

Spring 1984

Hedda Gabler

School of Theatre and Dance
Illinois State University

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1983-84
THEATRE
Illinois State University

ILLINOIS STATE UNIVERSITY
COLLEGE OF FINE ARTS
DEPARTMENT OF THEATRE

presents

Hedda Gabler

by

Henrik Ibsen

Directed by
JOHN W. KIRK

Scenic Design by
LYNDA J. KWALLEK*

Costume Design by
FRANK C. VYBIRAL

Lighting Design by
TIMOTHY D. JONES

Technical Direction by
JEFFREY ENTWISTLE

Property Design by
GINGER S. SCOTT

WESTHOFF THEATRE
Feb. 23-26, Feb. 28-March 1
8:00 p.m.
1983-84 Season

*Master of Fine Arts Degree Candidate

THE CAST

George Tesman, research fellow in cultural history . . .	NEAL LAVINE*
Hedda Tesman, his wife	KIRSTEN L. SAHS
Miss Juliana Tesman, his aunt	KAREN M. ELDRED
Mrs. Thea Elvsted	MICHELLE LEE DAHMER
Judge Brack	RANDALL FRYMAN
Eilert Lovborg	BOB PETKOFF
Berta, the Tesman's maid	HOLLY WANTUCH

SETTING

The action takes place in Tesman's residence
in the fashionable part of town.

SYNOPSIS OF SCENES

ACT I

An autumn morning.

ACT II

Afternoon of the same day.

ACT III

The following morning.

ACT IV

That evening.

There will be one intermission between Act II and Act III.

ON SOUL

There is a special aura that surrounds genius. Those of us who have been working with *Hedda Gabler* these past weeks have felt it profoundly. There is something so honest and so personal about the interaction of the characters that all of us from time to time have experienced a kind of awe; not the awe that distances us from a great and imperious figure, but the awe that grows out of the bottomless depths of the honest, the true and the profound.

Hedda is about love, about a woman's struggle to find her soul in a world that has asked her to be both man and woman, both winner and loser. Hedda fails in this struggle and, if we have managed our part adequately, that failure should touch us all.

Ibsen tells us, "Before I write down one word, I have to have the character in mind through and through. I must penetrate into the last wrinkle of his soul . . ." Ibsen has done that in this magnificent play. Working in the presence of pure soul has been an awesome and exhilarating . . . and humbling experience. Regardless of the level of success we have achieved, we, who have worked in the presence of genius for the past six weeks, are better for it.

—John W. Kirk

Hedda Gabler

"What a horrible story! What a hideous play!" Clement Scott wrote in 1891. Most contemporary critics found the central figure degenerate and incomprehensible, but Henrik Jaeger described her as a "magnificent, richly endowed woman."

Henrik Ibsen may have revealed here his own emotional life. Perhaps Lovborg represents repressed emotional spontaneity, and Tesman the conservative intellectual role Ibsen chose to play.

If this play presents a portrait of the artist, it is unintentional. Ibsen was concerned with the tragedy produced by constraints on talented women in an authoritarian male society. The playwright observed that women are not all created to be mothers. "They all have a leaning towards sensuality, but are afraid of the scandal," he wrote. "They realize that life holds a purpose for them, but they cannot find that purpose."

Actresses have often portrayed Hedda "as an evil genius, a kind of suburban Lady Macbeth" (Michael Meyer). There have also been sympathetic interpretations. Elizabeth Robins, the first to do the role in the English language, saw Hedda as "pitiable in her hungry loneliness."

Directors have experimented boldly. Charles Marowitz in 1978 played the action on a circular platform symbolizing Hedda's inner world. He brought General Gabler and Diana onto the stage, and represented psychological relationships through physical actions, such as Tesman skipping a rope turned by his aunt and the housekeeper. Ingmar Bergman has presented several simplified, stylized productions with a stifling, dark red velvet setting from which Hedda never exited.

Isolated and aloof, Hedda is the aristocratic General Gabler's daughter, the jealous schoolmate of Thea Elvsted, the coquette in a circle of male admirers, the bored wife and reluctant mother to be. We are challenged to glimpse, behind her cruel and elegant mask, Hedda's inner torment and dreams of beauty.

