

A Magic Net Production
presented by Partner Reinsurance Company Ltd.

A EUROPEAN ODYSSEY HOMECOMERS

Press Release

14 European authors from 12 countries wrote the text for the "A European Odyssey".
12 actors from 9 countries are performing one of Europe's well-known stories.

"A European Odyssey" is touring thru Europe!

After ten years of war, Odysseus (Ulysses) embarks on his restless voyage home. Unlike any other ancient legend, which was written more than 2500 years ago, this saga has influenced the cultural awareness of numerous peoples, symbolizing the ambivalent feeling about the



destiny of a "hero" in European culture.

For the Swiss stage director Tomas Schweigen, this production is a declaration of love to theatre. His basic intention for "A European Odyssey" is to set out from the point of the performers: He does not propose to force a tight, strict direction upon the actors from 9 different countries, but rather seeks a creative diversity as a working principle – which the script already provides. He sought

after the private, intimate home stories of the actors. What does it mean today to be away from home? Where is my home?

After only 3 weeks of rehearsals the ensemble started to tour thru Europe.

It took Odysseus 20 years to come back home.

The cast wanted the world record:

Coming home after three weeks.

The production will display how today's actors deal with one of the most ancient subject matters in Europe, which was adapted in a contemporary fashion by fourteen European writers: Twelve actors searched for a cognitive process and approaching the topic with a sensory awareness – dealing in a playful manner with a polymorph theatre model as an organism that can assume more than one artistic signature.

The performance will use different languages. To be able to follow the show it is advisable to understand Basic English.

Further information

Dirk Neldner - +49 - 173 - 610 15 49 | dirk@magic-net.org www.magic-net.org



PLAYWRIGHTS

Jon Fosse, Norway
Retro Finger, Switzerland
Chuck Kruger, Ireland
Augustín Iglesias, Spain
Richard Hurford, England
Jaime Rocha, Portugal
Zbiniew Machej, Poland
Eva Matthijssen, Netherlands
Volker Schmidt, Austria
Natalia Skorohod, Russia
Boris Ivushin, Russia
Tassos Ratzos, Greece
Lorenz Langenegger, Switzerland
Lutz Hübner, Germany

THEATRES

Cork - Ireland

Boomerang Theatre

Frankfurt (O) - Germany

Kleist Forum

St. Petersburg - Russia

Experimental Stage

TJUZ Theater

Amandam - Netherlands

het MUZtheater

Saloniki - Greece

National Theatre NG

York - Great Britain

Pilot Theatre Company

Molde - Norway

Vårt Theater

Warsaw - Poland

Teatr Mumerus

Lisbon - Portugal

Teatro O Bando

Madrid - Spain

Teatro Guirigai

Zurich - Switzerland

Theater an der Sihl

CAST and TOUR 2005

About the play

What is MAGIC NET

CV Tomas Schweigen, director

Playwrights

Box Office

Press Release



A Magic Net Production
A EUROPEAN ODYSSEY
HOMECOMERS

Director	Tomas Schweigen	[THEATER AN DER SIHL]
Co-Director	Isabelle Schubiger	[THEATER AN DER SIHL]
Set / Costumes	Frauke Bischinger	
Music	Jan-Willem van Kruyssen	[HET MUZTHEATER]
	Jan van Rijnsoever	[HET MUZTHEATER]
Literary Manager	Odette Bereska	[MAGIC NET]

cast

Siren Jørgensen	[VÅRT THEATER]
Suzana Branco	[TEATRO O BANDO]
Eva Mathijssen	[HET MUZTHEATER]
Dilek Serindag	[KLEIST FORUM]
Inés Palma Hohmann	[THEATER AN DER SIHL]
Lisa-Marie Fix	[THEATER AN DER SIHL]
Jesse Inman	[PILOT THEATRE]
Jacek Milczanowski	[TEATR MUMERUS]
Iñaki Rubio	[TEATRO GUIRIGAI]
Ovanes Petian	[MOSCOW]
Oliver Krättli	[THEATER AN DER SIHL]
Andri Schenardi	[THEATER AN DER SIHL]

