

STANFORD SUMMER THEATER

is delighted to present a

PINTER festival

July 11 - August 8, 2005

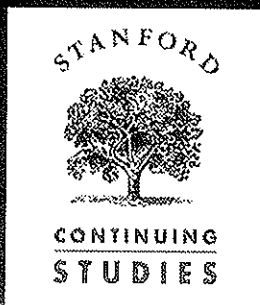
directed by

JEFFREY BIHR

The Lover

Night a Revue

Stanford
Drama

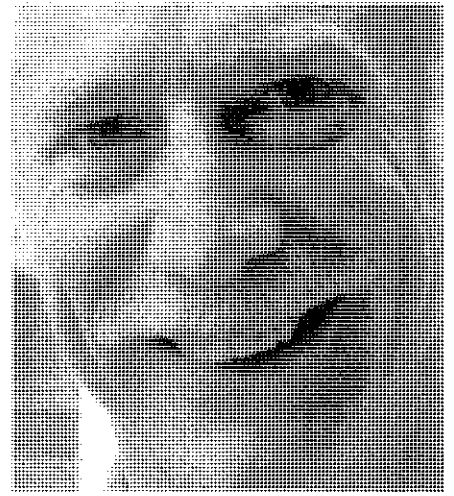


playbill

A Note from the Artistic Director

Dear Friends:

Our seventh season of Stanford Summer Theater celebrates a man whose life work deserves our attention and our thanks. Over the last fifty years, Harold Pinter has produced a body of work of extraordinary quality - clever, disturbing, witty, dark, hilarious, political (increasingly so over the past two decades), and always challenging. As a young man, Pinter wrote poetry (he still does, recently receiving the Wilfred Owen Award for his political poems), became an actor before turning twenty (touring in an old repertory company, beautifully captured in his short memoir *Mac* about the great Shakespearean actor-manager Aneurin Jenkins), moved to playwriting and took the London stage by storm, creating some of the seminal plays of the twentieth century (two of which we are producing as part of our festival) and a host of sketches and monologues.



Pinter is also a terrific stage director (I remember seeing his production of Simon Gray's *The Rear Column* in London in the late 1970s), and occasionally a film and television director as well (check out his production of Gray's *Butley*, starring Alan Bates). Shortly after his early dramatic successes, Pinter turned to screenwriting, producing some of the finest screenplays and films of the past forty years, five of which we are featuring in our Monday night film screenings (*Accident*, *The Go-Between*, *The French Lieutenant's Woman*, *Turtle Diary*, and *The Handmaid's Tale*).

Last, but certainly not least, Pinter has been an engaged political citizen, fighting for human rights and social equality against the powerful, who use language to make the inhuman seem necessary and the outrageous seem patriotic. A conscientious objector at eighteen, Pinter understood at an early age that the Cold War was a construct, a myth of good versus evil, when nothing the Soviet Union was doing in Eastern Europe could match the bloodbaths unleashed by the United States in Central America and South-East Asia. A member of CND (*Committee on Nuclear Disarmament*), the *Mordechai Vanunu Trust* (Vanunu served eighteen years in Israeli prison and eleven in solitary confinement, for exposing Israel's possession of a vast nuclear arsenal), PEN (the writers' group, which has aggressively opposed torture and censorship), and other similar organizations, Pinter has spoken out eloquently, forcefully, and fearlessly on a variety of issues about which the rest of us have been all too reticent. On accepting the Wilfred Owen Award, Pinter wondered how that great anti-war (WWI) poet might describe the current US / UK invasion and occupation of Iraq: "A bandit act, an act of blatant state terrorism, demonstrating absolute contempt for the concept of International Law. An arbitrary military action inspired by a series of lies upon lies and gross manipulation of the media and therefore of the public. An act intended to consolidate American military and economic control of the Middle East masquerading - as a last resort (all other justifications having failed to justify themselves) - as 'liberation.' A formidable assertion of military force responsible for the death and mutilation of thousands upon thousands of innocent people."

While we enjoy the theater and films of our Pinter Festival and participate in the Community Symposium on July 20, we might also be moved by the man whom the festival celebrates to do even more: to fight to take back what we have given up to those in power who do horrific things in our name. In Pinter's seventy-fifth year, that would be a meaningful tribute indeed.

