

FOCUS: NEW PLAYS



News from Swedish Theatre



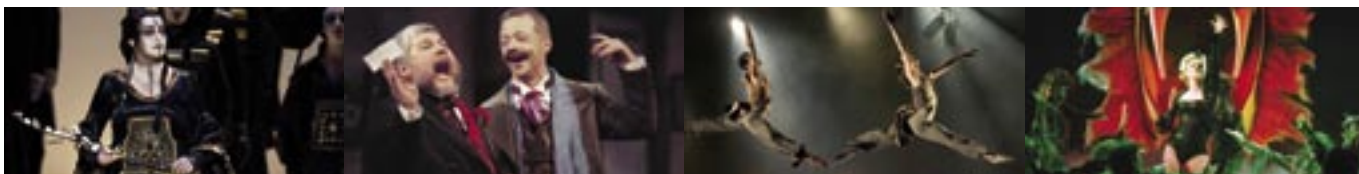
The Stockholm Ring starting now Complete on stage 2008

Der Ring des Nibelungen by Richard Wagner
Directed by Staffan Valdemar Holm
Royal Swedish Opera, Stockholm

DAS RHEINGOLD – Premiere 10 September 2005
DIE WALKÜRE – Premiere 25 February 2006
SIEGFRIED – Premiere 16 September 2006
GÖTTERDÄMMERUNG – Premiere 15 September 2007



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GÖTEBORGSOPERAN



- 9 million inhabitants
 - 6 million yearly attendances
 - 3 national theatres
 - 32 city and regional institutions
 - 250 independent Theatre and Dance Companies

Theatres in Sweden

Performing arts play a prominent role in national and regional arts policy. National and regional governments finance a network of theatres all over the sparsely populated country of Sweden. National arts policies are administered by the Ministry of Culture and the Swedish National Council for Cultural Affairs.

National Theatres

The Royal Opera – Kungliga Operan – was established in 1771 and the Royal Dramatic Theatre – Kungliga Dramatiska Teatern – in 1788. These two subsidised theatres are based in Stockholm. The Royal Opera gives performances of opera and ballet as well as concerts in the Opera House.

The Royal Dramatic Theatre has six stages, tours both within Sweden and abroad, and produces classical dramas as well as new Swedish and international plays.

Riksteatern – Sweden’s nationwide theatre - is a touring company created in 1934. Riksteatern has 240 local and regional theatre organisations. It tours three hundred venues with around 2 000 annual performances of drama, music theatre and dance. There are special departments for children’s theatre, theatre in sign language, Södra Teatern for guest performances and the dance company Cullbergbaletten.

Regional and Local Theatres

There are thirty-two subsidised regional and local theatres, varying in size from six to four hundred employees, covering the country from Luleå in the north to Malmö in the south. They are supported by local, municipal and county local authorities.

Some put on opera, many produce musicals as well as plays, and most provide a high proportion of theatre for children and young audiences. Regional theatres tour extensively in their own counties.

There are also some subsidised theatres with special activities such as Drottningholm Court Theatre, with summer performances.

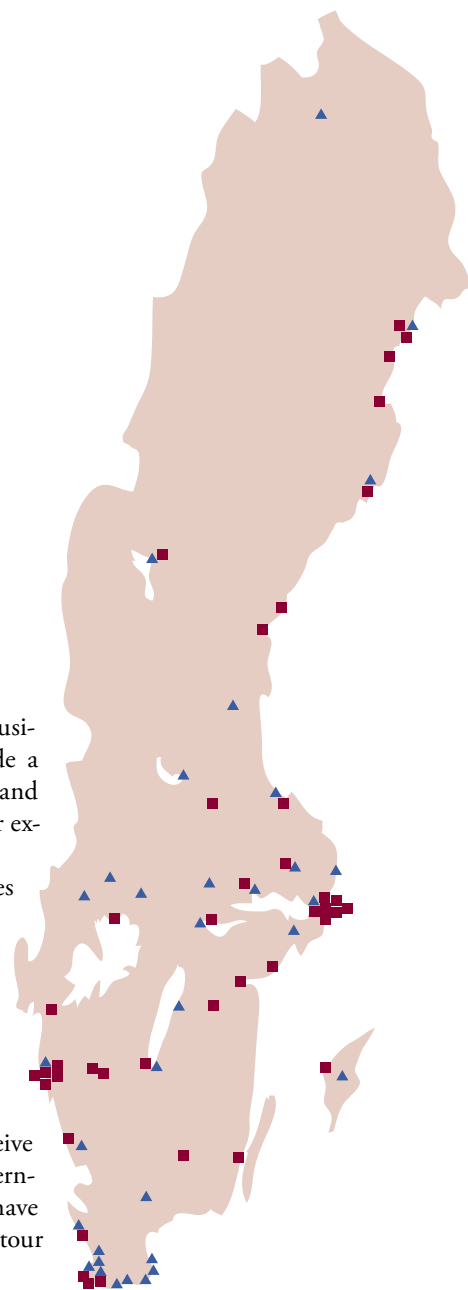
Independent Theatre Groups

There are more than 250 independent theatre and dance companies of which approximately seventy companies receive grants or project money from the government and/or local authorities. Many have their own theatre facilities, others tour round the country.

Almost half of the performances by independent companies are performed for children and young audiences.

Other Theatres

There are about a dozen commercial theatres, most of them in Stockholm, Gothenburg and Malmö, concentrating mainly on comedies, farces, light operas and musicals. 🎭



In the map are marked with a ■ all the places where there are theatre and/or dance institutions and with a ▲ all the places where independent companies are located. In many more places all over the country there are performances from Riksteatern and touring companies.



Rising Temperature in Swedish Drama

by Cecilia Djurberg, Theatre Critic

WE CERTAINLY DO love our classics, we can't however, live forever on a diet of Strindberg alone. Today, when we can count backwards 100 years since the Swedish premiere of *Miss Julie*, we can feel this stronger than ever. Our world, our way of seeing the world, is in constant flux. It doesn't matter how timeless we consider our classic plays to be, we can't always expect to squeeze out of them, a message relevant to our present times. The youth of today don't really have the same shortcomings as Jean and Julie.

Competent, and at times extremely creative attempts, are variously made to update the world classic repertoire. An example of this is moment:teater, an independent company whose reputation rests on mixing classic cocktails, so infused with current references and social criticism, that the classic on which it is based is hardly recognizable. Strindberg, Shakespeare and Büchner have all had extreme makeovers at this group's theatre in the southern suburbs of Stockholm.

A characteristic of Swedish independent groups is the overpowering impulse to create something new. This is partly due to their need to profile themselves in relationship to the audience they wish to attract. Independent groups, for practical or economical reasons, invariably lose the battle over performing rights to new plays in competition with the state supported institutions. A frequently adapted solution, and in keeping with good theatre tradition, is to simply write the plays themselves. This is a source of many of the important new voices in the Swedish theatre environment.

Groups such as Teater Bhopa, Teater Trixter and Teater PanJál in Göteborg; Teater Scenario, Teater Brunnsgatan Fyra and Teater de Vill in Stockholm; Teater Weimar, Teater Terrier and Teater Lilith in Malmö, all mount newly written plays which hold a high standard.

Stockholm has also Dramalabbet, a constellation of young artists and playwrights that, since their beginnings in 1998, have produced 29 world premieres, with the thirtieth scheduled for the coming summer. The concept follows that of the Royal Court – one plays nothing but new plays. Members have come and gone, but playwrighting workshops and an own playwright's group, promises many new and well written plays will reach the audience from this address.



