



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 Orłowski (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.

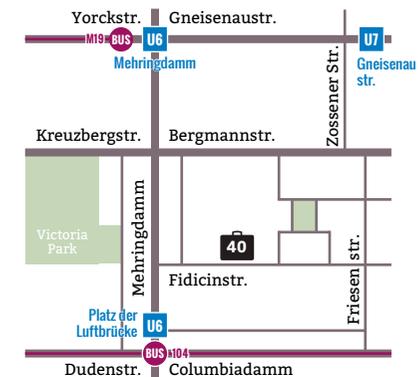
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We offer the 3 € Kulturticket and special discounts for groups of 10 or more. Our online ticket provider charges an additional 1.50 € advance ticket fee per ticket plus a 2 € service fee per order.

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BERLIN



PRODUCING SERIES



A BEE IN THE HEART OF HER

The world premiere of a piece of music theater by Sibyl Kempson

If Nora Helmer, Henrik Ibsen's famous female protagonist, could speak anything besides Henrik's text, what would she say? How about Hedda Gabler, Mrs. Sørby or Ellida Wangel? Can characters express themselves beyond their playwright? In song, perhaps?

This is exactly where Sibyl Kempson's alchemical new work *A Bee in the Heart of Her* comes in. Over the course of a weaving workshop for recovering Ibsen women led by Mrs. Sørby in a rundown community center, these trailblazing characters confront mistranslations, misunderstandings, mansplaining and everything else that Ibsen got wrong, in detail.

With Kempson's lyrical text set to original music composed by Robert M. Johanson (Nature Theater of Oklahoma), *A Bee in the Heart of Her* lets these women tell their own stories and finally set the record straight.

Written by Sibyl Kempson | Directed by Sibyl Kempson and Daniel Brunet | Original Music by Robert M. Johanson | Performed by Sibyl Kempson, Robert M. Johanson and Daniel Brunet | Lighting Design by Christian Maith

Supported by

Ibsen Scope



June 24 – 27 | 8pm

BIYT



ELEKTRA!

Blood will have blood... or will it?

Sophocles meets Tarantino in **Berlin International Youth Theatre's** bold reimagining of the ancient revenge tragedy *ELEKTRA!* Set in the wild west, expect family feuds, explosive style and an interrogation of vengeance itself.

There's a heatwave in the town of Mycenae... and Elektra is burning up inside. She's carried a secret since childhood: that her beloved papa Agamemnon was murdered.

While her mother Clytemnestra celebrates 15 years as town mayor, her stepfather the sheriff Aegisthus keeps order through fear and force, sending hitmen Julius and Vincentios to do their dirty work.

Devised & Performed by Aro Hübner, Ava Riding, Boray Dikenelli, Eden Rosenthal, Elissa Weber, Eloise Torabi, Ever Morshed Solouk, Ines Köhler, Nidal Bradlow, Nika Guemoes, Olive Anclaire, Selya-Melek Özer, Sheila Sadigova, Yahli Yogev & Yaroslava Gerasymenko.

Written & Directed by Grace Evangeline Holme | Assistant Direction by Lela Mentekidou | Audiovisual Design by Holly Barnard | Costumes by Angharad Matthews | Lighting Design by Katri Kuusimäki | Artwork by Olive Anclaire

July 2 – 5 | 7pm

ENGLISH THEATRE BERLIN CALENDAR APRIL - JULY 2026

APRIL

10 Fri | 11 | 8pm

FALLA

The Berlin premiere of a dance performance by **Julia B. Laperrière**

MAY

9 Sat | 8pm

THE LAB

WHY I WANT TO BE WHITE

The very first public performance of new work-in-progress by **Deepika Arwind**

15 Fri | 16 | 17 | 21 | 22 | 23 | 8pm

THE PHILANTHROPIST

The Berlin premiere of the newest piece of dark music and puppet theater by **Dirty Granny Tales**

30 Sat | 31 | 8pm

ULTIMATE RUSSIAN PROTEST GUIDE: DELUXE GOLDEN EDITION (EXTENDED VERSION)

The world premiere of a documentary theater performance by **Masha Sapizhak**

JUNE

1 Mon | 4 | 5 | 6 | 8pm

ULTIMATE RUSSIAN PROTEST GUIDE: DELUXE GOLDEN EDITION (EXTENDED VERSION)

The world premiere of a documentary theater performance by **Masha Sapizhak**

24 Wed | 25 | 26 | 27 | 8pm

A BEE IN THE HEART OF HER

The world premiere of a piece of music theater by **Sibyl Kempson**

JULY

2 Thu | 3 | 4 | 5 | 7pm

ELEKTRA!

