



The Turn of the Screw | October 11 – 27, 2007

“...I wake up in the morning with a dream
in my eyes...” Allen Ginsberg

The Turn of the Screw adapted by Jeffrey Hatcher from the story by Henry James

In a dream... In the theatre... we are called upon to open our hearts and minds, to suspend our disbelief and believe the unbelievable: images brighten, emotions intensify, unexpected expectations are revealed...

In *The Turn of the Screw* this fragile dream-state becomes the threshold of consciousness and we begin to take each step more slowly, more cautiously, as if to avoid an unseen cliff. The play transforms a picture perfect postcard country estate into dark corners where sudden, startled movements are provoked, where innocent hopes are transfigured into gruesome emotional repressions and corruptions.

Our tale is about a young woman of limited means, alone in the world, but given the chance of a lifetime: to live in a mansion located in a lush countryside, where she will serve as governess for two young children. There is only one proviso – she must never communicate with her employer for any reason. Without family or husband, with only the hope of the family she has always imagined, she agrees. In many ways a child herself, her heart is filled with romantic notions as she travels towards her destiny, toward a promise of salvation.

Think of a dream as a doorway into the innermost - most secret recesses of your soul. As its window opens into the night it is what and who this opening allows in that is our invitation to you – to join this dream on its inevitable path.



INSIDER'S INSIGHT

Written by Debra Baron, Director of Education
and Gabriel Davis, Education Associate
Contributing Writer: Kathryn McConnell

Available for download at westportplayhouse.org/turnofthescrew.htm

AN ENGRAVING FROM
THE 19TH CENTURY

Ghost Stories

Ghost Stories in the 19th Century

On one level, a ghost story is simply any piece of fiction that includes the possibility of or belief in ghosts. This broad based definition puts Shakespeare's *Hamlet* and Charles Dickens' *A Christmas Carol* into the genre of ghost story. In a narrower sense the ghost story is a developed short story format within the genre of fiction. As such it may be considered a restrained form of supernatural fiction as compared with the excesses of a horror story. The ghost stories of

M.R. James, Charles Dickens, H. Russell Wakefield and Sheridan Le Fanu are classic examples as is Washington Irving's *The Legend of Sleepy Hollow*.

So what drew Henry James, known for his serious work filled with insightful social commentary, to work in the genre of the ghost story? Naturally, there were a number of reasons. For one thing, his colleagues were doing it: James' close friend Edith Wharton wrote prolifically and successfully in the genre. But another reason is that if you wanted to sell books as a writer in the 19th century then ghost stories were *the* form to write in – it was what the people wanted, it was the climate of the times.

As long as humankind has been aware of their own mortality, the desire to believe in ghosts or the idea of an afterlife has existed in some form. When we lose a loved one, the natural tendency is to want to try and reach out to them. As long as this need exists, there will be spiritual leaders and mystics to reassure us and connect us to those we've lost. However, during the 19th century, that need was at a fever pitch – the people were literally screaming out for something tangible to hold onto – some proof that ghosts were real. Perhaps it was the wider popularity of the sciences that made people doubt the spiritual and consequently people's fascination with ghosts exploded between the 1840s and 1920s in a way the modern English-speaking world had never (and has not since) seen.

James' family was right in the thick of the frenzy. The social movement gained momentum and was called Spiritualism. James' father, a prominent intellectual and lecturer, contributed a number of essays to the movement. And his brother William James, the renowned Harvard psychologist and Professor of Philosophy, was an active member of

