

Mass. & Fieber



GELD UND GOTT



SUPERHELDEN-KOMÖDIE
NACH DANTE

GELD UND GOTT

Superhero-Comedy after Dante

About the Play

GELD UND GOTT is an original play written for and developed in cooperation with the team of MASS & FIEBER. The comedy is situated in the fictional town of Gotham and starts with a man in a hero-cape flying out of the window of a hotel. He crashes onto the stones of the terrace and dies. A police woman commences an investigation, an actress and an attorney flirt in a bar, and a short order cook follows a man who looks like Bob Dylan and lands in Purgatory.

Purgatory, a pleasure boat, belongs to Otto Gott, owner of the Gottomarket Empire and the richest man in town. A gigantic party is being celebrated on the boat. Otto Gott is holding forth on many subjects – his childhood, money, the French revolution. Due to a series of accidents and some bad judgement on the part of the police woman, the party is broken up when Otto Gott is taken hostage. The hostage-takers are: The policewoman, the attorney, the actress and the short-order-cook. One hour ago, they barely knew each other. Now, they are the most searched-for people in town. A happy end seems improbable. However, the attorney has fallen in love with the policewoman. The cook knows a thing or two about black swans. Together with Betty the actress, he develops an escape-route based on a super-powered leap into paradise.

There is much to be said for the thesis of screwball-comedy as a side effect of the Depression era. In search of a contemporary theme, we wanted our play to revolve around money, risk-taking and financial imbalances, and this has naturally led us to Screwball. Other influences are hard-boiled crime novels and Superhero comics; the three narrative forms tend to overlap, as they will in our play. Dante presides over this tableau of follies with the beauty and terror of his “Divine Comedy” – his fine verses accompany the persons on stage, mutter in their ears, cause disruption their dreams. Our characters may be down and out, but they have not given up hope, and every last one of them remains in the thrall of a burning desire to sit down at the table and once again try their hand at the game.



Mit

Miguel Abrantes Ostrowski ... Koch Juan / Otto Gott

Martin Gantenbein ... der Mann, der aussieht wie Bob Dylan

Mareike Sedl ... Schauspielerin Betty

Nicole Steiner ... Polizistin Josefine

Silvester von Hösslin ... Anwalt Maximilian

Text: Brigitte Helbling, Niklaus Helbling

Musik: Martin Gantenbein

Regie: Niklaus Helbling

Bühnenbild: Dirk Thiele

Video: Elke Auer

Kostüme: Judith Steinmann

Artwork: Thomas Rhyner

Licht: Björn Salzer

Ton: Mike Hasler

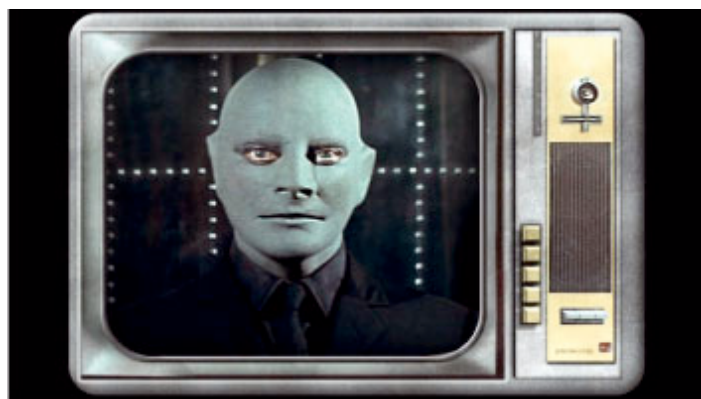
Technik: Peter Affentranger

What it will look like on stage

GELD UND GOTT will be shown on a largely empty stage, the background is a 3-meter high half-pipe. There will be two or three television screens for video projections, possibly a projection space on the pipe. A musician will be onstage with his equipment – keyboards, samplers, computer. He and four actors will play many roles, the most important of which have been described above. Most of the text will be scripted, but some will not, allowing for thematic improvisations by the actors and spontaneous reaction to room and audience.

We aim for a high-level nerviness on stage, grounded in text and characters (all of whom are in some sense stressed by deadlines, money worries, and other), and enhanced by sound compositions and choreographic inserts. The beginning will show isolated characters all over the town of Gotham, some of them the main personae, some not. The actors bring these different scenarios to life, partly by prose narrative, partly in dialogues. “The man who looks like Bob Dylan” will lead into by-ways inspired by Dante’s “Divine Comedy”, the party on the pleasure boat of Otto Gott will focus action and participants to the point of claustrophobia.

The ending must provide the viewer with an overwhelming sense of relief as four characters in superhero-costumes fly to bliss and safety over the roof-tops of Gotham. Sound and video image, text and stage design all work together to achieve this final effect. Paradise!



