2008/09 Season

Hysteria

a play by Terry Johnson
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Dear Audience Members,

We are proud to finish our 30th Anniversary Season with Terry Johnson’s *Hysteria*. We’ve read all of Terry’s published plays, and Jiri has wanted to direct one of them for years. When the rights to *Hysteria* became available, we were overjoyed. It is exactly the kind of intellectual, effervescent comedy with dark twists that we love. The action springs from Freud’s mind as he juggles unexpected visits to his London home by Salvador Dalí and a mysterious young woman who insists on her own form of psychotherapy. The play’s comic engine is perfectly constructed, with ample room for both virtuoso acting and visual exuberance.

As he says in the interview in *Open Stages*, Terry Johnson was inspired to write *Hysteria* after reading Jeffrey Masson’s book, *The Assault on Truth*. Visits to the Freud Museums in London and Vienna gave him a setting and the conviction he had to write the play, which has become a contemporary classic in Great Britain although it has received only a few American productions. Our *Hysteria* is a Northeast Premiere.

Special thanks to those who joined us as Subscribers on our journey for the entire Anniversary Season, from the sweeping epic of Tom Stoppard’s *Rock ‘n’ Roll*, to Roy Smiles’ playfully humorous *Schmucks*, to the suspenseful world of *Scorched* by Wajdi Mouawad. We construct each season to create a dynamic momentum with a surprising variety of styles, ideas and theatricality.

Please take a look at the back cover for descriptions of plays we have selected for our upcoming season, which features a World Premiere as well as new plays from two of the world’s most significant playwrights: Athol Fugard and Václav Havel. We invite you to join us again for another thrilling season and subscribe to our upcoming 2009/2010 Season.

Blanka Zizka  
co-Artistic Director

Jiri Zizka  
co-Artistic Director
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Blanka Zizka
Artistic Director

Jiri Zizka
Artistic Director

James Haskins
Managing Director

presents

Hysteria

by Terry Johnson

featuring
(in alphabetical order)

Alvin Epstein*, Merwin Goldsmith*, Mary McCool*, Matthew Floyd Miller*

Set Designer
Mimi Lien

Lighting Designer
Jerold R. Forsyth

Costume Designer
Janus Stefanowicz

Sound Designer & Composer
Nick Rye

Dramaturg
Walter Bilderback

New York Casting
Jerry Beaver Associates

Philadelphia Casting
Richard W. Kotulski

Stage Manager
Patreshetarlini Adams*

Production Manager
Iain Campbell

Directed by
Jiri Zizka

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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Cast
(in order of appearance)

Sigmund Freud.......................................................... Alvin Epstein
Jessica.................................................................. Mary McCool
Yahuda.................................................................. Merwin Goldsmith
Salvador Dali.......................................................... Matthew Floyd Miller

Ensemble:
Robert Ian Cutler, Matteo LeCompte, Will Harrell, Miranda Libkin, Kristen O'Rourke,
Christine Perrotta, Ted Powell, Molly Simpson, Megan Slater

Time and Place
1938, London

Intermission
There will be one fifteen minute intermission.

The Wilma Theater proudly participates in the Barrymore Awards for Excellence in Theatre, Philadelphia's premier professional theatre awards program. The Wilma Theater is a member of the following organizations: Greater Philadelphia Cultural Alliance, League of Resident Theatres, Rittenhouse Row, Theatre Alliance of Greater Philadelphia, and Theatre Communications Group, Inc.

Children Policy
Some subject matter may be deemed objectionable for children; therefore, children under 12 will not be permitted in the theater.

Distracting Noise
The noise of cellular phones, electronic devices and candy wrappers is distracting to both audiences and actors. Please turn off all cellular phones and electronic devices. Also, please be sure that your watch alarm does not sound during the performance.

Smoking, eating and drinking are prohibited inside the theater.

Please note
Photography or sound recording inside the theater, without the written permission of the management, is prohibited by law. Violators may be asked to leave the theater and may be liable for financial charges.
Meet the Artists

