

R.C.D. – Schoᅡba

by Meher Awachri

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وَأَكْبَرُ الْوَسَائِدِ
بِزَيْتِ

Die demokratische
Vereinigung
R.C.D. in Berlin

The *Democratic Constitutional Rally* or *Democratic Constitutional Assembly* (Arabic: التجمع الدستوري الديمقراطي at-Tajammu' ad-Dustūrī ad-Dīmuqrāṭī, French: Rassemblement Constitutionnel Démocratique, sometimes also called Constitutional Democratic Rally in English). R.C.D. also refers to its French initials RCD, formerly called Neo Destour then Socialist Destourian Party. Which was the ruling party in Tunisia from independence in 1956 until it was overthrown and dissolved in the Tunisian revolution in 2011.¹

¹ Democratic Constitutional Rally, from Wikipedia, the free encyclopedia

Short Description

The show is an ordinary operational day between the Berlin`s cell of the Tunisian *Democratic Constitutional Rally* and its ally in Tunisia. It is a video conference to discuss the latest actualities of both countries, Germany and Tunisia. Reinterpreting simultaneously, the recommended scenes, which are carefully selected from the television broadcast stations in both countries. In order to communicate their feelings about them. It is also an occasion for updating their knowledge, by exchanging the newest revealed secrets of the world and the universe, as part of their routine towards their own party and country.

Team

Artistic director (Germany)

Meher Awachri

Co-artistic director (Tunisia)

Haythem Mensi

Performer 1 (Germany)

Richard Gonlag

Performer 2 (Germany)

N.N.

Performer 3 (Germany)

N.N.

Performer 1 (Tunisia)

Haythem Aouini

Performer 2 (Tunisia)

Mouhammed Abdejlil

Performer 3 (Tunisia)

Sarah Hannachi

translator (Germany)

N.N.

translator (Tunisia)

N.N.

live-stream editing

Désirée Meul

production (Germany)

Tatwerk, Chris Wohlrab

production (Tunisia)

Scene Prod., Haykel Rahali

venue co-cooperation

TAK Theater im Aufbauhaus,

Berlin; El Theatro, Tunis;

tatwerk Berlin

Long description

Seven years after the Tunisian Revolution (14th of January 2011) we witnessed, what they called an anti-revolution. Many Tunisian politicians accused the ex R.C.D. participants of leading that movement, by secretly supporting the riots and demonstrations against the government. We also observed a coming-back of some of the old regime politicians and celebrities to the political and mediate scenes. Which led to a big question, over the last seven years. Did the R.C.D. really dissolved? Facing that the party that governs the country right now (Nidaa Tounes) has an ideological routes referring to R.C.D. Most of that are just accusations and speculations of the politicians to escape from their responsibilities or to defeat their competitors. What is clear for us, is that the aesthetic and the life-style with the patriarchal ethics still resisting in the lifes of Tunisians, which makes the R.C.D. a ghost from the past that we have to reveal his real nature.

What if this ghost is just our feeling of fear towards the future? What if the party is legally still existing and working but in another parallel universe, where the purpose is not to rule the countries but to provoke people's curiosity towards themselves, the others and the rest of the world?

Some years after the revolution I was in Berlin visiting a friend at Wrangelstr. 86, and I saw on the main door of the building a sign with Arabic and German writing (the Berlin`s cells of the Tunisian Democratic Constitutional Rally). It is one of 509 cells which were the basic structures of the R.C.D. gathering Tunisians who are living abroad in the following countries: *France, Italy, Germany, Belgium, Luxembourg, Austria, Netherlands, Canada, Sweden, Switzerland, Mauritania, United Kingdom, Ukraine, Spain* and the *United States*. After the party dissolved some months after the Tunisian revolution, those 509 cells plus 8'803 cells covering the whole national territory, are all no longer operational. The cells are the spaces, where the regime maintain his power inside the country and abroad by assembling the Tunisians in the frame of cultural and political events. Sort of entertaining embassies for the dictatorship. Those cells where the space to support the dictator and his regime but they were also the only choice in some poor cities inside the country that young people can practice cultural and sports activities. It is also a communal space for the Tunisians abroad to keep connected with their home country. My idea is to use the same structure and transform the Cell – شعبة – Schoεba concept to an open space for and artistic and democratic platform between Tunisian and non-Tunisian artists. The show R.C.D. is the opening project of that concept.