Producer	Dirk Neldner	[MAGIC NET]
Productionteam	Sven Laude	[MAGIC NET]
	Yvonne Birghan	[MAGIC NET]
	Rick Nanne	[HET MUZTHEATER]

TOUR 2005

Sun 14. Aug	20:00	Frankfurt (Oder), Ziegenwerder	(PREVIEW)
Mon 15. Aug	20:00	Frankfurt (Oder), Ziegenwerder	(PREVIEW)
Tue 16. Aug	20:00	Frankfurt (Oder), Ziegenwerder	(PREVIEW)
Fri 19. Aug	20:30	Baden / Switzerland, Kurtheater	(PREMIERE)
Sat 20. Aug	20:30	Baden / Switzerland, Kurtheater	
Mon 22. Aug	20:30	Zurich/Switzerland, TheaterSpektakel	(FESTIVAL)
Tue 23. Aug	20:30	Zurich/Switzerland, TheaterSpektakel	(FESTIVAL)
Fri 26. Aug	21:30	Palmela / Portugal, Teatro o bando	
Sat 27. Aug	21:30	Palmela / Portugal, Teatro o bando	
Sun 28. Aug	21:30	Palmela / Portugal, Teatro o bando	
Mon 29. Aug	21:30	Palmela / Portugal, Teatro o bando	(MAGIC NET EVENT)
Sat 3. Sep	21:00	Zaandam / Netherlands, Zaantheater	
Sun 4. Sep	21:00	Zaandam / Netherlands, Zaantheater	
Mon 5. Sep	19:30	Amsterdam / Netherlands, de Krakeling	



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Zurich - Switzerland
 Theater an der Sihl

Ensemble | Tour



A Magic Net Production

A EUROPEAN ODYSSEY HOMECOMERS

After ten years of war, Odysseus (Ulysses) embarks on his restless voyage home. Unlike any other ancient legend, which was written more than 2500 years ago, this saga has influenced the cultural awareness of numerous peoples, symbolizing the ambivalent feeling about the destiny of a "hero" in European culture.

The term "Odyssey" has reached beyond borders and established itself in the vocabulary of all the peoples of Europe. It is used to describe someone wandering harmlessly about but is also applied as a synonym for the trans-continental migration of refugees during the 20th and 21st Century.

Odysseus' adventures during his travels have always been a reason for writers to sharpen anew their view towards this alleged "hero" and to re-examine his experiences under contemporary thought. Virtually everywhere in Europe there has been some form of literary debate on Homer's work.

Therefore, it was not surprising that there was a swift understanding of common interest with a subject-matter such as the "The Odyssey" among theatre people from 12 European countries.

In March 2004, fourteen authors from twelve countries came together to exchange their approach towards this ancient subject, discussing questions concerning an appropriate interpretation and diverse national perspectives. By the end of the year 2004, a new adaptation of the "Odyssey" had been written.

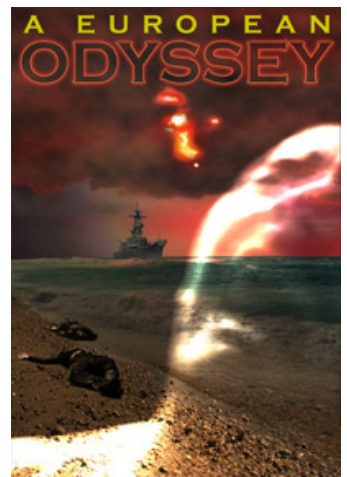
Based on a few basic agreements concerning a modern and complex European way of thinking, fourteen scenes were devised and took on dramatic form.

In the prologue and epilogue, two of the project's most notable authors, **Jon Fosse** (Norway) and **Lutz Hübner** (Germany), are amazingly close to each other in their laconic and simple description of an entangled family relationship.

Richard Hurford displays almost brute force when updating the scene with Circe. The Englishman brings into this scene a powerful contemporary equivalent meaning due to his unbounded anger over Great Britain entering into the war on Iraq and his bewilderment in view of the cynical methods of torture employed by American soldiers: Circe as a modern-day Lindy England – the results are not only surprising but describe a convincing image.

Reto Finger, the young Swiss writer, recounts the end of a war, and precisely recaptures the victors' arrogance and the uncertainty of their future expectations: Victorious warriors are staggering around as they have lost their rationality and sense of honour due to wine and women.

