

**SCÈNES
THÉÂTRE
CINÉMA**

LYON

FRANCE

EUROPE

PRESENTS

NEW RUN

THE RUDIMENTARY SYSTEM

DIRECTED BY
PHILIPPE VINCENT

STREAMING

PLUG & PLAY
MAC / PC

VERSION 2.0

AFTER
AUGUST
STRAMM

FRANÇAIS

ENGLISH

DEUTSCH

06
SEASON
07

EUROPE

AMERICA

AFRICA

OCEANIA

ASIA

LE SYSTÈME RUDIMENTAIRE - VERSION 2.0

By **Philippe Vincent**
after **August Stramm**
English translation **Laurette Tassin**
German translation **Berthold Mader**
Directed by **Philippe Vincent**
Set design **Vincent Delpoux, Bertrand Saugier**
Featuring **Anne Ferret, Gilles Olen, Rémi Rauzier**
Actress during rehearsal **Anne Raymond**
Cinematography **Pierre Grange**
Assistant **Ville Kurki**
Costumes and props **Cathy Ray**
Music **Bob Lipman**
Streaming operator **Cécile Massa-Trucat**
Sound **Emmanuel Sauldubois**
Production manager **Olivier Bernard**
Distribution **Maura McGuinness**
Production **Scènes-théâtre-cinéma**
Coproducton **Bistrot de Vaise**
With the support of **VidéonTV,**
And the French Minsitry of Culture (Dicréam)
Contact **scenes.rudimentaire@free.fr**
site **<http://scenes.free.fr/rudimentaire.html>**

**Version 1.0 of the Rudimentary System was premiered
on the 27th of January 2006 and has been performed in :**

Bistrot de Vaise, *Lyon (France)* with **Anne Raymond** (actress)
and **Gérard Torres** or **Bob Lipman** or **Eric Ksouri** (musician)
Comédie de Saint-Etienne, *Saint-Etienne (France)* with **Fabien Grenon** (actor) and **Bob Lipman** (musician)
Humboldt Universität, *Berlin (RFA)* with **Olaf Dröge** (actor)
L'ARIMC (Centre pour handicapés), *Meyzieu (France)* with **Elodie Nosjean** (actress)
Bibliothèque de la Part-Dieu, *Lyon (France)* with **Jean-Claude Martin** (actor)
Théâtre de Sartrouville, *Sartrouville (France)* with **Grégoire Monsaingeon** (actor)
Théâtre les Bernardines, *Marseille (France)* with **Olivier Maltinti** (actor)
Léda Atomica, Marseille (France) with **Marie Ange Jannuccillo, Nini Dogskin** (actresses),
and **Phil Spectrum** and **Jean Marc Pisani** (musician)
Auditorium de Pigna, *Corse (France)* with **Laure Salama** (actress) and **Jacques Nobili** (musician)
Komplex Kapharnaüm, *Villeurbanne (France)* with **Séverine Recouvrot** (actress),
and **Clotilde Durrieux, Antoine Granier** (musician)
Théâtre en appartement, *Deauville (France)* with **Bérénice Sand** (actress)
Cinéma Gérard Philippe, *Vénissieux (France)* with **Frédérique Mille** (actress)
Thalia Theater, *Halle (RFA)* with **Enrico Petters** (actor)
Festival Bandits-Mages, *Bourges (France)* with **Céline Chapdelaine** (actress)
Goethe Institut, *Lyon (France)* with **Jean-Claude Martin** (actor) and **Bob Lipman** (musician)
Centre Culturel Français, *Annaba (Algérie)* with **Gilles Chabrier** (actor)
and **Miassi Mohamed Kalhlaoui** (musician)
Theater Maschine / I-Camp, *Munich (RFA)* with **Axel Meinhardt** (actor) and **Peer Quednau** (musician)
Guignols de Lyon, *Lyon (France)* with **Filip Auchère, Philippe Séclé** (actors),
and **André Pelletier, Emma Utges** (marionnettistes)
Forum Freies Theater, *Düsseldorf (RFA)* with **Martin Bross** (actor)
Mercy College, Manhattan Campus, *New York City (USA)* with **David Kilpatrick** (actor)
Castillo Theater, *New-York City (USA)* with **Madelyn Chapman** and **Sita Sarkar** (actresses)

THE SYSTEM MANIPULATES

The Rudimentary System manipulates images at a distance; images of poverty, of the judicial system, of the media. The system questions the validity of communication from A to B. Who is the puppet, who is the puppeteer? Who is manipulating whom? The window the WWW opens on the world forms a marionette theatre, with network cables providing the strings. The observation through this little window symbolises the genuine trauma experienced by the internaut as a henceforth inactive and impotent wired voyeur

The Rudimentary System, designed for public or private spaces connected to the Internet, is a unique experience. The System operates simultaneously in different languages in different parts of the world. Thus it synchronizes the action of several actors in different places all taking part in the play at the same time.

