

# *Time Stands Still*

by Donald Margulies



*"When I look through that little rectangle... Time stops. It just ... All the noise around me ... Everything cuts out. And all I see ... is the picture."*

*~ Sarah Goodwin,  
Time Stands Still*

# Fortune School Resource



# Time Stands Still

By Donald Margulies

Time Stands Still is a moving, humour-filled play, which follows Sarah and James, a photojournalist and a war correspondent, who return to Brooklyn and find themselves trying to find balance and happiness after being scarred – physically and emotionally – while covering conflicts in the Middle East.

Theirs is a partnership based on telling the toughest stories and, together working to make a difference. But when their own story takes a sudden turn, this brave couple confronts the daunting prospect of a more conventional life.

Donald Margulies's drama cleverly contrasts Sarah and James' relationship with that of their close friend Richard, a news magazine editor, and Mandy, his much-younger, very naïve and guileless new girlfriend.

Please contact us at: [education@fortunetheatre.co.nz](mailto:education@fortunetheatre.co.nz) with any thoughts or feedback - and if you have any questions for the cast, director or designers for your external exams!

Shannon Colbert  
Education Liaison

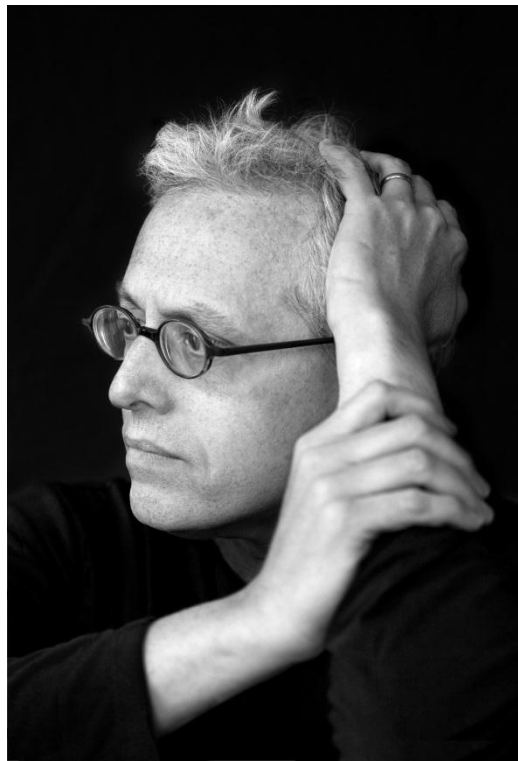
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# About the Playwright

Donald Margulies was born in Brooklyn in 1954 and grew up there in Trump Village, Coney Island. His father was a wallpaper salesman and his mother an office worker. They were secular Jews who went to movies and Broadway shows rather than the synagogue, but Margulies did attend Hebrew School and was bar mitzvahed. He attracted nationwide attention in his final year at Dewey High School when, backed by the American Civil Liberties Union, he took the principal and the New York City Board of Education to court (and won). The principal had tried to suppress the school magazine after it published a story by Margulies in which the word 'fuck' appeared. He then enrolled as an art student at the Pratt Institute but switched to Purchase College (part of the State University of New York) from which he graduated with a BFA in Visual Arts. While there, he also began to write seriously, tutored by the *Village Voice* reviewer, Julian Novick. After graduating he worked initially as a graphic designer before becoming a full-time writer. He is now a Professor of English and Theater Studies at Yale. The subject matter of Margulies' plays is repeatedly drawn from two, sometimes intersecting, sources. One is the experience of Brooklyn Jews, the other is creative artists. The plays are noted for their elliptical



storytelling, well-rounded characters and economical yet elegant dialogue. Six of his plays have enjoyed Broadway productions: *What's Wrong with this Picture?* (1994), *Sight Unseen* (2005), *Collected Stories* (2010, probably his best known play internationally, seen in Dunedin in a Wow! production in 2003), *Brooklyn Boy* (2005), *Time Stands Still* (2010) and *The Country House* (2014). In three cases these productions followed earlier presentations in smaller off-Broadway theatres. His other major plays to receive off-Broadway productions are *Luna Park* (1982), *Found a Peanut* (1984), *The Loman Family Picnic* (1989), *The Model Apartment* (1995) and his longest running play in New York (654 performances), *Dinner with Friends* (1999), winner of the Pulitzer Prize the following year. Standing outside his typical concerns are his adaptation in 2000 of *God of Vengeance*, the controversial 1907 play by

Polish writer Sholom Asch, and *Shipwrecked!* *An Entertainment* (2009), a recreation of a Victorian era traveller's tale. His current project for the stage is writing the book of a forthcoming Broadway musical based on the film, *Father of the Bride*. The recent International Film Festival at Dunedin's Regent Theatre included *The End of the Tour* which featured a script by Margulies based on a memoir by David Lipsky. In its see-sawing relationship between two literary figures on a road trip there were clear echoes of Margulies' own play, *Collected Stories*. Margulies was also one of the film's Executive Producers.

*Time Stands Still* (known while still being drafted as *The Elephant in the Room*) premiered at the Geffen Theatre in Los Angeles in 2009. It opened on Broadway at the Friedman (formerly Biltmore) Theater in January 2010 in a limited life production by the Manhattan Theater Company. The cast was Laura Linney, Brian d'Arcy, Eric Bogosian and Alicia Silverstone. The play and production were well received (the play was nominated for the Tony Award for Best New Play) and at the start of the 2010-11 Broadway season the production was revived for an open-ended run at the Cort Theater, where Christina Ricci replaced Alicia Silverstone. When it eventually closed at the end



of January 2011, it had played 194 performances (after 24 previews). This Fortune production will be the play's New Zealand premiere.

Interviewed in Playbill at the time of the play's Los Angeles premiere, Margulies said: "What I tried to do with this play is to capture a sense of the way we live now, to dramatise the things that thinking, feeling, moral people are thinking about and struggle with - the issues of how to be a citizen in the world, how to be true to yourself and your immediate loved ones. [...] It's about the information age as well - what do we do with what

we learn about the world? [...] People familiar with my work should not expect answers. They should expect to be moved and stimulated."

When the play was opening in New York, he told *The Economist*: "War is the backdrop for what is essentially a domestic love story - a relationship drama - in which the characters happen to have high-stakes professions. [...] I'm more interested in exploring behaviour than in answering questions about contemporary foreign policy. *Time Stands Still* is very much about the choices and compromises we all make - in love, in work and, particular to this play, in war. Ethical struggles touch on all aspects of life. [...] I write plays I want to see. I write plays for my wife, my friends. That theater in

America tends to attract upper-middle-class people with disposable income is a given, it's a self-selected group. All I can do as a living playwright is write what's on my upper-middle-class theatre-going mind and hope it speaks to others. A playwright's responsibility is to move people, to show them truths about their world and about themselves that they may not have considered in quite that way before, to amuse them, to make them think and, most important, to never, ever bore them. Being bored at the theater is unforgivable."

**Alister McDonald**

**Fortune Theatre  
Dramaturg**





# Director's Note

Life's full circle happens upon you when you're not looking. Five years ago I was directing in this theatre for the first time with a complex four handed-relationship comedy, and here I am in my final phase as Artistic Director directing a complex four-handed relationship drama.

For those of you who have been alongside me through this adventure you'll remember the detailed, layered, nuanced writing of Yasmina Reza and see how easily she and Donald Margulies sit in the same camp as the best relationship writers in the world.

I was honoured to meet Donald in New York City in April at a signing of his newest play - *The Country House*. He is as articulate in person as he is on the page, and it is privilege to be producing and directing the New Zealand premiere of *Time Stands Still*.

This play is dear to my heart for many reasons - its subject matter, its deft characters, its Western struggle seemingly set meaninglessly against the backdrop of war, famine and genocide, the artist's struggle, and the vehicle of photography which is a deep passion of my own.



Two people that are as hooked on Donald's writing as myself are Jacque Drew and Jeff Szusterman. These passionate driven people are peers to the central characters of Sarah and James probably more than they would care to admit. My sincere thanks to them for chasing the possibility of playing these roles and moreover - for making it happen. Peter Hayden and Torum Heng have the challenging task of entering the fray and orchestrating themselves through a minefield of fractiousness which they do with humour and aplomb.

