

DESCRIPTIONS OF THE PLAY: "Ibsen's positively abominable play entitled *Ghosts* . . . This disgusting representation . . . Reprobation due to such an aim at infecting the modern theatre with poison after desperately inoculating themselves and . . . An open drain; a loathsome sore unbandaged; a dirty act done publicly with all its doors and windows open . . . Candid foulness . . . Kotzebue's and cynical. Offensive cynicism . . . Ibsen's melancholy and gloomy world . . . Absolutely loathsome and fetid . . . Gross, almost putrid indecorum . . . Literary car- rion . . . Crapulous stuff . . . Novel and perilous nuisance." *Daily Telegraph* [criticizing article]. "This mass of vulgarity, egotism, coarseness, and . . ." *Daily Telegraph* [criticism]. "Unutterably offensive. . . Prosecution of . . . Campbell's Act . . . Abominable piece . . . Scandalous." *Standard*. "Most loathsome . . . Most dismal and repulsive production." *Daily News*. "Revolted . . . suggests . . . blasphemous . . . Characters either contradictory in themselves or uninteresting . . . morbid." *Daily Chronicle*. "A repulsive and degrading work." *Queen*. "Morbid, unhealthy, unwholesome and disgusting story . . . A piece to bring the stage into disrepute and dishonour with every right-thinking man and woman." *Lloyd's*. "All dirt long drawn out." *Hawk*. "Morbid horrors of the hideous tale . . . excess of the didactic talk . . . If any repetition of this outrage be attempted, the authorities will doubtless wake from their lethargy." *Sporting and Dramatic News*. "Just a wicked nightmare." *The Gentlewoman*. "Lugubrious diagrams and impropriety . . . Characters are prigs, pedants, and profligates . . . Misconceptions . . . Maunderings of nookshotten Norwegians . . . It is no more of a play than the average Gaety burlesque." *Black and White*. "Most loathsome of all Ibsen's plays . . . stage and offal." *Truth*. "Ibsen's putrid play called *Ghosts* . . . So loathsome . . . centerpiece . . . Academy." "As foul and filthy a concoction as has ever been allowed to grace the boards of an English theatre . . . Dull and disgusting . . . No fitness at all . . . Mass laid on thickly as with a trowel." *Era*. "Noisome corruption . . ."

DESCRIPTIONS OF IBSEN: "An egotist and a bungler." *Daily Telegraph*. "A fanatic . . . A crazy, cranky being . . . Not only consistently dirty but deeply . . . strength." "The Norwegian pessimist in petto" [sic]. *Black and White*. "Usual nasty, . . . downright dull . . . A gloomy sort of goblin bent on groping for horrors by night . . . stinking like a stupid old owl when the warm sunlight of the day dances upon his wrinkled eyes." *Gentlewoman*. "A teacher of the estheticism to the hospital." *Saturday Review*.

DESCRIPTIONS OF IBSEN'S ADMIRERS: "A . . . voice and debars . . . impropriety . . . are sag . . . gratify the . . . tastes . . . pretence of art." *Epitaph Standard*. "With eyes . . . percent of the people who go to . . . unguided people . . . for the discussion of nasty subjects . . . taste in ex . . . proportion to their naughtiness." *Sporting and Dramatic News*. "The . . . The unwearied . . . fan, the . . . executed . . . files, the whole army . . . repose . . . ranks in . . . p . . . and . . . rated . . . and . . . luck-ferrang men and female women . . . they all of them . . . men and women alike . . . are doing not only a nasty but an illegal thing . . . The Lord Chamberlain let . . . wallow in *Ghosts* . . . Outside a silly clique, there is not the slightest

GHOSTS

By Henrik Ibsen

Translated by Nicholas Rudall

Directed by Leslie Ferreira

SET DESIGN

Robert L. Howell

LIGHTING DESIGN

Lisa Hashimoto

COSTUME DESIGN

Elif Girgin*

November 8, 9, 14, 15, 16, 1996

PRODUCTION NUMBER 762 IN THE 68TH SEASON

CAST

Regina.....Deborah Polverino
 Engstrand.....Gudmundur Breidford
 Pastor Manders.....Andre Marcus
 Mrs. Alving.....Rainey K. Taylor
 Osvald.....Samuel Garza

*Student Designer

SETTING

A small town in Norway

TIME

November, 1881

***Special thanks to Jennifer Rountree and Deborah Ross-Sullivan
 for voice and speech consultation and coaching.***

There will be two 10 minute intermissions.

