

College Theatre
Presents



The Uninvited

By Tim Kelly

From the novel by Dorothy Macardle

Directed by Amelia Barrett

The College Theatre Department sincerely thanks the Library for research support for classes studying the script and production, as well as for the cast, director and production team, working on the project.

The Story

A charming house in England overlooking the Irish Sea, provides an escape from the demands of life for Pam Fitzgerald and her brother Roddy. The suspiciously low-price due to an unsavory reputation doesn't stop them, but strange occurrences bring to life a haunted house. To quell the disturbances, guests at a housewarming party try to make contact, and dark secrets are revealed. **Adult themes and language.**

Time

The sitting room of Cliff End, an island house overlooking the Bristol Channel in the west of England.

Place:

“The present” 1935

Characters

Stella Meredith: 18 charming but vulnerable

Pamela Fitzgerald: mid 20s intelligent and enthusiastic

Roddy Fitzgerald: Pamela's brother, older by a year or two, a playwright

Commander Brooke: Stella's

grandfather, stern and overprotective

Lizzie Flynn: the Fitzgerald's housekeeper, loyal but superstitious

Mrs. Jessip: a neighbor and a gossip

Wendy: a vivacious, young actress

Max Hilliard: a young painter, friend of the Fitzgeralds

Dr. Scott: pleasant, middle aged, village doctor

Mrs. Holloway: Stella's former governess, cold and slightly sinister

Act I

Scene 1: A late summer morning

Scene 2: Some weeks later. Afternoon

Act II

Scene 1: Two weeks later. Evening

Scene 2: The following morning

Act III

That evening

Director's Note:

This is a well made, romantic, ghost story. Five generations of duty, discipline, and myth making are packed into *The Uninvited*.

The walls of the generational home are covered in images of its previous inhabitants and the weight of their actions. The pull that the house has on its heir, an 18 year old girl, embody the ideals and institutions of a society, which are shown up to be fraudulent over the course of the play.

The peeling back of the layers of: myth, dysfunction, unrequited love and the betrayal, fill in the gap of our understanding; and as the house is freed, so are the people who live in this place.

~AB

The Coast line of the Irish Sea



Bristol is the closest city to Cliff End

“Bristol lies within a limestone area running from the Mendip Hills in the south to the Cotswolds in the northeast. The rivers Avon and Frome cut through the limestone to the underlying clay, creating Bristol's characteristically hilly landscape. The Avon flows from Bath in the east, through flood plains and areas which were marshes before the city's growth.

The gorge, which helped protect Bristol Harbor, has been quarried for stone to build the city, and its surrounding land has been protected from development as The Downs and Leigh Woods. The Avon estuary and the gorge form the county boundary with North Somerset, and the river flows into the Severn Estuary at Avonmouth. A smaller gorge, cut by the Hazel Brook which flows into the River Trym, crosses the Blaise Castle estate in northern Bristol.

Bristol is sometimes described, by its inhabitants, as being built on seven hills. From 18th century guidebooks, these 7 hills were known as simply Bristol (the Old Town), Castle Hill, College Green, Kingsdown, St Michaels Hill, Brandon Hill and Redcliffe Hill. Other local hills include Red Lion Hill, Barton Hill, Lawrence Hill, Black Boy Hill, Constitution Hill, Staple Hill, Windmill Hill, Malborough Hill, Nine Tree Hill, Talbot, Brook Hill and Granby Hill.

Bristol is 106 mi (171 km) west of London, 77 mi (124 km) south-southwest of Birmingham and 26 mi (42 km) east of the Welsh capital Cardiff. Areas adjoining the city

fall within a loosely defined area known as Greater Bristol. Bath is located 11 mi (18 km) south east of the city centre, Weston-super-Mare is 18 mi (29 km) to the south west, and the Welsh city of Newport is 19 mi (31 km) to the north west.”¹

The Uninvited, by Dorothy Macardle: ghosts of a sensible persuasion²

“This chiller from 1942 is decidedly old-fashioned, but the author makes it all enjoyably eerie – and throws in a few pithy social observations as well.



Dorothy Macardle: like many other Republican feminists, was appalled by the decision to enshrine the domestic role of women in the Constitution. So perhaps it’s not surprising that, a few years later, she wrote an excellent novel that shows just how unhealthy it can be to idolize women as pure domestic goddesses

After the Irish Constitution was introduced in 1937, the writer and activist Dorothy Macardle wrote to her good friend, Éamon de Valera, to tell him what she thought of it. ‘As the Constitution stands,’ she wrote, ‘I do not see how anyone holding advanced views on the rights of women can support it, and that is a tragic dilemma for those who have been loyal and ardent workers in the national cause.’

¹ Wikipedia. “Bristol.” <https://en.wikipedia.org/wiki/Bristol>. 21, Mar, 2023.

² Carey, Anna. The Uninvited, by Dorothy Macardle:ghosts of a sensible persuasion=an.” Irish Times. 9, Jan 2016. <https://www.irishtimes.com/culture/books/the-uninvited-by-dorothy-macardle-ghosts-of-a-sensible-persuasion-1.2489668>. Accessed 21 Mar , 2023.

Macardle, like many other Republican feminists, was appalled by the decision to enshrine the domestic role of women in the Constitution. So perhaps it's not surprising that, a few years later, she wrote an excellent novel that shows just how unhealthy it can be to idolize women as pure domestic goddesses.

First published in 1942, *Uneasy Freehold* has been reissued as the second in Tramp Press's brilliant Recovered Voices series, *The Uninvited* (its American title). In it, two Anglo-Irish siblings, Roddy and Pamela Fitzgerald, find an enchanting house for sale in Devon called Cliff End. But when they make enquiries about purchasing it, the owner tells them that it's been empty for 15 years.

Its previous residents were the owner's daughter Mary, her artist husband Lyn, their small daughter Stella, and Lyn's model and mistress, Carmel. Mary and Carmel both died tragically at Cliff End, and Stella was brought up by her grandfather. Six years earlier, a couple lived there, but left after having 'experienced disturbances'.

Roddy and Pamela are undeterred, but once they've moved into Cliff End strange things start to happen. They hear a woman sobbing and see mysterious lights. And then a mist appears, a mist that looks very like a woman with cold blue eyes.

Who exactly is haunting the house? And what does this spirit want with Stella, now a young woman who yearns for the perfect mother she never really knew?

