

FOR SUBSCRIBERS & FRIENDS OF THE INDIANA REPERTORY THEATRE



JANUARY-FEBRUARY 1996

*We'll sell  
you the  
whole seat-  
but you'll  
only need  
the edge.*

# Angel Street

BY PATRICK HAMILTON

**P**oor Mrs. Manningham. She hasn't been herself lately. She loses the grocery bill. She keeps taking down a certain picture and hiding it behind the cabinet. And every night, when her husband leaves the house, the gaslights grow dim and she hears footsteps overhead. She must be going mad!...or is she?

Patrick Hamilton's *Angel Street* was the basis for the MGM classic *Gaslight* starring Ingrid Bergman and Charles Boyer. This psy-

chological thriller has kept theatregoers in suspense for over fifty years. When the play had its Broadway debut in 1941, Alexander Woolcott wrote, "Not in ten years at least have I seen an audience, including myself, so spellbound by a melodrama." First Lady Eleanor Roosevelt, in her newspaper column "My Day," wrote, "You sit on the edge of your chair most of the time, and it is really a grand mystery story."

The play was first presented in England in

ON THE  
MAINSTAGE  
JAN 30  
THRU  
FEB 24

THE BASIS  
FOR THE  
MGM  
THRILLER  
*Gaslight*

1938 under the title *Gaslight*. After playing in Richmond, it was brought to the Apollo Theatre in London, where it had some success. Word soon reached America, and the play was tried in various summer theatres with little impact. Following a rather more noticeably unsuccessful West Coast production, most of the New York theatre world considered the play a lost cause.

Producer Shepard Traube nonetheless kept  
(continued on next page)

**IN-  
SIDE**

**MOST  
VALUABLE  
PLAYER**

**THE JACKIE ROBINSON STORY**

ON THE UPPERSTAGE

JANUARY 20 • 27

FEBRUARY 3 • 10 • 17

CONCEIVED BY GAYLE CORNELISON

WRITTEN AND DEVELOPED BY MARY HALL SURFACE

AND THE ORIGINAL COMPANY OF THE CALIFORNIA THEATRE CENTER



Vincent Price played Mr. Manningham in the original Broadway production of *Angel Street*, opening December 5, 1941. His co-star was Judith Evelyn.

Angela Lansbury, who received an Academy Award nomination for her film debut. Out of seven Oscar nominations total, *Gaslight* won two: Best Interior Decoration (black-and-white) and Best Actress (Ingrid Bergman).

Playwright Patrick Hamilton was born in Sussex, England, on March 17, 1904. Educated at

(continued from front page)

the faith, and after re-arranging a couple of scenes, brought the play to Broadway with a new title: *Angel Street*. Production money was tight, and the Shuberts, lessees of the John Golden Theatre, ordered only enough tickets to cover the Friday opening and two Saturday performances. The theatre season thus far had been a lackluster one, and Broadway skeptics predicted another swift failure. To top it all off, the play opened December 5, 1941—two days before the Japanese attack on Pearl Harbor.

Despite all this negative energy, *Angel Street* turned out to be a smash hit. Brooks Atkinson of the *New York Times* stated, "As a creep show, Patrick Hamilton's Victorian melodrama remains close to the top of the class—literate and harrowing simultaneously." Other critics were equally laudatory: "One of the most satisfying theatre adventures of the last decade" ... "It really can keep you anchored to your seat bolt upright" ... "A masterpiece of suspense." *Angel Street* ran for three years and 1,295 performances, making it one of the top ten longest-running nonmusical plays in Broadway history.

Despite the play's earlier West Coast failure, the Broadway stamp of success made *Angel Street* a desirable Hollywood commodity. Unfortunately, a low-budget but atmospheric British film version already existed, directed by Thorold Dickinson and released in 1940. MGM solved this petty annoyance by buying the original negative and destroying it. (Prints of the British version have survived, and it is considered by many film critics to be superior to the later Hollywood version.)