Other small greenhouses for new dramatic writing appear not infrequently, often in the form of contests or specific investments in manuscript development. The Swedish government has designated 2006 as “the year of cultural diversity”. Theatres, not surprisingly, have directed some attention towards finding new voices with which to reach this new audience. Behind the project *New Plays – New Worlds* is a six theatre network comprised of Gottsunda Dans & Teater, Folkteatern i Göteborg, ung scen/öst, Helsingborgs Stadsteater, Intercult and Dalateatern. The idea is to discover playwrights who can contribute with the ethnic, cultural and linguistic plurality which typifies our country, but is largely absent from our stages. The first competition generated 270 submissions, the goal being to see three of these in full production. A similar project, focusing more on the stories of the younger generation, has been initiated by Sörmlands Musik & Teater and Film i Sörmland. Here, the search is for young and untested dramatists who want to develop their writing. The project will result in a collaborative production.

The institution theatres guarantee their flow of new plays by contracting house dramatists. Sofia Fredén is house dramatist at Stockholm Stadsteater; Malin Axelsson and Anders Duus at Unga Riks and Lars Norén at Riks Drama. Lucas Svensson is tied to The Royal Dramatic Theatre, whose external stage, Elverket has for the past two years housed a playwright’s group whose members are Astrid Trotzig, Peter Birro, Clara Diesen, Lisa Langseth, Mattias Andersson and Martina Montelius. Elverket is at this very moment hosting a

reading series to test new plays. The Royal Dramatic Theatre is also collaborating with Swedish Television (SVT) in *Checking Sweden’s Pulse*, where four new plays from groups throughout the country, will play guest performances at The Royal Dramatic Theatre. These performances will be filmed and subsequently aired on television.

Examining the body of dramatic work for specific tendencies, one notices, at present, an increasing political consciousness. Playwrights as well as audiences, are sprung from a new generation, exhibiting to a degree greater than previous ones, a natural tendency to raise their voices, offer resistance and demonstrate against injustices large and small. When the problems that concern youth are honestly portrayed on the stage, the young audience is also present.

Another clear, and very positive trend, is that many of the most successful young playwrights are choosing to write for children and youth as well as for adults. Not surprisingly, this attribute is greatest among the writers formed at The Dramatic Institute, where Suzanne Osten is a constant champion for children’s culture.

The effects of global warming are becoming abundantly clear. Equally clear is the greenhouse effect that has ensured the re-growth of Swedish dramatic writing, one hundred years after August Strindberg. 🌿

Photo page 4:
Petra Hellberg
Katarina den Stora
Teater Brunnsgränd 4

Photo page 5:
Jörgen Dahlqvist
Kassandra
Teatr Weimar
Peter Lloyd
Cuba-Cola
Teater Trixter

Gender Equality on Stage

THE SWEDISH GOVERNMENT in 2004, appointed a committee to study gender equality in the performing arts. The primary task of this group was to make recommendations as to how gender equality and genus perspective could become an incontrovertible fact and a transformative power on all Swedish stages. The group was charged to analyse the present concentration of power in the Theatre Arts sector from a gender perspective, including the situations at the national academies for acting and dramatic arts, and to propose a strategy for change. Their conclusions, in a report entitled *Plats på scen (Places Please)*, were handed to the government on the 28th of April 2006.

The committee proposes a number of measures to ensure a gender balanced theatre:

- The work towards gender equality at all theatres should be intensified. A *national commission for genus perspective* should be created to encourage theatres to work with these questions. *The Office for Gender Equality* proposed by the government should actively support gender re-organisation of the country's theatres.
- *The Swedish National Council for Cultural Affairs* should be responsible for seeing that a national system for reporting and analysis is implemented, to measure the efforts at national and regional theatres to reform their organisations, redefine their repertoires and implement audience development programs. The Council is also encouraged to build a system of strategic measures in relationship to the funding of regional and national performing arts institutions.

- The national performing arts institutions should receive new gender equality goals for organisational structure, audience development and repertoire. Integration in the institution's repertoires should follow a code for equality, demanding that when total production over a three year period has been weighed, no gender should represent less than 40% of those employed on stage or back stage. Government supported theatres should be charged to follow these precepts or to explain their failure to do so.

- The committee proposes that *The Swedish National Council for Cultural Affairs* and the *Arts Grants Committee* should create an arena for communication around research related gender equality in the theatre. It is also suggested that more precise demands should be written into the charters of performing arts academies in relation to their duty to guarantee gender equality and implement a genus perspective.

The report from the committee also contains a statistical examination of the repertoire at the performing arts institutions seen from a gender perspective. They have also mapped and analysed the goals of governing bodies in the arts and their methods of reporting on issues related to gender equality. ✎

The committee's chairwoman was managing director of Riksteatern, Birgitta Englin. Committee members were Ronnie Hallgren, managing director at Göteborgs Stadsteater; Kenneth Kvarnström, artistic director at Dansens Hus and Anna Lindal, violinist and professor at The Royal Academy of Music.

A Conversation with Birgitta Egerbladh

Making Theatre out of Dance and Dance out of Theatre



LACE TUTUS AND toe shoes. Swan down and arms spread like bird wings. Is our concept of dance totally influenced by the clichés of classical ballet and prima ballerinas? One can also experience dance in the movement and sound of someone repeatedly pounding the stage floor with their upper leg. That is the opinion of the world renowned choreographer Pina Bausch. Because who can really define what beauty is?

Pina Bausch is the choreographer that revealed to us the beauty inherent in a physicality light years from the anorexic ballerina ideal. In her work, she presented heavyset dancers, older dancers and dancers with evident personalities. Pina Bausch proved that dance wasn't only defined through the movements of a beautiful body, but that a person dancing, giving birth to movement from deep inside their selves, could also create beauty.

It is precisely here, amidst love and respect for completely normal people, I encounter Birgitta Egerbladh; choreograph, director, composer and dancer who in the spirit of Pina Bausch, but very much in her own unique fashion, infuses the art of dance with laughter and kitchen sink poetry. Birgitta Egerbladh, with her insatiable appetite fills her palate with anything that attracts her eye, filling her work with dance, poetry, drama, clown

and performance art. Birgitta Egerbladh, who has created theatre out of dance and dance out of theatre in performances such as *Why Does Everybody Always Kiss Solveig?*, *Secret Rooms (1) and (2)*, *It Happens at Home*, *The Chechov Orchard*, *Running and Turning or To Where My Longing...* Birgitta, who succeeded in making the classically educated dancers at the Royal Ballet forget their drills and ballerina postures when in *And In Between* and *When They Talk and Dance*, they listen instead to the melodies of their own bodies.

“I can sit on a bus or on a park bench just watching...watching. Observing people, how they sit, how they walk and how we constantly try to make ourselves understood through gestures and body language. I'm positive that most children have a strong desire for movement and dance, a desire that unfortunately doesn't always find the opportunity for development.”

I meet Birgitta Egerbladh when she still is buzzing, after being awarded two major prizes; *The City of Stockholm Prize for Best Performance on Stage* and the *Swedish Theatre Critics Grand Prize*. She speaks of desire and longing. She describes happiness, humour and love. Countless times she brings up “playing” which she says is the source of her work. She describes the completely normal body of the

by Pia Huss
Theatre Critic

Photo:
Lesley Leslie-Spinks
Köra och vända eller
Dit jag längtar så
Stockholms Stadsteater



Photo:
Petra Hellberg
Köra och vända eller
Dit jag längtar så
Stockholms Stadsteater

average Swede with all its rolls and folds in a tone that makes me feel all happy and warm.

