

Festival of International New Drama  
> 3-13 April 2014

**F.I.N.D.**

**#14**

**schaubühne**

**Well,  
you left  
me to  
the  
wolves.\***

**\*from: »33 RPM and a few Seconds« by Rabih Mroué and Lina Saneh**

# Welcome!

With the 14th Festival of International New Drama the Schaubühne presents eleven days of new productions and texts by dramatists from around the world. This year's F.I.N.D. focuses on the interface between private life, art and political responsibility. The invited artists pose questions about the extent of political responsibility in their art and whether it has the power to change anything. A special focus lies on the Spanish-speaking countries, where current social movements and conflicts mean that the meeting of the political and the private is especially visible – both in real life and on stage.

The festival opens with the German language premiere of the stage adaptation of Roberto Bolaño's cult novel »2666«. In his 2003 work the author creates a worldwide pandemic of terror between Europe's metropolises, Nazi-era Germany, the USA and Latin America. At the centre is the Mexican city Santa Teresa at the US border: the town with the world's highest murder rate and the eye of the storm on a planet undergoing frenetic globalisation.

In »Daisy« the Spanish writer and director Rodrigo Garcia sends his two protagonists to do battle with the banality of everyday life, the emptiness of high Western civilisation and the absurdity of existence. In »Todo el cielo sobre la tierra (The Wendy Syndrome)« Spanish writer and performer Angélica Liddell explores, together with stuffed alligators and Chinese street-waltzers, the fear and ensuing pain of being left. In his stage adaptation of Lars von Trier's film »Idiots« Kirill Serebrennikov transfers the action to present-day Moscow and depicts a group of outsiders protesting against the constraints of contemporary Russian society.

Lebanese theatre-makers and artists Lina Saneh and Rabih Mroué are showing a production at the Schaubühne for the first time: »33 RPM and a few Seconds« is an analysis of the consequences of the Arab Spring in Lebanon. Chile's Teatro La Re-sentida and the Lagartijas tiradas al sol collective from Mexico are also appearing at the Schaubühne as they grapple in contrasting ways with the forms and possibilities of political theatre.

## F.I.N.D. plus

In 2014, the »F.I.N.D. plus« workshop programme takes place for the fourth time. It brings together acting, directing and dramaturgy students from Germany, France and a new third country each year. The participants will meet the festival's theatre makers and attend masterclasses with renowned directors. This year we are welcoming students from

Mina Salehpour, winner of the 2013 FAUST Award for Best Director of Children's and Youth Theatre, is directing »This Grave is Too Small for Me« by Serbian playwright Biljana Srbljanović: a piece about young people who assassinate Franz Ferdinand and consequently bring about the First World War.

Swiss theatre-maker Milo Rau will be presenting excerpts from his new work »The Civil Wars« and discussing documentary and political theatre in a studio talk. With a documentary film, talk and hip-hop concert we will also be commemorating the Palestinian theatre-maker Juliano Mer-Khamis who was murdered three years ago and participated in F.I.N.D. in 2008.

In the Schaubühne Studio Swedish theatre-maker Thomas Bo Nilsson (previously part of the SIGNA performance group) is showing a 240 hour-long, large-scale walk-in installation in which the visitor can experience rooms and characters inspired by the Canadian porn star and suspected cannibal and murderer Luka Magnotta.

This year the festival is hosting an English language blog for the first time: at [www.find-blog.de](http://www.find-blog.de) the Canadian writer, historian and Berlin-expert Dr Joseph Pearson ([www.needle-berlin.com](http://www.needle-berlin.com)) will be blogging on each of the plays presented in F.I.N.D. – including interviews, portraits of the directors and writers and background information on the productions.

We invite you to discover international theatre-makers and their artistic work!

We would like to thank the Lottostiftung Berlin (Berlin Lottery Foundation) without which F.I.N.D. 2014 would not be possible.

**Dear audience, welcome to F.I.N.D. 2014!**

Rennes, Strasbourg, Lyon, Berlin and Zagreb. The students from the Academy of Dramatic Art in Zagreb are here for the first time. After hosting students from Russia, Palestine, Poland and Hungary at the past »F.I.N.D. plus« programmes, the Schaubühne will once again be an exciting meeting place for young theatre makers.



Premiere / German Language Premiere

# 2666

by **Roberto Bolaño**

**Version by Àlex Rigola and Pablo Ley | German translation by Florian Borchmeyer | Direction: Àlex Rigola | Set Design: Max Glaenzel | Costume Design: Nina Wetzel | Dramaturgy: Florian Borchmeyer | Light Design: Albert Faura | Cast: Robert Beyer, Jule Böwe, Christoph Gawenda, Franz Hartwig, Ingo Hülsmann, Urs Jucker, Eva Meckbach, Sebastian Schwarz, Regine Zimmermann**

Every day in Santa Teresa, Mexico – near the US border – women disappear. They are murdered, tortured and raped. Police and local authorities simply stand by, in many cases because they themselves are involved in the criminal activities. Around the millennium, four literary scholars find themselves here on their search for traces of enigmatic German novelist Benno von Archimboldi. Assisting them is Prof. Amalfitano, a melancholy Chilean professor of philosophy. Ever since his wife Lola ran off with a mentally ill poet, he

and his daughter Rosa have been living alone. Rosa connects with American journalist Fate, who is also drawn into the series of murders. Soon, his life, as well as Rosa's, are at stake. Time and time again, Archimboldi's specter crosses the paths of all these people until it leads us, finally, to the turmoil of WWII where we meet Archimboldi himself. Director Àlex Rigola, from Catalonia, brings Bolaño's cult novel to the stage in German for the very first time.

