



Jon Cole Media

presents

AFTER MISS JULIE

By **Patrick Marber**

Directed by **Elly Green**

Through September 26, 2015

Thu, Fri & Sat 8pm · Sun 4pm

Tickets \$28 (\$24 senior)

SYNOPSIS

The sexual politics of master/servant boil over in this new take on the Strindberg classic, set in 1945 England. The Jeff-nominated director of Stage Left's *Rabbit* and Trap Door Theatre's *The Woman Before* makes her Strawdog debut with a play London Telegraph called "a white-hot night of theatrical intensity," by the Tony-winning author of *Closer*.

PRODUCTION TEAM

Author: Patrick Marber

Director: Elly Green

Set Design: Mike Mroch *

Light Design: Claire Chrzan

Costume Design: Brittany Dee Bodley *

Props Design: Jamie Karas

Sound Design: Heath Hays *

Dialects: Adam Goldstein

Dramaturge: Cassandra Rose

Stage Manager: Emily Dillard

Production Manager: Emmaline Keddy-Hector

CHARACTERS/CAST

Anita Deely * as *Christine*

John Henry Roberts * as *John*

Maggie Scrantom as *Julie*

Understudies: Scottie Caldwell and Nick Bonges

PLAYWRIGHT BIO

Patrick Marber (1964 -) is a British comedian, playwright, director, actor and screenwriter. His theater writing is known for confronting the audience with the use of explosive language and limit-pushing subject matter; but Marber is also lauded for his complex characterizations, his witty use of dialogue, and his skill with narrative structure.

Plays: *Dealer's Choice* (1995) *After Miss Julie* (1995) *Closer* (1997) *Howard Katz* (2001) *The Musicians* (2004) *Don Juan in Soho* (2006) *The Red Lion* (2015)

AUGUST STRINDBERG AND THE ORIGINAL *MISS JULIE*



Marber's play is a fresh take August Strindberg's *Miss Julie* (1888) which resets the story from a Swedish estate in the late 19th century to a manor house in post-war England on the night of the Labour Party's victory in 1945.

August Strindberg (1849-1912) was a prolific Swedish playwright, novelist, poet, essayist and painter whose plays have been cited as a source of inspiration to the German expressionists, Eugene O'Neill, Eugene Ionesco, Tennessee Williams, Harold Pinter, Samuel Beckett, John Osborne and John Arden. His main plays include *The Father* (1887), *Miss Julie* (1888), *Creditors* (1888), *A Dream Play* (1902), and *The Ghost Sonata* (1907).

Strindberg's work in the theater was largely written in revolt against contemporary social conventions and was startlingly modern and radical for the time. His earlier plays, including *Miss Julie*, merged his keen interest in psychology with Naturalism (stark settings, realistic plots and blunt, unadorned dialogue). However, inspired by his own bouts with mental illness and subsequent spiritual awakening, his later work evolved into a mystical, poetic style marked by its departure from realism and is considered a forerunner of Expressionist drama. (It must be pointed out that although he claimed "Naturalism", *Miss Julie* is ripe with symbolism and pervaded by a hypnotic dream-quality).

Main themes that Strindberg explored in *Miss Julie*:

1. *A woman's struggle to overcome the constraints of her gender leads to her downfall.* Strindberg was not particularly sympathetic to Julie's plight. In his view, her downfall is a direct result of her degeneracy and weakness.
2. *The psychological complexity of people's behavior.* Strindberg was fascinated with psychology and how it drove our choices and actions. In *Miss Julie*, he played with how environmental factors and social pressures effected his characters, but also allowed them to make impulsive, irrational choices—just like life. His commitment to Naturalism informed his attachment to psychological realism.
3. *Darwin's theory: Only the fittest survive.* The battle between Jean and Julie is two-fold:
 - **Class:** The battle of master and servant. The play highlights the toppling of the old social order with aristocrats on the top and workers on the bottom. Jean represents the climbing working class that will survive and prosper because of its ability to adapt.
 - **Gender:** The battle of the sexes. "The Woman Question" dominated cultural and political discussions of the time. The western world was on the brink of social change in which the traditional roles and rights (or lack thereof) of women were being challenged. See below for Strindberg's feelings on the matter.

