### Timeline July 2005

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>July 2</td>
<td>Live 8 concert in London Hyde Park, with U2, Paul McCartney, Bono, Pink Floyd, Bob Geldof, Madonna, Robbie Williams, Coldplay, Snoop Dog and others.</td>
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<tr>
<td>July 6</td>
<td>London bid for the 2012 Summer Olympics (headed by Sebastian Coe) is successful.</td>
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<td>July 6-8</td>
<td>G8 summit at Auchterarder, Scotland</td>
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<td>July 7</td>
<td>London suicide attacks</td>
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<td></td>
<td>3 underground trains attacked</td>
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<td></td>
<td>bus bombed at Tavistock Square</td>
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**Thanks are due to** Martin Middeke, for his generous support, moral and otherwise; to the Medienlabor for their generous and inspiring help; 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 all our sponsors for supporting us.

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**AnglistenTheater**

The AnglistenTheater of the University of Augsburg is an amateur student theatre group that has performed plays in English since 1980. If you would like to learn more about the AnglistenTheater and its history, you may consult our website [http://www.student.uni-augsburg.de/de/gruppen/anglistentheater/](http://www.student.uni-augsburg.de/de/gruppen/anglistentheater/), or follow us on Facebook: [http://www.facebook.com/AnglistenTheaterAugsburg](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, please write us an email at anglistentheater@phil.uni-augsburg.de.
Simon Stephens, Pornography

Cast in order of appearance

Woman (in “Seven”) Chaz Lemberger
Jason (in “Six”) Max Kretschmann
Lisa, teacher (in “Six”) Anna Hilbel
Brother (in “Five”) Daniel Ferrer
Lisa (in “Six”) Carolina Azevedo
Suicide bomber (in “Four”) Martin Desho
Lecturer (in “Three”) Jack Sigel
Young woman (in “Three”) Melanie Schuster
Old woman (in “Two”) Kathrin Bayer

Production Team

Light and Sound Roman Wirth, Jorid Kretzschmar
Elena Renn
Stage design Cast and production team
Media design Toni Bihler, Florian Schneider
Sound design Bettina Auerswald
Stage Lisa Bertmann
Prompt Natalie Bertmann
Poster, Flyers, Tickets Verena Kandler
Publicity Klaus Prem
Facebook, twitter Christian Attinger, Roman Wirth
Costumes Signe Sturup-Hackenberg
Barbara Koller, Priyanka Grover
Makeup, Hairstyle Luise Hannig, Kathrin Bayer
Verena Kandler
Stage hands, front of house Christian Attinger, Natalie Bertmann, Sabrina Chikh, Mascha Häge, Lisa Haufler, Alina Mörrath, Jessica Mündelein, Tanja Ponzer, Martin Riedelshheimer, Stephan Schwarz, Korbinian Stöckl, Debby Temes, Eva-Maria Toth

Directed by Rudolf Beck

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

There will be an interval of about 20 minutes after the third scene.

Simon Stephens and Pornography

Simon Stephens, born in 1971, grew up in the neoliberal and utilitarian atmosphere of Margaret Thatcher’s period in office. His immediate cultural influences were punk music and film directors like Paul Thomas Anderson, David Lynch, and Martin Scorsese. Like all experiential theatre, his work embraces a radical individualism.

Accordingly, Pornography, first performed at the Hanover Festival and at Deutsches Schauspielhaus Hamburg in June and October 2007*, focuses on subjective perceptions of traumatic historical events. Stephens wrote the play just three weeks after the 7 July 2005 London bombings. Very unlike porno-graphic depictions of stark facts, however, Stephens’s play portrays the traumatic real of the terrorist attacks as a sublime absence, a precarious void. We sense that something catastrophic has happened, but instead of watching the spectacle, we are asked to fill in blanks: the brief mentioning of the size of a rucksack; the leader of the suicide bombers perceiving in much detail the landscape on the train from Manchester to London; dashes replace names of characters; scenes are presented in a reverse numbering – like an uncanny count-down.

Pornography rests upon the intertextual framework of Shakespeare’s As You Like It, particularly, Jaques’s melancholy speech of “The Seven Ages of Man”: the bomber representing the soldier, the eighty-two-year-old woman symbolising old age, the final series of fifty-two miniature obituaries echoing Shakespeare’s final stage of total oblivion. As Jaques’s speech is a pessimist portrayal of the meaninglessness of human life, in Stephens’s play we encounter a dysfunctional British society and consumerist mentality which breeds alienation and a – pornographic – objectification of everyone and everything.

The fact that neither Islam, American colonialism, al-Qa’eda nor politics are mentioned at all is no cop-out on Stephens’ part. By letting us observe what seems just an ordinary day to the terrorists, Stephens, in a subtler fashion, asks questions which – in the face of 9/11, London, Paris, Beirut, Kabul, ISIS, and much more – seem both overdue and highly topical: What makes people radicalise themselves? What makes them despise the lives of others as much as their own? Stephens finds no answer, yet besides all the fragments he shores against his ruins, there remain some flickers of hope.

Martin Middeke

* Pornography received its British première at the Traverse Theatre, Edinburgh on 28 July 2008.

7 July London bombings locations