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**THE McEBOY
COMPANY**

PRESENTS

**HAROLD
PINTER'S**

**REVUE
SKETCHES**



**FEB. 22 - 23
1986**

**SAT. 8:00
SUN. 2:00**

**McEBOY THEATRE
RHODES COLLEGE**

REVUE SKETCHES

"Interview" (Ramage, dir./Marshall, asst.)

Interviewer Julie Owens
Jakes Tim Bullard

"Dialogue for Three"(Magee, dir./McCraven, asst.)

1st man Michael Updegraff
2nd man Nathan Tipton
Woman Florence Johnson

"Trouble in the Works"(Ramage, dir./Marshall, asst.)

Fibbs Jonathan Huffman
Wills Randy Sermons

"That's All" (Smith, dir./Bres, asst.)

Mrs. A Cheryl Clark
Mrs. B Kathryn Murphy

"That's Your Trouble" (Smith, dir./Bres, asst.)

A Sarah Jones
B Susan Adams

"Applicant" (Magee, dir./McCraven, asst.)

Miss Piffs Anne-Marie Akin
Lamb Michael Updegraff

Members of the McCoy Company (TMA 231-232, "Languages of the Stage") were selected to study and work together as an ensemble. Each participates in all exercises, discussions and projects leading to production, regardless of his or her area of specialization.

REVUE SKETCHES is presented through special arrangement with Dramatists Play Service, Inc., 440 Park Avenue South, New York, NY 10016.

WHO IS WHO?

1. Jonathan Huffman

- A. Last seen as Prudence in BEYOND THERAPY, she is a nice person; you'd like her. She is a chaplain intern at Methodist Hospital and a Big Sister to an adorable 10-yr-old.

2. Fred Ramage

- B. A nutty-but-talented actress who has a suppressed fear of boring bio's. She has come a long way for a sophomore, having been in COWARDY CUSTARD, NICHOLAS NICKLEBY (Madeline), LOVE'S LABOUR'S LOST (Katherine) and THE GONDOLIERS (Tessa). Ask her about her love life.

3. Florence Johnson

- C. The Company's Publicity Manager, her elevator obviously doesn't go to the top floor. She's a junior media major who has moved into the McCoy Box Office. She's our brave one. (She even gave up bisquits for Lent.)

4. Lilla Magee

- D. A funny man. (Pause.) His sly humor has made him a director's dream, in particular to those who directed him in YOU CAN'T TAKE IT WITH YOU, THE TAMING OF THE SHREW, SUMMER AND SMOKE and NICHOLAS NICKLEBY (Young Wackford).

5. Patti Marshall

- E. The Company's Commercial Appeal connection. Luckily for us, she's had more success on the stage than she has with keeping small household pets. She's been commended for her work in SUMMER AND SMOKE, NICHOLAS NICKLEBY and COWARDY CUSTARD.

6. Cheryl Clark

- F. A connoisseur of imported beers and an avid hackey-sack player, he, too, has survived NICHOLAS NICKLEBY, SUMMER AND SMOKE and the U.S. Air Force (the latter NOT in connection with the McCoy

7. Michael Updegraff

- G. "What's she done?" The theatre's Chief Xeroxer is yet another NICHOLAS NICKLEBY veteran. She played last year in McCoy's Studio Production, THAT'S IT FOLKS. Her only pet peeve is being told she's the up-and-coming Tina Turner.

8. Mark-Landon Smith

- H. Just having returned from a marvelous party, there is proof that she has enough comic wit to make up for those of us who don't. (Pause.) A Houston sophomore, she'll not soon be forgotten for her worldly characters in COWARDY CUSTARD.

9. Tim Bullard

- I. Explaining her life away, she says she's "a Botticelli body lost in Time..." When here in the 1980's, she's landed roles in THE CRUCIBLE, THE TEMPEST, TAMING OF THE SHREW (Kate), SUMMER AND SMOKE (Nellie) and NICHOLAS NICKLEBY (The Infant Phenomenon). (Please don't ask her about her gay teddy bear.)

10. Marty Story

- J. She had several emotional crises her freshman year, and was only revived through therapeutic work in the McCoy shop. The pressures of her senior year as an Anthropology major are causing them to return, however, so building the NICHOLAS set and designing the COWARDY set have been good for her. And us.

11. Randy Sermons

- K. Her home address is Margate, Fla. but this sophomore's accent is a dead give away that she's been other places. On stage, not behind it, this role is soon to be followed by one in THE RIVALS. We like her a lot. She's even a good cook.
- e.

12. Nathan Tipton

- L. The queen of the "all-nighters," her work reflects her dedication. Her dorm room's a little messy, but we forgave her and appointed her our Literary Manager. Footnotes: LOVE'S LABOUR'S LOST (Princess), THE GONDOLIERS (Inez) and YOU CAN'T TAKE IT WITH YOU (Penny).