The next performances are scheduled to take place over two weeks between October and December 2006 (exact dates yet to be determined).

The active collaboration of participating venues is absolutely necessary. An actor must be engaged to play with – or against - the system...

You can watch the demonstration film (version 1.0, January 2006) on our website:

<http://scenes.free.fr/rudimentaire.html>

WORLD WIDE WEB

Rudimentary is a work that is defined by and developed within the Internet network.

The starting point for Rudimentary is a tragic incident. A baby has died in the presence of its parents and one of their friends. It is unclear why - was it murder, suffocation by gas, undernourishment, cot death, failed collective suicide resulting in the child's death...? An investigation is called for to find out what happened.

In France, in the studio of the Scènes theatre company, a performance featuring three actors is shot on video and broadcast live with English subtitles every evening, using a broadband Internet connection.

In each receiving venue (the space hosting the performance) an actor undertakes an inquiry using one hundred pieces of evidence. **The Rudimentary System** enables him to direct the inquiry from a distance through the Internet, on the scene of the crime, with the protagonists involved in the affair. The situation described by August Stramm is re-enacted, analysed and commented upon from numerous points of view – scientific, sociological, historical, technical, psychological... originating in studies, newspaper articles by various authors, witnesses etc.

The venues* take part in this experiment by confronting the actor with a projection of the live re-enactment. The script is in the local language. Instructions for the use of off-screen elements will be provided in a "rudimentary performance kit". Over twenty venues in Europe, North Africa and North America participated in the project in January 2006.

*** the performance can be held in:** *a flat, a library, a cinema, a night club, a school, a club-house, a gallery, a hospital, a boarding school, a garden, a fair, a laundrette, a museum, anywhere, an opera house, a prison, a river bank, a theatre, a university, a shop window, a web-bar, a sex shop, a yurt, a concert hall...*

STAGING

A public space with a screen, loudspeakers, a video projector and an actor, who interacts with the situation on screen. There are 100 sheets of A4 paper on the ground, numbered from 1 to a 100, containing lines from Rudimentary by August Stramm and a number of scientific, sociological, historical, technical, psychological... points of view from studies, newspaper articles, etc, written by various authors.

These texts, which are necessary for the inquiry, are called “pieces of evidence”.

The actor navigates the pieces of evidence spread out on the ground. He gives the impression that he is controlling the re-enactment. Each time he hears a number, he reads the corresponding text aloud. The filmed re-enactment is played by the three characters on the screen: the father, the mother and their friend. Their action is synchronized with that of the actor on stage.

The reader is a living witness to the experience. We will need all his sensitivity, his engagement, his movements, his testimony, his vivacity, and his swift reaction to the announcement of the numbers. He should convey his point of view to the audience in an emotional and spontaneous way. The documents on the ground are his musical score. He will be the leader of a many-voiced choir composed of the screen characters and of the other voices on the pages who comment on their story. He will be the Man who analyses the Machine, for Rudimentary is an accumulation of machines.

THE PICTURE ON THE SCREEN

Our production of Rudimentary has several sources of inspiration: from *Kammerspiel* by Lupu Pick and the script-writer Carl Mayer (1920), whose cinematic chamber plays, which observed the unities of time and place, were presented to audiences in the 1920's, to Bertolt Brecht's *Radio theory* (1930) which encouraged listeners join in programmes by singing along to them at home. The scene takes place in a small city house at the back of a yard; a video camera shoots the picture through the windows, as in *Rear window* by Alfred Hitchcock, as if it were the neighbours who were watching this “in camera”. The social and dramatic situation of the characters is reminiscent of *Greed* by Erich Von Stroheim, and their speech is reminiscent of Sarah Kane.



Live shooting in the premises of the company, rue des Tuileries.