Terry Johnson (Playwright) has had work performed all over Great Britain and worldwide. He is the recipient of nine major British theatre awards including the Oliver Award Best Comedy 1994 and 1999, Playwright of the Year 1995, Critics Circle Best New Play 1995, two Evening Standard Theatre Awards, Writers Guild Best Play 1995, Writers Guild Best Play 1996, the Mayer-Whitworth Award 1993 and the John Whiting Award 1991. In recent years he has had eight productions running in London's West End; One F ew Over the Cuckoo's Nest; Hitchcock Blonde, Entertaining Mr. Sloane, The Graduate, De Furry, Hysteria, Elton John's Glasses and The Memory of Water. He has twice worked with Steppenwolf Theatre, directing John Malkovich in The Libertine, which was nominated for five Jeff Awards, including Best Production, and Lost Love, both plays by Stephen Jeffries. He has written and directed television drama that has been broadcast worldwide, most recently Not Only But Always for Channel Four, which won five International Award nominations, Best Film at Banff, and a BAFTA for Rhys Ifans. He wrote and directed Cor Blimey! for ITV. He also wrote The Bite for the BBC and ABC Australia. His film Way Upstream was chosen for the London Film Festival and Insignificance was the official British Entry at Cannes in 1985. He is Literary Associate at the Royal Court Theatre where he last directed Joe Penhall's play Dumb Show, recently opened Piano/Force, and is delighted to announce that Hysteria is currently featured on a Royal Court 50th Anniversary mug. Recently, he has directed Rian Man at the Apollo Theatre in the West End, Whipping It Up, which transferred from the Bush Theatre to the West End and subsequently toured the UK, and La Cage Aux Folles at the Menier Chocolate Factory which has transferred to the West End and which won the Olivier Award for Best Musical Revival.

Jiri Ziska (Director, co-Artistic Director), born in Prague and educated at Charles IV University, became an Artist in Residence at the Wilma in 1979 and co-Artistic Director in 1981, where he has directed over 60 productions. Some of the highlights included Orwell's Animal Farm, Camus' The Stranger, Brecht's Mother Courage, Capes! The Insect Comedy, Weiss' Marat/Sade, his own adaptation of Wilde's The Picture of Dorian Gray, Brecht/Weill's Happy End, Orwell's 1984 (also at the Kennedy Center and Off-Broadway), Fo's Accidental Death of an Anarchist, and the U.S. Premiere of Havel's Temptation (a co-production with Joseph Papp's New York Shakespeare Festival). Jiri has also directed a feature film of Vlach Havel's Largo Desolato, adapted by Tom Stoppard, starring F. Murray Abraham for PBS's Great Performances. He wrote and directed Inquest of Love, a film nominated for an Emmy Award. His theater credits also include George F. Walker's Love and Anger, Martin McDonagh's The Cripple of Inishmaan, David Gow's Cherry Docs (with David Strathairn), Strandham's The Real Inspector Hound, Peter Shaffer's Black Comedy, Stephen Sondheim's Passion, Christopher Hampton's Les Liaisons Dangereuses, Stoppard's Indian Ink, Arthur Miller's Resurrection Blues, Charles L. Mee's Big Love and Wintertime. He also directed a co-production between the Wilma and The Philadelphia Orchestra of Tom Stoppard's and Andre Previn's Every Good Boy Deserves Favor, a play for actors and a philharmonic orchestra, at The Kimmel Center's Verizon Hall. Jiri directed Tom Stoppard's Night and Day, Itamar Moses' Ortrage, Ken Ludwig's Shakespeare in Hollywood, Mark Saltzman's The Tin Pan Alley Rag (Carbonell Award for Best Director), Caryl Churchill's A Number, Martin McDonagh's The Pillowman (6 Barrymore nominations), Sarah Schulman's adaptation of Isaac Bashevis Singer's novel Enemies, A Love Story, Peter Shaffer's Amadeus, and most recently Roy Smiles' Ying Tong and Schmucks.

Alvin Epstein (Sigmund Freud) Acting, singing, directing: mostly Shakespeare, Samuel Beckett, the songs of Kurt Weill, new plays, old plays, musicals, revues on and off Broadway, regional theaters, tours in Europe, USA, Israel, South America. Founding and/or directing theatre companies, teaching acting and directing 1945 to today (figure it out if you must). Most recently appeared in Hamlet for Theater for a New Audience. Happy FINALLY to appear on The Wilma Theater stage as that cut-up Sigmund Freud.

Morwin Goldsmith (Yahuda) Broadway: Rex, Dirty Linen, The 1940's Radio Hour, Grand Hotel, Ain't Broadway Grand, Me and My Girl, Slab Boys, Leda Had a Little Swan, Chemin De Fer, Trelawny of the Wells, Minnie's Boys, The Visit. Off -Broadway: After Play, Beau Jest, La Boheme; Yours, Anne; Chinchilla; The Naked Hamlet; Rubbers and Yanks; 2000 Years; Wanted (Variety Critics Poll Nominee); and The Gershwin Celebration at BAM. Films: Hurricane; Joe Gould's Secret; Quiz Show; It Could Happen to You; Shamus; Cadillac Man; Lovesick; TV; Law & Order, Goodtime Girl (starring, Kennedy) (mini series) and most NY soaps. Trained at the Bristol Old Vic Theatre School and the Liverpool Playhouse. Mr. Goldsmith began his American professional career at Philadelphia’s Theatre of the Living Arts for two seasons. Several years later he returned to Philadelphia’s Shubert Theatre in the national company of Fiddler on the Roof.