This is my final Director's Note as AD at Fortune. As I write, I am finding it challenging to write without a flow of tears. This note could be a book when I



think back over this production, and the past five years of productions, at my gratitude for what has been created with the committed talented people that make up the team at Fortune, and the committed audiences we have served. The relationships we have formed over this time are more heartfelt, complex and funny than ever any remarkable playwright could pen. They are real and indelibly etched into my soul, marking a hugely important moment in time. As we come full circle on five years of creating together I take this tiny moment to say the biggest thank you to you all.

Lara Macgregor  
Artistic Director



# D-Photo

September 14th, 2015

## *Love and war: discussing photography and war with Time Stands Still director*

If you're in Dunedin, or will be in the area any time between September 26 and October 17, there's a show at the stunning Fortune Theatre that you should stop and see (after shooting a few gorgeous snaps of the building of course).

*Time Stands Still* is a stage show about a photojournalist and a foreign correspondent who return to Brooklyn after covering conflicts in the Middle East. Upon their return they find themselves attempting to find happiness after the experiences they've endured leave them scarred, both physically and emotionally.

*D-Photo* spoke with *Time Stands Still*'s director, Lara Macgregor, about the show and what inspired her to direct.

**First, we'd love to learn more about you as a director. When did you start directing and what inspired you to get into it?**



*Lara Macgregor in action in her role as director*

I was working as an actor in the US for 10 years, and toward the end of that time, a friend asked me to direct a show for his theatre company in New York City. This was a significant turning point in my career that led me to return to New Zealand via Sydney where I completed a post graduate in directing at the National Institute of Dramatic Art. On my return, I set about creating a path that would lead me to running a theatre company. I was lucky to secure an Artistic Direction Internship at The Court Theatre in Christchurch, which led to two years' employment there running The Forge (the smaller of the two spaces at the Arts Centre) then on to Fortune Theatre as Artistic Director — a role I have held for five years.

**Can you describe what *Time Stands Still* is all about, and what about**

**the show drew you in and made you want to direct it?**

This is a story that has resonated with me for some time. The struggle of choice between career and family for an exceptionally strong central character is set ever so astutely against a backdrop of war. Adrenaline fuelled career paths are addictive. Even more so when they are driven by a deep sense of purpose. Through a series of near catastrophic events, Sarah and her husband James are forced to face the ignored realities of their domestic lives after years living abroad photographing and reporting from war zones. Such rich subject matter, that weaves through a complex thread of themes — artist versus culture, what's morally justifiable, mortality of journalism, crossing the line, domestic



seismic shifts with incredible aftershocks ...

Primarily it's an incredibly well-written script, which operates on many levels ... and on a personal level I have a deep passion for photography.

**What sort of research did you explore in order to direct the photojournalist to exude the necessary emotions and feelings?**

I am lucky in the respect, due to my photography passion, I have an in-built knowledge of the likes of Robert Capa, Margaret White-Bourke, Lee Miller, Don McCullin, and James Nachtwey, etc. A very helpful resource was Lyndsey Addario's book *It's What I Do: A Photographer's Life of Love and War*. This was a fantastic resource as her journey is very similar to that of the central character Sarah's. Anthony Feinstein's book *Journalists Under Fire – the Psychological Hazards of Covering War*. In the first few days of rehearsal we watched Don McCullin's documentary *McCullin* and the movie *A Thousand Times Good Night*, which touches on similar themes. The Dart Institute in New York City was a good resource for our understanding of fallout from this profession. But the most valuable resource we had right at our fingertips. Our wardrobe

mistress at the theatre, her sister is a retired war correspondent who knows pretty much all the currently active war photographers being sent out from the US. She came and spoke with us, shared her very personal stories, and images that she herself had taken in the field. Nothing can really compare to that first-hand experience. That was numbing and humbling.

**What about the show do you think photographers/photojournalists will appreciate about it specifically?**

There are three characters in this play that bring a different perspective to all areas of war reportage — Sarah who is a war photographer, her husband James who is a freelance journalist, and Richard who is a photo editor. So many aspects of this world are covered. And smart, moving, funny, insightful reflections of what happens between these worlds are shared.

Concurrent themes that I mentioned earlier are sure to be recognizable to photographers.

The understanding of how addictive an adrenaline-fuelled career such as war photography can be — always in search of the next best picture. Plus the fall out of such a career on people within the industry,

as seen through the character of James.

**What types of messages does the show aim to get across to the audience?**

One of the most fantastic elements of this play is that so much is thrown up for the audience to digest. You have these very cultured, urbane, driven people with that engaging New York sensibility that are open to the enjoyment of debate. Inevitably they don't come to any conclusions. This enables the audience to make their own conclusions.

Essentially war is the backdrop to this domestic love story where the characters happen to have high-stake professions, and lying at the heart of that is the fundamental question: how can you stand in front of a dying person and take their photo? No doubt that is a question that would excite many a photographer.



# The cast

## Jacque Drew - As Sarah



Jacque is an American actor who has been living in New Zealand for the last decade. Currently residing in Auckland, she has appeared onstage in *Twelfth Night* (Maria) and *Cat on a Hot Tin Roof* (Mae) for Auckland Theatre Company; *The Women* (Edith), *Suddenly Last Summer* (Violet Venable) and *Some Girls* (Sam) for Silo Theatre Company; and *Abigail's Party* (Susan), *Cloud 9* (Edward and Betty) and *The Vagina Monologues* (multiple roles) at Basement Theatre.

She has appeared on New Zealand television in *Shortland Street*, *Interrogation*, *How Women Got the Vote* and *The Jaquie Brown Diaries* and will appear in the upcoming season of *The Brokenwood Mysteries*.

Jacque is married to actor, Jeff Szusterman. The last time she appeared at Fortune Theatre was in a play directed by him, called *My First Time*.

Jacque and Jeff are the parents of a delightful five-year-old named Olivia, who arrived in their lives nine months after they last worked at Fortune.

## Jeff Szusterman - As James



Jeff Szusterman is an award-winning actor and director originally from Wellington, now resident in Auckland.

Jeff's theatre highlights as an actor include: *Tzigane*; *The Visit* (Downstage Theatre), *Taking Sides*; *Duck Variations* (Circa Theatre), *Danny and the Deep Blue Sea*; *Not About Heroes* (Portland Theatre Critics' Award for Best Actor, Portland, OR, USA), *Suddenly, Last Summer*; *Take Me Out* (Silo Theatre) and *The Holy Sinner* (Inside Out). Earlier this year he was onstage at Auckland's Basement in *Treats*.

Most recently, Jeff has been directing theatre and television, just completing the first season of the new web series *Jiwi's Machines*, which goes live in November. His last directing job at Fortune was *My First Time* in 2009 – with his wife, Jacque Drew, in the cast. They return to Dunedin for *Time Stands Still*, this time with their daughter, Olivia, now five years old. If you do the arithmetic, you'll note she was Made in Dunedin...!

Television and film credits include: *The Brokenwood Mysteries*, *Shortland Street* and Toa Fraser's new film *6 Days*.





## Peter Hayden -As Richard



Peter has somehow managed to divide much of his life working between his twin passions of drama and documentary. He has spent many years in Dunedin with NHNZ, producing, directing, writing or presenting science and nature documentaries.

His drama career includes recent screen roles in *The Light Between the Oceans*, *Hillary* and *800 Words*. Earlier roles include *The Governor*, *Close to Home*, *Beyond Reasonable Doubt*, *The Fire-Raiser* and *Illustrious Energy* for which he won the Best Supporting Actor award. He starred in road movies *Arriving Tuesday* and *Shaker Run*. His many theatre appearances at Fortune Theatre include the war veteran comedy *Heroes*, *Calendar Girls* and Roger Hall's *Book Ends* and *A Shortcut to Happiness*. He also performed in *The Truth Game* and Tom Scott's *The Daylight Atheist*. Wellington theatre roles include *A Shortcut to Happiness* and David Hare's *The Vertical Hour* at Circa and *The Raft* by Carl Nixon at Downstage. Peter has been living in Auckland for the last couple of years where he first appeared at Basement Theatre in *Motel* by April Phillips. In the last eighteen months he has starred in Auckland Theatre Productions: *Other Desert Cities*, *Trees Beneath the Lake*, *The Ladykillers* and *Lysistrata*.

Peter is delighted to be back in 'Dunners' with such a talented cast in this very fine play *Time Stands Still*. He feels privileged to be working with Lara Macgregor in her final production at Fortune, which she has led brilliantly over these past five years.

