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SF PERUSALS

King's Head Theatre

FOR REASONS THAT REMAIN UNCLEAR...

BY MART CROWLEY

This production of *For Reasons That Remain Unclear…*
officially opened at the King's Head Theatre, London,
on 27 July 2018.

The European premiere of For Reasons That Remain Unclear… by Mart Crowley, was produced by the King's Head Theatre, London. It opened on 27 July 2018 with the following cast and creatives:

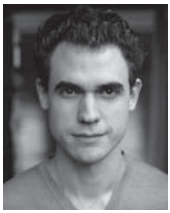
Cast

PATRICK	Simon Haines
CONRAD	Cory Peterson
WAITER	Daniele Alan-Carter

Production Team

Director	Jessica Lazar
Designer	Amanda Mascarenhas
Lighting Designer	Clancy Flynn
Sound Designer	Nicola Chang
Fight Director	Lawrence Carmichael
Stage Manager	Daniele Alan-Carter
Casting Director	Stephen Moore CDG
Assistant Director	Alex Jackson
Producers	Louisa Davis
	Debbie Hicks
Assistant Producer	Charlie Norburn
Press Officer	Laura Horton

CAST



Simon Haines

Simon trained at the Guildhall School of Music & Drama. Stage work includes: *Europe After the Rain* (Mercury Theatre, Colchester), *The Mousetrap* (West End), *The Rubenstein Kiss* (Nottingham Playhouse/Yvonne Arnaud), *Posh* (Nottingham Playhouse/Salisbury Playhouse), *A Midsummer Night's Dream* (Orange Tree Theatre), *Told Look Younger* (Jermyn Street), *Animals and Children* (STET, Netherlands), *Twelfth Night* (Cambridge Arts Theatre), *Much Ado About Nothing* (Cambridge Arts Theatre), *Hamlet* (Elsinore Castle), the Sam Wanamaker Festival (Shakespeare's Globe) and three-man musical *Three Guys Naked from the Waist Down* (Finborough). Simon read English at Cambridge University, where he wrote and performed with the Cambridge Footlights.



Cory Peterson

Theatre: John Delorean in *Delorean* (Assembly Rooms, Edinburgh – Top of Fringe Pick), Al Rossi opposite Jessica Martin in *Ballroom* and multiple roles in *Whistleblower: The Edward Snowden Story*, both at Waterloo East Theatre, Derek in Peter Quilter's *Saving Jason* at The Park Theatre, Karl/Steve in Bruce Norris' *Clybourne Park* at Wyndham's

Theatre for the Royal Court (Olivier Award Best Play, Pulitzer Prize), Father Flynn in John Patrick Shanley's *Doubt*, and Count Carl Magnus in Sondheim's *A Little Night Music* both at the Yvonne Arnaud Theatre. Film and television: J.K. Rowling's *Fantastic Beasts and Where to Find Them*, *Jurassic World 2: Fallen Kingdom* (Universal Studios), *The Crown* (Netflix: Series 1), and *Patrick Melrose* for Sky Atlantic/Showtime, CIA Ryan Hutton in FLX/Buena Vista's the internationally acclaimed/Academy Award nominated: *The Hundred Year Old Man Who Climbed Out of The Window and Disappeared* and its sequel *The Hundred and One Year Old Man Who Skipped Out on the Bill* (FLX Sweden, Netflix).



Daniele Alan-Carter

Graduating in Acting at the National Academy of Dramatic Arts "Silvio D'Amico" in Rome, Daniele started his career at the early age of fourteen, touring in the Pop Opera *Romeo and Juliet*, playing Romeo. He then toured for two years as John Darling in *Peter Pan – The Musical*. Other theatre credits include the leading role of Andrey Shipuchin in the play *The Anniversary* and Alfred in *Le Bal des Vampires*, directed by the Academy Award-winning director Roman Polanski. Film credits include Nick in *Cha Cha Cha*, directed by Marco Risi (RAI Cinema). Daniele has recently sang in the revue show *Imagine* as leading male vocalist, at the French Cabaret Royal Palace and in the five revue shows on board the cruise ship Ms Prinsendam (Holland America Line). In 2013 he won the second prize as the Best Musical Theatre Performance at the International Singing Mask Competition in St. Petersburg (State Theatre Academy). *For Reasons That Remain Unclear...* will mark Daniele's London debut.

