

CSU Summer Theatre
Shakespeare at Sunset Presents
TWELFTH NIGHT

June 23, 24, 25, 26, 30, July 1, 7, 8, 9, 10, 14, 15, 16, 17, 21, 22,
23, 24, 28, 29, 30, 31, Sept. 7, 8, 9, 10, 11

Time: 7 p.m.

Location: University Theatre, UCA

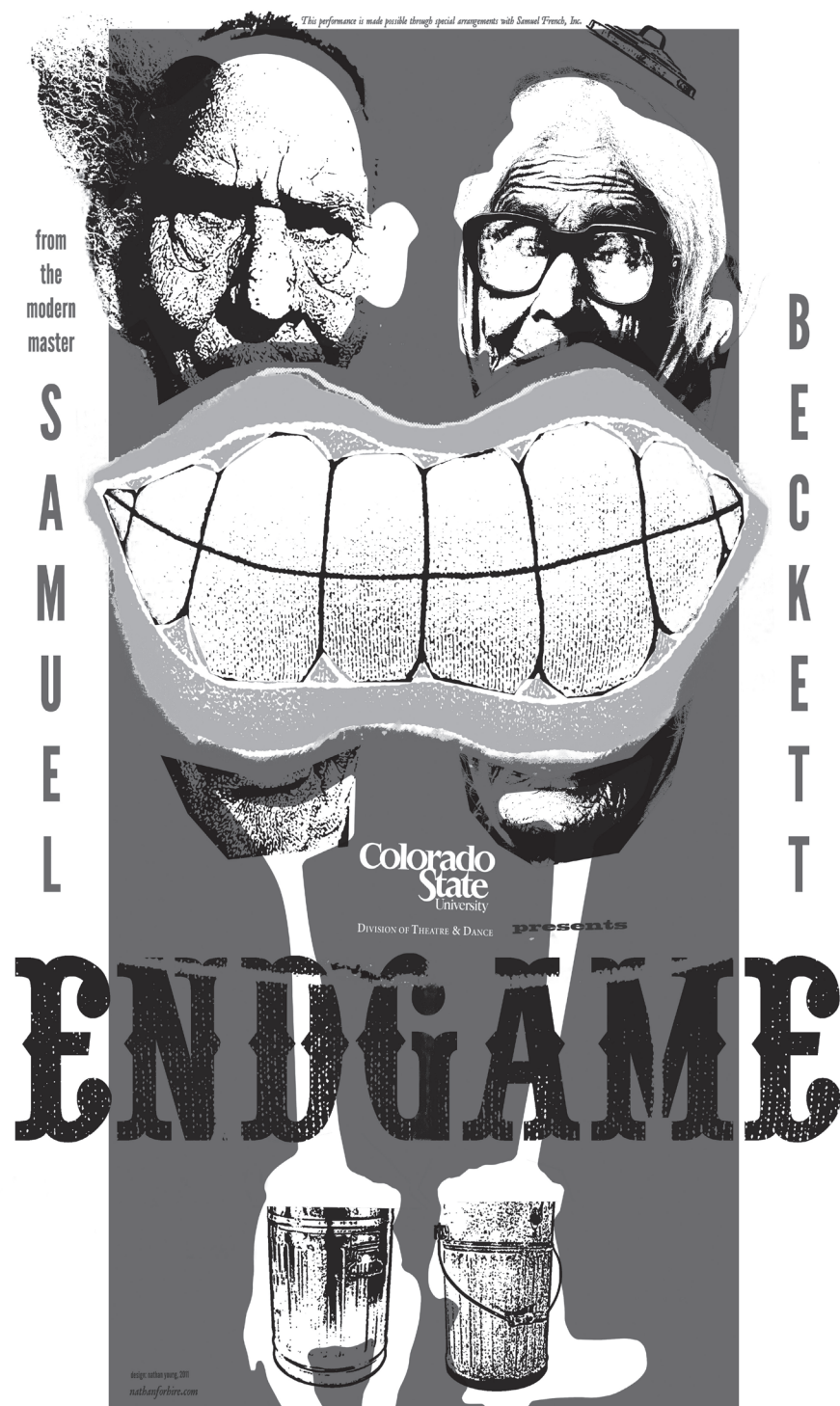
Ticket Price: \$10/adult, \$5/ages 8 - 17, FREE/under 8.
Advance purchase is highly recommended to avoid at-the-
door ticket fees.

