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TOTAL ECLIPSE

by Adelaide Campus Theatre
Union Hall
Adelaide University
March 21-28th, 1970

ADELAIDE CAMPUS THEATRE

Director	Justin McDonnell
Production Manager	Matthew Goode
Publicity Officer	Paul Aamodt
Stage Manager	William Kay
Asst. Stage Managers	Matthew Goode; Kathy Short
Production Assistant	Bronwen Dunstan
House Manager	Geraldine Bittner
Lighting	John Reid; Reg Bennett
Sound	Neil Waller
Make-up	Pat and Phil Grummett
Wardrobe	Kathleen Kenyon; Beryl Lokan; Toni Bleechmore



THE PLAY

The play, "TOTAL ECLIPSE," deals with incidents in the relationship of the French poets Verlaine and Rimbaud. Mr Hampton's vivid script explores the destructive effect of two highly sensitive and cruel human beings on each other in the course of the few years they lived together. Though set in the closing decades of the nineteenth century the play raises issues of personal alienation and youthful introspection which are curiously familiar to us today. I quote from Phillip French writing in the NEW STATESMAN of the original production at Royal Court Theatre in September '68—

"The first six scenes develop the contrast between the two men . . . and their mutual need for each other as they move through and away from the literary life of the time and from Verlaine's wife and her family. A remarkable cafe dialogue with the two poets drunk and drugged subtly suggests the private, timeless world they built together and ends on a note of violence to show how fragile it was . . ."

"If you listen very carefully you can hear the gradual slowing of the pulse, and the dry rotting of flesh and intelligence. Christopher Hampton in "TOTAL ECLIPSE," as in his earlier play "WHEN DID YOU LAST SEE MY MOTHER?", gives us a sound very close to the dull thud of a dying emotion. Nihilism has always had its followers. Yet even they, like Rimbaud, can find a sort of endurance that survives this thud as the body falls. The one consolation is that perhaps souls rot as well as bodies."—Justin McDonnell.



THE PLAYWRIGHT

The play is written by the noted young British playwright, Christopher Hampton. The London Royal Court Theatre, established by George Bernard Shaw, has been Mr Hampton's "home" last year as he was employed as resident dramatist. This very young Oxford Bachelor of Arts (Modern Greats) is known for the resounding success which his play "When Did You Last See My Mother" received at the Comedy Theatre whilst he was a twenty-one year old undergraduate. On Mr Hampton a quote from the November '68 NOVA —

"... Christopher Hampton is tall, thin and gangling. He is bemused by his success but doesn't take it or himself too seriously. He says philosophically that the life of a dramatist is frighteningly short. 'I get worried and think of people who come and go very quickly, thought it is not really relevant'..."

Paul Scofield is playing the title role in a new version of Chekhov's UNCLE VANYA by Christopher Hampton, from a translation by Nina Froud.

UNCLE VANYA opened at the Royal Court on February 24th after public previews on February 20th, 21st and 23rd. Colin Blakely is playing Doctor Astrov, Gwen Ffrangcon-Davies, Mme Voynitsky and Ralph Michael, Serebryakov. Directing UNCLE VANYA is Anthony Page, an Artistic Director of the Royal Court, who directed Paul Scofield in THE HOTEL IN AMSTERDAM, Scofield's last appearance at the Court, and in his prize-winning Television performance in Alun Owen's play THE MALE OF THE SPECIES.



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THE DIRECTOR

The play is being directed by Mr Justin McDonnell, Graduate in Classics from the University of Queensland, is a research student and tutor in Drama at Flinders University. He was involved in student theatre in Brisbane, and in Adelaide has appeared at Theatre 62 and with the Adelaide University Drama Society at the Union Hall. In 1969 he was resident director of the Adelaide Campus Theatre during which time he directed PROMETHEUS BOUND for the Festival of University Arts in Melbourne last May.

"Somewhere deep down I believe in university theatre—in its function in drama generally and in society—as a place for absurdities and experiment and as a place for people to begin something which may change themselves on others. It's in a favoured position to perform in unorthodox ways and places, comparatively secure from the financial limitations of much of the "new" theatre. I would like to see its weaknesses secured by professional guidance and assistance within the universities so that student theatre may appeal to a student audience which is its true immediate society. "TOTAL ECLIPSE" is an appropriate vehicle for this, not only because of the youth and background of its author, but because students are still raging against governments and institutions in France and everywhere—and occasionally they succeed." J. McD.