Stella's fascination with Mary allows Macardle to explore the dark side of the blind veneration of a saintly mother figure. Stella's bedroom is a Marian shrine – in both senses of the word: 'Pale blue walls – her mother's favourite colour . . . Mary's pictures – Florentine madonnas; a sketch of Mary as a girl and before it, in a glass vase, one white rose; even a statuette of her mother – a white plaster thing. It's a cult. Oh the piety, the austerity, the white virginal charm!'

Macardle shows how limiting this cold ideal of virtue can be – and how long its unhealthy effects can linger.

Of course, the ultimate test of a ghost story is whether it's scary or not. And while *The Uninvited* is enormously readable and full of nicely spooky moments, it rarely produces the sort of creeping dread triggered by, say, Elizabeth Bowen's *The Demon Lover*. This is mostly because the moments of terror are generally balanced by the characters' sensible and thoughtful discussions of what might be causing them. This may sound tame, but turns *The Uninvited* into a different yet equally enjoyable ghost story.

Pamela and Roddy become not just the victims of a haunting, but amateur sleuths determined to unearth the source of the mysterious incidents at Cliff End. They put together a dossier on the previous household and bring in friends and experts to help them. I was not surprised that Roddy, putting off writing a book review, wondered ‘how on earth was I to give my mind to Peter Wimsey and his mysteries while our own diabolical problem was crying out to be tackled?’ There's more than a touch of Wimsey-creator Dorothy L Sayers's wit and inventiveness about *The Uninvited*.

In fact, the dark subject matter and the complex issues explored by Macardle, combined with the engaging characters and light touch, make *The Uninvited* one of the most entertaining Irish novels I've read all year.

When de Valera was asked for his verdict on the 1944 film version of *The Uninvited*, his response was: ‘Typical Dorothy’. I hope she took it as a compliment.”

The Novelist

Dorothy B. Macardle³

Born: March 07, 1889 in Dundalk, County Louth, Ireland

Died: December 23, 1958 in Drogheda, County Louth, Ireland

Nationality: Irish

Occupation: Writer

Other Names: MacArdle, Dorothy B.

PERSONAL INFORMATION:

Family: Born Dorthea Marguerita Callan Macardle, March 10, 1889, in Dundalk, County Louth, Ireland; died December 23, 1958, in Drogheda, Ireland. Education: Attended Alexandra School for Girls, Dublin; Alexandra College, Dublin, B.A. (English), 1912, teaching diploma, 1914. Politics: Irish nationalist.

CAREER:

Writer, lecturer, and broadcaster, c. 1918-58. Teacher at Alexandra College, 1914-22; jailed for activities in Irish Nationalist movement, 1922-23; correspondent at League of Nations, Geneva, Switzerland, 1938; journalist and theater critic for *Irish Press*; worked with displaced and refugee children after World War II.

³ "Dorothy Macardle." *Gale Literature: Contemporary Authors*, Gale, 2001. *Gale Literature Resource Center*, https://link-gale-com.cod.idm.oclc.org/apps/doc/H1000134200/GLS?u=cod_irc&sid=GLS&xid=49649d05. Accessed 30 Apr. 2020.

MEDIA ADAPTATIONS:

The Uninvited was filmed in 1944 and featured Ray Milland in the leading role.

Sidelights

Irish writer and activist Dorothy Macardle is remembered for her plays written for and produced at the prestigious Abbey Theatre in Dublin, for her historical works about the emergence of the Irish Republic, and for her gothic novels. Her work *The Uninvited* (published in Great Britain under the title *Uneasy Freehold*) became a bestseller in the United States during World War II. "*The Uninvited* is what American paperback publishers of a later period would call a 'Gothic romance': a love story in which the play of the characters' emotions is melodramatically heightened by anxiety and unease," wrote Brian Stableford in the *St. James Guide to Horror, Ghost, and Gothic Writers*. However, Stableford added, the novel "differs in two important respects" from its later imitators: the protagonist and point-of-view character is male, and the signs and symbols that create the characters' anxiety are directly attributed to supernatural causes.

The Uninvited in many ways is a fairly straightforward ghost story. It tells the story of a writer who purchases a lonely country home in the English county of Devon in order to pursue his career. "The grand-daughter of the former owner remains under the spell of the haunting," Stableford explained, "continually drawn back to the house and increasingly disturbed by its combative apparitions." The playwright-owner soon discovers that he has not one, but two ghosts to deal with, and he and his sister have to cope with the consequences. "The unashamedly excessive sentimentality of the story," the *St. James Guide to Horror, Ghost, and Gothic Writers* contributor explained, "helped establish a cinematic tradition that was to be carried forward by such movies as *The Ghost and Mrs. Muir* and *Portrait of Jennie*."

Macardle tried several times to duplicate the success of *The Uninvited*, but works such as *Fantastic Summer* and *Dark Enchantment* failed to strike an equal chord with readers. *Fantastic Summer* is a tale about how a woman deals with her precognition, while *Dark Enchantment* examines the career of an accused witch in an Alpine village. Macardle had better fortune with the stories collected in *Earth-bound: Nine Stories of Ireland*, which included some supernatural elements. "Frequently," explained Bonnie Kime Scott in the *Dictionary of Irish Literature*, "the ghosts of recent companions or heroes from former Irish uprisings make mystical interventions, saving the day. Supernatural visions also intrude into Macardle's nonpolitical stories about rural parish priests, a child nearly lost to the fairies, and a selfish, eccentric painter--a character type that reappears in Macardle's novels."

At the same time she was writing these novels, Macardle was working as a journalist and theatre critic in Ireland. In 1938, however, she was posted to the League of Nations in Geneva, Switzerland. After World War II, she helped displaced and orphaned refugees in

Europe, especially children. It was in this capacity that she composed one of her last books, *Children of Europe: A Study of the Children of Liberated Countries*. She died in 1958 in her native Ireland.

The Playwright

Tim Kelly⁴

About this Person

Born: 1935 in Saugus, Massachusetts, United States

Died: December 07, 1998

Nationality: American

Occupation: Writer

PERSONAL INFORMATION:

Born October 2, 1935, in Saugus, MA; son of Francis Seymour and Mary-Edna (Furey) Kelley. **Education:** Emerson College, B.A., 1956, M.A., 1957; Yale University, graduate study, 1966. **Memberships:** Dramatists Guild, Writers Guild West. **Addresses:** Homeoffice: 8730 Lookout Mountain Ave., Hollywood, CA 90046.

CAREER:

Playwright. Drama critic, *Arizona Republic*, c. 1965; theater editor, *Points West* magazine.

