

German/American International
Theater Collaboration

Outside Inn

theatre rampe stuttgart
and the
University of Pittsburgh

August-October 2007
Pittsburgh, PA - USA
Stuttgart, Germany

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PROJECT OUTLINE

Project Description

Outside Inn is an international theatre collaboration between **theater rampe** (a German theatre located in Stuttgart) the **University of Pittsburgh**. This theatre project will examine and explore cultural differences between Europeans and Americans endeavoring to address tendencies toward stereotyping and cultural marginalization throughout the United States and the German-speaking world. Using a commissioned play by Andreas Jungwirth, a mixed ensemble of bilingual actors will rehearse and perform together in both German and English. During the months of August and September 2007, the artists will rehearse and showcase the play in Pittsburgh, Pennsylvania with one weekend of performances that will be presented in both English and German. The production will then move to Stuttgart, Germany where it will open theater rampe's 2007-2008 season < www.theaterrampe.de>. Although most performances of *Outside Inn* in Stuttgart will be in German, one week of performances will be presented in English. A production in New York is slated for the fall of 2008 at 50E59 < www.59e59.org>, exact dates to be decided. Dr. Hans-Jürgen Heimsoeth, German Consul General in New York, has pledged his personal support to help raise the necessary financial resources. Further, the Austrian Consulates in Pittsburgh, Stuttgart as well as New York have also pledged their support.

The project promises unexpected insights and discoveries throughout. Many of the most interesting events will probably occur outside of the performance itself. For that reason, a videographer will document all aspects of the project from auditions through the final performance. This will allow the artists to share with the audience moments in their experiences together that may not be evident in the final performance. Additionally, it will provide evidence of the success of the project and a blueprint for future work of a similar nature.

Time Line

Stage 1 - Rehearsals in Pittsburgh	August 14-September 11, 2007
Stage 2 - Showcase performances in Pittsburgh	September 12-15, 2007
Stage 3 - Performance Run in Stuttgart	September 28-October 20, 2007
Stage 4 - Performance Run in NYC at 59E59	Fall 2008

The Play

Outside Inn contains four acts with four characters:

Kathleen	American born, moved to Germany at 15, heiress to the Kalowski construction empire (played by Gabriele Schafer)
Paul	A German civil engineer married to Kathleen, works for Kalowski (played by Stephan Bruckmeier)
Marina	A former secretary married to Chris - German (played by Petra Weimer)
Chris	A lawyer who worked in banking but left it for adventure in Africa, married to Marina - German but raised in the US (played by Roger Grunwald)

1. Paul, an unimpressive civil engineer marries Kathleen, American heiress to the Kalowski construction empire. When he encounters his neighbor Marina in a rain storm, he begins an affair with her. Kalowski, owner of a powerful German construction company, conducts a business meeting with Paul at a construction site in Philadelphia in the dead of night. During the unusual meeting, Kalowski accidentally slips and falls to his death. Paul does nothing to help him. Instead, Paul takes Kalowski's wallet and cell phone and hitchhikes out of town. He ends up in Arizona at the Hotel Sunshine. The only person he contacts is his new lover, Marina. He informs her that he's not coming back to Germany.

2. Chris, Marina's husband, runs a guest ranch in Africa, a job he created for himself after a nearly fatal heart attack. He left his job in banking to pursue his childhood dream in Africa. Since his heart attack, he has been unable to make love to his wife. When she begins an affair with one of the African ranch hands, Chris goes crazy and murders him and his brother. He stages the event to appear as though he were defending himself from terrorists, and then he and a reluctant Marina drive to the airport. Back in Germany, Kalowski returns a favor. Chris had formerly persuaded his bank to lend Kalowski money in the early days of the company. Now Kalowski gives Chris a place to hide, in a house directly across the street from Paul.

3. Marina flies to Arizona to meet Paul. They go to dinner at a restaurant on the border called the Outside Inn. At sundown, in the middle of their meal, the restaurant is inundated by people who've come to watch the border patrol pick up illegal immigrants trying get the in the US. Seeing the police so upsets Marina that they leave without paying for their meal. The next morning, Marina wakes to find Paul gone. When he returns from his errand, he informs her that Kalowski's bank accounts have been frozen and that they have to leave immediately. The proprietor of the Hotel Sunshine offers to help them get false passports and cross the border into Mexico.

