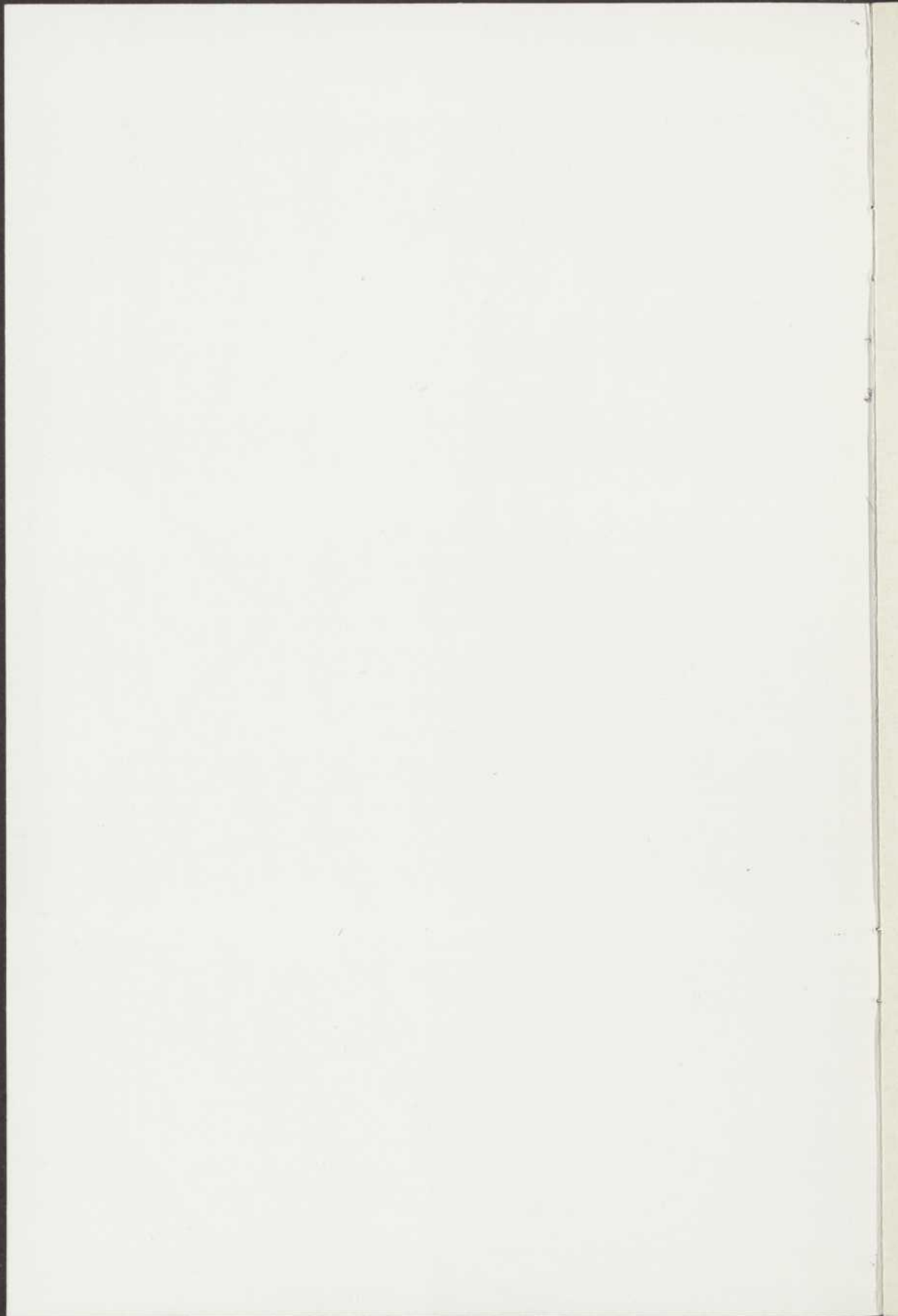


# the trial



théâtre du

nouveau monde



# LE THÉÂTRE DU NOUVEAU MONDE

artistic director : JEAN GASCON

FIFTH SEASON

1955-1956

## the trial

a Play in Two Acts adapted by  
BERT GREENE and AARON FINE

from the novel by  
FRANZ KAFKA

First produced June 14, 1955, at the Provincetown Playhouse,  
New York

[*Jeudi soir 24 mars 1956*]