Mary McCool (Jessica) is honored to return to the Wilma stage, last playing here as Lenka in Rock 'n Roll. Other Wilma credits include Big Love and Les Liaisons Dangereuses. Recent work included 1812 Productions' new musical Cherry Bomb, the Arden Theatre Company's An Empty Plate in the Cafe du Grand Boeuf, Lantern Theater's Othello, Shakespeare Santa Cruz's As You Like It and King Lear, Pig Iron Company Theatre's Hell Meets Henry Hallway, and playing a slew of zanies in Brat Productions' Naked Cocktail. Also a co-founder of New Paradise Laboratories, Mary has created and performed new work at Philadelphia's Live Arts Festival, P.S. 122 (Obie Award), The Ontological-Hysterical, The Walker Arts Center, and The Humana Festival of New Plays. She would like to thank Jiri, Jerry, Richard, Blanka, and the Wilma.

Good Matthew Floyd Miller (Salvador Dalí) Broadway: Not About Nightingales (dir. Trevor Nunn); The Importance of Love; Off-Broadway: Letters From Cuba (written/dir. Maria Irene Fornes, Signature Theatre Co.); Of Mice and Men (Urban Stages); The Seagull (NYU Director's Lab); Much Ado About Nothing (Holderness Company); The Three Sisters (Mud/Bone Collective); Jerry in The Zoo Story (National Arts Club Reading Series). Regional: Phleas Fogg in Around The World In Eighty Days (San Jose Rep/Laguna Playhouse); Enchanted April (Arizona Theatre Co.); Katurian in The Pillowman; The Underpants (ACT Theatre, Seattle); This Wonderful Life, a one-man adaptation of the film (Portland Center Stage); The Bald Soprano (Shakespeare Theatre of New Jersey); The Matchmaker (starring Andrea Martin, Ford's Theatre); Theopolius North (Arena Stage Rose Robeson Cowen Fellow, world premiere, Arena Stage/Geva Theatre Center); A Prayer For Owen Meany (American Premiere, Playmaker's Rep); Desire Under The Elms (Dean Goodman Choice Bay Area Theatre Award, San Jose Rep...); and many others. Film & TV: End of the Line; Pop Rocks (Audience Award, Breckenridge Film Festival); Port Huron Project; Law & Order. MFA, NYU Graduate Acting.}

ENSEMBLE Robert Ian Cutler is thrilled to be making his debut at the Wilma. Robert is a Philadelphia based actor who works regularly with the Philadelphia Improv Theater and other companies.

Will Harrell, a 'Bama native, is pleased as Sunday punch to be at the Wilma. Working along the east coast for the past 5 years, he was most recently Mr. Sowerberry in the national tour of Oliver!

Matteo LeCompte is excited to be making his Wilma debut in Hysteria. Recent stage credits include Fresh Fish 2.0 at the Walking Fish Theatre, The Why at Simpatico Theatre Project and Where's My Money at Intrepid Theatre Company.

Miranda Libkin is thrilled to be making her Wilma debut. Her fall was spent performing in a national tour of the Velveteen Rabbit with Enchanted Theatre Company. “Love and much thanks to my ever-supportive friends and family.”

Kristen O’Rourke Recent credits: Macauibing’s Hedda Gabler, and many Villanova Theatre productions while completing her MA (Acting Scholar & Brian Morgan Award recipient). Look for KO in the 2009 Philly Fringe Festival.

Christine Perrotta Wilma debut. Philadelphia credits: Spring Tides (Cardboard Box Collaborative); William Shakespeare's Land of the Dead (Plays and Players Theater); Finger Food and China as part of 5 by 6 at The Subin Theatre (GIRAH Productions). BA Theatre and Drama, Indiana University, EMG.

Ted Powell is a Temple Theatre graduate. Credits include Shakespeare in Clark Park, Theatre Horizon, Secret Room, Simpatico Theatre Project, Vagabond, Esqually. Next up: Theatre Horizon’s Holiday Show sequel. Thanks to Carol.
Molly Simpson Title roles in Violet Sharp, Antigone, Diary of Adam and Eve, Molly in world premiere of Adam Rapp’s Gompers; Rough Space Theatre Project co-founder. Training: AADA, Indiana University of PA.

