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An Enemy of the People

By Henrik Ibsen

In a version by Florian Borchmeyer

Schaubühne am Lehniner Platz

Directed by Thomas Ostermeier

BAM Harvey Theater

Nov 6—9 at 7:30pm;

Nov 9 at 12:30pm; Nov 10 at 3pm

Approximate running time: two hours, no intermission

Adaptation by **Florian Borchmeyer**

Set design by **Jan Pappelbaum**

Costume design by **Nina Wetzel**

Music by **Malte Beckenbach, Daniel Freitag**

Dramaturgy **Florian Borchmeyer**

Lighting design by **Erich Schneider**

Paintings by **Katharina Ziemke**

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An Enemy of the People

CAST

Dr. Stockmann
Member of City Council
Mrs. Stockmann
Hovstad
Aslaksen
Billing
Morten Kiil

Stefan Stern
Ingo Hülsmann
Eva Meckbach
Christoph Gawenda
David Ruland
Moritz Gottwald
Thomas Bading

SYNOPSIS

Dr. Stockmann discovers that the source of drinking and spa water is riddled with pathogenic micro-organisms, caused by industrial effluence. Stockmann wants to publish the findings in the newspaper and demands that the city council reroute the water pipes. Influential citizens and local journalists promise their support.

However, his 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 Stockman 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 with 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?



Photo: Arno Declair

STEFAN STERN (Dr. Stockmann) was born in 1982 in Frankfurt an der Oder. He has been a member of the Schaubühne ensemble since the 2007—08 season. From 2002 to 2004 he was a member of the Theater Frankfurt. He studied acting at the “Ernst Busch” Academy of Dramatic Art Berlin. Has been a guest performer at the Deutsches Theater Berlin where he played several parts in *Neue Leben* (dir. Robert Schuster, 2006). Stern can be seen as Karl in Pia Marais’ film *Im Alter von Ellen* by Ingo Schulze (2010). At the Schaubühne, he has performed in *Hamlet*, *The Pigeons*, *TRUST*, *Othello*, *PROTECT ME*, *Measure for Measure*, *For the Disconnected Child*, and *An Enemy of the People*.

INGO HÜLSMANN (Member of City Council) has been a member of the Schaubühne ensemble since the 2012—13 season. He studied acting at the Hochschule für Musik und Darstellende Kunst Frankfurt, and his first engagement was in 1987 at Freie Volksbühne Berlin. He won an award for best young actor in 1988, and has performed at Schauspielhaus Hamburg, Burgtheater in Vienna, Hamburger Kammerspiele, Berliner Ensemble, Residenztheater München, and Volkstheater Wien. From 2001 to 2012 he was a member of the ensemble at Deutsches Theater Berlin, in productions with directors such as Michael Thalheimer, Oliver Reese, Jürgen Gosch, Nicolas Stemmann, Hans Neuenfels, and Ruth Berghaus. He has made numerous appearances in film and television, and debuted as a director in 2007 with *Mobil* by Sergi Belbel at Deutsches Theater Berlin. At the Schaubühne, he has performed in *An Enemy of the People* and *Summerfolk*.

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 Universität der Künste Berlin during which she also worked on the play *Halbe Ewigkeit* (dir. Sebastian Schug and Alexander Schröder, 2005) for the centenary of the sophienseaele. She has also worked on audio books and radio productions. At the Schaubühne, she has performed in *The Pigeons*, *Demons*, *Martyr*, *Othello*, *Perplexed*, *Rain in Neukölln*, *Eugene*

Oregin, *Summerfolk*, *The Power of Darkness*, *Hyperion*, and *An Enemy of the People*.

CHRISTOPH GAWENDA (Hovstad) has been a member of the Schaubühne Ensemble since 2010. He studied from 2001 to 2005 at the Hochschule für Musik und Theatre in Hannover, and in 2004 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 where he worked with directors including Friederike Heller, Volker Lösch, Michael Thalheimer, Hasko Weber, Thomas Dannemann and Arpad Schilling. At the Schaubühne, he has performed in *Antigone*, *The Power of Darkness*, *Thus Spoke Zarathustra*, *An Übermensch-Revue for All and None*, *An Enemy of the People*, and *Galaxy*.

DAVID RULAND (Aslaksen) was born in 1979 and has been a member of the Schaubühne ensemble since 2003. He studied at “Ernst Busch” Academy of Dramatic Art Berlin, and performed at the Kammerspiele at the Deutsches Theater in *Spring Awakening* (dir. Ulrich Matthes, 2003), among others. Various TV productions include *Journey into Nothing*, *Vera’s Weapons*, and *Tatort*. At the Schaubühne, he has performed in *The Misanthrope*, *The Talented Mr. Ripley*, *An Enemy of the People*, and *Summerfolk*.

