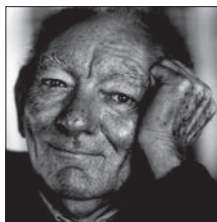


STANFORD
Summer Theater



BRIAN FRIEL

(and other **IRISH** voices)

July 7—August 18, 2008



FAITH HEALER

Thursday through Sunday, July 31–August 17
Pigott Theater, Memorial Hall, Stanford University

FAITH HEALER

by Brian Friel

DIRECTOR	Rush Rehm
SCENIC DESIGNER	Fred Kinney
COSTUME DESIGNER	Connie Strayer
LIGHTING/SOUND DESIGNER	Andrew J. Hungerford
DIALECT COACH	Kimberly Hill

CAST

FRANK	Andy Robinson *
GRACE	Courtney Walsh Phleger
TEDDY	Jeffry Bihl *
GRACE UNDERSTUDY	Claire Slattery

* appearing courtesy of the Actors Equity Association of America

CREW

STAGE MANAGER	Emily Bachelder
ASSISTANT DIRECTOR	Lauren Hayes
STITCHER	Stacy Stagnaro
ASSISTANT COSTUME DESIGNER/DRESSER	Zuzanna Drozd
ASSISTANT SCENIC DESIGNER	Staci Walters
PROPS ASSISTANT	Kerry Mahuron
BOARD OPERATOR	Jay-Marie Hill

COMPANY MANAGEMENT

ARTISTIC DIRECTOR	Rush Rehm
ASSOCIATE ARTISTIC DIRECTOR	Ed Sylvanus Iskandar
PRODUCERS	Lauren Hayes Tiffany James Tina Zoccoli Mayers
DRAMATURG/LITERARY ASSOCIATE	Greg VanHorn

DEPARTMENT OF DRAMA PRODUCTION STAFF

DEPARTMENT CHAIR	Peggy Phelan
TECHNICAL DIRECTOR	Ross Williams
MASTER CARPENTER	Paul Strayer
STAGE CARPENTER	Daniel Cadigan
STAGE CARPENTER	Janny Cote
MASTER ELECTRICIAN	Kenny McMullen
PRODUCTION SUPERVISOR	Alice Louise Bonaker
SCENIC ARTIST	Leticia Samonte
COSTUME SHOP SUPERVISOR	Carolyn Vega
CUTTER/DRAPER	Conni Edwards
DEPARTMENT ADMINISTRATOR	Anne Gordon
ADMINISTRATIVE SUPPORT	Stephany Baker
ADMINISTRATIVE SUPPORT	Rosary S. David

FAITH HEALER runs 115 minutes.

Please turn off all cell phones and pagers.
Photography and videotaping are prohibited.

This production was made possible by Stanford University's Department of Drama, Continuing Studies Program, Vice Provost for Undergraduate Education, Department of Classics, Department of English, Humanities Center, Interdisciplinary Studies in the Humanities, School of Humanities and Sciences, and the Stanford Institute for Creativity and the Arts.
Presented by special arrangement with Samuel French, Inc.

FROM THE ARTISTIC DIRECTOR

Welcome to Stanford Summer Theater's tenth-anniversary season, **Brian Friel (and Other Irish Voices)**. Ireland's greatest living playwright, Friel celebrates his 80th birthday next year, and we are thrilled to feature two of his plays as part of our own anniversary celebration: *Translations* and *Faith Healer*.

Friel is a consummate poet of the theater, whose impeccable attention to language opens up a world quintessentially Irish, and yet one that encourages us to see ourselves in it. Eschewing easy sentimentality and nostalgia, Friel finds a way to the truths of a dramatic situation like few contemporary playwrights, exposing human complexity without resorting to the opaque, the obscure, or the graphic. Humor and pain, love and loss, courage and fortitude are the staples of his drama. For all its quiet detail, Friel's language (not only in the plays, but also in his masterful short stories) blazes with insight achieved through close observation and authorial care.

In many ways Friel resembles Chekhov, and those of you with SST at our outset will recall that Chekhov is where we began a decade ago. Our **Brother Anton** season featured a production of *Uncle Vanya*, directed by Jarek Truszczyński and featuring Aleksandra Wolska (Yelena), co-founders (with Charlie Junkerman and myself) of Stanford Summer Theater. Friel himself has adapted several Chekhov plays, including *Uncle Vanya*, and we will stage scenes from those adaptations during our **Community Symposium: Brian Friel in Context** on Saturday July 19. The great Irish actress, and friend of Brian Friel, Ingrid Craigie will join us for that daylong exploration of Friel and his world. Ms. Craigie also appears in *The Dead* (from James Joyce's short story, directed by John Huston), the first in our free Monday night **Irish Film Series**, which includes the film version of Friel's popular play, *Dancing at Lughnasa*.

