



ENGLISH
THEATRE
BERLIN

International Performing Arts Center
Fidicinstr. 40, 10965 Berlin (Kreuzberg)
Platz der Luftbrücke: U6, Bus M43, 248
Mehringdamm: Bus M19

Our box office opens at 7:00 pm.

Daniel Brunet (Producing Artistic Director)
Günther Grosser (Artistic Director)
Bernd Hoffmeister (Managing Director)

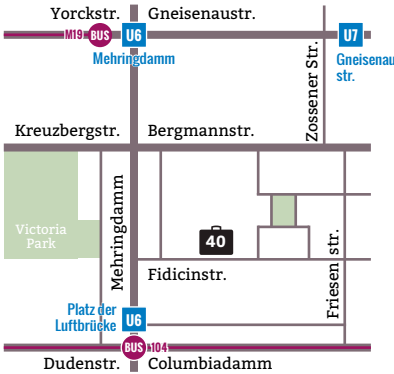
Education Department / Kulturelle Bildung: Priscilla Bergey (Drama Educator and Berlin International Youth Theatre), Grace Holme (Drama Educator and Workshop Coordinator), Minna Partanen (Drama Educator), Brea Robertson (Drama Educator) | *Communication:* Sarah Rosenau (PR & Communication Director), Casey Tower (Digital Communication), Heiko Orlowski (Communication Assistant) | *Venue:* Torsten Litschko (Technical Director), Rose Nolan (House Manager and Volunteer Coordinator), Paul Netzer (Graphic Design)

English Theatre Berlin was founded by Bernd Hoffmeister in 1990.

ORDER TICKETS
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We offer the 3 € Kulturticket and special discounts for groups of 10 or more. Our online ticket provider charges an additional 1.50 € advance ticket fee per ticket plus a 2 € service fee per order.

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PUDDLES

A reading of a new play by Tamara Werthern

What language does love speak? Does speaking multiple languages give us multiple personalities? What goes beyond language and right into our bodies?

Set in Berlin between the 1990s and now, Puddles is about a love triangle between three university friends, Judith, Max and Nora. Max and Judith were childhood sweethearts but broke up when Judith went traveling. Max and Nora got together, stayed together, married, bought a flat and are trying for a baby. These best-laid plans, however, as well all know, often go awry...

In this version, Max only speaks German, Judith only English and Nora switches between the two.

The LAB reading is the very first work-in-progress presentation of the new multilingual version of the play.

With original music by composer Sam Hooper and sound designer Luke Swaffield, co-created by director Anna Marsland and playwright Tamara von Werthern. Translation mentor: David Tushingham.

Saturday, November 22 | 8pm



NO ONE
COMES
BACK

If someone you love drops bombs, what does it do to your soul?

When her twin brother is deployed as a fighter pilot, a sister finds herself soul-tethered to a war she never signed up for. From cornfields to deer eyeballs, from Zoom shamans to military flyovers, *No One Comes Back* is a fierce (and often hilarious) show about war, twinhood and what it means to love someone trained to kill. The brutally honest performance asks: when half of you goes dark, how do you keep your heart soft?

Written and Performed by Maureen Gleason | Direction and Dramaturgy by Stephanie LeBolt | Costume and Stage Design by Arina Slobodianik | Music Composed by Alex Knot | Literary Dramaturgy by Mary Kelly | Lighting Design by Tina Kovalski

November 27 | 28 | 29 | 8pm



ENGLISH THEATRE BERLIN
CALENDAR SEPT - NOV 2025

SEPTEMBER

11 Thu | 12 | 13 | 8pm
A SUFFOCATING CHOKING FEELING
A piece of live theater with interactive social media by **TomYumSim**

18 Thu | 19 | 20 | 8pm
LETTERS FROM CHIRAN
A piece of mask theater by **Tomayo Kawamura**

OKTOBER

16 Thu | 17 | 18 | 8pm
CYNTHIA
The world premiere of a drag/theater/puppet spectacle by **Zoe Lohmann**

21 Tue | 8pm
THE LAB
EIN SUMPF BILDET SICH
A reading of a new play by **Charlie Dupré**

NOVEMBER

1 Sat | 8pm
THE LAB
omfg hamlet do i look like i care
The very first presentation of new work-in-progress by **Kay Marie**

22 Sat | 8pm
THE LAB
PUDDLES
A reading of a new play by **Tamara Werthern**

27 Thu | 28 | 29 | 8pm
NO ONE COMES BACK
The world premiere of a new play by **Maureen Gleason**

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SEPT - NOV
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A SUFFOCATING CHOKING FEELING

Would you lie for likes?

A Suffocating Choking Feeling is a razor-sharp, satirical deep-dive into the warped world of Insta-“truth”, where fact and fiction blur and what wins is having a story worth telling.

