

2-1984

Miss Julie Program

University of Southern Maine Department of Theatre

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Russell Square Players present

august strindberg's

MISS·JULIE·

General Information

Performances

Thursday through Saturday at 8:00 p.m.; Sunday matinee the first weekend the show runs at 2:00 p.m.

Mail Orders

All mail orders should be sent to: The Russell Square Players, Russell Hall, University of Southern Maine, Gorham, Maine 04038, with a check or money order payable to University of Maine. General admission \$5.00, students \$3.00. Please inquire about group discounts.

Rest Rooms

One flight down from the main entrance.

Lost Articles

Inquire at the Box Office.

Telephone Reservations

The Box Office is open Monday through Saturday from 10:00 a.m. to 4:00 p.m. The Box Office phone number is 780-5483.

Concessions

The concession area is in the main lobby. No food or drink in the auditorium.

Photographs

The taking of photographs in this theatre is strictly prohibited.

Russell Square Players

present

Miss Julie

by

August Strindberg

Schedule Change

Due to an unforeseen situation, the management of the Russell Square Players wish to announce changes in the season's program.

King Alfred's College will be making an exchange tour with a production to USM late in March. They have changed their selection, and their company will be performing *The Royal Pardon* by John Arden. This play, with a cast of 14, had a successful and extended run in the London theater.

A second change deals with Russell

Square Players' final production. Unfortunately, *History of the American Film* has been removed from circulation by its publishers for an undisclosed period of time pending negotiations for film rights. In its place, we are pleased to announce its replacement, *The Matchmaker* by Thornton Wilder. *The Matchmaker* is a delightful comedy of love and philosophy set in New York at the turn of the century. It is a proper play to herald our coming spring.

Directed

by

Walter Stump

Scenic Design

by

Charles Kading

Costume Design

by

Cil Cutter

The taking of photographs, smoking, drinking, or eating is expressly prohibited within the theatre.

The Footnote

August Strindberg (1849-1912), in his grander moments, saw himself as the modern equivalent of the Renaissance man. He believed that he had delved into the mysteries of the universe, had trafficked with the dark powers, and had acquired insight into the workings of elemental forces. He was a rebel who defied humanity and bore the marks of his lifelong struggle with God. He believed he was a great liberator of his time, a martyr, and a messiah. His scope was vast; his ambitions, cosmic. After becoming acquainted with Nietzsche, he came to the realization that he was a superman. He attributed the hostility he aroused in others as a necessary consequence of his pre-eminence and his power.

True, he was a genius, but a genius tormented into the creative act of writing. Each of his three major creative periods followed a separation from one of his three wives. To his mind, the human female was a creature who literally defied the order of the universal plan.

In 1876, Strindberg married a young actress, Siri von Essen. Their union was to be an enlightened, modern relationship, a comradeship founded on equality and independence. However, Siri's stage career faltered, and she left the theater after four years to devote herself to her home and husband. Strindberg's plays of that period reflected the happy atmosphere of his domestic life and a belief that the problems of existence found their solutions in love, work, and the home.

But the atmosphere changed, and their marriage began to disintegrate. However, in 1882 Strindberg's attitude toward women was still reasonably objective. He blamed the French libertinism of the eighteenth century for viewing women as dolls, and the blind gallantry of his own

age for regarding them as angels. Eventually his plays would show signs of stringent bias towards women. However, Strindberg was not at any time a woman hater; on the contrary, women fascinated him and he found it impossible to resist them. But he eventually found them more interesting as a source of pain than of pleasure, and he sought to marry the kind of woman who would aid him in his desire to suffer.

His first attempt to state a male view on the question of feminism came after reading Ibsen's *A Doll's House*. Nora, its heroine, became an emancipated woman when at the end of the play she abandoned her husband and children rather than be a puppet who complied with her mate's whims. Strindberg answered with the drama *Sir Bengt's Wife*, in which a woman, after being slapped by her husband for a childish act, leaves him only to return after realizing that her duty and her real desire are to live with him and her child. The play was controversial and raised criticism. To answer his critics, Strindberg wrote: "It is about time that people begin to trouble themselves—thanks to a play by the celebrated Norwegian bluestocking (Ibsen)—over that good joke called the feminist question. Now all the soft minds suffer the monomania of seeing oppressed females everywhere. As I refuse to be the dupe of this absurd story, I am called a misogynist for the rest of my life."