RUDIMENTAIRE BY AUGUST STRAMM

translated by Laurette Tassin

Rudimentary, probably one of the best naturalist one-act plays, is built on an extraordinary succession of unpredictable twists, and is a ferocious portrayal of two human wrecks. According to W. Emrich, this play is a “condensed and critical description of the prevailing spirit of our century. The characters still appear to be moved by genuine feelings (despair, love, hatred, anguish, envy) or by social and moral standards (propriety, cleanliness, faithfulness, friendship). But these feelings and standards are instantly contradicted by their actions. Money and pleasure are the only rules”. Despite his use of naturalist techniques, Stramm takes the opposite course to Gerhart Hauptmann’s “slices of life”, whose language, style and background description were intended to inspire pity for the destitute.

AUGUST STRAMM

Born in Münster in 1874. He became a post office employee in 1902. He was mobilized in August 1914. After taking part in over 70 battles, he was killed on September 1st 1915 on the Russian front. The main body of his work is composed of eight short plays, three volumes of selected works, two long poems, two prose texts, and is at first sight characterized by a remarkable variety of style. His theatrical works are rooted in naturalism (*Rudimentary*), embrace symbolism (*Sancta Susanna*, *The Moor Bride*) and move resolutely towards abstraction (*Strengths*, *Awakening*, *Destiny*), towards a sort of pure scenic event, a kind of parable (*Destiny*). The language of his plays becomes increasingly compact in a radical and almost irrational way, directly paving the way for the experiments conducted some years later by Lothar Schreyer or Oskar Schlemmer during their Bauhaus period. The forms used by Stramm in his poems are also very varied. They extend from the short condensed poem of only a few lines to long cyclical compositions. His poetry had a substantial influence on many avant-garde writers such as Kurt Schwitters, Jean Arp, Otto Nebel and Arno Schmidt, for instance, and in the sixties on the concrete poetry of Ernst Jandl and Gerhard Rühm. Reading Stramm's works today, a century after their creation, is still an authentically modern experience.

RUDIMENTARY AND SCÈNES

Rudimentary belongs to the series of filmed performances the company has produced on the subject of "Germany/Cinema/Communism": *Mauser*, an adaptation of Heiner Müller's play (film, 16mm/black and white/40 minutes/1999). *Fatzer*, the adaptation of the unfinished play by Bertolt Brecht (film 35mm/black and white/100 minutes/2003). *Heimatstück*, the adaptation of a play by Thomas Martin (cinema-video-theatre project) is scheduled for 2008).

COMPAGNIE SCÈNES

Originally from Saint-Etienne, the company has been based in Lyon for about ten years. Artistic director Philippe Vincent has staged ten plays by the playwright Heiner Müller including *Hamlet-machine* (1995), *Anatomie Titus fall of Rome* (2001), *The Task* (1998), *Germania 3* (1999), *Quartett* (1987)... He has also worked on plays by Bertolt Brecht (*A Man's a Man and Fatzer*) and Shakespeare (*Timon of Athens*, *Hamlet*, *Waiting for Richard*). With the filmmaker Pierre Grange, the company has produced several films (*Fatzer*, *Mauser*, *Après tout c'est des choses qui arrivent*, *The Tragedy of Io...*). The Company has been coproduced by the Théâtre de la Croix Rousse in Lyon, the Comédie of Saint-Etienne, the Vénissieux theatre in the Lyon area, the Bernardines theatre in Marseille, the Avignon Festival, the Gennevilliers theatre in the Paris region, the Point du Jour theatre in Lyon... The company is presently working on the *Oresteia*, which includes work commissioned from other artists.



Goethe Institut 01-01-06

CAUGHT IN THE NET

Philippe Vincent yesterday presented a performance via internet in the Usine in Saint-Etienne, as part of the Backstage series, denouncing the snares of reality TV.

(...)

Pervasive perversity

The sordid atmosphere of the drama is transcribed in black and white. The characters inside the house can be seen on a huge screen. From time to time they open the window, a screen within the screen. The presenter (here the excellent Fabien Grenon), manoeuvres them like puppets, conducting his inquiry without noticing what is going on behind his back.

He treats Willy and Marielle, the parents of the dead infant, like children, whom he makes do whatever he wants. Incomprehension, fear, latent guilt; the subtle play of the actors contribute to the increasingly perverse atmosphere.

A witness, the chauffeur, makes several appearances. He too is being manipulated: he doesn't enter the frame at the right moment. Subsequently, little by little, the characters take on a life of their own. The presenter loses control over the game, becoming a pawn on his own carefully arranged board. This is a truly successful performance in black humour, aptly closing the Backstage series entitled Playing with reality.