It is difficult to discuss *Miss Julie* without considering Strindberg's view of women. He is often cited as a famous misogynist whose work was colored by his difficult, explosive relationships with his step-mother, three wives and lovers. His preface to *Miss Julie* makes it hard to argue otherwise and may be the most obvious departure in Marber's version:

"Miss Julie is a modern character which does not mean that the man-hating half-woman has not existed in every age, just that she has now been discovered, has come out into the open and made herself heard. Victim of a superstition (one that has seized even stronger minds) that woman, this stunted form of human being who stands between man, the lord of creation, the creator of culture, [and the child], is meant to be the equal of man or could ever be, she involves herself in an absurd struggle in which she falls. Absurd because a stunted form, governed by the laws of propagation, will always be born stunted and can never catch up with the one in the lead, according to the formula: A (the man) and B (the woman) start from the same point C; A (the man) with a speed of, let us say, 100 and B (the woman) with a speed of 60. Now, the question is, when will B catch up with A? – Answer: Never! Neither with the help of equal education, equal voting rights, disarmament, or temperance – no more than two parallel lines can ever meet and cross." from Strindberg's preface to *Miss Julie*.



From the original production starring Strindberg's first wife

GLOSSARY

PREPARED BY DRAMATURGE CASSANDRA ROSE

Blue-blood - membership in a royal or socially important family. For John's line about Julie's ancestors given land for letting the king sleep with the wife 500 years ago would place it around the time of King Henry VIII's reign.

Central Hall - Central London's largest Conference & Events centre. Located in Westminster. (from c-h-w.com)

Club - there are dozens of dinner clubs in London, each requiring membership. These clubs were a great way for the upper classes to socialize with each other and no one else while in the city. (from londondinnerclub.org)

Cock of the walk- the leader in a group, especially one with a conceited, domineering manner. (From dictionary.com)

Covent Garden (Royal Opera House) - Nicknamed Covent Garden as that is its address in London. Reopened after World War II in 1946.

Crest- a special symbol used especially in the past to represent a family, group or organization.

Demobbed - demobilized, to release someone from military service (from Merriam-Webster)

Don Juan - a legendary Spaniard known for his seduction of women; a nickname for a captivating man known as a great lover or seducer of women.

East End - Located in London east of the Roman and medieval walled City of London and north of the River Thames. (From East End of London Wikipedia)

Filly - a female horse. Slang for a girl. (from Merriam-Webster)

French Disease - Syphilis- So called as the Italian army in 1530 discovered the disease in their troops while fighting the French (from Merriam-Webster)

GI's (short for Government Issue) of, relating to, or characteristic of United States military personnel. (from Merriam-Webster)

Grand National - started in March 1936, it's a steeplechase consisting of 30 fences and a 494 yard run (from <http://www.grand-national.net/history.htm>)

John the Baptist/Herod/Salome - Salome, the niece of king Herod, demanded the head of John the Baptist on a platter, and the unwilling Herod was forced by his oath to have John beheaded. Salome took the platter with John's head and gave it to her mother. (From the encyclopedia britannica)

Labour peer - A peer is someone who has a seat in the House of Lords and is allowed to participate in debates and votes. Up until 1999, many were hereditary peers, and appointed for life. Labour refers to the Labour Party and to PM Attlee's political party. (From http://news.bbc.co.uk/2/hi/uk_news/politics/4828094.stm)

Lackey - a person who is or acts like a weak servant of someone powerful (From Merriam-Webster)

Leeds - City in north of England in W. Yorkshire.

Pauper - A very poor person who has no money to pay for food, clothing, etc. (From Merriam-Webster)

Piccadilly - Also known as Piccadilly Circus, is a major junction in the center of London, right next to Soho. It is an area which was (and still is) a good place to find a brothel or sex shop. By the late 1940s, this area of London was known as a great place to buy heroin. (from Duffy, Jonathan. "When Heroin Was Legal". BBC News)

Pram - a chiefly British term for baby carriage, short for perambulator.

