

Berlin Theatres

- Deutsches Theater
- Berliner Ensemble
- Gorki Theatre
- Volksbühne
- Staatsoper, Deutsche Oper



Peter Jelavich, “Modernity, Civic Identity, and Metropolitan Entertainment: Vaudeville, Cabaret, and Revue in Berlin 1900-1933,” in Charles W. Haxthausen and Heidrun Suhr (eds.), *Berlin – Culture and Metropolis* (Minneapolis: University of Minnesota Press, 1990)

p.96 – novel types of popular entertainment – vaudeville, cabaret, revues – responded to the need for a new urban identity. Not only the content, but also the form of these shows corresponded to perceptions of the “Berlin experience” in 1900, perceptions that had to be reformulated after the disaster of 1918. [...] Civic identity was particularly problematic in Berlin, which underwent rapid growth throughout the later nineteenth and early twentieth centuries. Every year tens of thousands of immigrants were attracted to a city that was the capital of Prussia and the Reich, as well as the major center of German commerce, finance, and industry.

p.97 – Cabarets and revues were attempts to come to terms with the growing popularity of the vaudeville or variety shows in the years following the unification of the Reich. As their name suggests, such *varietes* provided a “variety” of unconnected entertainments, primarily songs, acrobatic stunts, and animal acts. At the upper end of the vaudeville spectrum were large commercial establishments that seated well over a thousand spectators, such as the famous *Wintergarten*.

p.98 – Various attempts have been made to explain the abandonment of theatre in favor of variety shows. Among the most common, as well as intriguing, was the assertion that vaudeville was a quintessential modern art form, a logical and inevitable outcome of urban life. The hustle and bustle of the modern city, with its crowds and traffic, its constant variation of sights and sounds, fragmented consciousness and shattered all sense of stability and continuity. [...] Stage presentations thus had to become as multiform and disjunct as the presentation of everyday life in the streets, the shops, and the offices of the modern metropolis.



DEUTSCHES THEATER

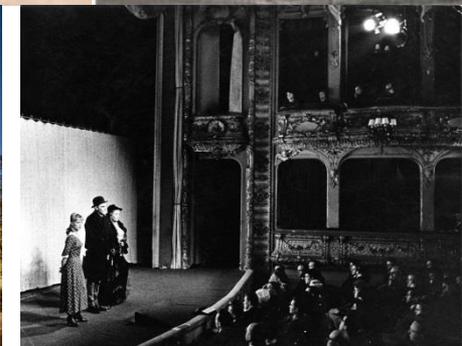
Deutsches Theater (Mitte, 1850/1883/1949-54 – Berliner Ensemble)



p.16 – Max Reinhardt, who in 1905, at the age of 32, took over the direction of the Deutsches Theater, had fully developed his style by 1914, and his position as king of German theatre was being challenged before the Weimar Republic was more than a few years old. Later the Nazis drove him from the city which he helped make the theatre center of the world. (**Anton Gill, *A Dance Between Flames – Berlin Between the Wars*. London: John Murray Publishers, 1993**)

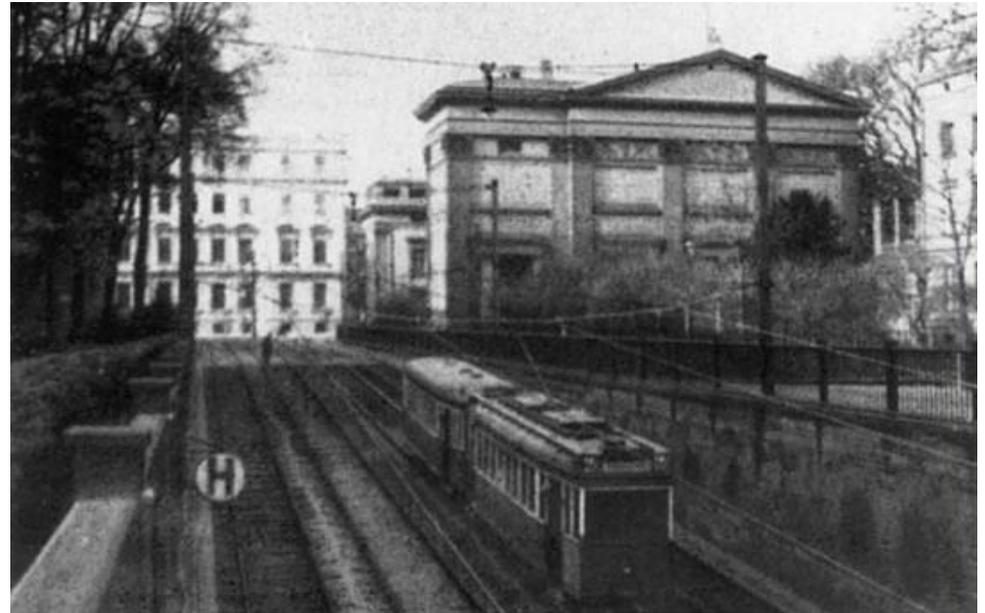


Berliner Ensemble (Mitte, 1892 – Theater am Schiffbauerdamm/ 1928 – premiere of Brecht's *Threepenny Opera*/1933-44 closed, 1954 - now)



Maxim Gorki Theater

(Mitte, 1791 – Sing-Akademie/1952 - Haus der Kultur der Sowjetunion)



Shermin Langhoff was born in 1969 in Bursa (Turkey) and moved to Germany when she was nine years old. After many years in the film industry, she served as a curator at Berlin's Hebbel am Ufer theatres (HAU) from 2004 to 2008. In 2008 Langhoff founded the post-migrant theatre Ballhaus Naunynstraße in the Berlin district of Kreuzberg. She has been artistic director of the Maxim Gorki Theatre in Berlin since the 2013. The *Preußische Seehandlung Foundation* awarded her the Berlin Theatre Award in 2016.

Volksbühne (Mitte, Rosa-Luxemburg-Platz 1914/1954)



Staatsoper

(Mitte, Unter den Linden, 1742/1844/1955/under reconstruction since 2009)



Schiller Theater

(Charlottenburg, 1907/1938/1951-1993/ 2010 - Staatsoper)



Deutsche Oper (Charlottenburg, 1912/1961)



Berlin Films

