



BEGINNING,
MIDDLE & ENDGAMES

WITH SHAKE & STIR THEATRE CO

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THEATRE OF THE ABSURD

Martin Esslin first used the term **Theatre of the Absurd** to describe the work of a group of playwrights who formed post WWII in the 1950s and 60s. In his book *The Theatre of the Absurd*, Esslin states, “*The Theatre of the Absurd has renounced arguing about the absurdity of the human condition; it merely presents it in being—that is, in terms of concrete stage images. This is the difference between the approach of the philosopher and that of the poet.*”

ENDGAME DIRECTOR, MICHAEL FUTCHER ON TACKLING ABSURD

Even though **Theatre of the Absurd** investigates the **meaninglessness of existence**, if a director thinks it gives him/her license to instruct the actors to act randomly, without intention – they’re mistaken! In a play like *Endgame* even though there doesn’t seem to be a lot of meaning to the dialogue on the surface, there is certainly plenty there! In *Endgame* the **theme** is very much tied up with the **title** – and the play explores the **end of everything**: life, relationships, language – the lot. Beckett has written the lines for a reason and the creative team must work hard to find out what his intention is. In the case of Beckett each character has his/her own logic – just like in any other play. The overall effect is to explore a certain theme, but within that the characters have their own needs and objectives. The creative team must find out what these are. Specificity is vital. So just because it is **Theatre of the Absurd** you have to approach it, at least in part, as you would any other play, and mind the script for all the “whys”. Why does the character say that? What did he/she mean by that? What does he/she want? **There is method in the madness!**

The **rhythms of the language** are very important and must be observed. Beckett is very musical and his scripts like a musical score. If he doesn’t write in “pause” you must keep the flow of the language going. And likewise if he writes in “pause” – you must observe it. His pauses are vital to the meaning he is trying to convey and often to maximise comic effect. Further, you must ask why is this pause here? What is happening visually in this pause, and what thought is left hanging in the air for the audience to cogitate? Also the Beckett Estate is very robust in how it polices his work so you ignore his pauses and his stage directions at your peril!

In some ways Beckett is like a fractured image – you get some very clear pieces which allow you to see into it very clearly, but then the image is interrupted by a huge crack which stops the continuity and a new piece comes into focus, seemingly unrelated. Don’t be daunted by the seeming “unconnectedness” of everything – to get meaning out of the text you have to be like a detective. Note down all the things each character talks about – all the subjects and repeated or similar words – does a pattern form? Does a common thread seem to preoccupy a character? This will be the key to playing him/her.

MAJOR CONVENTIONS & THEMES OF ABSURD

	CONSIDER THIS...	ASK YOURSELF...	ELEMENTS
FORM AND STYLE	<ul style="list-style-type: none"> - The audience is often alienated, puzzled or disturbed by the action of the play. - It forces them to question the absurdity of life or the meaning of life. - Plots are often fragmented, cyclical, illogical or offer no real resolution, which can leave people frustrated. - Relationships presented can be hard to determine or define. - Very rigid form with anticlimactic style. - Often set in just one place that is confined or non descript. Could be anywhere. - Deliberate lack of conflict, which can alienate the audience. 	<p>How did you feel reading or viewing this piece? Did it sit well with you? How does it differ from other pieces of theatre?</p> <p>What did you notice about the plot? What did you want to change about it? Why?</p> <p>Could you determine the relationships on stage? What clues were you given?</p> <p>Were there any pairings shown?</p> <p>Where was the play set? How could you tell? Do other people have a different opinion as to where it's set to yours?</p> <p>Where was the tension in the piece? Was there a climax in the action?</p>	<p>Time, place, tension, focus, role, tension & symbol</p>
LANGUAGE	<ul style="list-style-type: none"> - Language is often fragmented, questions, word plays with double meanings or new meanings. - Lots of pauses used to build tension or mood. - Banter & sense of power play often between 2 characters. - Distinct rhythm created through the text. 	<p>What relationship is established using language? What do the characters say to each other? Are there ever double meanings in their words? Subtext?</p> <p>Does the language have a deeper or implied meaning? Is anything repeated throughout?</p>	<p>Language, focus, mood, role, tension of relationship, tension of the task, contrast</p>

CHARACTER

- We see elements of a **clown like character**, especially in pairings of the comic/straight team.
- Characters can **appear out of harmony** with their existence.
- Characters are often **hard to define** and are more archetypes with elements of Realism.
- **Stage directions** are usually very detailed and must be followed.