For **Natasha Skorochod**, the Russian dramatist from St. Petersburg, Nausikaa is a self-confident young girl from an underdeveloped country, who – realizing the hopelessness of her actions – still gets her way and follows Odysseus (illegally).



P L A Y W R I G H T S

Jon Fosse, Norway
Reto Finger, Switzerland
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Theater an der Sihl

STORY | CONTENT



This provoking collage made up of fourteen complex scenes, in which each authors' individual personality is complemented by his or her country of origin and its respective view of the world, places, in terms of putting the work on stage, an unusual challenge on the production team.

An important aspect of the production is its diversity, which is displayed not only in the script's approach but in casting the 12 roles: Actors from nine countries, speaking in their various native languages, will jointly work on the script during a three week rehearsal process.

The opulence of the text and the actors' enormous artistic potentials require a specific form of acting that, at the same time, preserves the complex individuality of the artists, yet, due to an interpretable overall concept, features an aesthetic harmony.

For the Swiss stage director **Tomas Schweigen**, this production marks his second effort dealing with the subject "Odyssey". In his first approach in 2004, he succeeded with only five performers with whom he ventured on an extreme voyage, getting closer to the text in a very individual manner.

Tomas Schweigen's basic intention for "A European Odyssey" is to set out from the point of the performers: He does not propose to force a tight, strict direction upon the actors from 10 different countries, but rather seeks a creative diversity as a working principle – which the script already provides. In his search for a European realm of possibilities, he aims to connect different artistic styles with one another by accepting heterogeneity as a basic rule.

The production will display how today's actors deal with one of the most ancient subject matters in Europe, which was adapted in a contemporary fashion by fourteen European writers: Twelve actors searching for a cognitive process and approaching the topic with a sensory awareness – dealing in a playful manner with a polymorph theatre model as an organism that can assume more than one artistic signature.

More than one performer will portray the ambiguous hero Odysseus because exchanging roles makes it possible to describe divergent viewpoints towards characters, relationships and situations. The performers' multilingualism characterizes the production as a structural principle. By integrating strong gestures and illustrative associations into the acting of the characters, the comprehensibility of the plot will be assured. Music, performed live on stage by the actors, will be another decisive aspect of the production.

"The Odyssey" as a subject-matter thrusts itself forward from the enclosed conventional theatre space onto unusual venues in the open. As a consequence of connecting attractively the virility of multinational

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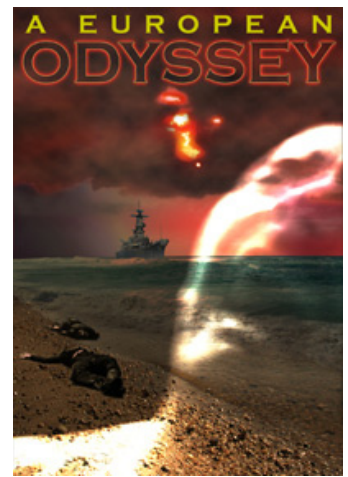
Schweizer Kulturstiftung



STANLEY THOMAS
JOHNSON FOUNDATION



artistry with one of the primary subject matters of European cultural understanding, "A European Odyssey - Homecomers" can become a lasting theatre adventure for an interested audience that reaches out and beyond the regionally restricted horizon.



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Zurich - Switzerland

Theater an der Sihl



MAGIC NET A European Theatre Network

Theatres taking a young audience upon a fantastic journey of classic European tales



Magic-Net is a European theatre network since 2001, which strives to develop a trans-boundary artistic exchange of co-productions with 20 theatres from 15 countries. These co-productions and the exchanges are based on myths, legends, sagas and classic dramas of national and regional origin, which are produced for the stage.

Furthermore, the work focuses on workshops for the professional development of the project's various target groups (actors, stage directors, stage and costume designers, musicians, dramaturges, theatre educators, and teachers). Under leadership of experts, the members of the participating countries interact and exchange their experiences about working procedures, broadening their knowledge about recent developments in the arts while expanding their understanding of new methods.