CREATIVES

Jessica Lazar – Director

Jessica Lazar is a freelance director whose interests include developing new writing, verse texts, film, and puppetry. She is a co-founder of King's Head Theatre's associate company, Atticist (www.atticist.co.uk | @theatticist). Recent work includes Katherine Rundell's *Life According To Saki*, which won the 2016 Carol Tambor Best of Edinburgh Award and transferred Off-Broadway in 2017 to New York Theatre Workshop's 4th Street Theatre, and Steven Berkoff's *East* (2018), which is currently nominated for five Off West End Awards including Best Director. In 2015 she completed a doctorate under Tiffany Stern (Oxford Professor of Drama), and also trained at École Philippe Gaulier, Little Angel Theatre, and Met Film School. Jessica also works as a freelance editor (fiction/drama) and dramaturg.

Amanda Mascarenhas – Designer

Amanda Mascarenhas is a Theatre Designer and Visual Artist. She is Associate Artist to Kazzum Arts and graduated from Rose Bruford College of Theatre and Performance with a BA(Hons) in Theatre Design. Credits include: *Wonder Girl* (UK Tour); *A Midsummer Night's Dream* and *The Tempest* (Lewisham Youth Theatre); *Macbeth* (UK & EU Tour); *Fear in the Forest* (EU Tour); *Move to Junk* (EU Tour); *Romeo and Juliet* (UK Tour); *Richard III* (Cockpit Theatre); *The Burn*, *A Matter of Time* (both Ovalhouse Theatre); *A Sublime Feeling* (Salisbury Playhouse); *Coming Clean* (King's Head Theatre); *The Big 30* exhibition (Southbank Centre); *The Dream Factory* (House of Stray Cats); *Summer Festival* (Creative Care Homes); *60's Ford* (Too Many T's); *Today I Live* (RADA Festival); *VIP* (Black Cab Theatre); *The Boy and The Mermaid* (Paper Balloon);

Speak as you Find (Magic Me); *Emperor's New Clothes* (Aylesbury Arts Centre); *Squidz Club*, *The Chat Up* (both Heart n Soul); *Our Island* (Facefront); *How Does a Snake Shed Its Skin?* (Slip of Steel); *Up in the Attic*, *What We Found* (both Floods of Ink); *Lady Windermere's Fan*, *Faustus*, *The Good Person of Szechwan*, *Tartuffe*, *Lysistrata*, *Blood Wedding*, *Last of the Red Hot Lovers* (all Theatrical Niche); *Richard III*, *Romeo and Juliet*, *Twelfth Night* (all Custom Practice); *East Meets West* (Soho Theatre) and *Scrub a Dub* (Halfmoon Theatre).

Clancy Flynn – Lighting Designer

Clancy Flynn is an Offie-nominated lighting designer and production electrician based in London. A New York native, they studied theatre at Trinity College Dublin before coming to the UK. Formerly the Technical Manager of the King's Head Theatre, they are delighted to return as a Designer. Previous work includes: *Trainspotting Live* (UK and Australia Tours); *The Everywhere Bear* (Polka Theatre); *It's Only Life* (The Union Theatre); *The Yellow Wallpaper*, *The Soul of Wittgenstein* (Omnibus Theatre); *Goldilocks and the Three Little Pigs* (The Opera Story); *The Deaf & Hearing Ensemble's Macbeth R&D* (Pit Theatre Barbican); *Little Red Riding Hood* (Swansea Grand, Gaiety Theatre); *Strike!* (Beckett Theatre, Axis Theatre); *Paper Hearts* (Upstairs at the Gatehouse); *Piece of Silk*, *Victorian and Gay* (Hope Theatre); *2 Become 1*, *The Chemsex Monologues*, *Dorian Gray* (King's Head Theatre); *Great Expectations* (Old Red Lion); *Window* (Bread & Roses Theatre); *Portia* (Theatre 503); *A Midsummer Night's Dream* (Pleasance StageSpace); *Tomorrow Creeps*, *Valkyrie*, *The Awkward Ghost*, *Crocodile* (VAULT Festival). As Associate Designer: *Kindertransport* (Théâtre des Capucins); *La bohème* (Trafalgar Studios).

Nicola Chang – Sound Designer

Nicola Chang has composed jazz, orchestral and electronic scores for independent films, theatre productions and commercial trailers across the UK, US and Asia. She has been playing percussion and piano for fifteen years, and has performed at the Royal Albert Hall and the Royal Festival Hall as a concert percussionist. Additionally, she is also a cast-member of *STOMP!* World Tour and a composer/Musical Director attached to Youth Music Theatre UK. Recent composition/sound design credits include *The Free9* (NT Connections, National Theatre); *Finishing the Picture* (Finborough Theatre); *Nine Foot Nine* (Bunker Theatre); *Lord of the Flies* (Greenwich Theatre); *There or Here* (Park Theatre); *Heretic Voices* (Arcola Theatre); *Beauty and the Beast* (King's Head Theatre) and *Thirty-Three* (Leicester Square Theatre). To listen to some of her work, visit www.nicolatchang.com