What did the characters look like? Where they realistic or stylised? What effect did this have on how you viewed them?

Was there anything about the direction you would want to change? Why?

What do you think the playwright was trying to achieve?

Role, place and space, mood, contrast

EXISTENTIALISM

- **Existentialism** became popular post WWII when people began questioning the meaning of life and their role in the world. It revolves around the idea that each individual, not society or religion, is responsible for **giving meaning to their lives**.
- Playwrights in this period began revolting against theatre that was used to entertain, therefore it could alienate the audiences and their reactions were mixed.
- Audiences today find the plays much more hopeful as we sense the context of the time in which it was written, but also see that **without change all hope is lost**.

How do you feel after watching / reading a piece of Existential Theatre?

What do you think the playwright's intention was?

How does our context differ from the time the plays were written? What effect does this have on the reading of the play?

Do you think there is a point to Theatre of the Absurd?

What do you enjoy about this style of theatre?

Symbol, mood, tension, contrast

NOTES ON ACTIVITIES

WARM UP - RAFTS (SABOTAGED!)

You need a large open space, sturdy chairs and an expectation that students will adhere to safety!

This game works best with students in groups of 5, but given only 4 chairs. All up one end of the space, groups create a 'raft' with their four chairs, and then hop on board. Working as a team, they must get from one side of the space to the other without falling off the raft. If any team member falls off, the whole team must go back to the beginning. For the purposes of teaching Absurd, explain that this is a group building warm up before we 'officially' start the lesson.

How it was sabotaged: To get students into groups, cards were handed out at random before the game began, explaining particular roles in the game – make sure to instruct the students not to show anyone their card. Sabotage cards need to be made for how many students you have in your class (eg 5 groups of 5 for 25 students). The teacher may also sabotage by sending teams back to the start even if they didn't break a rule.

Once the game has been won (or after about 10 mins) stop the game and ask the students **HOW THEY FELT** about it. Hopefully some will say they were frustrated, angry, hopeless, wanted to win but couldn't etc. Then announce that the game had been sabotaged, explaining what some students had written on their cards. Again, ask students how they felt throughout the game – especially if they had nothing on their card. Relate back to the themes of Absurd – hopelessness, no resolution, cyclical, no meaning etc.

Example sabotage cards:

You are in GROUP 1 Do NOT show this to anyone in your group or repeat what it says: During the game you want to WIN AT ALL COSTS.	You are in GROUP 1 Do NOT show this to anyone in your group or repeat what it says: During the game you should remain positive about everything. Clap a lot. Encourage others to do the same.	You are in GROUP 1 Do NOT show this to anyone in your group or repeat what it says: During the game you should remain positive about everything. Clap a lot. Encourage others to do the same.	You are in GROUP 1 Do NOT show this to anyone in your group or repeat what it says: During the game you should remain positive about everything. Clap a lot. Encourage others to do the same.	You are in GROUP 1 Do NOT show this to anyone in your group or repeat what it says: During the game you should remain positive about everything. Clap a lot. Encourage others to do the same.	You are in GROUP 4 Do NOT show this to anyone in your group or repeat what it says: During the game you should remain negative about everything.	You are in GROUP 4 Do NOT show this to anyone in your group or repeat what it says: During the game you should remain positive about everything.	You are in GROUP 4 Do NOT show this to anyone in your group or repeat what it says: During the game you should remain positive about everything.	You are in GROUP 4 Do NOT show this to anyone in your group or repeat what it says: During the game you need to pretend that you are really scared and do not like the game. Ask for lots of help.	You are in GROUP 4 Do NOT show this to anyone in your group or repeat what it says: During the game you need to pretend that you are really scared and do not like the game. Ask for lots of help.	You are in GROUP 4 Do NOT show this to anyone in your group or repeat what it says: During the game you need to pretend that you are really scared and do not like the game. Ask for lots of help.
You are in GROUP 2 Do NOT show this to anyone in your group or repeat what it says: During the game you cannot speak. You can only use gestures.	You are in GROUP 2 Do NOT show this to anyone in your group or repeat what it says: During the game you should only answer with YES to whatever is asked of you.	You are in GROUP 2 Do NOT show this to anyone in your group or repeat what it says: During the game you should only answer with YES to whatever is asked of you.	You are in GROUP 2 Do NOT show this to anyone in your group or repeat what it says: During the game you should only answer with YES to whatever is asked of you.	You are in GROUP 2 Do NOT show this to anyone in your group or repeat what it says: During the game you should only answer with YES to whatever is asked of you.	You are in GROUP 5 Do NOT show this to anyone in your group or repeat what it says: During the game you want to be the leader and do it YOUR WAY.	You are in GROUP 5 Do NOT show this to anyone in your group or repeat what it says: During the game you want to be the leader and do it YOUR WAY.	You are in GROUP 5 Do NOT show this to anyone in your group or repeat what it says: During the game you want to be the leader and do it YOUR WAY.	You are in GROUP 5 Do NOT show this to anyone in your group or repeat what it says: During the game you should remain negative about everything, especially anyone who tries to lead the group.	You are in GROUP 5 Do NOT show this to anyone in your group or repeat what it says: During the game you should remain negative about everything, especially anyone who tries to lead the group.	You are in GROUP 5 Do NOT show this to anyone in your group or repeat what it says: During the game you should remain negative about everything, especially anyone who tries to lead the group.
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ATTACHING MEANING TO THE SPACE