Inspired by Australian con artist Belle Gibson (the subject of Netflix’s *Apple Cider Vinegar* & BBC’s *Bad Influencer*), who lied about having cancer to earn likes as a wellness influencer, this award-winning explosive solo show smashes together live theater with interactive social media experiments, inviting you to scroll, troll and cancel Simone Hamilton.

A Suffocating Choking Feeling plays with the boundaries of truth and ethics, testing audiences’ willingness to believe.

“Not shying away from the provocative” – The Guardian

Winner of the Australian Green Room Award for best experimental and contemporary performance.

Created and Performed by Simone French | Direction and Technical Design by Tom Halls | Set and Costume Design by Rūta Irbite | Outside Eye: Paula Varjack

September 11 | 12 | 13 | 8pm



LETTERS FROM CHIRAN

A piece of mask theater by Tomayo Kawamura

Letters from Chiran is a piece of mask theater performed by Tomoya Kawamura, inspired freely by the historical facts of the last world war and the stories left behind by young Japanese soldiers at the local *shokudo* (canteen) just outside the military airbase of Chiran in southern Japan.

The play delicately reveals the difference of perspectives between the lives of ordinary people in the midst of a largely devastating war and those who lightly make the decision of joining a conflict, compromising the lives of millions in the name of false ideals and personal satisfaction.

In 1945, the pilots of the Japanese Special Attack Units, commonly known as *kamikaze*, would share some of their stories, hopes and dreams with the owner of the *shokudo* while having a meal or a green tea before beginning what was, for many of them, their final mission.

Thanks to the owner of the *shokudo*, some of their last letters were hidden from the military censorship. She secretly delivered them to pilots’ families once the war was over.

Performance and Concept by Tomoya Kawamura | Directed by Francesco Procopio | Written by Tomoya Kawamura & Francesco Procopio | Masks by Richard Dent & Francesco Procopio

September 18 | 19 | 20 | 8pm



CYNTHIA

The world premiere of a drag-puppet-theater spectacle about the world’s first non-human influencer from 1937

Cynthia was a model, an influencer, a socialite, a celebrity and a household name in the USA in 1937. But unlike other celebrities of her day, she was dismantled into pieces at the end of her day and stowed away in a body bag. Cynthia was a mannequin. Her creator, Lester Gaba, a window display designer in New York City, became her manager, puppeteer and chaperone. He escorted her to dinner clubs, theater premieres and fashion shows, as well as performing for her and responding to her adoring fans on her behalf.

Let this delightful fever dream of a show take you down the slippery slope from entertaining spectacle into the uncanny valley.

Featuring Berlin Drag King Alexander Cameltoe as Lester Gaba, with his world animated by an ensemble of puppeteers.

Written and Directed by Zoe Lohmann | Puppetry Direction by Monica Lerch | Sound Design by Emilija Fijalkauskaite | Production by Ama Heredia Jaen | Choreography by Sabina Moe | With Zoe Lohmann aka Alexander Cameltoe as Lester Gaba and puppetry by Monica Lerch, Sabina Moe and Ama Heredia Jaen

October 16 | 17 | 18 | 8pm



EIN SUMPF BILDET SICH

A reading of a new play by Charlie Dupré, directed by Daniel Brunet

“I love Germany. But in Germany now there is a swamp forming. At the moment just a swamp. But give it just a few more years. The swamp becomes a lake. The lake becomes a sea. And it swallows everything up.”

Staying with a German family while running a project in their local village school, a British-Iranian teacher contends with ancestral guilt, a possessed scarecrow and a rising tide of Islamophobia.

Tuesday, October 21 | 8pm



omfg hamlet do i look like i care

William Shakespeare and the Bechdel test

How much agency do female characters have in works of fiction? In 1986, US-American cartoonist Alison Bechdel provided a simple set of rules for figuring this out: the Bechdel test. Are there at least two female characters in the work? Do they speak to each other? About something other than men?

In all of William Shakespeare’s thirty-six plays, there is exactly one overlooked scene in a mostly overlooked play (*Richard II*) where two women converse.

With this in mind, *omfg hamlet do i look like i care* questions the supposed universality of Shakespeare’s themes. Combining Shakespearean language with modern dialogue and original text by creator/actor Kay Marie and writer/director Katya Mokhort, the production investigates what happens when women are finally allowed the stage — and the conversation — all to themselves.

Created, Co-Written and Performed by Kay Marie | Co-Written and Directed by Katya Mokhort | Choreographed and Performed by Courtney Dahl | Performed by Daniel Paul Carey | Set and Costume Design by Natalia Chernova | Produced by Grigory Sazankov

Saturday, November 1 | 8pm