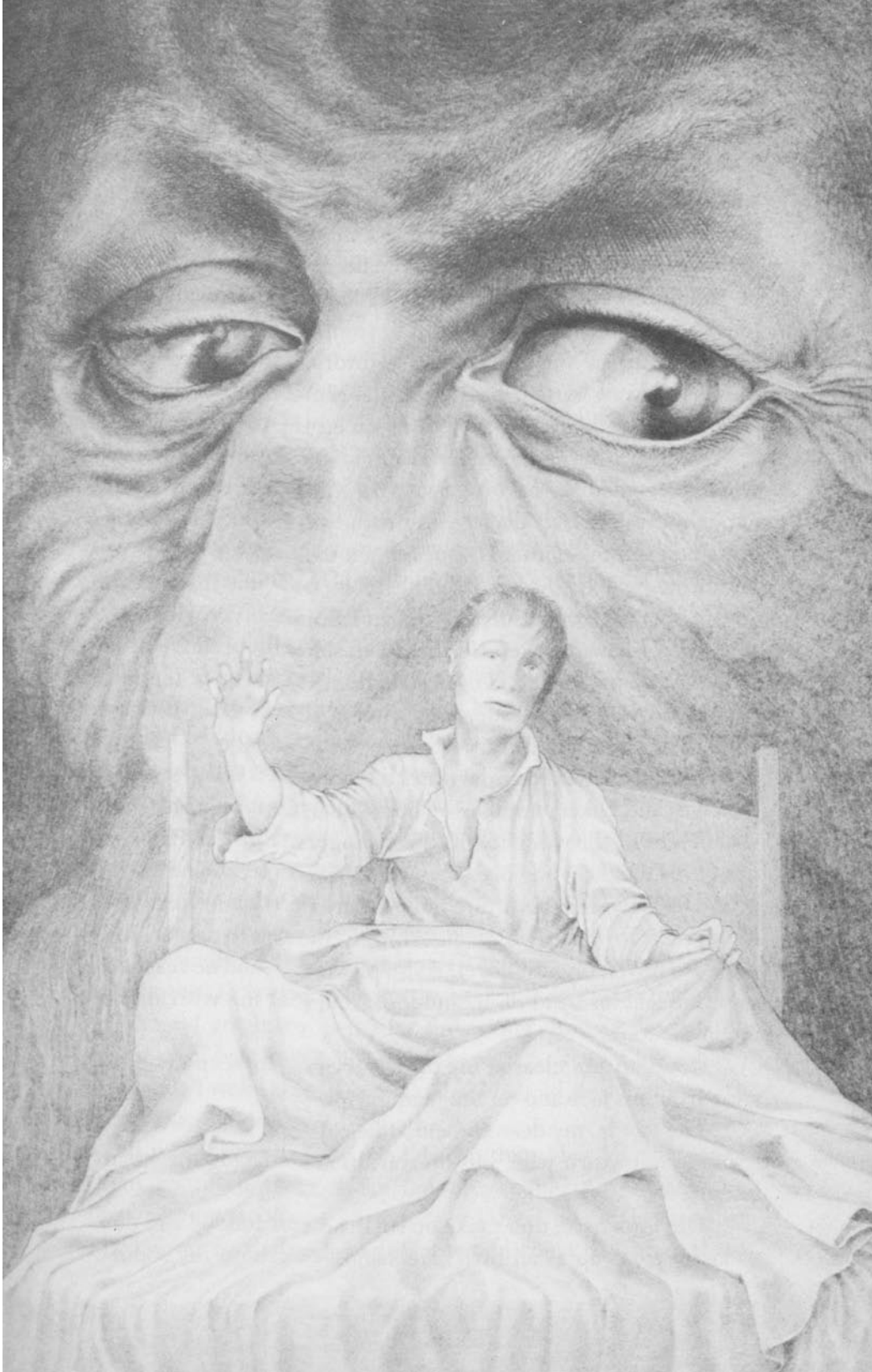


ILLUSTRATION BY LASZLO KUBINYI. FROM *THE GHOST STORIES OF EDITH WHARTON*

the Society for Psychical Research – a London based organization that supported “scientific investigation of extraordinary or as yet unexplained phenomena that had been called psychic or paranormal.” William went on to serve as president of the organization from 1894-1895 and helped to found the American branch in New York City. And it wasn't just the James family, the Spiritualist movement attracted some of the brightest minds of the time including: Arthur Balfour, Prime Minister of England from 1902-1905, and Sir William Crookes, the noted chemist and physicist who discovered thallium, cathode rays and invented the radiometer.

So it is no wonder that in such a climate, James turned his attentions toward a story like *The Turn of the Screw*. After all, Henry James had just come off a profound failure after trying his hand at writing for the stage; so frankly, releasing a book with built-in mass-appeal may have been just the thing he needed, a “sure thing” to gain back his confidence. His direct inspiration for the story came from two friends, Edward White Benson Archbishop of Canterbury, who told him a story of young children corrupted by the ghosts of depraved servants, and Edward Gurney who published an account of a woman and child living in a house haunted by a wicked male servant and a female ghost dressed in black.

Henry James, using these stories as inspiration, crafted a story that connected in important ways to the Spiritualist view of life – an outlook which drew heavily upon two scholars, whose work anticipated the Spiritualist movement: Emanuel Swedenborg (1688-1772), whose writings illuminated the nature of the spirit world, and Franz Mesmer (1734-1815), whose teachings showed the way for would-be mystics and mediums to “communicate” with spirits.

