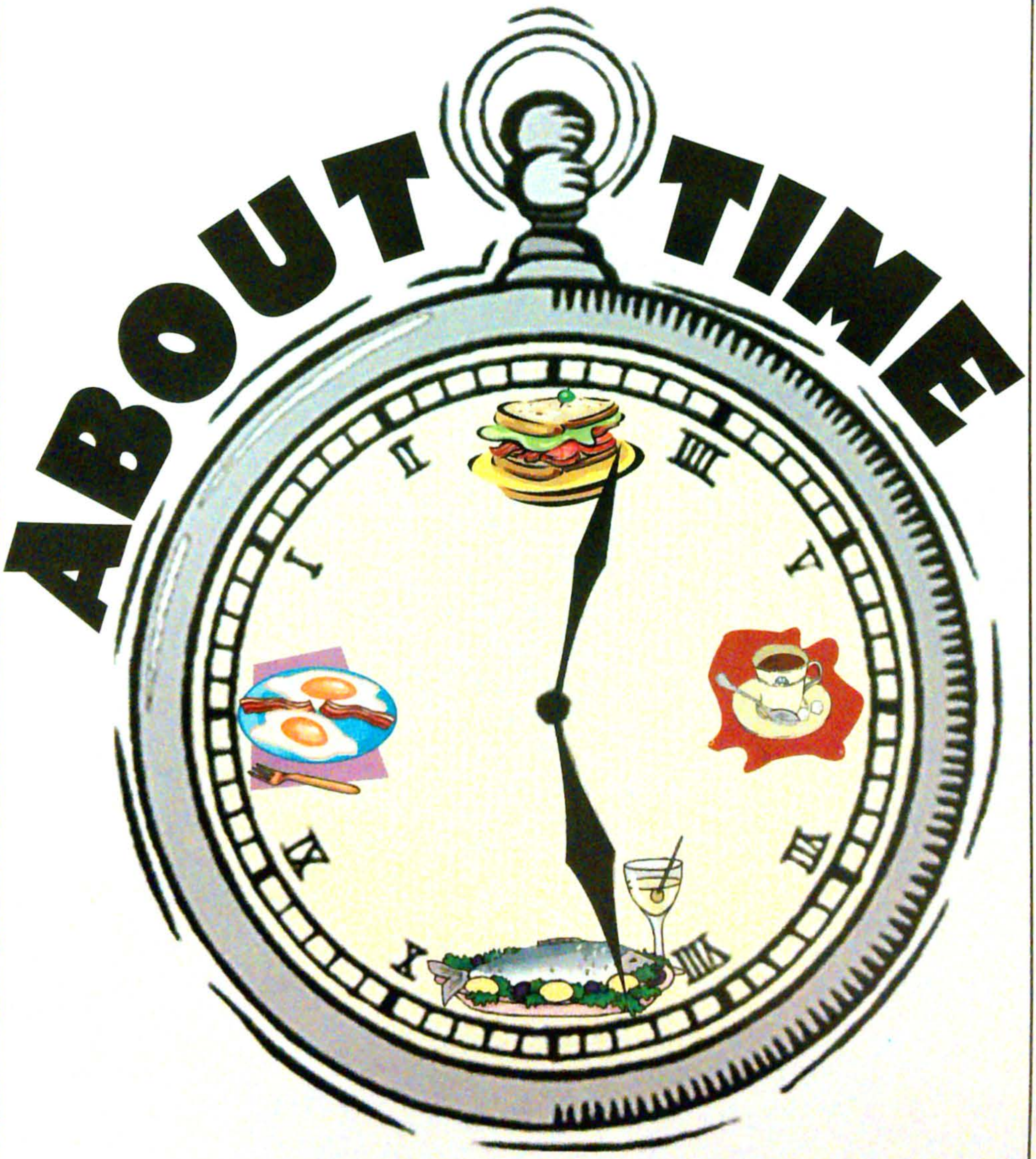
ABOUT TIME



A Message From...



Arnold Mittelman
Producing Artistic Director

Dear Friends and Audience Members.