“My parents were teachers, but my father was also a jazz pianist. A Saturday afternoon at our house would often include a jam session. I’m sure that’s part of what made me hungry to play and compose. I was given the opportunity to dance for a wonderful teacher and eventually started playing theatre as well. I brought with me all this practice, and the self confidence that came along with it, when I moved from Umeå to Stockholm. I carried inside of me, the feeling that anything is possible. I longed to tell stories through dance and I became a choreographer, but I kept moving towards theatre, searching for text, for the spoken word, for context, and pretty soon what I was doing was more like directing. I still can’t describe myself as a director. You could possibly call me a directing choreographer who stages works. I never work with text analysis in the usual sense. I always begin with a theme that I myself, have chosen. Then I start the rehearsal period with two weeks of examining body language and different forms of physical improvisation. The focus is on the body and on the actor’s relationships to each other. This in turn

gives birth to themes and sequences of movement. This is a method that demands a great deal of courage. Every new project brings with it new meetings and it was wonderful to discover that my method actually works in bunches of different contexts.”

This sniffing her way towards the subject of the performance is a rule that Birgitta Egerbladh adheres to.

“I always use the same approach no matter which audience I am addressing.”

Secret Rooms (1) or *Why Are My Ears So Big?* described the complex feelings and stages of development experienced by children 10-12 years of age. It’s about falling in love, about rivalry, jealousy. It portrays loneliness and being together. When Birgitta Egerbladh received the Theatre Critics Grand Prize in 2005, she had already, in 1999, received what is commonly known as the “little” prize, the prize for children’s and youth theatre, for *Secret Rooms (1)*. Birgitta feels that all of us carry all the different ages within. These are brought forth in different situations depending on who we interact with.

“We don’t move our bodies at all in the same way when we are standing in front of a close friend, as



we do in front of our strict boss or our lover. When I play out situations with my ensemble, I'm doing something intimately linked to the kind investigations children conduct when they play. We shuffle these emotions, we shift the relationships between us, how they relate to our bodies, in the same way that children move building blocks. How does this change the whole picture? How does it change my position in relationship to the others? It's always necessary for me to have a kind of liberating laughter close at hand. Situated right next to this laughter, are the tears. Here lie the emotional sharp turns that interest me the most."

"Children are masters at emotional sharp turns. This is so obvious in my daily life with my young daughter, she can be in utter despair, then I tell her something that makes her think of something else, and suddenly the sorrow has vanished, at least for the moment. Even in our greatest sorrows we need moments where we can rest, if only for a few minutes. It is these twists and turns that I so much desire to bring to the stage."

Birgitta Egerbladh describes how she always chooses her ensemble with great care.

"I am always looking for performers with that

special gift for movement. They can be dancers, but I usually work with ensembles consisting both of dancers and actors. This gift for movement has little to do with training or schooling. It is rather an ability to open oneself, to communicate the personal through movement, and to have the will and desire to search within for the physical expressions."

"I wonder sometimes about our ways of perceiving art. If a work of art really has something of importance in it, one can return to it many times. Dance theatre can work in the same way. A performance can evolve and deepen every time you see it. Of course it has to contain a variety of expressions. It has to be associative and not present a single way of looking at things, instead providing possibilities for personal reflection and experience." ✎

This article, shortened and somewhat reworked, is part of a much longer interview with Birgitta Egerbladh published in the magazine *Opsis* *Kalopsis*, nr 1 2006.

Photo:
Bengt Wanselius
Tjehovträdgården
Stockholms Stadsteater
Lesley Leslie-Spinks
Köra och vända eller
Dit jag längtar så
Stockholms Stadsteater

Three Monologues – Three Lives on Stage

by Charlott Neuhauser
Dramaturg

Photo: Peter Alendahl

Lo Kauppi
Riksteatern

Jonas Törnros

Lotti Törnros
Teater Scenario

Petra Hellberg

Nisti Stêrk

Stockholms Stadsteater

THREE MONOLOGUES BY three different women have received much attention from the Swedish theatre community these past two years. *The Rock-Blaster's Daughter Who Exploded* by Lo Kauppi, *My Life as a Fatty* by Lotti Törnros and *Zeyno's World* by Nisti Stêrk. All three monologues are written by the women who perform them. All show strong women, speaking out in voices of their own, as a reaction to a history of being objectified, or even perhaps of being made invisible. These are women who refuse marginalisation, who, for themselves, claim a place in a theatre tradition largely dominated by a male, western hemisphere perspective. They ask questions. Which aspects of woman are fit to be shown on stage? Is it permissible to portray drug abuse or eating disorders? Do fat women have a place on stage? Is there room for immigrant mothers?

Perhaps it is only through the deeply personal that we can bring out of the shadows those margin-

alised by society? But it's risky business, using one's personal history as dramatic material. There is a price to be paid for showing that one is a whole and many faceted person, when those around prefer to see just a lively young lass, a fat girl or a foreigner.

LO KAUPPI TELLS us that she worked with the text for *The Rock-Blaster's Daughter Who Exploded* twelve or thirteen years before it became a theatre performance. Originally it was meant to be a book. While she was studying at the Stockholm Academy of Acting, however, she took the opportunity to play a piece of this material which later became the play. It took a long time to nurture the performance, several years in fact. Kauppi describes run-throughs for friends and acquaintances which were up to four hours long. The opening night was, for her, both a personal and political victory. "I was so angry after that time I spent living at the Hassela Collective, getting off

drugs, or in the reformatory”, she describes the main driving force. “I was feeling like an outsider in society at large – but especially in the theatre.”

The Rock-Blaster’s Daughter Who Exploded is the story of a young girl, forced against her will, to become a woman. She solves the equation through eating disorders, drugs and criminality. The performance is also about class, about how it is to grow up around alcoholism, and how it feels to be part of a minority with a father whose language was forbidden and eventually lost. “But it’s even about my gratitude for having grown up in a society that still believed in rehabilitation, and not only in incarceration” she says. “Since I had been taken into custody and given help and counselling, instead of just a prison sentence, it seems essential to me to play the performance at prisons, something I’ve done a lot of. It’s an important audience, one who is being let down by society every single day. This is why I have a strong desire to give them something special”.

My first thought, after having seen the performance on opening night, was ‘how can she do it?’ “I can do it, because the performance itself gives me so much energy and it gives my past some justification. After each performance people come up to me and tell their own life histories. I now see that my experiences are nothing to be ashamed of, that my story means a lot to others, and that they can see themselves in me.”

ASK LOTTI TÖRNROS about her relationship to her biographical material. Even this monologue originated from anger. “I wanted to talk about how the world looks at fat people” she says, “Overweight people exist in our society, and are discriminated against. Fat makes us blind, the person behind the fat ceases to exist.” When she and the director were looking for material for a play, Lotti started pouring through her old diaries. These diaries eventually became the foundation for a monologue which was Lotti’s story about herself. Lotti, in her story, creates herself, she becomes a real self, she answers, when I ask her how it feels to relate to your own body as to an object. “No, even if I feel that I’m playing a character, after all it’s my private history transformed into a performance text, it feels deeply personal at the same time.


I think the audience feels this, they know that it’s me up there and that it’s my experiences they’re seeing on stage.”

Lotti Törnros was taking a risk when she decided to go so personal, but she says “it would have been strange if I hadn’t used my own story. The thought kept popping up into my head. It could even pop up while I was playing the performance. What if they don’t like me? I’m not just talking about me the actress, what if they didn’t like me, Lotti? And if they didn’t like the story I was telling, well that also meant that they didn’t like me. But that was the path I had to follow.”

HOW WAS ZEYNO’S WORLD created? “Zeyno was born in front of a television camera, during an improvisation. I was responsible for some comic relief in a program about ‘women under the veil’ for Swedish National Television (SVT/UR). I had this character, or maybe just this feeling of this character inside me, so I said to the camera lady, ‘come on, let’s go down to the laundry room’, and I started improvising and that’s how Zeyno was born.”

