Richard III

By William Shakespeare
Translation and adaptation by Marius von Mayenburg
Schaubühne Berlin
Directed by Thomas Ostermeier

BAM Harvey Theater
Oct 11—14 at 7:30pm
Running time: approx. two hours & 30 minutes, no intermission

Set design by Jan Pappelbaum
Costume design by Florence von Gerkan
in collaboration with Ralf Tristan Sczesny
Music by Nils Ostendorf
Video by Sébastien Dupouey
Dramaturgy by Florian Borchmeyer
Lighting design by Erich Schneider

Season Sponsor:
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The Achelis and Bodman Foundation
The Francena T. Harrison Foundation Trust
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CAST

Richard III  **Lars Eidinger**
Buckingham  **Moritz Gottwald**
Elizabeth  **Eva Meckbach**
Lady Anne  **Jenny König**
Hastings, Brakenbury, Ratcliff  **Sebastian Schwarz**
Catesby, Margaret, First Murderer  **Robert Beyer**
Edward, Lord Mayor of London, Second Murderer  **Thomas Bading**
Clarence, Dorset, Stanley, Prince of Wales (as puppet)  **Christoph Gawenda**
Rivers, York (as puppet)  **Laurenz Laufenberg**
Drummer  **Thomas Witte**

Puppet trainers  **Susanne Claus, Dorothee Metz**
Fight director  **René Lay**

MUSIC

“Goblin” by Tyler Gregory Okonma courtesy of Sony/ATV Music Publishing
“O Superman” by Laurie Anderson courtesy of Difficult Music
“Pleiades, Metaux” by Iannis Xenakis courtesy of Universal Music
“Sad Pavane for These Distracted Times” by Thomas Tomkins and Andrew John Powell courtesy of Universal Music

Music cleared by BZ/Rights & Permissions, Inc.

*Richard III* Premiere—February 7, 2015, Schaubühne Berlin
Richard is hideous. Born prematurely, he is a deformed, hobbling, hunchbacked cripple who, on the battlefields of the Wars of the Roses—which flared up after the death of Henry V—served his family well, above all his brother, Edward. Now Edward is king, thanks to a number of murders carried out on his crippled brother’s own initiative. But the end of war brings Richard no peace. His hatred for the rest of the world, to which he will never belong, lies too deep. And so he does what he does best and kills some more, clearing away every obstacle that lies in his path to becoming king. If fate prevents him from being part of a society of those blessed by good fortune, he will at least lord over them. He plays off his rivals against each other with political cunning, unscrupulously exploits the ambitions of others for his own ends and strides spotless through an immense bloodbath until there is no one left above him and the crown is his. But even this triumph, purchased with the death of enemies, allies and relatives alike, still fails to heal the great insult nature has visited upon him. Alone at the apex of the English kingdom, deprived of all his adversaries, he now turns his rage on his true nemesis—himself.