AWARDS:

Fendrich Playwriting Award, 1963, for *Not Far from the Giaconda Tree*; American Broadcasting Company fellow, Yale University, 1965-66; Sergel Drama Prize, University of Chicago, 1973, for *Yankee Clipper*; Bicentennial Playwriting Award, University of Utah, 1975, for *Beau Johnny*; playwriting award, International Thespian Society, 1976, for *The Tale that Wagged the Dog*; creative writing award, National Endowment for the Arts, 1976; Weisbrod Playwriting Award, 1980, for *The Lalapalooza Bird*; Nederlander Playwriting Award, 1980, for *Bloody Jack*; San Diego Opera House Award, 1981, for *Dark Deeds at Swan's Place*; Elmira College Playwriting Award, 1991, for *Crimes at the*

⁴ "Tim Kelly." *Gale Literature: Contemporary Authors*, Gale, 2007. *Gale Literature Resource Center*, https://link-gale-com.cod.idm.oclc.org/apps/doc/H1000053159/GLS?u=cod_lrc&sid=GLS&xid=3d916a23. Accessed 30 Apr. 2020.

Old Brewery; Northern Kentucky Playwriting Award, 1991, for *Don't Be Afraid of the Dark*; Columbia Entertainment Theatre Award, 1992, for *Renfield*.

Work sometimes published under various pseudonyms, including R. H. Bibolet, J. Moriarity, Vera Morris, Keith Jackson, and Robert Swift. Many of Kelly's plays have been translated into French and German.

The Tim Kelly Theatre Collection is housed at the University of Wyoming.

SCREENPLAYS

- *Cry of the Banshee*, American International Pictures, 1972.
- *The Brothers O'Toole*, American National, 1973.
- *Sugar Hill*, American International Pictures, 1974.
- *Bogard*, Lester-Traynor Films, 1975.
- *Get Fisk*, 1975.

Also author of screenplays *Black Streetfighter*, Centaur Films, and *Black Fist*, Worldwide Films.

NOVELS

- *Ride of Fury* (western), Ace Books, 1964.

Also author of the "Cos Fury" series of western novels.

OTHER

- Also author of scripts for television series, including *Bonanza*, *Hec Ramsey*, *Here Come the Brides*, *The High Chaparral*, *Khan*, *Kojak*, *Matinee Theater*, *Nakia*, *Name of the Game*, and *Powderkeg*.
- Contributor of articles and drama criticism to magazines and journals, including *Arizona Highways Magazine* and *Mystery*. Author's works have been translated into foreign languages, including French.

Sidelights

A tremendously prolific dramatist, Tim Kelly is the author of many plays intended for larger theaters as well as works suitable for performances on civic stages and in schools as children's theater presentations. Kelly's works cover a wide variety of subjects and styles, ranging from comedy and farce to mystery and horror. "I write many plays that are 'cross-overs'," Kelly asserted in an interview in *Secondary School Theater Journal*. "That is, they can be performed by any level theater group--from community theater to university stage; from off-Off-Broadway to Equity Companies." Kelly's motivation in writing numerous works for children over the years has been to develop an interest in

theatre among his young audiences: "I want their initial experience with live theater to be *happy*."

Kelly's work ranges from detective thrillers to musical comedies, with horror one of his favorite genres. "I suppose if I were starting out all over again, I would write certain types of material under one name, other types under another," Kelly commented to *CA*. "I find people are a bit disturbed if a playwright displays interest in more than one form. I guess it's a little like discovering Agatha Christie writing a television sitcom. Anyway, it's too late to change now. I enjoy the considerable success I have with my plays ... there's no doubt about it--I'm a workaholic. However, I'm fortunate. I love the stage, I love my work, and I love seeing it in print."

OBITUARY:

--See index for *CA* sketch: Born October 2, 1935, in Saugus, MA; died December 7, 1998, in Hollywood Hills, CA. Playwright. Tim Kelly wrote screenplays for television and cinema, but he was most recognized for his plays. After his college education at Emerson College in Boston, Kelly worked as a theater critic. By 1968 he was writing scripts for such television shows as "Bonanza" and "The High Chaparral". Kelly's plays were staged in Seattle, New York, and Los Angeles, and included "Widow's Walk" and "Varney the Vampire". He won several awards for his playwriting and received grants from the National Endowment for the Arts. He considered himself a workaholic and was completely happy when his plays succeeded and he could see his work in print.

Ghosts

Ghost Stories: Visits from the Deceased⁵

After a loved one dies, most people see ghosts

By Vaughan Bell on December 2, 2008

Carlos Sluzki's cat died a while ago now, but he still sometimes visits. Now more of a shadow cat, the former pet seems to lurk at the edges of Sluzki's vision, as a misinterpreted movement amid the everyday chaos of domestic life. All the same, the shadow cat is beginning to slink away and Sluzki notes that as the grief fades his erstwhile friend is "erasing himself from the world of the present and receding into the bittersweet world of the memories of the loved ones."

⁵ Scientific American. "Ghost Stories: Visits from the Deceased." December 2, 2008. <https://www.scientificamerican.com/article/ghost-stories-visits-from-the-deceased/#> Accessed Mar 21, 2023.

The dead stay with us, that much is clear. They remain in our hearts and minds, of course, but for many people they also linger in our senses—as sights, sounds, smells, touches or presences. Grief hallucinations are a normal reaction to bereavement but are rarely discussed, because people fear they might be considered insane or mentally destabilized by their loss. As a society we tend to associate hallucinations with things like drugs and mental illness, but we now know that hallucinations are common in sober healthy people and that they are more likely during times of stress.

A Common Hallucination

Mourning seems to be a time when hallucinations are particularly common, to the point where feeling the presence of the deceased is the norm rather than the exception. One study, by the researcher Agneta Grimby at the University of Goteborg, found that over 80 percent of elderly people experience hallucinations associated with their dead partner one month after bereavement, as if their perception had yet to catch up with the knowledge of their beloved's passing. As a marker of how vivid such visions can seem, almost a third of the people reported that they spoke in response to their experiences. In other words, these weren't just peripheral illusions: they could evoke the very essence of the deceased.

Occasionally, these hallucinations are heart-rending. A 2002 case report by German researchers described how a middle aged woman, grieving her daughter's death from a heroin overdose, regularly saw the young girl and sometimes heard her say "Mamma, Mamma!" and "It's so cold." Thankfully, these distressing experiences tend to be rare, and most people who experience hallucinations during bereavement find them comforting, as if they were re-connecting with something of the positive from the person's life. Perhaps this reconnecting is reflected in the fact that the intensity of grief has been found to predict the number of pleasant hallucinations, as has the happiness of the marriage to the person who passed away.