Lawrence Carmichael – Fight Director

Lawrence Carmichael is an actor, singer, fight director and movement specialist with over twenty years experience in Stage Combat & Physical Theatre. In Australia he has worked regularly with most major companies including Sydney Theatre Company, Opera Australia, Company B, NIDA, Bell Shakespeare & ABC TV. Qualified by both the BADC & SAFDi, he continues as a fight & movement specialist in the UK. Previous work in the UK includes *King Lear*, *Woyzeck*, *Lot & His Wife*, *Six Edward Bond Plays*, *Madam Butterfly*, *Don Giovanni*, *Tosca*, *Trainspotting Live*, *Strangers In Between* and *Fucking Men*. As a performer Lawrence has most notably appeared the West End and UK tour of South Pacific, *Holding The Man*, *The Clockmakers Daughter* and *The Life*. Lawrence continues to teach and consult in character movement, acting and fight work across Europe and recently directed Frontfoot Theatre's production of *Richard III*.

Stephen Moore CDG – Casting Director

Theatre includes: *Loot* (Park Theatre/Watermill); *Waiting for God* (UK tour); *The Boys in the Band* (Park Theatre, UK Tour & West End); *Monster Raving Loony* (Soho Theatre); *After Electra* (Tricycle Theatre); *Grand Guignol* (Southwark Playhouse); *Love Birds* (Pleasance Theatre, Edinburgh); *It's a Wonderful Life* (UK Tour); *Potted Potter* (US Tour); *Our Boys* (Duchess Theatre); *Ordinary Dreams* (Trafalgar Studios); *Midnight Cowboy* (Assembly Rooms, Edinburgh); *The Exonerated* (Riverside Studios.) For Theatre Royal Plymouth: T*he Here and This and Now, The War Has Not Yet Started, The Man with the Hammer, The Whipping Man, Merit.* Television includes: *Father Brown* (BBC), *Doctors* (BBC), *Watson & Oliver* (BBC), *Very Few Fish* (BBC), *Land Girls* (BBC), *Dawson Bros. Funtime* (BBC), *EastEnders* (BBC). As Casting Assistant: *Rome* (HBO/BBC), *Longford* (HBO/ Channel 4), *The Virgin Queen* (BBC), *He Knew He Was Right* (BBC) and *Byron* (BBC).
Film includes: *The Contractor.* As Casting Associate/ Assistant: *Starter for Ten, Amazing Grace, Brothers of the Head, Hot Fuzz, The Illusionist, Sahara, The Heart of Me, I Capture the Castle.* Short Film: *The Stick, Flea, Chicken Soup, Earthquake* and *Ela.*
www.stephenmoorecasting.co.uk

Alex Jackson – Assistant Director

Alex is a theatre director based in London. In March 2018, he joined the King's Head Theatre as a Trainee Resident Director and is thrilled to be working on *For Reasons that Remain Unclear...* He is also Artistic Director of City of Light Theatre, a company with roots planted firmly in the South West's fertile soil. Previous Credits as Director include: *Henry: A Killer New Musical* Workshop (The Albany, Deptford), Michael Morpurgo's *Out of the Ashes* (The Bike Shed Theatre & South West Tour); *Jack and the Beanstalk* (South West Tour). As Associate Director:

Monmouth: The Westcountry Rebellion (Burnt Out Theatre). As Assistant Director: *The Monstrum* (Marine Theatre). Community Theatre includes *The Wind in the Willows*; *Annie*; *A Night at the Musicals*; *Urinetown*; *Twelfth Night*; *The Lion, The Witch and The Wardrobe*; *Sleeping Beauty*; *Jack and the Beanstalk*.

Louisa Davis – Producer

Louisa Davis is the Senior Producer at the King's Head Theatre. Credits include: the King's Head Theatre's West End season at Trafalgar Studios, featuring Tommy Murphy's *Strangers in Between* and the Olivier-Award nominated *La bohème*; *Trainspotting*, which enjoyed significant critical acclaim and has gone on to multiple successful seasons at the King's Head Theatre, Edinburgh Fringe Festival, at the 777 Theater Off Broadway as well as UK and international tours; Joe DiPietro's *F*cking Men* at the King's Head Theatre, the Vaults Theatre and Edinburgh Festival and *2 Become 1* at the King's Head Theatre and Edinburgh Festival. Other credits at the King's Head Theatre include Richard Cameron's *The Flannelettes*; *Shock Treatment*, the equal sequel to Rocky Horror; the Cosi season featuring *Cosi Fan Tutte* and Louis Nowra's *Cosi*; the first UK revival of Colin Spencer's *Spitting Image*; *Madam Butterfly*; *The Magic Flute*; the thirty-fifth anniversary production of Kevin Elyot's *Coming Clean* and the Off West End Award-winning *Tosca*.

