board. He published several books and articles about language, theatre and literature.



## **Alan Wilkins | Scotland**

My interest in theatre has always focused on it's collaborative nature. As a professional writer for the stage I am well aware of the need for script development and dramaturgy, and am

developing my own skills in this area. I am currently tutor for the Traverse Young Writers Group and in 2006 have worked as Dramaturgical Support for Visible Fictions Theatre and Dundee Rep (community projects).



## **Vanda Feriancova | Slovakia**

Slovak writer, playwright and translator. Graduated from FAMU - Film Academy of Arts, Prague. She works as a senior dramaturge and producer at the Culture Channel Radio Devín, at Slovak radio, Bratislava. Her professional priority has always been the working with young and

debuting Slovak playwrights. During her career as a dramaturge, she has worked out over 80 original and adapted radio and theatre dramas. Many of her own plays have also been published and presented on the stage and radio. She participated as a tutor in Interplay Europe in Pecs 2002 and Athens 2004.



## **Dragica Potočnjak | Slovenia**

Dragica Potočnjak is a playwright, theatre and film actress and tutor for acting and playwriting. Her plays have been produced in theatres in Slovenia and abroad (Austria, Germany, Spain). She was nominated several times for the Grum award, the highest Slovenian

drama award. But she received it in Austria and Croatia. Her plays have been translated into several languages. Her play Alisa, Alice was published with Intellect Books, Bristol, UK and West Bound in Macedonia.



## **Miriam Ehlers | Switzerland**

Born in Hamburg, Germany, in 1972. She studied German Literature and Theatre Studies in Berlin. She has been working as a freelance dramaturg in Germany and Switzerland since 1999 (among others: Kampnagel Hamburg, Schauspielhaus Hamburg, Schauspielhaus Zurich,

Sophiensäle Berlin). She was employed by the Theater Winkelwiese Zurich as a dramaturg and developed the young-writers scheme "Dramenprozessor", the Swiss supporting program for young dramatists. From summer 2006 on she will be working as a dramaturg for the Theater Basel, Switzerland.



## **Hasan Erkek | Turkey**

Hasan Erkek, is Associate Professor in theatre department at Anadolu University, in Eskisehir, Turkey. He is vice-chairperson of the Turkish Playwrights Association and was vice-chairperson of the Turkish ASSITEJ (International Children's and Youth Theatre Association). He studied at

theatre department of Ankara University. He taught Play Reading, Dramaturgy, Contemporary Theatre, Dramatization, Drama Techniques, Art of Drama and Creative Writing courses. His works have been published by the Turkish Ministry of Culture and various private publications.



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**Base Group 1****Tutor Delegates**

Hubert Roza (Chair)  
Nora Krstulović  
Patrick Boltshauser

**Playwright Delegates**

Daniel Barker  
Antonio Rojano Mora  
Ana Vaseva  
Marianna Koncz  
Eliza Sternberga  
Rachel Brody  
Sasa Rakef

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**Base Group 2****Tutor Delegates**

Ola Animashawun (Chair)  
Judit Cziraki  
Vanda Feriancova

**Playwright Delegates**

Martin Kordic  
Florian van Kuijk  
Maja Sviben  
Agnes Gerstenberg  
Maaïke Bergstra  
Laura de Weck  
Fatma Kandemir

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**Base Group 3****Tutor Delegates**

Kristo Šagor (Chair)  
Miriam Ehlers  
Hasan Erkek

**Playwright Delegates**

Kim Atle Hansen  
Lewis Hetherington  
Tinuke Craig  
Gunita Grosa  
Radna Diels  
Diana Kacarova  
Daina Tabuna

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**Base Group 4****Tutor Delegates**

Alan Wilkins (Chair)  
Inta Bernova  
Jurrie Kwant  
Dragica Potočnjak

**Playwright Delegates**

Pavol Kohut  
Ignacio Pajón Leyra  
Hannah Dee  
Frauke Scheffler  
Caroline Herfert  
Anna Papst  
Peter Beck

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<b>Nora Krstulović</b>	Martin Kordic Diana Kacarova
<b>Ola Animashawun</b>	Ana Vaseva Fatma Kandemir
<b>Kristo Šagor</b>	Florian van Kujik Peter Beck
<b>Henning Fangauf</b>	Kim Atle Hansen Caroline Herfert
<b>Judit Cziraki</b>	Pavol Kohut Ignacio Pajón Leyra
<b>Inta Bernova</b>	Agnes Gerstenberg Marianna Koncz
<b>Patrick Boltshauser</b>	Daina Tabuna Lewis Hetherington
<b>Hubert Roza</b>	Tinuke Craig Frauke Scheffler
<b>Jurrie Kwant</b>	Daniel Barker Laura de Weck
<b>Alan Wilkins</b>	Radna Diels Eliza Sternberga
<b>Vanda Feriancova</b>	Rachel Brody Anna Papst
<b>Dragica Potočnjak</b>	Antonio Rojano Mora Hannah Dee
<b>Miriam Ehlers</b>	Sasa Rakef Maaike Bergstra
<b>Hasan Erkek</b>	Maja Sviben Gunita Grosa



Tuesday, 20.6., 20.00  
Theater am Kirchplatz, Schaan  
Theater Katerland, Winterthur / CH

## SPARROW FRITZ

written by Rudolf Herfurtner  
directed by Taki Papaconstantinou  
45 min. / 6+

Sparrow Fritz is the adventure of a young sparrow. His first effort to fly fails and crashlands into a dark cellar. Who would have thought that this was the beginning of an unusual friendship between three rats and a sparrow. The story is played and narrated by somewhat grumpy property manager Mr. Smith and his cranky tenant Mrs. Miller.

