

MEDIA RELEASE
For Immediate release

**Look Into The Human Face of Greed as *The Insider* Takes Place Inside Your Head at
Edinburgh Festival Fringe 2023
Part of #DANISH**

The Insider

Teater Katapult

Zoo Southside

Dates and times: 4th Aug – 27th Aug (except Mondays) at 4.30pm. (65min)

Age: 16+

www.zoovenues.co.uk

"If the poor die, then the rich die too. That's how it all interconnects."

The decay of capitalism in a binaural soundscape that gives you the chills, Teater Katapult's ***The Insider*** is an intensive, 3D-sound-filled, emotionally charged journey into the mind of one of the financiers who drained a staggering 50 billion GBP from the treasuries around Europe in the international and still ongoing cum-ex tax scam scandal.

The Insider is a performance about deception, ingenuity, and greed with live acting, visuals and a ground-breaking 3D/binaural soundscape.

It is told through a young father and tax lawyer in one of the world's largest banks. You'll join him from his starting point as an ambitious freshman with an ingenious interpretation of the tax laws, leading to a bloodbath of state-treasury-looting. In ***The Insider*** you'll accompany him at meetings, in nightclubs, in the shower, and in the interrogation room. You'll experience the money frenzy and the dilemmas.

At some point he decides to switch sides and help the police catch an extensive network of criminal accomplices sucking at least 50 billion Euro out of European treasuries ... a network affiliated with some of the world's largest banks.

We are part of his transformation to perhaps comprehend how to justify to oneself how you could steal so much from our welfare society.

Katapult's Theatre Director Torben Dahl explains the idea behind ***The Insider*** and why Katapult can offer an experience that brings you unusually close to the events:

"The idea for The Insider came up when I saw a tv documentary called 'The Men Who Plundered Europe.' It shook me to the core. Perhaps because I was originally trained as an economist, but also because it's wildly dramatic and has a huge influence on us all. The whole idea of very little regulation on the financial markets since the 1980s has, in one way or another, affected us as human beings. Both the financial sector, banks, politicians, and us as ordinary people. To put it bluntly, our life today is about grabbing as much as possible for ourselves. The extreme selfishness we experience has, in my opinion, arisen from this financial liberalization that has taken place.

In the production of The Insider we chose to work with 3D sound and a formidable team of sound designers from the world of movies, among others, because with sound, we can move perspectives and locations in many ways. 3D sound makes it very personal and intimate. You put on headphones and get really close to the protagonist; inside his head, around him ... and he'll sit right next to you!

You'll go deep into the financial jungle, where the predators have free rein."

Playwright of *The Insider*, Anna Skov Jensen, says, *"At first, it's difficult to understand how someone could get away with robbing that amount from the treasuries ... but I think it's even more important to investigate what you tell yourself while doing it? How does one justify taking this money? Especially during the corona, we have seen how much our welfare state holds us all up, and suddenly it's money that becomes very concrete. They are taken from hospital wards or other public sectors. It becomes clear that that money has been snatched from all of us!"*

With headphones on throughout the performance you experience the insider live on stage inside your head – with 3D sound (binaural sound), cinematic sound and multiple characters in your ears. Topped with video design and music, audiences get a mindful and sensual experience about predators hunting the money paying for your welfare!

The sound designers on ***The Insider*** include award-winning sound engineer [Peter Albrechtsen](#) (sound on the Oscar-nominated documentaries *A House Made of Splinters* and *The Cave*) and photographer and documentary film director **Sun Hee Engelstoft** (nominated for Danish Robert and Bodil awards for best documentary for *Forglem mig ej/Forget Me Not*).

Sound designer Peter Albrechtsen says: *"Sound becomes a big and active co-storyteller in *The Insider*. I think it's incredibly important that we, on the one hand, tell the story of the economic crime that has been going on, and which few of us have a real insight into, even though it has been such a huge case in the media ... and at the same time, it becomes a performance that reflects within ourselves. This is also through the great work with sound. Sound doesn't speak so much to the intellect, as to the sensuality and sensitivity. The really exciting thing is to try to convey an important, current socio-political story, so that it hopefully also emotionally and sensually affects people."*

★★★★★ *"Gifted, socially engaged performance"* (Kulturkupeen.dk)

★★★★★ *"Innovative and exciting"* (Scenekanten.com)

CREDITS

Production By Teater Katapult

Cast

Christoffer Hvidberg Rønje

Voices

Marion Reuter (Anne Brorhøilker, leading detective) // Zoe Mills (Nurse, The Virgin Mary, Speaker) // Benjamin Kitter (Hanno Berger, Tax attorney and criminal) // William Halken (New investor) // ...and others

Playwright Anna Skov Jensen

Director Johan Sarauw

Director's Assistant Sofie Kallan

Sound Designers Peter Albrechtsen // Sun Hee Engelstoft // Marcus Aurelius Hjelmberg

Set And Video Designer Signe Krogh

Lighting Designer Jens Hansen

Idea Torben Dahl

Dramaturgy Susanne Hjelm Pedersen // Daniella O. Skovgaard

Translator Kim Dambæk

Translating Consultant Jennifer Russell

Assistant Sound Designer Mikkel Nielsen

Sound Intern Nicolai Pedersen

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LISTINGS INFORMATION

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#DANISH is the Danish showcase at Edinburgh Festival Fringe. #DANISH is curated and funded by The Danish Arts Foundation – and produced by WILDTOPIA

For more information, interview requests, press tickets and images please contact Michelle Mangan PR at hello@michellemangan.com or phone 07979227909

ENDS

NOTES TO EDITORS

Teater Katapult Theater Katapult has existed since the mid-90s and arose out of a desire to treat current themes from the world that surrounds us; kick off debates, provoke thought and turn off the audience's autopilot. That is why Katapult has also from the start been the writing theatre with a focus on the text that forms the basis of the performing arts.

Funders: Danish Art's Foundation, Aarhus Kommunes Kulturudviklingspulje, Wilhelm Hansen Fonden, Aarhus Stiftstidendes Fond