Debbie Hicks – Producer

Debbie is a theatre producer and manager working independently to deliver theatre and events in the West End, off West End, and on tour in the UK and internationally. Trained as an apprentice under the Stage One initiative for new producers, she now collaborates with a host of both emerging and established theatre makers across the world. Debbie is also a postgraduate student of the University of Oxford and a member of

the Society for Theatre Research. Recent Producer credits include *Treasure Island* by Sandi Toksvig (Leicester Haymarket); *Good Girl* (Vault Festival & West End); *The Retreat* (Park Theatre); *Cosmo* (in development); *North of the Sunset: Thelonious Monk* & *The Jazz Baroness* (in development); *Shakespearience* (Underbelly & UK Tour); Ray Cooney's Olivier award-winning *Out Of Order* (UK Tour); *Million Dollar Quartet* (International Tour); *Dinner With Friends* (Park Theatre), and Tom Basden's *Holes* (Arcola). Recent Management credits include: *Pressure* (West End); *The Bicentenary Ball* (Old Vic); *Five Guys Named Moe* (Underbelly Marble Arch); *Brokeback Mountain* (in development); Joe Orton's *Loot* (Park Theatre); *The Boys In The Band* (Park Theatre, UK Tour & West End); B*abe, the Sheep-Pig* (UK Tour); *Raising Martha* (Park Theatre); *Impossible* (West End & International Tours); *Let It Be* (West End & International Tours) and *Neville's Island* (West End).

A Letter from the Artistic Director

Hello! Welcome to the King's Head Theatre.

I'm thrilled to present the European Premiere of Mart Crowley's play *For Reasons That Remain Unclear…* as the headline production of our 2018 Queer Season. Best known for his groundbreaking comedy-drama, *The Boys in the Band*, Mart Crowley is one of the world's most significant living dramatists and I'm thrilled to give European audiences the chance to see his seminal play for the very first time as part of our commitment to programming critical revivals of lesser known works by major playwrights.

The King's Head Theatre has always been a home for ambitious programming and exciting emerging artists. Last year 116,151 audience members saw a show of ours: 44,607 at our 110-seater home on Upper Street and 71,544 on tour. At our home in Islington we had 774 performances last year of 95 different shows.

But we couldn't do any of this without your support. If you're already a supporter of the theatre thank you so much. If not would you consider signing up? You can become a Friend for just £25 a year. Every Friend and Supporter, as well as all the wonderful audience members who donate money in our bucket, is vital to ensuring we remain accessible for generations to come.

Thank you, enjoy your stay and we hope to see you again soon.



Adam Spreadbury-Maher
Artistic Director

Support the King's Head Theatre

The King's Head Theatre has always punched far above its weight. It is a bright star with a brighter future.

JOANNA LUMLEY

The King's Head Theatre is an ambitious, thriving producing house located in the heart of Islington. From the emerging companies and creatives we welcome to the 43,857 audience members we welcomed through our doors last year, people are at the heart of everything we do.

Famous for an unapologetically broad programme of work and an unwavering commitment to ethical employment on the fringe, the King's Head Theatre occupies a unique and critical place in the capital's theatre ecology.

Each year, the King's Head Theatre needs to raise £100,000 to keep producing and presenting ambitious work that supports, develops and values our artists, staff, audiences and alumni.

We hope you will join us on that journey by becoming one of our Supporters.

Memberships can be purchased on our website at **kingsheadtheatre.com,** in person at the box office or by telephoning **020 7226 8561**

For further information or to discuss bespoke packages to suit you, please contact Alan on friends@kingsheadtheatre.com

KEY TO THE STAGE DOOR from £150 per year

Priority Booking Period
Exchange and reserve tickets at no extra cost
'KHT Insights' email with production news and announcements ahead of the press
Invitations to Supporters' Nights including private pre-show discussions
Acknowledgement in our published playtexts and programmes
How this gift might help: £275 pays an actor's wages for one week

KEY TO THE DRESSING ROOM from £500 per year

All membership benefits offered with Key to the Stage Door plus:
Invitation to annual 'Behind the Scenes Breakfast' to hear the Artistic Director share upcoming plans for the King's Head Theatre.
Personal booking via the Development Manager
How this gift might help: £500 pays for all the costumes for one of our operas

