

昔の日々



— Old Times —
by Harold Pinter

Umeda Arts Theater's Production of
Harold Pinter's
Old Times

directed by

David Leveaux

Starring

Keisuke Horibe

Mayumi Wakamura

Rei Asami

Japanese Translation

Scenic Design

Lighting Design

Sound Design

Kenichi Tani

Masako Ito

Toshiyuki Kasahara

Iwao Takahashi

Costume Design

Hair and Make-up Design

Stage Manager

Assistant to Director

Ayako Maeda

Naoki Kamada

Wataru Ogawa

Shurei Sit

Produced by

Umeda Arts Theater

Associate Producer

Sponsored by

Transportation

PIA Corporation

Nippon Life Insurance Company

Japan Airline

Tokyo

June 6th (Fri.) - 15th (Sun.), 2014

at Nissay Theatre

Osaka

June 19th (Thu.) - 22th (Sun.), 2014

at Theater Drama City

David Leveaux, one of the world's leading directors, will direct a Japanese production of *Old Times* by the Nobel laureate Harold Pinter.

Old Times tells the story of a married couple (Kate and Deeley) who are visited by the wife's former friend Anna. Anna's presence raises questions about the nature of the three's past and present relationships with each other. The trio recall past events, but no one can agree on exactly what happened. *Old Times* is one of Pinter's most mysterious and sexiest plays.

Clive Barnes of *The New York Times* called *Old Times* “a joyous, wonderful play that people will talk about as long as we have theater.”

Old Times was first presented by the Royal Shakespeare Company at the Aldwych Theatre, London, on 1 June 1971. It starred Colin Blakely, Dorothy Tutin, and Vivien Merchant, and was directed by Peter Hall. The play was dedicated to Hall to celebrate his 40th birthday. Peter Hall also directed the Broadway première, which opened at the Billy Rose Theater in New York on November 16, 1971, starring Robert Shaw, Rosemary Harris and Mary Ure.

The production stars Keisuke Horibe as Deeley, Mayumi Wakamura as Kate, and Rei Asami as Anna.

Director's Note

Old Times is perhaps Harold Pinter's most remarkable play about memory and desire. And many years ago he specifically asked me to do it. And yet I never have. The compression, and power and mystery of Pinter's writing has always seemed to me to have a special connection to the Japanese understanding of space and time and aesthetic. As you know, I directed *Betrayal* in Tokyo, and I was fascinated by how well the play - and the unspoken heart - in that play translated into the modern Japanese theatre and culture. And I think that *Old Times* might do so to an even greater extent.

– David Leveaux

Staff

Book by Harold Pinter

Harold Pinter was one of the most prominent and influential playwrights of the second half of the 20th century. Among his plays are some modern classics of the English-speaking theatre: *The Birthday Party*, *The Caretaker*, *The Homecoming* and *Betrayal*. Other works included *No Man's Land*, *A Kind of Alaska*, *The Room* and *Celebration*. In 2005, he won the Nobel Prize for Literature.

Directed by David Leveaux



Recent productions include: *ROMEO & JULIET* (Broadway), *RUDOLPH* (Tokyo Japan), *BACKBEAT* (Toronto, Duke of York UK), *CQ/CX* (Atlantic Theatre Co. NY), *THE LATE MIDDLE CLASSES* (Donmar), *TALES OF BALLYCUMBER* (Abbey Theatre, Dublin), *ARCADIA* (West End & Broadway), *RUDOLPH* (Vienna), *A DOLL'S HOUSE* (Tokyo Japan), *THREE SISTERS* (Abbey Theatre, Dublin)

Previous Broadway productions include: *CYRANO* with Kevin Kline and Jennifer Garner, *THE GLASS MENAGERIE* with Jessica Lange and *FIDDLER ON THE ROOF*. Tom Stoppard's *JUMPERS* (Tony Award nom. for Outstanding Direction), *NINE* with Antonio Banderas (Tony Award for Best Revival and nom. for outstanding Direction), Stoppard's *THE REAL THING* (Tony Award for Best Revival), Harold Pinter's *BETRAYAL* with Juliette