»They that do not travel will not learn the value of people.«

a Mauritanian proverb

In a united European continent, mobility and TRAVELING has become life determining. In comparison, TRAVELING has been used as a term which has evoked different associations in the various European regions in the past: expulsion into exile, deportation and migration of refugees during and following World War II, the decades of longing to travel from the former communist Europe to the "golden west", and the freedom to move frequently around Western Europe, which was taken for granted. As Albert Camus puts it, "travelling leads us back to ourselves", wherefore TRAVEL provides the thematic approach to make a selection of classic texts, in its philosophical as well as geographic connotation.

The network's goal

The network intends to give European theatre artists the possibility to expand their knowledge and ability of working together. In doing so through workshops and meetings, it places major importance on transboundary methods and performance styles. On the one hand, it is the beginning for European co-productions, and on the other, the participants develop the artistic know-how to work in a foreign European country. The experiences gained through the participation at workshops and smaller co-productions are incorporated in the concept of a major European production, in which all of the partners are involved according to their means.

Educational work

Beside the artistic exchanges the network is offering several programmes for young people. Transnational encounters for pupils, apprentices and students are run by professionals to expand key competences. The training does not only focus on social learning to take a stand towards inhuman attitudes and to further peaceful co-existence in Europe. It also fosters understanding, tolerance and respectfulness towards others who are of different opinion. Moreover, the training encourages the young people to explore their individual competences by creating specific artistic productions (new and old media).

With the help of the performing arts, especially for young people, an access to the classic themes of the European culture is made possible by adopting a more modern, emotional style, because through sensory awareness for many of us this is a most direct way to theatre experience.

Through its work, the project intends to make a contribution to the emotional memory in Europe. Generally speaking and in particular, it aims to promote European classics in schools (as part of the curricula) and to open a transnational dialogue on the subject by engaging the performing arts.

The European Commission is supporting Magic-Net over two three year periods (2001-2004 and 2005-2008).

Leading Organisation

Mecklenburgisches Staatstheater
Schwerin / Germany

Participated theatres

VAT

Tallinn / Estonia

Kleist Forum

Frankfurt/O. / Germany

Theater der jungen Welt

Leipzig / Germany

National Theatre Northern Greece

Thessaloniki / Greece

Boomerang Theatre Company

Cork / Ireland

het MUZtheater

Zaandam / Netherlands

Teatret Vårt

Molde / Norway

Teatr Jeleniogórski

Jelena Góra / Poland

Teatr Mumerus

Krakow / Poland

Teatro O Bando

Palmela / Portugal

Baltic House

St. Petersburg / Russia

TJUZ

St. Petersburg / Russia

Teatr Samara

Samara / Russia

Divadlo Astorka Korzo '90

Bratislava / Slovakia

Teatro Guirigai

Madrid / Spain

Theater an der Sihl

Zurich / Switzerland

Tiatryo Oyunevi

Istanbul / Turkey

Pilot Theatre

York / United Kingdom

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Short Curriculum Vitae

*17.5.1977 in Vienna, Austria. 1995-1998 studies of media and theatre sciences, German linguistics and literature, philosophy and history of art at the University of Vienna. Besides graphic artist, assistant director and actor. Two years drama studies in Vienna, several performances in theatre and film. Directing workshops with Prof. J. Krassovskij (Theatre Academy of St. Petersburg, Russia). 1999/2000 Working for „Tiroler Landestheater“ as actor, assistant and rehearsal director. 2000-04 studies of directing at the Drama Department of „Hochschule für Musik und Theater“ in Zurich, Switzerland. Practical course with author, actor and director Rafael Spregelburd in Buenos Aires, Argentina. Several projects, video and theatre work, own texts, 2004 founding the group „FarADayCage“ and joining the festivals for young directors and independent fringe companies „Freischwimmer“ (Berlin, Hamburg, Zurich, Dusseldorf) and „Gipfelstuermer“ (Zurich).

Several of Tomas Schweigen's theatre projects were shown - as coproductions or host performances - in Zurich, Vienna, Berlin, Hamburg, Dusseldorf, Stuttgart and Palmela (P).