## Torum Heng - As Mandy



Torum graduated in Music Theatre from NASDA in 2007 and then returned to study in 2012 at The Actors' Program. She made her professional debut in *The Producers* at The Court Theatre, followed by *Anything Goes*, both directed by Sandra Rasmussen.

In 2009 she notably played the role of Dinah in the national tour of *Starlight Express* with UK's Really Useful Group. She has also performed in a number of Childrens' shows for The Court Theatre, NZ Playhouse, Crash Bash, Imagine Theatre and most recently for Phineas Phrog Productions.

Torum made her television debut in 2013 as 'Tiana' in South Pacific Pictures' fifth season of *Go Girls*. This year Torum wrote and performed her first solo show – *KEEP OUT OF MY BOX (and other useful advice)* which won both the Best Comedy Show and the NZ Tour Ready Award in the Auckland Fringe Awards.

Torum is super excited to be performing in her first play at Fortune Theatre in *Time Stands Still*.



## In Rehearsal

The first rehearsal can be nerve wracking, especially with the rehearsal room filled with Fortune staff and crew, plus School Ambassadors, the cast of *The Hound of the Baskervilles* and a group of young directors looking on. Director, Lara Macgregor stressed that the first read-through was just for the actors – and in no way a performance. However, even at the first reading the School Ambassadors said they were drawn into the world of the play. They commented that each of the characters already seemed well formed and came right off the page and into the rehearsal room. They talked about feeling a bit drained even though there was a lot of humour in the play and left talking about the characters and the ethical questions the play raised.

### Director's vision

Before the read-through Lara Macgregor talked about the reasons she was drawn to the play and why she had wanted the chance to direct it for some time.

She loves the work of the playwright, Donald Margulies and was thrilled to meet him and talk with him about this production on a recent trip to New York.

She said *Time Stands Still* is a very personal piece for



her. Firstly she is a passionate photographer herself and very interested in the power and seduction of photography. Weighing up choices between career and family is also something she particularly wanted to look at.

Lara said she loves that the play opens up so many issues for debate but doesn't provide answers. For example, the play explores the subtle line between helping and exploiting the subjects of photos and the ethics around taking photos while people are suffering and dying. The audience is given persuasive and thought provoking arguments from all sides but is left to debate it for themselves.

Lara's main focus, however was on the relationships in the play, "It's all in the relationships - between each of the characters, even the character we never see - Tariq."

She said it was also particularly special for her as it would be her last show as Artistic Director at Fortune Theatre.

### Research

Following the read-through the cast, some of the crew and St Hilda's Ambassador Mhairi Rowbottom got to talk with Jane Nicoletti who worked as a war correspondent for many years. She also happens to be the sister of Fortune costume designer Maryanne Wright-Smyth.

Jane was very open, generous and direct when sharing her experiences. Listening to her stories and seeing her photos was incredibly valuable and powerful. Talking to someone with first-hand experience of what Sarah and James do in war zones made it all very real.

Maryanne creates a picture board for each production showing inspiration and ideas for costumes.





While everyone was looking at the board, Jane was able to talk about the places and people in the photos, some of whom were friends and colleagues who had since been killed.

She described war journalists with some affection as a promiscuous, hard drinking and superstitious bunch. She talked about everything from the close relationships with fixers to using Vicks to block terrible smells, dressing as a boy in Iran, recognising war lords she passed in the street, the changes in media in the electronic age, why being a woman in Iran can actually give you more rather than less access as a journalist and witnessing the destruction of the culturally diverse and flourishing ancient city of Aleppo.

Jane also spoke about the stress her work placed on her family.

Her reason for doing the work was, simply, "Not everyone can do it. I could, so I should".

She said she finally had to stop because a back injury meant she wasn't as fit as she needed to be and that she would be a danger to others who might try to help her in a life threatening situation.

She said as difficult as the work is, "It is a life worth living."

Meeting with Jane was very moving for everyone. The images and stories she shared were unforgettable and it was invaluable background research, especially for the characters Sarah and James.

The cast also came together to watch *A Thousand Times Good Night* directed by Erik Poppe; a film about a fictional female war photojournalist who struggles to choose between her passion for her career and consideration for her family and Dan McCullin's documentary *McCullin* and read Lynsey Addario's book *It's What I Do*.

In addition each of the cast did their own research into the experiences of war correspondents and those around them through articles, photography and documentaries.



*The designers enjoyed working collaboratively together with Lara to create the world of the play.*

## Set

Set designer, Peter King talked about how the set relates to the setting, the characters and themes of the play.

Peter King's very realistic set is so detailed it is almost like a film set. The setting is a Brooklyn apartment and Peter has stretched it from one wall of the theatre to the other. It looks like a panoramic photo or a strip of film. "I wanted it to feel like a wide angle - 28mm shot." Peter explained.

Peter also said he wanted the apartment to feel sandwiched between layers. "The floor is built up - your brain sees that space and knows something is below. You look out the window and can't see the ground only other buildings - so you assume it's a high rise..." Peter said he loves to include a ceiling to his sets - which are often left out. "The roof detail is important too - We know something is above. - As well as framing the set - it defines the architecture - the fashionable New York loft apartment with exposed architectural details - like the structural supports on the ceiling, the brick walls, the heavy industrial looking sliding wooden door, and the old metal windows - and raising the bedroom, again, gives that architectural flavour but



*Above, Peter King and lighting designer Garry Keirle put finishing touches on the set, while production manager Lindsay Gordon works up in the grid. Below, is Peter's original model for the set.*



also makes it a special place - gives it focus."

Peter went on to say that with those same architectural elements he also wanted to create a restrictive space for Sarah. "I wanted to use the grid-like nature of the windows and ceiling and shelving to feeling like a prison for Sarah - she is trapped there. I thought a lot about the feel of Hitchcock's *Rear Window* - Sarah is also trapped inside by her injuries - just like the *Rear Window* character - looking out that big window - but trapped inside."

Peter said that while he wanted it to feel like a prison for Sarah, it needed to be a comfortable sanctuary for James. "I used industrial colours in

the hall - to feel like a service area and separate it from the living space - where I used a soft colour pallet; pale yellows, earthy brick - I wanted it to feel warm and seductive and comfortable for James - but really it is just a box and Sarah never gets to leave - until she goes to photograph other women in a real prison."

Peter said he wanted to get the same feeling across with the way the set is furnished - "modern and stylish with almost too much detail - everything they need - complete comfort - to contrast with the places they have been." James adds to this retreat with his flat screen TV but for Sarah it is not enough - not what she wants or needs.

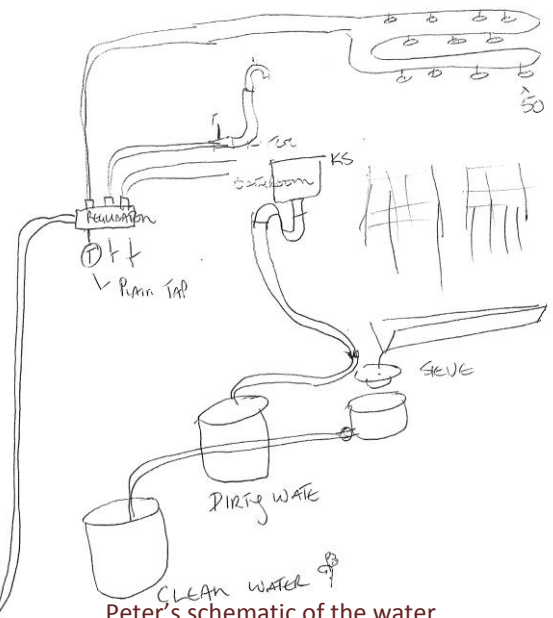


As this is a truly realistic set, everything has to work. The coffee pot makes coffee, the refrigerator is running, the lights turn on and off and water comes out of the tap. It's up to the actors and the operator to turn the lights on and off when they should - but the water was a huge challenge for the set designer. "It's literally working with a force of nature" said Peter as he described bringing water up to stage level with a hose from the floor below, rigging it so the actors can wash dishes in the sink and containing the water after it drains away. This was a huge challenge but Peter says he's getting used to making it rain. "I used what I call an inverted trickle system. - I've got about 50 drippers for the rain - you can buy these for 36 cents each - they are designed to slowly release water in the garden - but turn them upside down and rain. I've got them dripping down past the window from a hose into a V-shaped trough - padded with foam to stop the splash - otherwise back stage can become a bit of a swamp."