2005 Stanford Summer Theater Administrative Staff:
Ed Iskandar, Associate Director
Justin Liszanckie, Associate Producer & Press Relations
Malissa McLeod, Special Events Manager
Diana Watt, Special Events Manager

Rush Rehm
Producing Artistic Director

from Harold Pinter

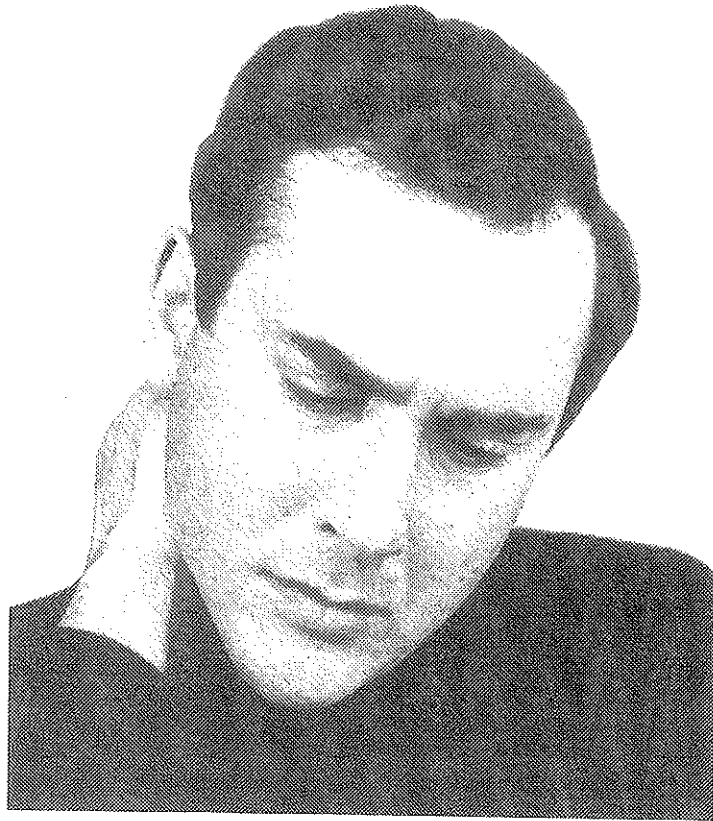
"I'm moved to know that you're embarking on this Festival ...

It's also good to know that you exist!

We clearly have a great deal in common. I hope you all have a good time and that the Festival flourishes.

Resistance remains the name of the game."

Dated July 7th, 2005



"There are two silences. One when no word is spoken. The other when perhaps a torrent of language is being employed ... The speech we hear is an indication of that which we don't hear."

"A play is not an essay, nor should a playwright under any exhortation damage the consistency of his characters by injecting a remedy or apology for their actions into the last act, simply because we have been brought up to expect, rain or sunshine, the last act 'resolution.'"

"One way of looking at speech is to say that it is a constant stratagem to cover nakedness."

"We don't carry labels on our chests, and even though they are continually fixed to us by others, they convince nobody. The desire for verification on the part of all of us, with regard to our own experience and the experience of others, is understandable but cannot always be satisfied."

"I'm convinced that what happens in my plays could happen anywhere, at any time, in any place, although the events may seem unfamiliar at first glance. If you press me for a definition, I'd say that what goes on in my plays is realistic, but what I'm doing is not."

"I don't write with any audience in mind. I just write. I take a chance on the audience."

"I have usually begun a play in quite a simple manner; found a couple of characters in a particular context, thrown them together and listened to what they said, keeping my nose to the ground ... I've never started a play from any kind of abstract idea or theory and never envisaged my own characters as messengers of death, doom, heaven or the Milky Way or, in other words, as allegorical representations of any particular force, whatever that may mean."

"... under what is said, another thing is being said."

"We will all interpret a common experience quite differently."

"A thing is not necessarily either true or false; it can be both true and false."

"To disclose to others the poverty within us is too fearsome a possibility."

"I'm not a theorist. I'm not an authoritative or reliable commentator on the dramatic scene, the social scene, any scene. I write plays, when I can manage it, and that's all."