This activity is useful to help show that the audience attaches meaning to the space or performance – and it's good for performers and directors to remember this!

Have 5 volunteers stand in the performance space, with the rest of the class watching as audience. Give each volunteer a card that states a clear direction of how you want them to move, without indicating any emotion at all. They should aim to perform the action as robotically as possible – so as to not attach any sentiment or emotion to it for the audience.

Examples of directions:

- Walk at a steady pace, back and forth from stage right to stage left.
- Pick up a pile of papers from Down Stage Right, place them on the floor Up Stage Left. Look at them for a few seconds before repeating the action by moving them back to Down Stage Right. Repeat.
- Lie down centre stage. Sit upright, sigh loudly, then lie back down. Repeat.
- Sit at the front of the space, near the audience. Look someone in the eye and say 'Excuse me, what is the time?' Repeat with other audience members.
- Pack and unpack an imaginary bag.

Once the actors have established their actions for a few minutes ask the audience to call out what they believe is happening, and then how they feel about it. What meaning do they attach to the performance? Does everyone have the same response?

Debrief with students about how we each attach different meanings to a performance and how we view it. How did we feel about it? What common themes arose? It's important to remember that the actors / director don't always control how the audience responds to a piece of theatre!

AGE REPLAY

Using the script excerpt from **Endgame**, allow students to become familiar with the excerpt in pairs. Give each pair a specific age to act when performing the script - toddlers, 5 year olds, teenagers, newly weds, middle-aged couple, retired couple. Watch a few different pairs perform the script as the different ages. What does this do to the interpretation? What do we notice?

EXCERPT FROM SAMUEL BECKETT'S ENDGAME FOR USE WITH AGE REPLAY

HAMM No! (*Clov halts.*) I'll give you one biscuit per day.
(*Pause.*) One and a half. (*Pause.*) Why do you stay with me?

CLOV Why do you keep me?

HAMM There's no one else.

CLOV There's nowhere else.

HAMM You're leaving me all the same.

CLOV I'm trying.

HAMM You don't love me.

CLOV No.

HAMM You loved me once.

CLOV Once!

HAMM I've made you suffer too much.

CLOV It's not that.

HAMM I haven't made you suffer too much?

CLOV Yes!

HAMM No! (*Clov halts.*) I'll give you one biscuit per day.
(*Pause.*) One and a half. (*Pause.*) Why do you stay with me?

CLOV Why do you keep me?

HAMM There's no one else.

CLOV There's nowhere else.

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HAMM You loved me once.

CLOV Once!

HAMM I've made you suffer too much.

CLOV It's not that.