I was particularly excited to receive a typewritten letter a few weeks ago, faxed by Mr. Friel from his home in Co. Donegal. He expressed his encouragement for our tenth-anniversary season, and I take the liberty of quoting a part of it here: "I am delighted and I wish the Festival—and in particular your own production of FAITH HEALER—great success. I would dearly love to join you all at some point but I'm afraid that isn't possible . . . I'd be happy to hear how the whole event goes. Perhaps you could let me know. Again—very best wishes." [signed] Brian Friel

As we look ahead to this year's festival—and to another ten years of Stanford Summer Theater—we cannot help but look back with amazement at how far we have come. To date, SST has provided funded research opportunities for more than forty Stanford undergraduates to work collaboratively with professional theater artists. We have attracted a collective audience of more than 25,000 to our festival events, presenting a spectrum of plays ranging from ancient Greece to modern Europe, from Restoration England to contemporary Africa.

As in past SST festivals, **Brian Friel (and Other Irish Voices)** offers a variety of cultural and intellectual experiences working together to delight, challenge, and engage you. For you are the reason for Stanford Summer Theater, the audience who come to give of yourselves in the way that only live theater demands.

Those of us drawn to the stage know that the craft of theater—with all its difficulties—holds out promise in a world that has lost its sense of community and its appreciation for the work of art, what it is and what it can do. Against the pressures of the market, the culture business, the privatization of consumption, the destruction of public space, and the dehumanization that passes for progress, live theater continues to provide a place of freedom and exploration. Here we can gather, observe, feel, think, and judge, returning to our non-theatrical lives refreshed, challenged, and even changed.

So the delights are many, and the invitation open: enjoy *Translations* and *Faith Healer* and our other offerings this summer. We look forward to your continued support in the years to come.



Rush Rehm
Artistic Director, Stanford Summer Theater

*For their invaluable assistance in mounting **Brian Friel (and Other Irish Voices)**, SST thanks Elaine Baskin and Ken Kechmer, Jayne Booker, Mara and Byron Brill, Charles "Chop" Keenan, and Ryland and Shirley Kelley.*

DIRECTOR'S NOTE: FAITH HEALING AT STORY-TELLING, PLAYWRITING AND PERFORMING

"Occasionally it [faith healing] worked . . . And when it did, when I stood before a man and placed my hands on him and watched him become whole in my presence, those were nights of exultation of consummation . . . [T]he questions that undermined my life then became meaningless and . . . I knew that for those few hours I had become whole in myself, and perfect in myself . . ."

—Frank Hardy in *Faith Healer*

We weave memory and experience into narratives in order to express to ourselves and to others our desires, our actions, our personalities, what we think we essentially are. Influenced by narrative patterns from television, radio, movies, books, video games, and so on, we often imagine that we can predict the outcomes for the stories we tell ourselves. Usually we expect them to culminate in a single, unambiguous ending.

However, our expectations in this regard run foul of our actual experience, where the events we live and share with others prove more complicated and intractable than the story-patterns we inherit to explain them. It is precisely this lived quality of narrative and memory that gives *Faith Healer* its remarkable power.

In this beautiful story of the faith healer Frank Hardy, his wife Grace, and his manager Teddy, narratives play out and under and over one another in a dazzling weave of language and expression. Built on theme and counterpoint, on motifs and variations,



the play adopts a musical structure. But in the specificity and nuance of his language, Friel grounds each narrative foray firmly in psychology, committed to the painful and truthful revelation of character.

Sorting out the conflicting stories that make up *Faith Healer* constitutes a rewarding challenge for the audience. And make no mistake, what really happened in the past matters to the play. But it also matters, perhaps even more, what was *felt* to have happened, what someone *wanted* to happen, what *had* to have happened. Powerful emotional forces (reflecting history and class and nationality, as well as individual choice and predilection) control each character's memories, recasting them to their own ends, with such power that they convince the speaker (and us) of their truthfulness, their bedrock validity. In Friel's play, as critic Karen Devinney suggests, events are meaningful "insofar as they become stories, fictions told by their participants to themselves and to others." Deep truths are revealed, but they are truths of character and subjectivity, of human complexity striving for some kind of unity and completion.