PLAYS

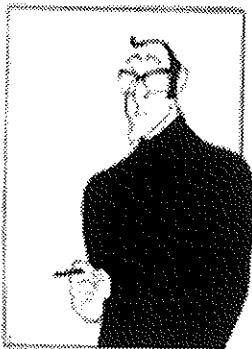
The Room (1957)
 The Birthday Party (1957)
 The Dumb Waiter (1957)
 A Slight Ache (1958)
 The Hothouse (1958)
 The Caretaker (1959)
 A Night Out (1959)
 Night School (1960)
 The Dwarfs (1960)
 The Collection (1961)
 The Lover (1962)
 Tea Party (1964)
 The Homecoming (1964)
 The Basement (1966)
 Landscape (1967)
 Silence (1968)
 Old Times (1970)
 Monologue (1972)
 No Man's Land (1974)
 Betrayal (1978)
 Family Voices (1980)
 Other Places (1982)
 A Kind of Alaska (1982)
 Victoria Station (1982)
 One For The Road (1984)
 Mountain Language (1988)
 The New World Order (1991)
 Party Time (1991)
 Moonlight (1993)
 Ashes to Ashes (1996)
 Celebration (1999)
 Remembrance of Things Past (2000)

SKETCHES

The Black and White (1959)
 Trouble in the Works (1959)
 Last to Go (1959)
 Request Stop (1959)
 Special Offer (1959)
 That's Your Trouble (1959)
 That's All (1959)
 Interview (1959)
 Applicant (1959)
 Dialogue for Three (1959)
 Night (1969)
 Precisely (1983)
 Press Conference (2002)

FILM & TELEVISION (Director)

Butley (1974)
 The Rear Column (1980)
 The Hothouse (1982)
 Mountain Language (1988)
 Party Time (1992)
 Landscape (1995)
 Ashes to Ashes (Italy) (1998)

**SCREENPLAYS**

The Caretaker (1963)
 The Servant (1963)
 The Pumpkin Eater (1963)
 The Quiller memorandum (1965)
 Accident (1966)
 The Birthday Party (1967)
 The Go-Between (1969)
 The Homecoming (1969)
 Langrishe Go Down (1970)
 The Proust Screenplay (1972)
 The Last Tycoon (1974)
 The French Lieutenant's Woman (1980)
 Betrayal (1981)
 Victory (1982)
 Turtle Diary (1984)
 The Handmaid's Tale (1987)
 Reunion (1988)
 Heat of the Day (1988)
 Comfort of Strangers (1989)
 The Trial (1989)
 The Dreaming Child (1997)
 The Tragedy of King Lear (2000)

AWARDS

CBE (1966)
 Shakespeare Prize (1970)
 European Prize for Literature (1973)
 Pirandello Prize (1980)
 British Literature Prize (1995)
 Laurence Olivier Award (1996)
 Moliere d'Honneur (1997)
 Sunday Times Award (1997)
 BAFTA Fellowship (1997)
 Companion of Literature, RSL (1998)
 The Critics Circle Award (2001)
 S.T. Dupont Golden Pen Award (2001)
 Premio Fiesole ai Maestri del Cinema (2001)
 World Leaders Award (2001)
 Hermann Kesten Medallion (2001)
 Companion of Honour (2002)
 Evening Standard Theatre Award (2004)
 Wildred Owen Poetry Prize (2005)

HONORARY DEGREES

from the Universities of:
 Reading (1970)
 Birmingham (1971)
 Glasgow (1974)
 East Anglia (1974)
 Stirling (1979)
 Brown (Rhode Island) (1982)
 Hull (1986)
 Sussex (1990)
 East London (1994)
 Sofia (Bulgaria) (1995)
 Bristol (1998)
 Goldsmiths, University of London (1999)
 University of Aristotle (Thessaloniki) (2000)
 University of Florence (Italy) (2001)
 University of Turin (Italy) (2002)
 National University of Ireland (Dublin) (2004)

Selected Works of Harold Pinter www.haroldpinter.org

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Selected Works of Harold Pinter www.haroldpinter.org

About the Company

NICK ALLEN (*John*) has been acting since high school. At Stanford he has appeared in, among other things, Stanford Shakespeare Society productions as Brabantio, Mercutio, Silvius and Feste. Next year, as a senior, he will share with Maggie Mason the responsibilities of Artistic Direction for StanShakes. He is thankful and delighted to make his professional debut with Stanford Summer Theater.

