

AUSTIN PLAYHOUSE

Don Toner Producing Artistic Director
Lara Toner Artistic Director, Larry L. King Theatre

presents

The Turn of the Screw

adapted by Jeffrey Hatcher
from the story by Henry James
directed by Lara Toner

Stage Manager Christopher Loveless
Lighting Designer Don Day
Costume Designer Diana Huckaby
Set Designer Mike Toner

BOARD OF DIRECTORS

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THE CAST

Ben Wolfe as The Man
Jenny Gravenstein as The Woman

This story was told in 1898.

The evening's diversion runs one hour and fifteen minutes.

There is no intermission.

*Photography, recording devices,
and cell phones are prohibited.*

PRODUCTION STAFF

Producing Artistic Director.....	Don Toner
Associate Artistic Director.....	Lara Toner
Set Construction.....	Don Toner, Mike Toner
Development Manager.....	Erin Hefner
Administrative Associate.....	Cyndi Williams
Box Office Associates.....	Kathleen Toner, Kate Eminger

Special Thanks

to **Laura Walberg** for maintaining our website,
Christopher Loveless for his awesome photography,
Trevor Lemoine for our beautiful poster,
Bernadette Nason, and **Jessica Colley-Mitchell**.



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The Turn of the Screw ♦ October 23 - November 8, 2009
Austin Playhouse ♦ P.O. Box 50533 Austin, TX 78763-0533
phone: 512. 476.0084 ♦ e-mail: austinplayhouse@aol.com
www.austinplayhouse.com

COMPANY BIOS

Don Toner (Producing Artistic Director) founded Austin Playhouse in 2000. Before that he was Producing Artistic Director of the State Theater Company/Live Oak Theatre for thirteen years. Prior to coming to Austin he was Associate Producer for the inaugural season of the Los Angeles Theatre Center, he was Associate Producer/Director of the Cincinnati Playhouse in the Park for three seasons, and he founded Theatre Center of Mississippi, the state's first Equity theatre. He has also produced and directed at New Stage Theatre, Bucks County Playhouse, Theatre Midland and Theatre Four in New York City. For Austin Playhouse he has produced and directed *Frost/Nixon*, *A Flea in Her Ear*, *Dancing at Lughnasa*, *Amadeus*, *A Funny Thing Happened on the Way to the Forum*, *Blithe Spirit*, *Stones in His Pockets*, *Les Liaisons Dangereuses*, *Don't Dress for Dinner*, *Inherit the Wind*, *The Threepenny Opera*, *Steel Magnolias*, *An Ideal Husband*, *The Night Hank Williams Died*, *The Best Little Whorehouse in Texas*, *The Odd Couple*, *House*, *A Man for All Seasons*, *The Mystery of Edwin Drood*, *Rumors*, *Enchanted April*, *Cat on a Hot Tin Roof*, *The Underpants*, *Kiss Me Kate*, *Private Lives*, *Travesties*, *The Dead Presidents' Club*, *Damn Yankees*, *A Christmas Carol*, *Copenhagen*, *The Man Who Came to Dinner*, *Blues in the Night*, *The Seagull*, *Arcadia*, *The Fantasticks*, *Mahalia*, and *Light Up the Sky*. He appeared in *Heroes*, *The Threepenny Opera* and Brian Friel's *Afterplay*.

Lara Toner (Director) is a member of the Austin Playhouse Acting Company and Artistic Director of Austin Playhouse's Larry L. King Theatre. For Austin Playhouse she has directed pro-

ductions of *Age of Arousal*, *Heroes*, *It's a Wonderful Life*, *Dug Up*, *Women Who Steal*, *Moonlight and Magnolias*, *Garden*, *A Texas Romance*, and co-directed *Speed the Plow* and *Les Liaisons Dangereuses*. She has appeared in Austin Playhouse productions of *Frost/Nixon*, *Dancing at Lughnasa*, *Blithe Spirit*, *Les Liaisons Dangereuses*, *Don't Dress for Dinner*, *An Ideal Husband*, *The Night Hank Williams Died*, *House and Garden*, *A Man for All Seasons*, *Enchanted April*, *Rumors*, *Travesties*, *The Underpants*, *The Seagull*, and *Arcadia*. She has appeared in local productions for State Theatre Company, Hyde Park Theatre, Aunt Lulu Productions, and Austin Script Works, among others.

Christopher Loveless (Stage Manager) is a St. Edward's graduate. He has appeared in Austin Playhouse productions of *Frost/Nixon*, *Amadeus*, *Inherit the Wind* and *The Merry Wives of Windsor* (in conjunction with the Austin Shakespeare Festival), and stage managed *Speed the Plow*. Other plays include Hyde Park Theatre's portion of the Susan Lori Parks' project *365 Days*, *365 Plays*, the Texas premiere of *Corpus Christi* for Real Rain Productions, *House of Yes* and *9x9x9* for the Coda Theater Project, *Romeo and Juliet*, *Titus Andronicus*, and *Henry V* for Austin Shakespeare.