Using old structures is a way to overcome the trauma of our history by taking the symbols of the oppression in the past and transform them into a space of productivity and learning for both artists and audience, by keeping the link with our history that we always remember to learn from our mistakes for better understanding of the actual and for better perception for the future.

R.C.D. is an interdisciplinary theater show, of the post-revolutionary generation in Tunisia and a reflection of the older generation in Germany. A show that aims to reconcile the actual generation with the past of their parents.

realization / stage

The huge impact of television on the lifestyle of people, the way they look to the world and themselves, while constructing part of their collective memory. On the other hand internet is offering a refuge for other sources of information and varieties of ways in the communication with the content... Beside the negative impact of the two media when the consumer is over using or over used by them. There are other good sides that we are willing to focus on in this project.

We want to bring the attention of the audience to the beauty of science behind the digital media devices. Seeing beyond the electronic brands: The cultural and human values in products we consume, reminding people about the real purpose of all kind of media tools. Which are not only to communicate or exchange informations but above all is to connect to the other human being.

From information to situation to emotion ...
to connexion.

My aim is to transform a selection of TV content (talk shows, political debates, reportages) from both countries to theatrical performative situations to reveal the psychological and emotional background of every person in the selected video. To connect to what is behind the informative content and bring us to the common

ground, beyond all borders, to an area of pure fiction and where the human commonalities is above the realistic conditional differences.

Our plan is to create an exciting (stage) and virtual (live video streaming) platform, where the artists of both countries they interact, create, and present in the same time without the need to be physically close.

The performers in this show are involved in the research and the selection of the texts, while the text collage and the stage directing will be a work of collaboration between two directors. One in Tunisia (Haythem Mensi) and the second in Berlin (Meher Awachri). More information about the tunisian collaborative method, which we are adapting in this project – [here](#).