JEFFREY BIHR (*Director*) has worked as an actor, director, composer and educator for the last twenty-five years. Jeffrey was a company member for seven seasons at the Berkeley Repertory Theater and has been a member of the International Acting Company of Tadashi Suzuki since 1987. Recently, he directed Feydeau's classic farce *A Gown for His Mistress*, and a production of Diane Luby Lane's one-woman show *Deep Sea Diving* in Los Angeles. Other credits include *Modigliani*, *The Misanthrope* (in Munster, Germany) and *The Greeks* (in London). He has composed numerous theatre and film scores.

CHAD BONAKER (*Set Designer*) is a freelance set and lighting designer. He returns to the Bay Area having received his MFA in theatrical production from the University of Cincinnati, College Conservatory of Music (CCM). His last co-design at TheaterWorks, *Smokey Joe's Cafe*, won a Dean Goodman Award for outstanding Musical Lighting Design. At CCM, Mr. Bonaker shared the award for the Best All Round College Opera Production in a Studio Space from the National Opera Association for his lighting of *The Spanish Hour*.

LENNY CARLSON (*Composer*) is a Los Angeles-born guitarist, composer, arranger, producer, and teacher. He studied guitar with John Collins and Joe Pass. Lenny has performed at jazz clubs, concerts and hotels and on radio in Southern California, Portland, and the Bay Area. He is fluent in a wide range of styles, and has worked with many notable musicians including John Carter, Don Preston, Betty O'Hara, Harold Mason, Kenny Kotwitz, Gary Barone, and Larry Blackshere. Lenny teaches in the Music Department of City College of San Francisco and in the Music/Recording Industry Program at San Francisco State University.

NICOLE ESCHEN (*Stage Manager*) is currently pursuing her Ph.D. in Theater Critical Studies at UCLA. She graduated from Stanford in 2002 with degrees in Drama and English. While at Stanford, she stage managed and technical directed numerous shows for the Stanford Department of Drama, Ram's Head Theatrical Society, and StanShakes.

ANDREW J. HUNGERFORD (*Lighting Designer*) is a freelance lighting designer making his Bay Area debut with SST. Designs elsewhere include *Ariodante* and *Life of Galileo*. He recently earned his MFA in Theater Design and Production from the University of Cincinnati, College Conservatory of Music (CCM). Mr. Hungerford also holds degrees in Theater and Astrophysics from Michigan State University.

KAY KOSTOPOULOS (*Sarah*) last performed with SST as Kalonike in Amy Freed's dazzling adaptation of *Lysistrata* and as Babette in *Biedermann and the Firebugs* with Rush Rehm. Kay is an MFA graduate of ACT, where she taught acting and directed student projects as a core faculty member of ACT's Advanced Training Program. She has acted at ACT, the Magic Theatre, and the San Francisco and California Shakespeare Festivals. Kay teaches acting in the undergraduate, graduate and Continuing Studies programs at Stanford. She performs weekly at Cafe Fino in Palo Alto and throughout the Bay Area with her jazz group, *Black Olive*, featuring composer - guitarist Lenny Carlson. Their website is <http://www.blackolivejazz.com>. Ms. Kostopoulos appears through the courtesy of Actor's Equity Association.

RUSH REHM (*Richard and Max*) is a Professor of Drama and Classics at Stanford and founder of Stanford Summer Theater (with Aleksandra Wolska and Jarek Truszczyński). Mr. Rehm has previously appeared as Astrov in *Uncle Vanya*, Pozzo in *Waiting for Godot*, Biedermann in *Biedermann and the Firebugs*, and directed Amy Freed's adaptation of Aristophanes' *Lysistrata*.

CONNIE STRAYER (*Costume Designer*) has been designing costumes for over twenty-five years both educationally and professionally. Locally, she has worked with TheatreWorks, West Bay Opera, and Opera San Jose. She has worked as a textile artist for San Francisco Ballet, San Diego Opera and the Guthrie Theatre. This is her fifth year with SST.