COSTUME DESIGNER

Costumes for "TOTAL ECLIPSE" have been designed by Angela Moore, tutor in Drama at Flinders, who has been extremely active in theatre in Adelaide since arriving from Britain at the beginning of 1969, with designing for TALES OF A VIOLENT MAN, SAPPHO AND PHAO and THE CARETAKER. As well as producing lavish costumes of the period of "TOTAL ECLIPSE," Miss Moore has designed sets and costumes for Malcolm Williamson's opera JULIUS CAESAR JONES, to be produced for the children's theatre during the Festival.

THE COSTUMES

"The costumes for "TOTAL ECLIPSE" are correct period clothes in line and cut, even down to the underwear! But they have all been cut from plain calico and dyed after making up to achieve special textures. As the relationship between Verlaine and Rimbaud breaks down, so do the colours and surfaces of their clothes. The design is intended not only to provide an accurate time setting, but also to echo the changing moods and emotions of the play."

Angela Moore



SET DESIGNER

Designing the set for this production will be one of South Australia's most distinguished young artists, Clare Robertson. Since graduating from the S.A. School of Arts, Clare has been an assistant to Stanislaus Ostoja-Kotkowski during the 1968 Festival and for the Elder Conservatorium's production of COSI FAN TUTTE, and at the Union Hall she has worked as art designer for THESMORPHORIAZUSE and designed sets for both AUDS (BARTHOLOMEW FAIR) and the Adelaide University Theatre Guild (RICHARD II). In addition she has found time to present two one-man exhibitions in Adelaide and is represented in a number of Australia's major collections.

THE SET

The sets for "TOTAL ECLIPSE" are designed to show in successive scenes the breakdown in the relationship between the two main characters, Rimbaud and Verlaine. It begins on a realistic note, in the home of Verlaine's parents-in-law and from there through a series of cafés and hotel rooms, with the colours changing from almost flat whites and yellows, through a series of disintegrating yet still pure colours, into neutral tones. Then these too break down (in the series of hotel scenes) into almost abstract and introspective areas of texture, each darker than the last, until in the court scene the stage is empty and black. But the Stuttgart scene which follows is more hopeful in mood and is paralleled by its surreal setting. The final scene in the café, after Rimbaud's death, is again black, merely an outline.

Clare Robertson

MUSIC COMPOSER

For this presentation of "TOTAL ECLIPSE" the use of contemporary Australian music will be incorporated into the production. The music takes the form of five poems by Rimbaud set to music by Ian Farr.

This young, 28 year old musician, who was born in South Australia is currently working as Music Programme and Planning Officer for A.B.C., Sydney.

He has studied composition with Raymond Hanson and Richard Meale at the Sydney University and the Sydney Conservatorium of Music, and has written several compositions which have been performed.

Completed in early 1969, the poems of Rimbaud, were given their first performance in March of that year by Frances Hillier, soprano, and Nigel Butterley, piano. Regarding these songs Ian Farr states:



"I chose these particular Rimbaud poems to set, because each conjures up concisely and vividly one visual image or mood which I attempted to mirror in the music. I began composing them as a result of taking part in a performance of the Werbern opus 23 songs. It was Werbern's method of word-setting and his special kind of lyricism, together with the sonority of the French language itself, that were the influences I was most conscious of when writing the songs."

THE POEMS

1. JEUNE COINFRE

*Casquette
De moire,
Quéquette
D'ivoire,*

*Toilette
Tres noire,
Paul guette
L'armoire,*

*Projette
Languette
Sur poire,*

*S'apprête,
Baguette,
Et foire.*

1. YOUNG GLUTTON

*Cap
of watered silk,
little stick
of ivory,*

*clothes
very black,
Paul watches
the closet,*

*Darts
little tongue
at pear,*

*gets ready,
gives a poke,
and splutters.*



2. L'ÉTOILE A PLEURÉ ROSE

*L'étoile a pleuré rose au coeur de tes oreilles,
L'infini roulé blanc de ta nuque à tes reins ;
La mer a perlé rousse à tes mammes vermeilles,
Et l'Homme saigné noir à ton flanc souverain.*

3. SENSATION

*Par les soirs bleus d'été, j'irai dans les sentiers,
Picoté par les blés, fouler l'herbe menue :
Rêveur, j'en sentirai la fraîcheur à mes pieds.
Je laisserai le vent baigner ma tête nue.*