Zeyno is a stage character, and unlike Lo Kauppi’s or Lotti Törnros’ characters, she has a life that is separate from Nisti, who plays her. “But everything is true”, says Nisti Stêrk. “All of it comes directly from my mother’s life, and from my own. I was working at Unga Klara when the performance started to gel.

When Stêrk talks about her show, she speaks as much about the audience as she does about the monologue. Audience contact is the key to her work. She captures the audiences reactions, sees everything that’s happening out there, sees when they twist uncomfortably in their seats or if someone dares not to answer one of her questions. She takes things up, responds, and the audience becomes an active part in all that happens onstage.

These three women have all raised the temperature, the degree of urgency, in theatrical expression through the monologue. By daring to be personal, through a will to communicate their own stories, they escape being agit-prop, while still managing to be political. They reveal the personal in the political, they tell us that what makes us human, is that we dare to talk about ourselves. 



5 x New Translations

Swedish Plays are continuously translated to foreign languages. We have asked the Swedish theatre agencies to recommend one play each, that has recently been translated into English.

Photo: Bertil Hertzberg
Delfinen
Byteatern

The Dolphin

The Dolphin tells of the meeting between a lonely old woman and a runaway child, a child who has transformed himself into a dolphin and run away from home. "There was a new one. One much smaller than me. And he was so cute! Mommy really liked him!"

The Dolphin is a poetic and musical piece in which child's play and serious matters find expression in magical shadow play. It's a play which dares to speak about troublesome emotions. What do you do when jealousy raises its head? A tricky problem, both for old ladies and for young children.

The Dolphin has had approximately ten productions in Norway and Sweden. The play is being produced by Byteatern/The Kalmar County Theatre, during the Spring of 2006. Byteatern's production will be performed at Assitej's Biennial Theatre Festival for Children and Youth in Hungary from the 8th-12th of May, 2006.

Gunilla Linn Persson is known to the Swedish audience mainly for her television series, but she is also the author of several plays and TV series for children, and is a prolific novelist. ❀



Delfinen – The Dolphin by Gunilla Linn Persson, translation by Eivor Martinus.

A play for children and adults. 2-3 actors, for children 6-9 years old.

Publisher/performance rights: Teater & Musik, cecilia.teaterochmusik@swipnet.se

Also translated into German and Norwegian.

The Sun Monkey

With her customary vitality, humour and her disarming language, Sofia Fredén tells the story of Sun Monkey, Raincoat and La Niña, three characters with personalities worlds apart who attempt to be friends. It's a seductive saga for children from the age of five; about friendship and rivalry, freedom and oppression and about our fear of being left friendless.

Sofia Fredén was born in Göteborg and received her education as a playwright from The Dramatic Institute 1992-1995. She has had her plays produced at a large number of theatres in Sweden. Her international career is well under way with productions in Denmark, France, Germany, Finland and Norway.

Sofia Fredén is one of the hottest names among young Swedish dramatists. She has a unique way of telling compelling stories and a cutting edge feel for modern language.

The Swedish Theatre Critics Prize for children's and youth theatre 2005 was awarded to Sofia Fredén, a playwright entrenched in youth's secret universe, giving its hidden inhabitants a voice. Through her ability to exhibit the past, the future and the present on a single plane, she has created a theatre of serious mirth, this year manifesting in the plays *Rotten – A Princess Life*, *Only a Child* and *The Sun Monkey*, three plays that appeal to everyone, from newborns to hundred year-olds. 🌸

Solapan – The Sun Monkey by Sofia Fredén, translation by Edward Buffalo Bromberg. For children from the age of 5. 3 actors, not gender specific. Publisher/performance rights: Colombine Teaterförlag, berit.gullberg@colombine.se Norwegian translation also available.



Photo: Jimmy Arvidsson
Solapan
Teater 23

Photo: Arvid Englund AB
Teaterförlag
Två män i ett tält
Helsingfors

Two Men in a Tent

“There are certain moments in each human life, moments so great that they cause all the other moments to pale and lose their breath. Vingle and Erbarmar share one of these moments. Her name is Ådra, this moment of theirs, the one they drag behind them throughout their lives. Heavy she is when the road rises before them, but sometimes she lifts them high and rests them bouncing, each one upon one of her nipples, as she strides through the forest. Otherwise they have little in common. Vingle and Erbarmar. Well, perhaps Unn-Liv. Or maybe Värna.”

Two Men in a Tent is a play about living and loving in the open air, about the travails of everyday life, about dreams, about finding a woman and about finding one's self.

Anders Larsson is one of our most produced modern playwrights. His work has played all

the main Finlands-Swedish stages, and he is also widely produced in his homeland, Sweden. Anders Larsson has an actors education and has written a dozen stage plays as well as a few pieces for TV and radio. His texts are marked by his verbal antics and clever humour. Situations are lent an absurd twist when his characters grapple with the larger questions of life, while at the same time struggling with daily trivialities. 🌸

Två män i ett tält – Two Men in a Tent by Anders Larsson, translation by Paulina Holmquist. Publisher/performance rights: Arvid Englund AB Teaterförlag, agency@englind.se





Photo page 14:
Kaj Grönberg
Tala! Det är så mörkt
Teater "I"

Photo page 15:
Nordiska Strakosch
Jonas Gardell

Words Into Darkness

"Every human being is a story waiting to be acknowledged."

The action takes place in the waiting room of a medical clinic. Sören arrives to have some stitches removed. Jacob, the attending physician, sees beyond Sören's ice cold facade and opens a communication between them. The conversation between the two men resembles a therapy session; each in turn seeking to provoke the other, until they succeed somehow in touching one another. Sören, a Neo Fascist provokes and is provoked by Jacob, who is Jewish. The pain this meeting causes both of them, also serves to help them grow.

Jacob's understanding of Sören is balanced by his hate for Sören's ideology. Is a person nothing more than the identity he clothes himself in? Will Sören become a better person by revealing his weaknesses? Here, dialogue itself becomes a method for breaking the spiral of violence.

Niklas Rådström was born in Stockholm, 1953. He has a broad literary spectrum, having produced volumes of poetry, plays, novels and essays. In addition to his writing for the stage, Niklas has written a number of film manuscripts. *Words Into Darkness*

is a stage adaptation of the author's own manuscript, filmed by Suzanne Osten in 1992 (original English title *Speak Up! It's So Dark*).

One of Niklas' most recent plays, *De Onda (The Evil Ones)* is based on the trial transcripts and court records regarding the brutal murder of 2 year old James Bulger in England in 1993. After a widely reported trial, two eleven year olds were convicted of murder, the youngest convicted murderers in England in over 250 years. The play is also about how one puts into words things too painful to accept. ❄️

Tala! Det är så mörkt – Words Into Darkness
by Niklas Rådström, translation by Gabriella Berggren.

Publisher/performance rights:
Draken Teaterförlag,
info@drakenteaterforlag.se

Translations of Niklas Rådström's plays are available in French, German, Russian, Danish, Thai, English, Hungarian, Polish and Spanish.

Cheek to Cheek

The play deals with loneliness and the longing for tenderness and sex. An aging drag queen, Ragnar Rønn, meets an undertaker, Margareta Ledin, through a personal ad. They are both lonely and a mutual attraction arises. He becomes her idol, she his slave. Ragnar has an unfulfilled dream of becoming a legend like Judy Garland and Edith Piaf. He surrounds himself with older women, and uses them to act out his sadistic tendencies. He gives these women a sort of superficial happiness while acting as a satanic Jesus. The play, both comic and grotesque, is above all heart-wrenching in its display of how the need for love and tenderness can be exploited. It has had three successful runs in Sweden and has been produced in Denmark, Germany, Romania and Poland. It was also performed on Swedish television, directed by the author.

