

March 3 - 4 9



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The two figures in Sharky move from one situation to the other with the ease of comic strip characters. Sharky, the incarnation of success, business and money-making is constantly followed by his shadow, who at first can only admire and help him. Sharky is greedy and unscrupulous. Living in a country not his own he forces the farmers to sell their land off cheaply because he has plans for an enormous project to be built on the ground he has acquired from them. "Sharkyland" is going to be a unique place for relaxation and pleasure, and everything will be done to give it a spectacular appearance. The project takes on inhuman aspects and monstrous proportions, but already Sharky has to fight other sharks of his breed and in the battle his own ambition becomes a weak spot. He lets himself be deceived by his opponent and, because he feels that all the people hate him, he wants to run away, but is eventually killed by his true friend, his servant, his slave who realizes what he is and is in fact, none other than his better self. Sharky is a simple experimental exercise for two actors in which a few objects such as two umbrellas are given poetic value.

Tone Brulin.

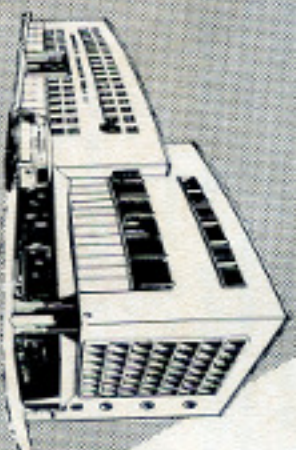


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Tone Bruhn has been a television drama director for many years after the establishment of his own experimental theatre in Antwerp.

He travelled extensively in Europe, Russia, Africa and America. Many of his plays were performed in different languages. (The dogs "in Paris, Budapest, Moscou Ljubeljane, Brussels, Amsterdam, Antwerp, Warshaw, Prague, Algeria etc.)

In 1963 he turned to teaching and besides being a professor interested in Oriental theatre in Brussels he instructed and helped young companies to get started. (Théâtre Labatoire Vicinal (Saboo) and The Ortabanda Company (The Keaka Makakoo). After directing "Les Nègres from Jean Genot (E Negerman) "Happy Days" and Sharky in Curacao the Flemish director is going to teach at the school of Theatre of the University of Ohio and at the Eugene O'Neill Centre.

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Harry Mertjes, 35 years old, professional actor, has worked in England (Birmingham Repertory) and in America, free lance. He has played in two films and is now connected with the "Dienjite" (changing) group in Surinam.

Ottie Nieuw, 17 years old, Curaçaoan actor. Played the lead in "Kwentanan di Nanzi" and had roles in "Tula" and "Negerman". (The Blacks).



