

That's All There Is

Video by Michael Pilz
Austria 2005

Part 1 151 minutes
Part 2 142 minutes

September 1988.

George Tabori's theater Der Kreis in Vienna.

Rehearsals of three late plays by Samuel Beckett.

The director: Jack Garfein.

Over a period of six weeks, I film his work with the actors.

16 years later, I edit the film and opt for the rehearsals of Ohio Impromptu.

Life or death. I will go on.

Michael Pilz, Vienna, November 2004

September 1988.

George Tabori's Theater Der Kreis in Wien.

Proben dreier später Stücke Samuel Becketts.

Der Regisseur: Jack Garfein.

Sechs Wochen lang filme ich seine Arbeit mit den Schauspielern.

16 Jahre danach schneide ich den Film und entscheide mich für die Arbeit an Ohio Impromptu.

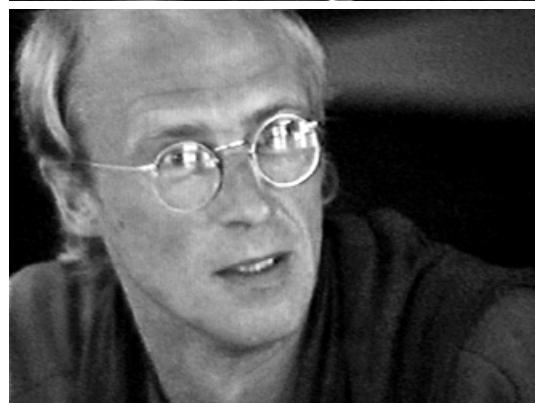
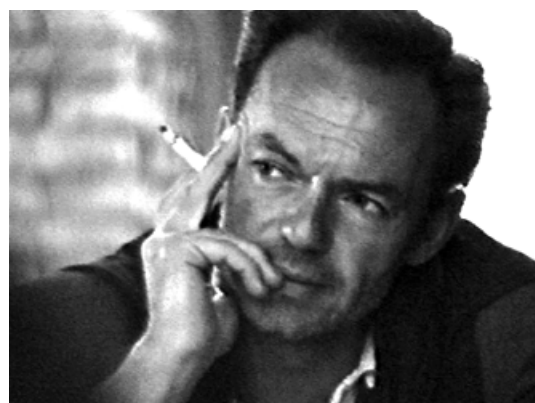
Tod oder Leben. Ich mach weiter.

Michael Pilz, Wien, November 2004

Conciseness is usually a valued quality. Verbosity is not. Yet master documentary maker Michael Pilz chose for duration and circumlocution in his portrait of Beckett director Jack Garfein. Because groping and searching are also qualities.

The footage was shot in September 1988. It was only recently that the film maker found the peace and the courage to cut material that he probably didn't want to cut at all at first. In that sense the film is concise after all. The famous Czech-born American theatre maker Jack Garfein (1930) worked as a guest director in Vienna, in George Tabori's theatre Der Kreis. Garfein rehearsed three late plays by Samuel Beckett with the company attached to the theatre. They are not easy plays that can be understood without effort and they cannot be acted without effort either. To limit himself, Pilz only chose for an explanation of the play Ohio Impromptu. To give some idea of how much had to be left out: Pilz filmed for six weeks. Garfein is a man who has lived through a lot (he survived Auschwitz). He is a gifted storyteller who tells a tale eagerly and at length. The viewer should not expect any heated debates with the actors. It is Garfein who talks and he talks about everything. About his friendship with Beckett, about life and about politics, about love, death and – he is in Vienna, after all – about psychoanalysis.

Gertjan Zuilhof,
International Filmfestival Rotterdam/Holland Festival, Amsterdam,
Westergasfabriek, June, 2006



Jack Garfein was born in Mukacewo, a small town in former Czechoslovakia, on July 2, 1930. In 1940, he was deported to Auschwitz and later to Bergen-Belsen. He was the only member of his family to survive.

In 1945, he was sent to a Swedish refugee camp where he organized performances for inmates in which he himself sometimes also played roles. In a production staged by survivors of the concentration camps, he played the role of a boy at the command of a straw boss. He thus attracted attention from a military attaché of the Hebrew Immigrant and Aid Society and found refuge with an uncle in New York in 1946, even though he had planned to settle in Israel where he had dreamed of joining the Abima Theater.