KEY TO THE KING'S HEAD THEATRE from £1000 per year

All membership benefits offered with Key to the Dressing Room plus:
Invitation once a year to breakfast with the Executive Director.
Opportunity to book house seats to sold out shows
How this gift might help: £1,375 supports the Director for one production

ARTISTIC DIRECTOR'S CIRCLE from £2,500 per year

All membership benefits offered with Key to the King's Head Theatre plus:
Playtext signed by the company for each production attended
Invitation to lunch with the Artistic Director once a year
Opportunity to be given a backstage tour of the theatre for you and up to 5 guests finishing with drinks on the King's Head Theatre's stage
How this gift might help: £2,500 pays for the set design for one of our plays

AMBASSADOR from £5,000 per year

An exclusive chance to be a truly integral part of the life of the King's Head Theatre.
All of the benefits of Artistic Director's Circle plus invitations to our Press Nights and post-show parties and the chance to create additional bespoke benefits suited to your interests.
How this gift might help: £5,775 pays for the actors during the rehearsal period of a show

King's Head Theatre Staff

Artistic Director	Adam Spreadbury-Maher
Executive Director	Fiona English
Senior Producer	Louisa Davis
Marketing & Programme Manager	Oscar French
Theatre Manager	Bex Foskett
Box Office Manager	Alan Stratford
Development Coordinator *	Minaz Beddall
Campaign Coordinator *	Lee-Anne Inglis
Assistant Theatre Manager *	Richard Lambert
Theatre Assistant	Michaela Stewart
Executive Assistant	Rohan Perumantantri
Box Office Assistants *	Jennifer Davis Dominic Listori Katie Mcleod Charlie Norburn Olivia Ouwehand Michael Priestley Vedi Roy
Resident Trainee Directors +	Ben Anderson Eloïse Poulton Alex Jackson Charlie Norburn
Trustees +	Tahmid Chowdhury Jesper Groenvold Yasmin Hafesji Mary Lauder Amanda Moulson Heather Ruck James Seabright (Chair) Molly Waiting Richard Williamson
Honorary Secretary +	Juliet Chippindale

*** part time** **+ voluntary**

King's Head Theatre

The King's Head Theatre is 47 years old, here are just a few of the highlights of our journey so far...

1970 Dan Crawford founds the first pub theatre in London since Shakespeare's day and the King's Head Theatre is born.

1983 A revival of *Mr Cinders*, starring Joanna Lumley, opens at the King's Head Theatre before transferring to the West End. It goes on to run for 527 performances.

1986 Maureen Lipman stars in the Olivier Award nominated *Wonderful Town* at the King's Head Theatre.

1988 Premier of Tom Stoppard's *Artist Descending a Staircase* opens at the King's Head Theatre before transferring to Broadway.

1991 Steven Berkoff directs and stars in the UK premiere of *Kvetch* at the King's Head Theatre.

1992 Trainee Resident Directors Scheme wins Royal Anniversary Trust Award.

2010 Opera Up Close, founded by Adam Spreadbury-Maher and Robin Norton-Hale become resident company for 4 years.

2011 *La bohème* wins the Olivier Award for Best New Opera Performance.

2015 King's Head Theatre forms a new charity to secure the future of the theatre.

2015 *Shock Treatment*, the sequel to *Rocky Horror Show*, premiers at the King's Head Theatre and *Trainspotting* is first performed at the King's Head Theatre – in May 2017 it hit it's 600th performance.

2016 43,857 audience members see a show at our London home - our highest footfall ever.

2017 King's Head Theatre announces the transfer of *La bohème* & *Strangers in Between* to Trafalgar Studios 2 in London's West End.

2020 King's Head Theatre moves to its new permanent home in Islington Square securing the future of the venue for generations to come.

For Reasons that Remain Unclear

Mart Crowley

A Samuel French Acting Edition



SAMUEL FRENCH
FOUNDED 1830

SAMUELFRENCH.COM
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FOR REASONS THAT REMAIN UNCLEAR was first presented on November 9, 1993, at the Olney Theatre in Olney, Maryland., James A. Peosta and Bill Graham Jr., producing directors. The scenery was designed by James Wolk, the lighting was by Howard Werner, and the play was directed by John Going.

The cast was:

PATRICK	Philip Anglim
CONRAD	Ken Ruta
WAITER	Fred Iocova

For Millie and Toby Rowland

On the occasion of their fiftieth wedding anniversary—
Without whose instigation, encouragement and love …

The stage is dark and uninhabited. Through a floor-length window center right, the intense violet light of a dying summer day—poised between late afternoon and early evening—slowly fades up to "half" to partially reveal a light wood-paneled bed/sitting room in the Hassler Hotel in Rome.

