

Virtual Show Program

Saginaw Valley State University Department of Theatre



AN ADAPTATION OF HENRIK IBSEN'S

A DOLL HOUSE

ADAPTATION BY SVSU THEATRE

LIVESTREAMS: APRIL 14TH-17TH @ 7:30pm
& APRIL 18TH @ 3:00 pm

FOR MORE INFORMATION AND TO PURCHASE TICKETS,

PLEASE VISIT:

[HTTPS://WWW.SVSU.EDU/THEATRE/SHOWSCHEDULE/](https://www.svsu.edu/theatre/showschedule/)



SAGINAW VALLEY
STATE UNIVERSITY

Saginaw Valley State University Department of Theatre

PRESENTS

An Adaptation of Henrik Ibsen's

A Doll House

With

Megan Meyer
Alyssa Yankee*

Brett Greathouse
Jenna Glazier*
Olivia Dearrington

Jared Kaufman*
Ayrion Abraham

Stage Manager
Karley Goodman

Scenic Designer
Jerry Dennis

Lighting Designer
Lucas Inman*

Hair/Makeup Designer
Rebecca Dubs

Sound Designer
Jaden O'Berry*

Costume Designers
Dani Durst
Olivia Greanias

Prop Designer
Trinity Caldwell

Dramaturgs
Adam Coggins
Abby Middlebrook

Production Assistant
Morgan Gradowski

Directed by
Tommy Wedge

SVSU does not discriminate based on race, religion, color, gender, sexual orientation, national origin, age, physical impairment, disability or veteran status in the provision of education, employment, and other services.

* Denotes an SVSU Theatre Scholarship Student

This play is being presented in a live-stream format. It will start promptly at show time and will become unavailable once the stream finishes. Please do not pause the player, as the stream will become unavailable before you are able to view the end.

Cast

Nora Helmer

Megan Meyer

Torvald Helmer

Brett Greathouse

Christine Linde

Alyssa Yankee*

Nils Krogstad

Jared Kaufman*

Doctor Rank

Ayrion Abraham

Anne-Marie

Jenna Glazier*

Helene

Olivia Dearington

Creative Team

Director	Tommy Wedge
Assistant Director	Abbey Kuhns*
Assistant Director	Conner Wieland*
Production Manager	Peggy Mead-Finizio
Assistant Production Manager	Natasha Nash
Production Assistant	Morgan Gradowski
Stage Manager	Karley Goodman
Assistant Stage Manager	Kylee Monahan*
Assistant Stage Manager	Briellé Myles-Williams
Mentor to Dramaturgy	Rhiannon Hall*
Co-Dramaturg	Adam Coggins
Co-Dramaturg	Abby Middlebrook
Scenic Designer	Jerry Dennis
Assistant to the Scenic Designer	Chloe Velez*
Lighting Designer	Lucas Inman*
Assistant to the Lighting Designer	Quinn Nichols
Prop Designer	Trinity Caldwell
Sound Designer	Jaden O'Berry*
Assistant to the Sound Designer	Natasha Nash
Co-Costume Designer	Dani Durst
Co-Costume Designer	Olivia Greanias
Hair and Make-Up Designer	Rebecca Dubs

Crew

Tricaster Coordinator	Morgan Gradowski
Tricaster Operator	Briellé Myles-Williams
Camera 1 Operator	Conner Wieland*
Camera 2 Operator	Lexie Schultz*
Camera 3 Operator	Abbey Kuhns*
Light Board Operator	Quinn Nichols
Sound Board Operator	Natasha Nash
Costume Shop Coordinator	Dani Durst
Stagehand	Jahari Essex
Stagehand	Dale Peters
Dept of Theatre Administrative Secretary	Kelly Helmreich
Dept of Theatre Office Worker	Rhiannon Hall*
Scene Shop Coordinator	Jerry Dennis
Scene Shop Assistant	Conner Wieland*
Mentor to Student Designers and Crew	Peggy Mead-Finizio
Mentor to Student Theatre Management	Tommy Wedge

Upcoming Season

All rehearsals and recordings were conducted in strict adherence to [SVSU's NEST guidelines](#) for safety and success during the COVID-19 pandemic.

For updates about our upcoming season,
Follow us on Social Media!

Facebook: SVSU Theatre Dept

Twitter: @theatresvsu

Instagram: svsu_theatre_department

Website: <http://www.svsu.edu/theatre/>

Director's Note

Henrik Ibsen's *A Doll(s) House** stands as one of the most widely produced and important plays of all time. It's discussed in English classes, performed in acting classes, and analyzed in history classes. Its "door slam heard around the world" launched the Modern era and revolutionized theatre. It shocked middle class audiences with its feminist and humanist themes. So today, 141 years after its Norwegian debut, why do yet another production of this landmark play?

Up until this January, I didn't yet have a compelling answer to that question. But sitting down on a Friday morning, I hungrily watched the premiere of Marvel Studios first offering since the pandemic: *WandaVision*. The first episode was a pastiche of 1950's black and white television: a nostalgic, joyful, yet unsettling concoction of shows like *I Love Lucy* with flashes of *The Twilight Zone*. Interspersed were "period" commercials that teased future revelations and, tellingly, color. At the end of the second episode, Wanda's vision of her world is challenged, and her eyes open to TechniColor. Wanda realizes she has the power to shape her own reality. Society, and her role within it, are what she chooses to make of it. Everything suddenly clicked.