His final work at the theatre academy „Parzivality Show. <http://kommUtopia.com>“ won the jury prize for „best company“ and was given an award by the audience at the annual convent of German, Austrian and Swiss theatre academies. The project „ONEWEEKSTAND“ was shown at the convention of young directors „Körper Studio Junge Regie“ at „Thalia Theater“ in Hamburg. Tomas Schweigen opened season 04/05 at „Theater an der Sihl“, Zurich, with the play „The killer in me...“ by Andri Beyeler. The project „Odysseus' Dia-Abend Spezial“ with his company „FarADayCage“ performed in Berlin and other cities was also invited to Vienna and will be performed in Zurich on 18th and 19th of Feb. 05 once more at „Theaterhaus Gessnerallee“.


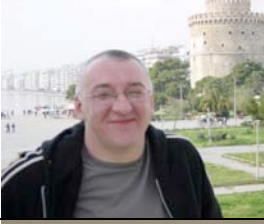


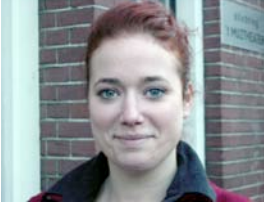
At the moment Tomas Schweigen is preparing a „Schiller-project“, which will be a coproduction between his group „FarADayCage“, Theaterhaus Gessnerallee and the international festival „Freiheit. Schiller 05“ in Weimar, Germany, and will be performed in different cities in Switzerland and Germany.

"A European Odyssey - Homecomers" will be his first work for Magic-Net.

European Odyssey



Photo	Name	Country	Theatre	Scene	CV
	Jon Fosse	Norway	Teatret Vårt	1. The Beginning (situation on Ithaca)	<p>Jon Fosse was born in 1959 in the Norwegian coastal town of Haugesund, but grew up by the fjord in Hardanger. For the past twenty years he has lived mainly in Bergen. He has a Master's degree in comparative literature, and taught at the Academy of Writing until 1992, since then he has been a professional writer and playwright.</p> <p>He has written some thirty books, including the novels Red, Black, Closed Guitar, The Boathouse, The Bottle Collector, and Melancholia I-II, and volumes of poetry, among them Angel with Water in its Eyes and Dog and Angel. He has also written essays and books for children.</p> <p>Since 1994 he has written a growing number of plays for the theatre, including And We'll Never Be Parted, Someone is Going to Come, Nightsongs, The Guitar Man, Dream of Autumn and Death Variations. His complete plays are being published by Oberon Books.</p> <p>He has received several literary scholarships and prizes, including the Norwegian Ibsen Prize for his play The Name, and the Austrian Nestroy Prize. For the year 2003 he was elected Best Foreign Playwright by Theatre Heute, the leading theatrical magazine for the German speaking countries. His books and plays have been translated into thirty languages and his plays are produced in almost every European country. His play, The Girl on the Sofa, premièred to great acclaim at the Edinburgh International Festival in August 2002.</p>
	Reto Finger	Switzerland	Theater an der Sihl	2. Start of the Odyssey: Kikones, Lotophagen	<p>was born in Bern, Switzerland in 1972. In the summer of 1992 he studied Law. Because of love, the language and his studies left three years later for Amsterdam. The first theatre pieces came about in Burgdorf for the KKT-Theater. In the autumn of 1999, Reto graduated in Zurich.</p> <p>In August 2002 he established together with Michael Finger "Fritzenfluh", an independent theatre group. Theater,Uraufführungen:-"Zimmer100bis", Winkelwiese und Theater an der Sihl Zurich 2003 "Halbfinal", Schlachthaus Theater Bern, 2003 "Letzte Stunde", Hörspiel SWR, Produktion 2003 "Laurenz und Anna, eine Ost Side Story", Fritzenfluh und Open Opera in St.Gallen, Zurich, Bern und Basel, Augustus 2004. "Turmspringen", Fritzenfluh mit Mich Gerber, Fabienne Hadorn, Michael Finger und Tino Ulrich, Bern und Zurich, Marz 2005.</p> <p>Verlage, Veröffentlichungen: "Zimmer100is", Theaterstuckeverlag Munchen, 2003 "Letzte Stunde", Horspiel SWR Baden-Baden, Produktion 2003 "Früher war anders, Horspiel SWR Baden-Baden, Produktion 2004</p>
	Chuck Kruger	Ireland	Boomerang Theatre Company	3. Cyclops	<p>Playwright, poet, broadcaster, counsellor, administrator, lecturer, born 1938.</p> <p>Grew up in Finger Lakes of NY. In '86 purchased farm on Clear Island, Co. Cork, Ireland, where moved permanently '92. Then turned writer, poet, broadcaster. Contests: Winner of the Bryan MacMahon Short Story Competition 2003 (part of Listowel's Writers' Week Festival): of the Dubliner Short Story Contest '02; of the Shorone poetry Festival '02; of the Cork Literary Review's 2000&1998 Short Story Competitions; of Bantry Community Art's '98 Photography Contest. Short -listed 2002&2001 for the Francis MacManus Short Story Contest; one of 3 winners in the '99 Fallen Leaves Short Story Competition; 3rd Prize in the Wells Festival of Literature Short Story Competition '02.</p>