**Roberto Bolaño** (\*1953 Santiago de Chile, †2003 Barcelona) was an author and moved to Spain after the end of the Franco regime in 1977. He became well known for his novels »Llamadas Telefónicas« (1997) and »The Savage Detectives« (1998). »Woes of the true policeman« was posthumously published in 2011.

**Àlex Rigola** (\*1969, Barcelona) is a dramaturg and director. Until 2011, he worked as director of the Teatre Lliure in Barcelona. Since then he is the director of the theatre section at the Venice Biennale. His productions have toured in Europe, South America, Asia and Australia. In a staged reading he has already presented Bolaño's novel »2666« at F.I.N.D. 2010.

> **3+6+7 April 2014\***

\* in German with English surtitles

Premiere / Workshop Production (Serbia/Germany)

# Dieses Grab ist mir zu klein

*This Grave is too small for me*

by **Biljana Srbljanović**

German translation by **Vukan Mihailović de Deo** and **Aleksandra Pejović**, revised by **Renata Britvec**  
Direction: **Mina Salehpour** | Set Design: **Céline Demars** | Costume Design: **Valerie Gasse** | Dramaturgy: **Maja Zade** | Music: **Markus Hübner** | Light Design: **Eduardo Abdala** | Cast: **Bernardo Arias Porras, Ulrich Hoppe, Konstantin Shklyar, Tilman Strauß, Luise Wolfram**

Sarajevo, 1914. Partly from boredom, partly from political conviction, Serbian youths Gavrilo Princip and Nedeljko participate in ineffectual student protests. Suddenly, however, Austrian Crown Prince Franz Ferdinand announces he will visit the town. Gavrilo and Nedeljko scent an opportunity. Together with their friend Danilo and Apis, a ringleader of secret Serbian nationalist organisation the Black Hand, they plan to assassinate Franz Ferdinand. Nedeljko throws a bomb but the only person the explosion kills is Danilo's

sister, 15-year old Ljubica. A few minutes later, Gavrilo shoots Franz Ferdinand dead. Gavrilo's and Nedeljko's suicide attempt with cyanide fails and the two are transported to the military prison at Theresienstadt. Danilo, also arrested, is hung on the spot. Biljana Srbljanović tells the story of the assassination of Sarajevo, which kick-starts the First World War, from the perspective of the adolescents that write history more or less by accident.

**Mina Salehpour** (\*1985, Tehran) works as a freelance director since 2011. With her debut production »Heute bin ich blond« she was invited to the Black Box Festival in Bulgaria. She was nominated as Best Emerging Artist 2012 (Theater heute) and awarded with the Deutscher Theaterpreis DER FAUST in 2013 (best director for children and young people's theatre).

**Biljana Srbljanović** (\*1970, Belgrade) works as a freelance author in Paris. She studied dramaturgy and theatre studies at the Academy for Dramatic Art in Belgrad. In 2007 she won the Premio Europa for New Theatre Realities. Her plays were translated into 80 languages and staged more than 100 times.

> **6+13 April 2014\***

\* in German with English surtitles

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Premiere / 240 hour Performance-Installation (Sweden)

