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A Contemporary Theatre

July 20 — August 26, 2012

THE PINTER FESTIVAL

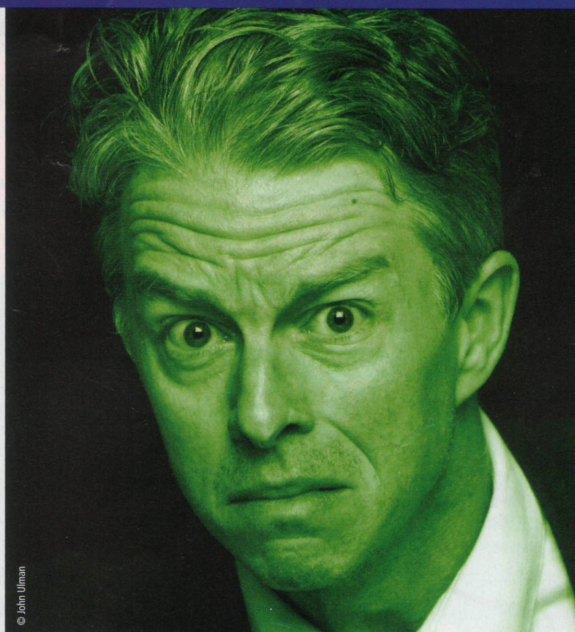
Featuring four plays by Harold Pinter

No Man's Land



© John Ullman

The Dumb Waiter



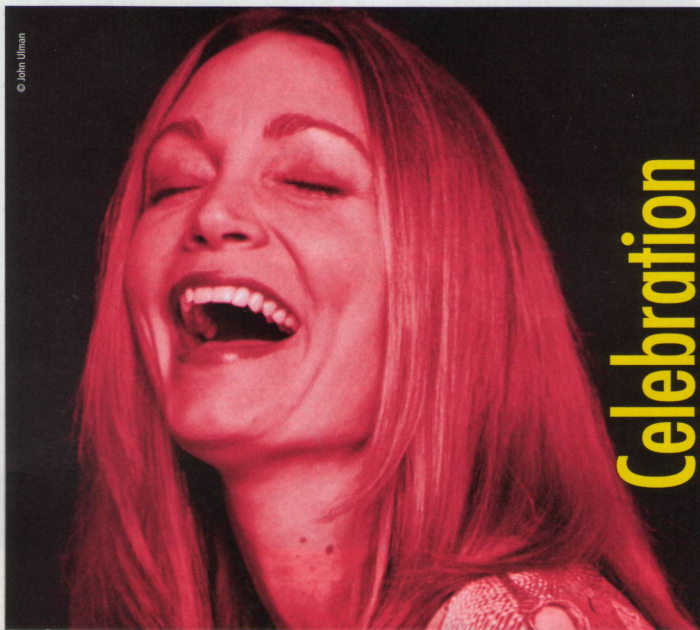
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Old Times



© Chris Berman

Celebration



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Kurt Beattie
Artistic Director

Carlo Scandiuzzi
Executive Director

ACT – A Contemporary Theatre presents

THE PINTER FESTIVAL

Featuring four plays by Harold Pinter

The Dumb Waiter, Celebration, Old Times, and No Man's Land

Beginning July 20, 2012

Opening Night *The Dumb Waiter* and *Celebration* July 26, 2012

Opening Night of *Old Times* August 18, 2012

Opening Night of *No Man's Land* August 18, 2012

Company

* Anne Allgood

* Julie Briskman

* Cheyenne Casebier

* Frank Corrado

* Peter Crook

* Jeffrey Fracé

* Benjamin Harris

* Darragh Kennan

* Charles Leggett

* Randy Moore

Mariel Neto

Creative Team

John Langs

Director (*Celebration, The Dumb Waiter*)

Victor Pappas

Director (*Old Times*)

Penelope Cherns

Director (*No Man's Land*)

Frank Corrado

Producer

Robert Dahlstrom

Scenic Designer

Sarah Nash Gates

Costume Designer

Rick Paulsen

Lighting Designer

Brendan Patrick Hogan

Sound Designer

* Jeffrey K. Hanson

Stage Manager

* Erin B. Zatloka

Stage Manager

Alyssa Keene

Dialect Coach

Verhanika Wood

Production Assistant

Approximate Running Times: *The Dumb Waiter* and *Celebration* runs two hours and 15 minutes with intermission.

Old Times runs 1 hour and 15 minutes. *No Man's Land* runs 2 hours and 10 minutes with intermission.

*Members of Actors' Equity Association, the Union of Professional Actors and Stage managers in the United States.

Production Sponsors:

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THE SHUBERT
FOUNDATION INC.

THE DUMB WAITER, CELEBRATION, OLD TIMES, and NO MAN'S LAND are presented by special arrangement with Samuel French, Inc.

Audience members are cordially reminded to silence all electronic devices. All forms of photography and the use of recording devices are strictly prohibited.
Please do not walk on the stage before, during, or after the show.



Sept 7 – Oct 7

Uncle Ho to Uncle Sam

By Trieu Tran with Robert Egan
Directed by Robert Egan

A beautiful and powerful story about becoming a man and becoming an American.



© LaRae Lobdell



Photo: John Ulman

RADIAL THEATER PROJECT

August 2 – 25
99 Layoffs

Radial Theater Project presents *99 Layoffs* by Vincent Delaney, a new romantic comedy about love in the time of pink slips.



THE UNFORGETTABLE
SUMMER

IAN BELL

September 10
Seattle Confidential

Seattle anonymously shares its life stories. This quarter's theme: *The Unforgettable Summer*.



6TH ANNUAL
**NEW
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FESTIVAL**

ICICLE CREEK CENTER FOR THE ARTS

August 21 – 22
Icicle Creek Theatre Fest

Readings and discussions of two new plays: *Seven Spots on The Sun* by Martin Zimmerman and *My Before and After* by Michael Louis Serafin-Wells.



THE GREAT
SOUL OF
RUSSIA

THE SEAGULL PROJECT

September 11
The Great Soul of Russia

Reading series from members of The Seagull Project: September's reading is "Fairies and Frights: Lessons Remembered."



August 20
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Kurt Beattie

Letter From the Artistic Director

The Pinter Festival

I have always believed in the greatness—indeed, centrality—of Harold Pinter’s work.