Brocade portieres with sheer center curtains cover the tall glass doors which open onto a shallow balcony overlooking the Piazza Di Spagna. The exterior shutters are folded back, admitting the refracted iridescence. The glass doors are slightly open, and a gentle breeze stirs the gauzy fabric, casting soft patterns across the heavily shadowed interior.

Upstage left on a wide raised platform, there is a double bed with its covers and linen sheets neatly turned down. The headboard and dust ruffle are of the same brocade as the draperies. On either side of the bed there are built-in night tables above which there are brass "extension" wall lamps in mirrored panels, presently not illuminated. On the stage-right table there is a bottle of mineral water and a tumbler on a tray. On the stage-left table there is a panel of service buttons.

Along the left wall is a chest of drawers with a Venetian-style mirror above it. On top of the chest, there is a handsome toiletry case and various smart toilet articles in evidence—cologne, talcum, a comb and brush. A door center left leads to a marble-walled bath. Luxurious towels, featuring the name and logo of the hotel, can be seen folded over a brass warming rack.

Downstage of the bathroom door, against the wall there is a luggage stand with an expensive suitcase on it. Out from the wall, almost at the curtain line, there is a low drum-like upholstered dressing stool.

Within wood-paneled arches, supported by slender marble columns,

in the up-center-right and stage-right walls of the sitting area, there are unlit Venetian-style glass sconces with half shades. Standing away from the wall, there is a brocade settee facing front, a brocade lounge chair angled stage right of it, and a low drinks/coffee table before them.

All wooden pieces of furniture are reproductions of traditional Italian designs of the eighteenth century. The upholstered ones are of the fascist period.

A man's pale gray linen suit on a Hassler clothes hanger is neatly folded over the back of a chair. In a flat wicker basket on the seat of the settee there are some stacks of colorful shirts and some white silk boxer-style undershorts which have been returned from the hotel laundry. The basket is covered with a piece of paper on top of which sits a pair of freshly shined Italian loafers.

The door to the public corridor is upstage center. After a moment, it is unlocked from the outside. It is a bolt of the European variety, which requires several revolutions of the key. Presently, two male figures enter, silhouetted to the audience by the light spill from the hallway. Even in the chiaroscuro, it is apparent that the FIRST MAN is in dark apparel, the SECOND in light-colored clothing and that both are wearing sunglasses The SECOND is laden with shopping bags from smart stores on the Via Condotti.

It is just after six p.m., and a nearby church bell is ringing the Angelus.)

FIRST MAN. *(Crossing to balcony, with enthusiasm.) Dio mio*, as they say, just look at that view! Oh, I was hoping your room would be on the front of the hotel and have a view of the steps and piazza! *(He parts the sheers, widens the doors and scans the view. A long shaft of cool purplish light bisects the room. Street sounds rush in. The SECOND MAN closes the entry and goes through the shadows to deposit the shopping bags on the bed.)* Magnificent! Is that the dome of St. Peter's in the distance? What am I saying? Of course it is! *(Pointing.)* I'm staying just to the right of it. My God, that's a

heavenly sight!

(The SECOND MAN stands silently observing the FIRST MAN for a moment before snapping on the lamp on the night table, introducing a small pool of warm, rosy light to the area surrounding him. In spite of his dark glasses, he is revealed to be in his early forties, trim and average-looking, but well-groomed in a creased ecru linen suit and soft white shirt without a tie.)

SECOND MAN. Yes. And magic hour, to boot. Very picture-postcard, don't you think?

(The FIRST MAN, at the balcony window observing the view through his sunglasses, turns inside to reveal that he is in his late fifties, dressed in the black garb and Roman collar of a priest.)

FIRST MAN. Oh, if only I could stamp and mail this moment! *(Turns back to react to bells tolling.)* And just listen, Patrick … the Angelus, so *near* you can almost touch it!

PATRICK *(SECOND MAN).* Mmm. Almost, but not quite.

FIRST MAN. Is it coming from Trinità dei Monti next door?

PATRICK. Too far away for that, Father.

FIRST MAN. *(Faces PATRICK again.)* Now, please, do call me Conrad. Father sounds so ….

PATRICK. Paternal?

CONRAD *(FIRST MAN). Respectful!*

PATRICK. *(Putting room key in side jacket pocket.)* You must take off your sunglasses so you can really get the full-tilt "schmear."

CONRAD. *(Re: sunglasses.)* Ohh! Had them on so long I completely forgot! Wear them all the time in California. I really don't like the sun much.

PATRICK. Well, then, you live in the wrong place if you don't like to be sun-kissed.

CONRAD. Maybe it's something I inherited from my mother.

