Friday and Saturday, October 12–13, 2018, 8pm
Zellerbach Hall

Schaubühne Berlin

An Enemy of the People
by Henrik Ibsen | Version by Florian Borchmeyer
Premieres: July 18, 2012 in Avignon and September 8, 2012 in Berlin

Cast/ Creative Team

Dr. Stockmann  Christoph Gawenda
Member of the City Council  Konrad Singer
Mrs. Stockmann  Eva Meckbach
Hovstad  Renato Schuch
Aslaksen  David Ruland
Billing  Moritz Gottwald
Morten Kiil  Thomas Bading

Direction  Thomas Ostermeier
Stage Design  Jan Pappelbaum
Costume Design  Nina Wetzel
Music  Malte Beckenbach, Daniel Freitag
Dramaturgy  Florian Borchmeyer
Lighting Design  Erich Schneider
Wall Paintings  Katharina Ziemke

An Enemy of the People will be performed without an intermission and will last approximately two hours and 30 minutes.
Synopsis
Dr. Stockmann discovers that the source of drinking and spa water is riddled with pathogenic micro-organisms, caused by industrial waste. Stockmann wants to publish the findings in the newspaper and demands that the city council re-route the water pipes. Influential citizens and local journalists promise their support.

However, Stockmann's brother Peter, the councilor of the city, raises some serious concerns: the economic prosperity of the spa town will be threatened and the citizens will have to bear the brunt of the high repair costs. Suddenly the support for Stockmann from the town's policymakers begins to wane. They spread seeds of doubt about his plans and try to cover up the fact of the contaminated water.

But Stockmann insists on transparency and intends to go public on the matter. In an all-important speech, he hopes to win the town over to his way of thinking. He accepts that this will cause a permanent rift between himself and his brother and that he also runs the risk of being ostracized by the community. For him the affair has long since ceased to be about the polluted health spa; his target is society as a whole.

Ibsen's drama wavers on a fine line between honesty and fanaticism. What is the potential for transparency in a commercialized society?

BIOGRAPHIES
Berlin's Schaubühne theater was founded in 1962. Since 1999 it has been led by artistic director Thomas Ostermeier. The foundation of his tenure was laid in the formation of a new ensemble of permanently employed actors, who essentially have been working together ever since, regularly extended by new appointments.

The Schaubühne premieres a minimum of ten shows per season alongside a repertoire of more than 30 existing productions. Starting from the concept of an ensemble theater, the actors, dramatic characters, and situations of a play take center stage at the Schaubühne.

One of the theater's distinctive features is a stylistic variety in approaches to directing, which includes new forms of dance and musical theater. The search for a contemporary and experimental theater language that focuses on storytelling and a precise understanding of texts—both classical and contemporary—is a unifying element. The repertoire encompasses the great dramatic works of world literature alongside contemporary plays from internationally renowned writers. The more than 100 world and German premières during the past 19 years have been a key component of the Schaubühne's work.

The search for new dramatic forms has benefited from a lively international exchange that has regularly brought the Schaubühne and its ensemble into close contact with other theatrical traditions. Alongside directors from Berlin such as Thomas Ostermeier, Falk Richter, Marius von Mayenburg, and Patrick Wengenroth, the Schaubühne frequently offers a platform to notable directors from abroad. Currently, productions by Romeo Castellucci, Katie Mitchell, Rodrigo García, and Angélica Liddell are being shown at the theater. At the same time, the Schaubühne showcases its productions abroad in more than 100 performances every year: whether at large international theater festivals like the Festival d'Avignon, the Salzburg Festival, the Athens and Epidaurus Festival, the Festival Internacional de Buenos Aires (FIBA), the Istanbul Festival, and the Territorija Festival in Moscow; or through guest appearances at theaters around the world, including major venues in New York, Paris, Amsterdam, Rome, Quebec, São Paulo, London, Moscow, Oslo, Ramallah, Melbourne, Ottawa, Taipei, Tel Aviv, Seoul, Rennes, Barcelona, Adelaide, Tokyo, Prague, Sydney, Montreal, and Beijing.

Every spring since 2000, the Festival of International New Drama (FIND) has given internationally renowned theatermakers the opportunity to show their work at the Schaubühne. The recent focus has been on artists who write and direct their own work or substantially develop existing dramatic material. Since 2011 FIND has been complemented by the FIND plus workshop program, which is a forum for acting, directing, and dramaturgy students from several European countries.