4. Kathleen inexplicably doesn't report the disappearance of Kalowski and her husband Paul when they don't return from their trip overseas. She pretends nothing is wrong until workers discover Kalowski's body at a construction site in Philadelphia. When the authorities report to Kathleen that there were bank withdrawals on Kalowski's account after his death, she knows Paul is alive. She encounters Chris at Kalowski's graveside and from here the noir thriller unravels breathtakingly to its surprise conclusion.

Biographies

Andreas Jungwirth, Playwright

Andreas Jungwirth was born in 1967 in Linz, Austria. He studied at the University of Vienna (German studies) for two years before entering the acting training program at the Vienna Conservatory. From 1990-98 he acted at various East German stages and independent theaters. He has had numerous collaborations with composer Wolfgang Heisig as speaker, singer and performer in dadaistic performance pieces, contemporary music and a children's piece. It was during these collaborations that his first texts for the stage were developed.

Since 1997, he has written numerous radio plays and features for ORF, DLRkultur and WDR (German and Austrian radio stations), both original works and classic adaptations. In 2001, he received his first commission from the State Theater Linz. Commissions from the City Theater Konstanz, Theater for Young Generations Dresden and Theater Phoenix followed. His play *Black Mamba* was published by Verlag der Autoren/Frankfurt 2005 in a collection titled *Spielplatz 17. Fünf Theaterstücke über Gewalt* (Playground 17. Five Plays about Violence), upon which he became represented by Verlag der Autoren. In the spring of 2006, *Black Mamba* was accepted into Thalia Theater Hamburg's prestigious Playwrights Festival, directed by Andreas Krigenburg. In late September of '06, his theatrical adaptation of Edgar Hilsenraths *Das Maerchen vom letzten Gedanken* (The Fairytale about Last Thoughts), a novel about the Armenian genocide, will have its premier in Jerewan, Armenia - directed by Rolf Krieg - followed by the Berlin premiere at Theater Unterm Dach.

Currently he is adapting "Es geht uns gut" (We are Well) by Arno Geiger for the stage (World premiere in April 2008 at the Schauspielhaus Wien, Director: Lars-Ole Walburg). In January 2008, that Staatstheater Darmstadt will premiere "Schonzeit" (Closed Season) and Theater Phoenix (Linz, Austria) his new piece "Volksgarten." In 2008, the Oesterreichische Rundfunk (Austrian Broadcasting Company) and the Norddeutscher Rundfunk (North German Broadcasting Company) will co-produce his play, "Alles Helden" (All Heroes) as a radio play.

Other credits include a regular column in the weekly publication "Freitag." He is a resident author and director at Hoerfilm GmbH, which creates media for the blind and visually impaired. Awards include the nomination for the Children's Theater Prize 2007 and numerous grants from the Austrian Dramatists, Adalbert Stifter Award, among others. He has resided in Berlin since 1996.

Melanie Dreyer, Producer/Director



Melanie Dreyer graduated from the University of Denver with a BA in Theatre and Music, Washington University St. Louis with an MA in Dramatic Literature and Northwestern University in Chicago with an MFA in Directing, where she worked with Mary Zimmerman, Frank Galati, Tina Landau and Bob Falls. She is the former Co-Artistic Director of *ShatterMask Theater*, a critically acclaimed Equity theatre specializing in exploring alternatives to traditional modes of production. Fluent in German, she translates and directs contemporary German plays.

International collaborations include work in Russia, Germany, and Argentina. A bilingual mixed ensemble of German and American actors is schedule for the 2007-2008 season with **theater rampe stuttgart**.

Directing credits: *The Arabian Night* (her translation) for Quantum Theatre, *The Glory of Living* and *This is Our Youth* for barebones productions, *Rockaby*, *Ohio Impromptu*, *Footfalls*, *Rough for Theatre II*, and *She Stoops to Conquer* for Pittsburgh Irish and Classical Theatre, *Lie of the Mind*, *The Boundary*, *Mother Courage* (her translation), *Ballad Hunter*, *Learned Ladies*, and *Silent Spring* for Pitt Rep. Additional directing credits: *Endgame*, *Der Ozeanflug* (rehearsed and performed in German), *Vieux Carre*, *Measure for Measure*, *The Physician in Spite of Himself*, *Action*, *Old Times*, *Dreams of Baby*, *The Love Talker*, *The Middle Kingdom*, *Cabaret*, *The Servant of Two Masters*, *The Endless Adventures of M.C. Kat*, *Blue Moon Rising*, and *Coyote Ugly*.

