

Festival 09

FRANCE

ERNESTO RODRIGUES AGENCIA ESTADO

Samuel Beckett: Fragments

AUSTRALIAN PREMIERE

PERTH FESTIVAL EXCLUSIVE

FRAGMENTS

Rough for Theatre I, Rockaby, Act Without Words II, Neither and Come and Go

| | |
|---------------------------|--|
| Texts by | Samuel Beckett |
| Directed by | Peter Brook |
| with the collaboration of | Marie-Hélène Estienne |
| Lighting design | Philippe Vialatte |
| With | Hayley Carmichael, Antonio Gil Martinez and César Sarachu |
| Company manager | Arthur Franc |
| Production | C.I.C.T. / Théâtre des Bouffes du Nord, Paris |

Created in French in October 2006 at the **Theatre des Bouffes du Nord** with the collaboration of **Lilo Baur** and revived in English in co-production with the **Young Vic Theatre** in London and on tour.

WHERE

Octagon Theatre, UWA

WHEN

Saturday 14–
Wednesday 25 February

This performance lasts for
1 hour with no interval

BY ARRANGEMENT WITH
ARTS PROJECTS AUSTRALIA

PERTH
INTERNATIONAL
ARTS FESTIVAL



THE UNIVERSITY OF
WESTERN AUSTRALIA

lotterywest

perthfestival.com.au



Khalifa Natour during the *Young Vic* run in September 2008

FRAGMENTS

Rough for Theatre I, Rockaby, Act Without Words II, Neither and Come and Go

Fragments

From <http://www.beckettonfilm.com>

Rough for Theatre I

Written in French in the 1950s, *Rough for Theatre I* features a blind man and a physically disabled man who meet by chance and consider the possibility of joining forces to unite sight and mobility in the interests of survival.

Rockaby

In *Rockaby*, which was written in English in 1980, a woman dressed in a black evening dress rocks herself in a rocking chair.

Act Without Words II

Written in French in 1956, *Act Without Words II* is a 10-minute mime involving two players, A and B, who are in two large sacks on the stage. Beckett specified 'violent' lighting and extended the notion by having the players prodded into action by a 'goad'. A is 'slow, awkward and absent' whereas B is 'brisk, rapid, precise'.

Neither

The poem *Neither* is – like all of Beckett's work from its very inception – about the instant 'when the boredom of living is replaced by the suffering of being' (*Proust*, 8), familiar to us since *Waiting for Godot*, *Endgame*, *Watt* and *Molloy*.

Come and Go

Written in English in 1965, this piece has only 121 words in all. Beckett's note to the text is almost twice as long. Three women meet in a softly lit place. Seated on a bench facing the audience, they reminisce about old school days.

'May we not speak of the old days? [Silence.] Of what came after? [Silence.] Shall we hold hands in the old way?'

ABOUT SAMUEL BECKETT

Beckett was a perfectionist, but can one be a perfectionist without an intuition of perfection? Today, with the passage of time, we see how false were the labels first stuck on Beckett – despairing, negative, pessimistic. Indeed, he peers into the filthy abyss of human existence. His humour saves him and us from falling in, he rejects theories, dogmas, that offer pious consolations, yet his life was a constant, aching search for meaning. He situates human beings exactly as he knew them in darkness. Constantly they gaze through windows, in themselves, in others, outwards, sometimes upwards, into the vast unknown. He shares their uncertainties, their pain. But when he discovered theatre, it became a possibility to strive for unity, a unity in which sound, movement, rhythm, breath and silence all come together in a single rightness. This was the merciless demand he made on himself – an unattainable goal that fed his need for perfection. Thus he enters the rare passage that links the ancient Greek theatre through Shakespeare to the present day in an uncompromising celebration of one who looks truth in the face, unknown, terrible, amazing ...

Peter Brook

Peter Brook

Peter Brook was born in London and educated at Oxford where he began his directing career. Known for his energy and drive, he gained a reputation after graduation as a young, rising talent while working in repertory companies in London. He was also recognised for bringing a new point of view to British theatre, a raw and visceral approach that ran contrary to the tameness of other productions of the era.

In 1947 he went to Stratford-upon-Avon, working first as an assistant director on *Romeo and Juliet* and *Love's Labour Lost* and later as director on such productions as *Measure for Measure* and *The Winter's Tale* (with John Gielgud), *Titus Andronicus* (with Laurence Olivier) and *King Lear* (with Paul Scofield). He was also director of productions at the Royal Opera House in Covent Garden from 1947 to 1950.