*Je ne parlerai pas, je ne penserai rien :
Mais l'amour infini me montera dans l'âme,
Et j'irai loin, bien loin, comme un bohémien,
Par la Nature, — heureux comme avec une femme.*

4. FETE GALANTE

*Rêveur, Scapin
Gratte un lapin
Sous sa capote.*

*Columbina
— Que l'on pina ! —
— Do, mi, — tapote*

*L'oeil du lapin
Qui tôt, tapin
Est en ribote.*

5. LYS

*Ô balancoire ! Ô lys, Clysoportes
d'argent !
Dédaigneux des travaux, dédaigneux
des famines !
L'aurore vois emplir d'un amour détergent !
Une douceur de ciel bourre vos étamines !*

2. THE STAR HAS WEPT PINK

*The star has wept pink in the heart of your ears,
the infinite rolled white from the nape of your neck to the small of your back ;
the sea has glistened russet at your vermilion breasts,
and Man bled black at your royal side.*

3. SENSATION

*On blue summer evenings I shall go down the pathways,
getting pricked by the corn, trampling the young grass :
in a dream I shall feel its coolness on my feet.
I shall let the wind bathe my bare head.*

*I shall not speak, I shall think about nothing :
but infinite love will rise in my soul,
and I shall travel far, very far, like a gipsy,
through the countryside, — as happy as if I were with a woman.*

4. LOVE-FEAST

*Dreamy, Scapin
scratches a rabbit
under his cloak.*

*Columbine
— who got stuffed ! —
— Do, mi — strums*

*The rabbit's eye
which, quickly tipsy
gets mischievous.*

5. LILY

*O swing ! O lily, Enema of silver !
Disdainful of labours, disdainful of hunger !
Dawn fills you with a cleansing love !
A heavenly sweetness butters your stamens !*

ADELAIDE UNIVERSITY DRAMA SOCIETY

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Membership	Carol Williams
Playreader	Sharon McGoldrick
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Manager: Ralph Middenway
Technician: Reg Bennett
Mechanist: John Blain

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CAST IN ORDER OF APPEARANCE

Mme. Maute de Fleurville (Verlaine's Mother-in-law)	Judy Marchant
Mathilde Verlaine (Verlaine's wife)	Bronwen Phillips
Arthur Rimbaud	Axel Bartz
Paul Verlaine	Claude Wischik
Charles Cros (Poet)	Michael Reynolds
Maid	Ann Portus
M. Mauté de Fleurville (Verlaine's Father-in-law)	Rodney Bain
Etienne Carjat	Vicsturs Cielens
Ernest Cabaner	Steve Spears
Jean Aicard (Poet)	Trevor Dodd
Clerk of the Court Judge Théodore T'Serstevens	Steve Spears
Eugénie Krantz	Rodney Bain
Isabelle Rimbaud (Rimbaud's Sister)	Linda Brotherton
Barman	Daniele Viliunas
	Trevor Dodd

ORDER OF SCENES

ACT 1

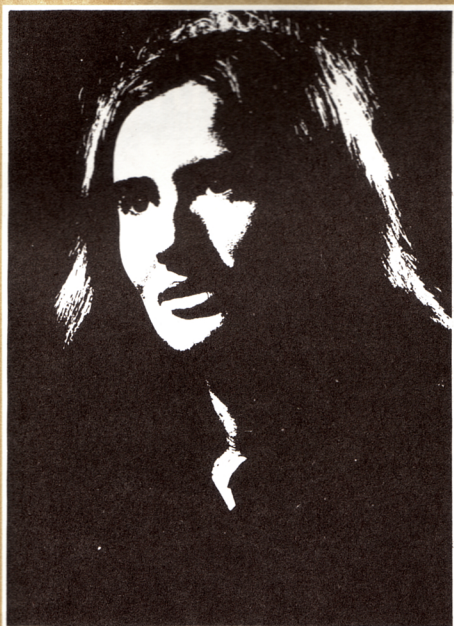
- Scene 1 — The Paris home of M. Mauté de Fleurville. September 1871
- Scene 2 — The same. September 1871.
- Scene 3 — Charles Cros' apartment.
November 1871
- Scene 4 — Cafe du Théâtre du Bobino.
December 1871
- Scene 5 — Cafe du Rat Mort. June 1872
- Scene 6 — A hotel room in Brussels.
July 1872

