

HAROLD PINTER'S

# THE BIRTHDAY PARTY



Directed by Eric Prince

Colorado State University



Nov 7, 2008

# **The Birthday Party**

HAROLD PINTER

## **CAST**

PETEY . . . . . Brad Herman  
MEG . . . . . Niccole Carner  
STANLEY . . . . . Dan Minzer  
LULU. . . . . Joanna Sintek  
GOLDBERG . . . . . Mike Largent  
MCCANN . . . . . Dan Tschirhart

### **Act I - A morning in summer**

#### **INTERMISSION**

### **Act II - Evening of the same day**

### **Act III - The next morning**

The Living Room of a House in an English Seaside Town.  
Fifty Years Ago. Perhaps.

The Birthday Party was first presented by Michael Codron and David Hall at the Arts Theatre Cambridge, on 28th April 1958, and subsequently at the Lyric Opera House, Hammersmith, London.

PLEASE NOTE THERE IS ONE INTERMISSION OF 15 MINUTES

#### **THEATRE ETIQUETTE**

PLEASE TURN OFF ALL CELLPHONES, PAGERS, WATCH ALARMS  
NO FOOD OR DRINK IS ALLOWED IN THE THEATRE  
ALL USE OF CAMERAS AND RECORDING DEVICES IS PROHIBITED.

Production Manager . . . . . Jimmie Robinson  
 Assistant Director/Stage Manager . . . . . Kaily Anderson  
 Costume Designer . . . . . Liam O'Brien  
 Lighting Designer . . . . . Jesse Cogswell  
 Scene Designer . . . . . Liam O'Brien  
 Sound Designer . . . . . Eric Prince/Quentin Schroeder  
 Technical Director . . . . . Cory Seymour  
 Assistant Stage Manager . . . . . Meghan Gray

### **Technical Crews**

Master Scenic Artist . . . . . Susan Crabtree  
 Head of Properties . . . . . Lucas Sweet  
 House Manager . . . . . Matt Lenyo  
 Head Electrician . . . . . Christina Fontana  
 Assistant Head Electrician . . . . . Donovan Mikrot  
 Charge Scenic Artists . . . . . Maggie Fee, Erin Reese  
 Assistant Technical Director . . . . . Jesse Cogswell  
 Assistant to the Costume Designer . . . . . Janelle Sutton  
 Light Board Operator . . . . . Chris Carpenter  
 Sound Board Operator . . . . . Kendra Hartwell  
 Stage/Props . . . . . Kimberly Petersen  
 Wardrobe . . . . . Nikki Robertson  
 Carpenter . . . . . Kim Ballinger, Mickey Brooks, Sean Cummings,  
 Meghan Gray, Mike Largent, Dan Minzer, Bryan Nydegger,  
 Quentin Schroeder, Scoot Schrank, Scott Stewart, Paul Vargo  
 Electrician . . . . . Mickey Brooks, Sean Cummings, Dustin Demonja,  
 Glurnt Flannery, Meghan Gray, Luke Karn,  
 Annaleigh Timmerman, Bryan Nydegger,  
 Quentin Schroeder, Deidre Raph, Paul Vargo  
 Scenic Artist . . . . . Kaily Anderson, Krystal Aull, Heather Boyd,  
 Dustin Demonja, Christina Fontana,  
 Judd Farner, Megan Gruiderelli, Faith Herbert, Solei Lean,  
 Dan Minzer, Jess Rogers, Alex Steigmeir, Annaleigh Timmerman  
 Costume Construction . . . . . Kaily Anderson, Kimberlee Singler,  
 Janelle Sutton

### **Colorado State University Theatre Program Technical Staff**

Production Manager/Technical Director . . . . . Jimmie Robinson  
 Costume Shop Supervisor . . . . . Pam Short  
 Assistant Technical Director/Scene Shop Foreman . . . . . Cory Seymour  
 Technical Production Assistant . . . . . Jesse Cogswell

### **Acknowledgements**

Lynn Bowling of the Lincoln Center New York, Costume Collection, TDF

## **HAROLD PINTER: Biography**

Playwright Harold Pinter was born in Hackney, London, on 10 October 1930. He was educated at Hackney Downs Grammar School and trained at the Royal Academy of Dramatic Art and Central School of Speech and Drama.