With the skill of a born dramatist, he was able to arrange situations in real life from which he could conclude that he was being drained intellectually and emotionally, that he was betrayed, insulted, robbed, and systematically driven into madness. For example, he was convinced that his cook starved him

by extracting the nourishing juices from his foods before serving them to him. He suffered from a kind of morbid neatness, and felt that he was constantly defeated in his efforts at housekeeping. A single word was enough to precipitate a quarrel that might last a week.

In 1884, Strindberg published some short stories, one of which included some unorthodox observations on the subject of Christianity. The author was summoned to appear on the charge of impiety. He stood trial and was acquitted. But his fear of persecution for his writings did not subside, and he became convinced that the trial had been engineered by a secret organization of feminists who sought revenge for his earlier piece *Sir Bengt's Wife*. These feminists, he suspected, formed a vast international complex, the ultimate goal of which was the enslavement of men and the re-establishment of the prehistoric matriarchy.

Strindberg wrote *Miss Julie* in 1888. It was partially a product of his paranoia. In Julie's uncontrollable impulses, the

playwright saw an example of the way in which the disintegration of the ruling class was taking place. This class was weakened and diluted chiefly through the looseness of its women. The class was therefore destined to be overthrown sooner or later by pressures from below, just as Julie was destroyed by forces emanating from the servile types to whom she was chiefly attracted. Her shame, her ruin and that of her father, and the extinction of the line she was meant to carry on were all representative incidents of the process through which the lower class would ultimately destroy and supplant the nobility.

For his remaining twenty-five years, Strindberg led an uncomfortable, self-tormented life just as he had while writing *Miss Julie*. But regardless of his misogynistic attitudes and his paranoia, he was a playwright of genius who helped to lead his fellow dramatists first into theater of realism and later into theater of symbolism.



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The Cast

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Kristin Karen Rogers
Jean Bill Duffy

The Townspeople

Gigi Antonakos
Victoria A. Charity
Sheila Curtis
Seth Minton
Kelly Reynolds
Philip A. Smith
Harold Withee

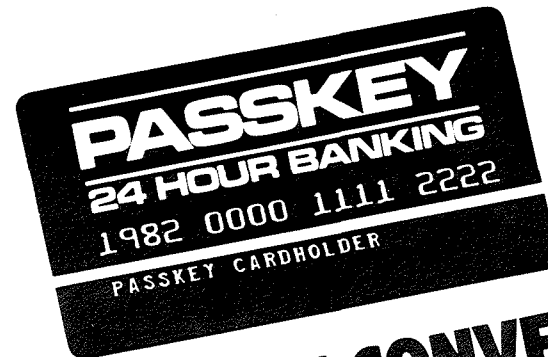


The action of the play takes place in the kitchen of the Count's manor house on Midsummer Eve in Sweden in the 1880s.



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 Business Manager Susan D. Beaulieu
 Stage Manager Julie Powers
 Master Carpenter Thomas C. Vail
 Props Master W.M. Kelly
 Photographer Debra LaJoie

Audio Technician
 Kevin S. Patterson

Lighting
 Stephen Price

Props Master
 Susan D. Beaulieu

Management Personnel
 Suzanne Beaulieu
 Geoff M. Cyr
 Mark A. Daly
 Lori J. Gage
 Pamela Petersen
 Cat Purrington
 Cathy Record

Costume Crew
 Louisa Picard
 Ginger Schwicker
 Melle Dietmeier
 Anne Jordon
 Rebecca Eliot
 Cathy Palmer

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The Producing Company

Walter R. Stump (Director) A native of Southern California, Stump began his theatrical and writing careers at San Diego State University. While in college he wrote two one-act plays, one of which was purchased by the CBS Radio Workshop. He was also one of two undergraduate directors in the nation to receive a scholarship at the National Shakespeare Festival.

He has directed professionally for the Tacoma Little Theatre; he founded Michigan's American Theatre Festival, and was artistic director for the Tibbitts Repertory Company.

A noted theatre historian and internationally recognized authority on English stage censorship, Stump has published several articles and has written two books, *Imitation: The Art of the Theatre* and *Drama: A Mirror of Man*. He is currently finishing his third book, entitled *A Struggle for a Free Stage in London Revisited*, which is a history of English censorship.