It powerfully describes, in an utterly unique way, the psychic and historical tragedies of humanity in the 20th century. His Nobel award was an international recognition of this achievement. But I believe many theatres (mine included) in the U.S. have fears about producing Pinter, based on box office history and on the odd resistance of contemporary audiences to Pinter’s ambivalences and quietly alarming formulations. So it is with particular pride that I welcome you to ACT’s Pinter Festival, the first time we have devoted an entire subscription slot to multiple plays by a single playwright and invited our audience to share in the deeper exploration of a singular genius that the festival format provides.

The Pinter Festival would not have been possible – or even thought of! – had it not been for the passionate commitment of Frank Corrado and his unwavering belief in Pinter’s importance to the modern theatre canon and his power to fascinate an audience. For the last several years, Frank has been devoting his artistic life to finding a way both of creating an audience for Pinter, and giving actors like himself a chance to discover new possibilities of performance through the strange and sometimes very difficult music of Pinter’s writing.

In 2009 under the auspices of ACT’s Central Heating Lab, he inaugurated a series of readings devoted to the Pinterian *oeuvre* called *Pinter Fortnightly*. The series was conceived as a way to honor the playwright’s memory by offering plays that in many cases were unfamiliar both to the actors and the audience. The response was stunning, with audiences quickly exceeding capacity, and inspired Frank and me to begin planning for a large scale festival of Pinter’s work.

It is an integral part of ACT’s mission and its artistic and intellectual relationship with our audiences not only to create the best theatre possible, but to foster a desire in our public for the great theatrical writing that has been deemed “difficult,” or, to put it more bluntly, “box office poison.” Frank has found a way to overcome the unwarranted wariness that Pinter’s work has engendered for too long, and his journey with these texts is proving to be as great a value to the community at large as it is to him personally, demonstrating how much greater the reach of a theatre can be if it engages and encourages the important work of cultural exploration through the ambitions of its best local artists.

We welcome and look forward to journeying with you through this celebration of Pinter’s work with Frank and this superb ensemble of actors and directors.

Kurt Beattie, Artistic Director

THE PINTER FESTIVAL

The Dumb Waiter by Harold Pinter

Directed by John Langs

| | |
|------------------|-----|
| *Darragh Kennan | Gus |
| *Charles Leggett | Ben |

Intermission

Celebration by Harold Pinter

Directed by John Langs

| | |
|--------------------|-----------------------|
| *Anne Allgood | Prue |
| *Julie Briskman | Julie |
| *Cheyenne Casebier | Sonia |
| *Frank Corrado | Lambert |
| *Peter Crook | Richard |
| *Jeffrey Fracé | Russell |
| *Benjamin Harris | Additional Wait-Staff |
| *Darragh Kennan | The Waiter |
| *Charles Leggett | Additional Wait-Staff |
| *Randy Moore | Matt |
| Mariel Neto | Suki |

Old Times by Harold Pinter

Directed by Victor Pappas

| | |
|--------------------|--------|
| *Anne Allgood | Anna |
| *Cheyenne Casebier | Kate |
| *Jeffrey Fracé | Deeley |

No Man's Land by Harold Pinter

Directed by Penelope Cherns

| | |
|------------------|---------|
| *Frank Corrado | Hirst |
| *Randy Moore | Spooner |
| *Peter Crook | Briggs |
| *Benjamin Harris | Fostert |

*Members of Actors' Equity Association, the Union of Professional Actors and Stage managers in the United States.



CLASS, CULTURE, & CODES

By Penelope Cherns, Director of *No Man's Land*.

No Man's Land, like a number of Pinter's plays, deals with memory and being trapped in the past, unable to move forward, frightened of a changing world. The characters moreover seem to invent their pasts out of half forgotten fragments of reality and cultural signposts. Spooner and Hirst, who have never really met before, proceed to create a shared past out of seemingly improvised riffs on a jointly understood cultural understanding, based on an England almost frozen in time.

The play takes place in a detached house in north London near to Hampstead Heath, a wonderful blend of genuine if artificially preserved old open land round London which is a walking area, a family park, and has areas renowned as sexual hunting grounds for gay men. In the days of traveling by stagecoach, Jack Straw's Castle, mentioned in the play, was one of the last stopping places to lodge before entering London. Although Pinter does not assign a particular time to the events of the play, we are choosing to set it in the year it was written, 1975, to preserve the chronological integrity of some of the dialogue between Hirst and Spooner referring to their service in World War II, and to account for why neither of the younger characters carries a mobile phone — Foster, certainly, would in our own time have the very latest version with all the bells and whistles!

The nuances of class, culture, and codes is so perfectly captured in Pinter that just by letting

them play out with honesty and integrity the world is created. There is nothing obscure or 'poetic' in the language but it is full of the obscurity and allusion of everyday interactions. As Michael Billington observes in his terrific biography, so many of Pinter's plays start from an observed image, a glimpse or a snapshot of time which the author then investigates and expands. Two men in a Hampstead room, one offering the other a drink, is where this one started; from there a relationship is built through play and interaction.

Pinter demands a light touch — only then do the dark shadows come through under all the comedy and games playing, the status and powerplay.

His language has a lovely precision and rhythm, it has its own music — hence the pause; if you were to cross out <pause> and <beat>, in the stage directions, and then truthfully feel and explore your way through the text, you would come up naturally with the pauses and beats; they are punctuation, not moments...

Pinter demands a light touch — only then do the dark shadows come through under all the comedy and games playing, the status and powerplay. Like a good wine it has an immediate impact and then an afterglow.



Who is

Harold Pinter?

Harold Pinter was born in London in 1930. He lived with Antonia Fraser from 1975 until his death on Christmas Eve 2008. (They were married in 1980). He wrote

twenty-nine plays including *The Birthday Party*, *The Caretaker*, *The Homecoming*, and *Betrayal*, twenty-one screenplays including *The Servant*, *The Go-Between*, *The French Lieutenant's Woman*, and *Sleuth*, and directed twenty-seven theatre productions, including James Joyce's *Exiles*, David Mamet's *Oleanna*, seven plays by Simon Gray, and many of his own plays including his last, *Celebration*, paired with his first, *The Room* at The Almeida Theatre, London in the spring of 2000.