Pools - Football betting pools (From Football pool page on wikipedia)

A Red - a slang term for a communist, or someone interested in the writing of Karl Marx. In 1922, communist Russia adopted a red flag with a hammer and sickle.

Royal Circle/Gods - The Royal Circle is the center of the first balcony in a theatre performance space. The Gods are the cheapest seats in the theatre, so called as the seats were located in the upper balcony and close to the ceiling, aka closer to God.

Scrubber - an offensive word for a woman who has sex with a lot of men or who has an untidy, rough appearance. (From the British English Dictionary)

GLOSSARY, continued

Scrumpling - to steal apples from an orchard or garden (from The Free Dictionary)

Slurry pit - pit where farmers gather all their animal waste together with other unusable organic matter in order to turn it into fertilizer. (From Wikipedia)

Squaddie - A soldier of low rank, aka a private (From British English Dictionary)

Tight - 6th definition down - somewhat drunk (From Merriam-Webster)

Upper east side / west side - (NYC) The upper west side was built much later than the upper east side. The two neighborhoods continue to have a somewhat friendly rivalry.

FRENCH

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"Tres gentil, monsieur Jean, tres gentil" = Very nice, Mister John, very nice.

"Vous voulez plaisanter, mademoiselle" = "You want to joke, miss" or "You mean to joke, miss".

"Et vous voulez parler francais" = "And you want to speak French"

(The "vous voulez" in both cases is very, very polite.)

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Charmant = charming

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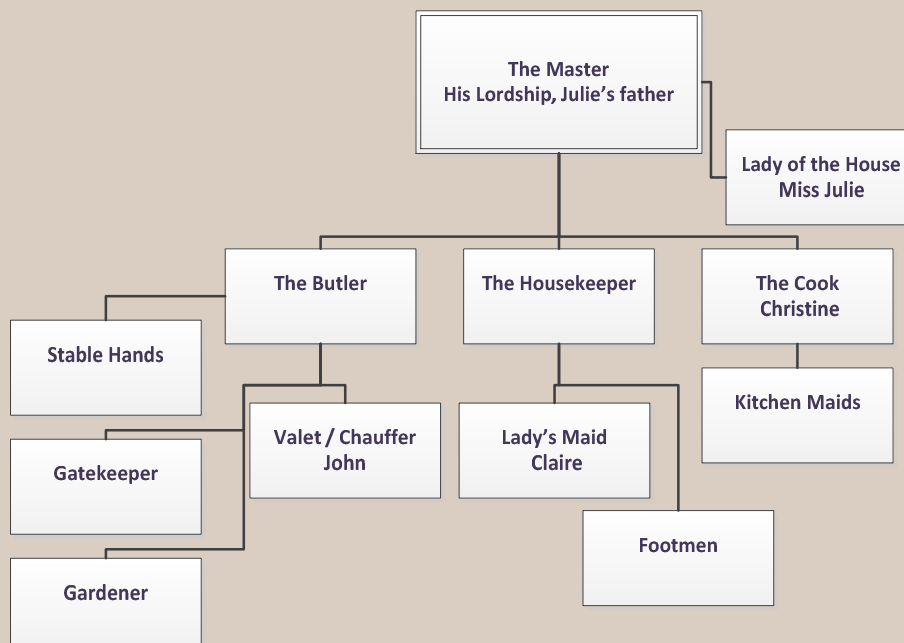
Merci, ma Cherie. = thank you, my darling

Mon plaisir = my pleasure



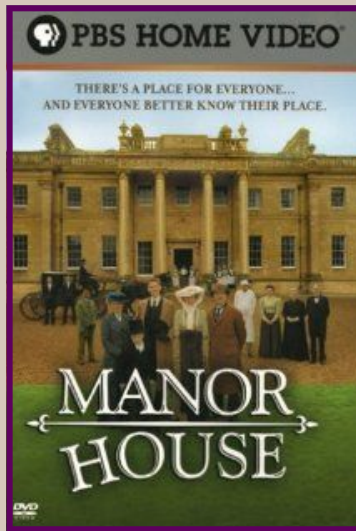
Syringa Vulgaris (Common Lilac)

KNOW YOUR PLACE: THE HIERARCHY OF THE HOUSE



UPSTAIRS AND DOWNSTAIRS

JOHN: You think you're being nice, but you're being patronizing. You can't help it. It's in your blood.