With the wicked spirits of *Turn*, James connected to his readers' belief, based on Swedenborg's teachings that some spirits are “low” or mischievous, and delight in leading humans astray. Then

there's the ambiguity in the story, the question of whether the governess is imagining all this or not. This question connects to the trance-like dream-state that

Franz Mesmer's teachings put the mystic into who wishes to communicate with the ghost world. However, Mesmer's techniques beg the question, are the things we see in this altered dream state real or are they only creations of the mind? After all, this same ambiguity existed in the culture of the time, there were a number of frauds who practiced Mesmerism and Harold Houdini among others worked to publicly expose many of them. The culture did not blindly believe in Spiritualism, and their skepticism can be seen in the profound doubt at the core of James' story.

What is beyond a shadow of a doubt, however, is how well this book connected to James' contemporary audiences (not to mention audiences today) – which is why *The Turn of the Screw* can truly be considered one of literature's finest ghost stories.

As long as humankind has been aware of their own mortality, the desire to believe in ghosts or an afterlife has existed in some form.

The Playwright: Jeffrey Hatcher

Hatcher grew up in Steubenville, Ohio – a town known for its mob connections, houses of ill-repute and industrial detritus. It was there that he first took an interest in theatre, thanks to Glenda Dunlope, an old school actor who ran his high school's drama program.

Upon graduation, he attended Denison University before moving to New York to make his name. He began with dreams of being an actor, studying performance at New York University, but after a brief career on stage he turned his attention to writing.

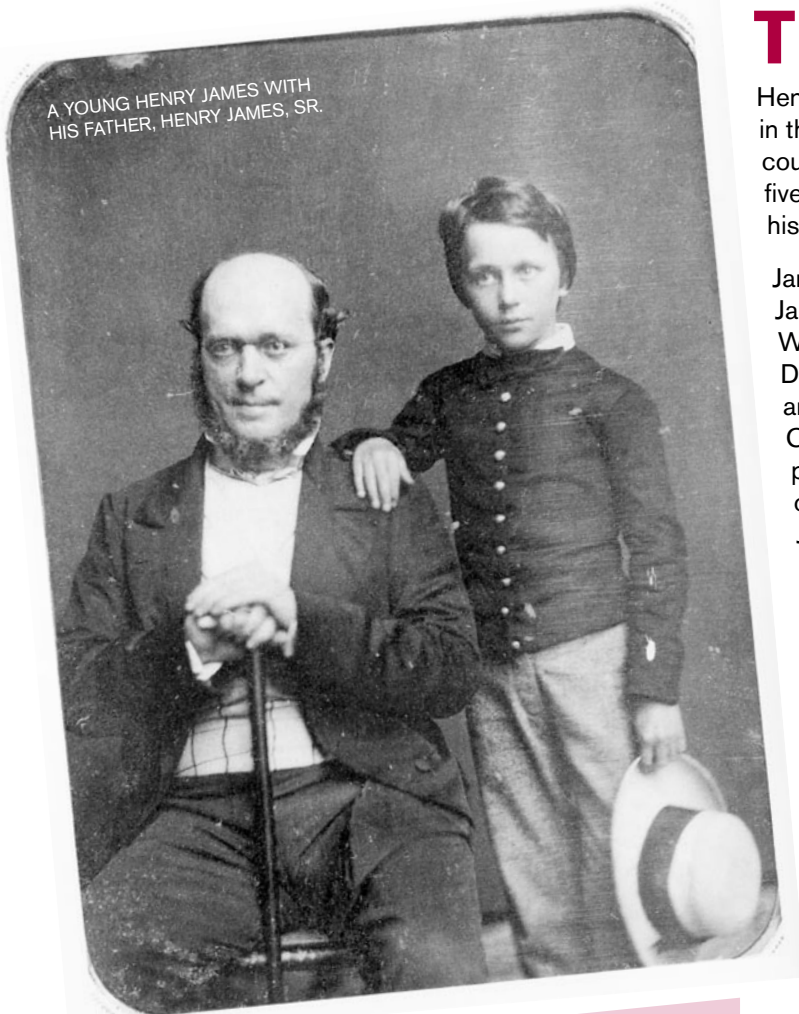
His stage plays have been performed on Broadway, off-Broadway, and regionally across the US and abroad. Venues include Manhattan Theatre Club, Primary Stages, Yale Rep, Old Globe, Guthrie, South Coast Rep., Intiman, Milwaukee Rep., The Empty Space, Philadelphia Theatre Co., Denver Center, and Actors Theatre of Louisville to name a few. His original plays include *Three Viewings*, *Scotland Road*, *Neddy*, *Korczak's Children*, *Mercy of a Storm*, *Work Song* (with Oscar-winning writer/director Eric Simonson), *Lucky Duck* (with Bill Russell and Henry Kreiger), *Compleat Female Stage Beauty* and *A Picasso*, which won Philadelphia's 2003 Barrymore Award for Best New Play. Hatcher also wrote the book for the Broadway musical *Never Gonna Dance*, based on the Fred Astaire Ginger Rogers film *Swingtime*.