*Refreshments will be sold on the portico before the show and during the intermissions.
 The use of recording equipment during performances is strictly forbidden.*

PRODUCTION STAFF

Producing Director.....Fred Fate
 Academy Technical Director.....Robert L. Howell
 Costume Directors.....Diane Sisko, Eddie Bledsoe
 Costume Shop Manager.....Naila Aladdin-Sanders
 Scene Shop Manager.....James B. Mathews
 Scene Shop Foreman.....Kelly Crutchfield
 Costume Shop Foreman.....Charles Griffin
 Box Office Treasurer.....Morrie Bentow
 Theatre Manager.....Cliff O'Connell

STUDENT PRODUCTION STAFF

Stage Manager.....Jaime Franco
 Assistant Stage Manager.....Ian Horn
 Master Electrician.....Joe Ferrulli
 Light Operator.....Ramon Miranda
 Sound Operator.....Darrell Aranda
 Prop Master.....G. Andrew Bangs
 Prop Crew.....Michelle Hernandez, Daniel Sheriff, Carlos Mora
 Lead Fly.....Juan Torres
 Master Carpenter.....Peter Falco
 Assistant Carpenter.....Gabriel Holguin
 Wardrobe Crew Head.....Matthew Berger
 Wardrobe Crew.....Alexander Karim, Kate Gleason, Jose Perez
 Lead Painter.....Sevag Aivazian
 Paint Crew.....Rafael Valencia

ACADEMY & THEATRE DEPT. FACULTY

Paul Backer	Robert L. Howell	Dr. Al Rossi (on sabbatical)
Eddie Bledsoe	Beth Hogan	Deborah Ross-Sullivan
Winston Butler (on leave)	Mark Majorian	Jennifer Rountree
Dr. Danny Desmond	Marilyn McIntyre	Laura Schreiner
Fred Fate, Chair	Greg Mortenson	Diane Sisko
Leslie Ferreira	Cliff O'Connell	Ralph Tropic
Lisa Hashimoto	Louie Piday	Naila Aladdin Sanders

ACADEMY SUBSCRIPTION "ANGELS"

Robert F. Rowe	James R. McCloskey	Norman A. Mennes
C.R. Zeininger	Kenneth B. Nelson	Ruth Harmer Carew
	Gary Colombo & Elena Barcia	

"CLASSIC" SEASON SUBSCRIBERS

Jeremy J. Wickman	Viridiana Ruvalcaba	Michele Theriot
Dennis Mitchell	Viola Mary Hanson	Juan C. Mendoza
Jeff & Janet Cooper	Dr. Martha Sklar	Dr. Joel E. Ginsburg
Elizabeth Keller	Barbara Moritz-Stark	Roy Hellrigel
Andrew & Emily Maverick	Mary & Clifford Spangler	Fred Davis
Richard Kilgore	Louis F. Hilleary, Jr.	Juan & Fausta Vega
Aaron Sutton	Fleur & Ray Steinhardt	Scott Whitesell
Andy Jelmert	Harry & Diane Kightlinger	Yolanda B. Salas
James Waterhouse	Jose Castro	Victoria B. Brago
	Small World Travel Service	

**“One of the Filthiest Things Ever Written in
Scandinavia”**

Ludwig Josephson

**“The Greatest Work of Art Our Whole Dramatic
Literature has Produced”**

P.O. Schjoett

In the Norway of the late nineteenth century a play's publication was often as eagerly awaited as its first performance. In December 1979 *A Doll's House* was published. The Norwegian reading public proclaimed it an instant success. By the Spring of 1880 it had run into its third edition.