Richard III is one of Shakespeare’s earliest works, first performed around 1593. But until this day the title character has lost none of his fascination. His allure lies first and foremost in his unbridled, single-minded, gleefully exhibited amorality. Richard is the first in a line of Shakespearian villains whose moral autonomy and virtuoso art of manipulation appear to be schooled by Machiavelli’s The Prince: Iago in Othello, Edmund in King Lear, and the Lady in Macbeth. But the play does not just restrict itself to the demonization of a psychopathic spree-killer. It is also the portrait of a power elite torn asunder by internal strife, out of whose midst a perverse dictator emerges.
LARS EIDINGER (Richard III) was born in 1976 in Berlin, and has been a member of the Schaubühne ensemble since 1999. He studied acting at the Ernst Busch Academy of Dramatic Art in Berlin, and also was a guest actor for two years at the Deutsches Theater Berlin in productions such as Preparations for Immortality by Peter Handke (1997) and The Maid of Orleans by Friedrich Schiller (1998) under Jürgen Gosch’s direction. Alongside his theater roles, he also worked in music: the 1998 single “I’ll break ya leg” at the Berlin Label STUD!O K7; and creating music for the 1999 art documentary film Die Mörder des Herrn Müller by Ernst-August Zurborn. He also created music for Thomas Ostermeier’s productions of Nora by Henrik Ibsen (2002), The Angel of Death by Karst Woudstra (2003), and Mourning Becomes Electra by Eugene O’Neill (2006). He is DJ for several Berlin clubs, such as the Rio and the Broken Hearts Club, as well as for Erste Liga in Munich. Since 2005 Eidinger has also worked as a film actor including in Everyone Else (dir. Maren Ade, 2009), Torpedo (dir. Helene Hegemann, 2009), Hell (dir. Tim Fehlbaum, 2011), Code Blue (dir. Urszula Antoniak, 2011), Goltzius & The Pelican Company (dir. Peter Greenaway, 2011), TABU – Es ist die Seele ein Fremdes auf Erden (dir. Christoph Stark, 2011), Was bleibt (dir. Hans-Christian Schmid, 2012), and Clouds of Sils Maria (dir. Olivier Assayas, 2013), as well as as the TV film Verhältnisse (dir. Stefan Kornatz, 2009), which earned him a nomination for the German television award for best actor. He received the Preis der Deutschen Filmkritik for his role in TABU – Es ist die Seele ein Fremdes auf Erden and Was bleibt in 2012 and was awarded with the Grimme Prize as best actor for his role in Grenzgang and at the FADJR International Theatre Festival in Teheran in 2016. Alongside this, he has acted in several TV series, including Polizeiruf 110 and Tatort. He debuted as a director for the Schaubühne in 2008 with his production of Schiller’s The Robbers and directed Shakespeare’s Romeo and Juliet in 2013 at the Schaubühne. In the 2016—17 Schaubühne season, in addition to Richard III, he appears in Hedda Gabler, Hamlet, Demons, I’d rather Goya robbed me of sleep than some arsehole, and Tartuffe.

MORITZ GOTTWALD (Buckingham) was born in 1988 in Halle. He has been a member of the Schaubühne ensemble since the 2011/12 season, and studied acting at the Ernst Busch Academy of Dramatic Art Berlin. His first engagements were at Neues Theater in Halle in An der Saale hell gestrandet: Ein Heimatstück (dir. Melanie Peter and Yves Hinrichs, 2007) and Exit (dir. Yves Hinrichs, youth theater festival in Krefeld, 2008). Further engagements at Deutsches Theater Berlin include hamlet ist tot. keine schwerkraft by Ewald Palmetshofer (dir. Alexander Riemenschneider, 2010) and in Parasites by Marius von Mayenburg (dir. Philipp Baumgarten, 2011). In the 2016—17 Schaubühne season, in addition to Richard III, he appears in An Enemy of the People, The Little Foxes, The Marriage of Maria Braun, Beware of Pity, and Professor Bernhardi.

EVA MECKBACH (Elizabeth) was born in 1981 in Seeheim-Jugenheim/Hessen, and has been a member of the Schaubühne ensemble since 2006. She studied acting at the Universität der Künste Berlin, and has also worked on audio books and radio productions. In 2012, she appeared in the movie Home for the Weekend (dir. Hans-Christian Schmid, 2012). The same year, she received the award for best actress at the international theater festival Stettin for the role of Erika Roth in Martyr by Marius von Mayenburg. In the 2016—17 Schaubühne season, in addition to Richard III, she appears in Demons, Fear Eats Germany, Tartuffe, The Lower Depths, Beware of Pity, Professor Bernhardi, and Peng.

