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Ghosts

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Department of Speech and Theatre
Pittsburg State University

1978

DIAMOND JUBILEE

Henrik Ibsen's

GHOSTS
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An entry in the
American College Theatre Festival

Presented by
THE JOHN F. KENNEDY CENTER
FOR THE PERFORMING ARTS

ALLIANCE FOR ARTS EDUCATION

Produced by
AMERICAN THEATRE ASSOCIATION

Sponsored by
THE AMOCO COMPANIES

AMERICAN COLLEGE THEATRE FESTIVAL XI

Celebration unlimited. ACTF XI will show you plenty.

More than 430 colleges and universities will participate in 13 Regional Festivals, where 12,000 students will create a character, a space, a theme, or an environment to spark this celebration of theatre. Up to 10 of the productions entered in the Festival will appear in the National Festival at the Kennedy Center in April.

The American Theatre Association produces ACTF, and shapes the standards of excellence to which the Festival is committed. ATA is a professional association of associations that encompasses all levels and facets of non-commercial American theatre.

As the corporate sponsors of the Festival, the Amoco companies are proud to have been a part of ACTF's fruitful heritage. Amoco people are enthusiastic participants in the educational program for talented dramatic students.

We are glad you could join us for this evening of theatre and celebration unlimited. That's what the second decade of ACTF is all about.

WHY EDUCATIONAL THEATRE?

In a period of re-evaluation and change in our thinking about educational values and practices, this question is often heard and merits our attention. H.B. Menagh suggests a very pointed answer to this question. "Theatre is a creative art, a respectable academic discipline, and an institution...Because the arts help us to understand people, to discover truths about ourselves and to gain an insight into life, it is important that we develop the ability to understand and appreciate them . . . The ability to understand and appreciate the arts is an uniquely human ability and it is in this area that man truly rises above the animal and makes his mark on civilization."

In a college or university it is especially important that these cultural values perform their unique functions in a liberal education. Theatre moves beyond the every-day assignment, the routine lesson plan, the outside reading, the necessary notes. When a play succeeds, a piece of literature moves into the student's life.

The success of such an educational theatre program should be judged by the measure and value of its contributions to the intellectual and emotional life of students participating as evidenced by increased maturity, judgment, poise, understanding, independence and leadership. No other activity affords exposure to as many varieties of skills --- from the interpretation of literature to the manipulation of a screwdriver --- skills, that are usable today as well as tomorrow.

As the theatre is dependent on its students so is it dependent upon the community which it serves. As it affords value to the students so does it afford value to the entire audience to better understand his fellow man--the most pressing need of the day. No man can experience theatre without increasing his potential as a human being.

To realize the fullest values, the educational theatre program is dependent for its success on the support of the college and community. We appreciate your support which is evidenced by attendance at this play.

Pittsburg State University
Department of Speech and Theatre
presents

GHOSTS

by Henrik Ibsen
Celebrating his One Hundred Fiftieth Anniversary (1828-1906)
and the
American College Theatre Festival XI

(CAST)

Mrs. Helen Alving Wendy Ijams
Oswald Alving Greg Crutcher
Pastor Manders Pat Stockwell
Engstrand Bryon Summerfield
Regina Engstrand Beth Sutton

(STAFF)

Directed & Designed by Barry R. Bengtsen
Makeup Supervised by Robert W. Gobetz
Lighting Designed by Randy Buford
Lighting Supervised by Cary Clasz
Assistant Director Randy Buford
Set Construction Stagecraft Class
Costume Construction Stage Costume Class

PLACE: Mrs. Alving's country estate by a large fjord near Bergen,
Norway. It is raining.

TIME: A day in the winter of 1893.

ACTION: Continuous. There will be two intermissions of 10 minutes
each: during lunch and while the family races to the
orphanage.

Produced with the permission of Samuel French, Inc.

We wish to thank all those who have loaned props or in any way
contributed toward the success of this production.

"GHOSTS" AND GIBBERINGS **

Descriptions of the play:

"An open drain; a loathsome sore unbandaged; a dirty act done publicly; a lazar-house with all its doors and windows open... Candid foulness . . . Kotzebuesen's melancholy and malodorous world . . . Absolutely loathsome and fetid . . . Gross, almost putrid indecorum" - Daily Telegraph (leading article). "This mass of vulgarity, egotism, coarseness and absurdity" - Daily Telegraph (criticism). "Unutterably offensive . . . Prosecution under Lord Campbell's Act . . . Abominable piece . . . Scandalous" - Standard. "Naked loathsomeness . . . Most dismal and repulsive production" - Daily News. "Revoltingly suggestive and blasphemous . . . Characters either contradictory in themselves, uninteresting or abhorrent" - 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 rightthinking man and woman" Lloyd's. "Merely dull dirt long drawn out" - Hawk. "Morbid horror of the hideous tale . . . Ponderous dullness 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 diagnosis of sordid impropriety . . . Characters are prigs, pedants and profligates . . . Morbid caricatures . . . Maunderings of nookshotten Norwegians . . . It is no more of a play than an average Gaiety burlesque" - Black and White. "Most loathsome of all Ibsen's plays . . . Garbage and offal" Truth. "Ibsen's putrid play called Ghosts . . . so loathsome an enterprise" - Academy. "As foul and filthy a concoction as has ever been allowed to disgrace the boards of an English theatre . . . Dull and disgusting . . . Nastiness and malodorousness laid on thickly as with a trowel" - Era. "Noisome corruption" - Stage.