MORITZ GOTTWALD (Billing) was born in 1988 in Halle, Germany. He joined the Schaubühne ensemble in 2011 and studied acting at “Ernst Busch” Academy of Dramatic Art in Berlin. His first performances 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, invited to the youth theater festival in Krefeld, 2008), and joined the Deutsches Theater Berlin for *hamlet ist tot. keine schwerkraft* (dir. Alexander Riemenschneider, 2010). At the Schaubühne, he has performed in *An Enemy of the People*, *Martyr*, *Summerfolk*, *Romeo and Julia*, *Thus Spoke Zarathustra*, and *Much Ado About Nothing*.

THOMAS BADING (Morten Kiil) was born in 1959 in Quedlinburg, Germany, and has been a member of the Schaubühne Ensemble since



Photo: Arno Declair

1999. He studied acting at the Hans Otto theater school in Leipzig. He has appeared at the Neues Theater Halle and the Deutsches Theater Berlin in *Kriemhilds Rache* (dir. Thomas Langhoff, 1994), *A Midsummer Night's Dream* (dir. Jürgen Gosch, 1997), and *Monsieur Chasse* (dir. Thomas Langhoff, 1998). Bading directed *A Midsummer Night's Dream* (2003), *Hamlet* (2005), and *Romeo and Juliet* (2008) at Burg-hofspiele Eltville. Selected film work includes *Die Unberührbare* (1999) and *Drei* (2010). At the Schaubühne, he has performed in *An Enemy of the People*, *Notes from the Underground*, *Othello*, *Summerfolk*, *The Power of Darkness*, and *Galaxy*.

THOMAS OSTERMEIER (director) was born in 1968 in Soltau, Germany, and spent his youth in Landshut. From 1992 to 1996 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 & Fucking* by Mark Ravenhill (1998), *Below the Belt* by Richard Dresser (1998), and *The Blue Bird* by Maurice Maeterlinck (1999). 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 September 1999, Ostermeier has been overseen the artistic direction, and has been resident director, of the Schaubühne. He has also directed *The Strong Tribe* by Marieluise Fleisser 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 Achternbusch at the

Münchener Kammerspiele (2009), and *Ghosts* by Henrik Ibsen with the Toneelgroep at the Stadsschouwburg in Amsterdam (2011).

The Theatertreffen in Berlin presented his productions of *Knives in Hens* (1997), *Shopping and Fucking* (1998), *Nora* (2003), *Hedda Gabler* (2005), and *The Marriage of Maria Braun* (2008). He has been awarded numerous international prizes, including the Europe Prize New Theatrical Realities in Taormina (2000), the Nestroy Prize, and the Politika Prize for *Nora* (2003). In 2004 he was Artiste Associé for the Festival d'Avignon. In 2009, *John Gabriel Borkman* won the Grand Prix de la Critique of France and *Hamlet* the Barcelona Critics Prize. The same year, Ostermeier was appointed Officier des Arts et des Lettres by the French Ministry of Culture. In 2010 he was chosen as president of the German-French Council of Culture. His production *The Cut* received the 2010 critics' prize at the international theater festival KONTAKT in Torun, Poland. He was awarded the Golden Lion by the 2011 Venice Biennale for his work at the 41st International Theatre Festival. For *Measure*

for *Measure* he won the Friedrich-Luft-Prize for the best theater performance in Berlin in 2011. In Chile, *Hamlet* won the critics' prize as best international production in 2011, and in Turkey, he received the honor award from the 18th Istanbul Theatre Festival (2012). His productions tour worldwide to Adelaide, Athens, Avignon, Barcelona, Bordeaux, Brussels, Caracas, Copenhagen, Dublin, Hong Kong, Krakow, Lisbon, London, Madrid, Marseille, Melbourne, Moscow, Naples, New York, Omsk, Oslo, Ottawa, Paris, Prague, Québec, Reims, Rennes, Seoul, Sydney, Taipei, Tel Aviv, Tokyo, Venice, Vienna. This marks his fourth production at BAM.

