

A Doll's House

By Henrik Ibsen

Adapted by Frank McGuinness

Produced with arrangement from Dramatists Play Service

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|-----------------------------|---------------------|
| Director | Kevin Kennison |
| Scene Designer | Joe Rial |
| Lighting Designer | Johan Godwaldt |
| Assistant Lighting Designer | Joshua MacDonald |
| Costume Designer | Katie Ahearn* |
| Sound Designer | Steven Shull |
| Technical Director | Johan Godwaldt |
| Costume Shop Supervisor | Judy McCabe |
| Production Stage Manager | Samantha MacArthur* |
| Assistant Director | Pat Collins |
| Assistant Director | Jason Martin |
| Assistant Stage Manager | Travis Wafer |
| Associate Sound Designer | Bill Pastella* |
| Assistant Sound Designer | Jenn Poplarski |
| Costume Design Mentor | Kitty Macey |
| Dramaturg | Desiree Kavanaugh |
| Dramaturgy Mentor | Dr. Jessica Hester |
| House Manager | Ashley Noble |

Cast

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|-------------------------|------------------------------------|
| Lucaya Luckey- Bethany* | Nora Helmer |
| Ryan Santiago | Torvald Helmer |
| Sara Weiler* | Mrs. Linde |
| Nat Angstrom* | Krogstad |
| Knate Roy | Dr. Rank |
| Katherine Boswell | Anne-Marie |
| Kim Greenawalt | Helene |
| Charlie Smith | Messenger, male role understudy |
| Ryan Smith | Ivan |
| Kelsey Cullinan | Emmy |
| Cole Cullinan | Bob |

*denotes membership in the Mu Iota Cast of Alpha Psi Omega, the National Honorary Dramatics Fraternity

Setting

Christiana, Norway, Christmas 1879

Act I

scene 1 The main room of the Helmer's home Christmas eve

scene 2 The main room of the Helmer's home Christmas day

There will be one, ten minute intermission. Refreshments are available in the lobby.

Act II

The main room of the Helmer's home the next evening

Dramaturgy Information

In 1878, Ibsen sent a letter to his publisher stating that he was going to write a four act play, *A Doll's House*, and began working on the first draft in May through August of 1879. In September of 1879, Ibsen rewrote the entire play in less than thirteen days. The first edition of 8,000 copies was published on December 4th of that year and quickly sold out. *A Doll's House* caused weeks of debate among the people who read it, in anticipation of the play's opening on January 8th 1880.

Most of these conversations revolved around the decisions that the character Nora makes as a wife and mother, which seemed appalling at the time. Hedwig Niemann-Raabe, a well-known German actress, refused to play the part of Nora because she herself could not make the same choices. Ibsen created an alternative ending for Niemann-Raabe, which she used for a few performances, but she later returned to the original ending.

For the first two years after its premier, *A Doll's House* was solely produced in Scandinavia and Germany. It was not until ten years later that a faithful version was produced in England and America. This was after multiple adaptations were produced that appealed more to the tastes of the people than being similar to the original script.

Production Crew

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| Master Electrician | Christopher Verschneider |
| Sound Engineer | Sean Erb |
| Foley Operator | Alaina Parness* |
| Light Board Operator | Megan Myerov* |
| Furniture and Properties Master | Nick Miller* |
| Fly Master/ Deck Head | Suzayn MacKenzie* |
| Charge Artist | Joe Rial |
| Set Construction | Students in THT 110, THT 120, THT 300 |
| Costume Construction | Kimberly Powell, Stephanie Martinez, Students in THT 110, THT 300 |
| Scenic Painting | Students in THT 222 and THT 328 |
| Light Hang Crew | Sean Erb, Bill Pastella, Nick Miller, Alaina Parness, Suzayn Mackenzie, Tim Duffy, Keegan Bushey, Todd Backs, Jill McCullagh, Sarah Sterling, Josh Hughes, Brittany Streeter, Ariel Marcus, Kevin Hollenbeck, Lucaya Luckey-Bethany, Megan Myerov, Eric Adler, Joshua MacDonald, Chris Verschneider |
| Prop Crew | Pat Collins |
| Wardrobe | Kristine Bishal |
| Make up Run Crew | Keegan Bushey |
| Wig Design | Cindy Ludwig |
| Publicity Photography | Jim Russell |
| Graphic Design | Colin Nekritz |
| Program Design | Melissa Schumacher |
| Lobby Display | Desiree Kavanaugh |

Please Remember...

No food or drink in the theatre. Please turn off cell phones. No video recording or photography is allowed in Waterman Theatre.

Latecomers will be seated at the discretion of the management.

Director's Notes

Since Henrik Ibsen's play, *A Doll's House*, was available to read before the production opened in Copenhagen on December 21, 1879, it was already stirring debate before the curtain rose on opening night. Many social invitations given in Stockholm during that winter bore the words, "You are requested not to mention Ibsen's *A Doll's House*." The character of Nora and her actions were the main topic of discussion in Scandinavia and around the world, to the dismay of many. The play was a catalyst for heated and emotional arguments on topics of feminism, women's rights and male domination, and the voices that emerged and strengthened out of this theatrical form refused to be quieted.

Ibsen's development of psychological realism and manipulation of the theatrical form and conventions of his day evoked an emotional reaction from his audiences that not only connected with the masses, but remained and brought the form into the twentieth century. The American playwrights Eugene O'Neill, Tennessee Williams and Arthur Miller can trace an integral part of their influence and development of their theatrical voices to Ibsen.

Although Ibsen himself denied to have known, assisted, or have links to the feminist movement, he and this play are inevitably connected to a boost in the movement and is discussed in relation to the historical period. Themes of outdated societal conventions, the roles of men and women, the courage and importance of individual truth, and the basis of honesty in relationships all emerge out of this play. In order to address Victorian society, Ibsen used his artform, the theatre, to illustrate and question the world he knew. Ibsen realized that society cannot be changed overnight, but believed that change is possible and must begin with an individual. He wanted to encourage each individual, man or woman, to find the courage to be true to themselves first, to not be afraid to question societal conventions, to forge truthful and honest relationships, and to bravely walk into the future together. Ibsen was a visionary artist, and ultimately invited each of us to search for, find and fully embrace our own true voice.

Special Thanks

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2006.

Last year more than 1,400 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

The Theatre Department presents



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Adapted by Frank McGuiness
Directed by Kevin Kennison

February 28 – March 9, 2008
Waterman Theater • Tyler Hall