In 1963 he adapted William Golding's *Lord of the Flies* to screen, beginning an intense phase of his career, influenced by and reflective of the mood of the times. In 1966 he directed *US*, an anti-Vietnam protest play with the Royal Shakespeare Company, documented in the film *Benefit of the Doubt*. Greatly influenced by Antonin Artaud's 'theatre of cruelty', Brook staged performances designed to shock and unnerve the audience, often through the use of voice and movement – shouting and physical impact. His works were often political at their core, touching on subjects such as the British class system, power and the dehumanising effect of the industrial world. In his hands, theatre was treated as a weapon with which to explore humanity, emotionality and existentialism. Logically, this point of view brought him into contact with Samuel Beckett in Paris, where Brook moved in 1970, founding the International Centre of Theatre Research and moving it to the previously derelict Bouffes du Nord Theatre in 1974. The venue is now a revered artistic destination in the city, known for promoting an intimacy between audience and stage.

Brook is also noted for his commitment to exploring the meaning and essence of theatre. Nothing is sacred and he rejects dogma and closed systems of thought. His book *The Empty Space* is highly regarded and an influential work for theatre-makers. Translated into 15 languages and based on a series of lectures, the book explores the essentials of performance and the relationship between actors and audience. Peripheral to this open view on the form, Brook is known for his fierce dedication to rehearsal, improvisation and revision.

Peter Brook has directed over 70 productions in London, Paris and New York.

Marie-Hélène Estienne

Marie-Hélène Estienne has taken part in many theatre and cinema projects as a writer and production assistant. While a journalist at *Le Nouvel Observateur* and *Les Nouvelles Littéraires*, she became Michel Guy's assistant, working on the programming of the Paris Festival d'Automne. In 1974 she worked on the casting of Peter Brook's *Timon of Athens*. She joined C.I.C.T. in 1977 for *Ubu aux Bouffes* and has since been production assistant for all of the Centre's work.

She was also Brook's assistant for *La Tragédie de Carmen* and *The Mahabharata* and artistic collaborator for *The Tempest*, *Impressions de Pelléas* and more recently *The Tragedy of Hamlet*. This collaboration developed to include dramaturgy for *Woza Albert!*, *The Man Who* and *Qui est là?* She co-authored, with Peter Brook, *Je suis un Phénomène* and produced the French language adaptation of *Le Costume (The Suit)* by Can Themba and *Far Away* by Caryl Churchill, all presented at Théâtre des Bouffes du Nord.

She collaborated with Jean Claude Carrière on the texts for *La Tragédie d'Hamlet* and *La Mort de Krishna* and has adapted several works into French, including *Ta Main dans la Mienne* by Carol Rocamora, *Le Grand Inquisiteur* by Dostoyevsky, *Tierno Bokar* by Amadou Hampaté Bâ and *Sizwe Banzi is Dead* by Athol Fugard, John Kani and Winston Ntshona.

Hayley Carmichael

Born in Croydon, England, Hayley Carmichael is co-founder of the company Told By An Idiot and has devised and performed in almost all of its productions. She recently performed at the Royal Court Theatre, London, in *Bliss* and *Playing the Victim*.

In 1999 she won the TMA/Barclays Theatre Award for best actress for her performances in *I Weep at my Piano*, *The Dispute* and *Mr Puntilla and his Man Matti*. She also won the Time Out Best Actress Award for *I Weep at my Piano* and *The Dispute*. Other theatre credits include *The Firework Maker's Daughter*, *The Servant of Two Masters*, *The Birds*, *Mother Courage*, *Lear*, *The Sisters*, *The Great Highway*, *Beulah Land*, *Gormenghast*, *David Copperfield* and *Metamorphosis*.

She has appeared on television programs *Life's a Bitch and So Am I*, *The Bill* and *The Many Cinderellas* and films *The Emperor's New Clothes*, *National Achievement Day*, *Simon Magus* and *Anazapta*.

César Sarachu

Spanish actor César Sarachu trained with Jacques Lecoq and has worked in theatre, cinema and television for more than 30 years. In the theatre, he appeared in *The Street of Crocodiles* (Théâtre de Complicité in co-production with the Royal National Theatre), which met with success in London, New York, Moscow, Tokyo and beyond. He also appeared in *Camille* at Sweden's Orienteatern. Between 2000 and 2005 as a member of theatre company Unga Klara, working in Sweden's famed Stadseater theatre, he appeared in *Morkertid (The Time of Darkness)* and *Det Allra viktigaste (The Main Thing)*, directed by Suzanne Osten.

He has appeared in two Brothers Quay movies, *The Piano Tuner of Earthquakes* and *Institute Benjamenta*. He has also had roles in many Swedish movies, including *When Darkness Falls*, *Wellkamm to Verona*, *Babylon Disease* and *Meeting Evil* by Reza Parsa. In 2008 he starred as lead in *L'Homme Qui Marche* by French director Aurélie Georges.

