

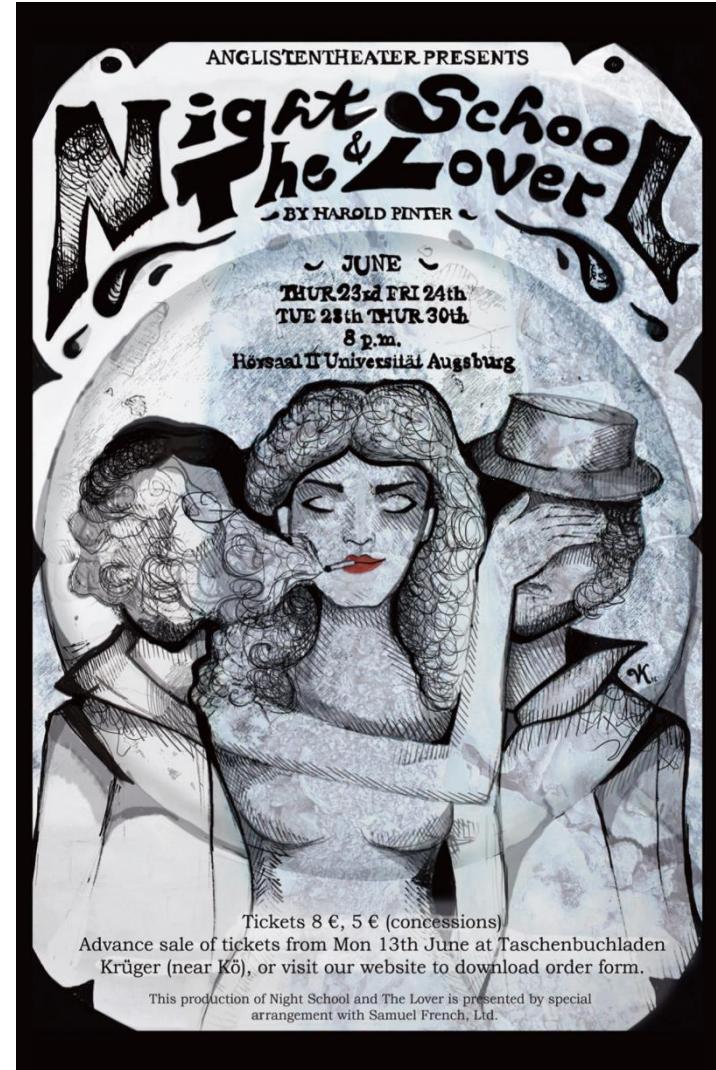
AnglistenTheater

The AnglistenTheater of the University of Augsburg is an amateur student theatre group that has performed plays in English since 1980. It was founded by Rudolf Beck, then a lecturer in English literature, who produced and directed plays between 1981 and 1990. His successors were Ute Legner and Roger Evans, who directed their first play, Caryl Churchill's *Top Girls*, in 1988. Ute Legner was in charge of the AnglistenTheater from 1991 to 2006. During her time more than 15 contemporary plays, were shown at the University and at the Abraxas theatre in Augsburg, many of them for the first time on a German stage. After an interval of 6 years, Rudolf Beck, in co-operation with Kellie Hirsch and Georg Hauzenberger, revived the AnglistenTheater in 2012 with Simon Stephens' *One Minute*. – A list of the plays produced by the AnglistenTheater since 1981 can be found on our website <http://www.student.uni-augsburg.de/de/gruppen/anglistentheater/>.

If you would like to learn more about the AnglistenTheater, you may consult our **website** <http://www.student.uni-augsburg.de/de/gruppen/anglistentheater/>, or follow us on **Facebook**: <http://www.facebook.com/AnglistenTheaterAugsburg>, or else subscribe to our **mailing list** by sending an email to phil-anglistentheater-subscribe@listserv.uni-augsburg.de and following the instructions in the reply.

If you would like to become a **member** of the AnglistenTheater team, either on stage, or as part of the production team, please write us an email at anglistentheater@phil.uni-augsburg.de, or **join us at our introductory meeting for the 2016 winter season**

on Tuesday 12th July at 7:15 p.m. in rm 2127A (D building of the university).



