



A DOLL'S HOUSE

BY HENRIK IBSEN
TRANSLATED BY NICHOLAS RUDALL

THE MIRACLE THAT DID NOT HAPPEN.



Letter From the Chair

Dr. Cynthia Allan,
Department of Communication

Welcome to the 2019-2020 season of the Pittsburg State Theatre! We will be in residency at the Dotty & Bill Miller Theater here in the Bicknell Family Center for the Arts for during October, February, and April this academic year. Our residency allows us to provide students with the best pre-professional training possible to prepare for a career in the arts. Your attendance at Pitt State Theatre productions helps advance the cause of arts training and we appreciate your support.

The 2019-2020 season begins October 24-27 with **A Doll's House**, by Henrik Ibsen. Long considered the play that opened the door to modern drama, this investigation into marriage and societal norms is as timely today as when it premiered in 1879 and has been produced numerous times in the past several years. Directed by Joey Pogue, this production will also offer a special school matinee for area schools.

Then, on December 6-7, we continue our tradition of Theatre Unplugged with the student-directed one-act plays produced in the Studio Theatre (entrance on Joplin Street). The Studio Theatre remains the venue for student-produced theatre productions and these one-act plays are sure to be engaging.

In spring of 2020, Megan Westhoff directs Lauren Gunderson's new script, **Silent Sky**, a funny, radiant, and joyful ride through the dream world of Henrietta Leavitt, one of the Harvard "computers" who helped map the stars and had a profound influence on the field of astronomy. Join us February 27-March 1 for this mind and heart expanding production.

Our final season offering, running from April 23-26, is **The Windshield and the Bug**, an original work conceived and directed by myself with additional material by the Advanced Performance Ensemble. This comic work looks at moments we think we've got everything figured out...or not. A light-hearted way to end the spring.

Remember, Pitt State Theatre offers Saturday and Sunday matinees in addition to our Thursday through Saturday evening performances. The faculty, staff, and students of the Department of Communication join me in expressing our sincere hopes that you enjoy the 2019-2020 season.

Warm regards,

Dr. Cynthia Allan

Directors Notes

Dr. Joey Pogue

Written amidst profound social change driven by the industrial revolution, Henrik Ibsen's plays identify forces in the nineteenth century that have remained prevalent and hostile to human self-actualization in the twentieth. Addressing the experiences of those confronting this period of transition, Ibsen's scripts put us in touch with relational dilemmas that are challenging to define, conceptualize, or even name through other discursive channels. Consequently, the dramas he puts on the stage are excellent pedagogical tools for communication scholars.

As controversial today as it was when it debuted 140 years ago, **A Doll's House** gives us much to contemplate as we apply its interactive dimensions to our overall understanding of human communication, especially interpersonal, family, and gender communication. During the rehearsal and production of a show like **A Doll's House**, the stage becomes a laboratory where social science intersects with artistic expression. As one of the most discussed plays ever produced on a western stage, Ibsen's look at troubled domesticity has invited an abundance of attention from critical scholars embracing two primary schools of thought. On one hand the play is viewed as a feminist manifesto whose attack on patriarchal oppressiveness remains as relevant in the present as it was when Nora's first door was slammed in 1879. From a contrasting perspective, the play is viewed as a plea for the emancipation of both women and men, encouraging them to self-actualize and be who they truly are instead of the doll-like figures society expects them to be. As we engaged in the process of bringing Ibsen's story to life, we chose to incorporate an intersection of both perspectives. Our goal was to render the play's problematic issues into transparency so they could be discussed in their entirety, debated responsibly, and possibly even remediated.

I want to thank my colleagues from both the Communication Department and Women's and Gender Studies as well as the many PSU students who have helped make this production possible. I especially want to thank my department chair, Dr. Cynthia Allan, for giving me the opportunity to engage in enlightenment that is accomplished when theatrical art collaborates with social science.

Scenic Designer's Notes

Linden Little

Ornamental details unite the scenic design for this production of **A Doll's House**. The carved designs of the chairs work with the swags in the drapes to create an illusion of the lush interiors of the late nineteenth century. I approached the selection of each of the furnishings by imagining if they could also exist as a miniature in a doll house. This level of detail contrasts with the relative flatness of the wall treatments. The plain vertical stripe of the wallpaper and the flat painted wainscot seek to create the feeling of an actual doll house. Essentially I want the audience to view Ibsen's characters as doll people trapped in an endless game of pretend, rigidly following the rules of the game society has laid out for them. Nora rewrites the rules through her choices and hopefully pops out of the flat environment of her doll world.



