

SYDNEY
THEATRE
CO

Hu go Weaving
in a modern
masterpiece



SYDNEY THEATRE COMPANY PRESENTS

ENDGAME

BY SAMUEL BECKETT

31 MAR – 9 MAY 2015
ROSLYN PACKER THEATRE WALSH BAY
(FORMERLY SYDNEY THEATRE)

SYDNEYTHEATRE.COM.AU
9250 1777

HUGO WEAVING RETURNS IN A MASTERPIECE
THAT TAKES THE END OF THE WORLD SO
SERIOUSLY IT MAKES US LAUGH.

DIRECTOR
ANDREW UPTON
SET & LIGHTING DESIGNER
NICK SCHLIEPER

COSTUME DESIGNER
RENEE MULDER
COMPOSER &
SOUND DESIGNER
MAX LYANDVERT

ASSOCIATE DIRECTOR
HUGO WEAVING

WITH
TOM BUDGE
SARAH PEIRSE

BRUCE SPENCE
HUGO WEAVING

TALK TO US & FIND OUT MORE
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#STCENDGAME



Photo James Green

THE BECKETT ESTATE

Upon Samuel Beckett's death in 1989, the rights to his performance work were handed to The Beckett Estate which is managed by Samuel Beckett's nephew, Edward Beckett. The purpose of The Beckett Estate is to ensure that the plays are performed exactly as written by Beckett himself without any changes to time, place or characters. This firm control around the works also extends to ensuring not even one word from the script is changed or removed and Beckett's detailed stage directions are fully incorporated.

There are arguments both for and against the strict rules of producing a Beckett play. Beckett's expression of the world and the human condition is unique and continues to be one of the greatest departures from Realism in both form and style. Peter Craven from *The Australian* describes the stronghold as honouring "...a tradition that upholds the greatest experimentalist of the age." The current theatre culture sees classic plays continually being adapted and re-contextualised to breathe new life and meaning into them for 21st century audiences. By respecting the wishes of Samuel Beckett as the playwright, the work's initial meaning is eternally preserved and not diluted.

In contrast to this, theatre practitioners argue that it is not the nature of theatre to be authoritarian, with one director saying "Mr Beckett's agents do no service either to theatrical art or to the great artist they represent by pursuing such rigorous controls." (McMullan, 2004) This stems from the view that the creation of theatre is a collaboration of the interpretations of directors, designers and actors (not just the playwright) to express the meaning of the play.

In 2059 Beckett will go out of copyright, allowing long awaited freedom to directors and theatre practitioners. It will be interesting to see whether playwrights will continue to adhere to the wishes of Samuel Beckett and equally as interesting to see the creativity in interpretation of his amazing works by theatre directors and designers (Wilkinson, 2009).

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