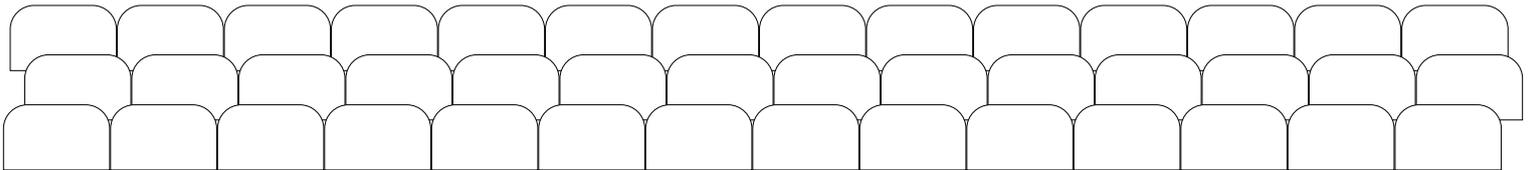
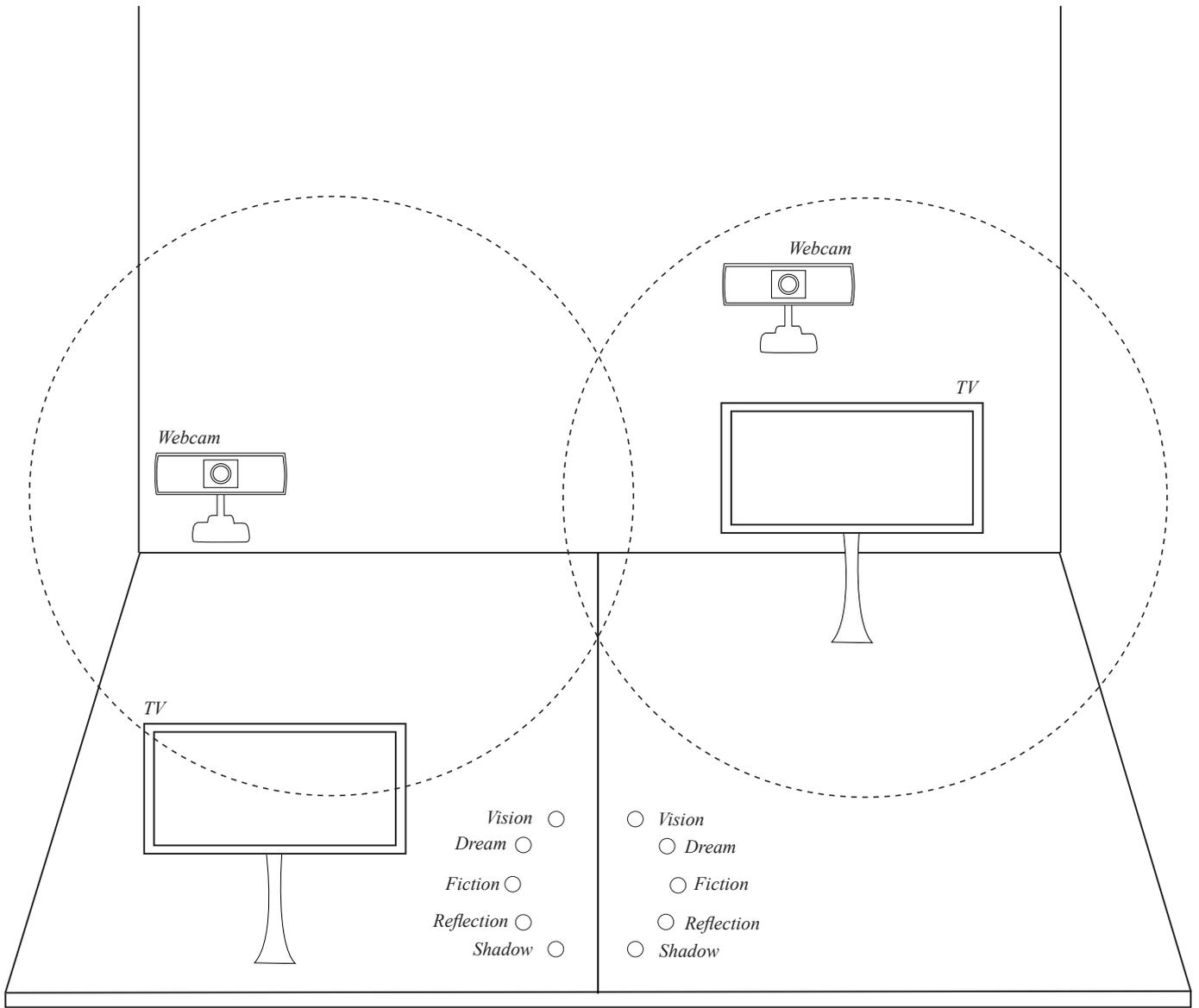
A simple set up of professional video conference will be set always at the time of the rehearsals and presentations. The online video conference will be part of the artistic process in the work from the research time including the presentations and shows. The artists involved in the project will experience the online/ live communication while they are physically *close*, inside one venue but also were they are *separated*, in two distant places.

The final text of the show will be created by the whole team before going to the stage while using the known online communication tools. The acting will be directed from the director who is present (physically or virtually) at the venues. The video conference setup will also ensure a fluid communication and good workflow at the periode of stage editing.

To open a forum of interaction with the audiences and engage more people around our presented topics the process and the development of the project will be posted *creatively* on the social media and on live video streaming platforms.