The rain is controlled by the stage manager, who also makes it snow. Peter rigged a snow cradle - a u shaped cloth contraption filled with holes on one side. The fake snow falls through the holes when the cradle is rocked towards that side. The stage manager can control the snow fall from ground level with pulleys - the faster the cradle is rocked the faster the snow falls.



Peter King and set builder, Richard Clark, rig the rain trough.



Peter's schematic of the water systems for the *Time Stands Still* set.

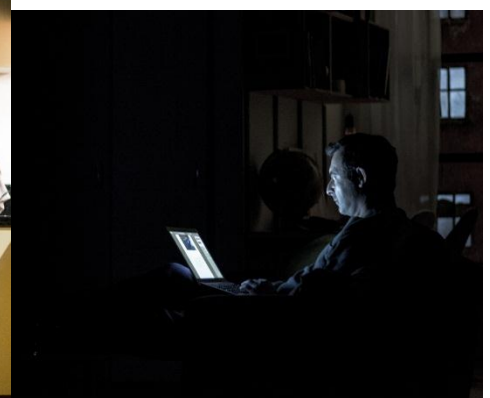
## Lighting

Lighting designer, Garry Keirle, always lets us know what time it is. The exterior light from the large windows that dominate the centre of the set is always changing, whether it's late at night with the cool artificial lights from the buildings and the street outside, warm natural sunlight or a mixture of artificial and natural light on a rainy afternoon.

Garry has light coming from different angles for the different times of day and seasons. He wanted there to be the feeling of time going by and constant change going on in the

world outside. A very observant audience member may even notice that when the windows of the neighbouring buildings are lit up it is always different windows - constant change.

As part of the realism of the set and the action there are lamps and overhead lights on stage that the actors pretend to turn on, but they are really operated from the booth. Garry said he loved playing with the shadows on the set. There are moments when the only light is from the windows or the open door to the bathroom or when the actors are lit by an open laptop or the glow of the television.



The actors said they enjoyed finding those moments when they could be half in the shadows rather than fully lit.

Garry said he worked to make Peter's beautiful set warm and comfortable, to make interesting shadows and to give a feel for the progression of time and the constantly changing world outside the windows. He also was conscious of how George's makeup design and Maryanne's costumes changed under the lights.

## Sound

Once again, sound designer Matt Morgan has taken great care to create a soundscape that the audience should hardly notice. The distant sounds of Brooklyn Streets and changing seasons are there but never obtrusive. Even the sounds that effect the action like the door buzzer and the cell phone should be taken for granted.

Whether the audience is conscious of them or not there are many New York City background noises from jackhammers and cars to birds chirping.

Some sounds work on an almost subconscious level for both the characters and audience. For

example, at the opening of the play when Sarah and James first arrive home, they have just got Sarah's injured body sitting at the table when a siren is heard outside. Sarah immediately responds with an urgent, "Where are my cameras?" She is still hyper aware of her surroundings and sirens could be a call to action. The audience feels she is unable to relax.

It's all part of what Matt Morgan calls his psychological acoustic manipulation.

## Costume

In her research for this show costume designer, Maryanne Wright-Smyth, had the first hand resource of her own sister, Jane Nicoletti, a former war journalist. Maryanne had a very personal feel for what Sarah and James would wear.

For example, Jane stressed the importance of a good pair of boots. She said war journalists would never be without a pair of boots they can run in; boots that will protect their feet from debris, with no steel caps and rubber soles for

downed power lines; boots that can be used to kick when defending yourself. James starts off in boots but ends up in green converse. Sarah wears her work boots to the shoot at the prison and ends the play in her boots.

Jane also said war photographers and journalists all tend to have what she referred to as talisman. Significant items that they wear or carry all the time. Hers were jewellery.

Jacque could identify with that and chose one of her own pieces for Sarah's talisman. It is a silver necklace shaped like an open hand - reminiscent of a hamsa hand, a popular amulet for protection in many cultures in the Middle East but thought to originate in Iraq.

Maryanne said she spent a lot of time looking at the book *Humans of New York* for inspiration. She particularly wanted Mandy and Richard to look like New Yorkers.

She also talked about working closely with Lara and the actors who over the rehearsal period had a strong feeling for what their characters would wear.





# Make-up

Fortune actors are usually responsible for their own make-up. However, the make-up for Sarah's scars is quite intensive.

Sarah's scars and her broken body are very obvious outward signs of what she has been through. She seems to see her scars as both a badge of honour and a sign of what she calls her dumb luck.

**Sarah:** You like my *Phantom of the Opera* look?

**Mandy:** You could always have, like, laser surgery or something. I mean if they bother you.

**Sarah:** (*Pointedly*) They don't.

**Sarah:** I know what bravery looks like and, believe me, this is not bravery. This is dumb luck. An occupational hazard.

As well as being a stage manager and props master at Fortune, George Wallace is also a make-up artist. He was tasked with designing the make-up for the role.

Working with traditional methods using latex would mean long make up times with George before each show, so George and Lara decided to use temporary tattoos which would mean Jacque could do her own make up. George created images that would build up Sarah's scars each night and had them printed as temporary tattoos.

At the beginning of the play Sarah has just been released from hospital and still has extensive bruising. Over the course of the play these bruises heal. This is



*George puts finishing touches on Jacques eye from the bruise wheel.*



The same process would

be required every night of the production's three-week run, starting on Saturday. "Putting it on is the easy part. Taking it off is the hard part, because you are pulling off tattoos that have been made to adhere to your face," Ms Drew said. After the tattoos and liquid skin were scrubbed off her face, red marks remained, she said.

another advantage of the tattoos: during the interval the bruise makeup can be removed leaving the tattoo scares behind which can be "healed" a bit with additional make-up.

## Actor bears scars for role in conflict

By Shawn McAvinue  
23 Sep 2015  
Otago Daily Times

A story written with scars was told in Dunedin yesterday.

Actor Jacque Drew plays a photojournalist in the upcoming Fortune Theatre production *Time Stands Still*.

The Auckland actor would bear fake scars from an injury sustained when a bomb exploded near an Afghanistan road.

The first time the audience sees Ms Drew is six weeks after the explosion.

Yesterday, she and Fortune Theatre make-up designer George Wallace began "figuring out" how to create scars with temporary tattoos, liquid skin and make-up.

The actor's face was transformed in more than an hour.

be required every night of the production's three-week run, starting on Saturday.

"Putting it on is the easy part. Taking it off is the hard part, because you are pulling off tattoos that have been made to adhere to your face," Ms Drew said. After the tattoos and liquid skin were scrubbed off her face, red marks remained, she said.

"By the end of the run I'm going to have a red, angry face."

She was thankful she had "the luxury" of removing the scars each night.

"A lot of people don't." Mr Wallace said using tattoos was less time-consuming than traditional make-up methods, such as latex.

"That would take hours every night and would mean I would have to be here every night, and I wanted to find a way Jacque could do it herself." He designed the temporary scar tattoos on computer and had them printed. Liquid skin was used to cover the edges of the tattoos.

The make-up needed to be overdone to work on stage.

"But under lights it will look like it's barely a scratch," he said.

Check out the video of George at work on Jacque's make up at:

<https://youtu.be/FC1AxNreiuw>

*The following are instructions which George posted on Jacque Drew's dressing room wall.*

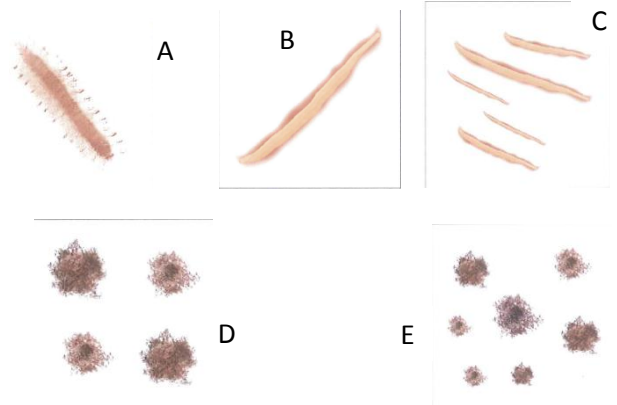
Instructions for application of Scar fx makeup for Time Stands Still.

Any questions call me at any time.