# MEAT

**by Thomas Bo Nilsson**

**Artistic Leader: Thomas Bo Nilsson with Borghildur Indriðadóttir,  
Julian Wolf Eicke and Olga Sonja Thorarensen**

**Concept, Direction and Text: Thomas Bo Nilsson**

**Producer: Borghildur Indriðadóttir**

**Directors assistants: Olga Sonja Thorarensen, Jens Lassak, Hannah Fissenebert**

**Set: Thomas Bo Nilsson, Julian Wolf Eicke**

**Set Assistants: Adela Bravo Sauras, Danielle Fagen**

**Costumes: Thomas Bo Nilsson, Julian Wolf Eicke, Larissa Bechtold**

**Costume Assistants: Benedetta Baiocchi, Emily Tappenden, Maryam Afschar**

**Video and Web: Dominik Wagner**

**Sound Design: Dennis Beckmann**

**Sound Assistant: Jan Tackmann**

**Trailer: Matt Lambert**

**Choreography: Matteo Marziano Graziano**

**Fundraising and Sponsoring: Anne Odoj, Magdalena Frankiewicz**

**Cast: Adela Bravo Sauras, Anton Perez, Ardian Hartono, Benjamin Mangelsdorf, Borghildur Indriðadóttir, Carolin Mylord, Cesare Benedetti, Charles Lemming, Christian Wagner, Claudia Kandefer, Danilo A. Sepulveda Cofre, Daniel Merten, Dennis Kwasny, Dolly, Dominik Hermanns, Dorothee Krüger, Elisabeth Kudela, Emanuele Capissi, Emiria Snyman, Eva Maria Jost, Eva Marie Bargfeld, Gianni v. Weitershausen, Glenn Crossley, Gregor Biermann, Jens Lassak, Jiwoon Ha, Joanna Nutall, Johannes Frick, Juan Corres Benito, Julia Effertz, Julia Stina Schmidt, Julian Wolf Eicke, Karsten Zinser, Kay Minoura, Kirsten Burger, Lara Mándoki, Larissa Bechtold, Larissa Offner, Lina Axelsson, Lodi Doumit, Luca Angioi, Marcus Wagner, Maria Polydoropoulou, Marie Polo, Matteo Marziano Graziano, Maximilian Rösler, Mayla Arslan, Mia May, Ming Poon, Nils Malten, Nina Weniger, Olga Sonja Thorarensen, Peter Groom, Peter Sura, Rachel Foreman, Regula Steiner-Tomic, Ria Schindler, Safira Robens, Sophie Reichert, Sotiris Bakalis, Stuart Meyers, Susana Abdulmajid, Taneshia Abt, Thomas Bo Nilsson, Tim-Fabian Hoffmann, Tomomi Tamagawa, Ute Reintjes, Ya-Hui Kuan, Yoni Downs**

**Production Team: Alexandra Tivig, Angela Roudaut, Carolina Duarte, Cecilia Helsing, Christian Kleemann, Dóra Hrund Gísladóttir, Egor Kirpichev, Emanuele Capissi, Ermina Apostolaki, Florian Schneider, Francisca Villela, Halla Mía Ólafsdóttir, Hauke Vogt, Hélène Vergnes, Ivan Ivanov, Julia Berndt, Kate Jones, Kathrin Mergel, Laurent Pellissier, Lena Stihl, Madeleine Edis, Magdalena Emmerig, Maria Trinkla Lat, Matthias Karch, Miren Oller, Ole Schmidt, Órla Fiona Wittke, Rimma Starodubzewa, Sabine Sellig, Tristen Bakker, Vivian Kvitka**

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# »If you don't like the reflection. Don't look in the mirror. I don't care.«

The quote above was found written in red ink on the inside of a closet in apartment 208 on Place Lucy, Montreal. Apartment 208 is a small one bedroom apartment and the place where Eric Clinton Newman, better known as Luka Rocco Magnotta, lived for four months. In June 2012, Canadian pornographic actor model and alleged cannibal killer Luka Magnotta was apprehended in an internet café in Berlin-Neukölln after an international manhunt. Luka is believed to be behind the 11-minute video entitled »1 Lunatic, 1 Ice Pick« depicting the killing and dismemberment of a young man. Luka Magnotta's life, including his self created online identities, were the starting point for the exploration of an entire lifeworld. Thomas Bo Nilsson and his team created a large scale installation in the Schaubühne Studio that will be running for 240 hours non-stop day and night.

The installation is inhabited by 60 performers, acting in a fragmented universe of both living and commercial spaces. The audience can visit »MEAT« at any time during the performance. Parts of the installation will be streamed online.

**Thomas Bo Nilsson** is a Berlin based director, architect and installation artist. From 2006 until 2013 he worked as one of the artistic leaders of SIGNA as well as creator of their detailed installations. He was nominated for set designer of the year (Theater heute) for »Die Erscheinungen der Martha Rubin« (2007), »The Dorine Chaikin Institute« (2007) and »Die Hundsprozesse« (2011).

**Tickets and admission** The »MEAT« performance-installation is continuously developing during the festival. A single ticket permits the holder to visit the installation during a designated 4-hour time slot. Late admittance is only permitted within the first 30 minutes from the beginning of the slot. Within the booked time-slot you are welcome to leave and re-enter the installation as you please. During evening and night-time hours tickets for the current slot can be purchased directly from the Studio. If these slots are sold out, returns may be available to purchase after all regular ticket-holders have been admitted.

> **3 – 13 April 2014\***

\* in English and German



Guest Production of the *Compagnie Rodrigo García* (Spain) and the *Bonlieu Scène nationale Annecy* (France)

# Daisy

by **Rodrigo García**

**Direction and Set Design: Rodrigo García | Costume Design: Méryl Costa | Video: Ramón Diago | Light Design: Carlos Marquerie | Sound Design: Daniel Romero | Sculpture »Daisy«: Cyrill Hatt | Cast: Gonzago Cunill, Juan Loriente**

In his new work »Daisy«, the Spanish-Argentinian theatre-maker Rodrigo García takes the audience on a bizarre journey into the heart of despair about the banality of our highly-civilised but essentially empty contemporary world. García's text is characterised by its powerful language, clear-sightedness and wholesome pitch-black humour. His vicious aggravations spare no-one: text-messages that make excessive use of smileys, the patronising Google search engine which disrespectfully presumes to be on first name terms with its users, ambitious do-it-yourself enthusiasts and home decorators whose guests are only tolerated provided they don't make anything dirty, contrary water-skiers and above all the author himself who gives vent to his grievances with a furious, swinging blow in nine visually stunning, poetic scenes. Gonzago Cunill and Juan Loriente, who have acted in many of García's productions, appear along-

side two excited little dogs, a live terrapin, a Beethoven-playing string quartet, hundreds of cockroaches and snails as well as the philosopher Leibniz who, as the trainer of Yorkshire terrier bitch Daisy, imparts important nuggets of worldly wisdom to her.