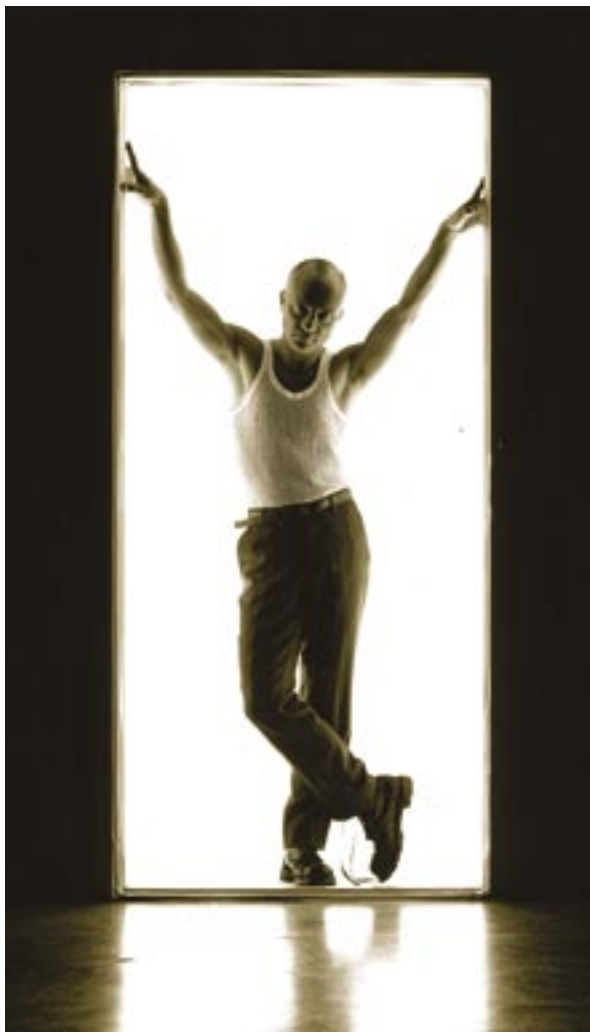
Multi-talented Jonas Gardell is never far from the limelight – he seems drawn to it like a moth to a candle. Immensely popular in his native country, he enjoys a huge following, which, as is often the case with prodigiously talented people, is made up of several distinct audiences.

There are those who know Gardell mainly as a popular stand-up comedian and actor, a divinely talented satirist with a gift for gab, always on the

mark. But Gardell is much more than that; he is the serious author of numerous plays, novels and movie scripts. These combine a keen eye for human foibles and tragedies with surprising tenderness and understanding of the human condition. Common to all his work is a brilliant sense of humor and swift and light touch. With no trace of sentimentality and dead-on precision he paints a humorous but frighteningly accurate portrait of ordinary people trapped in ordinary lives. This flair for combining existential questions and the utterly banal is arguably his greatest strength as an author.

His plays have been performed on leading stages in Sweden and Europe.

Other plays translated to English are: *Ömbeten* (*The Tenderness*, 1989), *Människor i solen* (*People in the Sun*, 1997), *Sheherazade* (1998).



Cheek to Cheek - Cheek to Cheek by Jonas Gardell, translation by Einar Heckscher, Kjersti Board.

Publisher/performance rights:

Nordiska Strakosch, info@nordiska.dk

Also translated into Rumanian, Danish, German, Polish and an American version.



Faysus Girls! Take back the Power!

by *Malin Axelsson*
Playwright
Maria Löfgren
Director
&
Anna Kölén
Dramaturg

JAYSUS GIRLS, LIBERATION'S COMING SOON (*Jösses flickor, befrielsen är nära*) by Margareta Garpe and Suzanne Osten, opened at Stockholm City Theatre in 1974. After playing 140 performances to 96 517 audience members, it remains one of the greatest successes in the history of Stockholm City Theatre. It not only brought in the punters, it made the women's movement visible, providing – through its presentation onstage of conscious, engaged and independent women

– new models with whom the audience could identify. The play was based on a large body of research, consisting of interviews and study. The goal was both to portray the work of feminism's pioneers and to continue their work. Which it did.

The play centres around the members of a woman's organisation, portraying their private and political struggles from 1924 to 1974. Their "songs from the barricades" as well as the ensemble's own conviction "We can! We Will! We Dare!" absolute-

ly infected the audience. Many who saw the production describe the experience as an awakening. History, as presented in this play, was everything but the usual: this was the worker's, the women's, the children's story.

In April 2006, *Jaysus Girls, The Return* opened at the same theatre and on the same stage. Two days after the opening, all the performances scheduled for the spring season were sold out.

Jaysus Girls, The Return fuses an adaptation of *Jaysus Girls, Liberation's Coming Soon* with a newly written play *Supergurl* by Malin Axelsson. *Supergurl* is not a continuation of *Jaysus Girls*, it forms a dialog with the play from 1974. The feminist movement has splintered since the seventies. Feminism has become feminisms, and the women's movement a myriad of groups, networks, organisations, publications and alliances with differing goals, means, theories and ideals. Questions concerning ethnicity, sexuality, disability, age and geography demand their place in the feminist saga.

Supergurl is the story of Mari-Linn, born in the seventies, granddaughter to the columnist, Harriet, a figure in the original *Jaysus Girls*, and of her place in history and in the collective of women. Mari-Linn is middle class, white, straight, conscious and clever... the world is her oyster. She grows up in a society marked by increasing individualism, where the liberal market economy is king. But she also grows up in a society where the women's movement and feminist consciousness are more prevalent than ever before.

Supergurl is a forum for conflict and discussion, but also a forum for all the paradoxes in the history of resistance: the story of dreams and visions, it is of necessity also the story of oppression and of all the sorrows one would most of all like to forget. *Supergurl* doesn't provide any answers nor does it serve up strategies for saving the world. It is a play, and a performance, that expresses a longing. It laughs and it hopes. It cries and it struggles.

Jaysus Girls was and is a political and artistic statement, a bold and extravagant theatrical/political investment. The artistic leadership for *Jaysus Girls, The Return* consisted almost entirely of young women, the majority of the ensemble is composed of women, the theme of the play is explicitly feminist. The story is of the struggle for



freedom and for the space to live one's own life, a question which is existential in nature and concerns a right belonging equally to both women and men. Our struggle for justice and equality, for space and opportunity, is just as strong in 2006 as it was in 1974. Our ideological commitment is just as strong, our longing just as hot and our demands just as rightful. We women, and our stories, must occupy the theatres, the history of literature, the media, the marketplace and the political arena. We demand a self evident equality on the stage, and in the rest of society. Redefine that which is defined by the powers that be. *Take back the stage! Take back the power!* 🌸

Photo page 16:

Petra Hellberg

(Background: Arbetarrörelsens arkiv)

Jösses flickor, återkomsten
Stockholms Stadsteater

Photo page 17:

André Lafolie

Jösses flickor, befrielsen
är nära

Stockholms Stadsteater

Svall – A new Swedish Opera about Honour Related Killings

by *Stefan Johansson*
Head of dramaturgy
Kungliga Operan

Photo: *Alexander Kenney*
Svall
Kungliga Operan

FEW THINGS ARE as exhilarating as the birth of a new opera. From the commissioning to the first time you hear the music sound in a room. And then, when this strange amalgamate of word and sound, music and theatre, which is opera, meets an audience for the first time. Last time, our composer Daniel Börtz and librettist Claes Fellbom had had a great success with a historical subject, *Marie Antoinette*, at the Folkoperan, Stockholm's second opera house. In the 1990s Börtz, of course, with Ingmar Bergman as librettist and director, made opera out of Euripides' *Bacchae*. Now Börtz and Fellbom approached the Royal Swedish Opera with the sketch for an opera, which reflects one of the great tragedies of contemporary Sweden, how young women – and also young men – become victims of honour related criminality, threatened, abused or killed by their own or their partner's family. The operatic recreation of a reality, which in its implacable cruelty competes with classical tragedy but also asks serious questions about our society. Questions which each of us must try to answer every day. Because an opera about honour killings is today a Swedish tragedy. The opera was *Svall (Surge)*.