1. Microwave glass of gelatine for 20 seconds

2. Cut out tattoos

- a. 2 x Surgical scars
- b. 2 x long scratches
- c. 1 x small set of scratches
- d. 1 x big dots
- e. 1 x medium dots



3. Peel clear plastic off front of the tattoos as you place then on your face.

- a. 1 Surgical scar on your neck, 1 on your collarbone
- b. 2 long scratches on forehead
- c. Small scratches spread out on face in any order
- d. Big dots spread out beside eye and on cheekbone
- e. Medium dots spread out in same area as big dots



(Very Rough example)

4. With a wet cloth, saturate all of the tattoos



5. Remove tattoos when they are all wet and remove any excess water on your face
6. Cover all tattoos with a thin layer of liquid skin using a large application brush
7. Wait for this to dry
8. With a blunted toothpick run 2 or 3 layers of gelatine over the two large forehead scars waiting for the gelatine to solidify for 30 seconds or so between passes
9. Get Torum or someone to check thickness of gelatine and add more as needed, should be 2 or 3mm thick.
10. Wait for the gelatine to dry, roughly 2 mins.
11. Powder all over with large powder brush
12. Highlight right eye using medium application brush and white from the Ben Nye Monster Wheel
13. Create black eye by building up colours from the Ben Nye Master Bruise Wheel with stipple sponge, starting large and filling entire socket and going smaller in to just the inside



- a. Yellow, big
- b. Green, smaller
- c. Red, no further out than centre of eye
- d. Purple, half the size of red
- e. Blue, half that size again
- f. Do a small dot of blue on the inside of the opposite eye.



14. With stipple sponge and Ben Nye Master Bruise Wheel, build up scratches from collar bone, up neck and onto face.

- a. Red
- b. Brown
- c. One line of blue through each one with medium application brush



15. Colour around gelatine scars with Ben Nye Master Bruise Wheel and medium application brush.

- a. Red first, 5-10mm fanned out from base of gelatine, all the way round
- b. Purple, half that size, still fanning out from base of gelatine, all the way round
- c. Blue, thin line all the way round



16. Stipple all over but focusing around gelatine scars with Purple from BN Master Bruise Wheel using eye shadow brush

17. Make your brows look fierce with small application brush and brown from BN Master Bruise Wheel then apply brown powder over the top from your eye shadow set

18. You're done! Have a great show!



# Emotional Battlefields

By Rebecca Fox  
24 Sep, 2015  
Otago Daily Times

*Playing a couple broken by their jobs as war correspondents is something real-life husband and wife Jacque Drew and Jeff Szusterman could not wait to do. Rebecca Fox discovers a couple not afraid to work together even when the going gets tough.*

Jacque Drew is "topped up" on images of dead children and blown up bodies. Getting into the mindset of an injured war photographer who is consumed by her work has had its drawbacks for Ms Drew.

She plays Sarah Goodwin in the Fortune's Theatre's *Time Stands Still*, a play by Pulitzer Prize-winning playwright Donald Margulies, about Sarah and her war correspondent husband James Dodd - played by Ms Drew's real-life husband Jeff Szusterman - as they grapple with real life and the physical and mental injuries their careers have inflicted on them.

"I'm a really emotionally available person and I'm playing someone who is not," Ms Drew said. "One of things I've had to do is digest way too many images of dead children and people blown up."

As the characters identified themselves by their work covering some of the world's worst atrocities, research for the play had



*Actors Jacque Drew and Jeff Szusterman in rehearsal*

included watching documentaries and talking to a retired war correspondent about her experiences.

"What I see on television coming out of Syria makes me bawl my eyes out and shake on the couch and now as I sit watching that I think what would Sarah do? She'd be composing pictures.

"I'm finding Jacque's ability to digest that is very different from Sarah." The play looks at how the characters cope - or don't cope - being back at home. Sarah has her leg in a brace, an arm in a sling and shrapnel wounds to the face after being hit by a landmine in the field, so is limited in what she can do, which for a driven career woman is difficult.

James is recovering from a breakdown that sent him home before Sarah but is now suddenly at her beck and call and he is trying to hold on to her.

Despite these challenges, doing the play was something Ms Drew and Mr Szusterman had always wanted to do. They were big fans of Margulies' work, especially the way he wrote about relationships.

He often wrote plays for the "perfect white liberal audience" that always went to the theatre, reflecting those people "really well" but also challenging them, Ms Drew said.

"He's so true about the messy stuff, the hard stuff, the conflicting stuff, the complicated stuff. He is really good at putting that in front of you. That is the cunning of him."

That approach did not give the couple any qualms about working together. "We're quite good at it because our shorthand is quite good, we have the intimacy already - if he had to pick me up and kiss me that is not a problem; if we are going to fight we can do it without hurting or offending each other.



## Play turns focus on war photojournalists

By Greta Yeoman  
25 Sept, 2015  
The Star

War photographers have the lens turned upon them in the latest production from the Fortune Theatre.

The final production led by outgoing Fortune artistic director Lara Macgregor, *Time Stands Still* tells the story of two journalists back from Afghanistan who are reeling from their latest experiences reporting in the war torn country.

Photojournalist Sarah is recovering from a roadside bomb attack, while print journalist James is recovering from a breakdown.

Actor Peter Hayden, who plays Richard, the journalists' photo editor, said playwright Donald Margulies raised many political and ethical issues, while also exploring the

complexity of human relationships.

"He [Margulies] raises issues, but he doesn't give people answers — at some point you find yourself agreeing with one character and then the argument or discussion moves on and you find yourself agreeing with someone else."

The play contrasts James and Sarah's relationship with that of 60 year old Richard and his new, much younger girlfriend, Mandy.

James is worn out from reporting and wants to get married and settle down in the couple's Brooklyn apartment, whereas Sarah wants to get back into the war zone. Richard and Mandy, on the other hand, are happily exploring a new relationship and looking at settling down.

Macgregor said the play had many interesting arguments, such as "how

can you stand in front of a dying person and take their photograph?"

It would appeal to anyone with an interest in politics, especially given the heightened awareness spurred by the refugee crisis, she said.

"There's not a part of this that couldn't be relevant because there's just war going on all the time in some capacity in some corner of the world."

Hayden said the first few days of rehearsals had been hard, as they had been researching people's pain to further understand the world of war journalists.

Mcgregor said the play allowed the cast to explore such emotions without putting themselves in any danger.

"The luxury we have is we get to walk away from the story at the end of the day."



## Truly Rewarding Theatre – and a Tribute to Lara Macgregor

By Terry MacTavish  
27 Sep 2015  
TheatreReview

The tiny limp body of a drowned toddler, cradled in the arms of a policeman whose rescue effort came too late: the unbearably poignant image that brought the desperation of the refugee crisis home to us, thanks to the media, quite literally.

As it became the top-trending topic on twitter, no one could doubt the power of the picture that paints a thousand words. But the ethics of such photography demand debate, and once again the Fortune, under the inspirational direction of Lara Macgregor, has confronted us with a production that is as searingly relevant as it is accomplished.

We are accustomed to the seeming heartlessness of the natural history film-makers, merely recording as a polar bear starves on shrinking ice or a penguin chick is attacked by seagulls. No interference, simply the truth, harsh as it is. We get it.

But what of human suffering? Shameful enough when an American tourist strolls onto a stage to snap a photo in the face of a little Thai dancer, but when the stage is a war zone and the subject a woman who has just seen her family blown to bits in front of her?

In *Time Stands Still*, writer Donald Margulies



challenges the ethics of recording conflict and disaster in the context of a tortuous relationship. Sarah, a photojournalist badly injured in a bomb blast while covering the war in Iraq, has returned to New York and her partner of nearly nine years, James. He too is a war reporter, guilt-stricken because the breakdown attributed to shell shock meant he had returned before her accident, while Sarah has her own guilty secret.

"The outside leaks and the bones creak," murmurs my guest, a brilliant choreographer to whom such images come naturally; "how we bring damage into our relationships." It is this damaged relationship that Macgregor explores so sensitively.

Sarah and James must decide whether the damage can be repaired, whether to continue their perceived mission to bear witness to horrors, or to stay in a comfortable middle class world, marry ("too busy saving the world to make it legal" sooner) and maybe make babies.

To throw their tense relationship into even

sharper relief, enter Richard, old friend and editor of their planned book of photographs (their alternative baby?) with his brand-new young girlfriend, Mandy. Mandy thinks Sarah's pictures are awesome. Mandy has shiny helium balloons for the invalid, because, unlike flowers, "You don't have to worry about balloons dying."