The world premiere of the new production by **Berlin International Youth Theatre**

ORDER TICKETS

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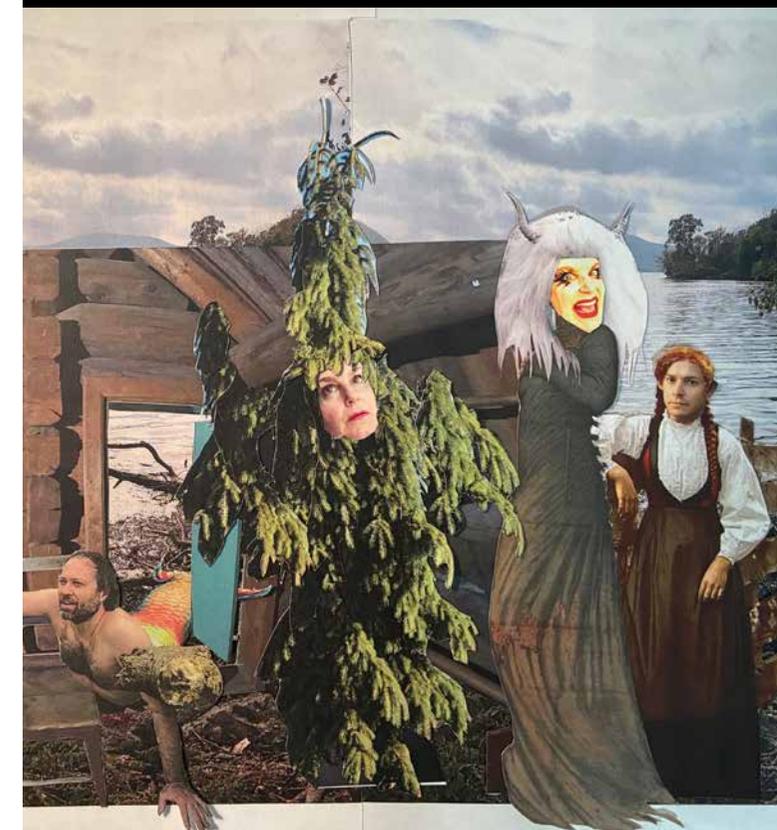
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APRIL - JULY 2026

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FALLA

Variation of phalla, for what is phallic, as a feminine inclination of the phallo, the phallus | Falla in Spanish, like a failure, fault, the original fault or the something missing, but also like an opening, a crack, a fissure | Falla, in Catalan, from the latin facula, "torch". As an incendiary matter, something to be set on fire...

Throughout history, female gender identity has often been narrowly defined by the lack of the phallus. Julia B. Laperrière addresses this problematic idea from a queer feminist perspective using the strap-on dildo as transformative tool: how does it feel to have/wear a penis? How does it affect the way one moves? What power does it confer on the one who bears it? In collaboration with musician Pia Achternkamp, *FALLA* offers an invitation to playfulness, an incursion in the in-between that puts forth a vision of female sexuality that is alternative, liberated and unashamed.

Choreography and Performance by Julia B. Laperrière | Sound and Performance by Pia Achternkamp | Dramaturgy by Siegmund Zacharias | Production Assistance by Micaela Kühn Jara | Lighting Design by Nicola Dubois and Raquel Rosildete

A production of Julia B. Laperrière in collaboration with Schwankhalle Bremen, with kind support of ICI-CCN Centre Chorégraphique National de Montpellier, the Canada Council for the Arts and the Government of Canada.

