

# Nattblind

av Darja Stocker (Sveits)

Oversatt og regissert av Philip Thorne & Øystein Ulsberg Brager

**Medvirkende:** Trine Wenberg Svensen, Annelise Grindheim, Paul-Arne Thelin, Simon S. Aasheim

**Inspisient:** Teatersirkus / Michael H. Sciarone

**Regiassistent:** Espen Hjort

**Musikk:** I am Kloot / Muse / Glen Hansard

Framført med tillatelse fra Colombine Teaterforlag på vegne av Darja Stocker. Presentert med støtte fra det sveitsiske kulturrådet Pro Helvetia. Takk til NISS for lån av skuespillerstudenter. Takk til Vardeteatret ved Jo Skjønberg og Leif Sørensen, venner og familie.

## About Darja Stocker

Darja Stocker was born in Zurich in 1983 and her theatrical vocation became apparent at an early age. She penned her first novel when she was eleven, was active in many theatre groups and started writing dramatic texts in 1998. In 2000 Theater an der Sihl in Zurich became her base, she worked on several productions there, participated in writing workshops and had her first texts performed as staged readings. In 2002 she took part in the Interplay young dramatists' festival at Pecs Hungary. That same year her work in progress for the stage *Koma* was performed at the Theater an der Sihl. In 2003 she worked as an assistant director and participated in the DramatikerInnenentreffen festival of young dramatists at the Federal Academy of Cultural Education at Wolfenbüttel and attended the Dramenprozessor workshop programme for young writers at the Theater an der Winkelwiese in Zurich.

It was through the Dramenprozessor workshop that *Nachtblind* was written, and it proved to be her breakthrough hit. The play won the writing award at the Heidelberger Stückmarkt and received high profile productions in Zurich and Hannover. Several years on *Nachtblind* has been played at theatres all over the German speaking world and has been translated into many different languages.

*Nachtblind* is a story about growing up, cutting ties, about confusing love and violence and about being caught up in a web of dependence. Leyla is a teenager with a desire for something beyond the drab reality of everyday life. At home her life is breaking apart. Leyla's father has left for a younger woman, her mother refuses to acknowledge this, and her younger brother Rico lets out his anger by threatening kids in the neighbourhood. But at night Leyla leaves all this behind and builds her dream world, a world of clouds and castles... She finds transgression and release in the strong arms of 'der Große' / Kjempen, who brings chaos and excitement into her life. He takes her onto his shoulders and together they go on nightly tagging sprees through the city, transforming grey facades into wild colourful fantasies. He says he loves her so much that if she left he would kill her. He expresses his passion by beating Leyla.

Then Moe enters Leyla's life, a shy but articulate boy who works as a car mechanic, although he has dreams of becoming a physicist. Moe and Leyla are social worlds apart, though they are both figuring out what it means to grow up. A loving and tender relationship grows between the two of them and



unlike 'der Große', this is a relationship based not on servility but freedom. Leyla is stuck between conflicting emotional bonds, but she has to make a decision and it will be the decision of her life.

*Nachtblind* makes use of an intricate dramaturgy in which past and present seem to intermingle. It presents great opportunities for directors to explore the different levels of address at play. It is not so much a straight forward flashback, as a play that takes place in the memories of Moe and Leyla. The play is their attempt at working through a story that has only just happened to them, but whose huge implications they have not yet realised. And so in order to reflect on and position themselves towards what they have experienced, they have to tell their story to the audience.

The first scene shows Moe and Leyla addressing both each other and the audience. It's as though they need the audience as a partner in figuring out the string of events that has brought them here. As Moe and Leyla find a way into the telling of their story, a silent shift takes place by the end of which they are inhabiting the story rather than narrating it.

By the end of the play Moe and Leyla have come full circle. They have revisited all the stages of their journey, and only now are they aware of how far they have come, how much has changed. Leyla has freed herself from her emotional dependency to 'der Große' / Kjempen. A new relationship has begun with Moe, one based not on servility but freedom. The play has brought Moe and Leyla up to the present and now it is up to the audience to imagine their future...

*Philip Thorne, dramaturg og regissør for OIT*

## Stykker OIT har gjort så langt

*Porselen* av Chay Yew (Singapore)

*De Onde* av Niklas Rådström (Sverige)

*Flap and fear* av Darren Lerigo (Storbritannia)

*Her står tittelen til dramaet om Ante* av Ivor Martinic (Kroatia)

*Sort Dyr's Sorg* av Anja Hilling (Tyskland)

*The Fever* av Wallace Shawn (USA)

*Forsøk på livet* av Martin Crimp (Storbritannia)

*Sju jødiske barn* av Caryl Churchill (Storbritannia)

*Sju andre barn* av Richard Stirling (Storbritannia)

*Er du interessert i å sette opp ett av stykkene som OIT har presentert? Vi hjelper gjerne til med å formidle kontakt til rettighetshavere for både originalverket og oversettelsen.*



presenterer

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En iscenesatt lesning

Tirsdag 15. mars 2011 kl. 19.00 på Dramatikkens Hus i Oslo

*Oslo Internasjonale Teater produserer jevnlig iscenesatte lesninger av internasjonal samtidsdramatikk som ikke tidligere har vært oversatt til norsk eller spilt i Norge.*

*OIT er støttet av Norsk Kulturråd, Stiftelsen Fritt Ord, Dramatikkens Hus, det sveitsiske kulturrådet Pro Helvetia og Fond for Utøvende Kunstnere.*

[www.oslointernasjonaleteater.com](http://www.oslointernasjonaleteater.com)



Oslo Internasjonale Teater er drevet av Imploding Fictions og Teatersirkus

### OSLO INTERNASJONALE TEATER 2011

:::VÅR:::

**PORSELEN** av Chay Yew (Singapore) - 22. februar kl. 19.00

**NATTBLIND** av Darja Stocker (Sveits) - 15. mars kl. 19.00

**MEDEALAND** av Sara Stridsberg (Sverige) - 3. mai kl. 19.00

**HEADCASE** av Esther Gerritsen (Nederland) - 14. juni kl. 19.00

Vårens forestillinger spilles på Dramatikkens Hus  
Billetter: [www.billettsevice.no](http://www.billettsevice.no)

[www.oslointernasjonaleteater.com](http://www.oslointernasjonaleteater.com)

:::HØST:::

**THE MERCY SEAT** av Neil Labute (USA)

**BLOD** av Sergi Belbel (Katalonia/Spania)

**THE TRUTH WILL OUT** av Jordan Seavey (USA)

**MOTORTOWN** av Simon Stephens (Storbritannia)

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