Diana Huckaby (Costume Designer) has been designing costumes for numerous years in Austin. Austin Playhouse costume credits include *Age of Arousal*, *Amadeus*, *A Funny...Forum*, *Stones in His Pockets*, *Don't Dress for Dinner*, *Women Who Steal*, *The Threepenny Opera*, *Steel Magnolias*, *House and Garden*, *The Night Hank Williams Died*,

The Kingfish, *An Ideal Husband* and *Afterplay*. She is also the founder and President of The Violet Crown Players. VCP costume and stage credits include *A Little Night Music* (Austin Critics Table nomination), *Guys & Dolls*, *HMS Pinafore*, *Dracula: A Musical Nightmare*, *Tintypes*, *A Closer Walk with Patsy Cline* and more. Additionally, Diana has performed in numerous Gilbert & Sullivan operettas and has performed countless choral masterworks. By day, she is a non-profit accounting/fundraising software support supervisor for Sage Software.

Don Day (Lighting Designer) has been designing professionally for over 30 years winning both Austin Circle of Theatre and Austin Critics' Table awards for his work. Don designed light for the Austin Playhouse productions of *Frost/Nixon*, *The Fantasticks*, *Age of Arousal*, *It's a Wonderful Life*, *Sylvia*, *Dug Up*, *Amadeus*, *A Funny...Forum*, *Blithe Spirit*, *Speed the Plow*, *Les Liaisons Dangereuses*, *Stones in His Pockets*, *Don't Dress for Dinner*, *Inherit the Wind*, *Exits and Entrances*, *Women Who Steal*, *The Threepenny Opera*, *An Ideal Husband*, *The Night Hank Williams Died*, *The Dead Presidents' Club*, *The Best Little Whorehouse in Texas*, *The Odd Couple* and *House*. He is currently having a great time working with students as Technical Director at Southwestern University in Georgetown. He also recently designed lights for *The Collection* for Hyde Park Theatre. Don holds an MFA from the University Of Texas.

Jenny Gravenstein (The Woman) appeared as Virginia in the Austin Playhouse production of *Age of Arousal* (Austin Critics' Table Award). She was also seen in *Measure for Measure*, *An*

Ideal Husband, *Macbeth*, and *Henry IV* with Austin Shakespeare. Professional highlights include: Amanda in *The Food Chain* (Circle Theatre, Fort Worth, TX) and Guildenstern in *Rosencrantz and Guildenstern are Dead* (45 Bleecker Street Theatre, NYC). She has also performed with the Shakespeare Theatre of New Jersey, Soho Rep (NYC), West End Shakespeare Company (NYC) and is a company member of the Slant Theatre Company in NY. Film/Television credits include: *Resist Evil: Part Two* and *Love Without Borders* (NTV-Russian Mini-series). Jenny received her BFA in Acting from SMU in Dallas, TX and continues to work here in Texas and in New York.

Ben Wolfe (The Man) is a member of Austin Playhouse's Acting Company as well as Hyde Park Theatre's company. Austin Playhouse productions include *Frost/Nixon*, *A Flea in Her Ear*, *It's a Wonderful Life*, *Speed the Plow* (Charlie Fox), *Don't Dress for Dinner* (George), *Travesties* (Tristan Tzara), and *The Man Who Came to Dinner* (Banjo). He was recently seen as Darren in Hyde Park Theatre's Long Fringe production of *The Drowned World* and as Macduff in Austin Shakespeare's *Macbeth*. Other Austin credits, working with HBMG Foundation, Austin Shakespeare Festival, Hyde Park Theatre, Different Stages/Crazy Jane Productions, among others include *The Dog in the Manger* (Tristan, B. Iden Payne and Critics' Table Awards winner), *Romeo & Juliet* (Benvolio, B. Iden Payne Award winner), *2 Into War: The Retreating World* (Ali, B. Iden Payne Award winner), *Featuring Loretta* (Michael, B. Iden Payne Award winner), *Twelfth Night* (Sir Andrew Aguecheek).

HENRY JAMES

Henry James (1843 - 1916) is primarily known for a series of major novels in which he portrayed the encounter of Americans with Europe and Europeans. His plots centered on personal relationships, the proper exercise of power in such relationships, and other moral questions. His method of writing from the point of view of a character within a tale allowed him to explore the phenomena of consciousness and perception, and his style in later works has been compared to impressionist painting.

Henry James was born on April 15, 1843 in New York City into a wealthy family. His father was one of the best-known intellectuals in mid-nineteenth-century America. In his youth, James traveled back and forth between Europe and America. He studied with tutors in Geneva, London, Paris, Bologna and Bonn. At the age of 19 he briefly attended Harvard Law School, but preferred reading literature to studying law.