Megan Slater is incredibly honored to be making her Wilma debut! Locally, Megan has worked with Azuka Theatre, Flashpoint Theatre Company, Philadelphia Theatre Workshop, Philadelphia Shakespeare Theatre, Simpatico Theatre Project and Vagabond Acting Troupe. Special thanks to the Girls for their love and support.

Mimi Lien (Set Designer) has been designing sets/environments for theatre, dance, opera, and film since defecting from the field of architecture 12 years ago. Previous Wilma productions: Outrage, Cloud 9, A Number, The Life of Galileo, and Eurydice. Recent work includes: Copenhagen (Delaware Theatre Company), Communist Dracula Pageant (A.R.T.), and Palace of the End (Epic Theatre Co.). Her work has also been presented at the Signature Theatre, Alliance Theatre, Williamstown Theatre Festival, Berkshire Playwrights Exchange, Minneapolis/ St. Paul International Festival, and in 1998 for On the Raddle, both at The Wilma Theater.

16 Barrymore Nominations and has won three for Outstanding Costume Design, in 2006 for Intimate Apparel at PTC, in 2003 for Big Love and in 1998 for The Winter Garden, both at The Wilma Theater.

Nick Rye (Sound Designer & Composer) Philadelphia credits include: for Lantern Theater, Hamlet, Richard III (Barrymore award for Outstanding Overall Production of a Play), Novecento, The Tempest (Barrymore nomination for Outstanding Sound Design), The Wilma Theater, Schmucks; Philadelphia Theatre Company, Accenting Ro Goldman. Also: Walnut Street Theatre, Arden Theatre, InterAct Theatre Company, 1812 Productions, Contemporary Stage Company, Pig Iron Theatre Company, Azuka Theatre Collective, Philadelphia Shakespeare Festival. In addition to sound design, Nick is an artist (graduate of Cheyenne School of Art in London), scenic artist and musician.

Walter Bilderbick (Drumer/Literary Manager) and then the Wilma’s Dramaturg since 2004. In addition to assisting in all aspects of season planning, he also helps to communicate the Wilma’s mission through editing and writing for Open Stages, pre- and post-show discussions, and the Wilma’s Symposium Series, bringing thinkers from a wide range of subjects to the Wilma stage for informed and stimulating conversations with Wilma patrons. Walter has worked as a dramaturg for more than 20 years, working at regional theaters across the country and on Broadway. Walter has contributed numerous articles to American Theatre magazine and the newly-published Columbia Encyclopedia of Modern Drama. He was also an NEA site visitor for the last 15 years of that program.

Patreshettarini Adams (Production Stage Manager/AEA) has been the production stage manager at The Wilma Theater since the theater moved their new home on the Avenue of the Arts. She is celebrating her “Baker’s Dozen” as the Wilma celebrates 30 years of outstanding theater! She is very happy to be a part of the Philadelphia theater family. Prior to coming home to Philly, “Pat” was stage manager at the Tony Award® winning Crossroads Theatre in New Brunswick, NJ. She was privileged to work with an awesome array of playwrights, directors, designers, musicians, and actors. Some of her fondest memories encompass the productions of Sheila’s Day, Mothers, The Screened-In Porch, Betsy Brown, Harlem Nocturne, The Love Space Demands, and Two Hah-Hahs and a Homeboy. In past years, Pat has worked the National Black Arts Festival, the National Black Theater Festival in Winston-Salem. When not at the Wilma, she has found herself traveling the world with critically-acclaimed dance company Noche Flamenca! Recently, Pat became the proud grandmother of Isaiah Nathaniel. God Is Good!


Janus Stefanowicz (Costume Designer) has designed many productions in the last 12 seasons including: Schmucks, Age of Arousal, Amadeus, The Life of Galileo, The Pillowman, Cloud 9, Outrage, Magic Fire, Every Good Boy Deserves Favor, Jesus Hopped the ‘A’ Train, When She Danced, and in 1998 for The Winter Garden, both at The Wilma Theater.

Yellowman, The Invention of Love, and Arcadia. She has worked at numerous regional theaters including Manhattan Theatre Club, ACT Theatre, McCarter Theatre Center, NY Stage & Film, Berkshire Theatre Festival, Delaware Theatre Co., Arden Theatre, Philadelphia Theatre Company, The People’s Light & Theatre Co., and Pennsylvania Shakespeare Festival. Janus is the resident Costume Designer and shop manager for Villanova’s Theatre Department. She has

such as European Repertory Theatre in the Steppenwolf Studio and Chicago Opera Theatre. In addition to freelancing, he has also worked as a faculty consultant in San Jose and as a Production Consultant for the Clarice Smith Performing Arts Center on the University of Maryland campus. Iain is a graduate of the Theatre Arts Management program at Ithaca College.