As we continue our 50th Anniversary Season, I am delighted to welcome back our great good friend and Coconut Grove Playhouse Artistic Lifetime Award winner, Theodore Bikel. I am also delighted to present the long-awaited Playhouse debut of the magnificent actress, Patricia Conolly. Together they complement each other's talent remarkably in support of Tom Cole's wonderful play under the fine direction of Gus Kaikkonen. Gus took some time recently to write a short piece about the play and I share the rest of my message to you with his words and this quote. "Humor is one of the essential factors in survival during the aging process, and I have just had several comforting and fortifying hours of laughter" -New York Newsday.

ABOUT TIME, Tom Cole's fascinating play was developed over a number of years in the not-for-profit theatre. The Milwaukee Repertory produced the original version, entitled THE EIGHTIES, OR LAST LOVE, in March of 1983. Seven years later in February of 1990, the expanded version, ABOUT TIME, premiered at the George Street Playhouse in New Brunswick, New Jersey, and re-opened off-Broadway at the John Houseman Theatre. The production then traveled for the better part of a year across the USA and Canada. This play has since had numerous American productions and ran for years in German, Dutch and French translations done by the grand older actors of each country. Tom Cole began writing ABOUT TIME twenty five years ago, during Washington DC rehearsals for an earlier play, MEDAL OF HONOR RAG. At a particularly difficult time in rehearsal, he thought the healthiest thing he could do was to get started on a new play. At the same moment he heard his mother, always a very capable woman, say for the first time, "I'm slowing down," and that phrase started the play in motion. Although the events in ABOUT TIME are fictional, the characters are based on Cole's parents. His mother was a school teacher and homemaker. His father was a Harvard educated lawyer, labor arbitrator and athlete, whose cool restraint and distance served him well in labor negotiations, but less comfortably as a husband and parent. He didn't live as long as the character in the play, and died without ever retiring, leaving Tom's mother to a long widowhood. In the play, Cole revises history and imagines what would have happened to his parents after retirement. Rather than writing about the debilities of old age, Cole asks what happens to love when a formerly busy and successful couple is removed from the world and forced to spend a great deal of time together. In a sense, they are locked up together, returned to a kind of adolescence, supervised by authority figures: their own children, doctors, etc.- and like teenagers involved only in each other. Without preparation, these changes and lack of independence lead to a swelling up of fierce emotions. Tom Cole uses the healing power of the theatre to gently nudge the spirit of his father, under the guidance of his mother, from anger and denial into acceptance - from rage against the dying of the light to that extraordinary sunset fading in the west.



Arnold Mittelman, Producing Artistic Director

CELEBRATING 50 YEARS

COCONUT GROVE PLAYHOUSE

BROADWAY BY THE BAY

A Not-For-Profit Regional Theater
2005 - 2006 Season

ARNOLD MITTELMAN
Producing Artistic Director

presents

THEODORE BIKEL PATRICIA CONOLLY

in



by Tom Cole

Scenic Design
Steve Lambert

Costume Design
Ellis Tillman

Lighting Design
William Armstrong

Sound Designer
Steve Shapiro

Original Music
Todd Almond

Production Stage Manager
Heather Dale MacKenzie

Stage Manager
Margaret Ledford

Directed by

Gus Kaikkonen

General Manager
ALEXANDER MORR

First produced in New York by Eric Krebs at the John Houseman Theatre starring:
Audra Lindley and James Whitmore, directed by Tony Giordano
Originally produced by the George Street Playhouse, New Brunswick, New Jersey, also starring Ms. Lindley and Mr. Whitmore
Gregory S. Hurst, Producing Director, directed by Lamont Johnson
A short version of the play titled *The Eighties* was initially presented by the Milwaukee Repertory Theater, John Dillon,
Artistic Director, directed by Sharon Ott.

The Cast

He . . . . . .THEODORE BIKEL

She . . . . . .PATRICIA CONOLLY

Time:
The Present

Setting:

A modern condominium kitchen

Scene 1 - Breakfast

Scene 2 - Lunch

Scene 3 - Supper

Scene 4 - Late Snack

About Time will be performed with
a fifteen minute intermission

Produced by special arrangement with Dramatists Play Service, Inc.

The Coconut Grove Playhouse is a member of the League of Resident Theatres (LORT).

The Coconut Grove Playhouse is a charter member of the Theatre League of South Florida.

