



# **The Cenci**

by Antonin Artaud

# **The Breasts of Tiresias**

by Guillaume Apollinaire



*The Questors Theatre Company*

## First Performance

# SATURDAY, 26th JANUARY, 1974

### ARTAUD AND THE THEATRE OF CRUELTY

*Les Cenci*, the only full-length play written by Antonin Artaud (1896-1948) was first produced by him in Paris in 1935. Artaud already had considerable experience in the theatre as an actor and director, but *The Cenci* was particularly important to him: it was an opportunity to demonstrate his theories about the theatre and to lay the foundations of the 'Theatre of Cruelty'.

Sadly, the production failed. Exhaustion (he had been playing Count Cenci as well as directing) and desperate disappointment contributed to a breakdown from which Artaud never recovered. From 1937 - 1946 he was confined to a mental hospital: two years after his release he died.

What did Artaud mean by his 'Theatre of Cruelty'? As he explained in 1935:

"Cruelty for me has got nothing to do with blood..... It means doing everything the director can to the sensibilities of the actor and spectator."

Artaud rejected the commercial theatre of the 1920's, with its well-constructed plays and psychological realism. His thinking finally crystallised in 1931 when he saw an exhibition by the Balinese dancers at the Paris Colonial Exhibition. Their performance, with its ritual costume, gesture, mime and rhythm provided:

"a tremendous stage experience, beside which our exclusively dialogue productions are like so much stammering."

Artaud went on to conceive of a theatre in which the text was only one element, and far from the most important one: the 'Theatre of Cruelty' would use light, sound, gesture, puppets, mime and other non-verbal means to appeal to the audiences' senses. Such a theatre could not present psychological drama: instead it would enact myths and legends embodying the destructive and erotic drives of the subconscious. These dramas would liberate the audience from the 'dark forces' suppressed within them in a kind of communal psychotherapy session.

The story of the Cenci family was perfect for Artaud's purpose. Shelley had already dramatised it in a verse play: his avowed intention was 'to increase the ideal and diminish the actual horror of the events'. Artaud's purpose was to create for the audience a sense of terrible anarchic forces driving the characters to extremes of action where moral and social laws cease to be relevant.

Although rarely produced (this is only the third production of *The Cenci* in this country) since the rediscovery of this play and Artaud's theoretical work 'The Theatre and its Double' in the 1960's, the Theatre of Cruelty has been a major force in the cinema and the theatre.

### THE BREASTS OF TIRESIAS

*The Breasts* was written by Guillaume Apollinaire (1873-1918) in 1903, but was not staged until 1917. Like Artaud's play, *The Breasts* is a rejection of the 'well-made play', Apollinaire invented the word 'surrealist' to describe this short fantasy.

Apollinaire wrote two other plays, one of which *L'Enchanteur Pourissant* was included in the 1973 World Theatre Season. Performances of *The Breasts* have been very rare.

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Front Cover. Beatrice Cenci

From an engraving by W.B. Scott of the picture attributed to Guido.

# THE CENCI

by Antonin Artaud

translated by Simon Watson-Taylor

*Characters in order of appearance:*

CAMILLO, a cardinal	...	...	...	Paul Philpott
COUNT CENCI	...	...	...	Ken Ratcliffe
ANDREA, a servant	...	...	...	Michael Moriarty
BEATRICE, daughter to Cenci	...			Rosemary Kerlake
ORSINO, a priest	...	...	...	John Davey
LUCRETIA, wife to Cenci	...	...	...	Mary Jones
PRINCE COLONNA	...	...	...	Paul Ekins
BERNARDO, youngest son to Cenci				Gately Freeman
GIACOMO, son to Cenci	...	...	...	John Kearns
Two mute Assassins	...	...	...	Michael Moriarty Peter Macnamara
Penitents, Guests, Beatrice 'images'	...			Liz Chisholm, Judy Lane Anne Mawford Lorna Thompson
Cardinals, Priests, Acolytes, Guests, Soldiers	...	...	...	Guy Bispham, Anthony Charlesworth, John Davey, Julian Dike Paul Ekins, Gately Freeman, John Kearns, Peter Lamb, Christopher Lee, Peter Macnamara, John Macpherson, Michael Moriarty

The action takes place in Rome and Cenci's Castle of Petrella in 1599.

