

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 would like to become a **member** of the AnglistenTheater team, either on stage, or as part of the production team, please contact us by email: anglistentheater@phil.uni-augsburg.de.



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Augsburg
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BÜCHER PUSTET.

BAYERL
AUGSBURG

The Country

by Martin Crimp

Thu 4, Fri 5, Tue 9, Wed 10 December, 8:00 p.m.
Hörsaal II, Universität Augsburg

Tickets € 7 / 5 (concessions) on sale from Tue 25/11at the Mensa (Tue-Thu 12-2 p.m.)
and at Taschenbuchladen Krüger, Färbergässchen 1 (near Kö)
for information and special discounts visit us at
<http://www.student.uni-augsburg.de/de/gruppen/anglistentheater/> or at
<https://www.facebook.com/AnglistenTheaterAugsburg>

ANGLISTEN
THEATER
DER UNIVERSITÄT AUGSBURG



taschenbuchladen

WIR LIEBEN GUTE BÜCHER

Martin Crimp, *The Country*

Cast

Corinne	Signe Sturup-Hackenberg
Richard	Stephan Schwarz
Rebecca	Melanie Schuster

Production Team

Technical directors	Christian Attinger Georg Hauzenberger
Light and Sound	Roman Wirth, Kathrin Bayer
Stage design	Cast and production team
Stage construction	Cast and production team
Sound design	Bettina Auerswald
Stage management	Lisa Bertmann
Prompt	Natalie Bertmann
Poster, Flyers, Tickets	Janosch Resch
Publicity	Klaus Prem, Petra Müller, members of cast and production team
Facebook, twitter	Christian Attinger, Roman Wirth
Costumes	Signe Sturup-Hackenberg
Makeup, Hairstyle	Christina Gohle, Luise Hannig
Stage hands, front-of-house, ticket sale	Liseth Gallardo, Larissa Pfau, Tanja Ponzer, Martin Riedelsheimer, Irena Rietzler, Korbinian Stöckl, and others
Directed by	Rudolf Beck

Thanks are due to Martin Middeke, for his generous support, moral and otherwise; to the staff of the press and public relations office of the university; to Karin Bintakies for helping us book rehearsal and performance spaces, to Christoph Henke and Lehrstuhl Jacobeit for generously permitting us to rehearse and perform in Hörsaal II at the time of their own lectures.

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

The Country is presented by special arrangement with Samuel French Ltd.

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PUSTET.de**

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Martin Crimp and *The Country*

Martin Crimp (*1956) belongs among the most creative and aesthetically prolific playwrights of our time. His dramatic work consists of twelve major plays, various stage adaptations and translations of playwrights such as Chekhov, Marivaux, Genet, Ionesco, and Koltès, as well as award winning radio plays.

The countryside in Crimp's *The Country* (2000) is no place of idyll. In five scenes that are loosely connected slices of the lives of the protagonists an altogether inconclusive plotline unravels. The prevailing atmosphere is that of intriguing, creepy menace often reminiscent of the best of Harold Pinter: Rebecca is the intruding stranger, Morris remains an unseen character, the dialogue is clipped, rackingly stichomythic, and even single words run a sinister and enigmatic ring around themselves.

Crimp attacks the rural and pastoral myth inasmuch as the five-scene structure of the play is but a faint echo of the classical five-act tragedy of yesteryear. Such traditional sense of unity is thwarted by the ironical structuring of the succession of the scenes which follows the rather aleatory pattern of the children's game of rock-paper-scissors – Crimp's acid commentary on the strategic power games taking place in Richard and Corinne's dying marriage. Calculation, suspicion, and betrayal are the ingredients of a nightmare future which may be spent, as Corinne ultimately suspects, in a mere simulation of love. Characteristically, the play ends on a Beckettian note of paralysis.

Like other plays of his, Crimp's *The Country* oscillates between the extremes of social satire and minimalist experiment. It's recognisably grounded in real life asking questions about responsibility, loyalty, love, and ethos. And yet the satirical laying bare of deficiencies of contemporary, modern life goes without moral finger-wagging. On the contrary, the incoherence of dramatic form, for readers and spectators alike, contains a fertile ground for associations and aesthetic as well as ethical speculation of what it means to be human in the twenty-first century.

Martin Middeke

Virgil, *The Georgics*

Haec super arborum cultu pecorumque canebar
et super arboribus, Caesar dum magnus ad altum
fulminat Euphraten bello victorque volentes
per populos dat iura viamque adfectat Olympo

This song of husbandry of crops and beasts
And fruit-trees I was singing while great Caesar
Was thundering beside the deep Euphrates
In war, victoriously for grateful peoples
Appointing laws and setting his course for Heaven.

(Virgil, *Georgics* IV, 559-62; quoted by Rebecca at the beginning of scene IV)

What the critics say

Martin Crimp's cryptic thriller is an assault on the pastoral myth. (Michael Billington, *The Guardian*)

Martin Crimp's psychological thriller *The Country* is captivating from start to finish and manages to remain surprising and unpredictable. (Skye Crawford, *FringeReview*)

One of Crimp's richest and most subtle plays, *The Country* is oblique and disturbing. (Aleks Sierz, *The Theatre of Martin Crimp*)