	Augustin Iglesias	Spain	Teatro Guirigai	4. Aeolus, keeper of the winds-land of the Laestrygonians	<p>Actor, director and playwright, born 1953 in Madrid.</p> <p>Agustin founded Guirigai in 1979, and his development as a playwright is decidedly bound to the company, where he has staged all of his texts. Since 1986, he is part of the management board of the Association of Spanish Directors (ADE).</p> <p>In 1978 he published Greek Tragedy and Bourgeois Order, an essay about Semiotics. Since then he has published several theatrical texts, some of them for the Spanish Ministry of Culture. As a playwright, he is interested in history and anthropology, using both to understand the deep changes going on in the current industrial mass culture. The topics of some of his texts are based on the rescue and the revision of popular cultures from the Middle Ages to present days. Agustin has also adapted classical texts written by Calderón, Lope de Vega, Fernando de Rojas, and novels by Galdós and Blanco-Amor.</p>
	Richard Hurford	UK	Pilot Theatre Company	5. Circe's island (many of Odysseus crew are transformed into swine)	<p>Theatre writing credits include adult dramas Bedevilled and Boy's Stuff, both premiered at Sheffield Theatres, Killing Camilla and Casualties for Mad Dogs Theatre Company and A/S/L-Age, Sex, Location for Pilot Theatre Company, children's plays Gorbelly, Beauty and the Beast, Chameleon and Battina and the Moon for Sheffield Theatres Education Company and Little Father for Merseyside Young Peoples Theatre, youth theatre pieces Peach Boy for Crucible Youth Theatre and Hourglass for York Theatre Royal and adaptations of Frankenstein and The Three Musketeers for York Theatre Royal. His first radio play How I wonder What you are? was produced by and broadcast on BBC Radio 4 in 2004.</p>
	Jaime Rocha	Portugal	Teatro O Bando	6. In Hades	<p>Jaime Rocha is the pen name of Rui Ferreira e Sousa. Born in Nazaré in 1949, he studied journalism at Lisbon University. During the last days of the dictatorship he was exiled in France, from where he returned to Portugal after the revolution in 1974.</p> <p>Known as a journalist, he is a prolific writer of different genres: poetry, fiction and, most notably, theatre. Jaime Rocha is a poet, novelist, journalist and one of Portugal's most prolific and acclaimed dramatists. His work for the theatre includes 'O Terceiro Andar' ('The Third Floor') and 'Seis Mulheres sob Escuta' ('Six Women under Surveillance'), both of which won major theatre awards in Portugal and internationally, and his recent plays 'Casa de Pássaros' ('The House of Birds') and 'O Jogo da Salamandra' ('The Salamander Game'). His work, influenced by Absurdism, uses uncompromising language and arresting and often disturbing visual and gestic elements to explore his characters' attempt to resolve age-old dilemmas – the search for power, for happiness, for salvation – in a dark and dystopian modern world obsessed with consumerism and celebrity.</p>
	Zbigniew Machej	Poland	Teatr Mumerus	7. Encounter with the mother in Hades	<p>Poet, translator, cultural manager, diplomat, member of PEN-club.</p> <p>Graduated in Polish Philology (1982) and Comparative Religion (1987) at Jagiellonian University Krakow, Zbigniew Machej worked as a teacher, journalist, director of a cultural centre, co-operated with Polish literary magazines (Krasnogruda, Literatura na Wiece) and cultural institutions (Borderland Centre in Sejny, Ars Cameralis Silesiae Superioris, Biuro Literackie, Mumerus). Today Zbigniew lives in Prague (Czech Republic) and holds the position of Programme Director at the Polish Institute. He has published eight collections of poems (the first one – 1980), has published poetry for children and translated Czech poetry. Zbigniew's poems were translated into English, German, Czech, Slovak, Bulgarian, and Slovenian. One of his poems was published by Czeslaw Milosz, his anthology of poetry: "Book of the Luminous Things".</p>
	Eva K. Mathijssen	The Netherlands	het MUZtheater	8. Sirens, Scylla and Charybdis, forbidden ox herds of Helios	<p>Playwright, actress, born in 1977.</p> <p>Before I knew my involvement in theatre, I was an aspiring journalist. I loved writing, especially for an audience. Then I got bitten by a theatre bug, and it bit me hard. I studied Drama at the Theatre School in Amsterdam from 1998 to 2002, loved performing and every second of the work that goes into that, but I couldn't help noticing an itch in my fingers. I decided to try to combine my two passions and started writing after classes. The head master of my school kept encouraging me and in my last year I was invited to write the graduation play for my class (normally classes perform Shakespeare or Pinter) - my school took me serious as a playwright. Then I won a prize for my plays and others started to take note of me. MUZtheater took me under their wings and I was commissioned to write Piotr for the Magic-Net co-production. Next I wrote Smoor (MUZtheater production 2004), will write a small festival piece for this summer, and of course, there is the Odyssey project...</p>