JENNY KÖNIG (Lady Anne) was born in 1986 in Eisenach. She has been a member of the Schaubühne ensemble since the 2011/12 season. She studied acting at the Hochschule für Musik und Theater in Hannover, where she won a scholarship in 2008. Theater appearances during her studies include roles at the Staatsstheater Meiningen, Studiotheater Hannover, including in Fragment Parzival after Wolfram von Eschenbach (dir. Nora Somaini, 2009), and at Staats-theater Hannover in Fine! by Paula Fünfleck (dir. Corinne Eckenstein, 2009). From 2009 to 2011 she was a permanent member of the ensemble at the Nationaltheater Mannheim. There she appeared in Gespräche mit Astronauten by Felicia.
SEBASTIAN SCHWARZ (Hastings, Brakenbury, Ratcliff) was born in 1984 in Greiz. Since January 2008 he has been a member of the Schaubühne ensemble. He studied acting at the Ernst Busch Academy of Dramatic Art Berlin. Theater roles during his studies include Jim in The Glass Menagerie by Tennessee Williams at the bat-Studiotheater (dir. Krysztof Minkowsky, 2006) and at the Deutsches Theater Berlin as Danton in Danton’s Death by Georg Büchner (dir. Christoph Mehler, 2007). He has also appeared in various film and television productions, including the films Polska Love Serenade (dir. Monica Anna Wojtyllo, 2007), Résiste – Aufstand der Praktikanten (dir. Jonas Grosch, 2009), 13 Semester (dir. Frieder Wittich, 2010), Die letzte Lüge (dir. Jonas Grosch, 2011), Lichgestalten (dir. Christian Moris Müller, 2013), Mängelexemplar (dir. Laura Lackmann, 2014), and bestefreunde (dir. Jonas Grosch – Carlos Val, 2015) as well as in television series such as In the Face of Crime (dir. Dominik Graf) and Tatort – Liebe ist kälter als der Tod (dir. Florian Schwarz, 2014). In the 2016–17 Schaubühne season, in addition to Richard III, he appears in Hamlet, The Marriage of Maria Braun, A Piece of Plastic, Westberlin, Professor Bernhardt, and Peng.

THOMAS BADING (Edward, Lord Mayor of London, Second Murderer) was born in 1959 in Quedlinburg. He has been a member of the Schaubühne ensemble since 1999, and studied acting at the Hans Otto theater school in Leipzig. He has been in engagements at Neues Theater Halle and Deutsches Theater Berlin, including Kriemhilds Rache by Friedrich Hebbel (dir. Thomas Langhoff, 1994), A Midsummer Night’s Dream (dir. Jürgen Gosch, 1997), and Monsieur Chasse by Georges Feydeau (dir. Thomas Langhoff, 1998). Bading directed Shakespeare’s A Midsummer Night’s Dream (2003), Hamlet (2005), Romeo and Juliet (2008), and As You Like It (2012) at Burghofspiele Eltville. Selected films: Die Unberührbare (dir. Oskar Roehler, 1999), Drei (dir. Tom Tykwer, 2010), Barbara (dir. Christian Petzold, 2011) and Rosas Kinder – Rosas Bettwurst (dir. Robert Thalheim, 2012). Appearances on TV include Drei in einem Bett by Wilhelm Engelhardt (2012), Der Fall B. by Kilian Riedhof (2014), and Weisensee (2010, 2011, 2014) by Friedemann Fromm, for which he was awarded with the German Actors Award in the category Best Ensemble in 2014. In the
CHRISTOPH GAWENDA (Clarence, Dorset, Stanley, Prince of Wales) has been a member of the Schaubühne ensemble since 2010. He studied acting at the Hochschule für Musik und Theatre in Hannover. In 2004 he took part in workshops at the State Arts Academy Theatre in St. Petersburg. After his studies he was engaged as a member of the Staatsschauspiel Stuttgart, were he worked with directors including Friederike Heller, Volker Löscher, Michael Thalheimer, Hasko Weber, Thomas Dannemann, and Árpád Schilling in Väter and Söhne (dir. Friederike Heller, 2006), Intrigue and Love (dir. Claudia Bauer, 2009), and The Cherry Orchard (dir. Michael Thalheimer, 2010), among others. Numerous film productions include Wer wenn nicht wir (dir. Andreas Veiel, 2010), Stalingrad (dir. Fedor Bondarchuk, 2012), Meeres Stille (dir. Juliane Fezer, 2013) and Auf einmal (dir. Asli Özge, 2014). He also worked on the audio book production Die hohle Nadel oder der Schatz der Könige Frankreichs (dir. Stefan Hilsbecher, 2008). In 2007, he received the Kunstförderpreis of the city Neuss. In the 2016–17 Schaubühne season, in addition to Richard III, he appears in An Enemy of the People, Fear Eats Germany, The Lower Depths, Beware of Pity, and Professor Bernhardi.