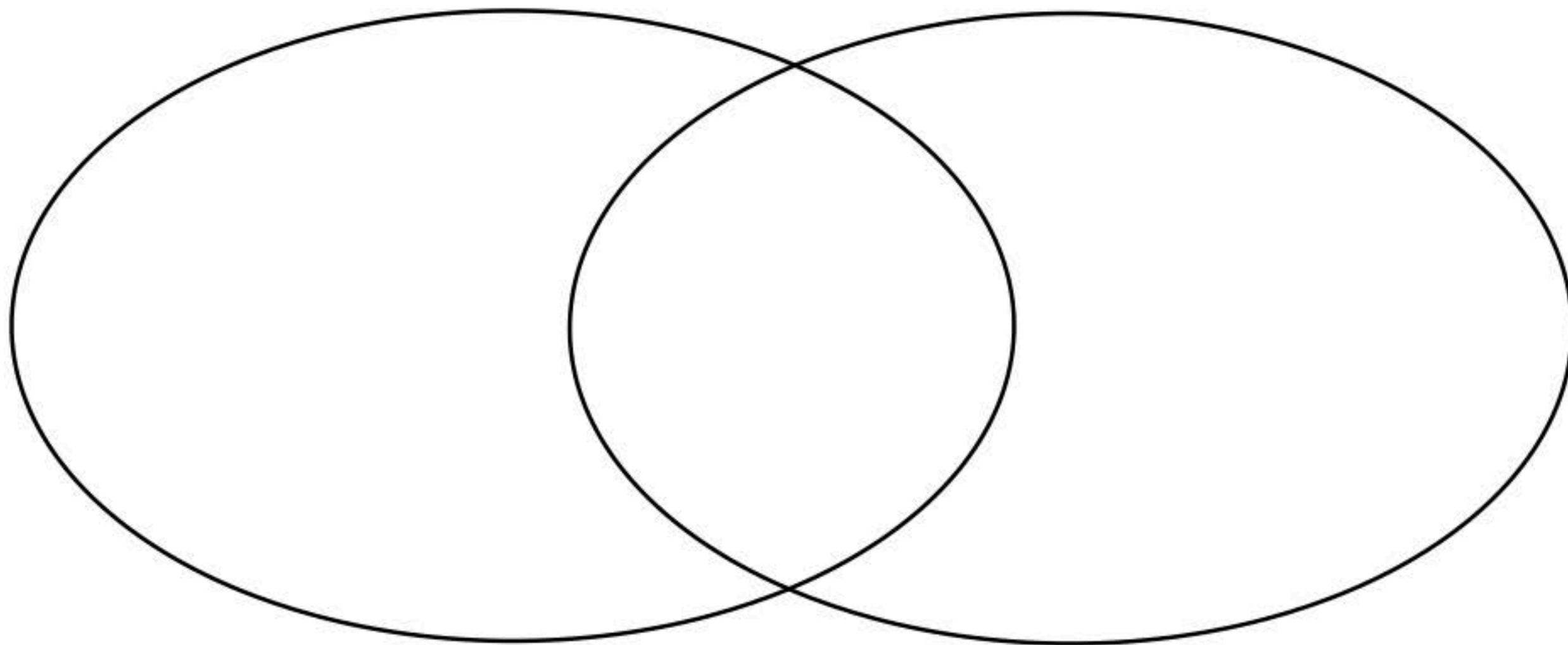
HAMM I haven't made you suffer too much?

CLOV Yes!

1 MIN CHALLENGE:

Jot down notes on how the themes / conventions / characters found in *Alice in Wonderland* are similar OR different to Theatre of the Absurd. What overlaps?

FINDING A WAY IN TO ABSURD: ALICE IN WONDERLAND



THEATRE OF THE ABSURD

ALICE IN WONDERLAND

EXCERPT: THE CATERPILLAR & ALICE FROM ALICE IN WONDERLAND BY LEWIS CARROLL ADAPTED FOR THE STAGE FOR THIS WORKSHOP

*The Caterpillar and Alice looked at each other for some time in silence.
Long pause.*

CATERPILLAR Who are you?

ALICE I hardly know, sir, just at present — at least I know who I WAS when I got up this morning, but I think I must have been changed several times since then.

CATERPILLAR What do you mean by that? Explain yourself!

ALICE I can't explain myself, I'm afraid, sir, because I'm not myself, you see.

CATERPILLAR I don't see.

ALICE I'm afraid I can't put it more clearly, for I can't understand it myself to begin with; and being so many different sizes in a day is very confusing.

CATERPILLAR It isn't.

ALICE Well, perhaps you haven't found it so yet, but when you have to turn into a chrysalis — you will some day, you know — and then after that into a butterfly, I should think you'll feel it a little queer, won't you?