	Volker Schmidt	Austria	Theater der Jugend	9. With the Nymph Calypso	Actor, playwright, director, born in 1976. After attending the drama schools in Vienna, he worked as an actor at different stages in Austria and Germany, e.g. at the Viennese Volkstheater where he played in Kathrin Roglas "Fake Reports", one of the first plays about September 11 th , directed by Tina Lanik. 2002 Schmidt finishes his first work as a playwright "Himalaya". It was Volker himself, who directed the debut performance in April 2003 at the Theater Künstlerhaus in Vienna. With his second play "Unter Fischen" (Beyond Fish) he came off as a winner at a competition on "Junges radikales Volksstück"(Young Radical Folk Play) in Linz/Austria. Its first performance was in January 2003 also in Linz and was on tour around Austria and Germany afterwards. "Ritchy 3" was his first work at Theater der Jugend and brought to debut performance by Tina Lanik in February 2003; right now he works on an adaptation of Homer's "Ilias" for young audience up from 11.
	Natalia Skorohod	Russia	Experimental Stage/Baltic House	10. Meeting Nausicaa, the Phaeacian princess	playwright/screenwriter. Born(1960) and grew up in St.-Petersburg, Russia now. Educated in the Theatre Academy of St.-Petersburg as a stage director (MA). Now working as a teacher of drama. More then 15 plays and productions were and are on in Russia and abroad, among them: The Absent-Minded Man, 1991, What are they howling about (Kolobok) 1992, Chelyabinsk th. «Maneken» 1998, Kazan Youth Th., 2002, The Late Demon 1996, Sisyphos and the Stone 1999, Marsh of Sevastopol 2000, Love with cocaine, 2003, Author 8 screen scripts, among them: Tjemnaya notch (the Dark Night) 1999, Ubitie molniej (Killed by the Lighting) 2000, Ya boujs (I'm afraid), 1999, producing now by Nicola-film studio.
	Boris Ivushin	Russia	TIUZ	11. Odysseus in disguise arrives unnoticed to Ithaca	
	Tassos Ratzos	Greece	National Theatre of Northern Greece	12. Odysseus' encounters Telemachos	Playwright, stage director, born 1964 in Trikala. Tassos graduated from the Department of Sports Studies at the University of Athens. For two years he attended courses in Theatre Direction at the Operschule in Munich, participated at "Arlekin87", an international youth festival in Bayreuth, and attended master classes of renowned Slovakian Mime artist Milan Sladek in Cologne. In 1988 he founded and directed Theatre "Anthos tis Ivis", where he produced 15 plays. As stage director, Tassos has worked at the Municipal and Regional Theatres of Agrinio, Kozani, Roumeli and Kalamata; Theatre "Neou Kosmou" in Athens; the National Theatre of Northern Greece and others. He has directed plays by Sophocles, Aristophanes, N. Rodrigues, adapted and directed popular Greek stories as well as numerous plays for a young audience. Apart from all this, Tassos has worked as a light technician for drama, dance and music.
	Lorenz Langenegger	Switzerland	Theater an der Sihl	13. Defeating the numerous suitors	Born in 1980, grew up in Zurich, undertook undergraduate studies in theatre and political sciences and has now been living in Bern for the last three years. He has written several plays for theatre, among them works for the "Schachthaus Theater Bern" and has given lectures in Zurich at the "Hope and Glory". He has also participated at a literary event hosted by the A Swiss Children's and Youth Association on playwriting. In May 2003 he has written texts for project "Dance of Death and Life" of the Swiss Church and the Swiss Embassy in London. In July 2003 he was part of the Swiss playwrights delegation at "World Interplay" in Townsville, Australia. In 2004 he participates at the "Masterclas MC6" with the German writer John von Duffel.
	Lutz Hübner	Germany	carrousel Theater an der Parkaue	14. Odysseus and Penelope are reunited	In 1986 Lutz Hübner abandoned his German Literature, Philosophy and Sociology studies for drama training at the Staatliche Hochschule für Musik und Darstellende Kunst in Saarbrücken. From 1990-93 he was a permanent member at the Rheinischen Landestheaters Neuss, and 1993-96 at the Theater Magdeburg. Since 1996, Lutz has worked as a freelance director, but especially as a dramatist. Many of his works are commissioned by theatre companies (latest piece was "Bankenstück", March 2004 at the Maxim-Gorki-Theater Berlin). He is one of the most performed German playwrights and in 1998 received the Jugendtheaterpreis, a youth award, for his early play "Herz eines Boxers".