Acting credits: Mouth in *Not I*, Ru in *Come and Go*, Anna in *Boston Marriage* and Mrs. Allonby in *A Woman of No Importance* for the Pittsburgh Irish and Classical Theatre, Kate in *Old Times* for Pitt Rep, Gilda in *Design for Living* for ShatterMask Theatre, Yvonne in *Sunday in the Park with George* for Theatre Factory, Corinna in *The House of Blue Leaves* for Dangerous Visions Productions, Chelsea in *On Golden Pond* - Annie in *The Real Thing* - Brooke in *Noises Off* - Vera in *Ten Little Indians* for Summerfun Theatre.

Translations:

Mother Courage and Her Children (presented by the University of Pittsburgh) and *Der Ozeanflug* (presented by Northwestern University) by Bertolt Brecht, *Lustgarten* and *Und Jetzt/And Now* (presented by Actor's Studio and Thalia Theater Hamburg) by Sabine Harbeke, *The Arabian Night* (presented by Quantum Theatre and Rorschach Theater), *Push Up 1-3*(presented by Desert Apple Theatre and Rogues Theater), *Long Ago in May*, and *Woman from the Past* (presented by German Theater Abroad at the Public Theater NY) by Roland Schimmelpfennig.

She is currently an Assistant Professor at the University of Pittsburgh where she runs the Performance Pedagogy and Performance Training programs.

Gabriele Schafer, Co-Producer/Translator/Actor



Gabriele Schafer (Kathleen) was born and raised in Germany, educated and trained in theater in the United States. Since 1981 she has worked with (and co-founded) the Jean Genet inspired Thieves Theatre, which produced the world premiere of R.W. Fassbinder's controversial *Der Muell, die Stadt und der Tod* in New York City. She was a founding member of RAT, an international coalition of theater workers dedicated to sharing resources and ways of working, for which she was lead organizer of conferences in New York, Philadelphia and Rosario, Argentina. She has translated authors from the German, including Oliver Czeslik's *Khadaffi Rocks* for the New German Voices series at New York's Public Theater, as well as Heiner Mueller, R.W. Fassbinder and others. Most recently she played Gertrude and the Ghost in *Hamlet*, for which a reviewer for Time Out New York submitted her for his editor's compilation of "remarkable performances of the year" and nytheatre.com praised her performance as "phenomenal." In Germany, Ms. Schafer most recently performed in a production of Sabine Harbeke's *und jetzt/and now* at the Thalia Theater in Hamburg. This uniquely experimental work explored post-September 11 issues and was cast with American and German actors, with Ms. Schafer's character being the only one speaking alternately German and English. The piece was performed in Hamburg and New York to unanimous rave reviews and enlightening audience talk-backs, encouraging Ms. Schafer to continue her intercultural, multi-lingual theater explorations. Her ongoing exploration of physical theater methods has led her to study Butoh for the last five years; she is producer of the CAVE New York Butoh Festival. She holds a BA in Theater from the University of Illinois at Chicago and an MFA in acting from the Yale School of Drama. www.ratconference.com/gaby/resume.htm

Stephan Bruckmeier (Paul) was born 1962 in Vienna and studied piano pedagogy. Since 1987, he has worked on over 100 theater production, alternately as director, actor, set designer and author. During his Vienna years, he could be seen in numerous productions as singer and actor. In recent years in Germany he has had leading roles in the German-language premiere of the French *L'Operette Imaginaire* by Valère Novarina, *Café Tassl* by Felicia Zeller (which also toured to Austria and Poland), *Eiserne Mimosen* by Anselm Glueck, the German-Dutch co-production of *Hesseindia* by Rafael Reina and Bernhard Glocksins, *Telefongespraech mit Ernst Jandl* by Klaus Siblewski, *Die runden and die eckigen* (musical theater for children and adults) by Bruckmaier and Kuehne and musical performance piece *Gulash*. Stephan Bruckmeier lives in Germany. www.bruckmeier.info