CATERPILLAR Not a bit.

ALICE I know is, it would feel very queer to me.

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CATERPILLAR You! Who are **you**?

ALICE I think, you out to tell me who **you** are, first.

CATERPILLAR Why?

Alice turns to leave.

CATERPILLAR Come back! I've something important to say!

Alice turns back.

CATERPILLAR Keep your temper

ALICE (*swallowing her anger*) Is that all?!

CATERPILLAR No.

The Caterpillar continues smoking. Long pause. Alice looks bored.

CATERPILLAR So you think you're changed, do you?

QUESTIONS TO CONSIDER

1. What elements of Theatre of the Absurd can you identify?
2. What similarities and differences exist?
3. What context and prior knowledge do you bring to this text when approaching this as a script excerpt?

FORM & STYLE

Perform the script in the following manner:

*The caterpillar is blind and cannot move.
Alice can see and moves constantly.*

Discuss the effect this has on the script.

EXCERPT: THE HATTER'S TEA PARTY FROM ALICE IN WONDERLAND BY LEWIS CARROLL ADAPTED FOR THE STAGE FOR THIS WORKSHOP

Alice approaches a large table, set for at least 10.

HATTER No room! No room!

DOORMOUSE (*waking up, then going back to sleep*) No room!

MARCH HARE No room!

ALICE There's PLENTY of room!

Alice sits down at the end of the table. The Hatter stares at her.

MARCH HARE (*encouragingly*) Have some wine.

Alice looks all round the table, but sees nothing on it but tea.

ALICE I don't see any wine.

MARCH HARE There isn't any.

ALICE Then it wasn't very civil of you to offer it.

The Hatter continues to stare.

MARCH HARE It wasn't very civil of you to sit down without being invited.

ALICE I didn't know it was YOUR table, it's laid for a great many more than three.

HATTER Your hair wants cutting.

ALICE You should learn not to make personal remarks, it's very rude.

HATTER Why is a raven like a writing-desk?

ALICE I believe I can guess that

MARCH HARE Do you mean that you think you can find out the answer to it?

ALICE Exactly so.

MARCH HARE Then you should say what you mean

ALICE I do. At least—at least I mean what I say—that's the same thing, you know.

HATTER Not the same thing a bit! You might just as well say that "I see what I eat" is the same thing as "I eat what I see"!

MARCH HARE You might just as well say that "I like what I get" is the same thing as "I get what I like"!

DOORMOUSE (*still asleep*) You might just as well say that "I breathe when I sleep" is the same thing as "I sleep when I breathe"!

Long pause.

QUESTIONS TO CONSIDER

1. What elements of Theatre of the Absurd can you identify?
2. What similarities and differences exist?
3. What context and prior knowledge do you bring to this text when approaching this as a script excerpt?

FORM & STYLE

Try performing the script in the following manner:
The Hatter never takes his eyes from Alice. The March Hare has a limp and is always walking, in fear of the Hatter. The Door mouse appears to be dead, not asleep, and says lines accordingly.

EXCERPT: THE HATTER'S TEA PARTY FROM ALICE IN WONDERLAND BY LEWIS CARROLL ADAPTED FOR THE STAGE FOR THIS WORKSHOP

Long pause.

HATTER *(looking at his watch)* What day of the month is it?

He puts his watch to his ear, shakes it and then looks at it again.

ALICE *(thinking)* The fourth.

HATTER *(sighs)* Two days wrong!

ALICE What a funny watch! *(pause)* It tells the day of the month, and doesn't tell what o'clock it is!

HATTER Why should it? Does YOUR watch tell you what year it is?

ALICE Of course not. *(pause)* but that's because it stays the same year for such a long time together.

HATTER Which is just the case with MINE.

ALICE I don't quite understand you

HATTER The Dormouse is asleep again.

He pours hot tea up his nose.

DOOR MOUSE Of course, of course; just what I was going to remark myself.

HATTER Have you guessed the riddle yet?

ALICE No, I give it up. What's the answer?'

HATTER I haven't the slightest idea.

MARCH HARE Nor I.

ALICE I think you might do something better with the time, than waste it in asking riddles that have no answers.

HATTER If you knew Time as well as I do, you wouldn't talk about wasting IT. It's HIM.