There will be an interval of 15 minutes

*(A warning bell will be rung before the performance recommences)*

<i>Stage Manager</i>	...	...	...	Martin Udall
<i>Deputy Stage Managers</i>	...			Peter Walton : Martin Brooks
<i>Assistant Stage Managers</i>	...			Susan Holmes : Clive Williams Robert Porteous : Crusty Breadmore Alfred Anderson : Gerry Blake John Rhodes : Peter Kendrick
<i>Wardrobe</i>	...	...	...	Grace Lacaille : Dina Chase
<i>Assisted by</i>	...	...	...	Denise Gregory : Freddie Edwards Carys Faichney : Betty Nichols Clare Cassidy

# THE BREASTS OF TIRESIAS

by Guillaume Apollinaire

translated and adapted by Alfred Emmet

*Characters in order of appearance:*

The people of Zanzibar ... ..	Christopher Lee
THERESE ... ..	Mary Jones
HUSBAND ... ..	Ken Ratcliffe
PRESTO ... ..	John Kearns
LACOUF ... ..	John Davey
Policeman ... ..	Paul Philpott
Newspaper Kiosk ... ..	Rosemary Kerlake
Paris Journalist ... ..	John Davey
Son ... ..	Gately Freeman
Chorus ... ..	The Company

The play is set in Zanzibar

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Both plays *directed by* ALFRED EMMET

*Designed by* NORMAN BARWICK

Music for *The Breasts of Tiresias* composed by COLIN SELL

*With acknowledgement to:* BETTÉ DAVIS — *Gowns*  
Station Parade, Ealing Broadway, for models in *The Cenci*.

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<i>Properties</i> ... ..	Iris Phelps
<i>Assisted by</i> ... ..	Pat Stock
<i>Construction</i> ... ..	John Parkinson : Richard Lewis
<i>Assisted by</i> ... ..	Roy Edwards : Eleanor Panayi
<i>Lighting</i> ... ..	Frank Wood
<i>Assisted by</i> ... ..	David Emmet : Graeme Holford
<i>Sound</i> ... ..	Steve Shedlock
<i>Assistants in all departments</i>	Hilary Draper : Peter Draper Madeleine Biddle : Charles Lacaille

## **EXHIBITION**

During the run of *The Cenci* and *The Breasts of Tiresias* there will be an exhibition of paintings by members of the Ealing Arts Club.

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## **REFRESHMENTS**

Sandwiches and coffee are available in the Foyer before performances and refreshments including ice cream will be served during the intervals.

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## **FOYER BAR**

The Foyer Bar is open on performance evenings from 7.00 p.m. to 7.45 p.m. and during the interval. It operates on a theatre licence and anyone attending a performance may use it, including guests. No bar membership is involved.

**Interval drinks may be ordered at the bar before the performance commences.** The Grapevine Club continues as a private bar.

**ON FRIDAY AND SATURDAY THE BAR IS ALSO OPEN AFTER THE SHOW.**

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## **DISCUSSION**

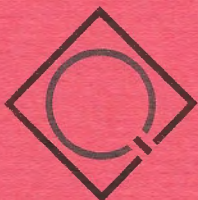
A discussion is held after each production by The Questors to which all members are invited. The discussion on *The Cenci* and *The Breasts of Tiresias* will be held after the performance on Saturday 2nd February in the Foyer, and will be led by Charles Marowitz.

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**PLEASE DO NOT SMOKE IN THE AUDITORIUM.**

**PLEASE DO NOT TAKE DRINKS INTO THE AUDITORIUM.**

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**THE QUESTORS THEATRE**  
MATTOCK LANE EALING W5 5BQ

567 0011 *Administrator*

567 5184 *Box Office*

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## **Forthcoming Productions:**

February 12th – 16th at 7.45 p.m.  
**Student One-Act Plays**

### **THE AMERICAN DREAM**

by Edward Albee

### **THE OTHER SON**

by Luigi Pirandello, translated by William Murray

### **THE ERPINGHAM CAMP**

by Joe Orton

Members free seats available. Guests 40p

March 9th – 19th at 7.45 p.m.

### **SHE STOOPS TO CONQUER**

by Oliver Goldsmith

Members free seats NOT available. Tickets 60p & 40p

## **The Questors is a Club Theatre**

Only members may book tickets, and membership Cards must be produced at the box-office.

Full details on membership are available from the Administrator, on request.

*For The Questors Theatre:*

*Administrator:* ..... **Gordon Caleb**  
*House Manager* ..... **Stan Eamer**  
*Box Office Manager* ..... **Win Wright**  
*Stage Director* ..... **Adrienne Talbot**