Biographies Cast & Crew

Miguel Abrantes Ostrowski (Juan/Otto Gott) born 1972, Hochschule für Musik und Theater in Leipzig, has worked at (among others) Theater Freiburg, Schauspiel Frankfurt, Düsseldorfer Schauspielhaus, Staatstheater Dresden, Maxim Gorki Theater Berlin, Theater Neumarkt and Schauspielhaus Zürich with directors Sebastian Baumgarten, Stefan Bachmann, Wolfgang Engel, und Amélie Niermeyer (Auswahl). Author of the School-Diary „Sacro Pop“.

Mareike Sedl (Betty the actress): born 1976 in Erfurt, Ensemble actress Burgtheater Vienna from 2001–10, where she worked, among others, with Luc Bondy, Karin Beier, Wolfgang Wiens, Peter Zadek, Niklaus Helbling. Nestroy Theaterpreis 2001 “Beste Nachwuchsschauspielerin”.

Nicole Steiner (Josephine the policewoman): born 1976 in Zürich. Ensemble actress at Nationaltheater Weimar from 2003–07 has worked with Thomas Thieme, Hartmut Wickert, Niklaus Helbling, Mass & Fieber: “Die schwarze Kammer”.

Silvester von Hösslin (Maximilian the attorney): born 1974 in München, Ensemble actor Theater Aachen 2005–07, Schauspielhaus Bochum, Schauspiel Frankfurt, member of the Swiss group Far a day cage, has worked with O .H. Niehaus, Thomas Schweigen, Niklaus Helbling, winner of the Kurt-Sieder-Prize 2007. Mass & Fieber: “Autodrom”.

Niklaus Helbling (direction, text): born 1959 in Zürich. Thalia Theater Hamburg (dramaturgie) from 1988–98. Director since 1999 at among others Schauspielhaus Bochum, Staatsschauspiel Dresden, Schauspiel Frankfurt, Schauspielhaus Zürich, Schauspiel Köln, Salzburger Festspiele, Thalia Theater Hamburg, Burgtheater Wien. Operatic work at Staatstheater Oldenburg. Workshops at Hochschule der Künste Hamburg, director/writer/producer for Mass & Fieber since 1999.

Martin Gantenbein (composition, music, man who looks like Bob Dylan): born 1959 in Buchs, drummer in several bands, composition, musician at Schauspielhaus Zürich, Theater Basel, Luzerner Theater, Schauspiel Frankfurt, Thalia Theater Hamburg, Nationaltheater Mannheim, Theater der Jugend Wien and others. teaches at the Zürcher Hochschule der Künste, composition/musician/producer for Mass & Fieber since 1999.

Dirk Thiele (set design): born 1963 in Oberhausen, painter and stage designer since 1991, has worked with Stefan Pucher, David Bösch, Niklaus Helbling at Staatstheater Kassel, Schauspielhaus Bochum, Schauspiel Frankfurt, Thalia Theater Hamburg, Schauspielhaus Zürich, Burgtheater Wien, Salzburger Festspiele and others. Stage and concept for theatrical installation “Bad Hotel” 2002/03, Gessnerallee Zürich, set design and costume for Mass & Fieber since 1999.

Brigitte Helbling (text): born 1960 in Basel, writes and reads for Berliner Zeitung, Welt am Sonntag, Rowohlt Verlage, Titel-Magazin, comics, text/concept for “Bad Hotel” with Dirk Thiele, writer (plays, press, extras) for Mass & Fieber since 2000.

Judith Steinmann (costume design): born 1978 in Berlin, costumes for film and theatre, has worked at Burgtheater Wien, Schauspielhaus Zürich, Stadsteater Uppsala Schweden, Schauspiel Dresden, Gessnerallee Zürich („Bad Hotel“) and others, costume design for Mass & Fieber since 2003.

Thomas Rhyner (artwork): born 1961 in Buchs, designer and art director, collaborator Pipilotti Rist, catalogues, books & trading cards, design and primary visual inspirations for Mass & Fieber projects since 2002.

Elke Auer (video): born 1980 in Vienna, video artist with work exhibited in Vienna, London, Graz, video installations for Burgtheater Wien, Schauspielhaus Zürich, Schauspielhaus Düsseldorf and Mass & Fieber: “Die schwarze Kammer”.

Björn Salzer (light): born 1966 in Berlin, light designer (Meister) at Schauspielhaus Hamburg, light design under all conditions for Mass & Fieber since 2000.

Mike Hasler (sound): freelance sound designer in various fields (rock concerts, stage and studio events), subtle sound designs for Mass & Fieber since 2008.

About Mass & Fieber

MASS & FIEBER was founded in 1996 by director/writer Niklaus Helbling and musician/composer Martin Gantenbein and made a splash in the theatre scene with its first theatrical evening “Bambifikation” in 1999. It has since become one of the most renowned free theatre formations in Switzerland, working with artists, musicians, actors and theatre persons from Switzerland, Germany and Austria. All productions are developed in Zürich and many tour extensively through Europe.