His plays include *The Room* (1957), *The Birthday Party* (1958), *The Dumb Waiter* (1959), *The Caretaker* (1960), *The Lover* (1962), *The Homecoming* (1965), *No Man's Land* (1975), *Mountain Language* (1988), *Moonlight* (1993), *Ashes to Ashes* (1996) and *Celebration* (2000), first performed with *The Room* at the Almeida Theatre in London. His adaptation of Marcel Proust's novel *Remembrance of Things Past* was performed at the National Theatre in London in 2000. He has adapted many of his stage plays for radio and television and he has written the screenplays to a number of films including *The Servant* (1963), *The Quiller Memorandum* (1965), *The Go-Between* (1970), *The Last Tycoon* (1974) and *The Comfort of Strangers* (1989), adapted from Ian McEwan's novel. He has directed many productions of his own plays as well as plays by other writers, including James Joyce, Noel Coward, Tennessee Williams, David Mamet and Simon Gray, and has acted on stage, film, television and radio.

He was awarded a CBE in 1966, the German Shakespeare Prize in 1970, the Austrian State Prize for European Literature in 1973 and the David Cohen British Literature Prize in 1995, and holds honorary degrees from the Universities of Reading, Glasgow, East Anglia and Bristol, among others. In 2001 he was awarded the S.T. Dupont Golden PEN Award by the English Centre of International PEN. His most recent publication, *War* (2003), is a collection of eight poems and one speech inspired by the subject of conflict.

Harold Pinter is married to the writer Lady Antonia Fraser and lives in London. In 2005, he was awarded the Nobel Prize for Literature.

### **From the Presentation Speech of the Nobel citation:**

*Dear Harold Pinter,*

*In its choice of a Nobel Laureate the Swedish Academy recognises only the creative power of a single individual regardless of nation, sex and literary genre. This needs emphasising. However British you may appear in the eyes of many, your international and inter-human impact in the field of drama has been uniquely strong and inspiring for half a century. If someone thinks your prize is late in coming, we may reply that at any given moment somewhere in the world your plays are reinterpreted by new generations of directors and actors.*

*In your works, seductively accessible and frighteningly mysterious, the curtain rises on dense life-landscapes and harrowing confinement. In poetic images, you illuminate an existence where fantasy and the nightmare of reality clash.*

*In 1958 Harold Pinter wrote : “There are no hard distinctions between what is real and what is unreal, nor between what is true and what is false. A thing is not necessarily either true or false; it can be both true and false.”*

I believe that these assertions still make sense and do still apply to the exploration of reality through art. So as a writer I stand by them but as a citizen I cannot. As a citizen I must ask: What is true? What is false?

Pinter has achieved the ultimate distinction for a living dramatist. He has spawned his own adjective: Pinteresque. It is generally applied to a situation fraught with menace in which common speech camouflages a ferocious battle for territory. But there is much more to Pinter than masked conflict and hidden threat. His pervading theme is memory: the way our existence is haunted by a recollection, however fallible or imaginary, of some vanished world in which everything was secure, certain and fixed. In *The Birthday Party*, in Stanley’s recollections of his days as a concert pianist, you hear the characteristic Pinter note: a yearning for some lost Eden as a refuge from the uncertain present. But the play is also clearly a political metaphor for the oppression of the individual by the state; and it’s no accident that Pinter himself as a young man had risked imprisonment for his conscientious objection to enlistment in war.

#### **Public announcement of “retirement” from playwriting (February 2005)**

On 28 February 2005, in an with the BBC, Pinter announced publicly that he would stop writing plays to dedicate himself to his political activism and writing poetry: “I think I’ve written 29 plays. I think it’s enough for me. I think I’ve found other forms now. My energies are going in different directions—over the last few years I’ve made a number of political speeches at various locations and ceremonies ... I’m using a lot of energy more specifically about political states of affairs, which I think are very, very worrying as things stand.”



Tonight’s presentation is supported by the Rocky Mountain Chronicle, Northern Colorado’s only independent, alternative newspaper. Available every Thursday throughout Larimer County.