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All meeting centers are not created equal.
In June 1938, Sigmund Freud, along with his daughter Anna (and other members of his family unmentioned in *Hysteria*), managed to get out of Vienna following the annexation of Austria into the Third Reich and on to safety in London. This escape required international pressure on the Nazis that extended all the way to FDR in the White House, as well as an extensive amount of persuasion directed at a recalcitrant Freud by his friends.

Freud had been suffering for 15 years from the jaw cancer that forced the removal of most of his upper right jaw and the right side of the roof of his mouth, both the soft and hard palate, which had been replaced by an awkward prosthesis described by one friend as a “magnified denture.” Part of the reason for his belated departure from Austria was a desire “to die in freedom.”

In London, Freud said, “For the first time and late in life I have experienced what fame means.” Many made pilgrimages to see him, including H. G. Wells, Virginia Woolf, the painter Salvador Dalí, and (less famously) the Jewish scholar Abraham Yahuda.

Terry Johnson’s *Hysteria* presents a vision of Sigmund Freud near the end of his life, as World War II bore down on the world. Johnson’s portrayal of Freud finds surprising common ground between Freudian themes of the unconscious and of dreams, the aesthetic ideas of Salvador Dalí, and the conventions of British boulevard farce.

While most of the events in the play are related to real events, the relationship is reminiscent of what the lay analyst Jonathan Lear meant when he said “the concern for truth as correspondence to reality can serve as a massive obstacle to psychoanalytic understanding.” Or, in this case, to what the British call “a good night out.”

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*Introduction*

“even if all the parts of a problem fit together like the pieces of a jigsaw puzzle, one must reflect that what is probable is not necessarily the truth, and that the truth is not always probable.”

—Sigmund Freud, *Moses and Monotheism*
First off, could you tell our audience a little about your career? How did you start writing plays? When did you start directing? I understand that directing is your main focus now.

Crucially I didn’t go to Oxford or Cambridge or I’d be on a TV panel show or I’d be Trevor Nunn. Directing in England is an Oxbridge stitch up, so I had to write plays to get into theatre. They were good enough to get me in. I became a director as soon as I could. It’s all the same to me. I’m a dramatist. Directors like my plays because they can impress with them. Actors like them because they can shine. This is totally conscious. The plays are not literature; they are drama. Instructions, inspirations for an event.

How did you get the idea to write Hysteria?

I read Jeffrey Masson’s book The Assault on Truth and became interested in writing something on Freud, but I failed to find the form for a Freud play until I went to a museum in Hampstead which is where his son made a facsimile of Freud’s study in Vienna. It’s a real room, an artificial room, an arena...a setting, literally a stage.

Jeffrey Masson’s book inspired the play, though at a seven year distance. I kept doing the research, giving up, going back... Finally thought I ought to visit the museum. Walked into the study, and instantly knew where the play would be set, and what its parameters were. As I bought a book, the archivist then in the job that Masson was fired from many moons before, said, “You’re Terry Johnson, aren’t you?” Which was the first time I’d ever been clocked professionally, and sealed my fate.

The most common first question is about Jessica. Freud’s case histories are vague or specious, and Dora didn’t compel me. So I made her up. The case history is fictional but, according to David Stafford Clarke, a noted British psycho-analyst, entirely legitimate.

Which Freud Museum was it where you were “clocked”? The one in Hampstead, where the play is set, or the one in Vienna, in Freud’s old house?

I am infamous rather in Vienna, where a production of the play, featuring a porn actress I seem to remember, somewhat resembled The Marx Brothers meet Marilyn Monroe.

Freud’s son meticulously re-created Freud’s Vienna study in the English suburbs and it is a strange and powerful room to walk into.

Having read Rookery Nook, my sense is that its purpose is mostly a framing reference to farce. Is that correct?

If he’d seen King Lear before the morphine, it’d be a very different evening.

What led you to draw upon that play specifically for a reference?

It’s a classic farce. Seminal. Something sexual (a girl) has to be hidden for reasons of propriety. Sex is condemned and made secret. Authority figures abound and have to be misled. The protagonist is tortured by guilt and behaves increasingly more desperately... Only when the cat is out of the bag can the truth be told and all the duplicity can be resolved. Farce stands up as a metaphor for psychoanalysis.
Seventy years after his death, Sigmund Freud remains as controversial as he ever was. In 2006, *Newsweek* ran a cover article with the headline “Freud is NOT Dead.” This year, they ran a cover article on the bicentenary of Darwin and Lincoln’s births saying that Freud’s importance had been overtaken by Darwin – presumably not just in the past three years. The *Times Literary Supplement* recently said that he was the most-frequently cited writer of our times. Yet as his biographer Peter Gay notes, it is impossible to remain neutral about him.