At the turn of the 20th century, England's social structure was very clearly defined. Some people were born into land and titles, while others were born into maintaining those lands and lifestyles of the upper class.

Downstairs, it was not uncommon to find twenty people or more working on a single estate. In charge of it all was the butler, who would directly attend to His Lordship. Also of high rank was the housekeeper, the chef and the lady's maid. The male house staff would report directly to the butler, which included the footmen, grooms, hallboys and chauffeurs. The chef would be in charge of the kitchen and scullery maids. The chef would cook for the Family, while the kitchen maid would cook for the entire downstairs staff. Finally, under the care of the housekeeper would be the female house staff, which would be tasked with keeping the dozens of rooms in the estate spic and span. For a long time, staff members were expected to work twelve hour workdays, six days a week. The only respite was on Sundays when His Lordship would require all of his staff to attend church and then return to work immediately following the service.

There were difficulties for those living Upstairs, too, but these were more social than physical. Unmarried women were not allowed to leave the house unattended, and all social engagements had to be run through His Lordship first. Parents rarely spent more than one hour a day with their children, as the rest of the time was spent taking social calls while the children attended private tutoring sessions. Often by the age of twelve, children were sent away to live in a boarding school. The possibility of social disaster was feared around each corner, so extra care was taken to make sure everything was done to keep the status quo.

World War II hit the aristocracy hard. Plenty of estates were drafted by the government and turned into military headquarters, hospitals or other utilitarian spaces. Rationing during the war stung all the classes equally. As such, many estates fell into disrepair during the war. There simply weren't the resources or man-power available to keep these aging buildings up to snuff. Finally, many members of the downstairs staff began to find better paying and less strenuous work in the cities, and started to leave the countryside in droves. As a result, many manor houses lost up to 20% of their staff during this time period either to the battlefields or to urbanization. Only when the supply of workers dwindled did employers begin to improve the working conditions for these strenuous positions. In many cases, this improvement was too little, too late.

For more information, please see the PBS documentary *Manor House, Classes & Cultures* by McKibbins, *If These Walls Could Talk* by Lucy Worsley, and *The Decline and Fall of the British Aristocracy* by David Cannadine.

- Cassandra Rose, Dramaturge

ENGLAND: 1945

England celebrated Victory in Europe Day (also known as V-E Day) on May 8th, 1945. Following the A-Bombs dropped in Japan, World War II officially ended on September 2nd, 1945. Between these two victories for the Allied forces, England held a regularly scheduled election. The evening of July 26th, 1945 would decide how the British empire would continue its movement into the 20th century. Would the people of England re-elect Winston Churchill and his Conservative peers, or would they take a chance on the Labour party and make Clement Attlee the new Prime Minister?



The Conservatives were initially quite confident on their chances for victory in the 1945 election. After all, Churchill had just led the entire country to victory against the German forces breathing down their neck. The Conservatives wasted no time in pointing out that the war was not quite over yet. For all the people of England knew during the summer of 1945, the continuing battle with Japan would be long and bloody. The Conservative bulldog Churchill promised to keep England safe no matter what came next. But from the way the Conservatives were telling it, the real enemy was much closer to home. In June 1945, Churchill gave a speech that not only denigrated the socialist ideals of the Labour party, but decreed that Attlee and his compatriots were no better than the German Gestapo. This speech backfired on the Conservatives and left a bad taste in the mouths of many voters.

Meanwhile, the Labour party was ready to embrace peace. While the Allied forces might have won the war in Europe, England hadn't survived the last six years intact. The German Blitzkrieg had left England's major cities in ruins. Attlee's supporters recognized that to keep Britain strong it would have to take care of its own. And the majority of England was not the aristocracy of the Conservative party working hard to maintain the status quo. The majority of voters were laborers - the same people from whom the Labour party took its name. These hard working people wanted a house, a good wage, and the security that came with a country that supported its citizens. While support for the Labour party started out small, Attlee's campaign managed to inspire women and lower class voters to turn out at the polls, which ultimately made all the difference.