In 2005 he received the Nobel Prize for Literature. Other awards include the Companion of Honour for services to Literature, the Legion D'Honneur, the Laurence Olivier Award, and the Moliere D'Honneur for lifetime achievement. In 1999 he was made a Companion of Literature by the Royal Society of Literature. He received honorary degrees from eighteen universities.

Sketch Credit: Phillip Levine

Study for a portrait
of Harold Pinter
Reginald Gray MM

The Pinter Festival Company Reflects on the Significance of the Pinterian Pause.

At a wedding recently, in a grove of eucalyptus and live oak in a coastal California canyon, the minister invited all to observe a moment of silence. As the outer and inner voices quieted and ceased the gathering paused at the edge of expectation. The silence was alive with sounds of previously unnoticed activity. Wind, hawks, small creatures passing through the trees. For its vitality and its power to prepare us for the possibilities to come, silence is indispensable.

—Peter Crook

I have never worked on Pinter before, but since I come to theatre from the world of music, his writing and rhythms feel familiar to me. In the same way that a composer's use of rests complements and accents the notes, the pauses in Pinter's relentless language carry their own essential weight and import - and can sound deafening! I think about the pauses in music - ones that make us hold our breath in suspense until the next chord finally resolves the tension; silences that ring and echo *after* a chord resolves; little percussive hushes that punctuate beats of sound... Pinter's language has all of that rich music.

—Anne Allgood

Actors and directors, at least those attentive to both the implied rhythms and the psychological give-and-take of a dramatic text, will insert pauses (a.k.a. beats, moments—you name it) where natural and desired. Pinter, following Beckett, merely specified what ought to be implicit. When the pauses are, as Henry Woolf likes to say, “populated” and the silences “inhabited,” they tend to work unerringly well.

—Frank Corrado

Unofficial tally: two of *The Dumb Waiter's* nineteen scripted “silences,” four of its twenty-five “pauses” and seven of its twenty-seven *implied* pauses—descriptions of actions (looking, staring, reading, etc.) between lines of dialogue—are used by Ben to *avoid questions* Gus has asked. Forty other questions are simply ignored, or skirted via verbal sparring. This is the stain of the silences’ glass in a windowless room that intrigues me as I prepare.

—Charles Leggett

*“In Silence You
Can’t Hide
Anything As You
Can In Words.”*

—August Strindberg, “*The Ghost Sonata*”

I have never acted in a professional production of Pinter. I have only seen a rather obscure production of *Old Times* which confused me. So, as far as the pause? The pause is the least of my concerns. I just hope to be able to help create a truthful, engaging evening in the theatre that doesn't confuse people but allows them into the funny, dark, dangerous genius of Harold Pinter... (pause)... My backup plan is to leave the pauses up to Chuck.

—Darragh Kennan

So many of Pinter's plays are fundamentally about control; about the human desire for control over other people. Sometimes the most succinct and powerful way to demonstrate that control over someone else is to hold a silence until they squirm. But a Pinter pause is never dead air; the character is always deliberating, changing tactic, planning his or her next move...

—Benjamin Harris

One of my favorite Pinter quotes is, “Below the spoken word is something known and unspoken.” I find the Pinter Pause so alluring because it draws attention to what the characters do not say, or rather what they cannot bring themselves to say. This creates a beautiful tension. The Pause forces us to look at what is being communicated beyond the construct of speech, and what we can see is often more rich and truthful than words can describe.

—Mariel Neto

Here is one definition of the word “pause”: to cease, or suspend an action temporarily. What struck me is the word suspend. To suspend is to fill with potential. It implies movement, the inhale of a breath that isn't released, something *about* to happen, it's not static, it's *active*! It is a passionate response to what is about to come.

—Julie Briskman

My plan is to pause where it says “pause” and see what happens.

—Jeffrey Fracé

Pinter Pause...Where the unspoken starts to ferment and the cruel truth is revealed. This can feel like a black hole or a swift punch in the gut, an ache, an itch. Why have I stopped breathing? I am alone sitting next to you. Carefully choose your next weapon and have a drink . . .

—Cheyenne Casebier

[....]

—Randy Moore

Travels in Pinterland

by Frank Corrado

It must have been in 1964 or thereabouts (gulp!) that the name Harold Pinter first entered my consciousness. At the time, I was a high school junior in suburban New York and my primary activities revolved around balls—that is, of the base, foot, and golf variety.

Mind you, I wasn't a total barbarian, and growing up a train ride away from Broadway, I saw some memorable theatre in my youth: Anne Bancroft and Patty Duke in *The Miracle Worker*; the first run of *My Fair Lady*; Olivier and Anthony Quinn in Anouilh's *Beckett*; the young, impossibly handsome Albert Finney in John Osborne's *Luther*; Richard Burton's passionate, virile *Hamlet*, and many others. But best was catching several performances of the revue *Beyond the Fringe* whose brilliant cast of Peter Cook, Dudley Moore, Jonathan Miller, and Alan Bennett introduced me in one fell hilariously skewed swoop to the anarchic splendors of British satire and the absurd.

Then Harold Pinter appeared.

Oddly, it was not a play but a film that brought Pinter into my life. My beloved, late sister Josephine, five years my senior, would occasionally ask me to go along with her to "art films." On one such occasion, we went to see *The Servant* with Dirk Bogarde, James Fox, and an irresistible little temptress, Sarah Miles. I'd never seen anything remotely like it. I watched in absorbed fascination as a gentleman's gentleman, step by step, moment by moment and twist by turn, utterly took over the life and dominance of his master. I found it all a wicked delight and funny as hell. As the credits rolled, I learned that the screenplay had been written by one Harold Pinter. Mind you, by this time Pinter was already a world-famous playwright—the international success of *The Caretaker* written in 1960 had seen to that—but I had remained ignorant of his existence.

So I started reading as many Pinter plays as I could get my hands on: *The Room*, *The Birthday Party*, *The Dumb Waiter*, and *The Caretaker*. I'm not sure I understood much of what I read but I found it all hugely entertaining

nonetheless. (I now know that "understanding" Pinter, conventionally, is secondary to "experiencing" him.) Furthermore, none of my chums had any idea who this Pinter character was, and that made it all the more appealing.