Since joining the faculty of the University in 1968, Stump has directed numerous productions, two of which received honors from the American College Theatre Association. Last winter he collaborated with Robert Russell to produce the University's first grand opera, W.A. Mozart's *Così Fan Tutte*.

At the 1983 Commencement he received the Distinguished Scholar of the Performing Arts Award from University of Southern Maine President Robert Woodbury.

Charles S. Kading (Scenic designer) is an associate professor of theatre at USM where he has taught for the past six years. He earned his B.A. in theatre arts from California State University at Fullerton, his M.A. in scenic design from



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the University of Washington, and his M.F.A. in scenic design from California State University at Fullerton. He has designed professionally for the Union Plaza Hotel in Las Vegas, the Seattle Repertory Company, Intiman Theatre, Casa Mana Musicals, and the Fullerton Civic Light Opera. Kading has designed 23 productions for the Russell Square Players and has been recognized by the American College Theatre Festival for his design of *Happy Birthday*, *Wanda June*. Local theatre audiences know his work from settings in the productions of *My Fair Lady*, *The Music Man*, and *Così Fan Tutte*.

Cil Cutter (Costumer) Cutter has designed costumes for *You Know I Can't Hear You When the Water's Running*, *The Birthday Party*, *The Lion in Winter*, *My Fair Lady*, and *Side by Side by Sondheim* for the Russell Square Players. Cutter came to USM after five years of professional freelance dressmaking and finds costuming a challenging and stimulating experience. Upon graduation she plans to continue her education in costume design, working towards an M.F.A.

Julie A. Powers (Stage manager) is a senior at USM, studying both English and theatre. She is a transfer student from the University of Maine at Farmington. While there, her performances included: Midge Harvey in *The Hollow* and Sybil Chase in *Private Lives*. At USM she has played the following: Edith Berringer in *You Know I Can't Hear You When the Water's Running*, Elaine Harper in *Armenic and Old Lace*, and a chorus member in *The Lion in Winter*. She is currently the student representative to the faculty of the Russell Square Players Association. After graduation, she hopes to teach both theatre and English.

Eileen T. Sanborn (Theatre manager) is in her last year with the Russell Square Players. She is currently serving on the Executive Board of Directors of the Russell Square Players Association, the student organization of the Theatre Department, and is theatre manager for the Russell Square Players. Sanborn is a member of USM's award-winning forensics team and has won numerous awards. She is also a founding member of The Town Players Community Theatre in West Buxton and vice-president on the board of directors. She has performed in many productions with the Town Players including *Godspell*, *Our Town*, and *The Apple Tree*. She has appeared in many productions with the Russell Square Players including: Bobo in *The Hostage*, Maria in *Twelfth Night*, Harriet Porter in *You Know I Can't Hear You When the Water's Running* and Kate Keller in *All My Sons*. Sanborn plans a career in theatre upon graduation.


Susan D. Beaulieu (Business manager) is a sophomore theatre major at USM. Beaulieu has had an early and continuing interest in theatre. She made her stage debut at the age of 11 in the title role in *Snow White*. Her interest continued all through her school years, and she participated in many productions. She served a three-month apprenticeship at the Lakewood Theatre Company in the summer of 1982 and then came to USM to major in theatre. In her two years here, Beaulieu has been involved in many aspects of theatre. She appeared in last year's opera *Così Fan Tutte* and played Princess Alais in *The Lion in Winter*. Offstage, her credits include props and costumes for *Personals* and her latest job, theatre management. She is also the secretary-treasurer for the student theatre group, the Russell Square Players Association.

Thomas C. Vail (Master carpenter) During the academic year Vail is the master carpenter for the Russell Square Players. He has designed sets for Portland High School, Portland Players, Vocal Arts Foundation, and the Town Players of Buxton, of which he is one of the founding members and currently serving on their board of directors. In addition

to technical training, Vail has studied mime and acting. He has performed in over 40 productions in the last seven years. His most recent roles include Martin Nelson in *A Mighty Fortress* with the Vocal Arts Foundation (Go Out Singing Company) and Harold Hill in *The Music Man* at the Biddeford City Theatre.