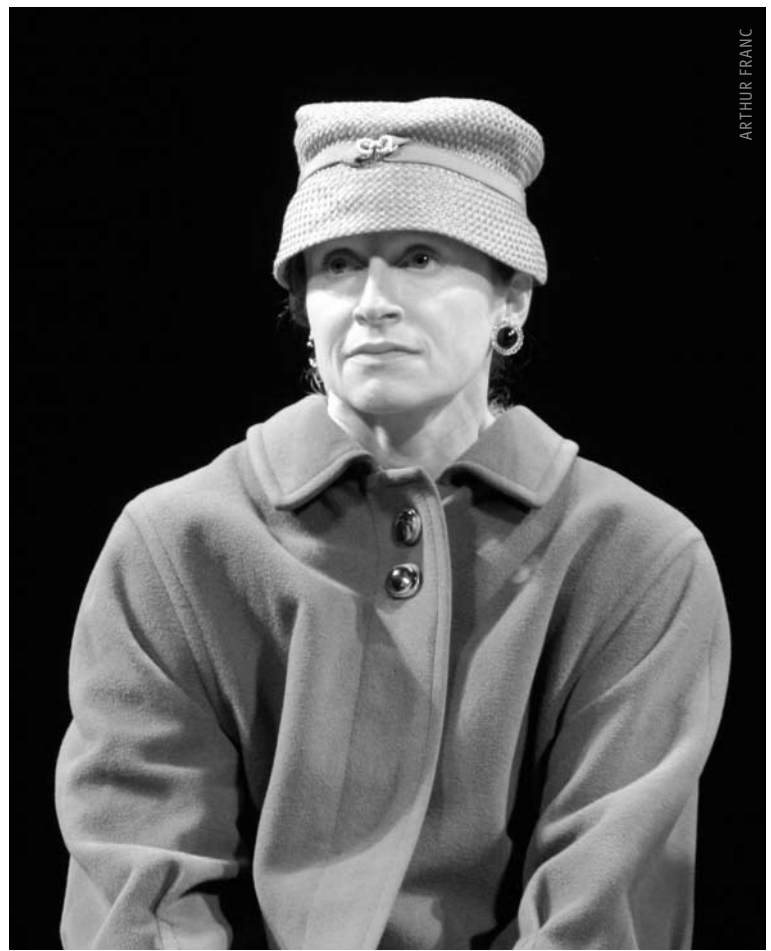
He has appeared in the television series *Canal One* and *Webones* as a member of the group Camaleone. He can be seen in *Camera Cafe* on Spanish television.

Antonio Gil Martinez

Born in Spain, Antonio Gil Martinez has moved between London, Paris and Madrid since 1989 working as an actor for directors such as Simon McBurney, Dan Jemmett, Paul Hunter, Helena Kowt-Housen, Alain Mollot and James McDonal. He has acted in theatres around the world, including The Young Vic, The National Theatre, The Barbican Centre, le Théâtre de la Ville, le Théâtre Vidy, The Lincoln Center and le Centro Dramatico National et le Teatro de La Abadía.

In the theatre, he has toured with Théâtre de Complicité in *The Street of Crocodiles*, *The Caucasian Chalk Circle*, *The Noise of Time* and *Strange Poetry*. Under the direction of Dan Jemmett, he appeared in *Shake* and *Cinderella* as well as in the principal role in *The Trickster of Seville* in Madrid. He has also directed several productions, most recently Steven Berkoff's *Kvetch*, which was nominated for best work at the Max Awards in Spain.

He has appeared in the films *Chocolat*, *Le Marchand de Venise*, *James Bond: Quantum of Solace*, *Inkheart*, *Daylight Robbery*, *El Pan Nuestro* and *Lluvia en los Zapatos*. On television, he has appeared in *Doctors*, *Hornblower*, *Mujeres* and in the principal role in *Plutón BRB Nero*. He teaches regularly with Philippe Gaulier at the London International School of Performing Arts and has given workshops in the UK, France, Colombia, Argentina, Spain and Ireland.



ARTHUR FRANCO



ARTS PROJECTS AUSTRALIA PTY LIMITED

12 King William Road,
Unley, South Australia 5061
Telephone + 61 8 8271 1488 Facsimile +61 8 8271 9905
Email: apadmin@artsprojects.com.au
www.artsprojectsaustralia.com.au

APA is an arts and event management company which operates both as a producer and presenter of high quality contemporary performing arts and events for cultural organisations, government agencies, and private companies.

Director

Executive Producer
Associate Producer
Assistant Producer
Marketing Manager
Production Manager
Production Coordinator
Administrator

Ian Scobie

Lee-Anne Donnelly
Paul Champion
Kate Jefferis
Nicola Prime
Paige Goodwin
Taren Hornhardt
Di Farrell

University Theatres

Manager
Administrative Officer
Administrative Assistant
Patron Services Coordinator
Technical Manager
Head Technician
Finance Manager
Accounts Assistant
BOCS Office Supervisor

Kevin Hamersley
Ruth Gogarty
Katherine Greville
Madeline Joll
John Doyle
Clint Balfour
Robyn Wilson
Leonisa Manea
Peter Keogh

The Festival Wishes to Thank

FOUNDER



**THE UNIVERSITY OF
WESTERN AUSTRALIA**
Achieving International Excellence

PARTNERS



PRINCIPAL SPONSORS



RioTinto



PREMIER SPONSORS



australia's aluminium

Deloitte.