**Rodrigo García** (\*1964, Buenos Aires) works as a writer and director in Spain and France. Several of his plays have been shown at the previous F.I.N.D. festivals. »I'd rather Goya robbed me from sleep than some arsehole« is in the Schaubühne repertoire since 2011. His work has been translated into many languages and produced around the world. Since January 2014 he is the artistic director of the Théâtre des 13 vents in Montpellier.

Co-production: La Bâtie - Festival de Genève with the support of Le théâtre Saint-Gervais Genève as part of the PACT project, beneficiary of the FeDer with the Interreg IV (a French-Swiss program). Delegated production of the Bonlieu Scène nationale Annecy.

> **4+5 April 2014\***

\* in Spanish with German and English surtitles





*Guest Production of the Atra Bilis Teatro (Spain)*

# Todo el cielo sobre la tierra (El síndrome de Wendy)

*All the Sky above the Earth (The Wendy Syndrome)*

## by Angélica Liddell

**Text, Direction, Set Design and Costume Design: Angélica Liddell | Music: Cho Young Wuk | Cast: Fabián Augusto Gómez Bohórquez, Xie Guinü, Lola Jiménez, Dagny Backer Johnsen, Angélica Liddell, Sindo Puche, Zhang Qiwen, Maxime Troussel, Saite Ye, Xue Ying Dong Wu and PHACE Ensemble**

In J. M. Barrie's famous story of »Peter Pan«, the boy who never wants to grow up takes the girl Wendy and her brothers to the island of Neverland. In »All the Sky Above the Earth (The Wendy Syndrome)« Peter Pan travels with the grown up »Wendy« Angélica Liddell to the Norwegian island of Utøya where Anders Breivic shot dead 69 young people aged between 16 and 26. Liddell's Wendy is only capable of one emotion: love. The thought of being left torments her, yet she is always alone, regardless of whether she is travelling to Utøya or wandering through Shanghai. Peter Pan, the eternal parentless child, and Wendy have something in common: they both abhor mothers. Wendy can see no value in bringing children into the world, even if that's what society expects of her. Far away from mothers

and traditional families, Liddell turns the stage into an island and populates it with Red Indians, crocodiles, musicians, children who never want to grow up and old people who never want to stop dancing. They all share one thing: the dread of losing youth and beauty.

**Angélica Liddell** (\*1966, Figueras) is a Spanish playwright, director and performer. Her plays have been translated into different languages, e. g. French, English, Russian, Portuguese, Polish and German. She was awarded the Spanish National Prize for Literature in the category Drama in 2012.

Production: Iaquinandi, S.L. | Co-production: Wiener Festwochen, Festival d'Avignon, Odéon-Théâtre de l'Europe, Festival d'Automne à Paris, deSingel Internationale Kunstcampus, Le-Parvis Scène Nationale Tarbes Pyrénées | In cooperation with: Teatros del Canal (Madrid), Tanzquartier (Vienna) | Supported by: Comunidad de Madrid y Ministerio de Educación, Cultura y Deporte – INAEM. | Thanks to: Centro Cultural Coreano en España, Biblioteca Miguel de Cervantes – Consulado de España en Shanghai, Mariano Arias, Inocencio Arias and Manuela Burns.

> 9\*+10\*\* April 2014

\* in Spanish, Mandarin and Norwegian with German and English surtitles

\*\* in Spanish, Mandarin and Norwegian with German and Polish surtitles



Photo: Alex Yoku

Guest Production of the Gogol Center (Russia)

# Idioten Idiots

by Valery Pecheikin after Lars von Trier

**Direction: Kirill Serebrennikov | Dramaturgy: Valery Pecheikin | Set Design: Kirill Serebrennikov, Vera Martynova | Cast: Julia Aug, Philippe Avdeev, Olga Dobrina, Oxana Fandera, Sergei Galakhov, Oleg Gutshin, Ilya Kovrizhnykh, Olga Naumenko, Alexandra Revenko, Ilya Romashko, Harald Tompson Rosenstrøm, Semen Shteinberg, Anton Vasilyev**

A trial in contemporary Moscow. On the stand are the ›Idiots‹, a group of activists whose professions of insanity and intentionally shocking acts highlight to society its own absurdity, narrow-mindedness and violence. They can affect anyone: journalists, business people or simply passers-by. The Idiots make visible the homophobia, religious fanaticism, repression and restrictions on freedom of expression dividing Russian society. Whilst the mad-acting idiots in Lars von Trier's film are tragic clowns, in Serebrennikov's dramatisation they bring the constraints of surrounding society to the boil. Ultimately the Russian legal system charges them as political enemies and sentences them harshly.

**Kirill Serebrennikov** (\*1969, Rostov on Don) is a theatre, film and opera director. From 2002 to 2012 he was the director of the Chekhov Moscow Art Theatre. Since 2006 he has been the artistic director of the International Festival-School Territoria. Since 2012 he has been the artistic director of the Gogol Center Moscow. ›American Lulu‹ at the Komische Oper Berlin was Serebrennikov's first production in Western Europe.