Gillette Duroure, LA TRIBUNE / LE PROGRES, Sunday 29th January 2006



Bistrot de Vaise 30-01-006

PRESS

Centre Dramatique National (Sartrouville) 28th January 2006, after August Stramm, directed by Philippe Vincent, featuring (on film) Anne Ferret, Gilles Olen, Rémi Rauzier (on film)

Compagnie Scènes is currently presenting a performance entitled « The Rudimentary System » at the same time in different venues. (...)

On stage, an actor. Behind the actor, a screen. On the screen, somewhere else, the scene of the drama, with three actors standing for the mother, the father and their friend. On stage, the actor attempts to reconstitute the facts with the help of a hundred pieces of evidence. On screen, the protagonists, with whom he is communicating over the Internet, follow his instructions and re-enact the situation. But how long will it hold? The person conducting the inquiry runs the risk of being remote-controlled by those he was directing just a moment beforehand. Where does the truth lie, as it seems to change according to the angle of perception?

Nothing is learnt about the room where the drama takes place; but human nature seeps through the little window, appallingly ambiguous, greedy, and in pain. We don't need to see to understand. The window is certainly reminiscent of the "goggle box", the television or computer screen that threatens its users with complacent voyeurism while debilitating their thinking power.

The performance on the contrary mobilises the imagination and the reflection of the spectator; words are made use of sparingly and concisely and laughter (albeit forced) is allowed. From the beginning, a thread is spun between here and there, between then and now; the spectator feels implicated from the start, woven into the action.

For almost twenty years now, the image has been the favoured stuff of Philippe Vincent, founder of the Scènes Company. The dramatic form including text, image, voice, sound, is constructed out of deconstruction. In the "Rudimentary System", an actor, who may be accompanied by a musician, conducts the inquiry. The story unfolds at the same time in Marseille, Berlin, Sartrouville, Saint-Etienne and elsewhere; this leads to different interpretations. Meanwhile, in the company's studio, the performance is filmed and transmitted over the Internet. It is a live performance, so the interpretation also changes each time it is played.

«The Rudimentary System» is intended to be simple, theatrical, and easy to access. Negotiating the fine line of representation, it is in itself a moment of construction, open and rich in its creative freedom: a definitively live performance where everything can happen and all thoughts are possible.

Corine Koch, http://www.froggydelight.com/article-2432-3-Le_systeme_rudimentaire.html



Bistrot de Vaise 30-01-006

**VERSION 1.0 WAS PERFORMED IN
FROM 27th JANUARY
TO 12th FEBRUARY 2006
21 venues, 31 performances**

HUMBOLDT UNIVERSITÄT
Berlin (RFA)
27th et 28th january et le 3rd
february
Olaf Dröge (actor)

**COMÉDIE DE
SAINT-ETIENNE**
(France),
27th et 28th january
Fabien Grenon (actor)
et Bob Lipman (musician)

CASTILLO THEATER
New-York City (USA)
12th february
Madelyn Chapman et Sita
Sarkar (actresses)

**MERCY COLLEGE
MANHATTAN CAMPUS**
New York City (USA)
4th february
David Kilpatrick (actor)

**FORUM FREIES
THEATER**
Düsseldorf (RFA)
3rd february
Martin Bross (actor)

GUIGNOLS DE LYON
Lyon (France)
2nd et 3rd february
Filip Auchère, Philippe Sécly
(acteurs) et André Pelletier et
Emma Utges (marionnettiste)

**THEATER MASCHINE
@ I-CAMP,**
Munich, (RFA)
2nd february
Axel Meinhardt (actor) et Peer
Quednau (musician)

**CENTRE CULTUREL
FRANÇAIS**
Annaba (Algérie)
1st, 2nd et 3rd february
Gilles Chabrier (actor) et
Miassi Mohamed Kalhlaoui
(musician)

GOETHE INSTITUT
Lyon (France)
1st february
Jean-Claude Martin (actor) et
Bob Lipman (musician)

**FESTIVAL
BANDITS-MAGES**
Bourges (France)
1st february
Céline Chapdelaine (actress)

THALIA THEATER
Halle (RFA)
30th january
Enrico Petters (actor)

**THÉÂTRE DE VÉNISSIEUX
CINÉMA GÉRARD PHILIPPE**
Vénissieux (France)
30th january
Frédérique Mille (actress)

BISTROT DE VAISE
Lyon (France),
27th et 28th january, 2nd et
3rd, february
Anne Raymond (actress)
et Gérard Torres ou Bob Lipman
ou Eric Ksourî (musician)