At the Schaubühne, he has directed:

- *Personenkreis 3.1* by Lars Norén (2000)
- *Crave* by Sarah Kane (2000)
- *Parasites* by Marius von Mayenburg (2000, world premiere)
- *The Name* by Jon Fosse (2000)
- *This is a Chair* by Caryl Churchill (2001)
- *Danton's Death* by Georg Büchner (2001)
- *Supermarket* by Biljana Srbljanovic (2001, world premiere)

Photo: Arno Declair





- *Better Days* by Richard Dresser (2002)
- *A Doll's House* by Henrik Ibsen (2002, invited to the Theatertreffen in Berlin 2003)
- *Request Programme* by Franz Xaver Kroetz (2003)
- *Woyzeck* by Georg Büchner (2003)
- *Suburban Motel 6: Risk Everything* by George F. Walker (2003)
- *Angel of Death* by Karst Woudstra (2003)
- *Lulu* by Frank Wedekind (2004)
- *Eldorado* by Marius von Mayenburg (2004, world premiere)
- *Blasted* by Sarah Kane (2005)
- *Hedda Gabler* by Henrik Ibsen (2005, invited to the Theatertreffen in Berlin and performed at BAM in 2006)
- *Mourning Becomes Electra* by Eugene O'Neill (2006)
- *A Midsummernight's Dream*, freely adapted from William Shakespeare (with Constanza Macras, 2006)
- *Love is just a possibility* by Christoph Nussbaumer (2006)
- *Product* by Mark Ravenhill (2006)
- *Cat on a Hot Tin Roof* by Tennessee Williams (2007)
- *Room Service* by John Murray and Allen Boretz (2007)
- *The City and the Cut* by Martin Crimp and Mark Ravenhill (2008, world premiere)
- *Hamlet* by William Shakespeare (2008)
- *John Gabriel Borkman* by Henrik Ibsen (2009)
- *Demons* by Lars Norén (2010)
- *Othello* by William Shakespeare (2010)
- *Measure for Measure* by William Shakespeare (2011)
- *Death in Venice/Kindertotenlieder* by Thomas Mann/Gustav Mahler (2012)
- *An Enemy of the People*

FLORIAN BORCHMEYER (dramaturgy) was born in 1974 in Wasserburg am Inn, Germany, and 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 won the Bayerische Filmpreis for the documentary movie *Habana – Arte nuevo de hacer ruinas*. As a filmmaker and literature critic he works for the *Frankfurter Allgemeine Zeitung* and as an author for television cultural magazines such

as *aspekte*, *Kulturzeit*, and *Foyer*. He curates the international program at Filmfest Munich. He has been dramaturg at the Schaubühne since 2011. Productions at the Schaubühne: *The Return of Ulysses*, *Eugene Onegin*, *The Well-Tempered Clavier*, *An Enemy of the People*, and *Summerfolk*.

JAN PAPPELBAUM (stage design) has been stage designer and head of design at the Schaubühne am Lehniner Platz since 2000. He was born in 1966 in Dresden, and trained in volleyball at a competition level, as well as bricklaying in Leipzig. He studied architecture at today's 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 *Urfaust-Kubus* at the Weimar art festival under the artistic directorship of Manfred Karge. Within this framework, he worked for the first time with students of Berlin's directing schools, including Tom Kühnel, Andrea Moses, Thomas Ostermeier, and Robert Schuster. From 1995 he worked as a set designer in Berlin, Bremen, Dresden, Potsdam, and Weimar. Since 1998 he has worked regularly with Robert Schuster and Tom Kühnel as a set designer at Schauspiel Frankfurt and from 1999 as 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 then in 2000 at the Schaubühne. Here he has worked chiefly as a stage designer on Thomas Ostermeier's productions but also for Falk Richter, Patrick Wengenroth, Constanza Macras, and Tom Kühnel, with additional work in Halle, Vienna and Amsterdam. He has had architecture exhibitions in Frankfurt am Main, Dresden, as well as workshops and individual exhibitions of his set designs in Oslo (2009) and Krakow (2011). He has published *Dem Einzelnen ein Ganzes/A Whole for the Parts: Jan Pappelbaum. Bühnen/Stages* (2006, Theater der Zeit). Productions at the Schaubühne include: *Personenkreis 3.1*, *The Contingent*, *Danton's Death*, *Supermarket*, *Arabian Night*, *Better Days*, *A Doll's House*, *Request Programme*, *Woyzeck*, *Angel of Death*, *The System 1/Electronic City*, *The System 2/Under Ice*, *The System 3/Amok Fewer Emergencies*, *The System 4/*

Hotel Palestine, *Lulu*, *Hedda Gabler*, *Stupidity*, *Blasted*, *Eldorado*, *Mourning Becomes Electra*, *A Midsummer Night's Dream*, *State of Emergency*, *Cat on a Hot Tin Roof*, *Room Service*, *The City and the Cut*, *Hamlet*, *John Gabriel Borkman*, *The Americas – War of the Worlds*, *Othello*, *Measure for Measure*, *An Enemy of the People*, and *Death in Venice*.