In the spirit of the manifesto from the Dogma 95 filmmakers, which categorically rejects technical trickery, the cinema of illusion and special effects, the production seeks to translate the rules of Dogma into the language of the theatre. Kirill Serebrennikov, Valery Pecheikin and the ensemble develop their production through improvisation. Their work primarily poses questions: under which circumstances does provocation become an act of heroism? Where do the borders lie between incendiary behaviour and legitimate political opposition? To what extent is it worthwhile advocating an idea and remaining loyal to it until the bitter end? And who is the actual ›idiot of our time‹?

**Valery Pecheikin** (\*1984, Taschkent) is a screenwriter and playwright. He lives in Moscow and works at the film studio of Pawel Lungin. In 2007 Pecheikin was awarded with the Russian Debut Prize (Pokolenie) in the category Drama for his play ›Falcons‹.

> 11\* + 12\*\* April 2014

\* in Russian with German and English surtitles

\*\* in Russian with German and English surtitles, followed by post-show discussion in English



Guest Production from the Lebanon

# 33 RPM and a few Seconds

by Rabih Mroué and Lina Saneh

**Direction: Rabih Mroué and Lina Saneh | Set Design, Graphic Design and Animation: Samar Maakaroun  
Technical Production and Programming: Sarmad Louis, Thomas Köppel | Cast: Nagham Abboud, Samir Abou Jaoudé, Thomas Bowles, Edy Gemaa, Raseel Hadjian, Colette Hajj, Wadad Hneine, Paul Khodr, Ibtisam Kishly, Eliane Mallat, Muriel Moukawem, Elie Njeim, Antoine Ozon, Najeeb Zeytouni**

Diyaa Yamout, a young, leftwing activist from Lebanon, kills himself. He explains in his suicide note that the reasons for his act are purely personal, not political. Following his death a discussion arises in which the ideological trenches, socio-political schisms and hopes of an entire society become apparent. In their semi-documentary performance, Rabih Mroué and Lina Saneh reconstruct the final moments in Yamout's life and expose the problems of a deeply divided

**Rabih Mroué** (\*1967, Beirut) is an actor, director and playwright. He works as a contributing editor for »TDR« (New York) and the Lebanese »Kalamon« and is one of the founders and executive board members of the Beirut Art Center Association. This year, he's a fellow at the International Research Center »Interweaving Performance Cultures« at the Freie Universität Berlin. His works include »The Inhabitants of images« (2008), »Riding on a cloud« and »The Pixelated Revolution « (2012).

country in which the Arab Spring remains wholly ineffective. Can an act of desperation, whether politically motivated or otherwise, rekindle the hope for change? Yamout is dead but everything else lives on: in the bedroom, the TV is still playing, the answerphone, the computer... Time stands still and begins anew; a story is being assembled from fragments of communication.

**Lina Saneh** (\*1966, Beirut) works as an actress, director and playwright and is member of Home Workspace Curricular Committee-Ashkal Alwan. From 2008 to 2013 she was a professor at Haute Ecole d'Art et de Design in Geneva. In 2009 she was a fellow at the International Research Center »Interweaving Performance Cultures« at the Freie Universität Berlin. Her works include e.g. »Appendice« (2007) and »Photo-Romance«, which was invited to the Festival d'Avignon in 2009.

Co-production: Ashkal Alwan, the lebanese association for plastic arts (Beirut), Festival d'Avignon, Festival delle Colline Torinesi, Kampnagel, Kunstenfestivaldesarts, La Bâtie Festival de Genève, Malta Festival, Scène nationale de Petit-Quevilly Mont-Saint-Aignan, Stage-Helsinki Theatre Festival & Théâtre de l'Agora Scène Nationale d'Evry et de l'Essonne steirischer herbst

> 4\*+5\*\* April 2014

\* at 7.30 pm in French with German surtitles, at 9.30 pm in English with German surtitles, followed by post-show discussion in English | \*\* in Arabic with German surtitles

Guest Production from Mexico

# Derretiré con un cerillo la nieve de un volcán

*I melt the Snow of a Volcano with a Match*

by **Lagartijas tiradas al sol**

**Text and Coordination: Luisa Pardo and Gabino Rodríguez | Video: Yulene Olaizola and Carlos Gamboa  
Light Design: Sergio López Viguera | Cast: Francisco Barreiro, Luisa Pardo, Gabino Rodríguez**

In 1910, rebels including Villa and Zapata call for the government to be stormed: the Mexican Revolution begins. Following the turmoil of the early stages, the revolutionary forces join together in 1928 to form a united party, the Partido de la Revolución Institucional (PRI): the revolution becomes an institution. Over 71 years the PRI establishes an economically successful but also authoritarian and corrupt regime which continues to shape the cultural and political life of Mexico until this day. The members of the Lagartijas tiradas al sol collective came of age in 2000, the Year of Democratisation in which the PRI lost the presidential vote for the first time. As the 2012 return to power for the PRI looms imminent, the group poses the questions why the Mexican people want to return to this regime and what democracy

actually means. Through interviews with three generations of a single family, they seek to understand contemporary Mexico before the backdrop of the political history of their country and the PRI.