In his wide-ranging intellectual history of psychoanalysis, *Revolution in Mind*, George Makari echoes this diversity of response:

“Freud was the maker of a new science of the mind that dominated the West for much of the twentieth century. Freud was an unscientific conjurer who created a mass delusion…. As the twenty-first century unfolds, it would sometimes appear that there was nothing that crossed his mind that he would not write and publish.”

Freud’s self-evaluations further complicate the assessment. He claimed to have found a scientific and accessible way to analyze the unconscious, but also said he owed as much to “the poets and philosophers” as to science. And he famously wrote his friend Wilhelm Fliess that:

“I am actually not a man of science, not an observer, not an experimenter, not a thinker. I am by temperament nothing but a conquistador—an adventurer, if you want it translated, with all the curiosity, daring and tenacity characteristic of a man of this sort.”

The sheer volume of Freud’s ideas can be part of the problem. Science writer Jonah Lehrer recently wrote that Freud “had an uncanny talent for inventing elegant theories. He was a hypothesis machine, churning out one fantastic sounding idea after another.” Mark Edmundson, in his book on the last years of Freud’s life, says “it

memory is present not once but several times over”

-Sigmund Freud, letter to Wilhelm Fliess

"Portrait of Sigmund Freud" by Salvador Dalí (1937)
Freud's Seduction Hypothesis

In 1896, Freud delivered a lecture, published as The Aetiology of Hysteria, in which he argued that he had found the source of the hysteria plaguing 18 patients Freud had psychoanalyzed. In every case, Freud announced, their symptoms stemmed from prepubescent sexual abuse, a finding the sexologist Richard Krafft-Ebing described as “fairy tales.” Over the following year, Freud developed doubts about this hypothesis, which he discussed in letters to his friend Wilhelm Fliess. In late 1897 he wrote Fliess that he had abandoned his “seduction hypothesis,” and in 1905 he publicly renounced it in favor of the Oedipal complex, which asserted that hysteria and other neuroses were instead the result of childhood fantasies of sex with one’s parents.

In 1984, Jeffrey Masson, a former director of the Freud Archives, published a controversial book, The Assault on Truth: Freud’s Suppression of the Seduction Hypothesis. Masson claimed there was much reason to believe Freud’s patients had been abused, primarily by their fathers. Masson also made the first full translation of Freud’s letters to Fliess, and based much of his argument on letters and passages from letters that had been excluded in the selection edited by Anna Freud and others.

Jessica This character is fictitious but is based on some of Freud’s real case studies.

Yahuda The character of Yahuda draws upon two historical figures: Sigmund Freud’s physician, Max Schur, and Abraham Yahuda, a scholar of ancient Judaic and Arabic texts, who visited Freud shortly after he arrived in England.


Anna Freud Freud’s youngest child, she followed the path of her father, becoming his most faithful disciple, and contributed to the newly born field of psychoanalysis. Anna Freud’s work emphasized the importance of the ego, and its ability to be trained socially. She is also considered, with Melanie Klein, a founder of child psychoanalysis.

Carl Jung A Swiss psychoanalyst who Freud named his “crown prince” before their friendship collapsed in a bitter feud in 1912. Jung placed less emphasis on sexuality than Freud did and much more on mysticism and religion.

Kristallnacht On November 9, Hitler ordered attacks on all Jews in the Reich and the seizure of Jewish assets, in retaliation for the murder of a German diplomat in Paris. Nearly every synagogue was burned and nearly 1,000 destroyed. Organized gangs roamed the streets, beating Jews, burning their beards, and smashing the windows of Jewish-owned shops. The broken glass in the street gave the evening its infamous name. 80% of all Jewish-owned stores in the Reich were destroyed this evening. Somewhere between 1,000-2,000 Jews were killed; an additional 300 committed suicide within the next few days, and 30,000 were sent to concentration camps.

Moses and Monotheism This was the final book Freud finished during his lifetime. It was published in German in January 1939 and in English in May 1939.

for more visit www.wilmatheater.org
Dear Friend of The Wilma Theater,

Please help us achieve our 30th Anniversary Challenge!