Fadela and her sister, Aida (she does not want it pronounced Aida!) are fictitious personages with real models. Sometimes one could feel offended by how the media robbed Sara, Pela and Fadime – the actual murdered girls – of their family names. Only after their grim death these girls from immigrant families became close to us, ordinary young Swedish women at last. But it must not be that only violent tragedy can put young people with foreign background – who were born and lived their short lives here – in the centre of attention of Swedish society. A violent death is always in vain and without meaning, however illuminating the grim lesson for the rest of us.

Meanwhile, a number of debaters, feminists, post-colonialists, culture-relativists and their adversaries among writers and journalists, in culture or politics, have used these destinies with the best intentions. They have used them to describe diversities and similarities, structural, cultural or psychological, and how the Swedish society has tried to deal with the strange and unknown, the "Other", the confusing new or terrifying archaic. This does not mean it is a question of theory if the lumping together of honour related crimes



with violence against women in general betrays good insight or confusion or if any discussion of different or similar concepts of honour or chastity in diverse cultures necessarily leads to racism and discrimination. Discussion is never wrong, neither is research. But if hypotheses of structural superiorities are adopted as laws of nature while violence grows in the dark, human beings will die while the elite talks.

Svall was commissioned in 2003 and premiered in 2006. It was shown in Stockholm and Umeå as a co-production by the Royal Opera, Riksteatern and NorrlandsOperan with the Stockholm Culture House and Folkoperan as venues. The score uses eight soloists, a small chorus of eight and a chamber orchestra of 27 players. The preparations took the director, Elisabet Ljungar and me, the dramaturg, as far as Istanbul to meet documentarists and writers who treat the issue from the Turkish horizon. We brought into the production as experts both psychotherapeutics from *Save the Children* as well as volunteers from *Sharaf's Heroes* – an organisation of young men who fight reactionary role models that would make them abuse or even kill sisters and potential brothers-in-law.

All members of the ensemble as well as Finnish conductor Jan Söderblom solved their demanding tasks with great commitment. Especially the two young singers who took the parts of the sisters with amazing truthfulness were rightly praised in the press. While a single dissenting female critic vented suspicions of “commercial” intentions against librettist and composer (Did anyone anywhere get any commercial benefits from political chamber-opera with modern music?) our new friends from the groups, who work with the victims of these archaic honour codes, saluted the work as a means of lifting this question in the public eye. When those who work directly with young people in mortal danger told us how important it was that we used the prestige of a 233 year old cultural institution to focus a contemporary social problem of this urgency, we felt both proud and some-what embarrassed. Any new opera must give its audience a new and strong experience. There is an emotional understanding beyond language which only music can give. In *Svall*, as in all relevant political theatre, our emotional catharsis finally makes our reason ask ourselves: What must be done? ✂

Swedish Drama – Export Quality!

by Ann Mari Engel
Swedish ITI

Photo page 20:
Lia Jacobi Persson
Allt Ska Bort
Teater Västernorrland

Photo page 21:
Maria Weisby
Flodhästen och andra
hästar
Rangayana
Gunnar Edander
Translator
Mohammed Karim
with the manuscript to
Katter in Arabic

SWEDISH THEATRE AND Swedish dramatic writing have good and long standing contacts in the world at large. Names like August Strindberg, Ingmar Bergman, Birgit Cullberg and Lars Norén have achieved global familiarity.

We have, over the last few years, enjoyed a growing interest from abroad in Swedish performances and plays. Particular interest has been given our drama for children and youth, well established in Sweden and often in focus for breaking new ground artistically.



Among playwrights most produced outside of Sweden we find Per Olov Enquist, Margareta Garpe, Staffan Göthe, Stig Larsson, Niklas Rådström, Sofia Fredén, Magnus Dahlström, Mattias Andersson, Lucas Svensson, Mia Törnquist and Agneta Elers Jarleman. Lars Norén continues to fascinate the European theatres with two upcoming productions in France during the spring season of 2006;

Autumn and Winter at Théâtre de la Bastille in Paris and *Bobby Fischer Lives in Pasadena* at the Théâtre National de Marseille. In the autumn 2006, Lars Norén will be directing his new play about street children at Théâtre Nanterre-Amandiers and in 2007, he will be directing a play of his at Comédie Française.

A prerequisite to the international production of Swedish drama, is of course translation. There exists, scattered across the globe, an enthusiastic cadre of translators covering many different languages. Today Swedish dramas are translated into about thirty different languages, a number increasing constantly. Recent translations include Turkish, Bengali and Arabic versions of Swedish plays for children and youth.

A look at this year's crop of foreign productions of Swedish plays, shows a wide spread:

Within the framework of a major Swedish initiative in Russia, an anthology of Russian translations of six Swedish plays will be published and released. The plays, through readings with Russian actors, are also being presented in three Russian cities. The plays published are Lars Norén's *Courage to Kill*, Niklas Rådström's *Words into Darkness*, Agneta Pleijel's *Riverside*, Jonas Gardell's *Cheek to Cheek*, Erik Uddenberg's *The Patricide* and Rose Lagercrantz's *Europe in the Morning*. In S:t Petersburg there will be a stage production of the children's play *Medea's Children* by Suzanne Osten/Per Lysander, directed by Finn Poulsen. Tittut Puppet Theatre will perform *More Music, Pappa* in several Russian cities.



This year will also witness a major presentation of Swedish children's theatre in London. With *Swedish Seasons*, The Unicorn Theatre will present Swedish children's theatre and culture through guest performances by Unga Klara and others. Swedish drama will be promoted through a series of staged readings.

Swedish drama continues to attract interest among German language theatres: Cecilia Parkert's *Witness* will have its German premiere at Theater Dortmund (Kinder und Jugend Theater) while the Vorarlberger Landestheater Bregenz in Austria mounts Gunilla Boëthius' *The Woman Who Married a Turkey*. In Leipzig, Theater der Junger Welt will stage Stefan Lindberg's youth play *Lavv*.

Henning Mankell's *Hasse Karlsson: Murderer With No Conscious*, exposes the awful truth behind the discovery of a woman frozen to death on a railroad bridge. It will have productions both in France and in Germany.

Anders Duus' recent play *Everything's Got to Go*, has, in competition with other plays by young European playwrights, been chosen to guest this year's Theater-Treffen in Berlin.

Swedish plays have also managed to travel beyond the borders of Europe this year: the autumn bringing productions of Jonas Gardell's *Tenderness* to Argentina and Henning Mankell's *The Antilopes* to Canada.

The Children's Voice, a SIDA funded project to promote the growth of children's theatre in Asia included a Theatre Rangayana production of Anneli Mäkelä's *The Hippo and Other Horses* for

school children in India. Within the framework of the same project, a production of Staffan Göthe's *A Night in February* will be mounted in Dacca, Bangladesh.