Sharky

a play by

Tone Brulin

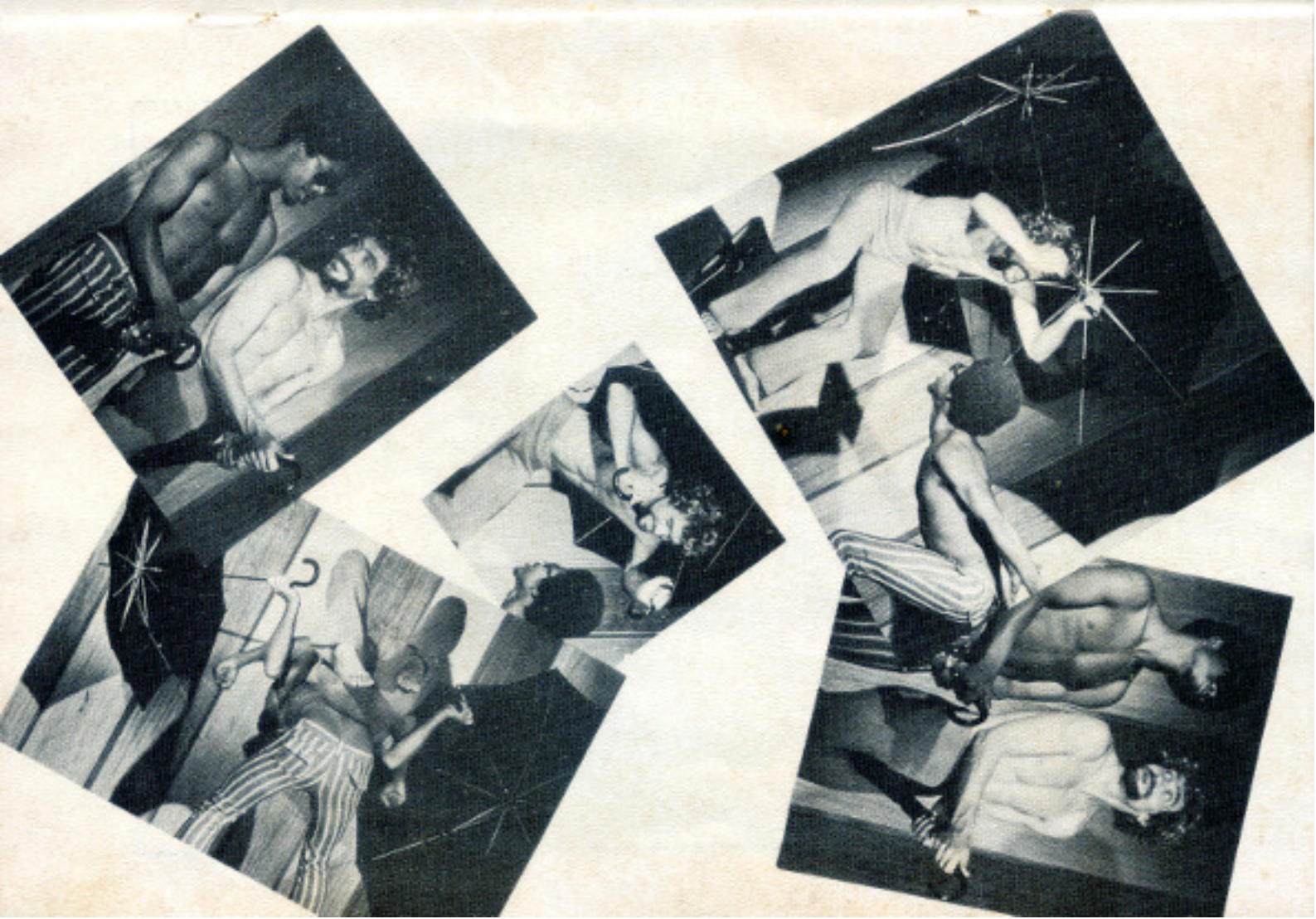


CAST: SHARKY : HARRY MERKIES
ROGERIO : OTTI NIEUW

DIRECTOR : TONE BRULIN

LIGHTS : HUBERT BOMBA

TRANSLATED BY : ELISABETH FOX - FRICKER



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DEKRET DE GUVERNADOR DE CURACAO

Happy days

by

Samuel Beckett



February 25 - 26



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The plays of Beckett are milestones in the history of the theatre. One could also say that they are tombstones. This anti-theatre — as he himself call it — cannot be compared with any other. It is unique. Unique because we know of no other theatre that does not move, in which the human being lies like a dead leaf on a background of total emptiness. This being has come from nowhere and goes nowhere, because in the existence of this Beckett-being there is no other place in which to move than in a vast vacuum, and also because the Beckett movement is as pre-ordained as that of the stars in the firmament, we hardly notice it. There is only the slow, tormented process of human degeneration, the cheerless ruin. Those who do not recognise this truth-without-hope, this relentless cruelty of an existence without God and the hereafter are as this woman with verbal diarrhoea in *Happy Days* who takes curses for blessings. But also for those who experience this Beckett-truth life remains a ridiculous hell, man a being unable to understand even the least of his own actions. All the rules of the theatre are discarded here. Action is negligible and climax is reduced to the minimum. The word has become a strange thing, the things in their turn strange thoughts and thoughts, suddenly, strange words. The audience is confronted with the barrier of its boredom in a provocative manner by Beckett. The question is: what is behind this barrier if you have broken through it and, after the first necessary estrangement, return again to the situation in the play through sheer poverty-because you cannot escape, unless you leave the theatre? A consciousness that was hidden deep within you is now brought out into the daylight. You will never again escape it.

Tone Brulin.



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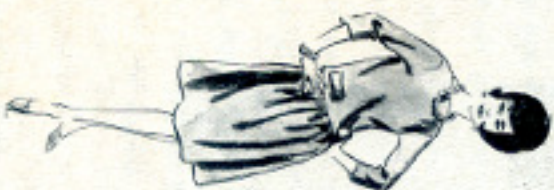
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Marlies van Almeester.

Went to Drama School in Maastricht, Holland. Was with the "Rotterdam Theatre" for four years, the acting group "Studio" in Amsterdam five years and then spent two years free lancing on T.V., Radio and as a guest of the "Nederlands Comedie".

Arrived in Curaçao at the beginning of 1969. Gave acting lessons at the C.C.C. for one year and produced three plays: "Blithe Spirit" by Noel Coward, acted by "Emmestad Toneel", "Pas op dat je geen woord zegt" by Dimitri Frenkel Frank, acted by the "Curaçose Comedie" and "The Rose Tattoo" by Tennessee Williams, acted by "Toneelgroep Thalia."

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Happy Days

a play by
Samuel Bessett
in 2 acts



CAST : WINNIE : MARLIES VAN ALCMAER

WILLIE : HARRY MERKIES

DIRECTOR : TONE BRULIN

DECOR & PROPS : HANNEKE VAN LEEUWEN

FOTOGRAPHY : THEO GIELEN

LIGHTS : HUBERT BOMBA



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