**Lagartijas tiradas al sol** is a young Mexican theatre company founded by Luisa Pardo and Gabino Rodríguez in 2003. In their work, they reflect the dynamics of the contemporary Mexican culture. Their multimedia productions give a voice to historical moments that have fallen into oblivion. »Derretiré con un cerillo la nieve de un volcán« has been on tour in the USA, France and Spain.

Production: Lagartijas tiradas al sol, Kunstenfestivaldesarts, Dirección de Teatro de la Universidad Nacional Autónoma de México, Festival de México FMX e Interior XIII Cine.

> 8\*+9\*\* April 2014

\* in Spanish with German and English surtitles

\*\* in Spanish with German and English surtitles, followed by post-show discussion in English

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 **taz . die tageszeitung**

Guest Production from Chile

# Tratando de hacer una obra que cambie el mundo

Trying to create a Play that will change the World

by **La Re-sentida**

**Direction: Marco Layera | Set Design: Pablo de la Fuente | Costume Design: Carolina Sandoval**  
**Cast: Carolina Palacios, Pedro Muñoz, Benjamín Westfall, Nicolás Herrera, Ignacio Yovane**

The young Chilean theatre company La Re-sentida tells the story of a group of actors who, in protest against the government, have gone underground. For the last four years, they have locked themselves in a cellar eschewing contact with the outside world and have been trying to develop the one great piece of political theatre which will fundamentally change the world. But one day, news from the outside

reaches them: a new government has gained power and has abolished all poverty and social injustice ...

With plenty of humour and self-irony, »Trying to create a Play that will change the World« explores the relationship between Utopian dreams, revolution, politics and art. Is political theatre still possible today, or is it just the delirious dream of the last romantics?

**La Re-sentida** is a group of young artists from the Chilean theatre scene and was founded in 2008. They regard theatre as a critical instrument with major political responsibility. »Tratando de hacer una obra que cambie el mundo« has been invited to national and international theatre festivals e. g. in the Netherlands, Belgium, Poland and Spain.

**Marco Layera** (\*1978, Santiago de Chile) is an actor, director, acting teacher and founder of La Re-sentida. At the Festival of young Theatre at the Teatro Municipal de Las Condes he was awarded the prize for best play. Layera received the Eugenio Guzman Award of the University of Chile and was nominated for the Chilean art prize Premio Altazor a los Artes Nacionales.

> **11\*+12\*\* April 2014**

\* in Spanish with German and English surtitles

\*\* in Spanish with German and English surtitles, followed by post-show discussion in English



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Photo: Amnon Zlat

## Continuing: a memorial event for **Juliano Mer-Khamis**

Juliano Mer-Khamis was a Palestinian-Israeli peace activist, director and actor. He was the artistic director of the Freedom Theatre, which was founded by his mother Arna Mer, in the refugee camp of Jenin since 2006. Its aim was to proclaim non-violent resistance and to enable children to take part in a theatre group. Mer-Khamis was shot in front of his theatre on April 4th 2011. To this day, the murder remains unsolved. On the third anniversary of his death we would like to commemorate him with this event.

### **Film: ART/VIOLENCE\***

**Direction: Batoul Taleb, Mariam Abu Khaled, Udi Aloni**

ART/VIOLENCE documents the time following the murder. The film shows how two young Palestinian actresses, graduates of the Freedom Theatre, deal with Israeli occupation and the oppression of women and how they cope with their grief and the violence that surrounds them – on stage as well as in their lives. ART/VIOLENCE was awarded the Cinema Fairbindet Prize at last year's Berlinale.

### **Discussion\*\***

Thomas Ostermeier, who was a friend of Juliano Mer-Khamis, in conversation with Udi Aloni, one of the film's directors.

### **Concert and Party**

**With Palestinian hip-hop band DAM (Tamer Nafar, Mahmoud Jreri, Maysa Daw), who wrote the soundtrack for ART/VIOLENCE.**

The first band with Arabic rap lyrics is considered »the voice of a new generation«. They became ambassadors for political and social issues not only for their country but far beyond the Middle East. Their music combines Arabic percussion, sounds of their home country and urban hip-hop.

**Afterparty with DJ Aral and DJ Phil Stumpf.**

**> 5 April 2014**

\* in English, Arabic and Hebrew with English surtitles. | \*\* in English

# Wengenroth's Writers' Club

## Third Edition – Roberto Bolaño

by and with Patrick Wengenroth and his guests | Music: Matze Kloppe

With consistent inconsistency, Patrick Wengenroth will be introducing the authors of current Schaubühne productions in his new salon format. The way they think and feel, their lives and lies, their writing and every now and then, quite unintentionally, the truth. The third edition is dedicated to the Chilean novelist Roberto Bolaño who died in 2003 – an evening about homeland in general and murder in particular, about mezcal and Patti Smith, and also about the question of whether books with far too many pages should nevertheless still be adapted for the stage.

**Patrick Wengenroth** (\*1976, Hamburg) is a director and translator. In 2003 he created »Planet Porno«, a theatre show at the Theaterdiscounter. He has directed productions at Staatsschauspiel Dresden, Münchner Kammerspiele and Schauspiel Köln and produced several radio plays in cooperation with Deutschlandradio Kultur. At the Schaubühne, he directed e. g. »Christiane F. – We Children from Bahnhof Zoo« (2011), »Fear Eats Germany« (2013) and »The Bitter Tears of Petra von Kant« (2013).

