



This year the festival takes place on 25th and 26th of October at Vallila Stage, formerly Vallilan Kansallisteatteri. Joining the multilingual and multicultural program of A Season at Vallila Stage, this year R.E.A.D.'s plays are selected from various geographical locations and will be performed in English.

R.E.A.D is a yearly reading drama festival organized in Helsinki by Post Theatre Collective. The festival which was established in 2014 by David Kozma is an arena that offers the opportunity to get acquainted with plays that have not been performed in Finland before.

R.E.A.D brings together the Finnish audience and local and international theatre makers including playwrights, actors, and directors in an intimate environment. The festival gives a grassroot stage to plays that might not have the possibility of having a stage in Finland, with the hope to influence and diversify the program of the bigger theatre stages in the country.

October 25

**M e z z e   &   D r a m a**

17:00

**East European Playwright Anthology launch in collaboration with Teatterin Uusi Alkukirjasto**

Noidankehiä. Nykynäytelmäkirjallisuutta Balkanilta

<https://tuakirjasto.fi/#noidankehia>

18:30

## **Braveheart**

**By Wael Kadour**

Braveheart features two characters, Aline and Mohammad. Syrians, recent refugees in France, meet in a French class. Upon her arrival in France, Aline was struck by post-traumatic stress. She has just completed medication therapy and is passionately devoting herself to learning French. In class, Aline tries at all costs to draw attention to her experience as a former political prisoner and to the tragedy that continues to plague her country. He, Mohammad, says he was once a taxi driver. He is a widower, and has a son who lives in Paris, who rarely visits him.

Mastering the language, she is convinced, will help her fully invest in her new life. This life, she still struggles to build since she feels trapped in a past that continues to invade her, sometimes overwhelming her. Hoping to curb it, she begins the writing of a text; a literary text on her experience in detention and the daily and lasting psychological consequences of this ordeal.

Shortly after moving to Europe, rumors reached her. The intelligence agent who oversaw her interrogation and torture reportedly fled Syria and has settled in Europe. A former agent of the regime, he would now presently also be a refugee, just like her. After the announcement of this news, Aline frequently sees him appear. These apparitions in different parts of the city are always secretive, unverifiable. She has never been certain whether it was truly him.

Among the two characters, a complex and toxic relationship develops. Aline projects her past onto Mohammad, both in the fiction she writes, and in their daily lives. In doing so, she pushes Mohammad beyond his limits. He opposes and expresses his disagreement with growing violence.

Gradually, Mohammad resembles the character of the intelligence agent that Aline portrays in her story. She convinces herself that Mohammad is indeed a former agent.

Fiction, reality, past and present are inextricably intertwined. In concomitant movement, that which destroys their relationship a little more each day nourishes the narrative process. From now on, it is daily experiences that stimulate the act of writing, which provides Aline with raw material. Her entire life becomes an inexhaustible source of inspiration that she exploits and replenishes at will, until the writing ends up engulfing her.

20:00

## **The World Deserves the End of the World**

**By Tijana Grumić**

The World Deserves The End of the World depicts a world that reflects and converses with our pre-apocalyptic, late capitalist reality. A world that – just like ours – comes to an end. In the context of environmental disasters, pandemics, and hoarding more profit, a piglet is born, inseminated, and put to death by humans. Throughout the play it speaks to the audience in human tongue about the circumstances in which three women lived, procreated (or declined to), and died: the Mother, her Daughter living in a rented flat, and the Landlady. Stage directions play a particular role as they bring the author's comments and make the link with a reality outside the story. A reality that is not real. Writing itself thus becomes an important part and the topic of this story, as is the issue of (self)exploitation in the creative arts market that reflects the ongoing exploitation of resources and living beings on this planet. But what is the solution to all of this? Maybe the pigs know.

21:00

Afterparty

October 26

**D r a m a   a n d   q u i c h e**

18:00

## **Where Mothers Are Born**

**By Elsa Cailletaud**

Where Mothers Are Born is a first-person account of an experience which is both universal and deeply intimate: that of motherhood during the first months after childbirth. The narrator, Caterina, alone and disoriented, recounts her everyday life ruled by the infant's cyclical needs, and the weight of society's judgment on each of her actions. While her struggle to construct herself as a mother delivers an ecstatic blow to the myth of maternal instinct, the heart of the story lies in her reconstruction as a woman. Caterina goes through apathy, sadness and anger, before finally reclaiming her body, her time, her thoughts—her life. This play is freely inspired by the Italian-language novel *Dove nascono le madri* (2016) by Swiss author Virginia Helbling.

19:30

## **Ringo**

**By Yaron Edelstein**

A few moments after Danny Donglich successfully proposes to his girlfriend Mika, he discovers something strange: his genitals have

disappeared. Meanwhile, his member – Ringo – is already celebrating his new found independence across town, letting loose his two favorite pursuits: devouring burgers and ‘conquering’ women. Danny sets off on a searching journey, while Mika is carried away into a love affair with Ringo, and the plot thickens when Ringo joins the IDF and is kidnapped by Hamas.

A wild musical comedy about love and intimacy, about the eternal battle between logic and passion, and about the ways in which politics sneaks into our underwear.

Ringo has been playing for over two years at the Cameri Theatre of Tel Aviv, drawing new and young audiences. The play has run over 150 times to date, and has received cult status.

20:30

Afterparty

The festival is free of charge but requires registration at <https://fienta.com/fi/r-e-a-d-09-festival>

In collaboration with Teatterin Uusi Alkukirjasto and Eurodram

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