13. Liz McCraven

- M. She desperately wants the world to know she's not always a nice girl from Calhoun, Ga., even though she has won many hearts with her take-her-home-to-meet-the-family performances in COWARDY CUSTARD, BEYOND THERAPY (Charlotte), THE GONDOLIERS (Casilda) and THE TAMING OF THE SHREW (Bianca).

14. Anne-Marie Akin

- N. He tries to look like Mel Gibson but can't help acting like the good ol' boy everyone loves. He's our Company Manager, climbs a lot of ladders, and has shown us his acting best in NICHOLAS NICKLEBY (Lord Verisopht), LOVE'S LABOUR'S LOST (Longaville) and THE TAMING OF THE SHREW (Lucentio).

15. Susan Adams

- O. Not an official member of the McCoy Company, we like him anyway. Every Thursday he can be heard at the Lube N Tune in Mineola ("Faith County" WLYX). The rest of the time he's a Philosophy major and guest photographer. (If we all look funny in the lobby, -- (Pause.)

16. Julie Owens

- P. McCoy's most versatile actor, he's had roles ranging from a chicken farmer in "Faith County" to an uppity, straw-headed houseboy in NICHOLAS NICKLEBY. By far one of our most creative muses, still he has not yet decided what he needs to do after graduation. Will he be the next Steven Spielberg or "bag-man"?

17. Sarah Jones

- Q. McCoy's Stage Manager (recently running COWARDY CUSTARD and the ever-present NICHOLAS NICKLEBY) enjoys life through a cup of coffee and a satiric joke about her cast and crew. (She, too, would not have come this far without Refectory bisquits.)

18. Kathryn Murphy

- R. The Company's poet laureate, he is a junior who has fostered a love for bizarre earrings and Miss Clairol. (It's in, you know.) Look for him on the New York streets one day. For now: *Look stage left. Pause. Resume Reading.*

19. Katherine Bres

- S. He has an insatiable appetite for Melba toast (*silence*), horror movies and "Squeeze." He's found his place in our memories as King Ferdinand in LOVE'S LABOUR'S LOST and Smike in NICHOLAS NICKLEBY. If seen wandering, please send him home.

ANSWERS:

1. F 2. N 3. G 4. I 5. K 6. E 7. S 8. P
9. D 10. Q 11. O 12. R 13. J 14. B 15. A 16. M
17. H 18. L 19. C

A Brief Audience Member's Guide To Pinter's
REVUE SKETCHES

The McCoy Company presents to you six of Harold Pinter's REVUE SKETCHES. Members of the Company have been responsible for every aspect of today's production, from casting and directing to providing literary information to actors and audience. Steven H. Gale (Butter's Going Up: A Critical Analysis of Harold Pinter's Word, 1977 Duke University Press) considers the SKETCHES an important "interlude" between Pinter's earliest plays (THE ROOM, THE BIRTHDAY PARTY, THE DUMB WAITER, and A SLIGHT ACHE from the 1950's) and his more recent works (THE COLLECTION, A NIGHT OUT, THE LOVER, and LANDSCAPE after 1960). Some of the SKETCHES were written originally for radio and television production. "Trouble In The Works" and "Applicant" have both been shown on American network TV -- as cartoons. Other sketches are fragments from larger, unfinished plays, and a few are actually theatrical exercises.

As you watch the SKETCHES, you will notice themes characteristic of Pinter's work appearing throughout. They include: misunderstanding between the sexes, the uncertainty of the future (and, sometimes, the insignificance of the past), failure or lack of desire to communicate, remembrance and manipulation. Everyday situations are twisted to absurd or comic proportions.

Our directors have been faithful to stage directions and settings (including the "Pause" for which Pinter is famous) where they have been given. "Interview", "That's All", and "Dialogue for Three" specify no setting. As you'll notice in this program, Pinter sometimes has not given names to his characters any more elaborate than Mrs. A or Mrs. B. The sex of the Interviewer has not been designated in the script, either. Obviously, then, Pinter's focus (and ours as well) has been on conversation: the dynamics between characters seen from only a small section of text. The inevitable question that haunts us as actors, directors, audience members and human beings is,

e.

"What's really going on here?"

We hope you enjoy the challenge present in REVUE SKETCHES as much as we do, and that you will leave with more questions than you arrived with.

"Talking about his method of approach in an early and oft-quoted BBC interview, Pinter himself said:

Two people in a room -- I am dealing a great deal of the time with this image of two people in a room. The curtain goes up on the stage, and I see it as a very potent question: What is going to happen to these people in the room? Is someone going to open the door and come in?"

Sykes, Arlene. Harold Pinter. (1970, Humanities Press).

Suggestions for further reading on Pinter and the theatre of the absurd:

Esslin, Martin. The Theatre of the Absurd. (1961, Anchor, Doubleday).

Hinchcliffe, Arnold. Harold Pinter. (1967, Twayne Publishers).

Quigley, Austin. The Pinter Problem. (1975, Princeton University Press).