ALICE I don't know what you mean.

HATTER Of course you don't! I dare say you never even spoke to Time!

QUESTIONS TO CONSIDER:

1. What elements of Theatre of the Absurd can you identify?
2. What similarities and differences exist?
3. What context and prior knowledge do you bring to this text when approaching this as a script excerpt?

FORM & STYLE

Try performing the script in the following manner:

At any time there must be one performer sitting, one standing still, one walking and one lying down. If one person chooses to change, then the group must accommodate this change.

EXCERPT: TWEEDLE DEE & TWEEDLE DUM

FROM THROUGH THE LOOKING GLASS BY LEWIS CARROLL

ADAPTED FOR THE STAGE FOR THIS WORKSHOP

Alice approaches TWEEDLE DEE and TWEEDLE DUM. They stand very close to one another with their heads down, as if asleep.

Long pause.

DUM DUM.

Alice is startled.

DUM If you think we're wax-works, you ought to pay, you know. Wax-works weren't made to be looked at for nothing. Nohow!

DEE Contrariwise, if you think we're alive, you ought to speak.

ALICE I'm sure I'm very sorry.

Long pause.

DUM I know what you're thinking about, but it isn't so, nohow.

DEE Contrariwise, if it was so, it might be; and if it were so, it would be; but as it isn't, it ain't. That's logic.

ALICE I was thinking, which is the best way out of this wood: it's getting so dark. Would you tell me, please?

The little men look at each other and grin.

ALICE (*points to DUM*) First Boy!

DUM Nohow!

ALICE Next Boy!

DEE Contrariwise!

DUM You've been wrong! The first thing in a visit is to say "How d'ye do?" and shake hands!

The two give each other a hug, and then hold out the two hands that were free, to shake hands with Alice. Alice takes hold of both hands at once and the next moment they are dancing round in a ring to 'Here We Go Round the Mulberry Bush'

DUM (*puffed*) Four times round is enough for one dance.

The music stops. They drop Alice's hands. Long pause.

ALICE I hope you're not much tired?

DUM Nohow. And thank you *VERY* much for asking.

DEE So much obliged! You like poetry?

ALICE Ye-es. pretty well -- *SOME* poetry! Would you tell me which road leads out of the wood?

DEE (*to DUM*) What shall I repeat to her?

QUESTIONS TO CONSIDER:

1. What elements of Theatre of the Absurd can you identify?
2. What similarities and differences exist?
3. What context and prior knowledge do you bring to this text when approaching this as a script excerpt?

FROM & STYLE

Try performing the script in the following manner:

DEE keeps eyes closed the whole time & relies on DUM to be able to move.

EXCERPT: THE CHESHIRE CAT FROM ALICE IN WONDERLAND BY LEWIS CARROLL

ADAPTED FOR THE STAGE FOR THIS WORKSHOP

ALICE Would you tell me, please, which way I ought to go from here?

CHESHIRE That depends a good deal on where you want to get to.

ALICE I don't much care where--

CHESHIRE Then it doesn't matter which way you go.

ALICE --so long as I get *somewhere*.

CHESHIRE Oh, you're sure to do that, if you only walk long enough.

ALICE What sort of people live about here?

CHESHIRE We're all mad here. I'm mad. You're mad.

ALICE And how do you know that you're mad?

CHESHIRE To begin with, a dog's not mad. You grant that?

ALICE I suppose so.

CHESHIRE Well, then, you see, a dog growls when it's angry, and wags its tail when it's pleased. Now I growl when I'm pleased, and wag my tail when I'm angry. Therefore I'm mad.

ALICE I call it purring, not growling.

CHESHIRE Call it what you like. Do you play croquet with the Queen to-day?

ALICE I should like it very much, but I haven't been invited yet.

CHESHIRE You'll see me there.

Pause.

CHESHIRE By-the-bye, what became of the baby? I'd nearly forgotten to ask.

ALICE It turned into a pig.

CHESHIRE I thought it would,

Long pause.

CHESHIRE Did you say pig, or fig?

ALICE I said pig.

QUESTIONS TO CONSIDER:

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3. What context and prior knowledge do you bring to this text when approaching this as a script excerpt?

FROM & STYLE

Try performing the script in the following manner:
Cheshire is meditating and Alice keeps interrupting. At times Cheshire gets rather annoyed at this and gets up and moves about, but always goes back to original seated position.