There are hints that the type of grief hallucinations might also differ across cultures. Anthropologists have told us a great deal about how the ceremonies, beliefs and the social rituals of death differ greatly across the world, but we have few clues about how these different approaches affect how people experience the dead after they have gone. Carlos Sluzki, the owner of the shadow cat and a cross-cultural researcher at George Mason University, suggests that in cultures of non-European origin the distinction between "in here" and "out there" experiences is less strictly defined, and so grief hallucinations may not be considered so personally worrying. In a recent article, he discussed the case of an elderly Hispanic lady who was frequently "visited" by two of her children who died in adulthood and were a comforting and valued part of her social network. Other case reports have suggested that such hallucinations may be looked on more favorably among the Hopi Indians, or the Mu Ghayeb people from Oman, but little systematic work has been done.

And there, our knowledge ends. Despite the fact that hallucinations are one of the most

common reactions to loss, they have barely been investigated and we know little more about them. Like sorrow itself, we seem a little uncomfortable with it, unwilling to broach the subject and preferring to dwell on the practicalities—the “call me if I can do anything,” the “let’s take your mind off it,” the “are you looking after yourself?”

Only a minority of people reading this article are likely to experience grief without re-experiencing the dead. We often fall back on the cultural catch all of the “ghost” while the reality is, in many ways, more profound. Our perception is so tuned to their presence that when they are not there to fill that gap, we unconsciously try to mold the world into what we have lived with for so long and so badly long for. Even reality is no match for our love.

ABOUT THE AUTHOR(S)

Vaughan Bell is visiting professor in the department of psychiatry at the Universidad de Antioquia, Medellín, Colombia. He blogs at *Mindhacks*.

The Spirit Presence⁶

by Amanda Linette Meder

Feeling a spirit presence? Whether you are fully aware of it or not, a full-time Spirit professional, or just had a weird experience a few days ago - if you are reading this article, chances are good that you could have an ability to sense Spirits.

The ability to sense Spirit is called clairsentience and it’s really the most under-celebrated and under-noticed psychic ability. Have you ever walked into a house and just got a weird feeling? Walked alone at night and felt like someone was there, yet you were by yourself on the street? Felt a heaviness in a cemetery? Or a cool gust of air in an otherwise warmly heated home? A change in temperature, pressure, and even surrounding energy and ‘buzz’ to the air are all common indicators of the presence of a Spirit - precisely, a deceased person.

While I’ve written introductory articles before on how to sense Spirits and how to see a variety of different Spirits, today we’re going to talk specifically about picking up on the deceased, either they are ghosts or fully crossed over.

⁶ amandalinnettemeder.com. “The spirit presence.” Accessed 21 Mar, 2023.

Whether we are identifying deceased Loved Ones, the Dearly Beloved, or a stranger random dead person just hanging around - there are a few things we all have in common - we all will generally sense Spirit before we ever see or hear it. That goes for everyone. Most people sense spirit *before* they ever see, hear, or notice any other signs. And to hone your abilities of ‘picking up on someone,’ or just to get a handle on what’s going on, it’s important to know what Spirit feels like to you.

When a new Spirit is present, a new energy, person, matter or element is being added to the space and with any new addition to a ‘closed system’ environment - changes will occur. Changes such as temperature, pressure, and energy level.

These changes affect each of us uniquely and differently - but all have the same effect - they’re attention-getting. Since Spirits are pretty good at being invisible when their presence is felt - if you sense something, this is usually an intentional act - they want you to notice. And while there could be 1,000 reasons as to why they want your attention, when you feel a change in the room, there may be someone present who wants your attention.

Perhaps it is someone who you know personally or someone who wants to connect with you and say hello... or even ask for you to pass a message to your neighbor. Whatever your preference - to communicate continuously or tell them you want to be left alone - to get started in connecting or never connect at all with the Other Side, we all need to know something: when is it that a spirit is present?

When we know for certain a Spirit is present; then we can communicate with them for beneficial reasons or tell them to leave us alone. Since sensing a Spirit is always the first sign before all others (outside of maybe your dog or cat alerting you), what you feel will be your first indicator one is present.

So let’s go over the most common ways you can feel one and know a Spirit is present for sure, so that you can deal with it however you need to. The 5 most common feelings and tell-tale symptoms of a spirit visitation:

1 - A heaviness and pressure to the room

The sensation of being in the deep end of a pool, a crowded pool, a heavy blanket are the most common descriptions for this feeling.

My partner describes it as a heavy cloak suddenly falling over the space or a thick cloud. This is due to the increased energy to enter the space - making the molecules more densely packed. Think of a balloon - being filled to capacity - and you're in the balloon.

Since Spirit does not have to limit its energy to a container, like a body, it can spread out its energy field/aura into the surrounding space. If you walk into this space, you could feel the pressure building.

2 - A change in temperature

For a Spirit to present itself, it can take a lot of energy to manifest into a form or a shape that resembles their human or physical body. Think about it!

If you exist only in free-gas form, it can take a little work to get your energy to vibrate slow enough to become matter again. And raising and lowering energy can actually be indicated and assisted by raising and lowering temperatures or drawing/adding energy to the space to create shape.

If you feel a cool gush, heat (energy) is being drawn from you or the space. If you feel a warm gush, (heat) energy is being added to you and the space. Both indicate a different type of energy.

What temperature you feel, depends on:

- The type of Spirit. Warm energy is normally crossed over and Light Spirits and cool is normally earthbound and Spirits who can't manifest their own energy.
- The environmental conditions (humidity, surrounding air temp, particulate matters).
- The location. Many Spirits choose to appear in areas with lots of energy and temperature shifts for an easier time converting their energy to manifest - think train stations, hospitals, busy client centers.

Either way, a temperature change is an indicator of an energy change, which can sometimes indicate an invisible force change.

3 - A sudden energy rush

Going on the same concept, when energy is added to the space and to your energetic field, a Spirit could be attempting to connect with you.

Imagine that your physical body is an ice cube and a Spirit, gaseous body, is vapor. To interact with one another, the Spirit would have to lower their energy to move back down to a liquid state, or part-liquid state, like humidity, and you would have to raise your energy to be part-liquid as well - melty ice. Meaning your energy would have to become more diffuse. Spirit energy can create a high energy feeling.

To connect with Spirit and communicate, essentially you would have to raise your energy and Spirit would have to lower theirs - to be on the same wave, vibe, energy level, frequency chain to connect.