Our Scandinavian neighbours have a number of productions of Swedish work underway. Some examples: Jacob Hirdwall's *Pleasue Islands* will have its world premiere at the National Theatre of Iceland. *Dalecarlians* or *Masdjävlar*, a play by Maria Blom which also became an award winning movie, will open at the Kokkolan Kaupinginteatteri in Finland. Denmark's Aalborgsteater plays Niklas Rådström's *Words into Darkness* and Oslo Nye Teater will open Margareta Garpe's *Limbo*.

Broadway will this year, for the first time see a major musical production from Sweden. *Kristina from Duvemåla*, written by ABBA duo Benny Andersson and Björn Ulvaeus, is a musical dramatisation of Vilhelm Moberg's epic novels. *Kristina* tells the story of Swedish emigrants arriving in New World at the end of the 1800's. The production was exceedingly popular when it opened in Sweden, playing to over a million people on stages in Malmö, Göteborg and Stockholm. The musical, translated to English and somewhat shortened, is planned to open on Broadway in 2006/2007. ❀

Theatre in Everyone's Home

by *Magnus Florin*
Artistic and managing
director of
The Radio Theatre, SR
2000-2006

Photos: *SVT Bild*
Macbeth
1961

Johan Ljungström/
Dramaten
Jag, Sokrates och Lars
2003

SVT Bild
Hans nåds testamente
1929

Jarl Ekenryd/SVT Bild
Farmor och vår herre
1956

Sören Vilks/SR
Horan
2002

THE RADIO DRAMA DEPARTMENT of Swedish Radio does not only produce what is commonly referred to as plays. We broadcast lyrical/musical works, radio art (ars acoustica), entertaining sketches, satire, philosophical dialogue, evenings devoted to readings of Swedish literary classics and much more. Even so, drama does comprise the centre of our production and ever since radio's first broadcasts in 1925, and especially after 1929 when a special Radio Theatre section was established, young authors and playwrights were consciously encouraged and given access to this new media. Thus, from its beginnings, The Radio Theatre has held a strong position as a stage both for debutants and for experienced dramatists.

This position can be expressed in numbers. During the years 2001-2005, The Radio Theatre broadcasted no less than 130 new plays. In addition to this there were several series of short sketches (under ten minutes), and theatre for children and youth (often radio theatre adaptations of novels). There were also new productions of previously recorded works, from both the Swedish and the international repertoire. Of the new plays, what is most striking is the great variety in form and content. Dramatists of both genders, both debutants and older, more experienced playwrights, all found in radio drama a living outlet for expression. Gender balance was evident in the 130 plays produced, half being written by women.

The first artistic director at The Radio Theatre, Per Lindberg (1929-1931) would instruct his playwrights in the particular realities of the art form: "Remember that your characters are not seen, only heard"; "Radio Theatre offers greater freedom than the theatre stage in that you aren't tied to a specific room"; "Never forget that radio theatre is an inti-

mate art of words"; "Every word (without the help of gestures or facial antics) enters the individual listener's ear directly, despite the fact that the audience is many times larger than any you would find in the theatre".

His advice holds true even today. The intimacy, above all, attracts many playwrights to work with psychological structure or experiment with form. This is even true of directors, among who Ingmar Bergman deserves a prominent position with his over forty radio theatre productions, and whose epoch making recordings of August Strindberg's dramas *Easter* and *Crimes and Crimes* (1952) suppressed the actors expression and brought to a minimum the use of sound effects, until all that was left was a play of ethereal voices.

The medium's boundlessness in time and space has encouraged many playwrights to conquer new ground. Nobel Prize winner Harry Martinsson for example, with his play, *The Pilot from Moluckas* (1937) about the great navigator Magellen, a magnificent poem about discoveries on both spiritual and physical planes. Sivar Arnér, gave us *Cape Lonely* (1949), a breakthrough for internal monologue, opening the door wide to stream of consciousness. The 1950's brought expansive, existential investigations into the human predicament with plays by, among others, Stig Dagerman. A strong social and political dimension was evident in the 60's and 70's, along with a growing interest in modernistic form. Here we can name Åke Hodell's *What Was Hemmingway Doing in Africa?* (1971).

A crop of new dramatists arrived in the 80's and 90's, bringing Gunilla Boëthius who's works for a young audience included *The Frightful Family* (1987) and *The Wind of Forgiveness* (1994). The prominent poet, Kristina Lugn's play *In the Valley of the Shadow of Death* (1985) was a grotesque, hi-

larious and heartbreaking comedy about the ways of love and the soul's deep despair. It was here that poet Kristina Lugn became playwright Kristina Lugn. In later years, sharp examinations of modern society, as well as satire in short format have established themselves in the repertoire, the most recent example being the series *A Perfect Life* (2005).

In earlier decades, The Radio Theatre was important in introducing international playwrights to the Swedish audience. They were for example

the first to produce a play by Nobel Prize winner Elfriede Jelinek. This aspect is still important, although the primary focus has shifted to new Swedish drama, with its new voices, complex identities and origins. The eternally young Radio Theatre, that is now bringing forth such names as Angelica Tibblin Chen, Daniel Boyacioglu, Gorki Glaser-Müller, Emiliano Goessens, Susanna Mehmedi, Manuel Cubas... ✨



Radio Doris – The Radio Theatre's manuscript competition 2006

The Radio Theatre in Göteborg, (Radioteatern i Göteborg), has announced a competition to stimulate women's dramatic portrayal and interpretation. The competition is open only to plays written by women, with woman directors, composers (if applicable), and with main roles written for women. The winning play will be contracted by and produced by The Radio Theatre of Göteborg.

Welcome to *DramaDirectory*

What is DramaDirectory?

DramaDirectory is Sweden's largest internet based play collection and contains in excess of 700 plays from over 360 playwrights and translators. DramaDirectory has existed under the auspices of Sveriges Dramatikerförbund (The Swedish Playwrights Union) since 1997, and is financed through funding from Statens Kulturråd (The Swedish National Council for Cultural Affairs) and the theatres attached to Svensk Scenkonst (Swedish Performing Arts). DramaDirectory aims to increase the availability and distribution of Swedish dramatic writing.

In Sweden, where plays are rarely published, playwrights find it difficult to distribute their work. At the same time, theatres and professional independent groups have a hard time finding modern Swedish drama that they can produce. Our hope is to fill the breach, and that DramaDirectory can function as a link between playwrights, publisher/agents, theatre groups and theatres. Even private citizens are able to search through titles and read plays from our play library. This enables more people to read dramatic literature and may encourage more people to go out and see theatre.

We have chosen to start with modern dramatic literature, plays that are already available to us digitally, and work backwards in time. We have recently begun to scan older plays, plays which until now have only existed as paper manuscripts. In this way, some of the most often asked for classical Swedish texts will be available digitally on DramaDirectory. The website also contains some Swedish translations of foreign work.

Besides its plays, DramaDirectory has compiled an overview of Swedish contemporary playwrights and their work. These presentations of playwrights with synopses of their plays are available in several languages. Playwright presentations are updated constantly.

DramaDirectory has initiated a co-operation with Swedish theatres in order to present, on the top of the page, a collage of photographs from current productions.

How does DramaDirectory operate?

The user can both look for plays in the play library, and read about playwrights and their work under Playwright/Translator. He/she can also find agents, publishers and other information pertaining to the theatre world.

Searches in the play library can utilize a variety of criteria; titles, authors, languages available, number of actors or genre. Once you have located the play you can read a synopsis. If you desire then to read the whole play, there are two possibilities to do so. You can either download the entire play text, or you can order a print-on-demand paperback version. A large number of translations of Swedish plays are available on the site.

Reading plays directly on the screen

Theatres and theatre professionals are eligible to apply for an access code. With this access code they are able to read entire playscripts directly on their screens, or print them out themselves. Each time a play is downloaded, the user is registered and this information sent to the playwright and the agent/publisher. Thus, the playwrights and their agents can see who is showing interest in their work.