When I went off to college in the fall of 1965, I discovered that the English department at my alma mater, Ohio Wesleyan, had superb teachers of Shakespeare, Melville, Joyce, Yeats, Beckett, and Pinter. I learned how to dig deeper into the work of writers whose surfaces I had only previously skimmed. And I began to make the kinds of associations that reveal the linkages and common pathways between writers as diverse as those listed above.

But Pinter continued to hold a unique sway, and I began to dabble in the theatre department: acting in plays, writing them (less said the better), and directing a double-bill consisting of Pinter's *The Room* and *The Lover*. I found the transition from reading and studying Pinter to actually *producing* him on stage an intoxicating experience. In short, I was hooked and couldn't wait to have another crack at it.

That crack was a long time coming, however. Though I had the good fortune to see the original production of *Old Times* in London in 1971 and of *No Man's Land* in New York in 1976—both unforgettable experiences—it was not until 1988 here in Seattle that I actually got to *work* on Pinter again. Three late greats of the Seattle theatre—Marjorie Nelson, Robert Loper, and John Boylan—joined forces with Diane Schenker and me to independently produce an evening of *A Slight Ache* and *Landscape* at the New City Theatre. Our shoestring budgeted production, however admirable its intent, hardly rekindled any great interest in Pinter hereabouts.

Twenty years before, though, Pinter had been something of mainstream figure here. At least at ACT, which in its early years was devoted to producing his plays. In fact, between 1966 and 1972 Greg Falls introduced five of them to local audiences, and in 1985 a triple-bill of *A Kind Of Alaska*, *One for the Road*, and *Victoria Station* was also given. It wasn't until 1995, however, when Victor Pappas directed *Betrayal* at Intiman, that any of the other

major Equity theatres here did so. Then in 2009, Seattle Rep also produced *Betrayal*, a play which has somehow earned the reputation of being more “accessible” than the others, implying—wrongly, I maintain—that the others are not.

That said, the “inaccessible” rap seemed to be what a lot of people thought about Pinter, including one major artistic director who assured me— when I asked him why he had no interest in the work of a man who in 2005 would be awarded the Nobel Prize for Literature— that Pinter was “box office death.” I disagreed, but I couldn’t deny that a lot



Other Places 1985 Rebecca Stucki Laurence Ballard

Despite the strange environments and hellish circumstances in which Pinter’s characters find themselves, they positively relish being alive.

of people felt that way. But then most people had never had the opportunity to actually *see* much of Pinter. Certainly not in recent years.

Why was this so? The American theatre can’t be said to said to be Anglophobic. Tom Stoppard, Alan Ayckbourn, David Hare, and others are frequently scheduled. What makes Stoppard more “accessible” than Pinter? How many who attend a production of *Arcadia*, say, readily grasp the mind-bending mathematical theorems and arcane literary speculations posited by its characters? Or the heady philosophical gymnastics of *Jumpers*? Shouldn’t such complexities earn the admirable Mr. Stoppard the “box-office death” label as well?

Well, one could argue that in a play like *Arcadia* Stoppard cleverly ties the complexities up in a tidy, sentimental bow which, for all the play’s intellectual flair and linguistic dazzle, allows audiences to go off into the night with a nice warm glow, however much or little they may have actually understood.

There are no “happy endings” in Pinter—though any number of very powerful, mysterious and fascinating

ones—nor any hint of sentimentality that doesn’t carry with it a discomfiting irony or a maudlin disingenuousness. Elegant bows are not tied up around the gift box of a Pinter play. We’re more likely to be handed an oddly shaped container around which is twisted, if anything at all, an intricate and stubborn knot that we may be tempted to hack at with an axe.

If Stoppard tends to show us the world as he would like it to be, Pinter shows us a world that is often ambiguous, ambivalent, absurd, furtive, irrational; a world sometimes treacherous, terrified, and terrifying. But, then, which view more accurately represents a century that has seen two World Wars, countless other deadly conflicts, totalitarian regimes right and left, massive stockpiles of apocalyptic weapons, global depression, environmental threat, and the Holocaust? In an interview late in his life the playwright succinctly summed things up when he said: “Life is beautiful but the world is hell; it’s hell on Earth, as it were.”

Still, despite the strange environments and hellish circumstances in which Pinter’s characters find themselves, they positively *relish* being alive. The ways in which they negotiate and navigate their separate courses around, about and through the fraught terrain of their lives is always theatrically captivating, sometimes very moving, and often extremely funny. (There are a hell of a lot of laughs in Pinterland.) No, Pinter wasn’t kidding when he said that life is beautiful: The joy his characters take in being who they are, even the most unsavory ones—*especially* the most unsavory ones—says as much, to me at least.

So when his life ended on the 24th of December, 2008 after nearly a decade of battling a series of devastating illnesses, I was motivated to do what I could to prove to the theatre community in Seattle that Harold Pinter had written 28 plays other than *Betrayal*, even a few that were as good and as “accessible.” I approached the artistic leadership at this theatre and proposed a series of readings of a few of the plays, and in March of 2009 Pinter Fortnightly commenced with a reading of *No Man’s Land*, a play that had never been professionally produced in Seattle. Fewer than forty brave souls attended that first reading but a lively discussion of the play took place afterwards and more such evenings were immediately scheduled. After another few, the audience had increased by a factor of five and the Fortnightly series had become something of a flagship staple of the Central Heating Lab program at ACT.

For an extremely loyal and devoted following of a couple of hundred patrons at least, Harold Pinter had become “box office.” All told, Pinter Fortnightly has enjoyed to date twenty-five evenings presenting nearly all of Pinter’s plays and shorter sketches, and has led to the present push that has now come to shove: The Pinter Festival at ACT.

—Frank Corrado

Who's Who in *The Pinter Festival*



Anne Allgood

(Company) has happily appeared at ACT in *Mary Stuart*, *The Prisoner of Second Avenue*, *Rock 'n' Roll*, *Das Barbecü*, *The Women*, *The Clean*

House, *Vincent in Brixton*, *Eurydice*, *Miss Witherspoon*, and *A Christmas Carol* (twice). Her credits encompass Broadway (*Carousel*, *The Most Happy Fella*, *The Sound of Music*, *Beauty and the Beast*, *Imaginary Friends*), National Tours (*Floyd Collins*, *Parade*, *Evita*, *South Pacific*, *Urinetown*), and regional theatres across the country (most recently the Geva Theatre Center in Rochester NY). She has appeared at every major theatre in Seattle, notably in *Cymbeline* at Intiman, and *Candide* and many others at the 5th Avenue.