Mass & Fieber has been called „Switzerland’s most intelligent theatre collective“ by the press. Its plays combine political themes with genre narrative like Western, Pirate Plays, Comics or Gothic Stories. In this way, “The Black Chamber” from 2008 contemplated civil war while telling (and singing) a ghost story. (Radio DRS called this play: “A small miracle”) Apart from its (as of now) 8 productions for the stage, Mass & Fieber has also conceived several club-sized musical shows as well as very long performance pieces, from the 8-hour-Cowboy-Séance “Dead Cowboy Radio Show” for Expo Hannover and Steirischer Herbst in 2000 to the surreal postcolonial 4-hour afternoon entertainment for the whole family called “Animal Garden”, which was shown at the Paul Klee Museum in Bern and the Theaterspektakel Zürich in 2008.

**Pictures and more about Mass & Fieber on
www.massundfieber.ch**

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MASS & FIEBER Werkliste 1999–2009

- 2008–2009: Die schwarze Kammer:** Geistersingspiel aus dem Bürgerkrieg. Premiere: 23. Februar 2008, Schlachthaus Theater Bern. 27 Vorstellungen in der Schweiz und Deutschland, u.a. IETM-Festival Zürich, Festival Politik im freien Theater Köln, Theaterdiscounter Berlin.
- 2008: Clubabend IV:** Wilde Detektive. 25./26. August 2008, Theater Spektakel Zürich.
- 2008: Tierpark:** Ein Geländespiel. Premiere: 19. Juli 2008. 4 Vorstellungen Zentrum Paul Klee Bern, 2 Vorstellungen Theater Spektakel Zürich.
- 2008: Clubabend III:** Dasselbe nochmals in Schwarz & Weiß. 24. März 2008, Helsinki-Klub Zürich.
- 2007: Clubabend II:** Freitagabend ziehen wir die Uhr auf. 30. Dezember 2007, 10-jähriges Jubiläum Schlachthaus Theater Bern.
- 2006–2007: Houdini:** Die Rock'n'Roll-Show der letzten Befreiung. Premiere: 23. Februar 2006, Mascotte-Club Zürich. 26 Aufführungen in der Schweiz und Deutschland, u.a. Schauspielhaus Zürich, Kaserne Basel, Ballhaus Ost Berlin.
- 2006: Dr. Krokowskis Schlaftruppe:** Sleeper-Performance. 19./20. August 2006, Schauspielhaus Zürich für die Installation „Sanatorium“.
- 2005: King Placebo:** Eine Reise ins Pharmaland. Premiere: 6. Januar 2005, Stadttheater Basel. 16 Aufführungen auf der Kleinen Bühne.
- 2003–2004: Autodrom:** Eine Expedition ins Leben mit den Autos. Premiere: 15. November 2003, Theaterhaus Gessnerallee Zürich. 22 Aufführungen in der Schweiz und Deutschland, u.a. TAT Frankfurt, Schauspiel Köln, Thalia Theater Hamburg.
- 2003: Clubabend I:** Red Cross Over – die konzertante Fassung. 23./24. Mai 2003, Theaterhaus Gessnerallee Zürich.
- 2003: Crazy Kat:** Hörspiel für DeutschlandRadio.
- 2002–2003: Bad Hotel:** Einrichtung des Sleepers- und des Villains-Raums. Premiere: 29. November 2002, Theaterhaus Gessnerallee Zürich. 16 Overdrive-Aufführungen.
- 2002: Red Cross Over:** Ein Lehr- & Singstück über die Neutralität. Premiere: 26. Juli 2002, Expo.02/Arteplage mobile du Jura. 13 Aufführungen auf 3 Seen.
- 2001–2003: Crazy Kat:** Die Liebe im Zeichen des Pflastersteins. Premiere: 2. Oktober 2001, Theaterhaus Gessnerallee Zürich. 43 Aufführungen in der Schweiz, Deutschland und in Portugal, u.a. Fumetto-Festival Luzern, Thalia Theater Hamburg, Nationaltheater Mannheim, Teatro Nacional Lissabon.
- 2001: Bambifikation:** Hörspiel für DeutschlandRadio Berlin. International Prize of Prix Bohemia Radio Prag 2002, Finalist of The New York Festivals Award 2001.
- 2000: Dead Cowboys Radio Show:** mit der freien Hamburger Radiogruppe Ligna. 20. August/7. Oktober 2000. Eine 12-stündige Performance im Auftrag der Expo Hannover und steirischer herbst Graz.
- 2000: Präriepriester:** Eine Westernprojektion. Premiere: 2. Juni 2000, Theaterhaus Gessnerallee Zürich. 42 Aufführungen in der Schweiz und Deutschland, u.a. Schlachthaus Bern, Theaterfestival Freiburg, Kampnagel Hamburg.
- 1999–2001: Bambifikation:** Plastikmenschen schauen dich an. Premiere: 30. Februar 1999, Katakomben Zürich. 57 Aufführungen in der Schweiz und Deutschland, u.a. Zürcher Theater Spektakel, Auawirleben Bern, Impulse Festival, Sophiensäle Berlin. Förderpreis der Internationalen Bodenseekonferenz 1999, 1. Preis und Publikumspreis Impulse-Festival Nordrhein-Westfalen 1999.