Clearly she provides light relief, for us as well as Richard, but she also serves the same purpose as Margery in *The Country Wife*, her innocence and honesty revealing the cynicism of the sophisticates who think themselves superior. Her impassioned protest over the detached filming of an abandoned baby elephant wins the sympathy of many in the audience, who may well have seen that particular documentary. Jacque Drew, with clever wound make-up by George Wallace, gives a well-controlled performance as Sarah, as convincing in her physical depiction of the injured leg as in her sharp-tongued, well-paced altercations with James. Drew is courageous enough to make of Sarah a strong,

independent and driven character we can admire, but not necessarily like. As she flicks through the book of her own photographs, I think of a family member who returned from Red Cross work in India to make her pictures of the people's joys and hardships into a calendar to be sold for the benefit of their village. I don't see that level of altruism in Sarah, despite her loftily expressed ideals. Jeff Szusterman, Drew's real-life partner, is a fine foil for her as James, handicapped in their rows by his belief he has let her down, until a revelation allows him to feel he has the moral high ground. Szusterman endows James with an edgy intellectualism, whether he is justifying viewing horror movies ("They are a barometer of the time"), fretting over the desensitizing effect of over-exposure to atrocities, or making a slightly ludicrous bid for a 'normal' life. While she thrives on adrenalin, he is ready for comfort. As Richard, Peter Hayden is urbane and charming, finding a depth in the character that belies our first impression of him as the stereotypical man having a mid-life crisis. As the photo editor of a fashionable magazine that rejects even deeply significant stories if their shelf-life has expired, or the readers might be turned off, his perspective on the journalists is illuminating. "I've lived vicariously through you for years," he says. "I've

seen the world through your eyes." His cutely naïve girlfriend, Mandy, initially also seems a walking cliché, but it would be hard not to warm to Torum Heng's endearing performance as a tender-hearted and ultimately pragmatic young woman who can think and speak for herself. She is also frequently very funny. Peter King, designer of so many fine sets for the Fortune, has outdone himself this time, aided by Richard Clark, with an amazingly spacious studio apartment so realistic you feel you could move in. The kitchen and bathroom have running water, the big bed in its brick-lined alcove is inviting, and we glimpse the stairwell though a door that has James' bike suspended against it. Every detail of the couple's lives is meticulously recreated, so that we are immediately aware of any change, like the addition of a television. The room is dominated by huge windows that look onto other high-rise apartments, each showing different lights in every

scene, and as the play progresses, we watch the snow falling softly outside give way to dripping rain,

and then to mellow sun. During the fascinating scene changes, outdoor light pours beautifully through the dusty windows into the darkened apartment, and the characters themselves rearrange the furniture, James pulling out a chair for Sarah's bandaged leg. Altogether the design for lighting, sound and costume (love Sarah's flame-coloured dress!), by Garry Keirle, Matthew Morgan and Maryanne Wright-Smyth respectively, supports the production with the confident professional polish we have come to expect from this experienced team, which under manager Lindsay Gordon is equal to the very best in its field. Director Macgregor is herself a noted photographer, which gives her the advantage of a certain empathy with the characters. She ensures every issue is treated with commitment and energy, the actors focused, the dialogue crackling, and the tough questions fired at the audience, right up to the marvellous final image. Are these heroes, confronting us with the truth and changing the world for the better, or parasites living off the suffering of others? And how would our own lives bear up to the







scrutiny of the lens? The sincerity with which *Time Stands Still* is directed and performed means that the ending seems appropriate and inevitable. These iconic pictures, like that of the drowned toddler, that convey essential truths, surely must be made, whatever the cost. "This is a play for intelligent people," says Macgregor. "Please be intelligent!" The audience rises to the challenge, their quiet concentration showing each member making up their own mind, attentively following the characters' journeys but reaching their own conclusions. That is the purpose of theatre, after all, and as satisfying for the audience as it is complimentary. *Time Stands Still* is truly rewarding theatre. Yet I am left with a feeling of sadness, and a wish that time would indeed stand still, for this arresting production is Lara Macgregor's last as Artistic Director of Fortune Theatre. To say she has been a success is an absurd understatement. Dunedin and the theatre

community owe her a huge debt of gratitude. Her vision and industry have made some extraordinary connections for the theatre – this play for instance, is accompanied by a display of wonderful photos with an invitation for the audience to vote for a People's Choice winner. Macgregor's initiatives include a terrific education programme, under Shannon Colbert and Lucy Summers, that has brought more young people into the theatre than ever before. Links have been forged with the University of Otago Theatre Studies Department, and collaborative productions mounted. Young playwrights have been nurtured with programmes like the 4x4 Young Playwrights Initiative, and the whole community has been drawn into crazy endeavours like the 86 hour Shakespeare Marathon. Local talent has been recognised and employed, and local plays mounted, while actors from other centres have been drawn to the Fortune through a confident reliance on the technical crew and the

quality of support they will find.

As a reviewer, I have been enormously excited by programme choices like the True Grit series, and classics by Beckett and Pinter: plays that fire the mind and spirit and leave the spectator changed. And through all of this, Lara has directed more than her share of stimulating theatre with insight and expertise, displaying compassion without sentimentality. Many have benefitted from her personal grace and generosity. A standing ovation from the Dunedin theatre community!

## Nuanced depth gets audience thinking

28 Sep 2015  
by Barbara Frame  
Otago Daily Times

Barbara Frame  
James and Sarah have retreated to their New York home. He's a psychologically damaged war correspondent; she's a photographer seriously dinged up by a roadside bomb. The last thing they need, or so they think, is a new friend in the form of Pollyanna-ish airhead Mandy. Pulitzer prize winner Donald Margulies' play appears deceptively simple, but just below the surface lies enormous, multilayered complexity. Serious questions about professional and personal responsibility and the limits of endurance emerge as relationships evolve, clash and disintegrate. Lara Macgregor, in her last play as the Fortune's



artistic director, interprets it with the sensitivity and intelligence that Dunedin audiences have come to expect. Her expertise will be missed.

Jacque Drew plays Sarah with such conviction that, as the play opens, it is impossible to believe she is not herself suffering from shattered bones and shrapnel wounds. Jeff Szusterman is utterly convincing as James, whose psychic frailty becomes more apparent as the attractions of a quiet life and rubbish television grow stronger. Peter Hayden, well known to local audiences, is urbane and assured as editor Richard; and Torum Heng delights as Mandy, whose cheery optimism contrasts with James' and, especially, Sarah's approaches to life. Peter King's detailed set depicts a New York apartment. Maryanne Wright-Smyth's costumes, as always, show careful attention to their characters, and this is exemplified by sending Sarah, who's ambivalent about getting married, to her own wedding in a bizarre and unsuitable dress.

*Time Stands Still* crackles with timeliness,

sophistication and wit. Like all of the very best plays it has the power to stimulate thought and discussion, and my guess is that members of Saturday night's audience, many of them visibly moved, will be talking about it for weeks. Seriously recommended.

## **Time Stands Still Stands Strong**

2 Oct 2015  
Dunedin Performance  
Journal

It's not often that I go along to a show and have my expectations completely blown away, but the Saturday night premiere of *Time Stands Still* by Donald Margulies was one of these times. The show, directed by Lara Macgregor and consisting of stellar performances from Jacque Drew, Peter Hayden, Torum Heng, and Jeff Szusterman, was a taste of top quality naturalistic theatre. Dealing with the experiences of a war photographer and a war journalist who have returned home following

physical and psychological injury, *Time Stands Still* provides an insightful peek into the role conflict and violence play in our lives.

Entering the theatre, what the audience is in for is clear from Peter King's set. The stage is the interior of a New York City apartment, with working taps, fridge, coffee machine, and television. Stage right held the bedroom with bookcases and a bed. Centre lay the lounge, with a couch and a couple of chairs, along with a desk sitting just behind it. Stage left is the working kitchen, a most impressive feat of set design. In the upstage wall of the apartment, two huge windows display the weather of New York City throughout the play, sleet, rain, or shine. The attention to detail throughout the set is impeccable and is a statement to King's vast experience as a set designer.

The show begins with the entry of Sarah (Drew) and James (Szusterman) up an offstage stairwell and into the apartment. They have just arrived home from overseas and are getting settled into the apartment again. Drew, the one real American in the cast, started off perhaps a bit forced, and her lines seemed to be being delivered to the audience rather than her fellow actors. However as the play progressed, she found her



rhythm and showed more honest vulnerability. I particularly enjoyed the way that as the wounds on her face healed, more wounds between Sarah and James began to open up, the makeup for said wounds expertly applied by George Wallace.