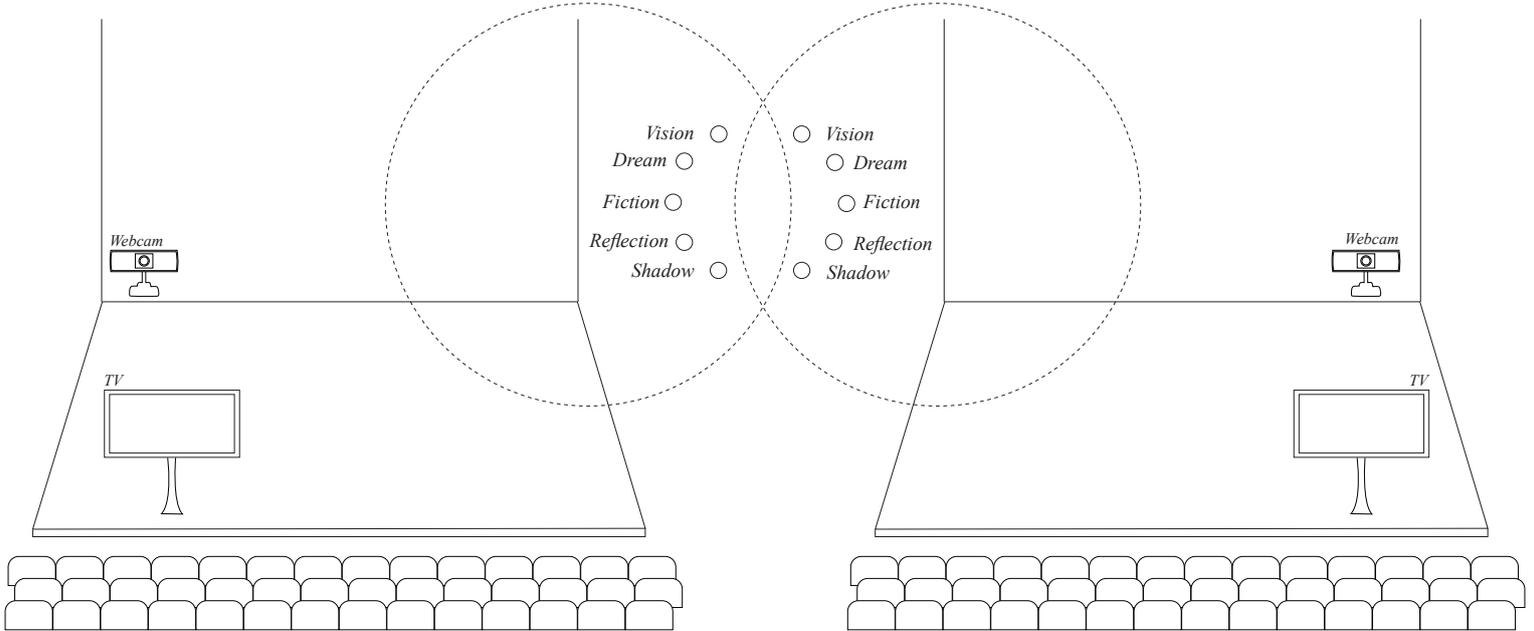
„If I have two electrons close together, they can vibrate in unison, according to the quantum theory,“ [Kaku explains on Big Think](#). Now, separate those two electrons so that they're hundreds or even thousands of light years apart, and they will keep this instant communication bridge open.”²

R.C.D. the show is two separate storylines, two dramas, different spaces and topics, with different foreign languages. One show played by two groups of performers from two countries, both stories happening at the same time and on the same stage (in big venues) OR separately (in small venues). We want to show how our lives can interact simultaneously and despite the distance. One it's suppose to be happening in Germany and the other one it's supposed to be happening in Tunisia. Whats is happening in space A is recreated, reinterpreted or simply received simultaneously by the other performers in the space B.



Venue 1

Venue 2



Costume

The Logo of tunisian *Democratic Constitutional Rally*, consist of three people holding torches. The first group of three performers (25 – 35 years old) will play those figures and make them alive on stage. While the second group of three performers will represent the same characters in older ages (40 – 60 years old), as if the two generations are together in open discussion.



النجم الدستوري الديمقراطي

The costume will be referring to the usual activists of the R.C.D. cells. They are wearing political supporters clothes and accessoires (suits, scarfs with the colors of the party, traditional hats from both countries, scout outfits). No names or slogans will be shown on any of the costumes or props.