Author's rights

All work included in the play library is protected by laws governing copyright. Permission from the playwright is mandatory before performing any of the plays represented on the site. Permission can be granted by the playwright him/herself or through their publisher/agent. In the case of translation, permission must be granted both by the original playwright and by the translator or the publisher/agent.



www.dramadirectory.com

Theatre for the Tiniest

Photo: Lesley Leslie-Spinks
Baby Drama, Stockholms Stadsteater

THE UNIVERSITY OF OSLO, in the year 2000, inaugurated a three year research project called *Klangfugl (Song Bird)*, designed to create art experiences for very small children, from 0-3 years old. The project engaged 16 artists, among them theatre artists, and gave the baby audience a number of much appreciated and well documented performances.

This Klangfugl research eventually grew into a larger international project, operating under the name *Glitterbird*, and at the present time producing work in Norway, Denmark, Finland, France, Italy and Hungary.

In Sweden, Länsteatern in Örebro, basing their work on the Klangfugl research reports, created a performance called *Men oj...va?*. This production, for children from nine months to three years, is built on experiences of sound, colour, rhythm and movement.

Susanne Osten at Unga Klara, Stockholms Stadsteater, has recently directed *Baby Drama*, a well received production for children from six months to one year. The play text was written

by child psychoanalyst Ann-Sofie Bárány. The performance is unique in its working with a written text towards such a young audience. Reference groups comprising babies and their parents followed the growth of the performance during the whole of the development period. ✿



Festivals

THE SWEDISH THEATRE BIENNIAL

May 23–27 2007 in Örebro

Held every second year, this festival for Swedish theatre features performances, seminars, master classes etc. A jury of critics chooses the best Swedish productions from the past two years which are presented during the festival. The Biennial is both a meeting place for theatre professionals and a public festival.
info@teaterunionen.se • www.teaterunionen.se

THE SWEDISH DANCE BIENNIAL 2008

The Swedish dance biennial is a national meeting place for the art of dance, arranged in different places in Sweden. The biennial focuses on a broad variety of performances as well as being an arena for seminars and discussions.
danskommitten@teaterunionen.se
www.teaterunionen.se/dancecommittee

RIKSTEATERN'S DAYS OF THEATRE

November 17–19 2006 in Hallunda, Stockholm

This is an yearly festival including performances, workshops and seminars for the member associations of Riksteatern and other participants.
info@riksteatern.se • www.riksteatern.se

GOTHENBURG DANCE & THEATRE FESTIVAL

August 18-26 2006

An international festival for contemporary performing arts. Occuring every second year.
birgitta.winnberg-rydh@kultur.goteborg.se
www.festival.goteborg.se

THE CULTURAL FESTIVAL OF STOCKHOLM

August 14-20 2006 in Stockholm

The festival includes everything from music, art, storytelling to international theatre and large dance-floors.
claes.karlsson@kultur.stockholm.se
www.kulturfestivalen.stockholm.se

SWEDISH BIENNIAL OF YOUNG PEOPLE'S PERFORMING ARTS

May 4-7 2006 in Lund

The Swedish Biennial of Young People's Performing Arts is founded by Teatercentrum and the Swedish ASSITEJ
barnscen@lund.se • www.barnscen-lund.se

Svensk Teaterunion – Swedish Centre of the ITI

SVENSK TEATERUNION IS the forum for co-operation and information within Swedish theatre and dance and the centre for contact and exchange across the borders. The Centre is a member organisation for 96 Swedish institutions and organisations within theatre and dance.

The Centre represents Sweden in the Nordic Theatre Union, which includes unions in the five Nordic countries, and in the International Theatre Institute, with national centres in almost a hundred countries all over the world. The ITI is an international non-governmental organisation, founded in 1948 by UNESCO and members of the international theatre community. Its main objective is to promote international exchange of knowledge and practice in the domain of the performing arts.

The Swedish Centre arranges national and international seminars, conferences and festivals. It is responsible for organising the Swedish Theatre Biennial, which is a Swedish national festival and theatre meeting, organised in different cities in Sweden in close co-operation with the Swedish theatres.

The Centre has a Dance Committee, and Education Committee and various committees and working groups for handling different matters within the Swedish performing arts.

The Centre handles various national and international theatre projects, for example a project for promoting Swedish plays abroad and a four year government supported project to develop children's theatre in South Asia (2004-2008).

Recently the centre started a project for building a data-base for documentation of all Swedish performances of theatre and dance.

The Centre regularly publishes information about Swedish theatre: lists of premieres, newsletters, a monthly Stockholm Theatre Guide, as well as information in other languages on Swedish theatre and Swedish plays. For more information, see www.teaterunionen.se. ❀

President: *Anna Carlson*, Swedish Union for Theatre, Artists and Media

Vice president: *Ingrid Kyrö*, Swedish Performing Arts

Director: *Ann Mari Engel*

Information: *Jenny Fogelquist & Ann Sofie Nilsson*

Economy: *Ingrid Lindqvist*

Stockholm Theatre Guide: *Johannes Linde*

Dance Committee: *Lena Sundberg*

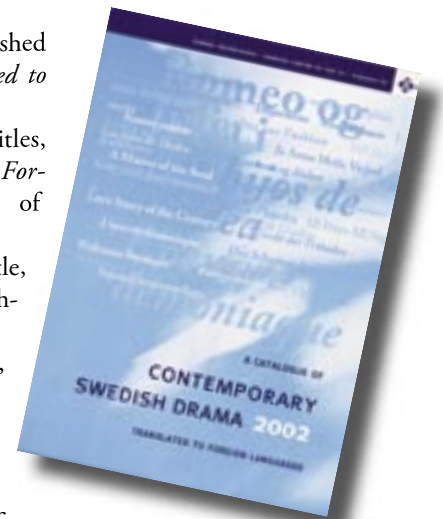
THE SWEDISH CENTRE OF THE ITI – Svensk Teaterunion – published in 2002 *A Catalogue of Contemporary Swedish Drama Translated to Foreign Languages*. The catalogue contains 910 titles.

We have recently published an additional catalogue, with another 210 titles, *A Supplementary Catalogue of Contemporary Swedish Drama Translated to Foreign Languages, Additions until Dec 2004*. That makes a total of 1 120 of translated plays.

The catalogue provides you with information such as: Author, Title, Original Title, Translator/Year and contact information about the Publishers/Rights.

The languages represented are: Bulgarian, Chinese, Czech, Danish, Dutch, English, Estonian, Faroese, Finnish, French, German, Greek, Hebrew, Hungarian, Icelandic, Italian, Japanese, Korean, Latvian, Lithuanian, Norwegian, Polish, Portuguese, Rumanian, Russian, Serbo-Croatian, Slovak and Spanish.

You are welcome to order the printed catalogues, free of charge, from The Swedish Centre of the ITI. Please send us your name and address to: swedishdrama@teaterunionen.se. 🌸



Cover Photos
(left to right):

*Alexander Kenney
Svall*

*Kungliga Operan
Roger Stenberg*

*Petter & Lotta och stora
landsvägen*

*Kungliga Dramatiska
Teatern*

Urban Jörén

Terminal

Riksteatern

Unn Tiba

*When they talk and
dance*

Kungliga Operan

Back Cover Photos
(left to right):

*Johan Tibbelin
Sorelle*

*Teater Giljotin
Urban Jörén*

Terminal

Riksteatern

Lasse Lindkvist

*Enligt Maria Magdalena
Folkteatern i Göteborg*

*Lesley Leslie-Spinks
Aluminium*

Cullbergbaletten

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News from Swedish Theatre