Opposite: Christoph Gawenda in An Enemy of the People. Photo: Arno Declair.
ABOUT THE ARTISTS

Christoph Gawenda (Dr. Stockmann) has been a member of the Schaubühne ensemble since 2010. He studied acting from 2001 to 2005 at the Conservatory of Music and Theater in Hannover. In 2004 he took part in workshops at the State Arts Academy Theatre in St. Petersburg. After his studies, Gawenda was engaged as a member of the Staatsschauspiel Stuttgart, where he worked with directors including Friederike Heller, Volker Lősch, Michael Thalheimer, Hasko Weber, Thomas Dannemann, and Árpád Schilling in productions including Väter und Söhne (directed by Friederike Heller, 2006), Intrigue and Love (Claudia Bauer, 2009) and The Cherry Orchard (Michael Thalheimer, 2010).

Gawenda’s numerous film productions include Wer wenn nicht wir (directed by Andreas Veiel, 2010), Stalingrad (Fedor Bondarchuk, 2012), Meeres Stille (Juliane Fezer, 2013), and Auf einmal (Asli Özge, 2014). He also worked on the audio book production Die hohle Nadel oder der Schatz der Könige Frankreichs (directed by Stefan Hilsbecher, 2008). In 2007 he received the Kunstförderpreis of the city of Neuss.


Konrad Singer (Member of the City Council) was born in Leipzig in 1978, and has been a member of the Schaubühne ensemble since the 2016–17 season. He studied acting at the Folkwang University of the Arts in Bochum. In 2005 Singer appeared as a guest in A Midsummer Night’s Dream (directed by Thomas Dannemann) at the Schauspielhaus Bochum. Singer started to work as an actor at the Berliner Ensemble while finishing his acting studies. There he acted in plays including Antigone des Sophokles by Bertolt Brecht (directed by George Tabori, 2006), Wallenstein by Friedrich Schiller (Peter Stein, 2007), The Threepenny Opera by Bertolt Brecht (Robert Wilson, 2007), and Spuren der Verirrten by Peter Handke (Claus Peymann, 2007). From 2008 to 2015 he worked with the Theater Freiburg, where he was involved in productions including Die Orestie after Aeschylus (directed by Felicitas Brucker, 2009), 1984 after George Orwell (Tom Kühnel, 2009), and An Enemy of the People by Henrik Ibsen (Christoph Frick, 2015). As a guest actor he was also involved in Odipus, adapted from Sophocles (Theater Freiburg, directed by Felicitas Brucker) and in Timon of Athens by William Shakespeare (Schauspiel Hannover, directed by Tom Kühnel) during the 2015–16 season.

At the Schaubühne: An Enemy of the People by Henrik Ibsen (directed by Thomas Ostermeier, 2012), Professor Bernhardi by Arthur Schnitzler (Ostermeier, 2016), and LENIN by Milo Rau & Ensemble (Milo Rau, 2017).

Eva Meckbach (Mrs. Stockmann) was born in 1981 in Seeheim-Jugenheim/Hessen, and has been a member of the Schaubühne ensemble since 2006. From 2003 to 2006 she studied acting at the University of the Arts in Berlin. She has also worked on audio books and in radio productions. In 2012 she appeared in the movie Home for the Weekend (directed by Hans-Christian Schmid). The same year, she received the award for best actress at the international theater festival in Szczecin (Poland) for her performance in the role of Erika Roth in Martyr by Marius von Mayenburg.

At the Schaubühne: Demons by Lars Norén (directed by Thomas Ostermeier, 2010), An Enemy of the People by Henrik Ibsen (Ostermeier, 2012), Tartuffe by Molière (Michael Thalheimer, 2015), Richard III by William Shakespeare (Ostermeier, 2015), Beware of Pity by Stefan Zweig (Simon McBurney, 2015), Professor Bernhardi by Arthur Schnitzler (Ostermeier, 2016), and Bang by Marius von Mayenburg (Marius von Mayenburg, world premiere 2017).