RUPERT CAPLAN

## OBSERVATIONS ON FRANZ KAFKA'S THE TRIAL

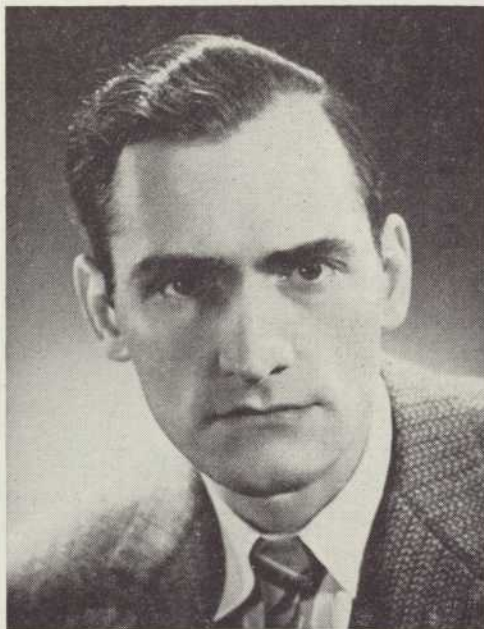
Paul Claudel writing about the philosophy of Kafka said: —  
“At the bottom of Man’s heart, there is that obscure feeling of inborn guilt which is confirmed by the dogma of original sin. Men are guilty from birth and condemned to death. Life is but a reprieve forever subject to repeal. Any morning we may awaken and, without knowing why, find ourselves arrested, tortured and executed.”

In my approach to the play I disagree to some extent with Claudel in the dogma of original sin. I have made the “Leit Motiv” or focal point of my production and conception of Kafka’s meaning the fact that Joseph K is guilty of innocence. Innocence of the realities of life. Resentful of his inability to accept and conform. One can assume that his mind was conditioned by mother keeping him dependant on her — and her reluctance to release the child and accept

the adult or man. — Father competing with his son for the mother's love. The consequent jealousies and resentments bread in the child as a result. This then is the pattern of Joseph K's thinking. He is conditioned to a life of gradual withdrawal from reality. He is his own judge and creates his own trial and his own perpetual imprisonment.

His father becomes the magistrate — his mother the laundress. All the women in fact are symbols of the ambivalent attitude to his mother. The men — father images — transferred from one state of confusion and fear to another. The play is written as a sort of dream-like tone poem, with an inescapable and relentless finality which began when Joseph K was born. The production is calculated to create an atmosphere or mood of unreality — no realistic props — no sets. The Trial makes the audience an essential part of the play — since they are in fact both judge and jury.

RUPERT CAPLAN



GRIFFITH BREWER

RAMER HENRY



CYNTHIA MICHAELIS



K. between the Clerk and Erma, drawing by Yossel Bergner, from *Safed* (Israël)

ALFRED GALLAGHER



EILEEN CLIFFORD

# the trial

a Play in Two Acts adapted by  
BERT GREENE and AARON FINE

from the novel by  
Franz KAFKA

Directed by **Rupert CAPLAN**

## C A S T

(in order of appearance)

|                      |                         |
|----------------------|-------------------------|
| The Narrator         | Ramer HENRY             |
| Joseph K.            | Griffith BREWER         |
| Frau Grubach         | Marie-Louise HOLTZ      |
| Franz (a warder)     | Howard RYSHPAN          |
| Willem (a warder)    | George BLOOMFIELD       |
| The Inspector        | John HEMPSTEAD          |
| 1st Secretary        | Sandra GIBSON           |
| 2nd Secretary        | Elizabeth BARRY         |
| Fraulein Burstner    | Mignon ELKINS           |
| The Laundress        | Eileen CLIFFORD         |
| Examining Magistrate | Gerald ROWAN            |
| A Man                | William EDWARDS         |
| Erma                 | Cynthia MICHAELIS       |
| The Clerk            | Basil FITZGIBBON        |
| Deputy Manager       | William Robert FOURNIER |
| The Whipper          | Albert MILLER           |
| Fraulein Montag      | Elizabeth BARRY         |
| The Uncle            | Alfred GALLAGHER        |
| Leni                 | Diana MADDOX            |
| The Advocate         | Ivor BARRY              |
| A Client             | Albert MILLER           |
| A Client             | William EDWARDS         |

|                              |                |
|------------------------------|----------------|
| Titorelli (an artist) ... .. | Adolf MUELLER  |
| Herr Block ... ..            | John HEMPSTEAD |
| A Priest ... ..              | Kenneth CULLEY |
| A Young Girl ... ..          | Antje HOLTZ    |
| A Young Boy ... ..           | Bill WALKER    |

The Play begins on the Morning of Joseph K.'s 30th Birthday.