George Cukor directed MGM's opulent 1944 film, returning to the original title, *Gaslight*. Besides Ingrid Bergman and Charles Boyer as the beleaguered wife and her cruel husband, the film starred Joseph Cotton as a considerably romanticized police inspector. In the supporting role of Nancy, the saucy housemaid, the film featured 16-year-old

career. (*Rope* was later the basis for Alfred Hitchcock's 1948 film of the same name.) Among Hamilton's other works for the stage are *John Brown's Body*, *The Duke in Darkness*, and *The Man Upstairs*. An accomplished novelist as well as dramatist, he published his first novel, *Monday Morning*, before he was twenty. Additional novels followed at brief intervals, but he is best known in the United States, perhaps, for *Hangover Square*.

In his forward to *Rope*, Hamilton stated his credo as a dramatist:

I have gone all out to write a horror play and make your flesh creep. And there is no reason to believe that this reaction is medically or chemically any worse for you than making you laugh or cry. If I have succeeded, you will leave the theatre braced and recreated, which is what you go to the theatre for.

When Hamilton died in 1962, one obituary stated: "For more than thirty years Patrick Hamilton raised goose pimples on millions of theatregoers, and his plays are likely to continue to do so as long as thriller melodramas remain popular." The anonymous journalist who penned this eulogy was perceptive, if not clairvoyant; *Angel Street* remains to this day one of the most frequently performed of all suspense dramas.

Its perennial allure may be attributed to a number of factors, including its compact construction and its economical style. British historian J. C. Trewin has said, "*Angel Street* has always kept a throat-constricting power, one bred of narrative and atmosphere and with an effect unfailing in performance: the *frisson* of the rising and falling light." \*

# Angel Street

Westminster, he began his association with the theatre as an actor and made his first appearance on stage in 1921. He established himself as a playwright with *Rope*, a 1929 drama of two Oxford undergraduates who commit a murder for thrills. Although Hamilton always stoutly denied that it was suggested by the notorious Leopold-Loeb murder case in Chicago, the parallel proved beneficial to the play's long

Ingrid Bergman won the 1944 Academy Award for Best Actress in MGM's *Gaslight*, based on Patrick Hamilton's play *Angel Street*.



THE IRT THANKS

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Angel  
Street



# from the IRT Bookshelf

Patrick Hamilton's best work conjures up images of both Sir Arthur Conan Doyle and Charles Dickens. As a twentieth century English dramatist, novelist, and scriptwriter, Hamilton is well known for his crime novels, suspense dramas, and Victorian thrillers set in the houses and streets of London. The Indianapolis-Marion County Public Library suggests these titles to supplement your experience of *Angel Street*:

822

### **Rope: A Play**

by Patrick Hamilton

Constable & Co., 1929

Two college students kill a fellow undergraduate, only to be finally undone by their own carelessness. Based on the famous Leopold and Loeb murder case of the 1920s, this play was the basis for Alfred Hitchcock's 1948 film of the same name.

Videocassette

### **Gaslight**

George Cukor directed this 1944 motion picture based on *Angel Street*. Starring Ingrid Bergman, Charles Boyer, and Joseph Cotton, the film is claustrophobic, fog-filled, atmospheric suspense at its best! Bergman won the

Oscar for Best Actress.

791.4309

**Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film**  
BFI, 1987

Examines the relationship between 19th-century melodramatic forms and their ultimate influence on Hollywood productions. How do fantasy and desire figure in melodrama? Raises many critical questions about gender and culture.

809.2

**Melodrama: Stage, Picture, Screen**  
BFI, 1994

Discusses the English vs. American productions of *Gaslight*/*Angel Street*. Read the chapter entitled "East Lynne to *Gaslight*: Hollywood, Melodrama, and Twentieth Century Notions of the Victorian."

749.63

**Mitchell, Vance & Company Picture Book of Authentic Mid-Victorian Gas Lighting Fixtures**  
Dover, 1984

The household gaslights are a critical clue in the mystery of *Angel Street*. This book is a

reproduction of an 1876 catalog advertising over 1,000 examples of gas fixtures. Is the lamp seen onstage a faithful representation from this period?