Renato Schuch (Hovstad) was born in 1980 in São Paulo, and has been a member of the Schaubühne ensemble since 2015. He studied acting at the Conservatory of Music and Theater in Hamburg. Schuch has had guest
engagements at the Thalia Theater and the Deutsches Schauspielhaus Hamburg, where he worked with, among others, Jette Steckel, Andreas Kriegenburg, and Daniel Wahl. From 2009 to 2013 he was a member of the ensemble at the Schauspiel Cologne, where he appeared in Iphigenia by Euripides (directed by Karin Henkel, 2011), The Waves after Virginia Woolf (Katie Mitchell, 2011), Night Train after Friederike Mayröcker (Mitchell, 2012, invited to the Theatertreffen Berlin 2013), and The Last Ones by Maxim Gorky (Sebastian Nübling, 2013). In 2008 he received the Rolf Mares Prize for his performance in The Dreamers (Daniel Wahl). Several film and television productions include The Black Brothers (directed by Xavier Koller, 2014).

At the Schaubühne: An Enemy of the People by Henrik Ibsen (directed by Thomas Ostermeier, 2012), Bella Figura by Yasmina Reza (Ostermeier, 2015), ≈ [Approximately Equal] by Jonas Hassen Khemiri (Mina Salehpour, 2016), Shadow (Eurydice Speaks) by Elfriede Jelinek (Katie Mitchell, 2016), Dead Dog at Dry Cleaners: The Strong by Angélica Liddell (Angélica Liddell, 2017), Returning to Reims after Didier Eribon (Ostermeier, 2017), and History of Violence, based on the book by Édouard Louis (Ostermeier, 2018).

David Ruland (Aslaksen) was born in 1979, and has been a member of the Schaubühne ensemble since 2003. He studied acting at the Ernst Busch Academy of Dramatic Arts Berlin. Ruland appeared at the Kammerspiele at the Deutsches Theater Berlin in, among other works, Frank Wedekind’s Spring Awakening (directed by Ulrich Matthes, 2003). His television appearances include Tatort—Reise ins Nichts (Hartmut Griesmayr, 2002) and Tatort—Veras Waffen (Hans-Christoph Blumenberg, 2003). Among his numerous collaborations with director Leander Haußmann are Dinosaurier (2009) and Shark Alarm at Müggel Lake (2013).

At the Schaubühne: Hamlet (Polonius and Osric) by William Shakespeare (directed by Thomas Ostermeier, 2008), An Enemy of the People by Henrik Ibsen (Ostermeier, 2012), The Little Foxes by Lillian Hellman (Ostermeier, 2014), Professor Bernhardi by Arthur Schnitzler (Ostermeier, 2016), and Richard III by William Shakespeare (Ostermeier, 2015).

Moritz Gottwald (Billing) was born in 1988 in Halle, and has been a member of the Schaubühne ensemble since the 2011–12 season. He studied acting at the Ernst Busch Academy of Dramatic Arts Berlin. Gottwald first worked at the Neues Theater in Halle in An der Saale hell gestrandet. Ein Heimatsstück (directed by Melanie Peter and Yves Hinrichs, 2007) and Exit (Yves Hinrichs, invited to the youth theater festival in Krefeld, 2008). Engagements at the Deutsches Theater Berlin include hamlet ist tot. keine schwerkraft by Ewald Palmestroher (directed by Alexander Riemenschneider, 2010) and Parasites by Marius von Mayenburg (Philipp Baumgarten, 2011).

At the Schaubühne: Thus Spoke Zarathustra, an Übermensch-Revue for All and None by Patrick Wengenroth after Friedrich Nietzsche (directed by Patrick Wengenroth, 2012), An Enemy of the People by Henrik Ibsen (Thomas Ostermeier, 2012), The Little Foxes by Lillian Hellman (Ostermeier, 2014), The Marriage of Maria Braun by Rainer Werner Fassbinder (Ostermeier, 2014), Richard III by William Shakespeare (Ostermeier, 2015), Beware of Pity by Stefan Zweig (Simon McBurney, 2015), Professor Bernhardi by Arthur Schnitzler (Ostermeier, 2016), and Shakespeare’s Last Play by Dead Centre, based on The Tempest by William Shakespeare (Bush Moukarzel, Ben Kidd, 2018).