In December of 1881 the first edition of *Ghosts* was released. A month before publication, in a letter to his publisher, Ibsen wrote, “*Ghosts* will probably cause alarm in some circles; but that can't be helped. If it didn't, there would have been no necessity for me to write it.”

Ibsen was used by now to arousing controversy. *Peer Gynt*, *The Pillars of Society* and *A Doll's House* had all received their share of rebuke from the critics. *Ghosts*, however, was to arouse far greater consternation than all these plays combined. Thirteen years were to pass before a second edition was printed.

With *Ghosts* the outrage was not confined to theatre and literature critics. Ibsen had for the first time stepped out of what was acceptable to middle class society. Newspapers openly opposed the sale of the play and respectable people could not risk having a copy in their homes.

Ludwig Josephson, the most respected and powerful director and producer in Norway at the time, when asked to consider it for a production at the Christiana Theatre, refused calling *Ghosts* “one of the filthiest things ever written in Scandinavia.”

Outrage was so rife that pre-Christmas sales of other Ibsen books dropped significantly—a double blow to the playwright at a time when money was short.

No Scandinavian theatre dared perform the play. In the end *Ghosts* received its world premier in Chicago in May of 1882. An audience of Scandinavian immigrants became the first people to see the latest work of one of the greatest writers of their native land.

Reaction to the first performance in England ten years later was just as fierce:

“An open drain; a loathsome sore unbandaged.” *The Daily Telegraph*.

“Unutterably offensive.” *The Standard*.

Ibsen may have upset polite European society by challenging the basic assumptions of the age, but there were those who cared little for such conformism. For the play which dealt with the destruction of the spirit by a society based on lies and deception found its champions—especially among the young. Private and secret readings were performed in out of the way places within days of its publication. *Ghosts* spoke loudly and clearly to many—then and now.

CITY PLAYHOUSE

IN ASSOCIATION WITH

THE LOS ANGELES CITY COLLEGE

THEATRE ACADEMY

presents

SHORT PLAY FESTIVAL II

2 BILLS INCLUDING

8 WORLD PREMIERES SELECTED FROM OVER
750 ENTRIES FROM THROUGHOUT THE COUNTRY

AUGUST AFTERNOON BY RICH ORLOFF

BALLYCASTLE BY SYLVIA CAHILL

LYCANTHROPHOBIA BY MATT PELFREY

MISS MARTIN'S MOUTH BY GIB JOHNSON

POWER BREAKFAST BY MARTI NOXON

THE SIZE OF THE CELL BY RICH ORLOFF

SPIRITUAL HOSPITAL BY STEVEN SATER

TWISTED RIB BY KENT STODDARD

6 FAVORITES ORIGINALLY PRODUCED ELSEWHERE

SO TELL ME ABOUT THIS GUY BY DOLORES WHISKEYMAN

THE 12:40 BY BARRY BRODSKY (WEST COAST PREMIERE)

THE MAN WHO COULDN'T DANCE BY JASON KATIMS

DEFENDING MATISSE BY GIB JOHNSON

POMP & CIRCUMSTANCE BY JOE DIPETRO

MY SECRETARY BY LEIGH SKINNER FORSTON

BILL I: TUESDAY & THURSDAY, DECEMBER 3 & 5 AT 8PM
SATURDAY, DECEMBER 7 AT 2PM

BILL II: WEDNESDAY, FRIDAY & SATURDAY,
DECEMBER 4, 6, & 7 AT 8PM

\$10 GENERAL ADMISSION FOR EACH BILL • \$6 LACC STUDENTS, FACULTY, STAFF & SENIORS

RESERVATIONS & INFORMATION
(213) 953-4528

PROFESSIONAL THEATRE
TRAINING AT LACC

Established in 1929, the theatre training program at Los Angeles City College is one of the oldest and most respected training programs in the country.