He was granted a scholarship to attend Dramatic Workshop, a school headed by German director Erwin Piscator where Lee Strasberg and Stella Adler taught courses. It was there that he met Marlon Brando and later Ben Gazzara.

In 1951, Garfein acquired American citizenship. Two years later, he enrolled in directing courses at the Actor Studio, which was founded by Elia Kazan, Cheryl Crawford, and Robert Lewis in 1947.

He wrote a television adaptation of *Darkness at Noon* by Arthur Koestler and Camille after *La dame aux camélias* for the Actors Syndicate. This attracted attention from Lee Strasberg who invited him to work at his side.

Garfein produced *The Dwarf* for NBC (an adaptation of a novella by Ray Bradbury) in 1953 and *The Marriage* the following year. The latter was the first-ever color TV series, which was performed and interpreted live by Hume Cronyn (producer of the same name), Jessica Tandy, and Susan Strasberg.

He subsequently met author Calder Willingham who had landed a stellar success with *End as a Man*, and they decided to produce a stage adaptation. On September 15, 1953, the play premiered on Broadway with Ben Gazzara and Anthony Franciosa in the lead roles and James Dean in a minor part. This production earned Garfein the Show Business Award for Best Director.

In 1956, Garfein followed the filming of both George Stevens's *Giant* and Elia Kazan's *Baby Doll*.

By 1958, he had directed several Broadway productions and produced a film adaptation of *End as a Man* under the title *The Strange One* (starring Ben Gazzara and George Peppard) in 1957. On account of disagreements with the press over showings of the movie to black audiences, Columbia cancelled his contract for ten films Garfein had agreed to produce for them.

In 1961, Garfein produced co-authored his second film *Something Wild*, which starred his soon-to-be first wife Carroll Baker in the lead role.

1966 saw Garfein at the helm of the Actors Studio on the West Coast where he staged plays by Calder Willing-

ham, William Inge, Erwin Shaw and Eugene O'Neill. In the course of this period he opened his own theater school, The Actors and Directors Lab, which he soon relocated to New York. The school comprised the Harold Clurman Theater, whose name was a homage to the founder of the Group Theatre and the Samuel Beckett Theatre. Directing, acting, but also singing and dancing classes were offered. The school also accepted accomplished artists such as Sis- sy Spacek and Paul Schrader. The plays Garfein himself directed included works by Ionesco, Arthur Miller, and Samuel Beckett.

In 1978, his close friend Henry Miller included a literary portrait of him in his book *My Bike and Other Friends*.

In 1985, the US Secretary of Education lauded The Actors and Directors Lab as the best theater school in the country. In October 1984, Cinémathèque Française paid tribute to Garfein who was present there at the time.

In 1985 the Canadian Broadcasting Corporation produced the one-hour film portrait *A Journey Back*, which shows Garfein's investigation into his own past as deportee and his European roots.

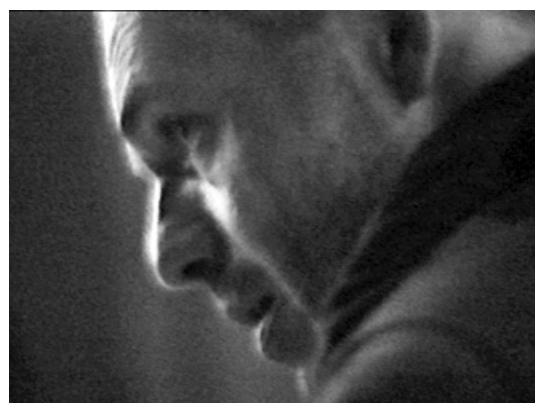
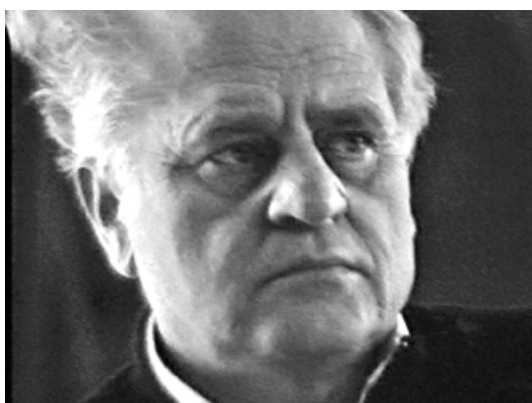
Starting from October 1985, Garfein organized workshops for directing and structuring of plays at Paris's Compagnie Valérie Lumbroso.