SCÈNES
rue des tuileries
Lyon (France)
Directed by
Philippe Vincent
Featuring :
Anne Ferret, Gilles Olen,
Rémi Rauzier
Cinematography : Pierre
Grange
Assistant : Ville Kurki
Costumes and props :
Cathy Ray
Streaming operator :
Cécile Massa-Trucat
Sound : Emmanuel Sauldubois

L'ARIMC
Mezrieu (France)
27th january
Elodie Nosjean (actress)

**BIBLIOTHÈQUE
DE LA PART-DIEU,**
Lyon (France)
28th january
Jean-Claude Martin (actor)

**THÉÂTRE DE
SARTROUVILLE**
Sartrouville (France)
28th january
Grégoire Monsaingeon (actor)

**THÉÂTRE DES
BERNARDINES**
Marseille (France)
Le 28th january
Olivier Maltinti (actor)

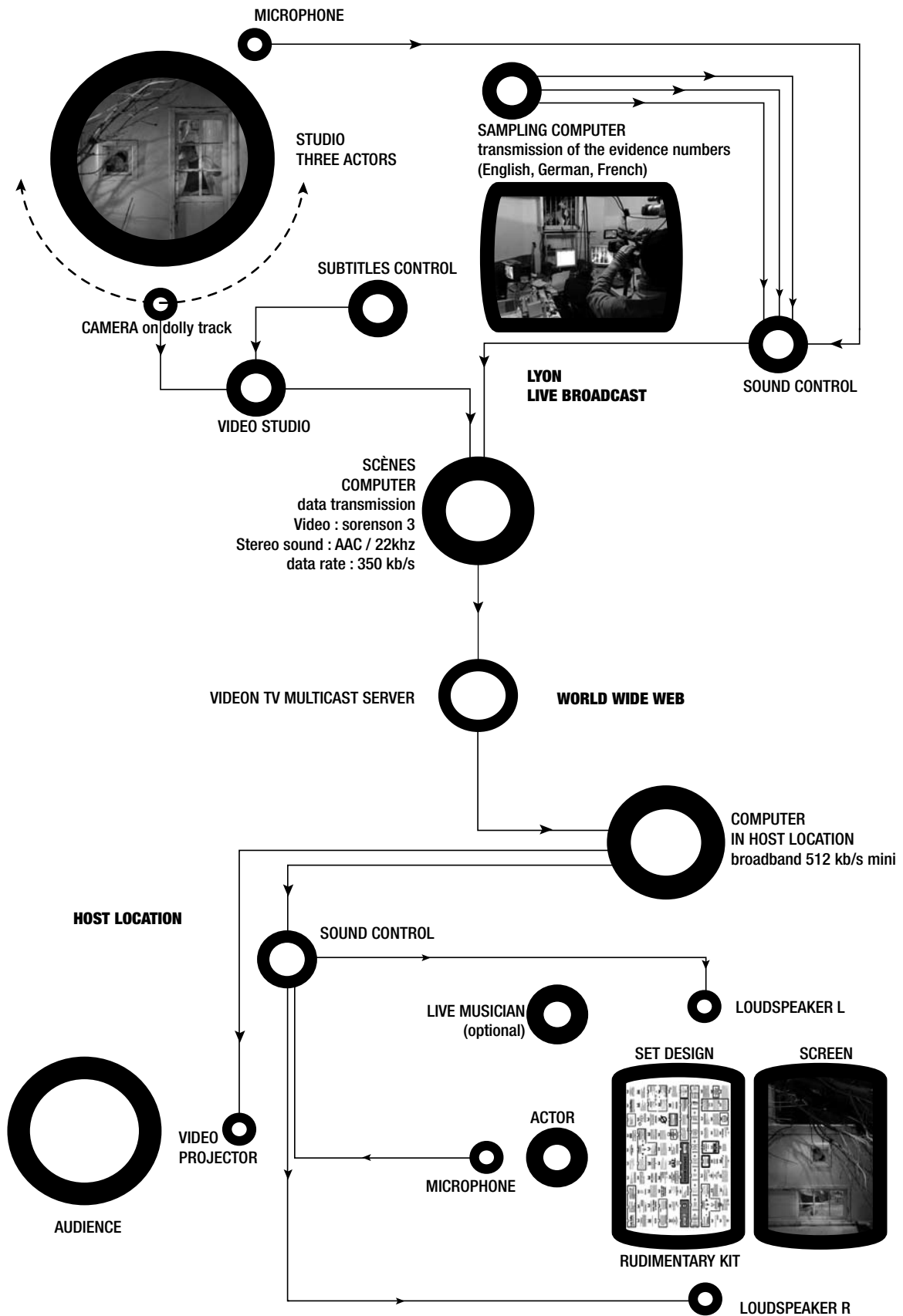
LÉDA ATOMICA,
Marseille (France)
28th at 29th january
Marie-Ange Jannuccillo et Nini
Dogskin (actresses),
Phil Spectrum et Jean Marc
Pisani (musician)

