DESCRIPTONS OF THE PLAY: "Ibsen's positively abominable play, entitled Ghosts... This disgusting representation... Reprobation due to such a aim at infecting the modern theatre with poison after desperately inoculating themselves and all its doors and windows open... Candid foulness... Katzenjammer, sardonic and cynical. Offensive cynicism... Ibsen's melancholy and morbid world... Absolutely loathsome and fetid... Gross, al most putrid indecorum... Literary carrion... Crapulous stuff... Novel and perilous nuisance...Daily Telegraph [criticism]. "This mass of vulgarity, egotism, coarseness, and disgusting... Daily Telegraph [criticism]. "Unutterably offensive... Prosecution of Ibsen's 'Ghosts'... Scandalous." Standard. "Most distasteful... Repulsive production... Daily News. "Revolution... suggests... apathetic... Characters... contradictory in themselves... uninteresting... morbid... Daily Chronicle. "A repulsive and degrading work... Queen.' Morbid, unhealthy, unwholesome and disgusting story... A piece to bring the stage of depravity and dishonour with... every right-thinking man and woman... Limited... will... long drawn out... Hawk.' Morbid horror of the hideous... presence of the didactic talk... If any repetition of this outrage be attempted... authorities will doubtless wake from their lethargy... Sporting and Dramatic News... "Just a wicked nightmare... The Gentlewoman. "Lurid... disgusting... morbid... theatrical... Characters... pedants, and profligates... Mauderings of nookshotten... Norwegians... It is not more of a play... Gauzy burlesque... Black and White. "Most loathsome of all... play... burlesque and offal... Truth... Ibsen's putrid... play... called Ghosts... So loathsome... enterprize... Academy. "As foul and filthy a concoction... as has ever been allowed to grace the boards of an English theatre... Dull... disgusting... No original ideas... lashed of... as with a trowel... Fra. "Noisome corruption... Daily Telegraph. "Good fanatics... A crazy, cranky being... Not only consistently dirty... but degenerate... Truth. "The Norwegian pessimist in petto' [sic]. Black and White. "Lurid... resignation... as if... Grimacing... looking like a stupid old owl... when the warm sunlight of the stage... blinds... his wrinkled eyes... Gentlewoman. "A teacher of the estheticism... Unitarian... Saturday Times. "Quasi... DESCRITIONS OF IBSEN'S ADMIRERS: The few, the brave and the daring... the aristocratic... gratify the best tastes of the pretence of art... Evening Standard... it is alarming... the per cent... of the people who go to the theatre... we find... the discussion... of the nastiest... taste... even... to their nostrils... Sporting and Dramatic... The ungodly... The sexes... the whole army... of men and women... are doing... only a nasty... but an illegal thing... The Lord Chamberlain... to swallow in Ghosts... Outside a silly clique, there is not the slightest...
THE LOS ANGELES CITY COLLEGE THEATRE ACADEMY presents

GHOSTS

By Henrik Ibsen
Translated by Nicholas Rudall

Directed by Leslie Ferreira

SET DESIGN LITIING DESIGN COSTUME DESIGN
Robert L. Howell Lisa Hashimoto Elif Girgin*

November 8, 9, 14, 15, 16, 1996
PRODUCTION NUMBER 762 IN THE 68TH SEASON

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

*Student Designer

SETTING
A small town in Norway

TIME
November, 1881

"CLASSIC" SEASON SUBSCRIBERS

Jeremy J. Wickman
Dennis Mitchell
Jeff & Janet Cooper
Elizabeth Keller
Andrew & Emily Maverick
Richard Kilgore
Aaron Sutton
Andy Jelmert
James Waterhouse

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

STUDENT PRODUCTION STAFF
Stage Manager....................................Jaime Franco
Assistant Stage Manager............................Ian Horn
Master Electrician..................................Joe Ferralli
Light Operator.....................................Ramon Miranda
Sound Operator....................................Darrell Aranda
Prop Master........................................G. Andrew Baraga
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........................................Seyf Algazini
Paint Crew.........................................Rafael Valencias

ACADEMY & THEATRE DEPT. FACULTY
Robert L. Howell
Beth Hogan
Mark Majorian
Marilyn McIntyre
Greg Mortenson
Cliff O'Connell
Louise Piday

Dr. Al Rossi (on sabbatical)
Deborah Ross-Sullivan
Jennifer Rountree
Laura Schreiner
Diane Sisko
Ralph Tropf
Naila Aladdin Sanders

ACADEMY SUBSCRIPTION "ANGELS"

Robert F. Rowe
C.R. Zeininger

James R. McCloskey
Kenneth B. Nelson
Gary Colombo & Elena Barcia

Dr. Al Rossi (on sabbatical)
Deborah Ross-Sullivan
Jennifer Rountree
Laura Schreiner
Diane Sisko
Ralph Tropf
Naila Aladdin Sanders

Thank you to Jennifer Rountree and Deborah Ross-Sullivan
for their generous donations to the Theatre Academy.

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.

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

For more information, please visit our website: www.la-citycollege.org/theatre
“One of the Filthiest Things Ever Written in Scandinavia”
Ludwig Josephson

“The Greatest Work of Art Our Whole Dramatic Literature has Produced”
P.O. Schjødt

In the Norway of the late nineteenth century a play’s publication was often as eagerly awaited as its first performance. In December 1879 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 premiere 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.

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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 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.