WHO'S WHO IN THE CAST



THEODORE BIKEL* (He) An American citizen since 1961, Theodore Bikel was born in Vienna and left for Israel (then Palestine) at the age of 13. He co-founded the Cameri Theatre at age 19. In 1946 Bikel entered the Royal Academy of Dramatic Art in London and graduated with honors. He appeared in several West End plays including **A Streetcar Named Desire** under the direction of Sir Laurence Olivier and **The Love of Four Colonels** by Peter Ustinov. In the U.S., his roster of memorable stage performances includes **Tonight in Samarkand, The Rope Dancers, The Lark, The Sound of Music** (in which he created the role of Baron von Trapp), **I Do I Do, The Sunshine Boys, My Fair Lady, Jacques Brel is Alive and Well,** Etc., **Zorba** and **Fiddler on the Roof** in which he has played the role of Tevye over 2000 times over 37 years. His most recent role was in **The Disputation** in Washington, DC, repeating its earlier success at Coconut Grove. Theodore Bikel has made some 35 films, amongst which are *The African Queen, The Enemy Below, The Russians are Coming, My Fair Lady, I Want to Live* and *The Defiant Ones* for which he received an Academy Award nomination. Mr. Bikel has recorded 20 albums, all but four on the Elektra label. He has been active for many years in Actors' Equity Association, serving from 1973 to 1982 as President. He also held the post of Vice President of the International Federation of Actors (IFA) from 1981 until 1991. He is currently President of the Associated Actors and Artists of America (4A's) and was appointed by President Jimmy Carter in 1977 to serve a 5-year term on the National Council for the Arts. He holds honorary degrees from the Universities of Hartford, Seton Hall, and the Hebrew Union College. His updated autobiography "Theo", was published by the University of Wisconsin Press. To define versatility is to capture the essence of Theodore Bikel. For, in his own words, he is not a "specialist but a general practitioner in the world of the arts." This is reflected in his multiplicity of talents: Bikel the actor on stage, screen and television; Bikel the folksinger and guitarist; Bikel the author, lecturer and raconteur; and Bikel the activist and arts advocate. To find out more about Theodore Bikel go to this site www.bikel.com



PATRICIA CONOLLY* was born in East Africa and grew up in Australia where she began her career. In England, she was a member of Sir Laurence Olivier's inaugural Chichester Company and also a member of the Royal Shakespeare Company and appeared in the West End in Brecht's **St. Joan of the Stockyards,** and in **Virginia** with Dame Maggie Smith. Her first work in the USA was with the APA-Phoenix Company at the Lyceum on Broadway (Director Ellis Rabb). She appeared in many plays with this company, including: **You Can't Take It With You, The Cherry Orchard** (with Uta Hagen), **Exit the King** (with Eva Le Gallienne), **Right You Are If You Think You Are** (with Helen Hayes), **The Cocktail Party**, and **Pantagleize**. Other Broadway plays include: **Blithe Spirit, The Circle, A Small Family Business, The Real Inspector Hound, The Heiress, The Sound of Music, Waiting in the Wings, Judgment at Nuremberg**, and **Enchanted April**. She has worked at Lincoln Center (Stella in **A Streetcar Named Desire**), Circle in the Square (**The Importance of Being Earnest, Tartuffe**), The Roundabout (**Misalliance**), and the Manhattan Theatre Club (**Woman in Mind, House and Garden**). The list of leading classical roles she has played is extensive. They include: Rosalind, Emilia, the Fool in **King Lear** (with Hal Holbrook), and Mrs. Alving in **Ghosts** (Old Globe in San Diego, director Jack O'Brien), **The Princess of France, Isabella, Blanche du Bois**, Amanda in **Private Lives**, Jocasta in **Oedipus** (Guthrie Theatre in Minneapolis), and **Cleopatra** (Hartford Stage Co.). In Canada she has played Miss Helen in **Road to Mecca** in Toronto, and Viola, Titania, Regan (to Peter Ustinov's King Lear), **Blanche**, and the title role in Racine's **Phaedra** at the Shakespeare Festival Theatre in Stratford, Ontario. She has returned to Australia from time to time and has also played many leading roles there, including Helena in **All's Well That Ends Well**, directed by Sire Tyrone Guthrie. She's delighted to be working at the Coconut Grove Playhouse with Theodore Bikel.