747.22

**Victorians at Home**  
by Susan Lasden  
Viking Press, 1981

Chronicles the character of a range of English homes during the life of Queen Victoria.

362. 83

**Battered without Bruises**

by Marlene Wilson  
Omnicorn Productions, 1987  
Verbal abuse, an invisible means of torture.

362. 82

**The Verbally Abusive Relationship: How to Recognize It and How to Respond**

by Patricia M. Evans  
Bob Adams, 1992  
Three significant signs: The abuser denies the abuse; verbal abuse most often takes place behind closed doors; physical abuse is always preceded by verbal abuse. ★

—Marilyn Martin, Arts & Music, IMCPL

# Under the Gaslight

## CREATIVE TEAM

**DIRECTOR** Libby Appel—I.R.T. Artistic Director: *Broadway Bound*, *Dancing at Lughnasa*

**SET DESIGNER** Simon Pastukh—I.R.T. *The Cherry Orchard*

**COSTUME DESIGNER** Susan Tsu—I.R.T. *The Seagull*, *The Threepenny Opera*, *Arms and the Man*

**LIGHTING DESIGNER** Ann G. Wrightson—I.R.T. *A Raisin in the Sun*, *Intimate Exchanges*, *Odd Jobs*

## CAST

**INSPECTOR ROUGH** Bob Elliott—I.R.T. *Jack in Broadway Bound*

**ELIZABETH** Karen Smith Hill—I.R.T. *Sook in Holiday Memories*, directed *Great Expectations*

**MRS. MANNINGHAM** Suzanne Irving—I.R.T. debut; Alabama Shakespeare Festival

**NANCY** Diane Timmerman—Court Theatre, Chicago; Brown County Playhouse

**MR. MANNINGHAM** Paul Whitworth—Artistic Director, Shakespeare Santa Cruz, RSC, London

# MVP: THE Jackie Robinson STORY

**M**ost Valuable Player weaves scenes from Jackie Robinson's memories into a narrative form. To create these flashbacks, the IRT production utilizes a multi-media presentation style. Six actors create 18 different roles, while slide projections of historic photographs help set the scene.

Jack Roosevelt Robinson was born on January 31, 1919. When Jackie was still a baby, his father left the family and his mother moved the children to California, where, first as a child and later as a young man, Jackie began to fight against bigotry.

An incredibly gifted athlete, Jackie won a scholarship to UCLA, where he became the first athlete to make four varsity teams: baseball, football, basketball, and track. After serving in the Army during World War II, Robinson was drafted by the Kansas City Monarchs, a professional team in the Negro American League, and quickly made a name for himself. In August of that first season, Branch Rickey, general manager of the Brooklyn Dodgers, met with Robinson to talk about joining his team and breaking the color barrier in professional baseball.

Rickey and Robinson discussed all the problems he would have to face: opposition from fellow teammates, umpires, newspapermen, even fans; physical abuse,

unfairness, racial slurs. Rickey was convinced that the way to fight these problems was to never lose his temper. Robinson asked, "Do you want a ballplayer who's afraid to fight back?" Rickey answered, "I want a player with guts enough *not* to fight back."

Robinson concluded, "If you want to take this gamble, I will promise you there will be no incident." He signed a contract to play



with the Montreal Royals, a farm team for the Dodgers. With Robinson's leadership, the Montreal Royals won the minor league championships.

In 1947, wearing number 42, Robinson joined the Dodgers. Even before he arrived, some of the Dodger players signed a petition asking that Robinson be released from his contract because of the color of his skin; when Rickey replied that he would release any play-

ers who were unwilling to play with Robinson, the revolt crumbled. Players from opposing teams unleashed floods of abuse; on the field players ran the bases with ruthless violence, often spiking Robinson or knocking him to the ground. Jackie's wife Rachel received death threats. But Robinson met his opponents with dignity and restraint—and played great baseball. In his first season, he scored 125 runs (second in the league) and led the league in stolen bases. He was named Rookie of the Year and helped the Dodgers to the National League pennant.