EXPLORING ABSURDISM

In pairs you are going to perform this script excerpt in numerous ways to uncover the true playing potential. Once you have explored each playing style, discuss which way worked at each turning point in the script. Then go back and perform the scene again changing from style to style. Continue to run the scene, uncovering the playing possibilities. Perform the scene for each other – discussing what worked and didn't work.

HAMM Get me ready, I'm going to bed.

CLOV I've just got you up.

HAMM And what of it?

CLOV I can't be getting you up and putting you to bed every five minutes, I have things to do.

(Pause.)

HAMM Did you ever see my eyes?

CLOV No.

HAMM Did you never have the curiosity, while I was sleeping, to take off my glasses and look at my eyes?

CLOV Pulling back the lids?

(Pause.)

No.

HAMM One of these days I'll show them to you.

(Pause.)

It seems they've gone all white.

(Pause.)

What time is it?

CLOV The same as usual.

STYLE GUIDE

The more you try, the more chance you have of uncovering the playing possibilities.

STYLE 1 BACK 2 BACK

Really listen to the text as the other person is saying it. All you have are the words, no expressions or physical contact.

STYLE 2 WHISPER OR YELL

Still making sure that you can hear each other, read the script as if you both don't want to be overheard, then yell really loudly the next time. When does this work for the scene and when does it not?

STYLE 3 PHYSICAL WITH NO WORDS

Explore telling the dialogue of the scene using nothing but your physical language.

STYLE 4 SIT & STAND

Perform the scene with one person sitting or lying down, the other standing. At any point this can change – you must follow each other's lead.

STYLE 5 STILL OR MOVING

One stands still and the other must constantly move around the space while reading the script. They can stand next to them, circle them, whisper in their ear, go behind them etc..Swap.

STYLE 6 REPETITIVE ACTION

Choose a simple action and repeat throughout the scene as you say your lines. EG: packing and unpacking, constantly & rhythmically checking something, pacing the space.

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NELL What is it, my pet? *(Pause.)* Time for love?

NAGG Were you asleep?

NELL Oh no!

NAGG Kiss me.

NELL We can't.

NAGG Try. *(Their heads strain towards each other, fail to meet, fall apart again.)*

NELL Why this farce, day after day?

(Pause.)

NAGG I've lost me tooth.

NELL When?

NAGG I had it yesterday.

NELL *(elegiac)* Ah yesterday.

(They turn painfully towards each other.)

NAGG Can you see me?

NELL Hardly. And you?

NAGG What?

NELL Can you see me?

NAGG Hardly.

NELL So much the better, so much the better.

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Perform the scene with one person sitting or lying down, the other standing. At any point this can change – you must follow each other's lead.

STYLE 5 STILL OR MOVING

One stands still and the other must constantly move around the space while reading the script. They can stand next to them, circle them, whisper in their ear, go behind them etc..Swap.

STYLE 6 REPETITIVE ACTION

Choose a simple action and repeat throughout the scene as you say your lines. EG: packing and unpacking, constantly & rhythmically checking something, pacing the space.

ANY QUESTIONS?

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QUEENSLAND PERFORMING ARTS CENTRE PRESENT

ENDGAME

BY SAMUEL BECKETT

Sometimes the arrival of death isn't the tragedy.

Sometimes, the tragedy is that death doesn't arrive quickly enough. So is the case for Hamm, Clov, Nagg and Nell, four lost souls contemplating the inevitable arrival of their end. Isolated in a non-descript room, each reflects on their life's journey as they grapple to find meaning in meaningless world. Amidst the darkness comes unexpected moments of sheer joy, poignantly reminding us of Beckett's ridiculously accurate observations of the resilience and mortality of the human condition.

Endgame paints a tragically comic portrait of lives lived, loathed and lost; hoping for answers in a world without hope.

DIRECTOR Michael Futcher
FEATURING Leon Cain, Robert Coleby, Jennifer Flowers
GRADE 9 - 12
DATE 9 - 20 August 2016
VENUE Cremorne Theatre, QPAC

CURRICULUM CONNECTIONS
Theatre of the Absurd
Ensemble Theatre
Post Modernism

"NOTHING IS FUNNIER THAN UNHAPPINESS" SAMUEL BECKETT

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