Jean-Pierre Piton and Francis Schall, *Cahier du Cinéma*, July–August 1988

In 1988 he took up an invitation by George Tabori to his Vienna Theater Der Kreis, where he directed Samuel Beckett's short plays *What Where*, *Catastrophy*, and *Ohio Impromptu* which he had previously been staged to great acclaim in London and Israel. To these he added the world theater premiere of Beckett's *Night and Dreams*.

In the early 90s, he founded his Studio Jack Garfein in Paris. He now entered his second marriage to Spanish actress Anna Larreta.

Michael Pilz, November 2004



Jack Garfein ist am 2. Juli 1930 in Mukacewo, einer kleinen Stadt in der Ex-Tschechoslowakei geboren. 1940 wird er nach Auschwitz deportiert, dann nach Bergen-Belsen, und ist der einzige Überlebende seiner ganzen Familie.

1945 wird er ein schwedisches Flüchtlingscamp geschickt, er organisiert Aufführungen für Häftlinge, in denen auch er manchmal auftritt. So spielt er in einer Inszenierung von Überlebenden der Konzentrationslager die Rolle eines Jungen im Dienste eines Kapo. Er wird von einem Militärattaché der Hebrew Immigrant and Society bemerkt und findet 1946 Zuflucht bei einem Onkel in New York, obwohl er vorgesehen hatte, sich in Israel zu installieren und davon träumte, dem dortigen Abima-Theater beizutreten.

Es wird ihm ein Stipendium für das Dramatic Workshop gewährt, jener Schule, die vom deutschen Regisseur Erwin Piscator geleitet wird und in der Lee Strasberg und Stella Adler unterrichten. Dort lernt er Marlon Brando und später Ben Gazzara kennen.

1951 erwirbt Garfein die amerikanische Staatsbürgerschaft. Zwei Jahre später schreibt er sich für Regiekurse des Actor Studio ein, welches 1947 von Elia Kazan, Cheryl Crawford und Robert Lewis gegründet wurde.

Für das Fernsehen schreibt er eine Adaption von *Darkness at noon* von Arthur Koestler und für das Syndikat der Schauspieler *Camille* nach *La dame aux camélias*. Dafür erhält er Aufmerksamkeit von Lee Strasberg, welcher ihm vorschlägt, an seiner Seite zu arbeiten.

1953 inszeniert Garfein für NBC *The Dwarf*, eine Novelle von Ray Bradbury, und im folgenden Jahr *The Marriage*, die erste Farbserie im TV, live gespielt und von Hume Cronyn (gleichnamiger Produzent), Jessica Tandy und Susan Strasberg aufgeführt und interpretiert.

Danach lernt er Calder Willingham, den Autor von *End as a Man* kennen, dessen Erfolg so groß ist, dass sie beschließen, es auf die Bühne zu bringen. Das Stück, mit Ben Gazzara und Anthony Franciosa in den Hauptrollen und James Dean in der Nebenrolle, wird am Broadway am 15. September 1953 uraufgeführt. Das Stück bringt Garfein den Show Business Award for Best Director ein.

1956 folgt Garfein den Dreharbeiten zu *Giant* von George Stevens und *Baby Doll* von Elia Kazan.

Bis 1958 inszeniert er mehrere Stücke am Broadway und bringt 1957 *End as a Man* als *The Strange One* (mit Ben Gazzara und George Peppard) ins Kino. Wegen Unstimmigkeiten mit der Presse aufgrund einer Aufführung mit Schwarzen, beendet Columbia den Vertrag von zehn Filmen, die Garfein für sie hätte drehen müssen.

1961 dreht Garfein seinen zweiten Film *Something wild*, als Co-Autor und mit Caroll Baker in der Hauptrolle. Sie wird seine erste Ehefrau.

1966 leitet Garfein das Actors Studio der Westküste, wo er Stücke von Calder Willingham, William Inge, Erwin

Shaw und Eugene O'Neil aufführt. Im Zuge dessen eröffnet er seine eigene Theaterschule, *The Actors and Directors Lab*, und verlegt dieses nach New York. Die Schule umfasst das *Harold Clurman Theatre*, das in Hommage an den Gründer des *Group Theatre* und des *Samuel Beckett Theatre* so benannt ist. Regie, Schauspiel, aber auch Gesangs- und Tanzunterricht werden angeboten. Die Schule akzeptiert ebenfalls fertig ausgebildete Künstler wie Sissy Spacek und Paul Schrader. Unter den von Garfein selbst inszenierten Werken finden sich Stücke von Ionesco, Arthur Miller und Samuel Beckett.