In the end, the people of England were very clear: A country at peace needed buildings, not a bulldog. On July 26th, 1945, the Labour party swept the elections across the board. In one night, England restructured their entire social order. Upon their victory, the Labour party quickly began to build new homes and a national health system (which made healthcare free for all citizens). True to their name, the Labour party began to improve the quality of life for all its laborers. In short, the landslide victory of Attlee and the Labour party movement did more to disrupt the social structure of England than a world war ever could.

For more information, please see *London 1945* by Maureen Waller, *Review of War, Pledge for Future* by Winston Churchill, and *British Labor Party Ideals* by Clement Attlee.

- Cassandra Rose, Dramaturge

I AM SALOME

JULIE: Look at you...grinding away... so loyal... John the Baptist. And Daddy is ... Herod. And I am Salome.

JOHN: You're still drunk. *(She approaches him with the razor, preventing his work. Suddenly holds it to his throat. He remains still.)*

JULIE: I am Salome and you can have your revenge, John. Give the order. You know I can take orders. What does killing feel like, tell me how it feels.

Salome is the dancing femme-fatale of the New Testament who requested John the Baptiste's head from King Herod on the orders of her mother.

And when a convenient day was come, that Herod on his birthday made a supper to his lords, high captains, and chief estates of Galilee; And when the daughter of the said Herodias came in, and danced, and pleased Herod and them that sat with him, the king said unto the damsel, Ask of me whatsoever thou wilt, and I will give it thee. And he sware unto her, Whatsoever thou shalt ask of me, I will give it thee, unto the half of my kingdom. And she went forth, and said unto her mother, What shall I ask? And she said, The head of John the Baptist. And she came in straightway with haste unto the king, and asked, saying, I will that thou give me by and by in a charger the head of John the Baptist. And the king was exceeding sorry; yet for his oath's sake, and for their sakes which sat with him, he would not reject her. And immediately the king sent an executioner, and commanded his head to be brought: and he went and beheaded him in the prison, and brought his head in a charger, and gave it to the damsel: and the damsel gave it to her mother. And when his disciples heard of it, they came and took up his corpse, and laid it in a tomb. (Mark 6:21-29, KJV)

In addition to several explicit mentions in the text (see top), there are many less overt references to the Salome story in *After Miss Julie*.

- The seductive dancing is played out earlier at the celebration party with the servants.
- Julie's mother is described as a vengeful, man-hating seductress like Salome's mother Queen Herodias.
- The beheading is symbolically reflected in the killing of Julie's pet bird, Serena. (The bird, in turn, reflecting Julie's own lack of freedom with its "bird in a cage" imagery.)

Explore more: *Strindberg's Miss Julie and the Legend of Salomé* by Brian Parker in Marker, Frederick J. and C.D. Innes: *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett*. University of Toronto Press, 1988.



Photos: <http://www.womeninthebible.net/painting.jpg>

THE PSYCHOLOGY OF SADOMASOCHISM

JOHN: What's a man to think if you beg him to beat you?

Sadomasochism describes a relationship (usually sexual) in which one partner is aroused by inflicting pain (mental and/or physical) while the other gets pleasure from receiving pain. During the play, both Julie and John take turns playing the sadist and the masochist.

Below from Psychology Today:

<https://www.psychologytoday.com/blog/hide-and-peek/201408/the-psychology-sadomasochism>

The Masochist

For some, taking on a role of compliance or helplessness offers a form of therapeutic escape; from the stresses of life, from responsibility, or from guilt. For others, being under the power of a strong, controlling presence may evoke the feelings of safety and protection associated with childhood. They likewise may derive satisfaction from earning the approval of that figure.

The Sadist

Most obviously, the sadist may derive pleasure from feelings of power, authority, and control, and from the 'suffering' of the masochist.