Among James' masterpieces are *Daisy Miller* (1879); in which the young and innocent American Daisy Miller, finds her values in conflict with European sophistication; and *The Portrait of a Lady* (1881), in which once again a young American woman becomes a victim of her provincialism during her travels in Europe. Other major novels include *The Bostonians* (1886), *The Wings of the Dove* (1902), and *The Ambassadors* (1903).

The outbreak of World War I was a shock for James and in 1915 he

became a British citizen as a declaration of loyalty to his adopted country. James suffered a stroke on December 2, 1915. He died three months later in London on February 28, 1916. His ashes are interred at Cambridge, Massachusetts.

Until late in life his novels were serialized in magazines before book publication, and he wrote the monthly installments as they were due, allowing him little opportunity to revise the final work. To supplement his income he also wrote frequently for newspapers, and from 1863 to his death he maintained a strenuous schedule of publication in a variety of genres and media. In his criticism of fiction, the theater, and painting he developed ideas concerning the unity of the arts; he wrote two full-length biographies, two volumes of memoirs of his childhood and a long fragment of autobiography; 22 novels, including two left unfinished at his death, 112 tales of varying lengths, fifteen plays, and dozens of travel and topical essays.

His most popular short narrative is *The Turn of the Screw* (1898). With its possibly ambiguous content and powerful narrative technique, the story challenges the reader to determine if the protagonist, an unnamed governess, is correctly reporting events or is instead an unreliable narrator. To further muddy the waters, the tale is framed with the governess' written account of the experience being read aloud many years later at a house party by someone who claims to have known her.

AUSTIN PLAYHOUSE MISSION

Austin Playhouse is dedicated to providing opportunities for Austin artists and audiences to celebrate the human experience. Austin Playhouse will nourish your mind, delight your spirit, and enrich your life through professional productions of classic, contemporary and musical plays.

AUSTIN PLAYHOUSE ACTING COMPANY

The Acting Company is comprised of artists who have made a significant contribution to the high quality of theatre at Austin Playhouse. Acting Company members are an active presence in the theatre. Their leadership and dedication provide the foundation for Austin Playhouse's continuing artistic excellence.

Brian Coughlin
Mary Agen Cox
Rachel Dendy
Amber Dupuy
Babs George
Gray G. Haddock
Margaret Hoard
Huck Huckaby
Molly Karrasch

Barry Miller
Bernadette Nason
Andrea Osborn
Tom Parker
Lauri Raymond
Rick Roemer
David Stahl
David Stokey
Michael Stuart

Benjamin Summers
Zach Thompson
Lara Toner
Dirk van Allen
Hans Venable
Cyndi Williams
Ben Wolfe

COMING SOON

The Mousetrap

by Agatha Christie

November 20 - December 20, 2009 - Main Stage
Eccentric characters and surprising plot twists abound in
Agatha Christie's classic murder mystery!

A Christmas Carol

by Charles Dickens

December 4 - 20, 2009 - King Theatre
starring Bernadette Nason
Bernadette Nason performs Charles Dickens' own abridged
version of *A Christmas Carol*...that's over 30 characters,
along with bells, chains and other festive sound effects!

GHOST STORIES

Ghost stories have been told in every culture around the world for as long as men have been telling stories.

A ghost story may be any piece of fiction, or drama, or an account of an experience, that includes a ghost, or simply takes as a premise the possibility of ghosts or characters' belief in them. Colloquially, the term can refer to any kind of scary story. In a narrower sense, the ghost story has been developed as a short story format, within genre fiction. It is a form of supernatural fiction, and is often a horror story. While ghost stories are often explicitly meant to be scary, they have been written to serve all sorts of purposes, from comedy to morality tales. Ghosts often appear in the narrative as sentinels or prophets of things to come.

Jack Sullivan's 1978 book *Elegant Nightmares: The English Ghost Story from Le Fanu to Blackwood* presented several sub-classifications of English-language ghost stories.

The **Traditional** ghost story has its roots in folklore, but its prose style is characteristic of the romanticized writers of the gothic tradition that preceded it.

In the **Psychological** ghost story, the emphasis is on the perceiving consciousness of the victim, instead of the actions of the ghost. These tales frequently call into question the reliability and mental stability of the protagonist, and may investigate social issues.

The **Antiquarian** ghost story was born from more folkloric origins and in this sense is more closely tied to the traditional ghost story. Many of its practitioners were scholars or clergymen, and they discarded the romanticized prose of the traditional school, favoring realism and gentle escalation of the supernatural within the narrative, typically after some ancient medieval relic has been disturbed in some way.

Austin Playhouse Winter Gala

December 20, 2009 - 7:30pm

*Join us for an incredible evening
benefitting Austin Playhouse
with live music by **The Lucky Strikes**,
food from local restaurants,
and our fantastic silent and live auctions!
Tickets \$20 in advance, \$25 at the door.*

Call (512) 476-0084 for tickets - www.austinplayhouse.com