Hatcher first tried his hand at adaptation with Henry James' novella *The Turn of the Screw*. His innovative adaptation made a splash in Portland, Maine at Portland Stage Company's “Annual Little Festival of the Unexpected” in the 1994-1995 season and has since been produced at theatres around the country including Primary Stages (NYC), Circle Theatre (Fort Worth, TX), Main Street Theatre (Sonoma, CA), The Acting Company (NYC), Cincinnati Playhouse, and the Oregon Shakespeare Festival. Hatcher's other adaptations include *Murder by Poe*, *Smash* based on George Bernard Shaw's novel *An Unsocial Socialist*, *Pierre* based on the novel by Herman Melville, Anouilh's *Leocadia: To Fool the Eye*, Kaufman and Hart's *The Fabulous Invalid* and Mitch Albom's *Tuesdays with Morrie*.

And Hatcher is no slouch as a screenwriter. He adapted his play *Compleat Female Stage Beauty* for the screen and in 2004 the film, re-titled *Stage Beauty* and directed by Richard Eyre, opened internationally with Billy Crudup and Claire Danes in starring roles. He penned the screenplay of *Casanova* for Lasse Halstrom which premiered in 2005 starring Heath Ledger and Sienna Miller. More recent film projects include screenplays for critically acclaimed directors Steven Shainberg and Kim Pierce. And his latest film slated to begin filming in October has the working title *The Dutchess* to star Keira Knightly in the lead role as the 18th century aristocrat Georgiana, duchess of Devonshire, an ancestor of Princess Di who was alternately celebrated and reviled for her extravagant political and personal lives. His television writing credits include the Peter Falk TV series “Columbo” and E! Entertainment Television.

Hatcher has received numerous grants and awards for his writing from the National Endowment for the Arts, Theatre Communications Group, Lila Wallace Fund, Rosenthal New Play Prize, Frankel Award, and others. He is also the author of the instructional book *The Art and Craft of Playwriting*. He is a member of New Dramatists, The Playwrights' Center, WGA, and the Dramatists Guild.





A YOUNG HENRY JAMES WITH HIS FATHER, HENRY JAMES, SR.

The life of James

Henry James was born at a time of great change and modernization in the heart of affluent old New York, just as the city became this country's largest metropolis. Happily married, James' parents had five children together – their second child, Henry James, inherited his father's name.

James' father was among the intellectual elite of his day. For James that meant a childhood populated with the likes of Ralph Waldo Emerson, Ellen Channing, Margaret Fuller and Henry David Thoreau – his father's friends and colleagues. An educated and spiritual man, his father spent his life writing treatises on Christianity, morality, social redemption, and God's pervasive power in human affairs. In fact, his father's life and work initially overshadowed Henry's own. For years he signed his name "Henry James, Jr." in hopes of distinguishing himself from his father.

His mother, Mary Robertson James, was a Presbyterian woman from a wealthy upstate New York family. Her impact on James can perhaps best be summed up in his own words, taken from his journal:

"She was our life, she was the house, she was the keystone of the arch. She held us all together, and without her we are scattered reeds. She was patience, she was wisdom, she was exquisite maternity. Her sweetness, her mildness, her great natural beneficence were unspeakable..."

James loved travelling with his father, who gave lectures around the country and in Europe. However, so much moving around in his formative years resulted in a very unique education for James. He was tutored privately and also attended day schools in New York, Paris, Newport and Geneva. He was not a well-rounded student but excelled in language arts, reading books in French, German and Latin.

As his father observed, James was "not so fond of study, properly so called, as of reading. He is a devourer of libraries, and an immense writer of novels and dreams. He has considerable talent as a writer."

Much like his father – who was a bit reclusive – an adolescent Henry James preferred to withdraw to write and read in solitude.