## THE COMPANY

**Niccole Carner: (Meg)** has been deeply involved in theatre for much of her life. Appeared in the world premiere of Walt Jones's *1940's Radio Christmas Carol* as Judy Davenport. Also played Queen Gertrude in the CSU production of *Hamlet* and Madge in t Open Stage Theatre's production of *Inge's Picnic*. Favorite roles over the years include Katisha in Gilbert and Sullivan's *The Mikado*, the Teacher in Tom Stoppard's *Every Good Boy Deserves Favour* and Woman One in Samuel Beckett's *Play*. Niccole is currently a senior, who, after graduating this spring, will seek her Ph.D. in English Literature and desires to become a literature professor of Shakespeare and dramatic studies.

**Brad Herman: (Petey)** did a little technical theatre work last year but this is his first major production at CSU. Brad is a junior majoring in political science and minoring in theatre. He only recently became involved in theater, though he has played an instrument and has sung since he was eleven. "I would like to thank my family and friends for supporting my continued interest in all of the arts".

**Mike Largent: (Goldberg)** grew up in Rednecksville Colorado. It's a tiny mountain town by Durango. It was there that he got into acting. "I was in a bunch of high school one-acts, melodramas, and musicals." He Played Karl in CSU's production of *The Marriage of Bette and Boo*. He also appeared in various roles in CSU's mainstage production of Walt Jones's *33 Swoons*.

**Dan Minzer: (Stanley)** is a sophomore theatre major at Colorado State University. *The Birthday Party* is his second mainstage acting role for CSU. Ever since he began acting, he has wanted to do more than just entertain. It has been his goal to act in plays that provoke thought and perhaps change the way people perceive their lives. This is what excites him most about *The Birthday Party*. He is curious to know what message you take from this play, - so if you ever see him around, he would love to talk about it with you.

**Joanna Sintek: (Lulu)** Joanna is a sophomore wildlife biology major from Denver, and has been involved in theater periodically since middle school. This is her second CSU production following a role in CSU's production of *Hamlet* last year.

**Dan Tschirhart: (McCann)** is a senior majoring in theatre and now in his final semester. Past roles include De Guiche in *Cyrano*, Horatio in *Hamlet*, Geronte in *Scapin*, the Brute in *33 Swoons* and additionally Geoffrey in *The Lion in Winter* and Buzz in the *1940s Christmas Carol* (Bas Bleu Theatre). "I'm excited to work with such a talented cast and crew and would like to thank Eric Prince for giving me the opportunity to be part of this production."

Please join the Cast of THE BIRTHDAY PARTY for a Performed Reading:

THE SHRINK FACTOR by Maura Robinson (Directed by Eric Prince)  
CSU STUDIO THEATRE – 8.00pm Tuesday Feb 12th (Free Entry)  
SELECTED AS A STUDENT ONE ACT PLAY REGIONAL FINALIST

The Kennedy Center American College Theatre Festival Region VII  
University of Wyoming, Laramie – Thursday 21st February

Don't miss

Anton Chekhov's

# The Seagull

directed by Walt Jones

April 17 - 19, 24 - 27

## **Colorado State University : Theatre Faculty and Staff**

Jesse Cogswell . . . . . Technical Production Assistant  
Susan Crabtree . . . . . Adjunct Professor of *Design and Scenic Painting*  
Wendy Ishii . . . . . Adjunct and Special Professor of *Acting*  
Laura Jones . . . . . Associate Professor of *Acting, Directing, History*  
Walt Jones . . . . . Theatre Program Director and Professor of  
*Acting, Directing, Playwriting*  
Jeanna Nixon . . . . . Director of Marketing & Publicity  
Liam O'Brien . . . . . Guest Professor, *Scenic Design & Costume*  
Linda Parent . . . . . Administration and Office Manager  
Eric Prince . . . . . Professor, *Acting, Directing, History, Playwriting*  
Jimmie Robinson . . . . . Production Manager and Technical Director  
Cory Seymour . . . . . Technical Director and Shop Foreman  
Pam Short . . . . . Costume Shop Manager



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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2008.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.