Box Office

Frankfurt (Oder) - Germany

14. – 16. Aug., 20:00 hrs **INSEL ZIEGENWERDER**
Box Office 0335 – 40 10 120

Baden - Switzerland

19./20. Aug., 20:30 hrs **KURTHEATER BADEN**
Box Office 056 – 200 84 84

Zurich - Switzerland

22./23. Aug., 20:30 hrs **THEATERSPEKTAKEL, Seebühne**
Box Office 044 – 216 30 30

Palmela - Portugal

26. – 29. Aug., 21:30 hrs **TEATRO O BANDO**
Box Office 021 – 233 68 50

Zaandam - the Netherlands

3./4. Sep., 21:00 hrs **ZAANTHEATER**
Box Office 075 – 655 53 25

Amsterdam - the Netherlands

5. Sep., 19:30 hrs **DE KRAKELING**
Box Office 020 – 62 45 123

Further information

Dirk Neldner - +49 - 173 - 610 15 49 | dirk@magic-net.org

www.magic-net.org

Foto: Tomas Schweigen (left) and his ensemble



PLAYWRIGHTS

Jon Fosse, Norway
Retro Finger, Switzerland
Chuck Kruger, Ireland
Augustín Iglesias, Spain
Richard Hurford, England
Jaime Rocha, Portugal
Zbigniew Machej, Poland
Eva Matthijssen, Netherlands
Volker Schmidt, Austria
Natalia Skorohod, Russia
Boris Ivushin, Russia
Tassos Ratzos, Greece
Lorenz Langenegger, Switzerland
Lutz Hübner, Germany

THEATRES

Cork - Ireland

Boomerang Theatre

Frankfurt (O) - Germany

Kleist Forum

St. Petersburg - Russia

Experimental Stage

TJUZ Theater

Zaandam - Netherlands

het MUZtheater

Saloniki - Greece

National Theatre NG

York - Great Britain

Pilot Theatre Company

Molde - Norway

Vårt Theater

Warsaw - Poland

Teatr Mumerus

Lisbon - Portugal

Teatro O Bando

Madrid - Spain

Teatro Guirigai

Zurich - Switzerland

Theater an der Sihl

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