Beautifully crafted and impeccably written, *Faith Healer* offers a riveting exploration of faith and memory, of loss and despair, of loyalty and love. And by some kind of magic, Friel moves through the deeply personal back to the ritual roots of a theater that finds transcendence in Dionysian-like rending, in a ritualized *sparagmos*.

Friel's play goes to the heart of the matter: what is faith and what is healing and where do we find them? How can the theater help? What role does the actor play, performing a character who develops a unique relationship with an audience? That audience is in the theater, but it also is in the character's mind, and within the actor who performs the role. *Faith Healer* looks hard and critically at the process of art making, how it lies and tells the truth, how it can lead us to self-absorption and self-deception, or to the even more dangerous verge of understanding ourselves and others.

As Frank says, "For these few hours I had become whole in myself." He might be speaking for those of us lucky enough to have worked on *Faith Healer*, particularly my colleagues Andy Robinson, Courtney Walsh Phleger, and Jeffry Bihl, who join me in humbly thanking Mr. Friel for the gift of his play. We hope you experience some of the wholeness we have found as we have given ourselves over to it.

—Rush Rehm

BRIAN FRIEL

Brian Friel was born in Omagh, County Tyrone, Northern Ireland, on January 5, 1929. His father was a teacher from Derry in Northern Ireland, and his mother was from a Gaelic-speaking area of County Donegal in the Irish Republic. When Friel was ten, his family moved to Derry, where he attended St Columb's College, a Catholic boys' school, before going to the Irish Republic to study for the priesthood in St Patrick's College, Maynooth. He left three years later to begin a teacher's training course at St Joseph's College, Belfast and then worked as a teacher in Derry throughout the 1950s. By 1955, he was publishing short stories in American magazines (particularly *The New Yorker*), and three years later he wrote several radio plays that were performed on BBC radio.

In 1960, Friel left teaching to become a full-time writer. His first stage play, *The Enemy Within*, was produced at Dublin's famous Abbey Theatre in 1962, and his reputation as a playwright grew. Friel moved over the border to the Irish Republic in 1967. From his home in Donegal, he saw the outbreak of sectarian and political conflict in Northern Ireland in the late 1960s. With actor/director Stephen Rea, Friel founded The Field Day Theatre Company in 1980. Based in Derry, Field Day attempted to draw on the Catholic and Protestant traditions in an effort to bring the two communities closer together.

Friel's writing career follows three different phases. From 1952 to 1964 he wrote short stories, radio plays, and stage plays, which were occupied chiefly with the individual and the effects of childhood experiences on adult life. From 1964 to 1988 Friel showed a growing interest in the impact of national and historical forces on the lives of ordinary people. His plays explored such subjects as father-son misunderstandings against the backdrop of Irish emigration (*Philadelphia, Here I Come*, 1964); the effects of urban poverty set against the events of Bloody Sunday, when innocent civilians were killed during a civil rights protest in Derry in 1970 (*The Freedom of the City*, 1973); and the conflict between Irish and English military forces in the late sixteenth century (*Making History*, 1988). After 1988 Friel shifted his focus from national themes towards more autobiographical issues in plays such as *Dancing at Lughnasa* (1990), *Molly Sweeney* (1994), and *Give Me Your Answer, Do* (1997). In recent years, Friel has turned his attention to adapting Chekov (*The Bear*, *Uncle Vanya*, and *The Yalta Game*) and, most recently, Ibsen (*Hedda Gabler*).

—adapted from The National Theater of England's Education Packet

FAITH HEALER ON BROADWAY AND BEYOND

Faith Healer is Friel's masterpiece: the Irish critic Declan Kiberd calls it "the finest play to have come out of Ireland since J.M. Synge's *The Playboy of the Western World*." But the production history of the play indicates that the theater has taken a long time to find its measure.

The world premiere of *Faith Healer* took place on Broadway, directed by José Quintero at the Longacre Theatre in 1979 and boasting a stellar cast, including the famous Scottish actor James Mason in the title role (Mason also stars in Carol Reed's *Odd Man Out*, featured in SST's Irish Film Series). However, the production closed after only twenty performances, due to poor critical reception. The prominent reviewers at the *New York Post* and *The New York Times* complained that the play's structure was ill suited for the stage [!]. As a literary piece, the critics found *Faith Healer* as rich in images as a Yeats poem, but on stage they claimed that it relied too heavily on deeply felt performances rather than on the dramatic thrust of a "traditional" Aristotelian play. Richard Eder in *The New York Times* wrote that the actors fall victim to "performing the words but not the significance that moves beneath them. And without this significance the monologues, for all the actors' technique that is expended upon them, grow stagnant and tedious."