1978 widmet ihm sein enger Freund Henry Miller in *My Bike and Other Friends* ein literarisches Portrait.

1985 wird *The Actors and Directors Lab* vom amerikanischen Unterrichtsminister als beste Theaterschule der USA bezeichnet. Die *Cinémathèque Française* würdigt den dort anwesenden Garfein im Oktober 1984.

1985 widmet ihm das kanadische Fernsehen einen einstündigen Film *A journey Back*, in dem Garfein über seine Vergangenheit als Deportierter und seine europäischen Wurzeln nachforscht.

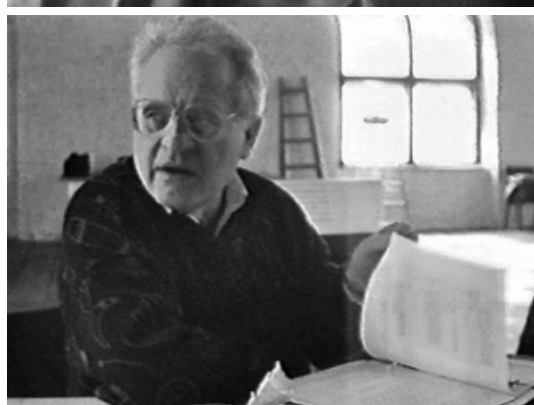
Seit Oktober 1985 organisiert Garfein in Paris Workshops für Regie und Schauspielführung der *Compagnie Valérie Lumbroso*.

Jean-Pierre Piton und Francis Schall, *Cahier du Cinéma*, Juli–August 1988

1988 folgt er einer Einladung George Taboris an dessen Wiener Theater *Der Kreis*, um die zuvor in London und in Israel erfolgreich inszenierten Kurzdramen *Samuel Becketts*, *What Where*, *Catastrophy* und *Ohio Impromptu* aufzuführen und durch die Bühnen-Weltpremiere von *Nacht und Träume* zu ergänzen.

Anfang der 90er-Jahre gründet er in Paris sein Studio Jack Garfein. In seiner zweiten Ehe ist er mit der spanischen Schauspielerin Anna Larreta verheiratet.

Michael Pilz, Wien, November 2004



Jack Garfein

director, writer, producer
(state of 1988)

FILM

The Strange One (Columbia) with Ben Gazzara and George Peppard
Something Wild with Carroll Baker, Ralph Meeker and Mildred Dunnok
A Tribute by Cinémathèque Française October 1984

THEATER

Broadway
End as a Man with Ben Gazzara (Show Business Award for best Director on Broadway)
Girls of Summer with Shelley Winters and Pat Hingle
The Sin of Pat Muldon with James Barton and Elaine Stritch
Shadow of a Gunman by Sean O'Casey, with members of the Actors Studio

Off-Broadway

The Lesson by Eugene Ionesco (combined with the film California Reich)
Rommel's Garden, 1985

France

Master Harold and the Boys by Athol Fugard,
French Premiere at the Renaud-Barrault-Theater,
Paris, 1985

England

The Beckett Plays (Ohio Impromptu, Catastrophe, What Where), Edinburgh Festival, 1984 and the London Premiere at the Warehouse Theater, 1984

Israel

The Beckett Plays (Ohio Impromptu, Catastrophe, What Where), Jerusalem Festival, 1985

Austria

The Beckett Plays (Ohio Impromptu, Catastrophe, What Where, Nights and Dreams), Der Kreis (George Tabori), Vienna, 1988

Regional Theaters

Don't go Gentle by William Inge, Premiere, and How Tall is Toscanini by Calder Willingham, at UCLA Theater, Los Angeles
The Sponsor with Joseph Wiseman at the Westhouse Playhouse
Anna Christie with Carroll Baker, at Hintington Hartford Theater, Los Angeles and Tappan Zee Playhouse, New York
Arms and the Man by George Bernard Shaw, with Carroll Baker, at Drury Lane, Chicago

TELEVISION

The Marriage with Hume Cronyn and Jessica Tandy, NBC
The Dwarf by Ray Bradbury, NBC