Binoche, *ELECTRA* with Zoë Wanamaker (Tony Award nom.), Eugene O'Neill's *ANNA CHRISTIE* with Liam Neeson and Natasha Richardson (Tony Award for Best Revival) and *A MOON FOR THE MISBEGOTTEN* with Kate Nelligan (Tony Award nom. for Outstanding Direction). Other productions include: London's West End *SINATRA LIVE AT THE LONDON PALLADIUM* and *JUMPERS* (Piccadilly). For the Almeida Theatre: Harold Pinter's *NO MAN'S LAND*, *MOONLIGHT* with Ian Holm, *BETRAYAL* and Neil LaBute's *THE DISTANCE FROM HERE*. For the RNT: Stoppard's *JUMPERS* and Strindberg's *THE FATHER*. For the RSC: *'TIS PITY SHE'S A WHORE* and *ROMEO AND JULIET*. Opera includes: *THE TURN OF THE SCREW* and *THE MARRIAGE OF FIGARO* (Scottish Opera, Tramway), and for the English National Opera, Strauss's *SALOME*.

In 1993, he formed Theatre Project Tokyo, an independent theatre company with executive producer Hitoshi Kadoi. His productions for TPT include: *THERESE RAQUIN*, *BETRAYAL*, *'TIS PITY SHE'S A WHORE*, *HEDDA GABLER*, *ELLIDA*, *THE TWO HEADED EAGLE*, *THE IBSEN PROJECT*, *THE CHANGELING*, *THREE SISTERS*, *MACBETH* (Saison Theatre and Kobe Oriental Theatre) and *NINE* (the musical) plus two of Mishima's *MODERN Noh PLAYS*.

Interview with David Leveaux



(1) Why did you choose Harold Pinter's "Old Times"?

Harold Pinter once asked me to direct *Old Times* and it was a matter of great sadness for me that I was unable to do so during his life time. So I was particularly grateful for this opportunity to present the play in Japan. I had previously directed Pinter's play *Betrayal* in Tokyo and felt that the very concise way in which he compresses very large emotions and experiences into a powerful 'short form' was something that was very well understood by the Japanese audience, who also understood very naturally his advanced techniques of narrative and story telling.

(2) What is fascinating about "Old Times"?

Old Times deals, at its heart, with the elusiveness - and unreliability - of memory and the way we come to terms with desire and lost loves. It is as if the entire play is a struggle to organise fragments of remembered things - remembered relationships - into a coherent picture of what really happened. But it seems that 'reality' itself is remade by memory into a whole new reality which is just as true. So there is no such thing as an objectively true experience. The play also has a sense of a kind of 'thriller' in that we are asked throughout to identify who these characters are, what happened between them, and indeed if they are even still living. It is a journey into the deepest mysteries of the human heart.

(3) How do you create "Old Times" on stage? Do you have any plans?

Old Times is like a magnificent piece of chamber music, scored for three distinct voices - two women, one man. I would like the focus to be attentively on the smallest details of a word, a sound, or a gesture that evokes the shifting balances in the relationships and the history of these three characters. To do that means to strip away anything that might clutter the picture, or distract us from the immediacy of the present tense - which is the only place where history lives. When thinking of Harold's plays - and perhaps particularly *Old Times* - I've often found myself reminded of my first experience of the Japanese Tea Ceremony and its power to let you put aside all distractions and to refocus on the experience of life as it is in this moment.

So I intend for our production to have a rich simplicity about it - which will allow us to greatly focus on the interior dynamic lives of these characters. As if in mesmerising close up - even in a large theatre.

(4) How do you feel about directing the play in Japan?