After its inauspicious premiere, *Faith Healer* has received only a few significant productions worldwide. In 2006, it took a request from Friel himself to spur the Gate Theatre in Dublin to produce the play, with plans to transfer the production back to Broadway more than twenty-five years after its premiere. The Gate's production again featured a trio of highly-skilled actors: Ralph Fiennes (Frank), Ingrid Craigie (Grace), and Ian McDiarmid (Teddy). For the Broadway production, Tony award-winner Cherry Jones replaced the great Irish actress Ingrid Craigie (who gave the keynote address at this summer's Continuing Studies/SST symposium, *Brian Friel in Context*). The play proved a great critical and commercial success, received four Tony award nominations, with Ian McDiarmid (as Teddy) winning best featured-actor in a play.

Selected Production History:

1979 – Longacre Theatre, Broadway, NY, USA

1983 – Vineyard Theatre, NY, USA

1994 – Long Warf Theater, Abbey Theatre Production, New Haven

2006 – Gate Theatre, Dublin, Ireland

2006 – Booth Theater, Broadway, NY, USA

—Greg VanHorn, Production Dramaturg

BIOGRAPHIES

EMILY BACHELDER [Stage Manager] is a Stanford junior majoring in Drama and minoring in Human Biology. She is a lighting designer for Ram's Head Theatrical Society and Stanford Shakespeare Company. Recent credits include *A Midsummer Night's Dream*, *Thoroughly Modern Millie*, and *Titus Andronicus*.

JEFFREY BIHR [Teddy] was last seen at SST as Sir Novelty Fashion in *Restoration Comedy*, and prior to that he directed *The Lover* for the company. He was a company member for seven seasons with Berkeley Repertory Theater and is a member of the International Acting Company of Tadashi Suzuki, having performed with the company since 1987. He has acted with Anne Bogart's SITI in *Orestes*, and he has directed *Modigliani* with Will Marchetti (Marin Theater Company), *The Misanthrope* (Münster, Germany), and *The Greeks* (London). He also has composed numerous play and film scores. Jeffrey is currently on the acting faculty at Stanford as well as his own studios.

ZUZANNA DROZDZ [Assistant Costume Designer; Dresser] is a Stanford junior majoring in Product Design. This is her first venture into theater and costume design.

LAUREN HAYES [Producer; Assistant Director] is a Stanford Chemistry major graduating in September. She assistant directed *Secrets of the Forest*, has worked crew for various student productions, and has performed in *Hair* (Ronny/Linda), *Black Comedy* (Carol Melkett), *The Wild Party* (Queenie), *Ladies' Apocalypse* (Emma Currest), *Thoroughly Modern Millie* (Muzzy Van Hossmere), and in the a cappella group Mixed Company.

KIMBERLY MOHNE HILL [Dialect Coach] has been a dialect coach on more than forty productions in the Bay Area, working with A.C.T., San Jose Repertory Theatre, TheatreWorks, San Jose Stage Company, the Aurora Theater Company, Marin Theater Company, and last summer with SST (*Les Blancs*). Kimberly is on the faculty of Santa Clara University.

ANDREW J. HUNGERFORD [Lighting and Sound Designer] is in his fourth season with SST. Credits include the Performance Network in Ann Arbor, The Shakespeare Theatre of New Jersey, the Opera Theatre and Music Festival of Lucca, Italy, and the Know Theatre of Cincinnati, where he serves as Resident Scenic and Lighting Designer. He holds an MFA from the University of Cincinnati College-Conservatory of Music.

ED SYLVANUS ISKANDAR [Associate Artistic Director] returns for his fifth

season with SST, having directed *The Collection* (with Rush Rehm) and *Don Juan*. He holds an MFA in Directing from Carnegie Mellon University, where he presented an original version of Schiller's *Don Carlos* with playwright Jason Williamson. At Stanford, he received the Robert M. Golden Medal for his achievements in the performing arts, serving as Artistic Director of the Stanford Shakespeare Society (now Company), and directing *Much Ado About Nothing*, *Othello*, *Romeo and Juliet*, *As You Like It*, and *Hamlet*.

TIFFANY JAMES [Producer] is a Stanford Political Science major graduating next year. She appeared in *The Wiz* (Dorothy), *Hair* (Steve/Emmaretta), *Medea's Choral Ode No. 5* (pianist), and performs with the Stanford Gospel Ensemble.