And for some, moving to this free energy state can feel unstable and create a similar sensation to an energy rush. Even noticing a free, fast-moving, gaseous energy around you can create this feeling, too.

Sometimes, Spirit, when connecting with a human, will attempt to raise your energy to their level of vibration - if they want to reach out and link with you - that is, communicate. So if you aren't aware this is happening, you might think it's a sudden energy rush and go into panic mode. Cover yourself in essential oils, take a few deep breaths, and settle down for a moment.

Sensing unexplained incoming energy is one of the most common symptoms of mediumship ability. It's an unrequested link. A communication advance or boost from the other side. They'll do it, whether you fully grasp and notice it or not - until you start to work with them on boundaries.

4 - A rise in the throat or a drop in the stomach

This can also be described as your heart rising or dropping. I like to think of it as going up the tower ride at Six Flags Great Adventure, climbing stories for a big drop. Feeling a being present can feel like a pit in your stomach or a ball in your throat. And I think this is again, a symptom of energy rising and energy dropping in your surrounding environment - but felt from within.

5 - A warm, cozy feeling

If a ghost is a loved one and if your Spirit is someone you know, it might feel a little different. When our loved ones visit, in addition to these sensations, a sensation visit from a deceased loved one can be described as also having a warm, cozy feel wash over the body.

When a deceased loved one that you know comes in, you may feel as though you just walked into a baby's nursery in an early Fall afternoon or you've cuddled up against a familiar pillow. Sometimes, it can be described as a warm tingle across your back, like the feeling of the sun coming up from behind the clouds on a late Summer day.

The Problem with Ghosts⁷

The ghosts that visit us, the ghosts that never do, and the ghosts that walk among us.

<https://www.thisamericanlife.org/793/the-problem-with-ghosts>

Communicating With the Dead: Mediums, Séances, Ouija Boards⁸

Dealing with death by talking to people who have been there and done that

The best way to resolve the ambiguity surrounding death would (hypothetically) be to talk to people who have died. Consequently, there has long been a keen interest in finding a way to communicate with the dead. One can go all the way back to the First Book of Samuel in the Old Testament where King Saul of the Hebrews persuaded a witch to conjure up the spirit of Samuel, his old mentor, to help him prepare for an upcoming battle. In ancient Greece, a temple known as the "Oracle of the Dead" was built on top of a sacred hill to provide a venue for meetings between those who still dwelled in this world and those who no longer did so.

It was, however, in the 1800s that conversations between the living and the dead became all the rage in formats that we would recognize today. It was during this time that there was a resurgence of Spiritualism, which was essentially the 19th century technology for communicating with the dead. The best way to communicate with the dead was to locate a person who had the power to serve as a middleman between the world of the living and the spirit world, and these individuals came to be known as mediums.

⁷ *This American Life*. "The Problem with Ghosts." Episode 793. March 20, 2023.

⁸ McAndrew, Frank T. "Communicating with the Dead." *Psychology Today*. 12 April, 2017. <https://www.psychologytoday.com/us/blog/out-the-ooze/201704/communicating-the-dead-mediums-s-ances-ouija-boards>. Accessed 21 Mar, 2023.

Do not always Trust the Medium *or* the Message

Many mediums appear to have been sincere individuals who genuinely believed that they could communicate with the dead, but most were charlatans looking to make a quick buck from bereaved individuals.



Source: Wikimedia Commons/Public Domain

In their séances, 19th century mediums relied heavily on impressive auditory and visual displays such as levitating tables, disembodied voices, and mysterious automatic writing on blank slates. Such spooky theatrical ploys quickly fell by the wayside, however, because they were so easily exposed as fake by skeptics such as the famed magician Harry Houdini.

Contemporary skeptic Joe Nickell has detailed an entertaining example of just how one such trick was exposed by suspicious séance attendees. During this particular séance, violins were played by spirits in a darkened room while the two mediums were tied up in a cabinet, supposedly unable to fake the event. Unbeknownst to the mediums, however, one of the patrons had smeared printer's ink on the neck of one of the violins before the séance began. When the lights came on afterward there was ink smeared all over one of the mediums, and I suspect that he ended up with egg on his face as well!

In more recent times, famous mediums such as John Edward and Sylvia Browne serve as direct conduits between the living and the dearly departed without relying on cheesy parlor tricks. In these sessions, the medium asks questions of the patron and reports back information that seems to be coming from the spirit of an individual personally known by the patron. These mediums are masters of what is known as “Cold Reading.” Cold reading is a skill in which the medium deftly poses leading and ambiguous questions while carefully monitoring the body language and verbal responses of the patron. Prompts that go nowhere are ignored while “hits” are pursued in an attempt to draw further information from the person. For live stage performances, mediums may even mingle with the audience ahead of time, engaging in seemingly innocent friendly conversation while picking up useful nuggets of information to be used later to impressive effect.

article continues after advertisement

At the dawn of the 21st century, there was great excitement among those who had long argued that the phenomenon of communicating with the dead was real. Two scientific studies were published by Gary Schwartz (and colleagues) which seemed to demonstrate that mediums can indeed know things about dead people that could not possibly be explained by fraud or statistical coincidence. These studies were published in a professional journal and were the basis of a later book by Schwartz and William Simon about the survival of consciousness after death.

Unfortunately for Spiritualists, however, these studies failed to stand up to the scrutiny of other scientists and they were quickly picked apart on the basis of poor experimental control and biased data interpretation. It probably did not help the scientific reputation of the experiments that they were funded in part by HBO in an attempt to produce an entertaining television documentary.

It is still the consensus of the scientific community that no psychics have yet performed acceptably under rigorous laboratory conditions.

There are, of course, ways of communicating with the dead that do not require the services of a medium.

The Ouija Board



Source: Wikimedia Commons/Public Domain

The Ouija Board is a device that evolved from the automatic writing techniques originally developed by mediums. In a now famous 1853 French séance, the participants stuck a pencil through a basket turned upside down. By placing their hands on the basket, the séance attendees were able to see answers to questions spelled out by spirits as the basket moved around on a piece of paper. Over the next 40 years, the device became more sophisticated and went through many permutations until it came to resemble the game board that we recognize today.

It was not until the 1920s, however, that the Ouija board became widely familiar to the public and it was during this time that it also developed its occult reputation. People soon began to fear that it might become a tool of the devil or other sinister demonic forces. The fact that the Catholic Church apparently took it quite seriously and attempted to crush its popularity only served to confirm its effectiveness in the eyes of true believers.