> 4 April 2014\*

\* in German

# Studio Talk: Milo Rau

With Florian Borchmeyer

The works of Swiss theatre-maker Milo Rau tread the borderline between documentary and fiction. From the forthcoming season he will regularly work at the Schaubühne, e. g. on his project »The History of the Machine-gun«, which is presently in development. Using his current rehearsals of »The Civil Wars« as an example, Rau offers a glimpse of his working process. The production, which will premiere in Brussels in May and can be seen during F.I.N.D. 2015, develops half a year's research within the milieus of Salafist Islam and radical rightwing extremism in Western Europe into a lecture performance for four voices which poses a simple question:

is the decline of the Western World imminent and, along with it, the end of the European Union?

**Milo Rau** (\*1977, Bern) has worked as a freelance director and writer since 2003. He studied sociology, German and Romance studies in Zurich, Berlin and Paris and wrote his dissertation on the aesthetics of reenactment. In 2007 he founded the »International Institute of Political Murder (IIPM)«. His production »Hate Radio« was invited to the Theatertreffen Berlin in 2012.

> 12 April 2014\*

\* in German

**Hay  
que  
follar  
más.\***

**\*from: »Daisy« by Rodrigo García**





Repertoire / German Language Premiere

# Atmen **by Duncan Macmillan**

*Lungs*

**German translation by Corinna Brocher | Direction: Katie Mitchell | Set and Costume Design: Chloe Lamford | Sound Design: Ben and Max Ringham | Light Design: Jack Knowles  
Dramaturgy: Nils Haarmann | Cast: Christoph Gawenda, Lucy Wirth**

Should one bring a child into this world? More than seven billion people populate the Earth. 2.6 more every second. Natural resources and water consumption are on the rise. There's less and less living space and natural catastrophes

and civil wars are an ever increasing threat. A couple, both western cosmopolitans, argue about their desire to have a child. What will destruct first: the planet or the relationship?

**Katie Mitchell** (\*1964, Reading) was in-house director at the Royal Court Theatre London, from 2000 to 2004 and works since then as Associate Director at the Royal National Theatre. She directed a number of theatre and opera productions in Dublin, Copenhagen, Milano, New York, Stockholm, Cologne and for international festivals. »Request Programme« (2008) and »Night Train« (2013) were invited to the Theatertreffen Berlin. Her productions »Miss Julie« and »The Yellow Wallpaper« are part of the Schaubühne repertoire.

**Duncan Macmillan** (\*1980) works for theatre, radio and television, primarily for BBC. Moreover he directs at theatres in London and New York. Together with Katie Mitchell he worked on »Night Train« by Friederike Mayröcker, which was invited to the Theatertreffen Berlin in 2013. His play »Lungs« was awarded with the prize for the best play at the Off West End Awards in 2013.

**> 13 April 2014\***

\* in German with English surtitles

//////////////////// **Within the F.I.N.D. Festival we would like to present the following event**

Shanghai Theatre Academy and HfS »Ernst Busch« Berlin

## **The Golden Dragon** **by Roland Schimmelpfennig**

**Direction: Margarete Schuler | Cast: Annemarie Brüntjen, Xu Feng, Gregor Schulz, Quan Siying, Gaia Vogel, Sebastian Witt, Sha Yanling, Cao Zehao**

As part of a cooperation between Hochschule für Schauspielkunst »Ernst Busch« and Shanghai Theatre Academy, the biggest and oldest Theatre Academy in China, four »Ernst Busch« second year students and four STA second year students have been rehearsing »The Golden Dragon« in Shanghai, directed by Margarete Schuler. Roland Schimmelpfennig's play focuses on Chinese guest workers in Germany. The students' intercultural experiences became the basis of the production.

**> 3 April at 8 pm + 4 April at 6 pm and 8.30 pm**

**Venue:** bat Studiotheater, Belforter Strasse 15

# Schaubühne am Lehniner Platz

## Kurfürstendamm 153, 10709 Berlin

+49 30 890023 > [ticket@schaubuehne.de](mailto:ticket@schaubuehne.de)  
[www.schaubuehne.de](http://www.schaubuehne.de)

### General information

You can purchase tickets in advance sale for every performance during the festival at the box office, online or via phone. There's no advance ticket sale for the concert on April 5<sup>th</sup> and for the festival party on April 12<sup>th</sup>. Tickets for these events can only be purchased at the evening box office.

### Opening Hours (Box Office), Advance ticket sale and Evening Box Office

The box office is open from Monday to Saturday from 11 am and on Sundays from 3 pm. You can get tickets in advance sale until one hour before the beginning of a performance. The evening box office only sells tickets for the show on the respective evening, there is no advance sale.

You can purchase tickets in advance sale online at any time. The online sale will stop one hour before the beginning of a performance for the respective evening. Tickets for the »MEAT« performance-installation can be purchased in advance like regular tickets from the box-office. During evening and night-time hours tickets for the current slot can be purchased directly from the Studio. If these slots are sold out, returns may be available to purchase after all regular ticket-holders have been admitted.