Congratulating the program that has been in existence for over 65 years, President Bill Clinton recently wrote concerning the excellence within the field of the performing arts, "The strength of your organization today exemplifies the ongoing commitment to professionalism that inspired your founders."

Further, the Los Angeles Drama Critics Circle gave LACC a Special Award for "maintaining consistently high standards of programming and production."

ALUMNI

Alan Arkin
Winston Butler
Diana Canova
James Coburn
Danny Desmond
Al Freeman, Jr.
Charles Gordone
Mark Hamill
Roger Hampton
Alex Henteloff
Phil Kellard
Bruce Kimmel
Michael Lembeck
Jim McCloskey
Jeanette Nolan
Hugh O'Brian
Nancy Parsons
Jose Quintero
Donna Reed
Chris Robinson
Debbie Shapiro
Alexis Smith
Louise Sorell
Donna Nelson Tollefson
Robert Vaughn
Cindy Williams
Paul Winfield

AUDITIONS

The Theatre Academy at Los Angeles City College

- ACTING
- TECHNICAL THEATRE
- COSTUMING

ACTING AUDITIONS
Saturday, December 7, 1996, 10:00am

Technical Theatre & Costuming Interviews
By Appointment Only

Tuition: \$13 per unit
Spring Classes begin on
January 13, 1997

For Information & Application
(213) 953-4336



THE LOS ANGELES CITY COLLEGE
THEATRE ACADEMY
855 N. VERMONT AVENUE • L.A., CA 90029 • (213) 953-4336 • FAX (213) 953-4500

NATIONAL SEARCH

ACCEPTING SUBMISSIONS FOR THE

CITY PLAYHOUSE 3RD ANNUAL SHORT PLAY FESTIVAL



City Playhouse is accepting submissions for its annual *Short Play Festival* competition. City Playhouse in association with the Theatre Academy will be producing its annual original play festival of Short Plays. All submissions will be considered and those selected will receive a fully mounted production of their play at the Theatre Academy's Caminito Theatre, an established 99 Seat Plan Theatre on the campus of Los Angeles City College.

Located in Los Angeles about a mile from the Paramount Studios lot in Hollywood, the City Playhouse has produced established plays over the last few years including *The Kentucky Cycle*, *The Grapes of Wrath*, *Our Country's Good*, *The Rose Tattoo*, and the Short Play Festival. The City Playhouse has created an ongoing relationship with many professionals in the film industry and in theatres including the Odyssey, the CAST, the Colony, and the Company of Angels.

The purpose of the Short Play Festival is to support new plays and showcase Theatre Academy students and professionals to the Hollywood community. There is currently no other regularly produced Festival on a Los Angeles university or college campus which presents such a wide variety of writers in a single event. Winners will work with theatre professionals, including actors, designers, and directors. Some plays will be nurtured for full-length status, to receive a slot in the Theatre Academy's regular season of plays; therefore eligible for consideration in competition for the Kennedy Center/American College Theater Festival.

Scripts should have a running time of between ten and fifteen minutes. Please send a typed, bound copy of the play to: CITY PLAYHOUSE SHORT PLAY FESTIVAL, LACC THEATRE ACADEMY, 855 N. VERMONT AVE., LOS ANGELES, CA 90029. For further information, call (213) 953-4336. A SASE is not necessary, as scripts not selected will be disposed.

Here's your chance to take that short play out of the drawer or write the piece that's been on your mind. Send your submission by June 1, 1997, and you may soon see it on the boards in Hollywood.

the kennedy center



american college
theater festival

THE KENNEDY CENTER AMERICAN COLLEGE THEATER FESTIVAL XXIX

Presented and produced by the John F. Kennedy Center for the Performing Arts. Supported in part by The Kennedy Center Corporate Fund, The U.S. Department of Education, Ryder System

This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC, in the spring of 1997.

Last year more than 900 productions and 18,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.