April 10 + 11 | 8pm



WHY I WANT TO BE WHITE

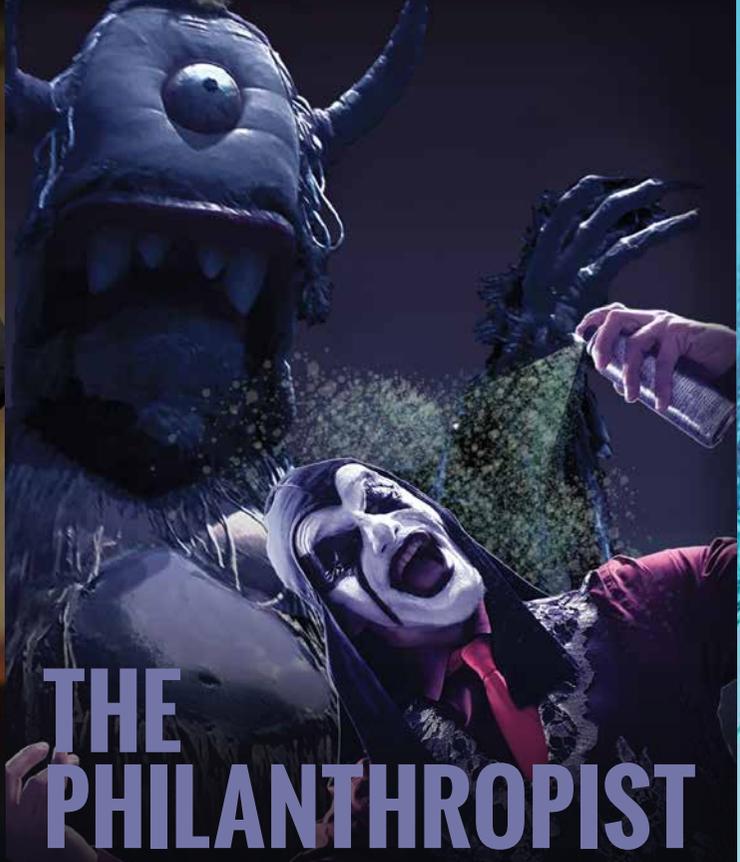
What does a newly arrived Sikh delivery driver in Berlin have to do with the rising level of the ocean? Where do avocados and billionaires and yoga meet, and what do they eat for lunch?

Why I Want to Be White is the opposite of a TED talk. It is a factually sort-of-accurate history of how "whiteness" – the world's most successful group project – continues to manage the algorithm of supremacy and send us down mental health spirals.

This searing, funny and personal performance travels geographies and centuries, returning again and again to the disturbing "brilliance" of the masterplan of whiteness and the cost of believing in it.