Szusterman, who played James, Sarah's partner, brought a strong performance to the show, drawing empathy as well as annoyance from the audience. A couple of moments of conflict between James and Sarah felt jilted due to some unclear physicality from Szusterman, but apart from this, I immensely enjoyed his performance. Richard (Hayden), Sarah and James's friend, introduced the notion of a world outside of the war-torn. I enjoyed the way in which Hayden brought a natural flow to the conversations he was engaged in. His performance seemed to lack subtext at times, or at least a noticeable manifestation of this subtext, but this may have been a script issue. Finally Heng, who played Mandy, the much younger partner of Richard, brought a sense of energy, youth, and innocence to the show. Mandy is a character that I feel many would align themselves with, if not personality-wise, in terms of comprehension of the gravity and impact of war. Heng's portrayal of Mandy is probably the most consistent of all the cast.

Strong and sustained, Heng's performance weaves in with the other actors' to contribute towards an effective and engaging show.

Inspired sound design from Matt Morgan accompanied the performances and the set, complete with sirens, traffic noise, and the general hum of a city, to add to the immersive effect of the play. Some subtlety was used to help punctuate key moments in the play as well through the use of sound, and it is for this especially that Morgan should be commended. The lighting design courtesy of Garry Keirle created a lovely flow throughout the set and accompanied the actors' movements about the stage with a sense of ease. The opening lighting states of the show were some of my favourites and were a great introduction to the world of the play.

*Time Stands Still* is a tricky beast to bring to the stage; essentially Margulies' script is four people sitting in an apartment, chatting about some things. However under Lara Macgregor's careful, considered and nuanced direction, the script is brought to life, perhaps a little tentatively at certain points, but brought to life nonetheless. Macgregor has done an exceedingly good job at taming said beast, and should be praised for the delicate

crafting she has obviously exercised in the production of this work. As many readers will know, this is Macgregor's last show at the Fortune as Artistic Director, and what a show to go out on. DPJ thanks Macgregor for all the work she has done, not only for the Fortune, but for the Dunedin theatre community as a whole and wish her well on her future endeavours.

All in all, *Time Stands Still* stands as possibly my favourite Fortune show this year, which is saying a lot considering what a strong line-up the theatre has had so far. I can only recommend that everyone gets a ticket and goes along to see the New Zealand preview run of an extremely engaging and provoking piece of naturalistic theatre. You will definitely be thinking hard about this one, long after you leave the theatre.



# Quotes

What drives Sarah to be a war zone photojournalist? Here are some quotes about what motivates her, her mixed feelings about what she does and the choice she makes between a life in Brooklyn with James and continuing her life's work.

**James:** You need it. The whole fucking mess of it. The chaos, and the drama. You need it. *(A beat)* More than you need me.

**Sarah:** Not more than I need you. *(They sit in silence. He nods)*

**Sarah:** This life you want. I can't do it; I thought I could but I can't.

**Sarah:** I wish I could kick back and watch movies with you, I really do. But I can't. There is too much going on. I can't sit still.

**James:** What am I supposed to do? Pack you off to hell whenever you need your adrenaline-fix, and hope you'll come home in one piece? Is that what you expect me to do?

**Sarah:** I don't expect you to do anything. I'm telling you I can't *do* this. *(Pause)*

*(Posing a question)* You've seen the things I've seen...

**James:** Yeah...?

**Sarah:** How can you live with yourself, knowing what goes on out there?

**James:** How? *Because* I know what goes on out there – and on, and on – whether you and I are there to cover it or not. *(Pause)* So you actually believe what you do can change anything.

**Sarah:** It's got to.

**Sarah:** ... The carnage was ... ridiculous. Exploded produce. Body parts. Eggplants. Women keening. They were digging in the rubble for their children. I started shooting. And suddenly this woman burst out from the smoke... covered in blood... her skin was raw and red and charred, and her hair was singed – she got so close I could smell it – and her clothes, her top had melted into her, and she was screaming at me. *(Shouts)* "Go way, go way! No picture, no picture!" And she started pushing me, pushing my camera with her hand on the lens...

**James:** What did you do?

**Sarah:** Nothing. I kept on shooting. Then, somehow, I ran the hell out of there. I

stopped to catch my breath... and check out me cameras... *(Pause)* There was blood on my lens. *(Moved)* Her blood was smeared on my lens. *(She breaks down)* I feel so ashamed...

**James:** No! Why?

**Sarah:** It was wrong... What I did was so wrong.

**James:** It wasn't wrong.

**Sarah:** It was indecent.

**James:** You were doing your job.

**Sarah:** They didn't want me there! They didn't want me taking pictures! They lost *children* in that mess! To them it was a sacred place. But there I was, like a, like a *ghoul* with a camera, shooting away. No wonder they wanted to kill me; I would've wanted to kill me too.

**James:** *(Soothing)* No....

**Sarah:** I live off the suffering of strangers. I built a *career* on the sorrows of people I don't know and will never see again.

**James:** That's not true. You've helped them. In ways you can't see.

**Sarah:** Have I? Have I really? *(Pause)* I'm such a fraud.

James comes to his own decision early on.

**James:** Y'know? The past few months? Teaching myself how to cook, watching Netflix... writing while you napped, listening to you breathe... I've been so... *(Chokes up)* *happy*. Y'know? Simple boring, happy. *(A beat)* For the first time in I don't know how long, I don't have giardia, or some nasty parasite I'm trying to get rid of ...I just want to be comfortable! There! I said it! Does that make me a bad person?

**Sarah:** Of course not.

**James:** ... I don't need to dodge bullets to feel alive anymore. Or step over mutilated corpses. Or watch children die. I want to watch children grow... I want to take our kids to Disney World and buy them all the crap they want.

**Sarah:** Our kids.

**James:** *(Nods, then):* Let's just do it. We keep putting it off and putting it off. We're pushing our luck already... There'll always be something, some reason to put our lives on hold. The war *du jour*. Well, fuck it. It's our turn now. *(A beat)* Let's stop running.

The play is about relationships, most particularly between Sarah and James, and four people finding their place in life but along the way there is a wealth of issues that



are brought up for debate; the ethics of war journalism, balancing family and friends with a career and how we, with comfortable lives should respond to the suffering of others, especially when we are bombarded with images and stories of horror and atrocity every day. Here are some quotes to think about.

**Mandy:** You know what I wish? There's so much beauty in the world. But you only see misery. Both of you. I wish you'd just let yourselves feel the joy. Y'Know? (A beat) Otherwise... what's the point?

**Richard:** Make fun all you want! There is nothing remotely cynical about her. She's guileless. Open... She's ... fun! She's light. I discovered I like those things. I missed them. I'd lived without sunlight for so long during the Astrid Years... It was like going from black and white to colour. Like being in East Berlin when the wall came down. I met Mandy and I said "Yes!" and I never would have let myself go for it if it wasn't for you.

**Sarah:** Me?

**Richard:** Almost dying like that. Shook me to the core. Nothing puts things in perspective like a near-death experience.

**Sarah:** Yeah. Preferably someone else's.

**Mandy:** ... He's only doing his job. They have a magazine to put out. And it has to have different things *in* it, not just stories about how *miserable* most of the world is. So they're not going to print your story – too bad. They've already got a "bummer" story running that week.

**James:** Excuse me? ... Hundreds of thousands of lives are at stake. That's why I write these fucking things. People need to know.

**Mandy:** But what am I supposed to do with this information? Me: an ordinary person. It's not like I can *do* anything. Besides feel bad, and turn the page, and thank God I was born in the half of the world where people have food to eat and don't go around hacking each other to death. The people who are killing each other have always been killing each other, and terrible things are always going to happen, so...

**James:** You can stop whining and *do* something for crissake!

**Richard:** All right that's enough.

**James:** Don't just throw your hands up and say, (*Mocking*) "Oh dear. What can *I* do? Little me. I'm powerless; I can't do *anything*."

**James:** Fake, sentimental shit that passes for truth! People trick themselves into thinking they are having an authentic experience when it's completely manufactured! Hell on earth made palatable – packaged- as an evening's entertainment!

**Richard:** But people are seeing it, though, right? I'm mean, isn't that encouraging? They want to be informed.

**James:** *These* people don't need to be informed... *They* read the paper, *they* listen to NPR ... The ones who *should* be seeing it, the *mujahideen* and the Taliban, let's face it, don't get to the theatre much. So it's that favourite lefty pastime: preaching to the choir! They sit there, weeping at the injustice, and stand at the end shouting: "Bravo!" *congratulating* themselves for *enduring* such a grueling experience, and go home feeling like they have actually done something, when in fact all they've *done* is assuage their liberal guilt!