### How to get there

**Bus:** M19 and M29 stop »Lehniner Platz/Schaubühne«

**U-Bahn:** U7 stop »Adenauerplatz«

**S-Bahn:** S5, S7 and S75 stop »Charlottenburg« or S41, S42 and S46 stop »Halensee«

**Night Bus:** N7 stop »Adenauerplatz«, M19 and M29 stop »Lehniner Platz/Schaubühne«

**Parking:** The Schaubühne does not have its own parking facilities. However, it is possible to park in nearby side streets Cicero Straße and Albrecht-Achilles-Straße as well as directly across from the Schaubühne in the central reservation of Kurfürstendamm.

### Café

Monday - Friday: 9.00 am – open end

Saturday: 10.00 am – open end

Sunday: 11.00 am – 1.00 pm

 /SchaubuehneBerlin

 /SchaubuehneInternational (in English)

 @schaubuehne

 /schaubuehne

### #find140 – Mini-reviews on Twitter

If a F.I.N.D. performance particularly delights, surprises, disturbs or excites you, we'd be delighted for you to become a theatre critic – in 140 characters. All festival-goers with their own Twitter account can publish their individual theatre reviews under the hashtag #find140. Every night, the best short reviews of the day will be presented as part of the slide-show in the Schaubühne Café. In addition, your creativity has the chance of being rewarded when all participants are entered into a raffle for tickets for »Idiots« on April 12<sup>th</sup> including admittance to the post-performance festival party.

### Festival Blog at [www.find-blog.de](http://www.find-blog.de)

This year the festival is hosting an English language blog for the first time. Canadian writer, historian and Berlin-expert Dr. Joseph Pearson ([www.needleberlin.com](http://www.needleberlin.com)) will be blogging on each of the plays presented in F.I.N.D. – including interviews, portraits of the directors and writers and background information on the productions. In addition we will be uploading photos and trailers.

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# Kalender / Cale

## Donnerstag/Thursday, 3.4.

**17.00 > MEAT \***

*In German and English | Studio*

**19.00–23.00 > 2666**

*in German with English surtitles*

## Freitag/Friday, 4.4.

**19.30–20.30 > 33 RPM and a few Seconds**

*in French with German surtitles*

**20.00–21.45 > Daisy**

*in Spanish with German and English surtitles*

**21.30–22.30 > 33 RPM and a few Seconds**

*in English with German surtitles | followed by post-show discussion in English*

**23.00 > Wengenroths Autorenklub »Ausgabe Drei – Roberto Bolaño«**

*in German*

## Samstag/Saturday, 5.4.

**16.00–17.00 > 33 RPM and a few Seconds**

*in Arabic with German surtitles*

**20.00–21.45 > Daisy**

*in Spanish with German and English surtitles*

**Weitermachen: Im Gedenken an Juliano Mer-Khamis**

**19.00 > Film: ART/VIOLENCE**

*in Arabic, English and Hebrew with English surtitles*

**Anschl. > Diskussion: Udi Aloni und Thomas Ostermeier**

*in English*

**22.30 > Konzert: DAM, im Anschluss DJ Aral und DJ Phil Stumpf**

## Sonntag/Sunday, 6.4.

**17.00–21.00 > 2666**

*in German with English surtitles*

**21.30 > Dieses Grab ist mir zu klein**

*in German with English surtitles*

## Montag/Monday, 7.4.

**19.00–23.00 > 2666**

*in German with English surtitles*

# endar

## Dienstag/Tuesday, 8.4.

20.30–22.10 > **Derretiré con un cerillo la nieve de un volcán**  
*in Spanish with German and English surtitles*

## Mittwoch/Wednesday, 9.4.

20.00–22.25 > **Todo el cielo sobre la tierra (El síndrome de Wendy)**  
*in Spanish, Mandarin and Norwegian with German and English surtitles*

20.30–22.10 > **Derretiré con un cerillo la nieve de un volcán**  
*in Spanish with German and English surtitles | followed by post-show discussion in English*

## Donnerstag/Thursday, 10.4.

20.00–22.25 > **Todo el cielo sobre la tierra (El síndrome de Wendy)**  
*in Spanish, Mandarin and Norwegian with German and Polish surtitles*

## Freitag/Friday, 11.4.

19.30–22.15 > **Idioten**  
*in Russian with German and English surtitles*

22.30–23.55 > **Tratando de hacer una obra que cambie el mundo**  
*in Spanish with German and English surtitles*

## Samstag/Saturday, 12.4.

16.00 > **Werkstattgespräch Milo Rau**  
*in German*

18.00–19.25 > **Tratando de hacer una obra que cambie el mundo**  
*in Spanish with German and English surtitles | followed by post-show discussion in English*

19.30–22.15 > **Idioten**  
*in Russian with German and English surtitles | followed by post-show discussion in English*

19.30–22.15 > **Autistic Disco mit DJ Lars Eidinger**

## Sonntag/Sunday, 13.4.

18.00–19.15 > **Atmen**  
*in German with English surtitles*

20.00 > **Dieses Grab ist mir zu klein**  
*in German with English surtitles*

**\* »MEAT« vom 3.–13. April nonstop**