The most dramatic and direct way of communicating with the dead is to see them or hear them in person. Check out my essay on why we see ghosts for insights into how this happens.

Raising Children in the Victorian Times⁹

⁹ Anderson, William. "Raising Children in the Victorian Times," Schoolworkerhelper.net. <https://schoolworkerhelper.net/raising-children-in-the-victorian-times/>. Accessed 2 Apr 2023.

Childhood barely existed for most British children at the end of the eighteenth century, since they began a lifetime of hard labour as soon as they were capable of simple tasks. By contrast, the fortunate children of the wealthy generally were spoiled and enjoyed special provisions for the need of a lengthy childhood, yet who in a way may have endured the same pain of those who were not as fortunate.



Child-rearing in Victorian times was not at all similar to child-rearing today. There were of course two different categories on how the child was brought up. They went from one extreme to the other. They were the difference between the classes.

The life of an upper-class child during the Victorian era, was as one may put it, stuffy, conventional and routine, not to mention quite lonely at certain times. Yet others argue Victorian children should have been quite content, given the fact that they were treated to only the best of toys, clothes and education and it was absurd to even consider the child being neglected.

Mothers and Fathers were seen as special, glamorous guests, due to the fact that they were never around and rarely seen by their children. This was because the child and the parent led totally separate existences; they were only summoned to appear before their parents at a certain set hour of the day.

Many Victorian children like Winston Churchill and Harriet Marden recall such cold relations between their selves and their mothers that they would be able to count how many times in their life they had been hugged. Family life was formal, although, during that time child-rearing manuals urged bonding and maternal ties, mothers remained cool and distant. Children were a convenience to their parents; they obeyed them as they would an army officer. Sir Osbert Sitwell once argued,

Parents were aware that the child would be a nuisance and a whole bevy of servants, in addition to the complex guardianship of nursery and school rooms was necessary not so much to aid the infant as to screen him from his father or mother, except on some occasions as he could be used by them as adjuncts, toys or decorations.

Although this only describes a minority of parents it was always in the best interests for the child not to be heard or in the way, it was rarely taken to the extent of screening the child.

It was the era of nurses and nannies, the child was not raised by the woman who gave birth to him, but by the hired help. This assured the parents of a good upbringing, considering they inform the nanny to instill their beliefs and morals onto the children. It also assured constant care and a watchful eye.

The child's life operated with clockwork regularity, they seldom ventured out of the nursery, unless it was to take a walk in the park or to attend dance class with the nanny. The child ate breakfast at eight o'clock, dinner at 12 o'clock, and tea at six o'clock. When the children reached a certain age they were permitted to join their mother for a luncheon at 10 o'clock, and were able to spend one hour prior to dinner in their mother's dressing room.

Other than meals, occasional visits with mother, and short walks in the park, the child had nothing to do except play with lavish toys, such as the toy theatre, the steam-driven train, jack-in-the-boxes, and beautiful dolls.



It was quite important to select a conscientious, attentive type of nurse given she will raise the children until the latter years in which they will be reared by the school.

Therefore, parents screened them before hiring them. Many nannies, contrary to the Mary Poppins stereotype were usually unmarried old maids who were strict to the point of being sadistic.

Although on the other hand, some were warm and caring, providing the only love and companionship in the child's life. Even with the austere aspects of the nursery, caring nannies could brighten everything up right down to the meals, which were monotonous

unlike those of their parents who would feast on a thirteen-course meal while they would force down boiled potatoes and mutton.

They were not permitted to indulge in any confectionery, fresh fruit, puffed pastries, or sugared candy for it was thought rich foods of that sort were bad for the child's digestive system along with his morals.

Children who were raised in the wealthy families of this period had lives that were very protective, very suffocating; they were unable to show any emotion to the people responsible for bringing them into this world.

They were always to act prim and proper, and to speak only when spoken to. In our day in age, we would probably consider that mental abuse, and even though they were the educated ones, the families in the lower classes were more attached, more bonded as a family.

The regime for the upbringing of the poorer families was not at all as extravagant and ludicrous as those of aristocracy. They were usually tightly bonded, living in such small quarters, sharing everything, and being unable to afford any hired help to raise the children. The lower class children did not enjoy the expensive toys, the attentions of the nursemaid, nor the comforts of a wholesome diet.

The gap between these children diminished as we entered the twentieth century, albeit during the Victorian era they came to share the same pastimes, educational facilities, and welfare.

The strict upbringing of prominent Victorian children left its mark on society. Even though it has almost been 100 years since the end of this era, it took a very long time for the child to escape the meticulous and rigid manners of such a contrast time and finally be free to express a feeling, thought, and opinion without being punished.

It leaves one to question the morality and sense in the minds of these parents, who in a way had children that they did not take care of, yet provided for them throughout their lives. Parents wanted perfection instead of devotion. And it seems all preposterous, but it appeared theirs was less violence, more respect, and virtually a better society.

It would appear the Victorians had the right idea in the strictness and the demonstration of respect, but they lacked love and feeling in the realm of child-rearing.

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Victorian era historical period, United Kingdom¹⁰

Victorian era, in British history, the period between approximately 1820 and 1914, corresponding roughly but not exactly to the period of Queen Victoria's reign (1837–1901) and characterized by a class-based society, a growing number of people able to vote, a growing state and economy, and Britain's status as the most powerful empire in the world.

During the Victorian period, Britain was a powerful nation with a rich culture. It had a stable government, a growing state, and an expanding franchise. It also controlled a large empire, and it was wealthy, in part because of its degree of industrialization and its imperial holdings and in spite of the fact that three-fourths or more of its population was working-class. Late in the period, Britain began to decline as a global political and economic power relative to other major powers, particularly the United States, but this decline was not acutely noticeable until after World War II.

The Victorian stereotype and double standard

Today “Victorian” connotes a prudish refusal to admit the existence of sex, hypocritically combined with constant discussions of sex, thinly veiled as a series of warnings. There is some truth to both sides of this stereotype. Some few educated Victorians did write a lot about sex, including pornography, medical treatises, and psychological studies. Most others never talked about sex; respectable middle-class women in particular were proud of how little they knew about their own bodies and childbirth. In addition, Victorians lived with a sexual double standard that few ever questioned before the end of the period. According to that double standard, men wanted and needed sex, and women were free of sexual desire and submitted to sex only to please their husbands. These standards did not mesh with the reality of a society that featured prostitution, venereal disease, women with sexual desires, and men and women who felt same-sex desire, but they were important nonetheless.

