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XØ PROJECTS INC

PROJECT INFORMATION RELEASE

12 OCTOBER 2003

XØ PROJECTS INC PRESENTS A DIVISION 13 PRODUCTION

BeckettSHORTS^[4]

**A site-specific engagement in and around The Old American Can Factory in Gowanus, Brooklyn
Friday-Saturday 10/31/03 -11/01/03 at 8:00p & 10:00p, Sunday 11/02/03 at 7:00p & 9:00p**

A series of four short plays written by Samuel Beckett and directed by Joanna Settle, will be presented at **The Old American Can Factory**, a six-building industrial complex located at the corner of Third Street and Third Avenue in Gowanus, Brooklyn.

Performances will take place **Friday October 31, Saturday November 1 and Sunday November 2, 2003. Show times are 8:00 PM and 10:00 PM on Friday and Saturday, 7:00 PM and 8:00 PM on Sunday.** Running time is approximately 85 minutes. Performances are outdoors and indoors, and audience is urged to dress for varied climate and to wear comfortable footwear. General admission is \$15, seniors and students with ID \$10. This performance is not wheelchair accessible. **Audiences are limited to 40 per show.** Reservations are strongly suggested, and can be made by calling **718-403-9977** or emailing **reservations@division13.org**.

BeckettSHORTS^[4] is composed of four plays: *ACT WITHOUT WORDS I*, *BREATH, THAT TIME* and *ROCKABY*. The audience journeys through the vast 140,000 sq ft factory complex experiencing each play in a unique location. Rooftops, lake, courtyard, chapel, alleyways and stairwells provide a distinct and evocative environment for each performance.

BeckettSHORTS^[4] will be performed by Anne DeAcetis, Steven Rishard and Katie Taber. Designed by Mike Frank, Andrew Lieberman, Joanna Settle, Peter West and XØ Projects Inc.

***Division 13 Productions** is a New York based, not-for-profit theatre company originally founded in Chicago in 1995.*

D13's production history of award winning work includes the classics, new scripts, installations, premiere translations, original adaptations and film. D13 is itinerant, seeking out performance spaces that inform and evoke the material being developed and presented, and has produced environment-specific work in a wide variety of spaces.

For additional information, please visit www.division13.org

***XØ Projects Inc** is a company engaged in overlapping activities of design, art and commerce, including: architecture, industrial and communication design and the development of performance and visual arts projects. XØ:p operates The Old American Can Factory complex in Gowanus, Brooklyn, home to arts companies and individual artists among manufacturing tenants, where it has collaborated on and produced a diverse range of performing and visual arts projects.*

For additional information, please visit www.xoprojects.com

THE OLD AMERICAN CAN FACTORY

232 THIRD STREET CORNER THIRD AVENUE
GOWANUS, BROOKLYN, NY 11215

DIRECTIONS

*F/G to Carroll St. East down Third St
over Gowanus Canal bridge to Third Ave.
M/R/W to Ninth St. North on Fourth Ave,
West on Third St to Third Ave.*

E N D - PROJECT INFORMATION RELEASE



BeckettSHORTS^[4]

BeckettSHORTS^[4] continues Division 13's history of producing Beckett's short plays in unique locations. Previous acclaimed productions include *PLAY* ("*Intensely interested audiences of forty to sixty people stood on the sidewalk for the full forty minutes in chilly, wet autumn weather. The power of the production was undeniable.*") and *ROCKABY* ("*The language ebbed, rushed, and repeated without ever seeming monotonous or unnatural. Though the play explores the experience of aging and the approach of dissolution, the ultimate effect is not depressing. Memories, characters, and voices fill the room to make a profound case for how much life can be distilled from the most diminished human situations.*")

SAMUEL BECKETT 1906 - 1989

An accomplished linguist born in Ireland to a Protestant Anglo-Irish family, Beckett often wrote in French, and then self translated into English. After graduating with a degree in Romance languages from Trinity College, Dublin, Beckett spent two years (1928-30) in Paris as an exchange lecturer where he met James Joyce and became a member of his circle. He traveled in Europe and England, settling finally in Paris, his intermittent home since 1937. Beckett's entire literary output, the narrative prose as well as the dramatic works, reduces basic existential problems to their most essential features. His concerns are fundamental, but never simplistic - the evanescence of life; time and eternity; the individual's sense of loneliness and alienation; the mystery of self. In 1969 he was awarded the Nobel Prize in Literature, citing "...for his writing, which - in new forms for the novel and drama - in the destitution of modern man acquires its elevation."

^[1] **ACT WITHOUT WORDS I**

Written in French in 1956, this solo performance, described by the author as "*a mime for one player,*" is in many ways not typical of Beckett. For one, there are no words. Or more properly, only one elemental word - water. While much has been made of the names of Beckett's characters, this protagonist is nameless. He is flung backwards onto a bare stage and silently (with more than a hint of vaudeville) does battle with an unseen, taunting antagonist.

^[2] **BREATH**

Written in 1969 in response to Kenneth Tynan's request for a piece to include in his show *Oh, Calcutta*, which featured a series of risqué sketches, *BREATH* lasts less than a minute. On a set full of rubbish, a person cries out, then breathes in again.

"Faint brief cry and immediately inspiration and slow increase of light together reaching maximum together in about ten seconds. Silence and hold about five seconds." – *BREATH*

^[3] **ROCKABY**

Written in English in 1980, this eight-minute play reveals a woman rocking to and fro in a rocker, gazing out a window. Her inner thoughts are heard in voiceover. Occasionally, she speaks. This delicate, rarely produced short is traditionally performed by an elderly actress, but in this case is performed by company member Katie Taber, continuing Division 13's commitment to presenting Beckett's existential questions as faced equally by the old and young.

^[4] **THAT TIME**

Similar to the formal experimentation of *PLAY*, *THAT TIME*, written in English between 1974 and 1975, intercuts three monologues from three separate periods of time in the experience of one character. Each voice, 'A', 'B', and 'C' recall separate stories. The pattern is precise, with each voice speaking four times during the course of each of three scenes, all of which are marked off by silences. The first and second scenes offer precise parallel patterns; the third offers a pattern repeated three times. Time and visions of nothingness burden each voice. D13's site-specific, water-bound staging of this work is designed to engage the text on its most poetic level.

"That time you went back that last time to look was the ruin still there where you hid as a child that last time straight off the ferry..." – *THAT TIME*