When it came time to focus on a career, James attended Harvard Law School. However law simply was not his passion. He spent his time at Harvard attending James Russell Lowell's lectures in literature. He made friends with the university's literati. He avoided his other studies, writing instead. And after less than a year at Harvard, James dropped out to try his hand at writing for a living. William Dean Howells, the editor of the *Atlantic Monthly*, gave James much needed encouragement when he was starting out. As James put it in a letter to Howells:

"You held out your open editorial hand to me at the time I began to write-and I allude especially to the summer of 1866-with a frankness and sweetness and hospitality that was really the making of me, the making of confidence that required help and sympathy and that I should otherwise have strayed and stumbled about a long time without acquiring."

During his early career he wrote several Civil War stories as well as writing reviews and 'international sketches' for prestigious

In His Own Words

Henry James's prolific writing career spanned more than 50 years. During those years, he published novels, stories, plays, essays, and criticism. Below is an excerpt from his writings on fiction as a craft.

Experience is never limited, and it is never complete; it is an immense sensibility, a kind of huge spider-web of the finest silken threads suspended in the chamber of consciousness, and catching every airborne particle in its tissue. It is the very atmosphere of the mind.

One may make figures and figures without intending generalizations – generalizations of which I have a horror. I make a couple of English ladies doing a disagreeable thing... and forthwith I find myself responsible for a representation of English manners! Nothing is my last word about anything – I am interminably supersubtle and analytic...

The house of fiction has... not one window, but a million... They have this mark of their own that at each of them stands a figure with a pair of eyes, or at least with a field-instrument, insuring to the person making use of it an impression distinct from any other... The spreading field, the human scene is the "choice of subject"; the pierced aperture, either broad or balconied or slit-like and low-browed, is the "literary form"; but they are, singly or together, as nothing without the posted presence of the watcher – without, in other words, the consciousness of the artist.

– "The Art of Fiction" (1884)

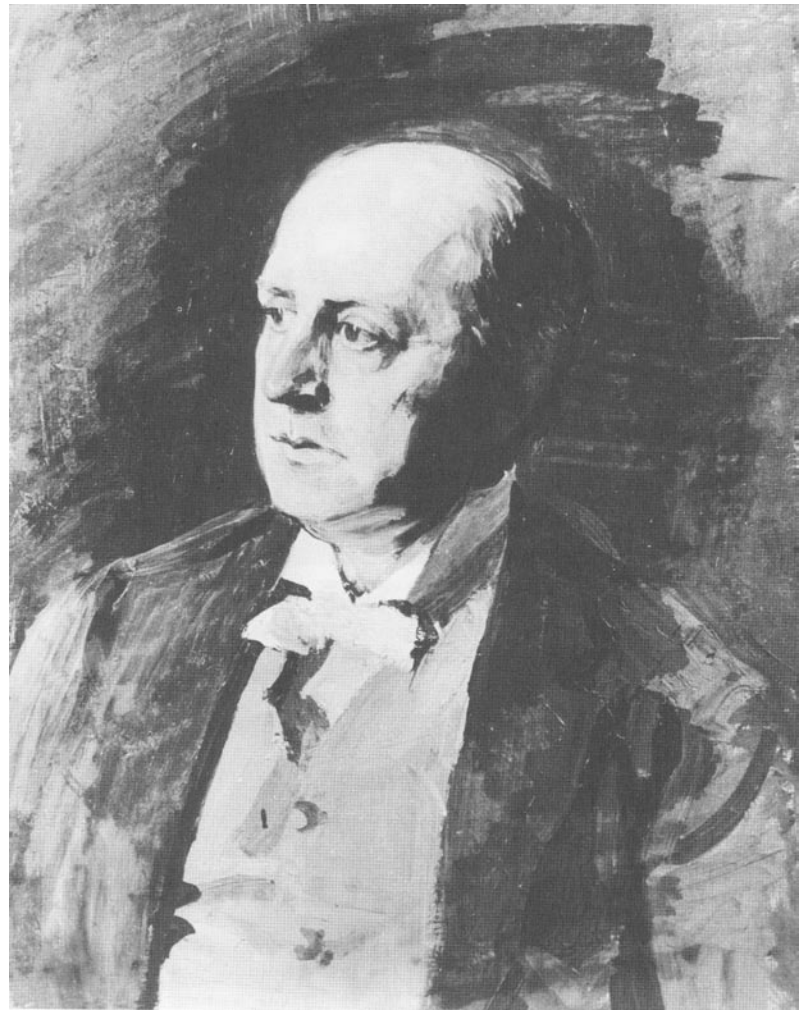
magazines such as *The Atlantic Monthly* and *The Nation*. The outstanding achievement of his early career, *The Portrait of a Lady*, appeared first in serial form in 1880 and then as a book in 1881. He continued to write throughout the 1880s but his popularity and critical acclaim had peaked shortly after *The Portrait of a Lady* was published.

