

THE HOMEFRONT / The Walworth Farce by Enda Walsh

German premiere
Stadttheater Bern, Switzerland

Erich Sidler, director

The *systemic coaching* really helped me in staging this play as it immediately exposes the wounds of this „family constellation“.

What is important for me is that this work addresses the actors' emotions, not their minds. This is the point I can access directly as a director. Actors rather tend to develop a role profile in a rational way, which is really logic, not life. In this respect the *systemic coaching* expands the actor's horizons of experience and provokes feelings that he knows, but hasn't seen in his role as yet. The crucial point is that it creates awareness within the actor about the influencing factors that work in the background of each scene.

As a director you constantly strive to develop the play from your own point of view. But during the *systemic coaching* there were also things happening that really surprised me, things that at first sight didn't fit together and yet have brought more further-reaching associations into play.

It is really important that the actors know about the importance that comes from influential people and events, which are involved in the background of the play. The actors did not merely have knowledge about this background, but an emotional experience that was fittingly introduced during the *systemic coaching*.

Lucy Wirth as Hayley, actress

For me, the timing of the *systemic coaching* was perfect. I already had a very good idea about my role, but lucky find out even more. Once more, it became clear to me how important it is, to think accurately about the relationships between characters in the play. For me, Dinny's character was pushed into the background. After the *systemic coaching* he had new importance for me. A whole new world opened up. What could have been possible between these characters! It was so interesting and very enriching.

What I really appreciated in Karin's work was the fact that you approach everything again in a quiet and very reduced way. I'm somebody who rather wants too much too soon, then stumbling over my own feet. So it helped me a lot to simply place myself quietly in the empty space and to feel exactly what is going on in my body, even when I only stand and watch. I would love to repeat this kind of experience – any time!

Jürgen Hartmann as Dinny, leading actor

Karin came to work with us in Bern for one day, when we were already in a very advanced stage of rehearsals, that place where “you already know everything”. But in fact not realizing how much you are blocked by your little insights and considerations about the play and your character. Especially about how you think it should be. I for one was terrible in my own way without even recognising it.

With her *systemic coaching* Karin opened up our eyes and gave us access to new opportunities and truths – not by discussing or convincing us – but simply by putting us in touch with what we already had inside and what we already knew, but had not yet discovered.

The impulse given by Karin was a very precious one. The gain for me was extraordinary. Thank you for your professionalism, vigilance and your impressive work.