Since I first came to work in the Japanese theatre many years ago, I have always had the powerful feeling that the cultural and artistic history of the country is astonishingly advanced. Of course the theatre has to be remade every day, and can never fall back on 'what used to be'. But equally the audience - through their exposure to so many non-naturalistic and evocative 'techniques' that have been used in various forms of theatre, from the Noh to the Kabuki to the transcendent dramas of Mishima, and in our day, for instance,

the radical work of Hideki Noda - this has made the theatre audience enormously astute and open to the 'strangeness' that great theatre aspires to in its attempt to describe life itself. Old Times has a similar 'strangeness' about it - but one that is, I hope, something that many Japanese audiences may find astonishingly close to home - and something they recognise very vividly in terms of their own lives.

(5) What is your impression of "Osaka" and "Tokyo". Please tell us about each city.

Although I am more familiar with Tokyo, which has been the base for most of the theatre work I have made in Japan, I have always loved the time I spent in Osaka. And I've been fascinated by just how very different the 'feeling' of the two cities are.

It's a terrible generalisation to make but for me: Tokyo keeps many amazing secrets hidden up its sleeve. And Osaka has many amazing secrets hidden ON its sleeve. I've always thought there is a special warmth about Osaka. And an open passion. And Tokyo feels more reserved - but only until you start to go beneath the surface! What is astounding is that both these great cities have such fierce individuality and a great sense of independence in their artistic communities. It has been such a privilege for me to come to know both cities a little over the years. And they are both so rich with surprise and complexity that I feel I have only just begun to scratch the surface of both. Having said that, and if I didn't have to be so much in London or New York, I think I would very happily make either one my home, if I had the chance.

(6) Please let us know what you would like to tell the audience who will see your production for the first time.

It's always a pleasure to bring work to a new audience as well as old friends. One of the reasons I was involved in setting up a theatre company in Tokyo (TPT) some years ago was because I passionately wanted to make work that wasn't just 'transferred' from my own culture in the West. But to make work that had a reality and meaning for the audience in Japan, and their lives. That is why I have been so lucky to be able to work with some of the major creative artists in Japan when we make shows there. I am not Japanese. But often my emotional response to working in the theatre there - or just walking the streets - makes me wonder why not.

Old Times is in some ways a beautiful mystery. But not because it is 'foreign'. It is a mystery in ways that I hope many people will find touches a chord in their own lives, and the secret ways we keep our memories and re-visit them. It is a deeply personal play. And if you have ever dreamed a dream you felt you could not describe to anyone else - I think you will recognise yourself in this play.

Cast

Keisuke Horibe as Deeley



From Tokyo. Born in March 25th. Movie credits include: Posutoman burusu (1997), Party 7 (2000) and Riaru: Kanzen naru kubinagaryû no hi (2013).

Mayumi Wakamura as Kate



Theatrical works include: Thérèse Raquin and Miss Julie, both directed by David Leveaux
Movies: Kin'yû fushoku rettô: Jubaku (1999), Aoki Ôkami: chi hate umi tsukiru made (2007) and Kasôken no onna (1999).

Rei Asami as Anna



Honored with the Medal with Purple Ribbon in 2006; Nominated for Japan Academy Award Best Actress for her role in the film 15-Sai: Gakko IV (2000); First worked with David Leveaux in Dangerous Liaisons.

Tokyo June 6th (Fri.) - 15th (Sun.), 2014 at Nissay Theatre

Performance Schedule:

June	6 Fri.	7 Sat.	8 Sun.	9 Mon.	10 Tue.	11 Wed.	12 Thu.	13 Fri.	14 Sat.	15 Sun.
	/	12:00	13:00	DARK	14:00	14:00	/	14:00	12:00	13:00
	19:00	17:00	/		/	18:30	18:30	/	17:00	/

Ticket Price: S ¥8,000 A ¥5,000

Osaka June 19th (Thu.) - 22th (Sun.), 2014 at Theater Drama City

Performance Schedule:

June	19 Thu.	20 Fri.	21 Sat.	22 Sun.
	/	13:00	12:00	13:00
	19:00	/	17:00	/

Ticket Price: ¥8,000