Seeking greater financial security and popular success he turned to the theatre. In 1890-91 he adapted *The American* (a serialized novel he had written for *The Atlantic*) for the London stage with limited success. His next theatrical adventure an original period drama *Guy Domville* (1895) was ridiculed by the public and flopped – ending his dreams of the theatre.

Wounded by his play's poor reception, James decided to “take up my own pen rather than please others' expectations” and he retreated to Lamb House, his large, secluded mansion in Rye, England to write. This home served as the inspiration for *The Turn of the Screw's* Bly, as well as the large rambling houses used as key elements in many of his works. The story written in 1897, first appeared as a serial in 12 installments in the periodical *Collier's Weekly*. It was not until the early 1900s that it was compiled into one complete novella.

In the early 20th century, James published three novels that are thought to be his finest work: *The Wings of the Dove* (1902), *The Ambassadors* (1903) and *The Golden Bowl* (1904). All three have been – or will soon be – adapted for screen.

Henry James continued to write until his death in 1916 at his London home – leaving two novels unfinished. It is interesting to note that one year earlier, disgusted with the United States' reluctance to enter the war in Europe he had renounced his American citizenship to become a British subject receiving the Order of Merit shortly before his death. He is buried however in the James' family plot in the Cambridge Cemetery in Massachusetts. In his lifetime he had written 20 novels, 112 stories, 12 plays, and many works of literary criticism.



HENRY JAMES: ELLEN BAY EMMET'S UNFINISHED PORTRAIT, 1900

Literary Criticism of *The Turn of the Screw*

The Turn of the Screw has been a source of critical debate since its publication in 1898. Critics have taken sides on many major questions raised by the story – whether the governess is sane, whether the children are innocent or corrupt, whether there is a moral/religious message to be found in the story – but the major debate has surrounded one specific topic: are the ghosts real, or an invention of the governess's imagination?

The first criticisms were subjective, based more on the writer's personal response than any scholastic research. Gradually, the arguments evolved. Critics turned to psychoanalysis, philosophy, phenomenology, sociology, religion, and other schools of thought to support either side of the debate. Regardless, the arguments remained the same.

That is, until the 1960s, when critics started entertaining the notion that *The Turn of the Screw's* ambiguity was not something that needed to be solved, but that it was intentional. It was at that point that scholars stopped trying to determine whether the ghosts are real and started examining how not knowing the answer affects the story's audience.

This seems to be what James was after the whole time. He often made it clear that ambiguity is essential to story, saying that “so long as the events are veiled the imagination will run riot and depict all sorts of horrors, but as soon as the veil is lifted, all mystery disappears, and with it the sense of terror.”

The question of whether the governess sees ghosts or hallucinations has yet to be definitively answered, and perhaps it's better that way. In Jeffrey Hatcher's notes at the beginning of his script for *The Turn of the Screw*, he makes it clear that he thinks the choice is better left unmade:

“We wanted to preserve the ambiguity of the story's point-of-view... If the audience could see the ghosts, the ghosts existed. But if we chose not to portray the ghosts at all, we had instead the opportunity to refocus the story as an account being told from the Governess' point of view... If the audience couldn't see the ghosts, they couldn't say if they were real or imagined.”

Interview with the Playwright

Jeffrey Hatcher recently took some time to speak with Gabriel Davis, Education Associate, about his play version of *The Turn of the Screw*.

Gabriel Davis: What was the genesis of this project – adapting *The Turn of the Screw* into play form?

Jeffrey Hatcher: Well, around that time – 1994 – a lot of my friends were doing adaptations and I hadn't done any and it was a sheer business thing – I thought "I should get into this racket." I contacted a bunch of artistic directors who I knew well enough to ask, and said, "Listen is this something any of you guys would be interested in doing?" And Greg Leaming from Portland Stage said, "Yeah, *The Turn of the Screw*." But he said he wanted to do it in some different way. Because you know, it'd been adapted before in various forms. Probably the best known versions being the Benjamin Britten opera and the play *The Innocents* [opened on Broadway, 1950] which was made into a film in 1961. Greg said he wanted to do a pretty slimmed down version, for economical reasons, but also he didn't want to have the Victorian clutter, you know teacups and maids running around and all that sort of thing. For a long time we thought maybe it'd simply be a one person show, it'd be Henry James himself, kind of this bald portly man telling the story. But then I thought we should have two people, a woman and a man with a lot of doubling, for the reason that eventually we'll deal with sexual tensions.

