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.
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
                            Lisseth Gallardo, Larissa Pflau,
                            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 Jacobit 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.

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 Koltés, 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 arvorum cultu pecorumque canebam
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)