Design: Verena Kandler



taschenbuchladen

WIR LIEBEN GUTE BÜCHER



lustküche

RESTAURANT • BAR • TERRASSE

Harold Pinter, *Night School*

Cast in order of appearance

Annie	Anna Hilbel
Walter	Stefan Ebner
Milly	Melanie Schuster
Sally	Lotte Albrecht
Solto	Jack Sigel
Tully	Stephan Schwarz
Manager	Max Kretschmann
Girls	Carolina Azevedo
	Julia Hawener

Harold Pinter, *The Lover*

Cast in order of appearance

Sarah	Carolina Azevedo
Richard	Stephan Schwarz
John	Stefan Ebner

Production Team

Stage management	Natalie Bertmann Stephanie Schuth
Light and Sound	Roman Wirth, Kathrin Bayer Olivia Zhu
Stage design	Amanda Natterer, Cast and production team
Stage construction	Amanda Natterer, Benjamin Herrmann, Robert Thauer
Sound design	Bettina Auerswald
Prompt	Stephanie Schuth
Poster, Flyers, Tickets	Verena Kandler
Publicity	Klaus Prem
Facebook, twitter	Roman Wirth
Costumes	Priyanka Grover, Barbara Koller
Makeup, Hairstyle	Christina Gohle, Kathrin Bayer, Luise Hannig, Verena Kandler
Stage hands, front-of-house, ticket sale	Lisa Bertmann, Tanja Bohnenschuh, Daniel Ferrer, Mascha Häge, Lisa Haufler, Jorid Kretzschmar, Jessica Münderlein, Larissa Pfau, Tanja Ponzer, Martin Riedelsheimer, Korbinian Stöckl, Debby Ternes, Eva-Maria Toth
Directed by	Rudolf Beck

Thanks are due to all our liberal sponsors, to Martin Middeke for his generous support, moral and otherwise; to the staff of the press and public relations office of the university for their continued support; to Karin Bintakies for helping us book rehearsal and performance spaces, to the Petry family for lending us their padsaw in a crisis, to Gertraud Wankner for helping us with some of the textiles, to Martina Beck for her general support.

The show will end about 10:20 p.m. There will be an interval of about 20 minutes between *Night School* and *The Lover*. Please leave the auditorium during the interval to facilitate modifications to the set.

We regret that we cannot permit photographs, sound or video recordings of this performance to be taken by any means.

This production of *Night School* and *The Lover* is presented by special arrangement with Samuel French, Ltd.

Dangerous Encounters

In their summer production 2016 the Anglistentheater revisits Harold Pinter in a double bill of two of Pinter's early plays: *Night School* was first presented on television in 1960 and subsequently published in 1961, *The Lover* is a one-act play that premiered in 1962.

When Pinter was awarded the Nobel Prize for Literature in 2005, the award committee acknowledged that his plays uncovered "the precipice under everyday prattle and forces entry into oppression's closed rooms" (see www.nobelprize.org, 13 October 2005). Indeed in both plays there is the eponymous 'Pinteresque' sense of oppression in what might otherwise look like comic set-ups at first glance. In both short plays we encounter a sense of encapsulation, of restriction to a confined space where power and sexuality, everyday life and desires, bourgeois boredom and mediocrity, as well as obsessional fantasies collide. Aesthetically, comedy, irony, and psychodrama coalesce.

Nothing in Pinter is quite as it seems. In both plays there is a constant twisting of audience expectations in a complex game of illusion and reality, the seeming and the real. The power structure of *Night School* entails the clash of the would-be-'big time'-gunman, the would-be language student, and the would-be old age pensioner. *The Lover* provocatively confronts middle-class connotations of marriage and sex by asking provocatively how much sexual fantasy marriages need in order to be able to survive. Sex under the tea-table is a fitting image for this clash of bourgeois surface manners and psychological risk which, in this case, fathoms the limits how far you can go, or if someone can crack under the weight of playing with fire.

Both plays contain versions of a certain, very ambivalent kind of 'Pinter woman', whose individual hallmarks are black stockings and high heels, and who is genteel and respectable, lascivious and whorlike, fragile and torn at the same time. The model of this kind of character is, of course, Ruth in *The Homecoming*. No matter if one sees in a character such as this a fetishist exploitation of female sexuality or a celebration of women's strength and resilience, both plays are thrilling portrayals of the ambivalences of modern life. Both plays, most of all, make for a fantastic night out in the theatre.

Martin Middeke