AUDITORIUM DE PIGNA
Corse (France)
28th january
Laure Salama (actress) et
Jacques Nobili (musician)

**KOMPLEX
KAPHARNAÛM**
Villeurbanne (France)
29th january
Séverine Recouvrot (actress),
Clotilde Durrieux et Antoine
Granier (musician)

**THÉÂTRE EN
APPARTEMENT**
Deauville (France)
29th january
Bérénice Sand (actress)

DIAGRAM OF THE RUDIMENTARY SYSTEM

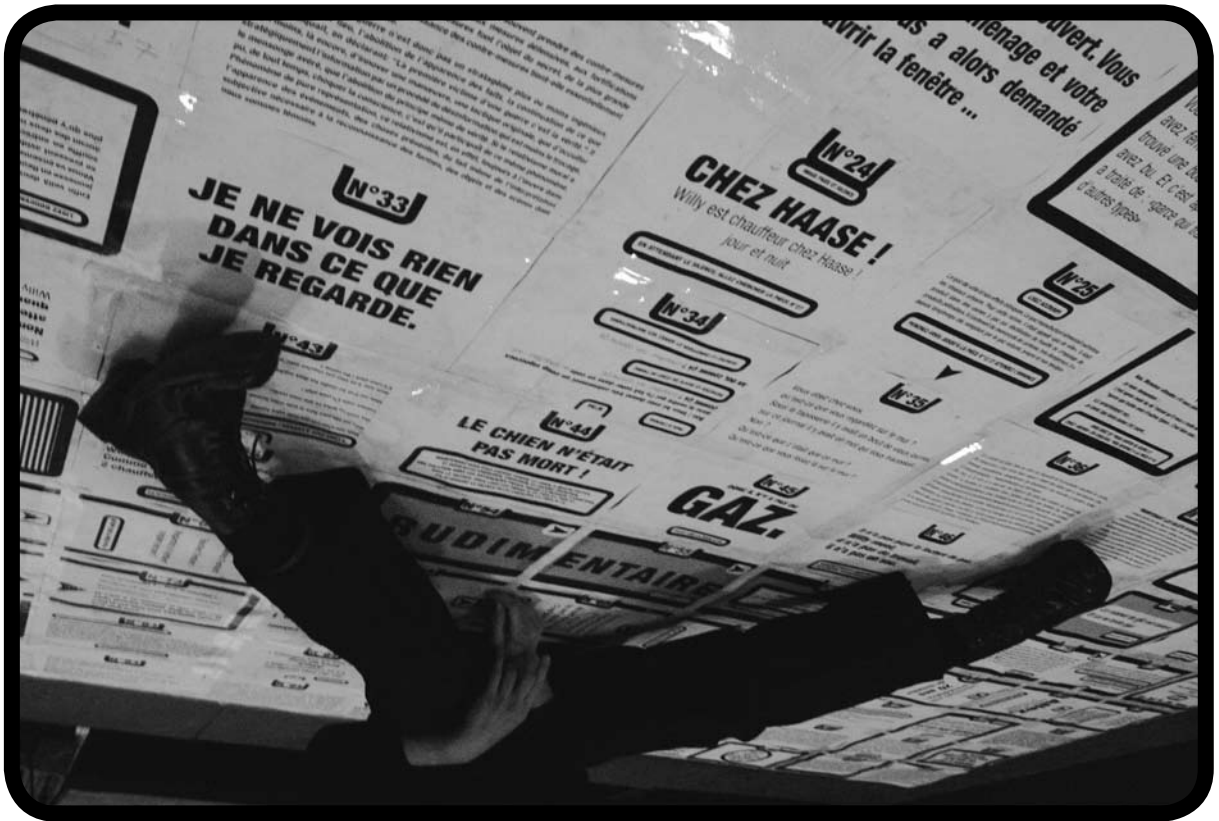




Bistrot de Vaise 30-01-006



Bistrot de Vaise 30-01-006



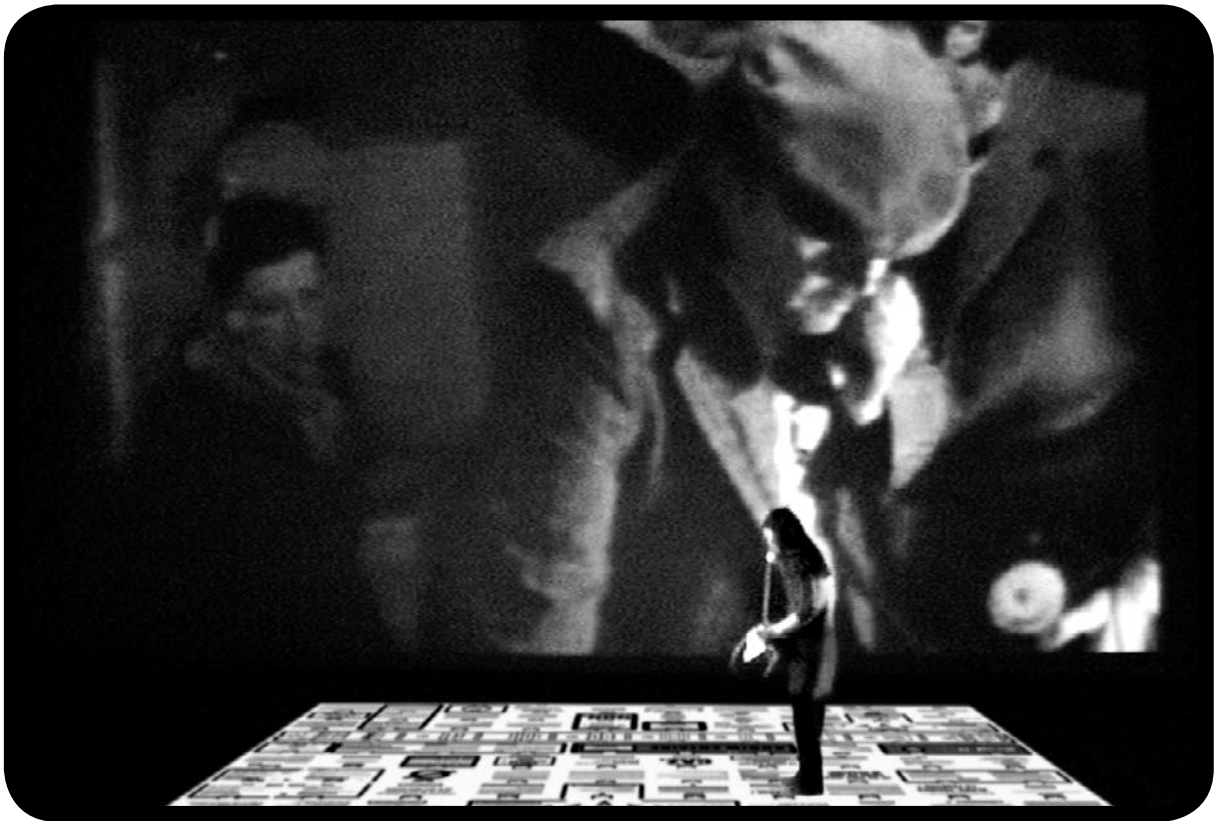
Bistrot de Vaise 30-01-006



Léda Atomica 29-01-006



Comédie de Saint-Etienne 28-01-006



Cinéma Gérard Philippe 30-01-006

TECHNICAL SPECIFICATIONS

Preliminary tasks to be performed by the technician: software downloads and installation (QuickTime, Ichat/AIM ...)

Several technical tests must be carried out (broadband connexion, connexion computer / video beamer, streaming test with our studio etc.

The act-or/ress prepares with the help of the script and the rehearsal film provided. (S)he can use his/her own computer or a computer provided by the organizer.

Set-up time : **4 hours**

Rehearsal : **4 hours**

Stage area: **5 m X 4 m** minimum (space for 100 A4 sheets), height **3 m**.

Audience: **up to 120**

(Ideally, tiered seats should be used, as the scenic elements are on the ground)

Length of the performance: **1 hour**

Downloads available from the Rudimentary pages on our website:

- The rudimentary kit (104 A4 pages (to be printed out).
- The full script for the actor to be used for preparation and rehearsals (to be printed out)
- Note for the actor (to be printed out).
- Note for the technician, (to be printed out).
- Note for the musician (optional), (to be printed out).
- Rehearsal film (Quicktime: French, English or German version) 300 méga octets, (save onto your hard disk).
- Soundtrack (mp3 file) approximately 80 méga octets, (burn on CD).
- Security film (in case of problems with the Internet connexion), to be downloaded the morning before the performance (Quicktime: French, English or German version) 300 méga octets, (save onto hard disk).
- Instructions for software installation (AIM, QuickTime...) (to be printed out).