INTERVAL

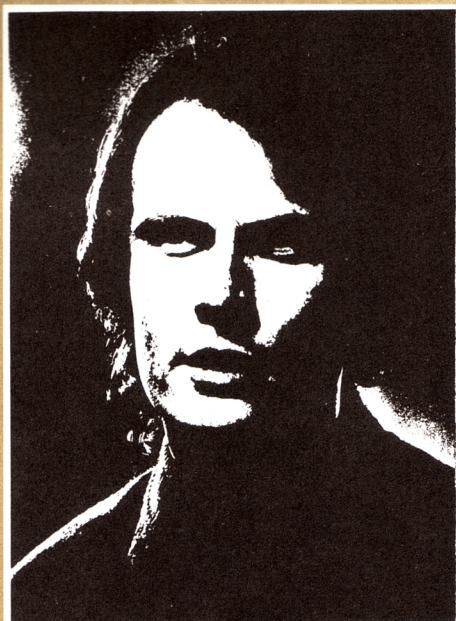
ACT 2

- Scene 1 — 34-5 Howland Street, London.
November 1872
- Scene 2 — 8 Great College Street, London.
July 1873
- Scene 3 — Hotel room in Brussels. July 1873
- Scene 4 — Hospital/Court room, Brussels.
July 1873
- Scene 5 — The Black Forest, near Stuttgart.
February 1878
- Scene 6 — A cafe in Paris. February 1892





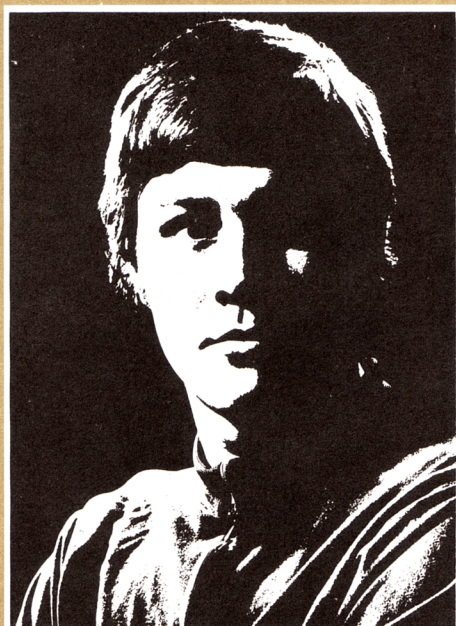
CLARE ROBERTSON



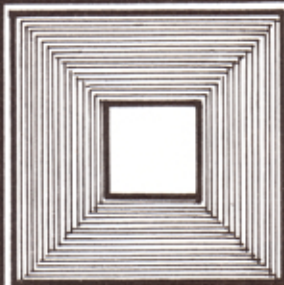
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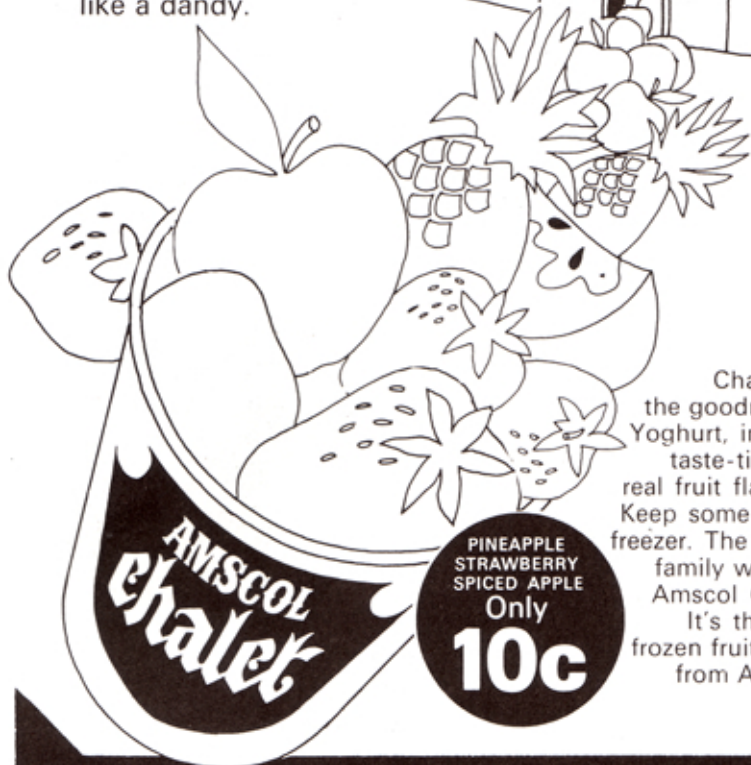
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