THOMAS WITTE (Batteur) was born in Peine in 1968 and studied at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart with Pierre Favre. He was engaged as a theater musician at Deutsches Theater Berlin, Schauspielhaus Hamburg, Schaubühne Berlin, Burgtheater Wien, Schauspielhaus Zürich, and for the company DorkyPark. Collaborations with Thomas...
Ostermeier include Disco Pigs (Schauspielhaus Hamburg, 1998) and Der blaue Vogel (Deutsch- es Theater Berlin, 1999). In 2013 he created the music for Marius von Mayenburg’s direction of Much Ado About Nothing at the Schaubühne.

Tours and studio productions include with Patrick Bebelaa, Shannon Callahan, Ben Hamilton, Diane Weigmann, Gayle Tufts, Aziza A., Die Grundguten, Diamond, Jessica Gall, Josefine und das Meer, Oren Lavie, and Poems for Laila, among others. He has toured Europe, the US, Russia, and Asia. In the 2016—17 Schaubühne season, in addition to Richard III, he appears in Much Ado About Nothing.

THOMAS OSTERMEIER (Direction) was born in 1968 in Soltau and spent his youth in Landshut. He studied directing at the Ernst Busch Academy of Dramatic Art Berlin. In 1995 he directed The Unknown Woman by Alexander Blok in accordance with Meyerhold’s system of biomechanics. From 1996 to 1999 Ostermeier was artistic director of the Baracke at the Deutsches Theater in Berlin. Productions there included Fat Men in Skirts by Nicky Silver (1996), Knives in Hens by David Harrower (1997), Man Equals Man by Bertolt Brecht (1997), Suzuki by Alexej Schipenko (1997), Shopping and Fucking by Mark Ravenhill (1998), Below the Belt by Richard Dresser (1998), and The Blue Bird by Maurice Maeterlinck (1999). In 1998 the Baracke was nominated Theater of the Year. In 1998 and 1999 Ostermeier directed Disco Pigs by Enda Walsh and Fire Face by Marius von Mayenburg at the Deutsches Schauspielhaus in Hamburg. His final production at the Baracke was Suzuki II by Alexej Schipenko (1999). Since 1999 Ostermeier has been a member of the artistic direction and resident director of the Schaubühne. He has also directed The Strong Tribe by Marieluise Flesser at the Münchner Kammerspiele (2002), The Girl on the Sofa by Jon Fosse at the Edinburgh International Festival (2002), The Master Builder by Henrik Ibsen for the Burgtheater in Vienna (2004), The Marriage of Maria Braun by Rainer Werner Fassbinder (2007), Susn by Herbert Achtembusch at the Münchner Kammerspiele (2009), and Ghosts by Henrik Ibsen with the Toneelgroep at the Stadsschouwburg in Amsterdam (2011). He was invited to the Theaterreffen in Berlin with Knives in Hens (1997), Shopping and Fucking (1998), Nora (2003), Hedda Gabler (2005), and The Marriage of Maria Braun (2008).

JAN PAPPELBAUM (Stage Design), since 2000, has been stage designer and head of design at the Schaubühne. Born in 1966 in Dresden, he trained in volleyball at the competition level and as a bricklayer in Leipzig. He studied architecture at today’s Bauhaus-University of Weimar, where he worked on his first student theater.
FLORENCE VON GERKAN (Costume Design) was born in 1960 in Hamburg and studied costume design at the Universität der Künste in Berlin. She was an assistant at the Thalia Theater Hamburg in 1988 and has worked for national and international theaters and opera houses, among others, at Schaubühne Berlin (where she also has designed costumes for Bella Figura), Opernhaus Zurich, Staatstheater Vienna, Staatstheater Stuttgart, as well as Metropolitan Opera, New York and Théâtre Vidy-Lausanne. Since 2003 she has been head of the costume design program at the Universität der Künste in Berlin. Von Gerkan lives and works in Berlin. At the Schaubühne, she has worked on Bella Figura (2015) in addition to Richard III.