**The West
Australian**



iinet
connect better

MAJOR SPONSORS



PUBLIC FUNDING PARTNERS



INTERNATIONAL FUNDING PARTNERS



THE AGENCY FOR CULTURAL AFFAIRS
GOVERNMENT OF JAPAN

SPARKLING WINE SPONSOR



MEDIA SUPPORTERS



MEDIA PARTNER



SUPPORTING SPONSORS

303 Group
Friends of the Festival
Good Reading Magazine
St John of God Health Care
The Marketing Centre

SPECIAL THANKS TO

Albany Advertiser
Albany Chamber of Commerce and Industry
Albany Public Library
Bankwest
Box Deli
Brett & Annie Fogarty
Carillion City
Devilles Pad
Fletcher Jones
Fremantle Press
Fonterra Brands Australia –
Connoisseur Ice Cream
Goethe Institut
HarperCollins Australia
HBF
Howard + Heaver Architects
Insight Publications
Jordano
Just Jeans
Kansai Electric Power Australia
Katies

Maggie T
Mink
Murdoch Books
Must Winebar
Myer
Osaka Gas Australia
Pan Macmillan
Playhouse Theatre
Politix
Random House NZ
Resort Report
RM Williams
Scribe Publications
State Library of Western Australia
Target
The Albany and Great Southern Weekender
The Brisbane Hotel
UNSW Press
Vodafone / First Mobile
Water Corporation, Albany
Western Australian Museum, Albany
writingWA

MEDICI DONORS

Peter & Tracey Bacich
Zelinda Bafle & Adrian Iredale
Clive & Barbara Brans
Peter & Robin Briggs
Dr Charles Bro & Anne Marie Brittain

Peter & Yvonne Burns
Dr David Cooke
John & Sarah D'Onofrio
Marco D'Orsogna
Murray & Louise Etherington
Adrian & Michela Fini
Brett & Annie Fogarty
Graham Foreward & Jackie Gilmour
Derek Gascoine & Dale Harper
Peter & Chris Gilmour
Mack & Evelyn Hall
Peter & Sue Harley
Maxine Howell-Price
Adam Lenegan
Sandy & Michele MacKellar
John & Elizabeth Mair
Michael & Sallie Manford
Bettina Mangan
Murray & Suzanne McGill
Ian & Jayne Middlemas
David & Dawn Morgan
Professor Gerry O'Driscoll & Dr Halina Burmej
John & Helen Owenell
Mimi Packer
Richard Payne & Cim Sears
Dr Michael Prichard & Beniza Panizza
Pearl Proud
Marijana Ravlich
Bill Repard & Jane Prendiville
Dr Sam Rogers
Sally Savini

Rosemary Sayer & Terry Grose
Leo & Virginia Seward
Jackie & Gary Steinepreis
Dr Phillip & Jill Swarbrick
Peter & Jane Thompson
Rodney & Penny Thompson
Frank & Rachael Torre
Joe & Debbie Throsby
Tim & Chris Ungar
Ian & Margaret Wallace
Melvin Yeo
Ashley & Anita Zimpel

PRIVATE GIVING PROGRAM

Jonathan Akerman
Emeritus Professor Cora Baldock
Bernard & Jackie Barnwell
In memory of Dr Stella Barratt-Pugh
Sue Boyd
Ellen Broerse
Janette Brooks
Coral Carter
Dr Barry Cassidy
Dr Michael & Rose Chaney
Craig Colvin
Dr David Cooke
Joanne Cruickshank
Marco D'Orsogna
Isobel Glencross

David Griffiths
Patricia & Dr Des Gurry
Dorothea Hansen-Knarhoi
James & Freda Irenic
Nina & Ashley Jones
Jennie Kennedy
Dr Vivienne Lawrence
Peter & Lynne Leonhardt
Peter Mallabone
Sophie Mark
Gaye McMath
Leo Moran
Mary Napier
Alison O'Dwyer
Wayne & Pam Osborn
Andrea Shoebridge
Prof Fiona Stanley
Prof Karen Simmer
Suzanne Strobel
Tuite Family
J. van der Merwe
Enrico Versteeg
Diana Warnock
Justice Christine Wheeler
Dr Heather Whiting & Richard Hatch
Margaret Whitter
Ann Whyntie
Associate Professor Michael Wise
Brigid Woss
Anonymous (14)