Thomas Bading (Morten Kiil) was born in 1959 in Quedlinburg, and has been a member of the Schaubühne ensemble since 1999. He studied acting at the Hans Otto Theater School in Leipzig. Engagements at the Neues Theater Halle and the Deutsches Theater Berlin include Kriemhilds Rache by Friedrich Hebbel (directed by Thomas Langhoff, 1994), A Midsummer Night’s Dream by William Shakespeare (Jürgen Gosch, 1997), and Monsieur Chasse by Georges Feydeau (Thomas Langhoff, 1998). He directed Shakespeare’s A Midsummer Night’s Dream (2003), Hamlet (2005), and Romeo and Juliet (2008) at Burghofspiele Eltville.
Bading’s film work includes *Die Unberührbare* (directed by Oskar Roehler, 1999), *Drei* (Tom Tykwer, 2010), *Barbara* (Christian Petzold, 2011), and *Rosas Kinder—Rosas Bettwurst* (Robert Thalheim, 2012).

Appearances in television productions include *Drei in einem Bett* by Wilhelm Engelhardt (2012), *Der Fall B.* by Kilian Riedhof (2014), and *Weissensee* (2010, 2011, 2014) by Friedemann Fromm, for which he won the 2014 German Actors Award in the Best Ensemble category.


Since September 1999 Ostermeier has been resident director and member of the artistic direction staff of the Schaubühne. He has also directed several productions at the Münchner Kammerspiele: *Der starke Stamm* by Marieluise Fleißer (2002), *Vor Sonnenaufgang* by Gerhart Hauptmann (2005), *The Marriage of Maria Braun* by Rainer Werner Fassbinder (2007, invited to the Theatertreffen 2008) and *Susan* by Herbert Achternbusch (2009). At the Edinburgh Festival: *The Girl on the Sofa* by Jon Fosse (2002, awarded the Herald Angel Award). At the Burgtheater in Vienna: *The Master Builder* by Henrik Ibsen, 2004. In November 2004 Ostermeier was appointed associate artist for the Festival d’Avignon by the festival’s new artistic director, Vincent Baudriller; he has staged productions at the festival almost every year since then.


Ostermeier’s production of *Nora/A Doll’s House* (2003) was awarded the Nestory Prize as well as the Politika Prize during the theater festival in Belgrade BITEF. In 2006 *Hedda Gabler* received the audience award of the Theater Society of Berlin; *The Little Foxes* was awarded the same prize in 2015. Ostermeier’s productions of *John Gabriel Borkman* and *Hamlet* have won several international prizes as best productions in the 2008–09 season: *John Gabriel Borkman* received the Grand Prix de la Critique of France and *Hamlet* the Barcelona Critics Prize. Ostermeier’s production *The Cut* received the critic’s prize at the international theater festival KONTAKT in Torun (Poland) in 2010. For *Measure for Measure* he received the Friedrich-Luft-Prize for the Best Theater Performance in Berlin (2011). *Hamlet* won the critic’s prize in Chile as Best International Production (2011), the honor award at the 18th

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Istanbul Theater Festival (2012), and a Best Director award at the FADJR International Theater Festival in Teheran (2016). For his contributions to the European theater, Ostermeier was awarded an honorary doctorate from the University of Kent (2016).

Ostermeier was appointed Officier des Arts et des Lettres by the French ministry of culture in 2009, and Commandeur in 2015. From 2010 to 2017, he was the German president of the German–French Council of Culture. In 2016 he received SACD’s Prix Européen for his work for the European copyright, the protection of intellectual property, and appropriate commissions for artists. In 2011 Ostermeier received the Golden Lion of the Venice Biennale.


Jan Pappelbaum (stage design) was born in 1966 in Dresden, and has been stage designer and head of design at the Schaubühne since 2000. He trained in volleyball at the competition level and as a bricklayer. Pappelbaum studied architecture at the Bauhaus University of Weimar, where he worked on his first student theater productions. From 1993 he was assistant to the set designer Dieter Klass on his Urfaust-Kubus production at the Weimar art festival under the artistic directorship of Manfred Karge.

Within this framework, Pappelbaum worked with students of Berlin’s directing schools, including Tom Kühl, Andrea Moses, Thomas about the artists

In 1998 Pappelbaum worked regularly with Robert Schuster and Tom Kühl and as a set designer at Schauspiel Frankfurt and in 1999 he became the head of design at TAT in Frankfurt am Main. He has worked continuously with Thomas Ostermeier, first at the Baracke at the Deutsches Theater in Berlin, which he rebuilt as an experimental stage in 1997, and since 2000 at the Schaubühne. There he has worked chiefly as a stage designer on Ostermeier’s productions but also with Falk Richter, Patrick Wegenroth, Constanza Macras, and Tom Kühl. He has been involved in projects in Halle, Vienna, and Amsterdam, and has held architecture exhibitions in Frankfurt am Main and Dresden, as well as workshops and individual exhibitions of his set designs in Oslo (2009) and Krakow (2011). In 2006 Theater der Zeit published A Whole for the Parts: Jan Pappelbaum – Stages.