**Only one intermission of 15 minutes between act 1 and 2**

**Cover Design by Mousseau**

Produced by special arrangement with THEATRE 12  
New York City, N.Y.

|                                 |                     |
|---------------------------------|---------------------|
| <i>Stage Manager</i> ... ..     | Neil MADDEN         |
| <i>Chief-electrician</i> ... .. | Louis HARRISON      |
| <i>Chief set builder</i> ... .. | Lucien GAGNON       |
| <i>Public Relations</i> ... ..  | Guy-R. SAUVIAT      |
| <i>Sale of tickets</i> ... ..   | Antoinette VERVILLE |

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## THÉÂTRE DU NOUVEAU MONDE

### BOARD OF DIRECTION

|                                 |                       |
|---------------------------------|-----------------------|
| <i>President</i> ... ..         | Me Marc DROUIN, c.r.  |
| <i>Directors</i> ... ..         | Emile CAOQUETTE       |
|                                 | André GASCON          |
|                                 | Jean GASCON           |
|                                 | Guy HOFFMANN          |
|                                 | Jean-Louis ROUX       |
| <i>Artistic Director</i> ... .. | Jean GASCON           |
| <i>Secretary General</i> ... .. | Jean-Louis ROUX       |
| <i>Administrator</i> ... ..     | André GASCON          |
| <i>Legal Advisor</i> ... ..     | Charles LUSSIER       |
| <i>Honorary Auditor</i> ... ..  | Clément PRIMEAU, c.a. |



JOHN HEMPSTEAD



ELIZABETH BARRY



BASIL FITZGIBBON



MARIE-LOUISE HOLTZ



MIGNON ELKINS



IVOR BARRY

## Biographical notes on Franz Kafka \*



Franz Kafka, around 1910  
(at the age of 27)

Franz Kafka was born in Prague, in 1883. His parents belonged to the Jewish middle-class of that city and he led an obscure and unhappy life.

In 1910, when he was 27, Kafka started to keep his diary, which he was to continue regularly until his death. There are however a few gaps for certain periods of his life. It is this diary which, more than any other source of information, permits us to know better this strange man. From his notes one can notice that he gravitated in a doubly isolated world; as a Jew, he lived in the midst of a world to which, in spite of all his efforts, he had no access, as a poet, he had to have complete solitude which forced him to leave aside his fellowmen.

While still young, he contracted tuberculosis which, he considered, was caused by psychic factors. His poor health becomes, for him an excuse not to marry. He fears to have children suffering from tuberculosis, but feels incapable of going through life alone, knowing at the same time that he could not stand living with someone. In April 1914, he gets engaged to Miss F.B. whom he has known for five years. The following July, he breaks his engagement. At this stage of his short life, he writes "The Trial" and the "Penal Colony". In 1915 he comes back to Miss F.B. and the same year, wins literary honors: the Fontane Prize. In 1916, there is no doubt left that he is suffering from tuberculosis of the lungs. Once again he breaks his engagement and settles in Prague, interesting himself in horticulture. He spends most of this period in sanitoriums, leaving one to enter the other. In 1923, he meets Dora Dymant with whom he lived in Berlin. His health is fast deteriorating and on June 3rd 1924, he died, almost unknown, at the Kierling sanitorium, near Vienna.

The Trial is one of the first novels which made Kafka famous in France. André Gide made an adaptation of it for the Theatre, which Jean-Louis Barrault staged with success and, shortly after, John Gilghood introduced him in England.

The adaptation you will see tonight, met with great success in New York where it played for over eight months.

\* These notes are mostly taken from the "Dictionnaire des Oeuvres". The photograph was borrowed from the september-october issue of the magazine Théâtre Populaire.



ALBERT MILLER



DIANA MADDOX



KENNETH CULLEY

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Mar 1956