Gender and class in Victorian society

Victorian society was organized hierarchically. While race, religion, region, and occupation were all meaningful aspects of identity and status, the main organizing principles of Victorian society were gender and class. As is suggested by the sexual double standard, gender was considered to be biologically based and to be determinative of almost every aspect of an individual's potential and character. Victorian gender ideology was premised on the “doctrine of separate spheres.” This stated that men and women were different and meant for different things. Men were physically strong,

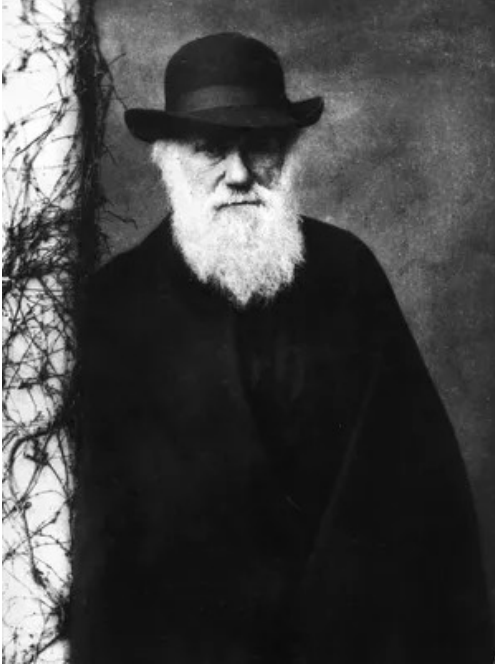
¹⁰ Steinbach, Susie. "Victorian era". *Encyclopedia Britannica*, 5 Jan. 2023, <https://www.britannica.com/event/Victorian-era>. Accessed 2 April 2023.

while women were weak. For men sex was central, and for women reproduction was central. Men were independent, while women were dependent. Men belonged in the public sphere, while women belonged in the private sphere. Men were meant to participate in politics and in paid work, while women were meant to run households and raise families. Women were also thought to be naturally more religious and morally finer than men (who were distracted by sexual passions by which women supposedly were untroubled). While most working-class families could not live out the doctrine of separate spheres, because they could not survive on a single male wage, the ideology was influential across all classes.

Class was both economic and cultural and encompassed income, occupation, education, family structure, sexual behaviour, politics, and leisure activities. The working class, about 70 to 80 percent of the population, got its income from wages, with family incomes usually under £100 per annum. Many middle-class observers thought that working-class people imitated middle-class people as much as they could, but they were mistaken; working-class cultures (which varied by locality and other factors) were strong, specific, and premised on their own values. The middle class, which got its income (of £100 to £1,000 per annum) from salaries and profit, grew rapidly during the 19th century, from 15 to over 25 percent of the population. During the 19th century, members of the middle class were the moral leaders of society (they also achieved some political power). The very small and very wealthy upper class got its income (of £1,000 per annum or often much more) from property, rent, and interest. The upper class had titles, wealth, land, or all three; owned most of the land in Britain; and controlled local, national, and imperial politics.

Religion and science in the Victorian era

Most Victorian Britons were Christian. The Anglican churches of England, Wales, and Ireland were the state churches (of which the monarch was the nominal head) and dominated the religious landscape (even though the majority of Welsh and Irish people were members of other churches). The Church of Scotland was Presbyterian. There was some religious diversity, as Britain also was home to other non-Anglican Protestants (notably Methodists), Roman Catholics, Jews, Muslims, Hindus, and others (at the end of the period there were even a few atheists).



Charles Darwin

Alongside their faith, Victorians made and appreciated developments in science. The best-known Victorian scientific development is that of the theory of evolution. It is typically credited to Charles Darwin, but versions of it were developed by earlier thinkers as well, and the pseudoscience of eugenics was an ugly outgrowth of Victorian evolutionary theory. Victorians were also fascinated by the emerging discipline of psychology and by the physics of energy.

Government and politics in the Victorian era

The formal political system was a constitutional monarchy. It was in practice dominated by aristocratic men. The British constitution was (and is) unwritten and consists of a combination of written laws and unwritten conventions. At the national level, government consisted of the monarch and the two houses of Parliament, the House of Lords and the House of Commons. The monarchs during this period were Queen Victoria (1837–1901), preceded by King George IV (1820–30) and King William IV (1830–37) and followed by King Edward VII (1901–10) and King George V (1910–36). During the Victorian period, the House of Commons became the centre of government, the House of Lords lost power (though it remained influential until the Parliament Act of 1911), and the monarchy transformed into a symbol of the nation. The House of Commons consisted of about 600 men called members of Parliament (MPs), who were elected to represent the counties and boroughs of England, Scotland, Wales, and Ireland. England had many more representatives than the other three nations, by virtue of its status as first among these four equals, the product of tradition as well as its greater political power and wealth. The upper house, the House of Lords, was populated principally by several hundred noblemen who had life tenures. Members of both houses were wealthy men. Formal national

politics was dominated by two major parties, the Liberal Party and the Conservative (or Tory) Party.

At the start of the period, MPs were elected by the half-million property-owning men (in a population of 21 million) who had the vote. In 1829 the vote was granted to Catholic men and in 1832, to most middle-class men; in 1867 and 1884 the franchise was extended to working-class men. Most women over age 30 got the right to vote in 1918. Full adult suffrage, with no property requirement, was achieved with the second Representation of the People Act (1928). This story of the expansion of the national electorate is important, but there is more to political participation than voting at the national level. Local politics were also important. And being denied a voice and access to institutions certainly did not render nonvoters indifferent to politics or to how power was wielded; they made their opinions on these known via demonstrations, petitions, and pamphlets.



Robert Wilson: Chartist demonstration

Important political events during this period included the abolition of slavery in the British Empire; the expansions of the franchise; working-class political activism, most notably Chartism; the rise of liberalism as the dominant political ideology, especially of the middle class; and the nationalization of Conservative and Liberal parties (and the emergence of the British Labour Party in 1906). The growth of the state and state intervention were seen in major acts that limited hours for factory workers and miners, in public health acts, and in the provision of elementary education by the state. Political conflicts between Ireland and Britain and the rise of Irish nationalism were also hallmarks of the era, as were women's rights activism, which resulted in the Married Women's Property Acts, the repeal of the Contagious Diseases Acts, and the growth of education and employment options for women.