NINA WETZEL (costume design) studied stage and costume design in Paris. Since 1996 she has been engaged at Schauspielhaus Hamburg, Volksbühne am Rosa-Luxemburg-Platz, Schauspielhaus Zürich, Schauspiel Hannover, Münchner Kammerspiele, Burgtheater in Vienna, Theater Basel, and Schaubühne am Lehniner Platz. She has worked with Christoph Schlingensiefel, Alexander Kluge, Schorsch Kamerun, Elias Perrig, Christina Paulhofer, Tom Kühnel, Lars Ole Walburg, Stefan Pucher, Jan-Christoph Gockel, Thomas Ostermeier, and Marius von Mayenburg. Productions at the Schaubühne include: *Hedda Gabler*, *Hamlet*, *John Gabriel Borkman*, *The Pigeons*, *The Marriage of Maria Braun*, *Demons*, *Othello*, *Perplexed*, *Martyr*, *An Enemy of the People*, and *Much Ado About Nothing*.

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, and composed music for *Nothing Hurts* by Falk Richter and Anouk van Dijk at Kampnagel in Hamburg (invited to the Theatertreffen Berlin 2000). He has collaborated with Falk Richter at the Deutsches Theater (Göttingen), Deutsches Schauspielhaus (Hamburg), Schauspielhaus (Zürich), Nationaltheatret (Oslo), Burgtheater (Vienna), Festival d'Avignon, and the Schaubühne Berlin. He has also composed film music for Lars Becker. Productions at the Schaubühne: *Peace*; *The System 1/Electronic City*; *The System 3/Amok Fewer Emergencies*; *Hedda Gabler*; *Bombed*; *Three Sisters*; *The Ugly One*; *Drunk enough to say I love you?*; *The Dog*, *the Night and the Knife*; *The Pigeons*; *TRUST*; *Saved*; *PROTECT ME*, and *An Enemy of the People*.



Photo: Arno Declair

DANIEL FREITAG (music) was born in 1986 and studied music, media studies, and art history in Marburg, Germany from 2006 to 2009. In 2008—09 he contributed to several productions at the Hessisches Landestheater Marburg as composer, musician (guitar and piano), and musical director. He is currently attending the Humboldt-Universität Berlin, where he is continuing his music studies, majoring in popular music research. Freitag also works as a sound designer for film and video productions. Productions at the Schaubühne: *The Misanthrope*, *Edward II*, and *An Enemy of the People*.

ERICH SCHNEIDER (lighting design) is the lighting designer and director of the lighting department at Schaubühne Berlin. Productions at the Schaubühne: *The Golden Age*, *Merlin*

or the Waste-Land, *A Doll's House*, *Phaedra's Love*, *Wunschkonzert*, *Der Würgeengel*, *The System 3/Amok Fewer Emergencies*, *The System 4/Hotel Palestine*, *Cleansed*, *Hedda Gabler*, *A Midsummer Night's Dream* (freely adapted from William Shakespeare), *Cat on a Hot Tin Roof*, *Room Service*, *State of Emergency*, *The City and the Cut*, *Hamlet*, *The Doves*, *A Streetcar Named Desire*, *Iphigenia in Tauris*, *The Nibelungen*, *Prometheus*, *Bound*, *Berlin Alexanderplatz*, *Demons*, *The Good Person of Szechwan*, *The Power of Darkness*, *Eugene Onegin*, *The Well-Tempered Clavier*, *Martyr*, *An Enemy of the People*, and *Death in Venice*.

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 since the start, regularly expanded by new performers. The Schaubühne premieres a minimum of 10 shows per season alongside a repertoire of over 30 existing productions.

Starting from the concept of an ensemble theater, the actors, dramatic characters, and the situation of a play take centerstage at the Schaubühne. One of the theater's distinctive features is stylistic variety in directorial approach, 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 14 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, Friederike Heller, Patrick Wengenroth, as well as Falk Richter and Marius von Mayenburg—who also work as playwrights at the Schaubühne—the theater frequently offers a Berlin platform for notable directors from abroad. Currently productions by Romeo Castellucci, Alvis Hermanis, 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, Moscow, Oslo, Ramallah, Melbourne, Ottawa,

Taipei, Tel Aviv, Seoul, Rennes, Barcelona, Adelaide, Tokyo, Prague, Sydney, and Montreal. Every spring since 2000 the Festival of International New Drama (F.I.N.D.) has given internationally renowned theatermakers the opportunity to show their work at the Schaubühne. The recent focus has been on writer-theatermakers 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.

For further information go to:
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