Dr. Carla Rae Waal, Chairperson of Speech and Dramatic Arts
University of Missouri, Columbia

PRODUCTION STAFF

Stage Manager—Craig Berger*
Assistant Director—Mark Greenleaf*
Assistant Stage Manager—Janice Carter
Assistant Set Designer—John Croissant
Assistants to the Costume Designer—Ruth Howell, Jeff Kinard
Master Electrician—Bryan Morris
Poster Design—Lou Cella

PRODUCTION CREWS

Costumes—Dan Rivkin, Dan Pommier, Kathy Deason, Kevin Jones,
Ron Becket, Nancy Boxleitner, George Johnston
Set Properties—Doug Vickers, Chuck Fudge
Light Board Operators—Dawn J. Sherrod, Bobbie Bergelin
Light Crew—Mark Kaetz, Greg Thomas, Paul Rebeiz, Craig Duncan,
James Powell
Hair Design—Vicki McGlothlin, (assistant) Carol Zimmerman
Sound—Rick Todd
Make-up—James Spinner

STUDENT PROMOTION COMMITTEE

Nancy Boxleitner, Ken Borden, Jon O'Guinn,
Mary Brennan, Darren Howard

ACKNOWLEDGEMENTS

Community Players, Irving and Jobie Tick,
Karen Eldred, Michelle Dahmer, Gary Olsen, Ken Follett

For your information . . .

CAMERAS AND RECORDING EQUIPMENT are strictly forbidden in the theatre.

LATECOMERS will be seated in the balcony.

SMOKING is allowed only in the lobby and outside the building.

WHEELCHAIR PATRONS can arrange for special seating when tickets are purchased.

FUND-RAISING PARTIES can be arranged with your organization. For information, call Don LaCasse at 438-7314.

THE UNIVERSITY THEATRE REQUESTS that patrons refrain from leaving their seats, talking, or causing any unnecessary disturbances that might detract from the performance.

We thank you for your cooperation.

UNIVERSITY THEATRE PRODUCTION STAFF

Business Manager Don LaCasse
Costume Shop Supervisor Jan Walter
Scene Shop Supervisor Dennis Mays

COSTUME SHOP

Graduate Assistants—Marshall Anderson, Ruth Howell, Jeff Kinard,
Norma West, Kent Streed
Undergraduate TA—Anna Welcome
Undergraduate Assistants—Julie Fishman, Lisa Hyncik, Kari Beth
Rust, Linda Schlesinger

SCENE SHOP

Graduate Assistants—Randle Farris, Lynda Kwallek, Patty Moran,
Gary Olsen, Malissa White
Undergraduate Assistants—John Croissant, John Feely, Dan Kunkel
Prop Room—Ginger Scott
Sound—Joseph A. West

MANAGEMENT AREA

Box Office Managers—Thom Miller, Mark Greenleaf
Marketing Director—Megan Peterson
Assistant Box Office Manager—Mary Hager
University Theatre Photographer—Brad Miller
University Theatre House Manager—Jeff Rodgers
Program Coordinator—Kirsten Sahs
Management Assistants—Laurie Barrick, Jeanne Lee, Jane Sonnen-
berg, Mike Rosendahl

All Production areas are assisted by numerous practicum students.

DEPARTMENT OF THEATRE FACULTY AND STAFF

FACULTY Chairperson: Alvin Goldfarb
Edward A. Andreasen, Jeffrey Entwistle, Kathe Geist, Douglas Harris, John
W. Kirk, Don LaCasse, Ralph L. Lane, Ron Mottram, Calvin Lee Pritner,
Pamela Ritch, J. William Ruyle, Jean Scharfenberg, John Sipes, Patricia
Snoyer, Frank C. Vybiral, Ronald Wainscott, Jerry Walker, Dan L. Wilhelm

CIVIL SERVICE STAFF

Dennis Mays, June Mays, Patricia Neef, Wilma Pforr, Jan Walter

Coming Soon

Allen Theatre

SORROWS OF STEPHEN

By Peter Parnell
Mar. 16-22 at 8:00 pm
Mar. 17 at 2 & 8 pm

Braden Auditorium

FIDDLER ON THE ROOF

by Stein, Bock & Harnick
Apr. 5-7 at 8:00 pm

Allen Theatre

THE LOWER DEPTHS

By Maxim Gorky
Apr. 20, 21, 23-27
at 8:00 pm