The Victorian British Empire



British Empire

The Victorian British Empire dominated the globe, though its forms of rule and influence were uneven and diverse. The traffic of people and goods between Britain and its colonies was constant, complex, and multidirectional. Britain shaped the empire, the empire shaped Britain, and colonies shaped one another. British jobs abroad included civil and military service, missionary work, and infrastructure development. People from various imperial locations traveled to, studied in, and settled in Britain. Money, too, flowed both ways—the empire was a source of profit, and emigrants sent money home to Britain—as did goods such as jute, calico cotton cloth, and tea.

Dramatic expansion of the empire meant that such goods came to Britain from all over the world. Between 1820 and 1870 the empire grew, shifted its orientation eastward, and increased the number of nonwhite people over whom it exerted control. Much of this expansion involved violence, including the Indian Mutiny (1857–59), the Morant Bay Rebellion (1865) in Jamaica, the Opium Wars (1839–42, 1856–60) in China, and the Taranaki War (1860–61) in New Zealand. India became central to imperial status and wealth. There was significant migration to the settler colonies of Australia and New Zealand and later to Canada and South Africa. From 1870 until 1914 continued aggressive expansion (including Britain’s participation in the so-called Scramble for Africa) was assisted by new technologies, including railways and telegraphy. Britain took control of large parts of Africa (including Egypt, Sudan, and Kenya), which together were home to about 30 percent of the African population. The same period also saw the start of anti-colonial movements that demanded freedom from British domination in India and elsewhere. These would ultimately lead to decolonization after World War II.

The Victorian British economy

Britain’s status as a world political power was bolstered by a strong economy, which grew rapidly between 1820 and 1873. This half-century of growth was followed by an economic depression and from 1896 until 1914 by a modest recovery. With the earliest phases of industrialization over by about 1840, the British economy expanded. Britain

became the richest country in the world, but many people worked long hours in harsh conditions. Yet, overall, standards of living were rising. While the 1840s were a bad time for workers and the poor—they were dubbed “the hungry forties”—overall the trend was toward a less precarious life. Most families not only had a home and enough to eat but also had something leftover for alcohol, tobacco, and even vacations to the countryside or the seaside. Of course, some decades were times of plenty, others of want. Relative prosperity meant that Britain was a nation not only of shopkeepers but of shoppers (with the rise of the department store from mid-century transforming the shopping experience). Increased wealth, including higher real wages from the 1870s, meant that even working-class people could purchase discretionary items. Mass production meant that clothes, souvenirs, newspapers, and more were affordable to almost everyone.

Victorian culture and art



The Wilds of London

More access made British cultural products more important. Not only did they reveal much about the society from which they emerged, but during the Victorian period Britain was the cultural capital of the English-speaking world (including the United States, Canada, Australia, and New Zealand). Victorian performance and print culture were rich and varied, a blend of melodrama, spectacle, and morality.

Theatre thrived. Melodrama—which featured evil villains, virtuous heroines, and intricate plots—was the most important and most popular genre early on; later, sensation drama became popular. Even more popular were music halls, which featured varied programs of singing, dancing, sketches, and more; these emerged in the 1850s, and by the 1870s there were hundreds across Britain, some seating thousands of people. Music halls attracted people of all classes.

Print culture was also large and diverse, aided by relatively high literacy rates. There were hundreds of magazines and newspapers available at ever cheaper prices. The 1880s

saw the emergence of “the New Journalism,” which drew in readers with pieces on violent crimes and scandals in high society. Novels were another key feature of Victorian print culture. By mid-century, Britons of all classes could afford and read novels. Some were aimed at highly educated and well-off people, others at less-educated readers looking for appealing and exciting stories. Penny dreadfuls and sensation novels, seen at their best in the work of Wilkie Collins, thrilled their readers. Victorian novels were often quite long, with complicated plots (often centred on marriages) and many characters. Many, especially those by Charles Dickens, are still read today.

Things to think about before the performance:

- Do you know the novel of *The Uninvited* or have you watched a film version of the story?
- What do you think about the title of the play? What does the phrase “uninvited” bring up in your thoughts?
- Why do people seek out “spooky” stories? What is it about these stories that attract our imaginations? How do these pieces remain both relevant and timeless, even as contemporary technology increases our special effects capability?
- Our character “Stella” was raised by her grandfather, in a home which has been lived in by five generations of their family. Think about your knowledge of your family history. What part of your history is clear and what parts are a mystery?
- What do you know about spiritualism and ghosts? What thoughts do you have about these ideas?
- Since our stage has no curtain to cover the set, you can see the set prior to the production. Look at the design of the set and notice some of the details which you are able to see.

Things to watch for in performance:

- Look closely at the physical elements of the set. Notice the walls, the floors, the doors. What is the design of the production communicating with these statements?
- Notice the color palette of the backgrounds contrasted with the actors and the costumes. What are the colors communicating to you?

- Notice the lighting of the production. What feelings are created through atmosphere and color choice?
- Notice the sound design of the production. What are the specific elements that you notice and why?
- Look at the colors and cut of the costumes. How do the costumes communicate time, place, economic status, familial connections and character?
- Listen closely to the exposition (background information) delivered by certain character characters. How does the plot line and conflict progress through out the story?
- Notice how many references to “performance”

Things to think about after the performance:

- Some of the characters in the play are “artists” and some of the characters are not. How much of the story is influenced by these artists and why? What do you think the role of the artist is in this story? What do you think the judgement, if any, here is on “artists?”
- Has your view of spiritualism changed from prior to viewing the production? If it has not, why and if it has, why?
- There is a a subtle form of prejudice against Carmel within the society of Biddiecomb. What do you think about it and why it existed?
- Although we do not meet three of the characters who this story revolves around, do you have an opinion of them? What do you think of the “love triangle which is alluded to? How did you form this opinion?

Other Analysis “Tools”:

- What happens in the very last moments of the play? Certainly, the last few minutes, but, more importantly, the last thirty seconds? In that time, WHAT happens or is said, and what does that say about what the play is ‘about?’ In a nutshell, how does the playwright drive his point(s) home?
- And what is the significance of the title? Why did the playwright decide that this was the most quintessential title for their work?

The running time for this production is approximately two hours with a fifteen minute intermission

Please join us for a **pre-show discussion Thursday, Apr 6 at 6:45p in MAC 140** preceding the preview performance. Note that pre-show discussions will include the director and designers, and will be a discussion of the approach to this production.

There will be a **post-show discussion** following the **Friday, April 14** performance. The post-show will be with director, cast and crew, and we will be fielding questions from the audience.

Please join us!