Written and Performed by Deepika Arwind
Dramaturgical Input by Sophia Stepf

Saturday, May 9 | 8pm



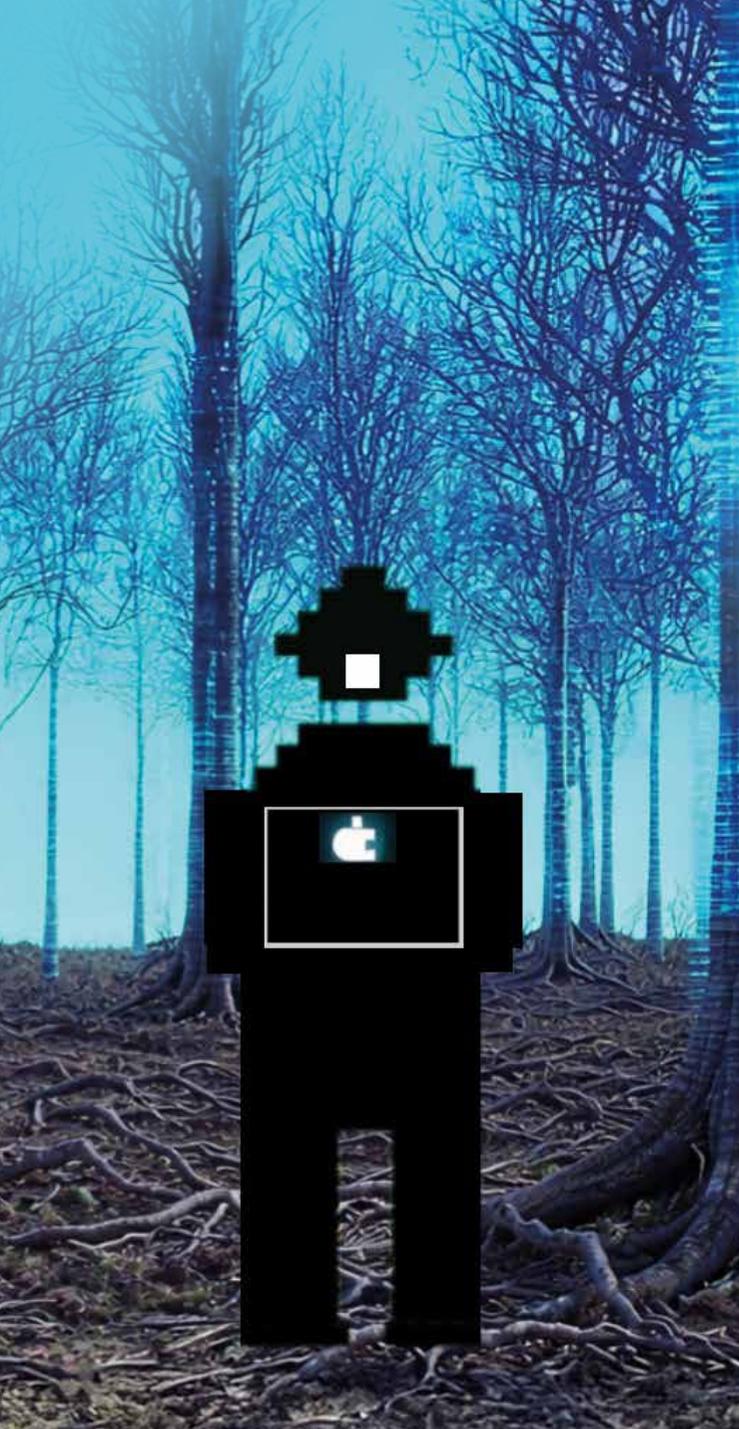
THE PHILANTHROPIST

Dirty Granny Tales return to ETB | IPAC with their latest production

Influenced by the decay of our modern era, the ensemble creates an ironic, circus of horror setting where haunting melodies meet visual storytelling. In an ideal society, a monster disrupts the harmony until the eponymous philanthropist appears as a savior. But is he truly a hero? Moving beyond their role as narrators, the musicians are now the lead characters, utilizing live looping techniques to transform into one-person orchestras.

This multi-sensory experience merges 2D animation projections, puppet theater and physical dance into a dark, gothic fable. It is a world born from a romantic yet decaying music box, where every note raises a question and every shadow hides a truth.

May 15 | 16 | 17 | 21 | 22 | 23 | 8pm



ULTIMATE RUSSIAN PROTEST GUIDE: DELUXE GOLDEN EDITION (EXTENDED VERSION)

"We're not giving you any interviews. What do you want, all our secrets? Goodbye!" — that's how our journey into this topic began: with civil resistance and resilience under dictatorship (in this case Russia during its full-scale war of aggression against Ukraine).

All the same, we don't know all the secrets... or maybe we do, but we're not sharing them. Or, maybe, we will — just not all of them.

Based on interviews with activists and defenders of human rights, the play offers a glimpse into grassroots resistance initiatives both within Russia and abroad, highlighting their actions, processes, relationships, conflicts — and, most importantly, how they live through it all. A light touch of magic and humor weaves through the narrative, as these two elements may be the only things keeping the protagonists alive and in their right minds.

Artistic Direction and Direction by Masha Sapizhak | Text and Sound Design by Electra Liberte | Performed by Janina Ahh Akhmetova, Anja Demidova and Ilya Khodyrev | Stage, Costume and Video Design by Arina Slobodianik | Lighting Design by Christian Maith | Production Management and Outside Eye by Christin Eckart | Translated by Aleksandr Fedotov

May 30 | 31 + June 1 | 4 | 5 | 6 | 8pm