Julie Briskman

(Company) was recently seen at ACT in *The Lady With All the Answers* for which she received a Gregory Award Nomination for Best Actress. Favorite roles

include Beline in *Imaginary Invalid* (Seattle Repertory Theatre), Jenny Diver in *Three Penny Opera* (Seattle Shakespeare Theatre), and *The Wicked Witch* (Seattle Children's Theater). Julie was a member of the Guthrie Theater acting company for seven seasons, and has worked throughout the country, playing in theaters including Yale Repertory Theatre, Berkeley Repertory Theatre, Trinity Repertory Company, Milwaukee Repertory Theatre, Arizona Theater Company, and The Old Globe. Julie is a proud Producing Ensemble member of THE SEAGULL PROJECT, which will bring *The Seagull* to the Falls Theater in January 2013 in conjunction with ACT's Central Heating Lab.



Cheyenne Casebier

(Company) is making her ACT debut with *The Pinter Festival*. She has performed at the Seattle Repertory Theatre in *This*, *Dancing at Lughnasa*, *Betrayal*, *The*

Three Musketeers, *Twelfth Night*, and *The Great Gatsby*. NYC credits include understudy in *The Glass Menagerie* on Broadway starring Jessica Lange, *Can't Let Go* (Keen Co.), *The Intoxicating Accelerating Death Machine*, *Chicks With Dicks*, and *Lesbian Pulp-o-Rama*. Regional credits include Long Wharf, Colorado

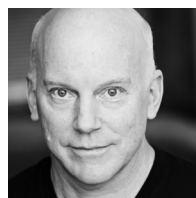
Shakespeare Festival, and Guthrie Theater where she appeared in *The Great Gatsby*, *Pride and Prejudice*, *Othello*, *Twelfth Night*, and *A Midsummer Night's Dream*. Cheyenne appeared in the HBO mini-series *John Adams* and the CBS series *Two and a Half Men*. She holds a M.F.A. from the Professional Theatre Training Program at the University of Delaware. Upcoming project: *Ramayana* at ACT directed by Kurt Beattie and Sheila Daniels.



Frank Corrado

(Company) has worked in the theatre as actor, playwright, director, producer, and curator for close to four decades. He has performed leading

and character roles in all the major theatres in Seattle over the years and at many of the most highly regarded regional venues across the country. In March 2009, he launched the popular play-reading series *Pinter Fortnightly* through the Central Heating Lab program at ACT-A Contemporary Theatre, a series which he continues to produce and curate and in which he often acts. Though a proud native of Brooklyn, NY, he has lived in Seattle since 1981. He is the father of three remarkable daughters, and is married to the sublime Mary Hubbard. Frank Corrado is a participant in the Fox Foundation Resident Actor Fellowships, funded by the William & Eva Fox Foundation and administered by Theatre Communications Group.

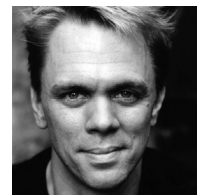


Peter Crook

(Company) His work at ACT includes *Mary Stuart*, *Rock 'N' Roll*, and *A Number*. He was most recently seen in *Clybourne Park* at The Seattle Repertory

Theatre where he also performed in Mary Zimmerman's *The Notebooks of Leonardo da Vinci* and *Beard of Avon*, and two seasons of plays as a company member from '88-'91. He was in *The Bells* (Strawberry Theatre Workshop); other Seattle credits include *The Fever*, *The Designated Mourner* (New City Theatre); *Frozen* (Empty Space); *Buddy* (5th Avenue Theatre); *Richard II* (Seattle Shakespeare Co); *Angels in America* (Intiman Theatre). He has performed in over a dozen shows with Seattle Children's Theatre and will reprise the title role in *The Wizard of Oz* later this year. Other regional credits include Old Globe Theatre and New York Shakespeare Festival. On Broadway and on tour

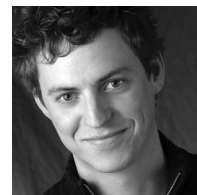
he was Mozart in *Amadeus*. Television and film credits include *Designing Women*, *Max Headroom*, *Chaplin*, and *Snow Falling on Cedars*. He is a graduate of PCPA and The Juilliard School. The Seagull Project will be at ACT in January 2013.



Jeffrey Fracé

(Company) played Padraic in ACT's *The Lieutenant of Inishmore*. Other credits include the Kennedy Center, New York Shakespeare Festival, American

Repertory Theatre, Actors Theatre of Louisville, Alabama Shakespeare Festival, Nashville Shakespeare Festival, Stonington Opera House, Cleveland Public Theatre, Chopin Theatre Chicago, La MaMa ETC, and the Iberoamericano Festival of Bogota. He is a former Associate Artist of Anne Bogart's SIT Company, appearing in *A Midsummer Night's Dream*, *War of the Worlds Radio Play*, *Hay Fever*, and *Culture of Desire*. He is a founding member of NYC-based ensemble Conni's Avant Garde Restaurant. He currently teaches acting at the University of Washington School of Drama. Recent directing credits include *Harp Song for a Radical*, *Barbarians*, *Untying My Cement Shoes*, and *The Two Orphans* for UW, and *Measure for Measure* and *10 Real Star Acts* for Stonington Opera House. MFA, Columbia University.



Benjamin Harris

(Company) is an actor, musician, and filmmaker based in Seattle. He has been seen around town at Seattle Repertory Theatre, Balagan

Theatre, New Century Theatre Company, and in many productions at ACT, including *Becky's New Car*, *Rock 'N' Roll*, and most recently, the ACT/5th Ave co-production *First Date*. He plays trumpet with soul singer Allen Stone, and also fronts his own band, Cordaviva. As a co-founder of the local film company Cro-Magnon Pictures, he writes, directs, and stars in award-winning short films that have screened at various festivals around the world.

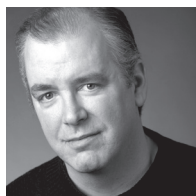


Darragh Kennan

(Company) is over the moon about working on Pinter with such a collection of amazing artists. Thank you to Frank Corrado, Kurt

Who's Who in *The Pinter Festival*

Beattie, Carlo Scandiuzzi, and ACT Theatre for assembling this group and idea and for taking great leaps of faith. And thank you, the audience, for taking a chance on Pinter during the Splendid Summer in Seattle. Darragh is Co-Artistic Director of New Century Theatre Company, is married to the beautiful and kind Jessica Kennan, and is father to Máire and Finn, who make everything more fun.