TOM COLE *(Playwright)* has written fiction, plays, screenplays, has translated from Russian

"DON'T GO THROUGH LIFE, GROW THROUGH LIFE"

by Howard A. Kerner

"It's not how old you are – it's how you are, old," says 93 year old Art Linkletter. His continuing involvement in countless business and charitable enterprises is a testimony to the power of positive thinking, an attitude from which many elderly would benefit, including the couple in Tom Cole's insightful play About Time.

In 1828, the Noah Webster Dictionary defined "old" as "outgrown usefulness" and "young" as "fresh in body, mind or feeling." Age has nothing to do with a number. We all know people who are "old" at 30 and others who are "young" at 80. Business tycoon Bernard Baruch said, "Old age is always 15 years older than I am." Perception is everything. "Age is an issue of mind over matter," said Mark Twain, "If you don't mind, it doesn't matter."

Examples of "mind" over "matter" are legendary. Playwright George Bernard Shaw died at 94 – but only after falling out of a tree that he was pruning. Producer/director George Abbott (who lived to 107) was still directing at 100. Comedian/actor George Burns, who performed until age 100, insisted, "I'm going to stay in show business until I'm the last one left...I was always taught to respect my elders but I've now reached the age when I don't have anybody to respect."

Recent statistics show that there were 3,000 centenarians in the US in 1960, but today there are 65,000. Studies show that 70% of the reason for this longevity depends on lifestyle while only 30% is genetics. For example, when asked about retiring, prolific actor/singer Theodore Bikel said, "I do too many things to retire."

We do have an influence on how we accept the physical changes of aging. "After 30, a body has a mind of its own," says 60 year old actor/singer Bette Midler. "After 40," insisted screen legend Katharine Hepburn who lived to 96, "it's all about maintenance." Proclaimed stripper Gypsy Rose Lee, "I have everything I had twenty years ago, only it's all a little bit lower."

The most affordable prescription for mental health is laughter. Speaker Michael Pritchard said, "You don't stop laughing because you grow old. You grow old because you stop laughing." George Burns reassured, "If you live to be 100, you've got it made. Very few people die past that age." When he turned 100, comedian Bob Hope stated, "I'm so old they've cancelled my blood type." When asked on his deathbed where he wanted to be buried, Hope said, "Surprise me."

An internationally renowned professor who had taught, traveled and published important scholarship for well over 50 years was interviewed by the local news. The reporter asked, "When did you first decide you were going to be a professor?" His response was, "I haven't decided yet." According to Miami-born motivational speaker Les Brown, "You're never too old to set another goal or to dream a new dream."

Professor of English & Communications at Polk Community College and for Nova Southeastern University, Howard Kerner has published nearly 600 theater-related articles, several literary biographies and served for 10 years as Literary Manager at Syracuse Stage and the Berkshire Theatre Festival under Arthur Storch's artistic directorship. He is the only Florida resident elected to the prestigious Outer Critics Circle of NY.

The Power of Theater – Education's Role

Education and Outreach Programs at the Coconut Grove Playhouse



Adventures with Louie the Lizard
Kindergarten through third grade

Coconut Grove Playhouse is dedicated to providing theatrical experiences of the highest professional caliber to students, educators and the general community. Under the direction of Christopher Bishop, the Education Program strives to open dialogue leading to social responsibility while creating new audiences and artists of the future. Sixty thousand students see our education plays annually.

The Outreach Programs provide heavily discounted or complimentary tickets to underserved communities for the enrichment of those who would otherwise not be able to attend. Last season we provided over 10,000 such tickets.



The Teen Tour
Middle and High Schools

The Playhouse's educational programming – which includes **In-School Touring Plays** and theater arts classes – provides lively and engaging theater designed to strengthen curriculum understanding and basic values in young people. The **Young Playwrights Program** teaches monologue writing in middle and high schools.

EDUCATION DONORS • Carnival Cruise Lines • Assurant • The Dunspaugh-Dalton Foundation, Inc. • Miami-Dade County Public Schools • Salvation Army • Funding Arts Network • Citizens Interested in The Arts • Florida Marlins Community Foundation, Inc. and all our loyal patrons for their contributions to our Education Department

Your donations help support our Education and Outreach Program.
To find out more about the program please visit our web site or
call Peg McCue, at 786-552-0428.
www.CGPlayhouse.org