We’re delighted to announce that in celebration of our 30th Anniversary and their 100th Anniversary, Rohm and Haas has set the stage for our season by awarding the Wilma a $30,000 challenge sponsorship to be matched by new or increased individual donations during this anniversary year.

It is thanks to your enduring loyal support that the Wilma has been able to reach this 30th Anniversary milestone. And we have accomplished so much during the past 29 years!

- We have produced over 120 plays in Philadelphia that have boldly explored major issues of contemporary life with humor, artistry and daring theatricality.
- We have achieved our goal to become one of the country’s premiere regional theaters while remaining at the center of Philadelphia’s cultural life.
- And we have grown our vital community programs. Last year, we successfully launched our new program to Build the Audiences of Tomorrow which, among other positive results, served more than 4,500 students through our Ticket Subsidy program, representing a total student ticket subsidy of $136,246.

And today, as we look to the future, we need your help as much as ever!

Our total annual fund goal for our 30th Anniversary Season is $150,000, which represents our 5,000 subsidized student tickets to our 2008-09 Wilma performances. Your generous contribution to our annual fund will directly subsidize our ability to offer deeply discounted student tickets. If every single member of the Wilma family helps to support us, we can continue our vital community programs, particularly those created for our young audience members. Please consider making your fully tax-deductible gift by July 31, 2009. Please use the form below or donate by phone at 215.893.9456 x109 or online at wilmatheater.org.

Please demonstrate your love for the Wilma and help launch us into the future. You make the difference!

Thank you very much.

Sincerely,

Blanka Zizka  
Jiri Zizka  
James Haskins  
co-Artistic Director  
co-Artistic Director  
Managing Director

P.S. Don’t forget, as a non-profit organization, the Wilma’s ticket prices cover less than 50% of the cost of producing first-rate theater and cover none of our essential community programs. Please become a 2008-09 Wilma annual fund donor and inspire the youth in our community today! They are the community leaders of tomorrow.
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Admin: 215.893.9456
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Congratulations to The Wilma Theater for achieving 30 years of artful theater and for providing rewarding experiences. Your education and outreach programs provide culture to the region and build the audiences of tomorrow. It is our pleasure to serve as the Wilma’s 30th Anniversary Sponsor.

The Rohm and Haas Responsible Neighbor Program works to advance the economic, social and environmental quality of life in the communities where we operate and where our employees live through giving, volunteerism, and community dialog. Promoting science, technology and math education, environment and safety concerns are our top priorities. Together we “imagine the possibilities.”
About the Wilma

Beginning with their adaptation of George Orwell's Animal Farm in 1979 for The Wilma Project, Blanka Zizka and Jiri Zizka have created some of the most memorable theatrical productions in Philadelphia for 30 years.


In 1981, following the Board of Directors' offer to assume the artistic leadership of the project, the Zizkas converted an old warehouse on Sansom Street into a 100-seat space where The Wilma Theater, as it is known today, was founded. On Sansom Street, the Wilma mounted 16 acclaimed seasons, operating to full capacity.

In 1985, a decision was made to find a larger space for the theater and in 1989, a location was identified at the corner of Broad and Spruce Streets. The Wilma opened its new facility on Philadelphia's Avenue of the Arts in 1996. The first new theater to be built in Center City since 1928 was designed by renowned theater architect Hugh Hardy. The 300-seat theater allows for intimacy and closeness between the audience and the actors, while providing ample space on stage for more spectacular productions.

Productions by the Wilma have been seen at the International Theater Festival in the Czech Republic; in New York at the Public Theater and Manhattan Theatre Club; The Kennedy Center for the Performing Arts in Washington, DC; McCarter Theatre Center in Princeton, NJ; Long Wharf Theatre in Connecticut; and ACT Seattle. In addition to their presentations and festivals, the Wilma has produced over 100 productions, including 16 World Premieres, 12 US Premieres, 3 East Coast Premieres, and 64 Philadelphia Premieres. The Wilma co-produced a feature film broadcast nationally on Great Performances. The theater has worked with notables such as Stephen Sondheim, Tom Stoppard, Christopher Hampton, Doug Wright, and Arthur Miller as well as playwrights such as Claudia Shear, Lillian Groag, Chay Yew, Charles L. Mee, Jason Sherman, Dael Orlandersmith, Robert William Sherwood, Sarah Ruhl, Polly Pen, and Laurence Klavan.

The theater has won 40 Barrymore Awards for Excellence in Theater and has received high critical acclaim from many publications throughout the tri-state region and from national publications such as The New York Times, The New York Post, TIME, USA Today, The Washington Post, The Chicago Tribune and The Wall Street Journal.

Why the Name Wilma?