Robinson played ten years of major league baseball, continuing to break records and win awards. His lifetime batting average was .311 and he stole 197 bases, including stealing home 20 times. He played on six pennant-winning teams and one World Series championship team. He was named the National League's Most Valuable Player in 1949. In 1957, at the age of 36, Robinson retired from professional baseball. He was elected to the Baseball Hall of Fame in 1962.

After he left baseball, Robinson continued to fight for equality and freedom for all people. He was a spokesman and fundraiser for the NAACP; he could frequently be found on marches and in picket lines. He was also a successful businessman. In 1972, at age 54, Robinson died of a heart attack, leaving a lifetime legacy of great accomplishments. ★

## THE JACKIE ROBINSON STORY

**MOST  
VALUABLE  
PLAYER**

CONCEIVED BY  
GAYLE CORNELISON

WRITTEN AND DEVELOPED  
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THE CALIFORNIA THEATRE CENTER

## ON THE UPPERSTAGE

JANUARY 20 • 27  
FEBRUARY 3 • 10 • 17

SATURDAYS • 2:00 & 6:30 PM

ADULTS \$12 • CHILDREN \$7

## FAMILY ACTIVITIES

SATURDAY, FEBRUARY 3,  
FOLLOWING THE 2:00 PERFORMANCE

# VALUABLE PLAYERS

## CREATIVE TEAM

**DIRECTOR** Connie Oates—NAPI Rep Artistic Director; IRT: *Rosa Parks, The Crucible*

**SET DESIGNER** Robert Koharchik—IRT debut; Indianapolis Civic Theatre

**COSTUME DESIGNER** Jeanette DeJong—IRT: *Hard Times, Great Expectations, God's Pictures*

**LIGHTING DESIGNER** Betsy Coopriider-Bernstein—IRT: *Hard Times, Tales from the Arabian Nights*

## CAST

**BRANCH RICHEY** Chuck Goad—IRT: *Romeo and Juliet, Crow and Weasel, On the Razzle*

**LEO DUROCHER** Mark Goetzinger—IRT: *The Gifts of the Magi, Great Expectations*

**PEE WEE REESE** Brad Griffith—IRT: *Romeo and Juliet, Crow and Weasel, Holiday Memories*

**JACKIE'S MOTHER** Saundra Holiday—IRT debut; NAPI Rep; Fire and Ngome Dance Company

**RUTH WARTON** Martha Jacobs—IRT debut; GeVa Theatre, Asolo Theatre, Gloucester Stage

**JACKIE ROBINSON** John Rolle—IRT debut; Edyvean Rep, Boston Conservatory

# Brown Baggin' with the IRT

The IRT has joined Indianapolis-Marion County Public Library this season to present "Brown Baggin' with the IRT," a series of lunchtime presentations scheduled in conjunction with the IRT's Mainstage productions. The next of these midday events will focus on *Angel Street*, on Thursday, February 8, from 12:15 to 1:00 p.m., at the Brown Library, 5427 East Washington Street. Future events are scheduled at Flanner house and the Central Library. Watch this space for further information, or call Jacque Schultz, program librarian, at 269-1798. ★



## Lunch with Libby

The Arts Council of Indianapolis hosts a Thursday Lunch Series in the new Artsgarden, spanning the intersection of Illinois and Washington Streets, overlooking the facade of the IRT. Scheduled on Thursdays from 12:30 to 1:15 p.m., the series features presentations from a variety of figures throughout the Indianapolis arts community.

On January 25, IRT artistic director Libby Appel will talk about *Angel Street*. Further Lunches with Libby are scheduled during the coming season. At each of these events, Appel will share her personal insights about the plays on the IRT's Mainstage Series:

February 29 *Fences*

April 4 *The Tempest*

For further information, contact the Arts Council of Indianapolis at 631-3301. ★

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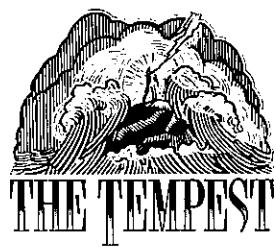
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DATE \_\_\_\_\_

# FAMILY SUNDAYS

With the help of local corporate sponsors, the IRT is presenting Family Sundays, Mainstage performances priced to encourage attendance by the entire family. Youth tickets are just \$7.75 for those 18 and under, representing a 40% savings over the regular student discount and a 66% discount over the adult ticket price. This is the second year for the program and, once again, it has been very well received by sponsors and the public alike. The IRT and its sponsors are proud to offer family entertainment and to encourage families to attend the theatre together.