Turnabout is fair play, especially in a Shakespeare comedy. So what if the original cast of *Twelfth Night* by William Shakespeare, a rich tapestry of illusion, was male? In a play that hinges on disguise, androgyny seems to fit like a costume. Set on the night of Epiphany, which Elizabethan England celebrated as a mid-winter romp where rules were broken, loves confessed and wrongs repaid, the comedy encourages such artful transformations. Thus, our version features an all-female cast, in late Victorian times, at the British Music Hall.

The fascinating sexual ambiguity of the play find Orsino and Olivia consumed by desire for the same ambiguous youth, while Feste accompanies the action at a baby grand piano, giving a a bleary, cynical, Vegas-style comedic performance. Whiskery, bursting-at-the-seams Sir Toby, and an Ichabod Crane-ish Sir Andrew are male impersonations, sharply skewering the vanity and buffoonery of men's "types."

Directed by Walt Jones, director of the Summer Theatre productions of *Scapin* and *A Midsummer Night's Dream*.

»»»»»» **LIVE THEATER** ««««««



CSU Theatre presents

ENDGAME

BY SAMUEL BECKETT

Directed by Eric Prince

Scenic Design by Susan Crabtree
Costume Design by Eleanor Duffy
Lighting Design by Price Johnston
Sound Design by Roger Miller
Production Stage Manager Jaccie Serbus

CAST

HAMM Tim Garrity
CLOV Michael Toland
NAGG Tony Vessels
NELL Kelly Oury

Please note that there is no intermission.

The play runs 90 minutes approx.

Please switch off all cell phones and digital equipment.

No photography allowed.

This Colorado State University Theatre production also supports the mission of our unique Center for Studies in Beckett and Performance – which exists solely because of support and recognition from CSU’s highly dedicated faculty, staff and students, and its program director Walt Jones.

Endgame is produced by special arrangement with Samuel French Inc.

Jaccie Serbus [Production Stage Manager] is a Theatre major at CSU. Roles at CSU include: Fairy/Cobweb in *A Midsummer Night’s Dream* and Technical Director of *The Lieutenant of Inishmore*. Jaccie has also worked at OpenStage Theatre in Fort Collins as Cecile Leroux in *Is He Dead?* and as a Stage Manager for *Pride and Prejudice*. Ten years from now she aspires to be still trying to make a living doing what she loves — Theatre

Chelsea Case [Assistant Production Stage Manager] is a Theatre major at CSU with a minor in Business. Roles at CSU include: Lucetta in *Two Gentlemen of Verona* and Balthazar in *Romeo & Juliet*. Chelsea has also served as Sound Designer for *The Pillowman* and Hair/Makeup Designer for *Polaroid Stories*. Ten years from now Chelsea aspires to be happy, healthy and pursuing something that she loves.

Roger Miller [Sound Design] is a Theatre major at CSU with a minor in Business. Roles at CSU include: Detective Ariel in *The Pillowman*, Jake in *Reverse Cowgirl*, and Various in *Oh, What a Lovely War*. Roger was nominated to compete at Kennedy Center American College Theatre Festival (KCACTF) for his performance in *Oh What a Lovely War*. Ten years from now he aspires to star in the first lunar revival of *Quilters*, with jetpacks.



For young people ages 7 to 13 (grouped by age)

Three Sessions for 2011:

June 6 - 11, June 13 - 18, June 20 - 25

Work with other kids to create your own play
Rehearse in state-of-the-art facilities at the University Center for the Arts
In one week, the play you write goes on stage
CSU Theatre professionals teach you:
Acting • Movement & Voice • Song Writing
Stage Combat • Circus Skills • Props & Set Design
Get a bound copy of the script you write with dozens of photos

Information & Registration at www.CSUSummerTheatreProgram.com

DIRECTOR'S NOTES

HAMM: *We're not beginning to . . . to . . . mean something?*

CLOV: *Mean something? You and I, mean something?*
(Brief laugh) *Ah that's a good one!*