Charles Leggett

(Company) George Brown, *The Pitmen Painters*; Ray, *Yankee Tavern*; Sheriff, *The Trip to Bountiful*; Joe, *Becky's New Car*; Spirit 2, *A Christmas Carol*

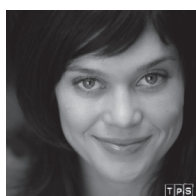
(2002-06, '08); Marshall Herrick, *The Crucible* (ACT). Charles is a recipient (and three-time nominee) of the Theatre Puget Sound Gregory Award for his work at Seattle Repertory Theatre, ACT, and Seattle Shakespeare Company, and has appeared at the Village Theatre, 5th Avenue Theatre, Seattle Children's Theatre, Book-It Repertory Theatre, Portland Center Stage, Intiman, Empty Space, and numerous smaller companies, including Strawberry Theatre Workshop.



Randy Moore

(Company) was a member of the acting company of the Dallas Theater Center from 1961-1994. Among his over 200 roles there, favorites include Cyrano

de Bergerac, Marc-Antony (*Julius Caesar*), Prospero (*The Tempest*), Salieri (*Amadeus*), Norman (*The Dresser*), Dysart (*Equus*), and Col Kincaid (*The Texas Trilogy*). A company member at the Denver Center Theater since 1995, his roles there have included Grandpa (*You Can't Take It With You*), Argan (*The Imaginary Invalid*), Harpagon (*The Miser*), Scrooge (*Christmas Carol*), and Polonius (*Hamlet*). Other regional theaters include The Alley, Old Globe, and Baltimore Center Stage.



Mariel Neto

(Company) is delighted to be making her ACT debut in *The Pinter Festival*. Her most recent Seattle credits include Christina in Azeotropes' acclaimed *Red Light*

Winter and all five female roles in The Schoolyard's *The Blue Room*. Other theatre

credits include Milwaukee Repertory Theatre, Ten Chimneys, Shanghai Low Theatricals, California Shakespeare Festival, and Backwards Company. Mariel also enjoys working in front of the camera and in the voice-over studio; she can be heard warding off zombies and other strange creatures in video games such as *Tera* and *Class3*. She recently received her B.F.A. in Acting from Cornish College of the Arts. Love and thanks to WW.

Jeffrey K. Hanson (Stage Manager) Now in his 23rd season at ACT, Hanson has stage managed more than 60 shows including *Double Indemnity*, *In the Next Room*, or the *Vibrator play*, *Becky's New Car*, *The Lieutenant of Inishmore*, *Das Barbecü*, *The Women*, *Stuff Happens*, *The Pillowman*, *Mourning Becomes Electra*, *A Skull in Connemara*, *Quills*, *Laughter on the 23rd Floor*, *The Gospel at Colonus*, *Halcyon Days*, *The Revengers' Comedies*, and *Lloyd's Prayer*. At The 5th Avenue Theatre, he has been production stage manager for *Oklahoma!*, *Candide*, *Irving Berlin's White Christmas*, *Hello Dolly!*, and *Mame*. He has stage managed at Seattle Repertory Theatre (*Metamorphoses*, *The Cider House Rules*, *Parts One and Two*), Seattle Children's Theatre, Intiman Theatre, and Arizona Theatre Company.

Erin B. Zatloka (Stage Manager) is glad to be back at ACT where she last assistant stage managed *A Christmas Carol*. She has recently been at the 5th Avenue Theatre where she assistant stage managed *Oklahoma!* and *Damn Yankees*. Other favorites at ACT include *Pilgrims* *Musa* and *Sheri in the New World*, *The Lieutenant of Inishmore*, and *Rock 'n' Roll*. Nothing in her life could happen without friends and family. Love to Greg and Zoey.

Harold Pinter (Playwright) wrote twenty-nine plays including *The Birthday Party*, *The Caretaker*, *The Homecoming*, and *Betrayal*, twenty-one screenplays including *The Servant*, *The Go-Between*, *The French Lieutenant's Woman* and *Sleuth*, and directed twenty-seven theatre productions, including James Joyce's *Exiles*, David Mamet's *Oleanna*, seven plays by Simon Gray and many of his own plays including his last, *Celebration*, paired with his first, *The Room* at The Almeida Theatre, London in the spring of 2000. In 2005 he received the Nobel Prize for Literature. Other awards include the Companion of Honour for services to Literature, the Legion D'Honneur, the Laurence Olivier Award and the Moliere D'Honneur for lifetime achievement. In 1999 he was made a Companion of Literature by

the Royal Society of Literature. He received honorary degrees from eighteen universities.

John Langs' (Director) freelance career has afforded him the opportunity to work with many great artists and companies across the country. He has directed productions at Playwrights Horizons, Milwaukee Repertory Theatre, the Lookingglass Theater Company in Chicago, Circle X in Los Angeles, Ensemble Studio Theater in New York, The New Century Theatre Company, Ensemble Theater of Seattle, and The Seattle Shakespeare Company. For the past decade, he has enjoyed directing a wide variety of productions. Some of his favorites include *King Lear* (Seattle Footlight Award for Best Production of the Year), *The Shaggs: Philosophy of the World* (Los Angeles Drama Critics Circle Award for Best Original Musical, Backstage Garland Award for Best Direction), *The Brothers Karamazov* (seven LADCC Awards including Best Production of the year and Best Direction), and *The Adding Machine* for which he received the first Gregory Falls Award for excellence in direction. This past season his work on *The Shaggs* was recognized with nominations from New York's Lucile Lortell Awards for excellence off Broadway. Mr. Langs received his directing degree from the University of North Carolina School of the Arts where he returns periodically to prepare a new crop of actors for a career in the theater.