*All performances are Sundays at 2:00 and sometimes 7:00 P.M.*



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NOVEMBER 5

Fifth Third Bank

DECEMBER 3 & 10



FEBRUARY 4, 11, & 18



Fifth Third Bank

MARCH 10



DECEMBER 17



MARCH 17



APRIL 14 & 28

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## MORE PARKING NEWS:

- We apologize for an error in the parking information listed in the previous issue of The Marquee. National City Center Garage was incorrectly listed as one of the Circle Centre garages. However, the Merchants garage (on S. Meridian, across from Parisian) is considered a Circle Centre garage (\$1 for three hours).
- It has come to our attention that several garages are no longer participating in the Full Circle Celebration parking promotion. These were the garages offering the rate of \$1 per hour with a \$3 maximum charge for evenings and weekends. Currently, only the Greyhound Bus Station Garage is still participating in the program.
- We've had a few complaints from subscribers and patrons about being charged with an "event rate" at Circle Centre or Full Circle Celebration garages. Event rates are in effect whenever there is a Colts game or other large event at the Convention Center or RCA Dome. They usually go into effect several hours before the event starts but are discontinued about 30 minutes after the start time. At this point, there is not a discount for IRT patrons when event rates are in effect. IRT staff are working on this issue with both Denison and Square Industries garages.

## PARKING RECOMMENDATIONS:

- **Park on the street.** Street parking is still free after 6 p.m. and on weekends.
- **Use our Valet Parking service.** Try this easy, safe, and economical service (\$6)—particularly if you're running tight on time.
- **Park at Circle Centre garages** weeknights and weekends and pay only \$1 for three hours. If event rates are in effect, just spend \$20 somewhere in Circle Centre—have dinner (use your Stage Door Pass at California Cafe, Alcatraz Brewing Co., or Johnny Rocket's) or do a little shopping before or after the show—and show your \$20 receipt to the parking attendant ★

## STAGE DOOR PASS

USE YOUR STAGE DOOR PASS FOR A 20% DISCOUNT AT THE FOLLOWING FINE ESTABLISHMENTS:



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*The Marquee is a pre-show publication for the Indiana Repertory Theatre's subscribers and friends.*

Indiana Repertory Theatre

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Indianapolis, IN 46204-3465

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Brian Payne, Managing Director

Janet Allen, Associate Artistic Director

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for the Marquee

Richard J. Roberts, Editor & Designer

Janet Allen, Dramaturgy

Contributors: Amy Mullen, Sue Stevens

## AVNER'S ECCENTRIC Contest Winners

Mrs. Georgia Stevens of Greenwood is the winner of the IRT's "My Favorite Eccentric" contest. Here is her winning entry:

Avner the Eccentric brings to mind my high school chemistry teacher, Eiffel Plasterer, at Huntington High School back in 1940. He was a pudgy man with bushy hair and glasses falling off his nose. He admitted he could not spell, so he started his word on the chalkboard and then scribbled a line and said, "You know what I mean." Can you believe he developed a soap bubble that covered a person? In fact, he was on "The Ed Sullivan Show" with his "Bubbles Concerto." I can still remember his old Model T chugging to school every morning. He was a real character! But we loved him dearly, and he always showed up at our reunions.

Mrs. Stevens wins dinner for four, complements of Illusions restaurant in Carmel.

Winner of our "Eccentric" Drawing Contest is Andrew Kohlinger, age 6. Andrew will be the host of a party for 10, complements of the Discovery Zone in Clearwater Plaza.