**Richard:** What're you saying, these stories are off-limits to anyone but people like you who have been on the front-lines?

**James:** No of course not.

**Richard:** They shouldn't be told at all?

**James:** I don't know, Richard, I don't have the answers.

**Mandy:** I saw this nature thing on TV about Africa? There was a sandstorm and this baby elephant got separated from his mother. It was so sad! She was there! You could see her! But there was like a dune and they couldn't see each other. The poor little guy was so lost and so scared ... You know he'll never survive out there without his mother. But the movie people did nothing! They just kept filming!

**Sarah:** that's what they were there to do; the camera's there to record life. Not change it. Animals perish in the wild. That's life. And it's really sad, and unfair – but there's nothing we can do about it. The elephant was meant to die.

**Mandy:** How do you know? Are you God?

**Richard:** Honey...

**Mandy:** They could have saved him! A whole crew was standing there watching!

**Sarah:** The *camera* was there. You can't expect photographers to step into the frame and fix things they don't like. We're supposed to capture the truth, not stage it.

**Mandy:** Couldn't they have made an exception, just this once?

**Richard:** (Tenderly) Oh, sweetie ...

**Mandy:** They could have just brought him closer so she could sniff him! That's all it would take! She could have found him! They could have saved his life!

*(Mandy breaks down. Richard comforts her)*

**Richard:** Oh baby ...

*(Pause)* **Sarah:** I wish I could cry like that. But I can't; I can't let it get to me. If I let it get to me... how could I do my job? I couldn't. I'd want to take away all the guns and rescue all the children. But I can't. That's not why I'm there.

*(Pause)*

I'm there to take pictures.





# Useful links

<http://www.oar.org.nz/podcasts/>

Arts Hub - 2015-10-01 - Lara McGregor - Time Stands Still - Fortune Theatre (56 mins)

<http://moreintelligentlife.com/blog/ariel-ramchandani/qa-donald-margulies>

I've been writing plays for over 30 years, yet I can never say with certainty where they come from. They usually arise out of disquiet, a sense of unease. Sometimes that unease is with myself, sometimes it's with the world. In the case of "Time Stands Still" I became stymied while writing a very different play, when I decided to start from scratch. I was riding Metro-North into New York from my home in New Haven and wrote "A new play" in my notebook. Then I wrote "A loft." Then I began to ask myself a series of questions: "Who lives in this loft?" "What if it's a photographer?" "What if it's a woman photographer?" "What if she's a photojournalist?" "What if she covers conflict?" "What if she's been injured covering a war?" and so on. By the time I got to Grand Central, I had the seed for a new play.

<http://www.newsweek.com/donald-margulies-his-new-play-70843>

It's a kind of survivor's guilt. Many of the people I spoke to who have been in Iraq and been embedded and have had fixers—they were able to go back to their bureau, and their fixers go back to their bombed-out apartment building. There is a certain amount of guilt about that, and shame. You may be on the front lines with these people, but you go home to different kinds of beds, in different kinds of homes, with different roofs over your heads.

There is compassion fatigue in our society, and that's part of what I touch on in the play. And I think it's understandable—with mass media and the instantaneous nature of it, the pervasive nature of it all, there's no escape. It almost has a numbing effect on people... with any internationally focused catastrophe, there's only so much that people can bear.

<http://itswhatidobook.com/>

Lynsey Addario was just finding her way as a photographer when September 11th changed the world. One of the few photojournalists with experience in Afghanistan, she gets the call to return and cover the American invasion. She makes a decision she would often find herself making—not to stay home, not to lead a quiet or predictable life, but to risk her life, to set out across the world, and to make a name for herself. It's What I Do follows a course unavoidable for Addario—from her first camera and the pictures it inspired, to early years as a street photographer and the inspiration she found in the work of Sebastião Salgado. Photography becomes a way for her to travel with a purpose—a singular ambition that shapes and drives her.

As a woman photojournalist determined to be taken as seriously as her male peers, Addario fights her way into a boy's club of a profession, eventually earning widespread recognition, a MacArthur Genius Grant, and a Pulitzer Prize. Refusing to turn down career-defining assignments, she puts romance and family on hold. Yet the sadness and injustice she encounters as a conflict reporter give her a new vision for her own life, and the more she sees of the world, the greater her desires for love and family grow. It's What I Do is also the story of how Addario met her husband and father to their child, and how as a war correspondent and a mother, she learned to live her life in two different—though hardly separate—worlds.

[https://www.youtube.com/watch?v=AGKZhNK\\_pHw](https://www.youtube.com/watch?v=AGKZhNK_pHw)

James Nachtwey: My photographs bear witness - TED

<https://www.youtube.com/watch?v=Y0XqoMX6Wmo>

The Doco – War Photographer: James Hachtwey

[https://www.youtube.com/watch?v=xB-\\_3WGHojs](https://www.youtube.com/watch?v=xB-_3WGHojs)

Playwright Donald Margulies on Time Stands Still for [Manhattan Theatre Club](#)

<http://www.theguardian.com/books/2015/mar/22/its-what-do-photographers-life-love-war-review-lynsey-addario-review>

<http://www.theguardian.com/books/2015/apr/08/its-what-i-do-a-photographers-life-of-love-and-war-lynsey-addario-review-memoir>

Lyndsey addario - The photojournalist's heartbreaking record of life on the frontline reveals her struggle to reconcile motherhood and work

<http://www.tcgcircle.org/2010/06/an-interview-with-david-margulies/>

**Donald Margulies:** I'm leery of plays with political agendas. My plays always start with the personal. As *TIME STANDS STILL* took shape, the backdrop of the current world of foreign correspondence provided a rich, high-stakes context for what is essentially a love story. I set out to dramatize the effects of time and circumstances on partnerships built on shared passions. What happens when people who love each other no longer want the same things? I suppose *TIME STANDS STILL* is as much about marriage as *DINNER WITH FRIENDS*.

<http://yaledailynews.com/weekend/2010/01/15/this-be-art-professor-donald-margulies/>

I don't write political plays and yet because my plays are about people's relationship to the world, they are intrinsically political. But they are not conforming to an agenda that is political. I try to show truthful aspects of human nature and human behavior. I've done my best to try to dispel the notion that this is an "Iraq play" because I don't view it that way at all.

A: I have a responsibility to tell the truth, to not provide answers to large questions, but to dramatize the dilemmas so that people begin to see points of view they might not see in their own minds. I don't have solutions to huge issues. But I do demonstrate the effects of the world in our living rooms. That is what interests me as an audience member, as a human being and as a playwright.

<http://www.latimes.com/entertainment/la-ca-donald-margulies8-2009feb08-story.html>

"I like Donald's serious heart as a writer," says Sullivan. "And this is a serious work. I think much of it is about the impact of the choices made by the press, but it's really a love story, and that supersedes everything else."

"It's what photography does, it captures and freezes time," Margulies says about the title. "I thought it a euphonious title. It seemed appropriate."

"When I say that the play deals with the morality of photojournalism, I didn't know that I was writing a play about that. But it emerged in the writing, and then I discovered it was a theme."



But that's true of everything I've written. It's not like I have a checklist of themes. It's exciting to me, it's why I continue to do this; I'm always making discoveries like that."

[http://www.guthrietheater.org/essays\\_quinton\\_skinner/essays\\_20112012/\\_love\\_story\\_complications](http://www.guthrietheater.org/essays_quinton_skinner/essays_20112012/_love_story_complications)

"It's foremost a love story, about a man and a woman who love each other," says Margulies. "It's about the ravages of time on people and relationships."

<http://www.npr.org/templates/story/story.php?storyId=101445513>

War Journalist, Samantha Appleton is asked for her perspective:

"The hardest part of covering conflict is coming home. It's so hard to hear people talk about their new car that has a cup holder that can heat up or cool your drink. When you come home from war and you hear someone talk about that, I can't begin to describe how devastating that is."

That's just the kind of disconnect Margulies says he wanted to capture.

Check out Guthrie Theatres Play Guide for their production of Time Stands Still for some great background information:

[http://www.guthrietheater.org/education/play\\_guides/20112012\\_season](http://www.guthrietheater.org/education/play_guides/20112012_season)