She never liked the sun. Said she couldn't see for the light! *(Picking up from before.)* The full-tilt *what*?

PATRICK. Schmear. The whole deal.

CONRAD. Oh. That's not Italian, is it?

PATRICK. Yiddish.

CONRAD. Oh. *(Removes his glasses, turns back to luxuriate in the view.)* Oh, oh, oh, oh, *ohhhhh*! Well, yes, that does make a difference! Now I can really see what's going on!

(Turns back to PATRICK, who now slowly takes off his glasses.)

PATRICK. And now we can see each other too. *(Dryly.)* And not through rose-colored glasses.

CONRAD. *(Laughs.)* Yes, finally! I couldn't make out your eyes behind your shades at lunch. From here they look blue. Very, very blue.

PATRICK. They're green. It's the light playing tricks. *(Looks away.)* And *your* eyes are ....

CONRAD. Bloodshot, probably, after all that wonderful wine!

PATRICK. *(Staring off.)* Brown. Dark, dark brown.

CONRAD. It's the black Irish in me. I must say, you have better sight than I do. *(Re: bells.)* Ahh, just listen to that! Such a clean sound. *(Turns out, listens; after a moment.)* Where do you think it's coming from, San Silvestro? Or one of the churches in the Piazza del Popolo?

PATRICK. Who knows? In this town church bells ring like telephones.

(PATRICK moves around to the other side of the bed as CONRAD steps back into the room. PATRICK begins to empty the shopping bags and put the contents away: Armani trousers, Gucci agenda boxes, brand-name cologne bags, and a Cartier watchcase.)

CONRAD. Such a treat, isn't it? Coming from Los Angeles,

where you never hear church bells at all!

PATRICK. *(Aside.)* Mmm. The lost Angelus of Los Angeles.

CONRAD. *(Chuckles.)* Isn't that odd?

PATRICK. *(Wryly.)* One more odd thing.

CONRAD. You mean about L.A.? Or our both *being* from L.A.?

PATRICK. That too.

CONRAD. Absolutely incredible! Imagine, meeting each other halfway round the world! *(Turns to the open window, listens.)* Such a reassuring sound! We're really cheated in L.A. It's so spread-out, we can't even experience one of the most reassuring things in the world.

PATRICK. For me, one of the most reassuring things in the world is a plate of pasta.

CONRAD. *(Hesitates, then laughs.)* Well, then, you're in the *right* place!

PATRICK. And so are you if it's ding-donging that you find reassuring.

(CONRAD becomes aware that PATRICK is staring at him, turns toward him as they both listen to the bells for a moment.)

CONRAD. There's that faraway look of yours again. What are you thinking, if I may ask? You seem lost.

PATRICK *(Focusing.)* Forgive me. *(After a moment, agreeably.)* I must admit, I too love to hear the bells tolling. But for some reason the sound always makes me sad.

CONRAD. Sad?

PATRICK. It's a melancholy sound. But, at least, a bell is something civilized man has made when he's made so many terrible things.

CONRAD. The call of angels.

PATRICK. A bell is an elegant … noble creation—as admirable as the quaint little rituals man's invented for ringing his brainchild.

CONRAD. *(Amused.)* You mean a "quaint little ritual" like the Angelus.

PATRICK. That too. The Angelus, the time of day, New Year's.

All ring-out-the news occasions are all the same to me, no matter what. And no matter how joyous—even if it were the end of a war—I don't know, it's a plaintive sound.

CONRAD. Funny. I think just the opposite. Even a bell tolling at a funeral is a joyous sound to me. I remember that, when my mother died, thinking that she was so much better off.

PATRICK. Well, I do find a death knell joyous! You think it's just the beginning of something. I think it's joyous because it's the end. *Finally*! Over! Hallelujah! I *hope*!

CONRAD. Now, don't tell me you don't believe in the hereafter.

PATRICK. Let's just say, I believe in the *future.*

CONRAD. And when we die?

PATRICK. I can't conceive of what might be in store, but I hope that when this is over, *that's* it. I don't want any more. Bad or good. And how good can it get? I can't think of anything more maddening than an eternal orgasm.

(CONRAD chuckles a bit self-consciously. PATRICK snaps on the left bedside lamp, widening the warm circle of light.)

CONRAD. Nice little room you have here!

PATRICK. It's majestic. But I call it home. *(The Angelus ceases as PATRICK comes around the bed and crosses to the panel in the upstage wall, right of the corridor door. Indicates.)* Please … sit anywhere you like.

CONRAD. Thank you.

PATRICK. *(Re: suit and basket on the settee.)* That is, anywhere you can find a seat. Here, let me get the laundry out of the way.

CONRAD. It must cost a fortune to stay here.