Roger Grunwald (Chris) who just completed a run of Shakespeare's *Henry V* in New York City, began performing at the age of eleven as a boy soprano with the San Francisco Opera. In 1983, Roger was a founding member of the Castillo Theatre, which is today one of America's leading political/experimental theatres and the country's leading producer of the plays of Heiner Müller. Over the years, he has appeared in more than 50 Castillo productions, including Müller's *Explosion of a Memory / Description of a Picture*, *The Task*, *The Mission*, *Hamletmachine* and *Germania 3: Ghosts at Dead Man*. He also appeared as Heiner Müller in several original Castillo works including: *Revising Germany*, *Mommsen's Future* and *Heiner Müller: A*

Man Without a Behind. Roger also portrayed Franz Kafka, Sigmund Freud and Lev Vygotsky in *The Therapy Plays*; V.I. Lenin in *Lenin's Breakdown*, Galileo in Brecht's *Galileo*, Senator Joe McCarthy in Laurence Holder's *Red Channels*, Theodore Herzl in Yosef Mundy's *It's Going Around*, and Mr. Hirsch in Fred Newman's *Mr. Hirsch Died Yesterday*. He reprised his role as Mr. Hirsch in Fred Newman's award-winning feature film, *Nothing Really Happens*. Roger graduated from the University of California, Berkeley with a Bachelor's Degree in Humanities (German and French) after living for a year in München and studying at Ludwig-Maximilians-Universität. Roger was a founding ensemble member of the California Shakespeare Theater and formally trained at the London Academy of Music and Dramatic Art.

Petra Weimer (Marina) Born in 1960 in Leverkusen. Studied acting at the Universität der Künste in Berlin and New York. Tour guide for Peter Brook's *Mahabarata*. Member of the acting ensemble at the Schauspielhaus Frankfurt and the Badischen Staatstheater Karlsruhe. Guest artist at the Stadttheater Nürnberg, the Theater in Grenoble and Privas, the Niederösterreichischen Donaufestival and the Steirischen Herbst. Since 1989 she has been a freelance actress and director, including *Wölflin, a Journey into Chaos*, multimedia music theater, Köln/Amsterdam 1997, *Spots and Places*, Performancefestival, Köln 2000, *manchmal immer ein sissi tax-Abend*, Stuttgart 2002, *Girlsnightout* by Gesine Danckwart, Stuttgart 2003. Various film and television roles. A member of the theatre rampe stuttgart acting ensemble since 1999.

Collaborating Institutions

This international collaboration will be produced by both the **Theater Arts Department at the University of Pittsburgh** and by **theater rampe stuttgart** in **Stuttgart, Germany**.

German Partner



theater rampe stuttgart, founded in 1998 by Eva Hosemann and Stephan Bruckmeier, is dedicated exclusively to German-language, contemporary drama and literature and has in a short time garnered a national reputation in Germany. Eva Hosemann has been sole Artistic Director since the 03/04 season.

More than a writers' theater, theater rampe stuttgart focuses not only on writing and staging new works but also on the study of theatrical form on a fundamental level and on experimentation with both concept and content. Genre-crossing work and ongoing collaboration with visual artists, musicians and dancers are basic to the theater's aesthetic.

theater rampe stuttgart has presented numerous world premieres, commissions, readings with talk-backs, performance art and special series such as "From Screenplay to the Rampe," which presents new screenplays in collaboration with the MFG Film Fund of Baden-Wuerttemberg, and "Trash Muzic," which is dedicated to bold, new and alternative works.

theater rampe stuttgart

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American Partner

The Department of Theatre Arts (founded in 1982) at the **University of Pittsburgh** offers the B.A., M.A., M.F.A., and Ph.D. degrees in Theatre Arts. All faculty members are active in both teaching and artistic or research activities.

The Department shares a philosophy of theatre education, the chief feature of which is a firm conviction that theory and practice, academic and creative work, and educational and professional theatre must be integrated for a successful program of theatre education.

We likewise share the conviction that the study, practice, and experience of the art of theatre directly aid the power of imagination, and our understanding of our place in the world. Critical, theoretical and historical approaches to theatre involve methodologies drawn from the range of the humanities and social sciences and themselves contribute to our understanding of the function of the arts in society. The practice of theatre is an ongoing exploration of the potency of human expressivity, and the experience of theatre is the occasion for the focusing of values and the celebration of community.

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