



1. How did you start working on the initial 100% City, and what was the research process that led to the first script?

Initially we were working on a set of rules leading up to a spontaneous event on the occasion of the 100th anniversary of Hebbel-Theater. Through a special grant from the German lottery we were able to invite and pay one hundred Berliners to participate in this mirror-of-the-census project. The script was a product of our collective writing process and was further developed in rehearsals. We quickly learned that as this project gathers such a variety of people in terms of age, background, experience, taste, etc. room for radical questions is somewhat limited. Every 100% script is the product of a collaboration with the specific cast of one hundred participants. In many cities it may be appropriate to directly ask who in the cast is a member of the LGBT community, whereas in Kraków the maximum we were allowed to inquire was: "Who supports the gay parade?"

2. Was it always intended to be a touring project?

Not at all. Initially we declined all invitations, but the interest in touring this concept kept growing, and when we received an invitation to Vienna we finally saw the potential of "working locally, but comparing globally". Up until now we have been to twenty-four different cities, within two cities the project was also franchised.

3. How would you describe the development of the scripts over time?

While maintaining a basic structure ever since the first show, it has gone through different variations in which we altered certain parameters, e.g., a phase in which we replaced questions starting with "who" by "I do" statements. The question "Who has experienced war?" became "My mother and I came here from Syria, we used to live in a house that does not exist anymore. I have experienced war." The statement would then invite everyone who experienced war to answer "Yes". The play also grew bigger in terms of additional rules and scenes; it is still under construction.

4. How did you come up with the scenography and the different modes of voting?

Mascha Mazur was the stage designer of the initial show and fortunately allowed us to keep using the basic ideas wherever the project has happened since. We constantly change and try out new modes, some survive a couple of cities, while other aspects only relate to one city. We don't insist on a mechanic seriality but emphasize a process of learning and experimenting. The most important part is the dome camera, which allows us to get a bird-eye perspective of the one hundred people, just like looking into a petri dish.

5. How do you choose locations?

We are always invited; we never apply. But cities in Africa are definitely on our wish list—as much as Jerusalem and other "impossible cities" where one would never manage to get all the disparate groups of society onto one stage.

6. What are the first steps in setting up a new 100%?

How do you start the recruiting process? After generating a local team, the first step is always to contact the authorities and ask them for their latest numbers. Then we try to find out who issued the statistics and who would be willing to represent this role. In a couple of cases (Zurich, Krakow, Riga) it has been the Head of the Statistic Bureau. Other times the first person cast already works with the ongoing process of updating and generating statistic numbers or utilizes them academically. Filling this first position then starts a snowball reaction of inviting the next cast member, who invites the next, etc. But every participant must fit within the framework of statistic numbers.

7. Why did you decide to do a moment of silence?

Its impact is hard to describe on paper. It halts the stream of words and action, allows you to look around at people you have been following for an hour, reflect on what you have been experiencing, but it is also a moment that the one hundred shares with the audience.

8. How did you come to make a 24-hour section?

Naturally, at the center of the dramaturgic interest are the questions and statements of the one hundred participants. But you also learn a lot about them by observing as they perform this pantomime, which asks them to respond with what they do during every hour of a standard day of their life. Comparing is pretty interesting: there are a lot of people in Copenhagen or Zurich who stay up through the night, while in Darwin, Tokyo, or the US people tend to leave the clubs earlier and to get up surprisingly early. The highest amount of early morning swimmers we observed were in Zurich.

9. How do you think the different projects connect or function as a collection of material?

This collaboration with PRAXES is an indication of our openness to these connections. For us, they live in a cloud state rather than an archive. You were quite surprised that we could only assemble sixteen videos from twenty-four cities—there is simply no payroll for archive or communications in the Rimini Apparat.

10. What is the most interesting situation you've experienced making 100%?

In a rehearsal in San Diego, in 2013, we presented the statement, "I think Edward Snowden is a hero" and the entire crowd looked helpless. When a reporter once asked us what was the most interesting aspect for us as the directors, the honest reply was: "For us as theater directors this project is absolutely not interesting. It really is about making an experience with people."

11. For how long do you intend this project to go on?

We don't know. We're open to the world, to the maze of our biographies and the complex process of the protocol being written collectively by our decisions and experiences.

As part of Rimini Protokoll's second exhibition module, *Chapter II*, focused on the production *100% City* that prompts responses from one hundred actual residents mirroring a city's demographics, PRAXES in turn poses queries to the theater collective. Presented in the exhibition space and also here in this Paper, their responses to this questionnaire reflect the prospects and problems of this itinerant restaging.

"100% Q&A with Rimini Protokoll"

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Published by PRAXES Center for Contemporary Art

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