Set design in construction

Costume Design Notes

Lisa Quinteros

The late 19th century was a unique time in clothing, especially women's clothing. It is known as the Bustle Period, and was defined by beautiful dresses created with multiple layers of fabrics, overlaid on padded forms and petticoats, squeezed in corsets and tied, transforming the female form into something...that it wasn't. It was a beautiful illusion, accentuating a specific area, or lengthening a line, training the eye to go where fashion deemed it to be the most pleasing look of the moment. Even hair was accentuated, with women often adding more volume to their own hair with false hairpieces and added braids or ringlets. Every conceivable trim or decoration was tried, often overdone, and mixed with stripes and plaids and lace and silks. Mail order catalogs allowed for the import of things never before readily available, all across the globe. The industrial revolution and mass production meant more for everyone, at a lesser cost. All of this influenced the height of fashion, and the all-encompassing importance of Society deemed it acceptable.

The clothing for **A Doll's House** is very much in tune with this, indeed the whole of Nora's world is the very same idea in that the trappings of the day to day life she lives are as contrived as the clothing she wears. Dictated by society, growing more elaborate as one climbs the scale of influence, money and power. She is the decorated doll, as are her children, her home, and her relationships. Nora, ultimately, is unable to stay in those confined lines drawn out for her.

I personally love the clothing of this time. The wide variety of fabrics, the folds and drapes, and unique cuts, angles and endless design details allow for a fun designing experience. There is an abundance of pictorial evidence and true photography to examine and re-create from. Would one want to dress this way every day now? For most, highly unlikely. But the design elements that are Victorian have definitely retained their hold on us into the 21st century, found in product choices, pattern choices, home goods, and common objects surrounding us. We still find them fascinating. Even down to toys, because the best toy doll house of todayis still the beautiful Victorian doll house.



Lisa Quineros working on the costume for Mrs. Linde (Jaley Hoyt)

Properties Master Notes

Noah Smith

Being responsible for the properties for **A Doll's House** was certainly an experience. The play takes place during Victorian era Norway, making it quite the challenge. Everything from this era has a distinct look and is easily identifiable. The problem is that actual Victorian antiques and good reproductions are expensive and hard to come by. Most of the props were borrowed or built which was exciting for me as I like to build and create when given the time.

From reading Ibsen's work, I see major themes of being honest, not only with yourself, but also with others. I followed this example by preparing for production meetings, being honest when I had or had not taken care of my responsibilities and working on my own when no one else was. I couldn't have done this without the help of the community with their generosity and support. Special thanks to Lisa Quinteros, Mimi Little, and Linden Little for all their help and consideration.

A Doll's House

By Henrik Ibsen

Director.....Dr. Joey Pogue
Set & Lighting Design..... Linden Little
Costume Design.....Lisa Quinteros
Prop Master.....Noah Smith*

Cast of Characters

Nora.....Megan Reed
Torvald.....Michael Rodriguez
Dr. Rank.....Noah Larson
Mrs. Linde.....Jaley Hoyt
Nils Krogstad.....Trevor Schoenhofer
Helmrs 3 children-.....Autumn McLntosh, Tailor Atchley, London Obrien
Anna Marie (nurse).....Angela Curran
Helene (maid)..... McKenzie VanMeerhaeghe*
Delivery boy..... Noah Smith

There will be two 10 minute intermissions, between Act one and Act two

Production Staff

Director.....Dr. Joey Pogue
Stage Manager.....Megan Vanwayngarden*
Assistant Stage Manager.....Tayler Matthews*
Props.....Noah Smith*, Ryan Bennet
Light Board Operator.....Scott Ladish*
Sound Operator.....Garrett Wainscott*,
Make-up and Hair..... Jenna Russell, Kathryn Martinez*
House Managers..... Zoey Rankin, Garrett Wainscott*
Costumes.....Jenna Russell, Kathryn Martintez*,
Barbara Davis, Kathy Sanley, Hannah Casper, Brianne Spiers, Miranda
Madden, AnnaLissa Redmond, Garrett Wainscott*, Trevor Schoenhofer,
Mariana Rosales, Tayler Matthews*, Hailey Denton*, Hunter Adamson

Pitt State Theatre Staff

Production Assistant.....Cooper Dammrich*
PR/Advertising Manager..... McKenzie VanMeerhaeghe*
Poster/Program/Banner Design.....April Huninghake
Production Photographer..... Gracie Haile

No photography or video recording is permitted during the performance. Please make sure ALL cell phones are turned off.

For the comfort of other audience members, take crying or fussy children to the lobby.

*denotes membership in Alpha Psi Omega, national theatre honor society



Assistant Stage Manager (Tayler Matthews) helping the children (Tailor Atchley, London Obrien) practice lines





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Mrs. Linde (Jaley Hoyt), and Dr. Rank (Noah Larson) reacting to surprising news



Torvald (Michael Rodriguez) Rehearsing a monologue



A Special & Sincere Thanks

Pitt State Theatre would like to extend a special thanks to these individuals and organizations for helping us make this production possible!

Dr. Celia Patterson
Mimi Little
Alan Ross
Pittsburg Community Theatre
Buddy Gorentz



Dr. Pogue lecturing to the actors as they listen and take notes



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