DOCUMENTARY

Journey to Kenia and On Acting and Directing, writer, director, photography
The Journey Back, writer, actor

WRITER FOR FILM

Something Wild, screenplay, co-writer
The Farm, screenplay

WRITER FOR THEATER

August, August, August by Pavel Kohout, english version

ACADEMIC INSTITUTIONS

Professor in Cinema Department, USC, 1969–1973
Founder of the Actors and Director's Lab, Los Angeles and New York
Founder of The Actor's Studio, Los Angeles
Lectured at Harvard University, UCLA, NYU and Pacific Archives, San Francisco
In addition, Jack Garfein directed the following actors in various productions: Herbert Berghof, Jean Stapleton, Uta Hagen, Bruce Dern, Gary Merrill, Steve McQueen, Susan Strasberg, James Dean, Pat Hingle, Alvin Epstein

PRODUCER

Broadway
Avner the Eccentric, 1985
The American Clock by Arthur Miller, 1980–1981
The Price by Arthur Miller, 1979–1980

Off-Broadway

Childhood with Glenn Close, 1985
For No Good Reason by Nathalie Sarraute, World Premiere, 1985
Rommel's Garden, 1985
Ekkehard Schall, Berliner Ensemble, American Debut, 1985
Kurt Weill Cabaret with Alvon Epstein and Martha Schlamme, 1985
Endgame, 1984
Rockaby with Billie Whitelaw, 1984
The Beckett Plays (Ohio Impromptu, Catastrophe, What Where), 1983–1985
Hannah with Blanche Baker, 1983
With Love and Laughter, 1982
Chuck's Hunch, 1982
A Checkov Scetchbook with Joseph Buloff and John Herd, 1981
These Men directed by Zoe Caldwell, 1980

Paris was Yesterday with Celeste Holm, 1980
Flying Blind, 1979
California Reich and The Lesson by Eugene Ionesco,
1978–1979

Founder and Artistic Director of the Harold Clurman
Theater, 1978

Regional Theater
The American Clock and The Price by Arthur Miller,
Spoleto Festival, Charleston, South Carolina, 1979–1980

Off-Off-Broadway
Produced eight productions by new playwrights and
a revival of Two Character Play by Tennessee Williams,
1979–1981

England
The Beckett Plays (Ohio Impromptu, Catastrophe,
What Where), The Warehouse Theater, London, 1984

Ohio Impromptu

by Samuel Beckett

World Premiere on 9 May 1981,
Drake Union, Stadium 2 Theater, Ohio.
Vienna Premiere, 20 October 1988,
Der Kreis (George Tabori), featuring Klaus Fischer
and Rainer Friebe, directed by Jack Garfein.

(L) Listener and (R) Reader
As alike in appearance as possible.

Light on table midstage. Rest of stage in darkness.
Plain with deal table, say 8'x4'.
Two plain armless white deal chairs.

L seated at table facing front towards end of long side
audience right. Bowed head propped on right hand. Face
hidden. Left hand on table. Long black coat. Long white
hair.

R seated at table in profile centre of short side audience
right. Bowed head propped on right hand. Left hand on
table. Book on table before him open at last pages. Long
black coat. Long white hair.

Black wide-brimmed hat at centre of table.

Fade up.

Ten seconds.

R turns page.

Pause.

R reading:
Little is left to tell. In a last –

L knocks with left hand on table.
Little is left to tell.

Pause. Knock.

In a last attempt to obtain relief he moved from where they
had been so long together to a single room on a far bank.
From its single window he could see the down-stream
extremity of the Isle of Swans.

Pause.

Relief he had hoped would flow from unfamiliarity.
Unfamiliar room. Unfamiliar scene. Out to where nothing
ever shared. Back to where nothing ever shared. From this
he had once half hoped some measure of relief might flow.

Pause.

Day after day he could be seen slowly packing the islet.
Hour after hour. In his long black coat no matter what the
weather and old world Latin Quarter hat. At the tip he
would always pause to dwell on the receding stream. How
in joyous eddies its two arms conflowed and flowed united
on. Then turn and his slow steps retrace.

Pause.

In his dreams –

Knock.

Then turn and his slow steps retrace.

Pause. Knock.

In his dreams he had been warned against this change.
Seen the dear face and heard the unspoken words, Stay
where we were so long alone together, my shade will
comfort you.

Pause.

Could he not –

Knock.