To align *A Doll House* with this concept, I cut 1/3 of the script, leaving only the four major characters in the "regular broadcast:" Nora, Torvald, Mrs. Linde, and Krogstad. The three most prominent supporting characters: Dr. Rank, Helene, and Anne-Marie, were repurposed into three 50's-style commercials between the acts, both to reinforce Torvald's patriarchal world and foreshadow Nora's breaking away from it. Working with the student actors and dramaturgs, we updated the original English translation to better reflect 1950s America and devised three macaroon** commercial breaks from scratch. Theatre design students reinforced this concept with hours of research into 50's-style three-camera setups, the aesthetic of *I Love Lucy* and Alfred Hitchcock, costumes and fashion, period lighting rigs, "live" audience effects, and so many other things. What you see tonight is a culmination of their tireless work, all executed with rigorous adherence to SVSU's NEST safety standards, and I couldn't be more proud of their work. I am inspired and humbled by these student actors, designers, and crew.

Although we've taken many liberties in this adaptation, they are done with love and a profound respect of the original. We're only able to do this because Ibsen's seminal play is so durable, profound, and universal. Just like *WandaVision* riffed on the classics so that we could appreciate them all the more, I hope the same holds true for this rendition of *A Doll House*.

- Tommy Wedge

NOTES ON TERMS:

*A Doll(s) House**: scholars debate what the correct translation of the title should be: *A Doll House* or *A Doll's House*. A seemingly small difference, "Doll's" implies that Nora possesses her house, while "Doll" implies she does not.

Macaroon**: another debate translation. We've gone with the original English translation which uses "macaroon," but use the French style "macron" cookie

Lydig: (lee-dig) Norwegian for "Obedient"

Underdanig: (oohn-dehr-dah-nig) Norwegian for "Subservient" or "Submissive"

Dramaturgy Note

A Doll House was written by Henrik Ibsen, a Norwegian playwright deemed the "Father of Realism." Active from 1846 until he died in 1906, Ibsen wrote in many styles, including surrealism, modernism, and the aforementioned Realism with such works as *Brand*, *Peer Gynt*, *An Enemy of the People*, *Emperor and Galilean*, *Hedda Gabler*, *Ghosts*, *The Wild Duck*, *When We Dead Awaken*, *Rosmersholm*, and *The Master Builder*. His most famous work, *A Doll House*, is the production we have for you today.

A Doll House is an exploration of gender roles and family dynamics which was especially relevant when Ibsen premiered his play in 1879. Perhaps above all else, though, this play is about doing the "right" thing even if in the eyes of others it is not.

Our version of *A Doll House* is set in 1950s America: an era that shared 1870s Norway's established gender roles and "ideal family." 1950s America projected this idealized view of society to the post-war world where families were happy and whole; however, many women were fighting for the right to a "No-Fault Divorce."

Spearheaded by The National Association of Women Lawyers (NAWL), the fight for no-fault divorces would give both men and women an equal opportunity to initiate a civil separation. This wouldn't gain traction until the 1960s with California becoming the first to pass a no-fault divorce law in 1969.

The legislative change paralleled sociological change. One prominent 1950s scholar, Talcott Parsons, argued that "the ideal model of the family was one characterized by segregated conjugal roles, in which there was a clear division of labor between spouses," such as men being the breadwinner and women raising the children. This is in contrast with sociologists from the 1990s, such as Anthony Giddens and Ulrich Beck, who argued for a more negotiated family with higher expectations for equality between spouses.

Despite how far society has come, one relationship issue that still stands today is emotional abuse. In 2010: "prevalence rates (of emotional abuse) were high, averaging around 80%; 40% of women and 32% of men reported expressive aggression, and 41% of women and 43% of men reported coercive control." This further reinforces that although society has made progress through cultural shifts and legislation since the 1890s and 1950s, much of the aggression and toxic behavior in Nora's story is still prevalent today. Relationships mold who we become, and whether romantic or familial, these bonds deeply impact our emotional well being.

Above all else, hopefully, time and plays like this continue to teach us that we all deserve relationships built on respect, kindness, and trust.

- Adam Coggins & Abby Middlebrook

Click [here](#) to join us in our Doll House through our virtual display!

Evans, Michelle L. (2009). "Wrongs Committed During a Marriage: The Child that No Area of the Law Wants to Adopt". *Wash. & Lee L. Rev.* **66**. Retrieved July 23, 2016.

Thompson, Karl. *Sex and Gender*. *ReviseSociology*, 2018, revisesociology.com/2018/03/12/gender-equality-relationships-revision-notes/.

Black MC, Basile KC, Breiding MJ, Smith SG, Walters ML, Merrick MT, et al. *The National Intimate Partner and Sexual Violence Survey (NISVS): 2010 summary report*. Atlanta, GA: National Center for Injury Prevention and Control, Centers for Disease Control and Prevention; 2011.

Acknowledgements

Saginaw Valley State University
Department of Theatre

Full-Time Faculty

Karla Kash, MFA
Peggy Mead-Finizio, MFA
David Rzeszutek, MFA
Tommy Wedge, MFA

Adjunct Faculty

Dan Gerics, MA
Caleb Knutson, MA
Dakotah Myers, MA

Acknowledgements

The Office of President Dr. Donald Bachand

The Office of Dr. Deborah Huntley,
Provost/Vice President of Academic Affairs

The Office of Dr. Marc Peretz,
Dean College of Arts & Behavioral Sciences

The Office of University Communications

Departments of RPW & Theatre
Administrative Secretary Kelly J. Helmreich

The Conference Center at SVSU
Andy Sharrow and Kellie Lehner

Acknowledgements

Special Thanks

- SVSU NEST Program– for guidance during COVID-19
- Vectorworks– for the donation of software to support SVSU productions and classrooms
- Andy Sharrow—for overall support
- SVSU HVAC Facilities– for overall support
- Café Zinc at the H Hotel– for macaroon boxes
- Pre-Show Music: Music for TV Dinners by various artists

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The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by
David M. Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

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, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 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.