FRED KINNEY'S [Set Designer] recent design work includes *Sunlight* (South Coast Repertory), *A Picasso* (Pittsburgh City Theatre), *Peter Pan and Wendy* (Prince Music Theater), *Serious Money* (Yale Repertory Theatre), *Intimate Apparel* (San Diego Repertory Theatre), *The Grouch* (The Shakespeare Theatre of New Jersey), *End Game* and *Taming of the Screw* (Cutting Ball Theatre, San Francisco), and *Cats Talk Back* and *Suburban Stories* (NYC Fringe Festival). He holds an MFA from the Yale School of Drama.

KERRY MAHURON [Props Assistant] is a Stanford junior doing an independent major in Narratology. She is excited to be working behind-the-scenes this summer.

TINA ZOCCOLI MAYERS [Producer] is a senior majoring in Modern Thought and Literature at Stanford, where she performed in site-specific choreographed pieces and in *Spring Migration*. Prior to university, she danced with the Washington Ballet at the Kennedy Center in Washington, D.C.

COURTNEY WALSH PHLEGER [Grace] recently returned to acting. After graduating Yale University in 1987 with a B.A. in Theater Studies, she appeared on stage (Los Angeles Theater Center), television ("L.A. Law") and in several films. She earned her law degree in 1997, and has been representing children in child abuse cases since then. Courtney returned to theater in 2006 as Helen Gahagan Douglas in *Lyndon* at the Mountain View Center for the Performing Arts. Last year she appeared in SST's *Les Blancs* as Dr. Marta Gotterling. Courtney lives in Marin with her husband and four children.

RUSH REHM [Director; Artistic Director] has performed in the SST productions of *Uncle Vanya* (Astrov), *Waiting for Godot* (Pozzo), *Biedermann and the Firebugs* (Biedermann), *The Lover* (Richard/Max), and *Les Blancs* (Charles Morris), and he has directed Amy Freed's adaptation of *Lysistrata* and Pinter's *The Collection* (with Ed Sylvanus Iskandar). He is Professor of Drama and Classics at Stanford.

ANDY ROBINSON [Frank] has worked as an actor and director in film, TV, and theaters all over the country. Selected credits include the films *Dirty Harry*, *Charley Varrick*, *Hellraiser*; title role of TV film *Liberace*, Trek series "Deep Space 9" (Garak), and numerous mini-series and episodes, acting and directing; and Broadway (on, off, and off-off), Lincoln Center, NY Shakespeare Festival, L. A.'s Mark Taper, the Getty Museum (an adaptation of *The Odyssey* directed by Rush Rehm), Seattle Rep, South Coast Rep, Boston's ART. After graduating from The New School in New York, he was a Fulbright Scholar to the London Academy of Music and Dramatic Art. Andy is a founding member of LaMama Plexus, Antaeus, and the Matrix Theatre Company, and he is currently the Director of USC's MFA Professional Actor-training Program.

CLAIRE SLATTERY [understudy] is a Stanford senior double majoring in Communication and Drama. Past roles include *The Cherry Orchard* (Varya), *Splendour* (Micheleine), *Savage in Limbo* (April), *Love's Labour's Lost* (Katherine), and *The Vagina Monologues*. She is also a member of the Stanford Improvisers (SImps).

CONNIE STRAYER [Costume Designer] has designed for Opera San Jose, West Bay Opera, TheatreWorks, and SST. She also specializes in theatrical dyeing and painting, and has utilized those skills for the San Francisco Ballet, Smuin Ballet, Alonzo King's Lines Ballet, and The Singapore Dance Company. She is a member of the Theatrical Designer's Union, USAA Local #829.

GREG VANHORN [Production Dramaturg; SST Literary Associate] is a recent graduate of Carnegie Mellon University and now resides in Los Angeles. In 2007, he was awarded second prize for the Northeastern Region KC/ACTF competition for his casebook for Carnegie Mellon's production of *After Miss Julie*.

STACI WALTERS [Assistant Scenic Designer] holds an MFA in scenic design from California State University, Long Beach and a BA from Trinity University. Recent design work includes *Kentucky Cycle*, *Saint Plays*, (Cal Rep); *Last Days of Judas Iscariot* (Garage Theatre); *Intelligent Design of Jenny Chow* (Cal State Long Beach); *Swan*, *At Home*, *Feeding the Moonfish* (Rutgers University).