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The Acting Company

Bill Duffy (Jean) is a senior theatre major at USM. Bill is a familiar face to USM theatre-goers. In his years with the Russell Square Players he has been involved in many productions. Just a few of his many shows include *The Imaginary Invalid*, *Happy Birthday*, *Wanda June*, *You Know I Can't Hear You When the Water's Running*, *Oh Dad, Poor Dad*, and last year's musical *Personals*. Aside from his university productions, Duffy has also done much professional theatre in the greater Portland area. He has been in The Maine Theatre's *True West*, the Portland Stage Company's *Threepenny Opera*, and is a member of the Maine Children's Theatre. After *Miss Julie* Duffy will be performing in The Audacity Theatre's production of *Bent*. His awards include the Green Leaf award for *The Shadowbox*, the Golden Apple award for *Fiddler on the Roof*, and an Irene Ryan for acting.

Karen Rogers (Kristin) is a senior theatre major at USM. In her four years with the Russell Square Players, Rogers has proved herself a versatile and dedicated student. She began her career in technical theatre, with emphasis on set construction and lighting. Two years ago she discovered her comic acting ability when she played the role of Anna in *The Inspector General*. Last year Rogers travelled to Winchester, England to study Shakespeare and television production at King Alfred's College. This experience sparked her interest in television and led to an internship with Portland Public Cable, Inc. in Portland. After graduation, Rogers plans to continue her stage career and find time to work in television production.

Terry Drew (*Miss Julie*) is in her final year at the University of Southern Maine

where she is majoring in theatre with a minor in voice. During the spring of 1982 Drew toured England as the mute in USM's production of *The Fantasticks*. She also appeared as Lulu in *The Birthday Party* and in last year's grand opera *Così Fan Tutte*, understudying the role of Despina and playing the part of the town drunk. Last spring, Drew appeared in the critically acclaimed musical *Personals*. Her professional theatre credits include *South Pacific*, *The Music Man*, *The Fantasticks*, *My Fair Lady*, and *Side by Side by Sondheim*. In her most recent role, Anne Deever in *All My Sons*, she was nominated for the Irene Ryan award for acting. The play itself was selected to compete in the regional American College Theatre Festival in February. Upon graduation Drew plans to attend graduate school and pursue a career in the performing arts.

Gigi Antonakios (townsperson) is a senior biology major and a graduate of Biddeford High School. Antonakios plans to enter the field of medicine upon graduation, but she has a strong secondary interest in theatre, particularly in the field of acting. She has had much experience in theatre playing Lily in *Carnival*, Daisy Mae in *Lil Abner*, Laura in *The Glass Menagerie*, and Wanda June in *Happy Birthday*, *Wanda June*.

Victoria Charity (townsperson) is a sophomore theatre major who comes to USM from Biddeford. Her major interest is acting and singing. In her first year with the Russell Square Players, she was the stage manager for *Personals*, an experience she felt necessary to better her understanding of theatre as a whole.

Sheila E. Curtis (townsperson) is a fresh-

man communications major minoring in theatre. *Miss Julie* is Curtis's debut with the Russell Square Players. Curtis is a proficient clown, juggler, and unicyclist as "Curt the Comi Clown." She has worked for Opera New England and is a member of the International Juggler's Association. Curtis has studied with the Maine Actor's Studio and is currently working at the Ram Island Dance Center, where she is studying modern dance.

Seth Minton (townsperson) is a transfer student from NYU's drama program and came to USM to be involved in a theatre department where a student does not get "lost in the wings." In his beginning career, he has appeared as Jerry in *Zoo Story* and in a musical version of *Tom Jones*. Most recently, he did a season of summer stock with the Camden Shakespeare Company.

Kelly Reynolds (townsperson) is making her first appearance at the USM theatre. Reynolds has had a wide experience in theatre, not only in college theatre but as a member of the company The Barn in Rumson, New Jersey. Her roles include

Cleopatra in *Caesar and Cleopatra*, the youngest daughter in *Sound of Music*, and maid Gwen in *A Connecticut Yankee in King Arthur's Court*.

Philip A. Smith (townsperson) is a sophomore theatre major at USM. Smith's main interest is magic, an art he has studied for many years. He was awarded second place in the New England Magic Contest and was one of the charter members of the Maine Society of American Magicians. After graduation, Smith plans a full-time career in professional magic, touring the United States.