In A Room of One's Own, Virginia Woolf imagines Shakespeare's sister Judith, as brilliant as her brother but beaten into silence—both literally and figuratively—by the age she lives in. To explain how the lives of two siblings could so dramatically diverge, Woolf recalls a bishop who explained to an inquiring parishioner that, just as cats don't go to heaven, so cannot any woman possess the talent of Shakespeare: "How much thinking those old gentlemen used to save one! How the borders of ignorance shrank back at their approach! Cats do not go to heaven. Women cannot write the plays of Shakespeare." It was simply a given.

The Wilma Theater inherited its name from the original The Wilma Project, which began in 1973 as a feminist collective. They chose to name their theater after an invented sister of Shakespeare, but not after Woolf's Judith. The founders created the fantastical Wilma, a talented sister with a room of her own, the means and freedom to express herself. When Blanka Zizka and Jiri Zizka took over The Wilma Project, they did not abandon its namesake. The Zizkas’ The Wilma Theater does not take the status quo as a given. Instead, it constantly strives for new ways of expression and revelation, social significance and impact.

Mission

The Wilma Theater exists to present theater as an art form, engaging artists and audiences in an adventure of aesthetic philosophical reflection of the complexities of contemporary life. We accomplish our mission by producing thoughtful, well-crafted productions of intelligent, daring plays that represent a range of voices, viewpoints, and production styles.

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In these uncertain times, when we are all a bit anxious about what tomorrow may hold, we at the Wilma are so grateful for our dear friends. We want you to know how important you are to us. This list acknowledges all donors above $150 from April 15, 2008 through April 15, 2009. If your name has been omitted or misspelled, please accept our apologies. Notify us of the change by contacting Lea Montalto-Rook, Director of Individual and Corporate Relations, at 215.893.9456 x109. Thank you for all your kind support.

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COMING HOME
by Athol Fugard directed by Blanka Zizka
October 14 - November 15, 2009

“The greatest active playwright in the English-speaking world!” - TIME Magazine

Veronika Jonkers left her cherished grandfather’s farm in South Africa to pursue her dream of becoming a cabaret singer in Cape Town. Years later, she returns to her hometown with broken dreams, a painful secret, and the unflinching hope of building a new life for her young son. The latest play from master playwright Athol Fugard (My Children! My Africa!), Coming Home is a soaring emotional experience not to be missed.

BECKY SHAW
by Gina Gionfriddo directed by Jiri Zizka
December 30, 2009 - January 31, 2010

“As engrossing as it is ferociously funny, like a big box of fireworks fizzing and crackling across the stage from its first moments to its last!” - The New York Times

A Pulitzer Prize Finalist and smash hit that premiered Off-Broadway earlier this year, Becky Shaw is the latest comedy from Obie Award-winner Gina Gionfriddo (After Ashley). When Suzanna decides to set her best friend Max up on a blind date with her husband’s mysterious co-worker, Becky Shaw, she sets into motion a series of cataclysmic events forever changing all of their lives. Mixing sharp wit and humor with the taut suspense of a psychological thriller, Becky Shaw is a comedy of romantic errors that keeps audiences at the edge of their seats guessing what will happen next.

LANGUAGE ROOMS
by Yussef El Guindi directed by Blanka Zizka
March 3 - April 4, 2010

The World Premiere of Language Rooms is a subversive comedy about two Arab-American interrogators at an undisclosed American facility somewhere in the world. They strive to prove themselves the best at their jobs in the midst of absurd office politics and management constantly questioning their loyalties and dedication to “the company.” From an exciting new playwright, Yussef El Guindi, this play will spark debate about family relationships, identity, the War on Terror, and the corruption of the American Dream. Shifting between comedy and political suspense, the play conjures up a surprising twist not to be given away.

LEAVING
by Václav Havel translated by Paul Wilson directed by Jiri Zizka
May 19 - June 20, 2010

“Deeply serious and thrillingly funny!” - The Sunday Times (London)

Václav Havel, former President of the Czech Republic and acclaimed playwright, crafts his first play in 20 years, and Wilma audiences will be the first to see it in the U.S. Leaving is an inventive story of a recently retired Chancellor who struggles with his eccentric family and humorous bevy of functionaries over questions of truth and power. Allusions to Anton Chekhov’s The Cherry Orchard and Shakespeare’s King Lear invade the Chancellor’s consciousness in this wry political tragicomedy. An epic production, Leaving will be directed by Jiri Zizka, also from Prague, who previously directed the Off-Broadway production of Havel’s Temptation and the feature film of Havel’s Largo Desolato.

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