Description of Ibsen:

"An egotist and a bungler" - Daily Telegraph. "A crazy fanatic . . . A crazy, cranky being . . . Not only consistently dirty but deplorably dull" - Truth. "The Norwegian pessimist in petto (sic)" - Black and White. "Ugly, nasty, discordant and downright dull . . . A gloomy sort of ghoul, bent on grouching for horrors by night, and blinking like a stupid old owl when the warm sunlight of the best of life dances into his wrinkled eyes" Gentlewoman. "A teacher of the aestheticism of the Lock Hospital" - Saturday Review.

Descriptions of Ibsen's Admirers:

"Lovers of prurience and dabblers in impropriety who are eager to gratify their illicit tastes under the pretence of art" - Evening Standard. "Ninety-seven per cent of the people who go to see Ghosts are nasty-minded people who find the discussion of nasty subjects to their taste in exact proportion to their nastiness" - Sporting and Dramatic News. "The sexless . . . the unwomanly woman, the unsexed females, the whole army of unprepossessing cranks in petticoats . . . Educated and muck-ferreting dogs . . . Effeminate men and male women . . . They all of them - men and women alike - know that they are doing not only a nasty but an illegal thing . . . The Lord Chamberlain left them alone to wallow in Ghosts . . . Outside a silly clique, there is not the slightest interest in the Scandinavian humbug or all his works . . . A wave of human folly" - Truth.

** Collected by William Archer
29 April 1891
Pall Mall Gazette

IBSEN QUOTE:

These modern women, misused as daughters, as sisters, as wives, not educated according to their talents, barred from their vocation, robbed of their inheritance, their minds embittered--these are the women who are to provide the mothers for the new generation. What will be the consequence?

EPILOGUE TO IBSEN'S 'GHOSTS'

by James Joyce

Dear quick, whose conscience burried deep
The grim old grouser has been salving,
Permit one spectre more to peep.
I am the ghost of Captain Alving.

Silenced and smothered by my past
Like the lewd knight in dirty linen
I struggle forth to swell the cast
And air a long-suppressed opinion.

For muddling weddings into wakes
No fool could vie with Parson Manders.
I, though a dab at ducks and drakes,
Let geeseys serve or sauce their ganders.

My spouse bore me a blighted boy,
Our slavey pupped a bouncing bitch.
Paternity, thy name is joy
When the wise sire knows which is which.

Both swear I am that self-same man
By whom their infants were begotten.
Explain, fate, if you care and can
Why one is sound and one is rotten.

Olaf may plod his stony path
And live as chastely as Susanna
Yet pick up in some Turkish bath
His quantum est of Pox Romana.

While Haakon hikes up primrose way,
Spreeing and gléeing while he goes,
To smirk upon his latter day
Without a pimple on his nose.

I gave it up I am afraid
But if I loafed and found it fun
Remember how a coy-clad maid
Knows how to take it out of one.

The more I dither on and drink
My midnight bowl of spirit punch
The firmlier I feel and think
Friend Manders came too oft to lunch.

Since scuttling ship Vikings like me
Reck not to whom the blame is laid,
Y.M.C.A., V.D., T.B.
Or Harbourmaster of Port-Said.

Blame all and none and take to task
The harlot's lure-but swain's desire
Heal by all means but hardly ask
Did this man sin or did his sire.

The shack's ablaze. That canting scan
The carpenter, has dished the parson.
Now had they kept their powder damp
Like me there have been no arson.

Nay more, were I not all I was,
Weak, wanton, waster out and out
There would have been no world's
applause
And damn all to write home about.

NEXT ATTRACTION: DINNER THEATRE

Purchase your tickets early for the next major production "Where's Charlie?", Dinner Theatre Musical, under the direction of Robert W. Gobetz in the Student Union Ballroom at 6:00 p.m. on November 29, 30 and December 1, 2.

Tickets may be purchased in person at University Ticket Office, basement of Student Union. If ordering by mail, see below.

All tickets must be purchased 24 hours in advance of the performance you plan to attend. No refunds. No telephone reservations.

Admission \$6.50 adult; \$5.50 student; \$4.25 University students with #8 card. Includes buffet dinner and theatre.

BUFFET MENU

Roast Beef---Ham---Chicken Broccoli Casserole
Glazed Carrots--Au Gratin Potatoes--Green Beans
Tossed Salad--Fruit Jello--Cole Slaw--Relishes
Apple Pie-Strawberry Shortcake-Choice of Beverage

Clip and mail to University Ticket Office, Student Union, Pittsburg State University, Pittsburg, Kansas 66762

Enclosed find \$_____ for _____ Dinner Theatre tickets @ \$6.50 per adult; \$5.50 per student age 12 and under; (University student \$4.25 with #8 card) for Where's Charlie? at 6:00 p.m. in the Pittsburg State University Student Union Imperial Ballroom for the following performance:

Check one:

_____ Wednesday, November 29

_____ Friday, December 1

_____ Thursday, November 30

_____ Saturday, December 2

(Signature)

(Address)

Pre-paid mail order tickets will be held at box office and may be picked up at the door. Make checks payable to University Theatre.

COMING ATTRACTIONS

"WHERE'S CHARLIE?" DINNER THEATRE MUSICAL

November 29, 30, December 1, 2

Student Union - Imperial Ballroom

AS YOU LIKE IT

April 18, 19, 20, 21

Kelce Auditorium (Playhouse)

THE LITTLE FOXES

Guest production by The Missouri Repertory

April 26, 1979

Carney Auditorium

Department of Speech and Theatre
Pittsburg State University 1978

OCT 25, 27, 28, 29 8:00 P.M.

KELCE CENTER AUDITORIUM (Playhouse on Broadway)

**Tickets are available in the Student Union Ticket Office
and at the door.**