Victor Pappas (Director): Previously at ACT: *Mary Stuart*, *The Trip to Bountiful*, *Stuff Happens*; Elsewhere: *A Language of Their Own* (ReAct Theatre), *Two By Pinter* (Shadow and Light Theatre); *Skylight*, *A Question of Mercy*, *The Glass Menagerie*, *Gross Indecency*, *The Turn of the Screw*, *Smash* (world premiere), *Betrayal*, *Playland*, *The Importance of Being Earnest* (Intiman Theatre); *I Am My Own Wife* (Portland Center Stage); *Othello* (Idaho Shakespeare Festival); *All Powers Necessary and Convenient* (world premiere – University of Washington); *An Ideal Husband* (Pioneer Theatre Company); *Waters of the Moon*, *The Hot L Baltimore*, *Zack* (The Actors Company Theatre, NYC); *Follies In Concert*, *Anyone Can Whistle* (Showtunes Theatre Company); also Utah Shakespearean Festival, PCPA/Theaterfest, NYU Graduate Acting Program. Los Angeles Drama Critics Circle Award for Outstanding Direction for *South Central Rain* (Pacific Theatre Ensemble). Seven years Associate Artistic Director, Intiman Theatre. Founding member Theatre Puget Sound. Member SDC.

Who's Who in *The Pinter Festival*

Penelope Cherns (Director) trained on the Directors' Course at the Drama Centre after completing a sociology degree at the University of Kent at Canterbury. She worked as Joan Littlewood's assistant and then continued as a freelance director up to the Millennium in major provincial repertory theatres directing classics, modern plays and musicals. Most recently she directed *Twelfth Night* at Schoolhouse Theatre in New York. She was also Associate Director at Chester, Watford, and Nottingham Playhouse and worked at the RSC, the Royal Court, and the New End theatres. She directed dramas for the BBC and Channel 4 television. Abroad she directed in Barcelona (in Spanish and Catalan) and for the British Council in India and South America. She has taught international workshops in Amsterdam, Barcelona, Buenos Aires, Oslo, Brazil, and Uruguay; has taught and directed in America at Brandeis, Juilliard, Yale, and the University of Iowa, and in England at LAMDA, RADA, Drama Centre, and the Guildhall. She recently gained an M.S.C. in European Studies from the LSE and conducts Conflict Resolution workshops. She is currently Senior Tutor and the Head of the M.A. in Classical Acting course at LAMDA.

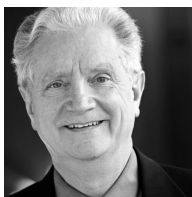
Robert Dahlstrom (Scenic Designer) has designed scenery, lighting, and costumes for many companies including ACT Theatre, The Alliance Theatre, American Conservatory Theater, American Repertory Theatre, Arizona Theatre Company, Calgary Opera, Den Nationale Scene of Bergen, Edmonton Opera, Grand Théâtre de Genève, International Theatre Center of Moscow, Intiman Theatre, Long Wharf Theatre, The Old Globe, Opéra Décentralisé de Neuchâtel, Oregon Contemporary Theatre, Pacific Northwest Ballet, Royal Opera, Copenhagen, San Francisco Opera, San Jose Repertory Theatre, Seattle Children's Theatre, Seattle Opera, Seattle Repertory Theatre, Village Theatre of Issaquah, Winnepeg Opera, and others. Dahlstrom enjoyed a long association with the M.F.A. Design Program at University of Washington's School of Drama, 1971-2010.

Sarah Nash Gates (Costume Designer) couldn't pass up an opportunity to work with such a talented group of artists! Her designs have been seen at Oregon Shakespeare Festival, The Denver Center, Wolftrap Farm Park as well as ACT, Seattle Opera, Intiman, Seattle Children's Theatre, Seattle Repertory Theatre, and Ringling Brothers, Barnum and Bailey Circus, among others. Her work was included in the 1987 and 1991 Gold medal winning US exhibits at the Prague Quadrennial.

Sarah was the first woman to be President of the US Institute for Theatre Technology and is immediate Past President of the University/Resident Theatre Association. She is proud to have been a founding Board member of Theatre Puget Sound and has served as Executive Director of the University of Washington's School of Drama since 1994.

Rick Paulsen (Lighting Designer) is delighted to be returning to ACT, where his lighting was first seen in 1984. Since then, Paulsen has lit more than 50 shows at ACT including *First Class*, *Vincent in Brixton*, *Fiction*, *The Trip to Bountiful*, *Lonely Planet*, *Becky's New Car*, *Dr. Jekyll and Mr. Hyde*, *Yankee Tavern*, and *Double Indemnity* as well as this season's *One Slight Hitch*. Paulsen's work has appeared all around Seattle and across the nation. Some recent works of note include *Double Indemnity* (San Jose Rep), *The Lion*, *the Witch and the Wardrobe* (Syracuse Stage), *Lilly's Purple Plastic Purse* and *A Year with Frog and Toad* (Childsplay). He is, most importantly, devoted to his wife Roberta and daughter Paige.

Brendan Patrick Hogan (Sound Designer) is the Resident Sound Designer at ACT Theatre; his favorite designs there include *Mary Stuart*, *Double Indemnity*, *Yankee Tavern*, *Pilgrims*, *Musa and Sheri in the New World*, *Rock 'n' Roll*, *Dr. Jekyll and Mr. Hyde*, *The Lieutenant of Inishmore*, *In the Next Room, or the vibrator play*, and *Below the Belt*. Other designs and compositions for stage include *Red* (Seattle Repertory Theatre/Arizona Theatre Company); *RoboPop!*, *Titus*, *God's Ear*, *Neighborhood 3: Requisition of Doom*, *Mr. Marmalade* (Washington Ensemble Theatre); *Demonology* (Next Stage); *Chamber Cymbeline* (Seattle Shakespeare Company); *This Wide Night* (Seattle Public Theatre); and *The River Why* (Book-It Repertory Theatre). His music has been featured in a video for Amnesty International and in the film *Waxie Moon in Fallen Jewel*.