NILS OSTENDORF (Music) was born in 1977 in Hamburg. He studied jazz trumpet at the Folkwang Universität der Künste in Essen and at the Konservatorium Rotterdam and was awarded the Folkwang prize in 2000. He has toured in Europe, Canada, and the US, with people including Dave Douglas, Ernst Reijseger, Benoit Delbecq, Maja Ratkje, and Michel Doneda. He has also worked with The Silencers, the Berlin trio trigger, as well as with Philip Zoubek and Philippe Lauzier. Alongside his work as a trumpeter in the fields of improvised and experimental music, Ostendorf has also worked for several years as a composer, sound designer, musical director, and live musician in the areas of theater and dance, for productions in venues such as the Theater Oberhausen, Schauspiel Frankfurt, and tanzhaus nrw. At the Schaubühne, he has composed for a number of shows including Demons, Othello, and 2666, and most recently, Returning to Reims.

SÉBASTIEN DUPOUEY (Video) was born in 1969 in Paris and studied at the École Nationale Supérieure des Arts Décoratifs in Paris. He works as a musician and graphic designer for the French music scene. He directs for music video productions and French television. Since 2005 he has been creating video sequences for theater, as well as developing video installations and film projects. He has collaborated with Falk Richter, Stefan Pucher, Lars-Ole Walburg, and Christina Paulhofer, among others. He has worked under Thomas Ostermeier at the Münchner Kammer-spielen, on productions including Vor Sonnenaufgang by Gerhart Hauptmann (2005) and Susn by Herbert Achternbusch (2009), and at the Stadsschouwburg Amsterdam on Ghosts (2011). Dupouey lives and works in Paris and Berlin. For the Schaubühne, he has worked on video for productions including Hedda Gabler, Intrigue and Love, A Piece of Plastic, and Returning to Reims.

FLORIAN BORCHMEYER (Dramaturgy) has been head of dramaturgy at the Schaubühne Berlin since the 2011/12 season. Born in 1974 in Wasserburg am Inn, he studied literature in Berlin, Havana, and Paris. In 2006 he received a doctorate in philosophy with a graduate thesis about the chronicle of the discovery of America.
and the Bayerische Filmpreis for the documentary movie, *Habana – Arte nuevo de hacer ruinas*. He is a filmmaker and works as a literature critic for the *Frankfurter Allgemeine Zeitung* and as a writer for television cultural magazines. He curates the international program at Filmfest Munich. The many Schaubühne productions he has worked on include *Summerfolk*, *Romeo and Juliet*, *Bella Figura*, *Returning to Reims*, and *LENIN*.

ERICH SCHNEIDER (Lighting Design) is the lighting designer and director of the lighting department at Schaubühne Berlin. The most recent productions he has worked on include *Professor Bernhardi*, *The Invention of the Red Army Faction by a Manic-Depressive Teenager in the summer of 1969*, *Borgen*, *Returning to Reims*, and *LENIN*.

SCHAUBÜHNE BERLIN

The Schaubühne am Lehniner Platz 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 10 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 which focuses upon 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 which, with over 90 world and German premieres during the past 16 years, have been a key component of the theater’s work.

The search for new dramatic forms has benefited from a lively international exchange which has regularly brought the Schaubühne and its ensemble into close contact with other theatrical traditions. Alongside directors from Berlin such as Thomas Ostermeier, Michael Thalheimer, Armin Petras, Patrick Wengenroth, as well as Falk Richter and Marius von Mayenburg—who also work as playwrights at the Schaubühne—theater frequently offers a platform in Berlin to notable directors from abroad. Currently productions by Romeo Castellucci, Katie Mitchell, Rodrigo García, Yael Ronen, and choreographer Constanza Macras are being shown at the theater. At the same time, the Schaubühne showcases its productions abroad in over 100 performances every year: whether at big international theater festivals like the Festival d’Avignon, the Salzburg Festival, the Athens and Epidaurus Festival, the Festival Internacional de Buenos Aires (FIBA), and the Territorija Festival in Moscow; or as guest performances at theaters around the world including in New York, Paris, Amsterdam, Rome, Quebec, São Paulo, London, Ramallah, Melbourne, Ottawa, Taipei, Tel Aviv, Seoul, Rennes, Barcelona, Adelaide, Tokyo, Prague, Sydney, Montreal, Buenos Aires, Beijing, Stockholm, and Bogotá.

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

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