GD: When evaluating a piece of fiction, what qualities make the material good for theatrical adaptation?

JH: Well, this may sound odd, but in a way length alone. One of the problems of adapting any story is that all the events depicted can't be corralled or wrestled into good dramatic form, but in a novella yes you can – because the events aren't frankly that numerous. When people try to take other works by James, *The Golden Bowl*, *The Ambassadors* something like that, there's usually just too much to

deal with and when you start eliminating certain plot strands, etc. you end up really diminishing the original. With James though one always has to deal with I guess what you would call "the F. Scott Fitzgerald problem," and that's the fact that part of the fuel for the fire is the language, is the narration. So, just as you don't want to go see an adaptation of *The Great Gatsby* that doesn't have the narration you don't want to hear James without those weird curly cues of verbiage. That's why in this adaptation it seemed very important that we have direct address to the audience so that you can hear James.

GD: Good theatre says something timeless and universal about being human – what is that essential human story for *The Turn of the Screw*?

JH: There are two things and one is a bit drier than the other. The dry part, I guess, would be called the meta-ghost story, all having to do with whether or not these apparitions are real or the functions of a deranged mind, or at least a neurotic personality. That seems to be something that James picked up on before anybody else and made dramatic hay out of. The other is the attempt to keep a child young or at least innocent long past its sell-by date. I think one of the things which parents always feel – we have a son and he's 11 – you like them when they're cute, when they don't know bad things. I mean, we all want our kids to grow up, but at the same time we kinda wish they could stay innocent for a while. And I think one of the things the governess is doing in the story is trying to preserve these children in an unnatural childhood beyond which they have long passed. James really tapped into that struggle between the "innocence" of childhood and the adulthood that is always coming and which to us adults seems fraught with more dangers than even the children themselves assume.

Interview with Loy Arcenas, Director/Designer

Loy Arcenas is one of the most sought-after director/designers in the industry. The recipient of an Obie Award for sustained excellence in scenic design, he has designed Broadway sets for *Love!...Valor!...Compassion!*, *Prelude To a Kiss*, *Once on This Island*, *High Society!*, *The Night of the Iguana* with Cherry Jones and William Petersen, and *The Glass Menagerie* with Julie Harris and Calista Flockhart. As director, he's helmed productions at Playwrights Horizons, Manhattan Theater Club, New York Theatre Workshop, American Conservatory Theatre, the Goodman, Steppenwolf, New York's Ma-Yi Theatre Co and New Dramatists, where Arcenas was resident director in 1999/2000. Recently, he took time out of a busy rehearsal schedule to talk with Gabriel Davis, Westport Country Playhouse Education Associate, about his vision as both director and designer for *The Turn of the Screw*.

Gabriel Davis: How did you come to be both a director and designer?

Loy Arcenas: I was in pre-med and I went straight into directing. And then I went into design.

Spiritualism Today

Although Spiritualism reached the height of its popularity and pervaded the culture of the English-speaking world from the 1840s through the 1920s, it has not completely died away. The Society for Psychical Research is still going strong today in its quest to

document and research paranormal occurrences – with branches in both New York and London. Follow the link below and read why prominent scholars and scientists are still drawn to and fascinated by this international organization that has been around since the late 1800s.

www.spr.ac.uk/expcms/index.php?section=1



LOY ARCENAS, PHOTO BY KATHLEEN O'ROURKE

GD: What made you go from pre-med to directing?

LA: When I was in college, I was a member of this chorus, and we wanted to do a production of *Joseph and the Amazing Technicolor Dreamcoat* and of course our company could not afford to hire this well-known director they were aiming for. So I said, I'll do it. So that got me going on directing and that was the end of my medical aspirations. I went on to direct for a number of years. Then after

that I had a chance to go to England to study. I did not have a formal training in theatre. I wanted to do a little acting, a little design to better understand the work of a director. I did acting one year and then I went into a design course at the English National Opera and I fell in the love with it.

GD: And you've had a chance to direct and design in tandem quite a bit.

LA: Yes, that's what I've been doing.

GD: Do you prefer to do both now?

LA: I like doing both, separately and in tandem. Each informs the other. It's like muscle training, one is different from the other, and each requires a completely different level of skill and focus.

GD: So for *The Turn of the Screw* what is your approach as director and how does it differ from your approach as designer?