Kurt Beattie (Artistic Director) Kurt has been creating theatre for Puget Sound audiences for nearly 40 years as an actor, playwright, and director. His productions at ACT include *The*

Pitmen Painters, *Double Indemnity*, *In the Next Room, or the vibrator play*, *The Lieutenant of Inishmore*, *Rock 'n' Roll*, *Becky's New Car*, *Intimate Exchanges*, *First Class*, *The Pillowman*, *Mitzi's Abortion*, *The Underpants*, *Bach at Leipzig*, *Vincent in Brixton*, *Black Coffee*, *Alki*, *Moon for*

the Misbegotten, *Fuddy Meers*, *Fully Committed*, *Via Dolorosa*, and the holiday classic, *A Christmas Carol*. Elsewhere he has directed at Seattle Repertory Theatre, The Empty Space, Intiman Theatre, University of Washington, San Jose Repertory Theatre, Milwaukee Repertory Theatre, The Alley Theatre in Houston, and Ojai Playwrights Festival. As an actor he has appeared in leading and major roles at ACT (most recently as Ebenezer Scrooge in *A Christmas Carol*), the Seattle Repertory, Intiman, Empty Space Theatre, Seattle Shakespeare Company, as well as many regional theatres throughout the country. Kurt is a recipient of the Theatre Puget Sound Gregory A. Falls Sustained Achievement Award and was recently selected by Arts Fund for their Outstanding Achievement in the Arts Award.



Carlo Scanduzzi (Executive Director) is a founder of Agate Films and Clear Pictures, producing such films as *Prototype*, *Dark Drive*, *Outpatient*, and *The Flats*; and Indieflex, a

distribution company. In 1979, Scanduzzi started Modern Productions, bringing to Seattle such legendary bands as The Police, Devo, Nina Hagen, Iggy Pop, The Ramones, John Cale, Robert Fripp, James Brown, Muddy Waters, and many more. He performed in several plays at The Empty Space Theatre including *Aunt Dan and Lemon*, *The Return of Pinocchio*, and *Dracula*. In the early '80s, he collaborated with many Seattle performance artists such as Norman Durkee, Alan Lande, and Jesse Bernstein. He also acted in various films including *Bugsy*, *The Public Eye*, *Another You*, *Casanova's Kiss*, and *Killing Zoe*. He graduated from the Ecole Supérieure D'Art Dramatique of Geneva.

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THE PINTER FESTIVAL

See Pinter, earn rewards!

Stop by the table in the Union Lobby after Festival events to get your Pocket guide punched. Each punch brings you closer to prizes and **pinterphernalia!**


2 punches = Pinter Pin


4 punches = Concessions Drink Voucher or Parking Voucher


6 punches + Signed poster by the full Pinter Festival cast


| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
|---|------------------------------|---|---|---|--|---|
| July | 16 | 17 | 18 | 19 | 20 DW/Celebration, 8:00pm | 21 Film Screening, 4:30pm DW/Celebration, 8:00pm |
| 22 DW/Celebration, 7:30pm | 23 | 24 DW/Celebration, 7:30pm | 25 DW/Celebration, 7:30pm | 26 DW/Celebration, 7:30pm | 27 DW/Celebration, 8:00pm | 28 DW/Celebration, 2:00pm Film Screening, 4:30pm DW/Celebration, 8:00pm |
| 29 DW/Celebration, 2:00pm DW/Celebration, 7:00pm | 30 | 31 DW/Celebration, 7:30pm | | | | |
| Sunday | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday |
| August | | | 1 DW/Celebration, 7:30pm | 2 DW/Celebration, 2:00pm DW/Celebration, 7:30pm | 3 DW/Celebration, 8:00pm | 4 DW/Celebration, 2:00pm Film Screening, 4:30pm DW/Celebration, 8:00pm |
| 5 DW/Celebration, 2:00pm | 6 | 7 DW/Celebration, 7:30pm | 8 | 9 DW/Celebration, 7:30pm | 10 DW/Celebration, 8:00pm | 11 |
| 12 DW/Celebration, 2:00pm DW/Celebration, 7:00pm Playing Pinter, 12:00pm | 13 Playing Pinter, 6:30pm | 14 | 15 Old Times, 7:30pm Pinter Party, 8:00pm | 16 | 17 No Man's Land, 8:00pm Sex, Trouble..., 8:30pm | 18 Old Times, 2:00pm No Man's Land, 8:00pm |
| 19 No Man's Land, 2:00pm Old Times, 7:30pm Sex, Trouble..., 8:30pm | 20 | 21 Old Times, 7:30pm Corner Conv., 8:30pm | 22 DW/Celebration, 7:30pm | 23 Old Times, 2:00pm No Man's Land, 7:30pm Sex, Trouble..., 8:30pm | 24 Old Times, 8:00pm Corner Conv., 8:30pm | 25 Old Times, 12:00pm No Man's Land, 4:00pm DW/Celebration, 8:00pm |
| 26 No Man's Land, 2:00pm DW/Celebration, 7:00pm | 27 | 28 | 29 | 30 | 31 | |


* (Restrictions apply) Voucher is good for one ticket in the 2013 Mainstage season. Valid February – September 2013 and cannot be used with subscription packages.


 The Dumb Waiter/Celebration


 No Man's Land

 Old Times

 Film Screenings, 4:30pm. (July 21, July 28, Aug 4)
Working with Pinter, The Servant, The Birthday Party

 *Pinter Party with Henry Woolf

 Enjoying Playing Pinter

 Sketch Nights: Sex, Trouble, and Taxi #274
Corner Conversations & Matter of State,
a night hosted by Frank Corrado

Patron Information

Emergency Evacuation Procedures

In the event of an emergency, please wait for an announcement for further instructions. Ushers will be available for assistance.

Emergency Number

The theater's emergency number in the Union lobby is (206) 292-7667. Leave your exact seat location with your emergency contact in case they need to reach you.

Smoking Policy

Smoking is NOT allowed in any part of the theater or within 25 feet of the entrance.

Firearms Policy

No firearms of any kind are allowed in any part of the theater.

Food

Food is not allowed in the theater. Tuxedos & Tennis Shoes is the preferred caterer of ACT Theatre.

Accessibility

Wheelchair seating is available. The theater is equipped with the Sennheiser Listening System for the hard of hearing; headsets are available from the house manager for use, free of charge, with a valid ID and subject to availability. ACT Theatre offers American Sign Language interpreted, audio-described performances. For more information, email RHankins@acttheatre.org.

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Call (206) 292-7676 between 12:00pm and 6:00pm, Mon-Sun.

Address & Website

ACT Theatre is located at 700 Union Street, Seattle WA 98101. Ticket Office Phone number: (206) 292-7676. Administrative Office Phone Number: (206) 292-7660. Fax Number: (206) 292-7670. Website: www.acttheatre.org.

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