TO BE SUPPLIED BY THE ORGANIZER :

- **An actor**
- **A technician** for preparation and operation during the performance
- **A musician** (optional*)

Employment costs for the actor, the musician and the technician are the responsibility of the organizer.

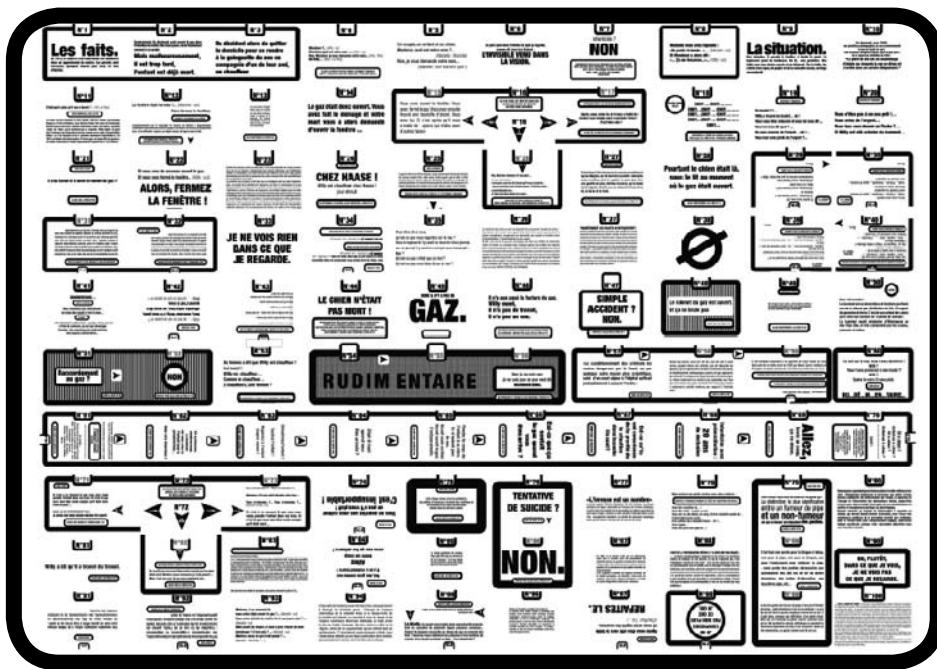
- A video projector linked to a computer with a VGA cable
- A screen or a white wall.
- A Mac or PC computer (capable of decompressing an audio/video stream) 500 Mhz speed minimum
- A broadband DSL or cable connection (minimum 512 KB/s, ideally 2 mégabytes/second)
- Important : the DSL link should be tested at least 2 weeks before the performance
- A stereo sound amplification system.
- A CD deck (for the soundtrack).
- A clip-on microphone.
- Two or three 500 watt Fresnel type theater lamps.
- A black and white laser printer
- A digital camera or camcorder you can use to send us pictures by Internet during the performance.
- In order to facilitate technical communication between your technician and our studio, it is essential to register with I-Chat (for Mac) or AIM (for PC) instant messenger service and to create your screen ID

The Internet interface enables full screen display. A final on line rehearsal and technical adjustments will be arranged four hours before each performance.
 You will be able to reach us through Ichat/Aim or by telephone during this time.

* **Musical option:** (get in touch with us for details)

We suggest you engage a musician for the performance(s)

- It is essential that the musician enjoy improvising
- All types of instrument can be used. The total length of the improvisation is about 40 minutes.
- The musician is free to improvise as s/he wishes, apart from a few moments of silence and rhythmical accompaniment
- Our composer, Bob Lipman, will be available for assistance
- On-line rehearsals will be arranged before the performance(s)



Set design for the Rudimentary System, France, Vincent Delpoux and Bertrand Saugier

COST

Employment costs for the actor, the musician and the technician are the responsibility of the organizer.

1 performance	1 300,00 euros	exclusive of VAT
2 performances	2 200,00 euros	exclusive of VAT
3 performances	3 000,00 euros	exclusive of VAT
4 performances	3 800,00 euros	exclusive of VAT
5 performances	4 500,00 euros	exclusive of VAT
from 6 to 10 performances	800,00 euros	exclusive of VAT per performance

Additional VAT at 5,5 % for countries in the European Union