SST is generously supported by:

Continuing Studies

Drama Department

Vice Provost for Undergraduate Education

Friends of SST

To join *Friends of SST*, please contact Justin Lisanckie at justliz@stanford.edu, or after the show.

To contact any member of the SST Company, write an e-mail edisk@stanford.edu.

Special Thanks

Dan Anthony

Ron Davies

Alison Duxbury

Amy Freed

Charles Junkerman

Mick LaSalle

Malissa McLeod

Barbara Palmer

Harold Pinter

Alice Rayner

Diana Watt

Find out more about SST on our website at <http://summertheater.stanford.edu/>

On Fridays & Saturdays, don't miss
our late night Second Season:

NICK
ALLEN

CHRIS
DENTON

JUSTIN
LISZANCKIE

MAGGIE
MASON

Harold Pinter's
Applicant

co-directed by
Rush Rehm &
Ed Iskandar

The Collection

"One of the great plays
of the twentieth century"
- Sir Laurence Olivier

are
you
VIRGO
intacta?

8:10 PM, upstairs in the
Intimate Prosser Studio,
following an oh-so-brief
intermission after regular
mainstage performances of
Night and *The Lover*.

\$10 (\$5) Tickets available at the Pigott Theater Box-Office

Show your *The Lover* ticket stub to obtain a 50% discount
off a full-priced ticket, only valid for a same-night show.

Concessions available at the Box-Office while you wait!

Don't forget: Our Monday night film screening series,
followed by a lively discussion led by a member of SST.

Join us for the Community Symposium on Pinter (July 20).

2005 SEASON SCHEDULE

JULY AUGUST

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
JULY 11 7:30 PM (HC) ACCI	JULY 12	JULY 13	JULY 14 8 PM (PIG) NILO	JULY 15 8 PM (PIG) NILO 10 PM (PRO) APCO	JULY 16 8 PM (PIG) NILO 10 PM (PRO) APCO	JULY 17 7 PM (PIG) NILO
JULY 18 7:30 PM (HC) GOBE	JULY 19	JULY 20 7 PM (PIG) SYMP	JULY 21 8 PM (PIG) NILO	JULY 22 8 PM (PIG) NILO 10 PM (PRO) APCO	JULY 23 8 PM (PIG) NILO 10 PM (PRO) APCO	JULY 24 7 PM (PIG) NILO
JULY 25 7:30 PM (HC) FREN	JULY 26	JULY 27	JULY 28 8 PM (PIG) NILO	JULY 29 8 PM (PIG) NILO 10 PM (PRO) APCO	JULY 30 8 PM (PIG) NILO 10 PM (PRO) APCO	JULY 31 7 PM (PIG) NILO
AUGUST 1 7:30 PM (HC) TURRT	AUGUST 2	AUGUST 3	AUGUST 4 8 PM (PIG) NILO	AUGUST 5 8 PM (PIG) NILO 10 PM (PRO) APCO	AUGUST 6 2 PM (PIG) NILO 8 PM (PIG) NILO 10 PM (PRO) APCO	AUGUST 7 7 PM (PIG) NILO
AUGUST 8 7:30 PM (HC) HAND	AUGUST 9	AUGUST 10	AUGUST 11	AUGUST 12	AUGUST 13	AUGUST 14

KEY:

LOCATIONS:
MAINSTAGE SEASON:
SECOND SEASON:
SPECIAL EVENTS:
FILMS:

PIG - PIGOTT THEATER; PRO - PROSSER STUDIO; HC - HISTORY CORNER RM 2
 NILO - "NIGHT" & "THE LOVER" (DOUBLE-BILL)
 APCO - "APPLICANT" & "THE COLLECTION" (DOUBLE-BILL)
 SYMP - COMMUNITY SYMPOSIUM ON THE WORK OF HAROLD PINTER
 ACCI - "ACCIDENT"
 FREN - "THE FRENCH LIEUTENANT'S WOMAN"
 HAND - "THE HANDMAID'S TALE"
 GOBE - "THE GO-BETWEEN"
 TURRT - "THE TURTLE DIARY"