LA: For *The Turn of the Screw*, the designer in me would have made beautiful scenery, but I actually had to revise my original design, because it did not give the director enough to work with. It sort of pushed the

director to a more convoluted realization of the play. I felt like it needed to be simplified to get into the core of the piece – into the ambivalent nature of the piece. Is the governess sane or insane – what is real and what is imagined? The original design that I came up with was not going to make that happen. So I had to change it.

GD: It's almost like two artists collaborating – one side of you has one impulse and another part of you knows practically it has to work differently –

LA: Yes, for blocking, but also for interpretation. It has something to do with the character of the man. In a way he is as much the narrator as he makes things move forward. In a way in the original design, I felt like I had to sort of veil him too much, which is why he is a little bit more exposed in this particular design – to me that's very important. At least for this interpretation.

GD: For him to push the story forward, he needed that exposure.

LA: Exactly.

GD: How would you describe your approach as a designer?

LA: In London I was trained to think of the actor or the character within the cosmos of the play – the man versus the big world of the piece. That's how I usually look at the piece, whatever piece I'm looking at. The characters in relationship to the world of the play. And then from there on, it could be the color, a specific artist, a picture that grabbed my mind. For this particular piece, all I saw were these staircases, and there was not one image I was latching onto, but finally the thing that came to my mind was the man always looking at the governess from a distance, and once I latched onto that, it made everything so much easier. Which I had not done with the original design. In this set, the man can see her from any vantage point. In a way he can still be hidden, because the further he is from her, the more he disappears – but then you always know he is there watching.



Set Model for *The Turn of the Screw*

Courtesy of Director/
Set Designer Loy Arcenas

Suggested Topics of Discussion

- (1) Examine the link between the Industrial Revolution and the sudden upsurge in Spiritualism. How might the changes and rapid progress of Industrialization have influenced this upsurge?
- (2) Investigate the origins of ghost stories in popular culture and particularly among the upper and middle classes of the 19th, 20th and 21st centuries.
- (3) Explore the footprint Spiritualism has left on contemporary culture: in literature, on social customs and/or games, in the performing arts, television and film.
- (4) After reading *The Turn of the Screw*, investigate the role of the playwright/ adaptor: Compare each version of *The Turn of the Screw*, the novella and the play, and examine the techniques the playwright uses to create one from the other.
- (5) Discuss the film adaptations of *Wings of the Dove* and *Washington Square* – how do they compare, in terms of adequately representing James' writing, to a theatrical adaptation like *The Turn of the Screw*?

Suggested Readings

- *The Turn of the Screw* by Henry James
- *Washington Square* by Henry James
- *Henry James: the imagination of genius* by Fred Kaplan
- *Henry James: a life* by Leon Edel
- *The Ghost Stories of Edith Wharton* by Edith Wharton
- *The Night Side of Nature; or, Ghosts and Ghost Seers*, by Catherine Crowe (the seminal book of the Spiritualist movement)
- *The Future of the Novel: Essays on the Art of the Novel* by Henry James, edited by Leon Edel
- *Henry James and John Hay: The Record of a Friendship* by Henry James, edited and compiled by George Monteiro
- *The Correspondence of Henry James and Henry Adams* by Henry James, edited by George Monteiro.

The Turn of the Screw: Special Events

Sunday Symposium October 14, 2007

Immediately following the 3pm matinee. Featuring speakers Dr. George Monteiro, Professor Emeritus of English at Brown University and Dr. Michelle Loris, Associate Dean of Sacred Heart University. Free and open to the public. *For exact times call the box office at 203.227.4177.*

Prologue October 19, 2007 at 7pm (30 minutes)

This pre-show, half-hour conversation with Artistic Director Tazewell Thompson offers a glimpse into his creative mind and provides details about the production that you can't find anywhere else.

Backstage Pass October 24, 2007

Immediately following the 2pm matinee. Get a first hand look behind the curtain! Playhouse production staff share the tricks of the trade with you and discuss the set design, lights, props, sound, costumes and other special effects involved in our production of *The Turn of the Screw*. *For exact times call the box office at 203.227.4177.*

Thursday TalkBack October 25, 2007

Immediately following the 8pm performance. Free and open to the public. Join the cast members of *The Turn of the Screw* to discuss their experience working on the production. Artist attendance subject to availability. *For exact times call the box office at 203.227.4177.*

The Bookstore is now open!

Enjoyed the production and would like to read the play? The script for *The Turn of the Screw* is available for purchase at the box office along with another favorite from our 2007 season: *Mary's Wedding* (signed by the author!).