Beckett has been called the last of the great twentieth century modernists and also, at play in the ruins of culture, the poet of the poststructural age. Critical writing on Beckett exceeds that of all past or present human beings written during their lifetime. More books have been written on Christ, Wagner, and Napoleon than any other figure in history but Beckett, according to his publisher John Calder, will soon rank fourth. Essayist, novelist, poet, and member of the James Joyce circle in Paris of the late 1920's and 30's Beckett, who came from an Irish Protestant family in a comfortable suburb of Dublin, seemed destined to remain a minor literary figure until the eruption of *Waiting for Godot* in 1953. *Godot* is now regarded as pivotal to twentieth century theatre, redefining the boundaries of the stage and hugely influential even if its success was tempered by audiences that initially felt bewildered and affronted by its strangeness. The play was written almost as a diversion from his monumental struggle with the trilogy of novels, written in French, *Molloy*, *Malone Dies* and *The Unnameable*. When asked towards the end of his life why he had decided to work on a play in the midst of writing fiction Beckett's response was "I wrote *Godot* to come into the light. I needed a habitable space, and I found it on the stage."

Success for Beckett at the late age of forty-seven was compounded with a deep sense of impasse, an artistic crisis which he revealed in a rare interview: "For some authors writing gets easier the more they write. For me it gets more and more difficult. For me the area of possibilities gets smaller and smaller . . . At the end of my work there's nothing but dust – the nameable. In the last book – *L'Innomable* – there's complete disintegration. No I, no have, no being. No nominative, no accusative, no verb. There's no way to go on."

Beckett did go on and the way involved an important change in direction. Another road lay open – not the private road of the novel but the public one of the theatre. Over the next two years, until 1956, Beckett wrote two full length, two-act versions of *Fin de Partie* (*Endgame*) before he eventually pared it down to its final one act form. At the time Beckett felt enormous satisfaction with its crafting and much preferred it to *Godot*. He dedicated the piece to Roger Blin, the original director of *Godot*, and sent him a copy of the finished typescript with a note: "For you, if you really want it, but

only if you really want it. Because it really has meaning, the others are only everyday." *Endgame* proved to be far more dark and seemingly cruel than *Godot* and despite Beckett's soaring reputation no theatrical management in Paris was willing to put the play on. Beckett was astonished at its rejection, as if a favourite child had been reviled and rejected. The first production of *Endgame* finally took place, in the original French at the Royal Court Theatre, London in 1957.

Endgame's setting is the house of Hamm, a bare refuge in an apocalyptic world of desolation, with existence or nature at zero. Blind Hamm's crippled parents, Nagg and Nell, are housed in dustbins and Clov, Hamm's servant, unable to sit, unable to depart, performs his service with dog-like obedience to Hamm's whistle. If there is a sense of waiting in *Endgame* it is not a waiting that passes time with the promise of an illusory deus ex machina, a Mr Godot, to motivate its characters; rather it is a waiting that has us feel the hands of the clock slow down, a waiting for a mechanism that grinds relentlessly to its halt. Do Hamm and Clov then mean something? Does *Endgame* mean anything at all?

"What's happening?" asks Hamm.

"Something is taking its course" replies Clov.

Eric Prince, D.Phil., Professor in Theatre and Director of CSU's Center for Studies in Beckett and Performance, former director of the British National Student Theatre Company and a Kennedy Center playwriting chair, has interviewed, published and worked with some of Samuel Beckett's most acclaimed performers and artists, with figures such as Billie Whitelaw, Sir Peter Hall, David Warrilow, Antoni Libera, Prunella Scales, Jude Kelly, Pamela Howard, Barry McGovern, and has also directed many Beckett plays including: *Waiting for Godot*, *Footfalls*, *Embers*, *Come and Go*, *What Where*, *Not I*, and *Play*. Prince has written some fifteen plays, six of them staged with great success at the Edinburgh Festival Fringe. Two plays, *Kafka's Last Request* and *Wildsea Wildsea*, received the prestigious London Sunday Times Playwriting Award and Best Production Awards as well as being produced by some of England's leading professional small scale touring companies. Two more plays, *Red Roses* (staged by Bas Bleu Theatre, 2001) and *Love Is In The Air* were professionally produced in the UK by Sir Alan Ayckbourn's distinguished repertory company, The Stephen Joseph Theatre.