The sadist may also harbour an unconscious desire to punish the object of sexual attraction for having aroused his desire and thereby subjugated him, or, in some cases, for having frustrated his desire or aroused his jealousy.

HYPNOTISM and MISS JULIE

Unseen energy forces and the unconscious, including hypnotic suggestion, had become a new area of legitimate study in the late nineteenth and Strindberg (the amateur scientist) was fascinated by it.

Hypnotism winds its way throughout *Miss Julie* (and *After Miss Julie*). Most striking is the ending when Julie implores John to hypnotize her in order that she can kill herself. But, John is also under the hypnotic suggestion of his master's bell. He jumps like Pavlov's dog back into his servant role. Julie tries to wake him. To tell him, it's just a bell. But, he denies this—telling her that it's bigger than the bell—it's the hand of fate and circumstance moving them along. The battle of the play itself can be seen as an attempt at mind control. Strindberg developed a theory that the war between the sexes was not motivated by desire, but by the urge of one party to force the other party's psyche into submission (much like hypnosis). He referred to this as "the battle of the brains".

"Doctor Charcot accepts the possibility of suggestion only where hypnotised hysterics are concerned; Doctor Bernheim goes somewhat further and grants that anyone who can be hypnotised is susceptible to ideas from without. But the latter, on the other hand, still finds that not everyone is equally receptive, and that one group of people is more receptive than another. Among these he numbers the lower classes, those with an aptitude for learning, old soldiers, artisans, in short, all those whose brains are at a lower stage of development or who are accustomed to subordinating themselves to someone else's will. Although no expert or authority on the subject my experiments have led me to conclude that suggestion is only the stronger brain's struggle with, and victory over, a weaker mind, and that this procedure is applied unconsciously in daily life. It is the mind of the politician, thinker and author which sets other people's minds in automatic motion. The actor hypnotises his wide-awake public, forcing it to applaud, weep and laugh; the painter is a magician who can convince the viewer that he sees a landscape where there is nothing but colour on a canvas; the orator can make the masses believe any kind of non-sense if he is a gifted speaker and has a command of rhetoric; and what cannot a priest in full canonicals achieve with all the appurtenances of ecclesiastical magnificence?" - from August Strindberg's essay 'On Psychic Murder'

INTERVIEW WITH SOUND DESIGNER HEATH HAYS



We asked Heath Hays, Strawdog ensemble member and talented sound designer for *After Miss Julie*, a few questions about his design and process. Thanks, Heath!

How can a sound designer shape an audience's experience prior to them entering the theater?

The preshow music that is present in the lobby in my designs is always connected to the world of the play. For example, in AMJ, the entire preshow consists of Music, radio broadcasts and newsreels of 1945.

What do you want visitors to think/feel as soon as they walk into the space?

Mostly I want to convey time and place, interior and exterior.

How does sound help tell the story of *After Miss Julie*?

There is much happening outside our view of the play. Sound plays an incredible role in conveying that context to the audience.

What is your process like? Is it different for every project? How so?

My process is slightly different for every show, but it always relies heavily on research, both music and other things. In AMJ for for example, I researched wildlife in the UK (insects mostly), the sunrise and sunset and lunar cycle on the day in question, Music of time, and the architecture and technologies of the room.

How do you usually collaborate with other people on the production team?

TONS. It's super important for all of the design team to be thinking and designing in a cohesive fashion.

What was your biggest challenge for this project? How did you address it?

The selection of live recordings to simulate the live band in the barn was the most challenging. Research, research, research, listening, listening, listening...

Where do you look for inspiration when designing? Tell us about a few of your inspirations for this project.

I find inspiration in almost everything when designing, and I look all over the place. You never know where the idea is going to come from. For this project, newsreels and BBC radio archives gave me a lot of good ideas, as well as an obscure paper on the use and production of electricity in English manor homes prior to WWII.