Harold S. Withee (townsperson) is a freshman theatre major at USM. He is a recent graduate of Carrabec High School where he performed in many productions, including *Spoon River Anthology* and *Godspell*. In 1981 he was part of the company of Lakewood Theatre's *South Pacific*. For his role of Petruchio in *The Taming of the Shrew*, he was selected for the All-State Cast at the State One-Act Play Festival. Withee's most recent role is Jonathan Brewster in USM's *Arsenic and Old Lace*.

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Director's Notes

The dramatic idea of *Miss Julie*, as with much of Strindberg's writing, lies in his relationships with the women in his life. Strindberg had a pronounced physical attraction to women. So much so that he once published a collection of stories which, among other things, issued dire warnings against the consequences of sexual abstinence. The book, *Married*, published in 1884, created such critical outrage that he eventually landed in court under the charge of blasphemy. The collection offended politicians by advocating socialism, the clergy for referring to the Eucharist as a "shameful hoax," and the feminists by advocating that marriage was more concerned with a woman's body than her mind.

Specifically, Strindberg based *Miss Julie* on his marriage to Siri von Essen. The parallels between this ill-fated relationship and the play are so numerous that some scholars label the drama as autobiographical. Siri, when Strindberg met and fell in love with her, was the twenty-year-old wife of a middle-aged baron. In spite of his strong sexual desire for the young aristocratic lady, Strindberg sublimated his feelings by idolizing her as a living symbol of motherhood. Yet Siri's feelings for Strindberg were equally intense, and Siri eventually left the baron and married Strindberg. But their marriage was not a blissful union. The child of their initial union died two days after birth and one month into the marriage. Baron von Essen's divorce stripped Siri of her title and turned her to a career on the stage. When she began to acquire some of the less desirable habits of the late nineteenth century woman, such as vulgar language and an excessive use of make-up, she aroused Strindberg's disgust. The idealized aristocratic angel of his mind fell from grace to a social level that Strindberg detested: his

own. The end result was the breakup of their marriage and, at least in Strindberg's eyes, the disintegration of Siri. Influences from this period in the playwright's life can be seen throughout the ninety minutes of *Miss Julie*.

Appropriately set during a Swedish Midsummer Eve where tradition has it that dreams and fantasy can become real, *Miss Julie* moves deftly from the erotic to the macabre. The first part of the play is, simply, an erotic fantasy. The second part of the play, on the other hand, shows the total and absolute disaster of Jean and Julie's inability to separate life from fiction. Jean's whole attraction to Julie is his image of her as the embodiment of purity and gentility. For Miss Julie, Jean represents the rising "nerve and brain" class, the virile man of action who is unencumbered by tradition and scruples that have made the men of her class effete. Ironically, when she submits to her valet, the image shatters into stark reality and in Jean's eyes Miss Julie loses her superior qualities. As E.M. Sprinchorn tells us, "Once she has satisfied her bodily desires in a brief nervous spasm and her unconscious wishes in a degrading act, once she has yielded herself to a man whom her conscience labels her inferior, but whose every act reminds her of his superiority, there is no way out for her." Thus she must do the only thing that will allow her to keep a few shreds of dignity.

The sober reality of Strindberg's life was his inability to separate the ideal from the real. Strindberg never found love because he never really knew what it was. If *Miss Julie* reaches tragic proportions, it is because Strindberg's tragic idea ultimately lies not only in the lack of love, but in the act of love itself. Whatever we think of the author or his beliefs, *Miss Julie* remains today a masterpiece of dramatic literature.

Russell Square Players 1983-84 Season

Arsenic and Old Lace

October 13, 14, 15, 20, 21, and 22
Matinee October 16 at 2:00 p.m.

All My Sons

December 1, 2, 3, 8, 9, and 10
Matinee December 4 at 2:00 p.m.

Russell Square Dance Company

January 27 and 28

Miss Julie

February 10, 11, 16, 17, 18
Matinee December 12 at 2:00 p.m.

The Royal Pardon

March 30 and 31 on the Portland campus

The Matchmaker

April 12, 13, 14, 19, 20, 21
Matinee April 15 at 2:00 p.m.

All performances at 8:00 p.m. unless otherwise noted.

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