Wednesday, 21.6., 15.00  
Ramschwagsaal, Nenzing  
Theater Grüne Sasse, Frankfurt / D

## PLUMPSACK

written by Katharina Schlender  
directed by Taki Papaconstantinou  
45 min. / 8+

In touching, atmospheric, choreographic pictures and with a peculiar and smooth humor this performance shows how brothers and sisters together and every one for himself are trying to cut their own path in such a strange family. A strong play about loss, sorrow and love of life.



Wednesday, 21.6., 20.00  
Artenne, Nenzing

Akademietheater Ulm / D

## SPOONFACE STEINBERG

written by Lee Hall  
directed by Manfred Jahnke  
with Reihaneh, Youzbashi Dizaji  
65 min. / 14+

«Spoonface Steinberg» tells about how someone who knows that she has to die realizes how beautiful life is. A Jewish girl (Spoonface) who came slightly handicapped into the world, who is also Autistic and terminally ill with cancer and is taken care of by a doctor whose grandmother, a singer, was murdered in KZ. A play about live and death.

Thursday, 22.6., 20.00  
City Hall, Schaan

Cinevox Junior Company / CH  
**excellent – extreme – explosive**

Artdirector: Malou Fenaroli-Leclerc  
Choreographed by Jacqueline Beck,  
Frabz Brodmann, Linda Magnifico,  
Enrico C. Musmecì  
70 min. / 12+

Cinevox Junior Company celebrate their 10th birthday. The young professional dancers from different cultures impress with their creativity, agility and spirit. Their new program «excellent – extreme – explosive» consists of new creations but also of the highlights of the last ten years.



Friday, 23.6., 9.00

## NATURE AND INSPIRATION

A two-country walk on old smuggler's path from Malbun/LIE to Alpe Gamp/A

After crossing alpine pastures we come to Alpe Gamp where we meet the participants of "Luaga and Losna", listen to the Nenzing Brass Band and to

the poetry in Alemannic dialect, written and recited by Beatrix Grasbon.

Beatrix Grasbon was born in 1976 in Bludenz/Austria, studied in Innsbruck until 2001 and works as geologist in Tirol and surroundings. Beneath prose writing she started with lyrics, both in standard language and, since she was twenty years old, in the dialect of Vorarlberg.

In the garden of Artenne

## IN THE BEEHIVE

A soundwork by Günther Zechberger

Each colony of bees is a living thing, that utters sounds continuously. Sounds of scraping, scratching, chewing, sound of vibrating honeycombs, of trembling

wings, of bodys rubbing each other, the squeaking of the princesses. Whoever listens to a beehive, can hear into the past, but can also hear into a future, when there will be no more human beings on earth.





## Information about

### Interplay

#### Festival of Young Playwrights

Interplay is an international, not-for-profit arts organization for the furtherance of young playwrights aged 18 to 26. It was founded in Sydney in 1985. Every two years Interplay organises the largest and most prestigious festival of its kind, World Interplay, at James Cook University in sunny Townsville, Australia. Participants from all over the world discuss their plays for two inspiring, practical and creative weeks of classes, workshops, forums and events with experienced international tutors. Through workshops and small scale productions they have the opportunity to improve their work. Interplay also supports international youth exchange and seeks to contribute to better understanding between nations. The website of World-Interplay can be found at [www.worldinterplay.org](http://www.worldinterplay.org).

#### The Aims of Interplay

Interplay Festivals are held in various parts of the world in order to:

- celebrate the creative richness of young playwrights
- provide an international meeting place where their work can be discussed, workshopped and performed
- provide an international forum for the ideas of young playwrights
- offer the general public access to the works of young writers
- contribute to regional, national and international cultural development.

Interplay looks for new, high quality work, in which a talent for writing for the stage is clearly evident. Interplay aims to encourage and help writers whose goal is to write for the professional stage.

#### Interplay Europe e.V.

In 1998 Interplay Europe e.V. was founded in Berlin.

Its office is in Frankfurt am Main (Chairperson: Henning Fangauf).

The work of Interplay Europe is similar to World Interplay.

The Interplay Europe Festivals took place 1995 and 1998 in Germany, 2000 in Warsaw/Poland, 2002 in Pécs/Hungary, 2004 in Athens/Greece and 2006 in Schaan/Principality of Liechtenstein.

#### Contact

Interplay Europe e.V.

Schützenstraße 12

D-60311 Frankfurt am Main

Tel. +49/+69/296661

[Interplay@kjtz.de](mailto:Interplay@kjtz.de)

[www.interplay-europe.de](http://www.interplay-europe.de)

#### Interplay's Representatives

Interplay has a world wide network of representatives. Please find the representative of your country under [www.worldinterplay.org](http://www.worldinterplay.org) or [www.interplay-europe.de](http://www.interplay-europe.de)

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**Theater am Kirchplatz Schaan**

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am kirchplatz  
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im rebenker 1, 9-9498 schaan, hoch getränkehof 3  
telefon 00423 233 41 41, fax 00423 233 32 42



# INTERPLAY

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