(CONRAD crosses from the window toward the settee.)

PATRICK. Well, I'm not paying for it, the brothers Warner are. And, yes, … it costs a *fortune* to stay here. *(CONRAD laughs as*

PATRICK snaps on a wall switch, illuminating the sconces, which infuse the stage right sitting area with the same rosy glow as stage left. Crossing down behind settee:) Sorry things are messy.

(CONRAD has reached the chair first, picks up the hanger with the pale linen suit.)

CONRAD. Such beautiful clothes.
PATRICK. As you've probably heard—they make the man.

(PATRICK leans over the settee to pick up the wicker basket of laundry with the shoes on top and takes the hanger from CONRAD.)

CONRAD. Such beautiful shoes.
PATRICK. If the shoe fits, charge it!

(PATRICK goes to the bed, puts down the wicker basket, picks up the shoes and takes them to the upholstered dressing stool, drops them on top of it and takes the suit of clothes into the bathroom.)

CONRAD. *(During the above.)* You should see my room! Like the inside of a crashed plane! Compared to me, you're the very soul of immaculacy.

PATRICK. *(Offstage.)* "The soul of immaculacy!" That sounds so Catholic—when all I am is anal-compulsive. Anyway, it's all show. Inside, I'm well ….

CONRAD. What?

PATRICK. *(Offstage.)* Like the inside of a crashed plane. You say you're staying on the right side of St. Peter?

(CONRAD settles on the left arm of the settee.)

CONRAD. Well, I always try to stay on the right side.

(Chuckles.) A big old palazzo which is a convent now. The nuns are away for the summer. Of course, my room is nothing grand like this.

(PATRICK reenters, goes to pick up the pair of loafers on top of the dressing stool, and sits down on it. He starts to take off his shoes and put on the loafers.)

PATRICK. The first time I came to Rome I stayed in a place laughingly called the Grande Hotel—not the famous, fancy one near the Piazza della Repùblica—a little dump in Trastevere. It was so awful, in fact, that I stumbled home pissed-out-of-my-mind one night, took a Magic Marker and, in front of the name, I printed the words "Not Very." The *padrona* wasn't at all thrilled I'd rechristened his establishment the "Not Very Grande Hotel." *(CONRAD laughs. PATRICK finishes changing shoes. Re: loafers.)* Ouu, does that feel better! My mother always used to say there's nothing that relaxes you like changing your shoes. Would you like a pair of slippers? I just charged some very smart velour ones the other day. We look to be about the same size.

CONRAD. *(Hesitantly.)* Oh, no, I don't think ….

PATRICK. *(Gets up.)* Please. Get comfortable and stay awhile.

CONRAD. *(Relenting.)* Well, I have been on my feet since dawn. You walk much more in Rome than in New York even. And, of course, in L.A. you never walk anywhere at all. *(PATRICK exits into the bath, taking his original pair of shoes with him as CONRAD crosses to the dressing stool.)* … If you've been here three months and the movie studio is paying for it, why haven't you rented a place?

(PATRICK returns with a pair of black velour slippers. CONRAD starts to take the slippers from PATRICK, but PATRICK puts his hand on CONRAD's shoulder and gently pushes him down on the stool, then kneels before him and begins to unlace his shoes.)

PATRICK. *(During the above.)* I'm a hotel boy. Love hotels.

Lived in the Algonquin for four years.

CONRAD. The Algonquin? Oh, yes. The place with the famous table.

(PATRICK removes CONRAD's shoes and puts the slippers on his feet.)

PATRICK. Checked in one night when a play of mine was in rehearsal. The play closed, but I stayed on. And on and on. Till the money ran out. To me, being in a hotel is like being in a wonderful hospital where all the doctors and nurses are dressed up in disguise as waiters and maids. Room service is my idea of therapy!

CONRAD. *(Re: PATRICK's action.)* You make a pretty good valet!

PATRICK. *(Wryly.)* You're a servant of the Lord, and I'm a servant of the servant of the Lord. *(Finishing.)* There now. Isn't that better?

CONRAD. Ohh my, yes.

PATRICK. Good.

CONRAD. *(Re: slippers but also glancing at PATRICK.)* Very handsome, indeed.

PATRICK. Yes, I liked them so much I took them in every color, but the black seems to suit you. And speaking of room service—what can I offer you?

(PATRICK takes CONRAD's shoes, stands and crosses to place them neatly beneath the luggage rack. CONRAD rises and walks around in a circle, getting the feel of the slippers, ending up down right.)

CONRAD. I really shouldn't have any more.

PATRICK. Not even coffee?

CONRAD. Well, I wouldn't say no to a coffee before I go.

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