Seen the dear face and heard the unspoken words, Stay
where we were so long alone together, my shade will
comfort you.

Pause. Knock.

Could he not now turn back? Acknowledge his error and
return to where they were once so long alone together.
Alone together so much shared. No. What he had done
alone could not be undone. Nothing he had ever done alone
could ever be undone. By him alone.

Pause.

In this extremity his old terror of night laid hold on him
again. After so long a lapse that as if never been. Pause.
Looks closer. Yes, after so long a lapse that as if never
been. Now with redoubled force the fearful symptoms
described at length page forty paragraph four. Starts to
turn back the pages. Checked by L's left hand. Resumes
relinquished page. White nights now again his portion.
As when his heart was young. No sleep no braving sleep
till – turns page – dawn of day.

Pause.

Little is left to tell. One night –

Knock.

Little is left to tell.

Pause. Knock.

One night as he sat trembling head in hands from head to foot a man appeared to him and said, I have been sent by – and here he named the dear name – to comfort you. Then drawing a worn volume from the pocket of his long black coat he sat and read till dawn. Then disappeared without a word.

Pause.

Some time later he appeared again at the same hour with the same volume and this time without preamble sat and read it through again the long night through. Then disappeared without a word.

Pause.

So from time to time unheralded he would appear to read the sad tale through again and the long night away. Then disappear without a word.

Pause.

With never a word exchanged they grew to be as one.

Pause.

Till the night came at last when having closed the book and dawn at hand he did not disappear but sat on without a word.

Pause.

Finally he said, I have had word from – and here he named the dear name – that I shall not come again. I saw the dear face and heard the unspoken words, No need to go to him again, even were it in your power.

Pause.

So the sad –

Knock.

Saw the dear face and heard the unspoken words, No need to go to him again, even were it in your power.

Pause. Knock.

So the sad tale a last time told they sat on as though turned to stone. Through the single window dawn shed no light. From the street no sound of reawakeing. Or was it that buried in who knows what thoughts they paid no heed? To light of day. To sound of reawakeing. What thoughts who knows. Thoughts, no, not thoughts. Profounds of mind. Of mindlessness. Whither no light can reach. No sound. So sat on as though turned no stone. The sad tale a last time told.

Pause.

Nothing is left to tell.

Pause. R makes to close book.
Knock. Book half-closed.

Nothing is left to tell.

Pause. R closes book.
Knock.

Silence. Five seconds.

Simultaneously they lower their right hands to table, raise their heads and look at each other. Unblinking. Expressionless.

Ten seconds.

Fade out.

Original title	That's All There Is
English title	That's All There Is
Country of origin	Austria
Production	Michael Pilz Film
Producer	Michael Pilz
Shooting time	5. September – 21 October 1988
Location	Vienna, George Tabori's theater „Der Kreis“ (rehearsal stage)
Completion	29 November 2004 (original version) 28 April 2005 (englisch version)
Concept and realization	Michael Pilz
Cinematography	Michael Pilz
Original sound and mix	Michael Pilz
Montage	Michael Pilz
Featuring	Jack Garfein, Klaus Fischer, Rainer Frieb, Fritz von Friedl, Ursula Höpfner, Detlef Jacobsen, Uta Brinksmeier, Lena Deinhardstein, a.o.
Literary words	Samuel Beckett, Ohio Impromptu
Music	Franz Schubert, Winterreise
Vocalist	Dietrich Fischer–Dieskau
Original format	Video 8/mini–DV, PAL, 4:3, colour, mono
Tape format	Beta, DV, PAL, 4:3, mono
Running time part 1.....	151 minutes
Running time part 2	142 minutes
Sound system	Mono/2–channel
Language	English, German
Subtitles	English
First screening	26 March, 2006, Graz, Diagonale, Festival of Austrian Films
Festivals, specials	Graz, Diagonale, Festival of Austrian Films, March, 2006 Amsterdam, International Filmfestival Rotterdam & Holland Festival, 9 June, 2006 Antwerp/Belgium, Museum of Contemporary Art, 17–19 November, 2006
Special thanks to	George Tabori, Jack Garfein, Samuel Beckett, Klaus Fischer, Rainer Frieb, Fritz von Friedl, Ursula Höpfner, Detlef Jacobsen, Uta Brinksmeier, Lena Deinhardsetin, Franz Schubert, Dietrich Fischer–Dieskau
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