Nina Wetzel (costume design) studied stage and costume design in Paris. Since 1996 she has worked at the following theaters: Schauspielhaus Hamburg, Volksbühne am Rosa-Luxemburg-Platz, Schauspielhaus Zürich, Schauspiel Hannover, Münchner Kammerspiele, Burgtheater in Vienna, Theater Basel, Schaubühne am Lehniner Platz. Wetzel has worked with Christoph Schlingensief, Alexander Kluge, Schorsch Kamerun, Elias Perrig, Christina Paulhofer, Tom Künnel, Lars Ole Walburg, Stefan Pucher, Jan-Christoph Gockel, Thomas Ostermeier, and Marius von Mayenburg.

At the Schaubühne: Macbeth by William Shakespeare (directed by Christina Paulhofer, 2002), Hedda Gabler by Henrik Ibsen (directed by Thomas Ostermeier, 2005), Hamlet by William Shakespeare (Ostermeier, 2008), John Gabriel Borkman by Henrik Ibsen (Ostermeier, 2008), The Pigeons by David Gieselmann (directed by Marius von Mayenburg, 2009), The Marriage of Maria Braun by Rainer Werner Fassbinder (Ostermeier, 2009), Demons by Lars

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Malte Beckenbach (music) was born in Berlin and educated in Paris, Bonn, and Berlin. In 1999 he worked with Falk Richter for the first time on God is a DJ at the Staatstheater Mainz; he also composed music for Nothing Hurts by Richter and Anouk van Dijk at Kampnagel in Hamburg (invited to the Theatertreffen Berlin 2000). Beckenbach has enjoyed a continuous collaboration with Falk Richter at the Deutsches Theater in Göttingen, the Deutsches Schauspielhaus in Hamburg, the Schauspielhaus Zürich, the Nationaltheatret in Oslo, the Burgtheater in Vienna, the Festival d’Avignon, and the Schaubühne Berlin. He has also composed film music for Lars Becker.


Daniel Freitag (music) was born in 1986, and studied music, media, and art history in Marburg from 2006 to 2009. During the 2008–09 season he contributed to several productions at the Hessisches Landestheater Marburg as composer, musician (guitar and piano), and music director. He is currently attending the Humboldt-Universität Berlin, where he is majoring in popular music research. Freitag also works as a sound designer for film and video productions.

At the Schaubühne: The Misanthrope by Molière (directed by Ivo van Hove, 2010), Edward II by Christopher Marlowe (van Hove, 2011), An Enemy of the People by Henrik Ibsen (directed by Thomas Ostermeier, 2012).

Florian Borchmeyer (dramaturgy) was born in 1974 in Wasserburg am Inn. He has been a dramaturg with the Schaubühne Berlin since the 2011–12 season, and head of dramaturgy since 2013. Borchmeyer studied literature in Berlin, Havana, and Paris, earning his doctorate in 2006 with his graduate thesis about the history of the discovery of America. In 2006 he was awarded the Bayerische Filmpreis for the documentary film Habana—Arte nuevo de hacer ruinas. Borchmeyer is a filmmaker and works as a literature critic for the Frankfurter Allgemeine Zeitung. He also curates the international program at Filmfest Munich.

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Erich Schneider (lighting design) is the lighting designer and director of the lighting department at Schaubühne Berlin.


General Management
Dr. Friedrich Barner, director
Tobias Veit, director
Elisabeth Tobisch, assistant
Virag Markus, secretarial office

Artistic Direction
Thomas Ostermeier, artistic director
Dietmar Böck, personal assistant to Mr. Ostermeier
Stefan Nagel, executive producer
Oliver Chrzanowski, tour producer

Technical Direction
Holger Ackermann, technical director
Lothar Klein, technical director of productions
Jens Schmidt, technical tour manager
Bianca Brömme, secretarial office

Charlotte Jaquet, public relations and publications
Johanna Lühr, press relations