Congratulations to the winners, and many thanks to the generous prize donors! ★

# FAMILY PLAYS

THE UPPERSTAGE SERIES

A perfect way for the whole family to enjoy live theatre together at prices and times designed for busy schedules. At 90 minutes or less, Family Plays are short enough for young attention spans, yet engaging for the entire family.



CONCEIVED BY  
GAYLE CORNELISON  
WRITTEN & DEVELOPED  
BY MARY HALL SURFACE  
& THE ORIGINAL COMPANY OF  
THE CALIFORNIA THEATRE CENTER

**JANUARY 20 · 27**  
**FEBRUARY 3 · 10 · 17**

The life of Jackie Robinson, the first African American to play major league baseball, is an inspiring drama of the triumph of the human spirit.



BY RITA GRAUER  
& JOHN URQUHART

**MARCH 23 · 30**  
**APRIL 6 · 13**

Ride the Mighty Mississippi with Huck and Jim. Relive this great story about the meaning of freedom and slavery, right and wrong, and growing up.

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PERFORMANCES  
SATURDAYS AT  
2:00 & 6:30 PM

Family Plays are presented in conjunction with Junior Works, the IRT's Upperstage series of student matinees. For information on weekday student matinees, contact the IRT Education Department at 635-5277.

## BUY A FAMILY CARD FOR \$15

USE IT TO PURCHASE UNLIMITED UPPERSTAGE TICKETS FOR ONLY \$6 EACH!

## CONTEST

### Tell Us about What Drives You Crazy

Poor Mrs. Manningham. Something—or someone—is driving her crazy. You know the feeling, don't you? Perhaps it's a certain co-worker with an annoying habit. Maybe it's a relative who grates on your nerves. Or maybe it's a pet peeve that really, really, really bugs you.

Tell us about it, and you could win a soothing, relaxing, get-away. A winning entry will be chosen at the end of the run of *Angel Street*. (Yes, creativity and cleverness will earn you points!) So make use of that pain, and win a little escape!

Oh, by the way: You should remember that the winning entry will be published in an upcoming issue of the *Marquee*—with the entrant's name attached. So you might want to avoid actually naming your boss or your mother-in-law in your entry—no matter how much they deserve it. If you do—well, all we can say is: Enter at your own risk! ★

#### Here's What Drives Me Crazy

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Daytime phone: \_\_\_\_\_ Evening phone: \_\_\_\_\_

My Story: \_\_\_\_\_

FAX your entry to (317)236-0767 • or E-Mail at: [IRT@iquest.net](mailto:IRT@iquest.net). • or Mail to:  
IRT Crazy Contest, 140 West Washington Street, Indianapolis IN 46204

OR DROP YOUR ENTRY IN THE GREEN AND GOLD CONTEST KIOSK IN THE GRAND LOBBY WHEN YOU VISIT THE IRT

PLAYGOER'S GUIDE  
ON THE MAINSTAGE

Angel Street

JANUARY 30 • FEBRUARY 24, 1996

Run Time: Approximately 2 hours, 30 minutes, including two intermissions

Recommended for Adults and Children Grade 9 and up

TU	WE	TH	FR	SA	SU
<b>JAN 30</b>	<b>31</b>	<b>FEB 1</b>	<b>2</b>	<b>3</b>	<b>4</b>
7:30P • \$15	7:30P • \$15	7:30P • \$15	OPENING 7:30P • \$29	5:00P • \$29 9:00P • \$29	2:00P • \$24
		<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>
		7:30P • \$24	7:30P • \$29	5:00P • \$29	2:00P • \$24 7:00P • \$24
<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>
6:30P • \$15	7:30P • \$19	7:30P • \$24	7:30P • \$29	5:00P • \$29 9:00P • \$29	2:00P • \$24
	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>	
	7:30P • \$19	2:00P • \$19 7:30P • \$24	7:30P • \$29	1:00P • \$19 5:00P • \$29	

**BOX OFFICE HOURS** Performance Days • 10 AM to one-half hour past latest curtain time.  
Non-Performance Days • Monday thru Friday, 10:00 AM to 6:00 PM

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Angel Street

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