Listen to some audio from the play and the time period:

Big Band Mix 1935-1945

https://docs.google.com/folderview?id=0B_gxBXLqSHTqd0NITmplM2F1bFU&usp=drive_web

Newscasts, Radio Promos, Dance Bands

https://docs.google.com/folderview?id=0B_gxBXLqSHTqSDIPc3ZfNE9HTnM&usp=drive_web

Winston Churchill: Unconditional German Surrender

https://drive.google.com/file/d/0B_gxBXLqSHTqVnU2NDNEaTJXaU/view?pli=1

News: Adolf Hitler is Dead

https://drive.google.com/file/d/0B_gxBXLqSHTqYU9yam11NnA3d0k/view?pli=1

DISCUSSION QUESTIONS

What do we learn about John and Julie's back-story in the play? And how do you think their past experiences influence their decisions on this night?

What are the major turning points in the action of the play?

How are both John and Julie motivated by their loneliness?

Do you think Miss Julie and John love each other? What is the evidence for and against this?

Julie: Why can't you love me?

John: Fear.

What do you make of this exchange? Is it the truth?

Earlier in the century, boundaries between the classes and genders were fixed, but by 1945, most of those divisions had been breached. What evidence do you see of this in the play? When do the characters make choices which break tradition with their position in society and/or their role in the house?

Do we have the power to change how our social structures define us today?

What meaning is there in Julie telling John to put on her father's shoes? And him actually doing it?

How was Julie impacted by her mother's feminism and unorthodox behavior?

What do you think she means when Julie calls herself "Daddy's special girl"?

Julie: My thoughts are his, my feelings are hers.

Are our parents to blame for who we become? Who is responsible for who we are?

What different kinds of tactics do Julie and John employ to "one up" the other?

In the original version, Christine does not wake in the middle of the night to find John and Julie. Why do you think Marber made this change? How does it alter the character of Christine?

What do you think Christine does with the money?

The end of the play for Julie is ambiguous. What do you think she does after leaving the room?

What do you think happens to John after the end of the play?

The theme for Strawdog's Season 28 is "The Tipping Point". How does this play explore the critical moment (good or bad) after which there is no turning back?

OTHER SOURCES TO EXPLORE

August Strindberg

<http://www.biography.com/people/august-strindberg-21429601#early-life-and-career>

<https://sweden.se/culture-traditions/august-strindberg/>

Robinson, Michael (ed): *The Cambridge Companion to August Strindberg*, 2009

<http://www.cambridge.org/us/academic/subjects/arts-theatre-culture/european-theatre/cambridge-companion-august-strindberg?format=HB>

The English Manor House

PBS documentary Manor House: <http://www.pbs.org/manorhouse/>

McKibbin, Ross: *Classes & Cultures: England 1918-1951*, Oxford University Press, 2000.

Worley, Lucy: *If These Walls Could Talk: An Intimate History of the Home*, Bloomsbury, 2013.

Cannadine, David: *The Decline and Fall of the British Aristocracy*, Vintage, 1999.

England in 1945

BBC Overview: http://www.bbc.co.uk/history/british/modern/overview_1945_present_01.shtml

Waller, Maureen: *London 1945: Life in the Debris of War*, St. Martin's Press, 2005.

Winston Churchill: <http://www.winstonchurchill.org/resources/speeches>
<http://www.bbc.co.uk/search?q=churchill>

Atlee, Clement: <https://www.youtube.com/watch?v=OnSBTN9DUA8>

Brown, Derek: *1945-1951: Labour and the Creation of the Welfare State*, The Guardian, 2001

<http://www.theguardian.com/politics/2001/mar/14/past.education>

Salome

Parker, Brian. 'Strindberg's Miss Julie and the Legend of Salomé': Marker, Frederick J. and C.D. Innes: *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett*. University of Toronto Press, 1988.

Salome and the Decadent Movement: <http://www.bl.uk/romantics-and-victorians/articles/salome>

Hypnotism

History of Hypnosis: <http://www.historyofhypnosis.org/19th-century/>

Robinson, Michael (ed): 'On Psychic Murder'; *Strindberg: Collected Essays*, Cambridge, 2006.

SPECIAL THANKS to:

Cassandra Rose (dramaturge), Hank Boland, Elly Green, Heath Hays, Kat McDonnell, Mike Mroch and the cast and crew of *After Miss Julie*.