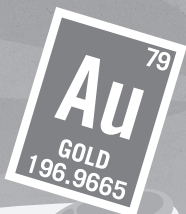


# AN ENEMY OF THE PEOPLE



RUTH CAPLIN THEATRE AT 8PM  
November 14 – 16  
& November 19 – 23

## AN ENEMY OF THE PEOPLE

By Henrik Ibsen

Adapted by L. Douglas Grissom

Directed by Richard Warner

 UNIVERSITY of VIRGINIA  
**DRAMA**  
<http://www.virginia.edu/drama>

DEPARTMENT OF  
**DRAMA**  
UNIVERSITY OF VIRGINIA

# AN ENEMY OF THE PEOPLE

By Henrik Ibsen

Adaptation by L. Douglas Grissom

Directed by **Richard Warner**

Scenic Design by **Jason Randolph**

Costume Design by **Lindsay Hinz**

Lighting Design by **Jake Kvanbeck**

Sound Design by **Mark Gartzman**

Vocal and Text Coaching by **Kate Burke**

Technical Direction by **Mark Molchany**

Production Stage Management by **Christian Greenwood**

## CAST

(In Order of Appearance)

Catherine Stockman.....	Amaree Cluff
Ms. Billings.....	Kate Tooley
Peter Stockman.....	Jay Colligan
Ms. Hovstad.....	Sandi Carroll
Captain Horster.....	Hal Turner
Dr. Thomas Stockman.....	Mitch Voss
Petra Stockman.....	Anne Donnelly
Morten Kiil.....	Guy Aiken
Ackleberg.....	Alex Rafala
The Drunken Citizen.....	Ian Lindsay

## SCENES

### ACT ONE

Scene One    The Stockman's Living Room  
Scene Two    The Stockman's Living Room  
Scene Three   Office of *The People's Messenger*

### ACT TWO

Scene One    Captain Horster's Warehouse  
Scene Two    The Stockman's Living Room

There will be one fifteen minute intermission

Time: 1963

Place: Kittery, Maine

## WHO'S WHO IN *AN ENEMY OF THE PEOPLE*

**Guy Aiken** (3rd Year, PhD Religious Studies): *Elephant's Graveyard* (U.Va. Drama).

**Kate Burke** (Associate Professor of Drama, Voice and Speech) *You Can't Take It With You* (U.Va. Drama)

**Sandi Carroll** (3rd Year, MFA Acting): *God's Ear*, UPCOMING: *Mission: Implausible!* (U.Va. Drama). *Irena's Vow* (Broadway), *Rabbit Hole* (w/ Nicole Kidman), *TiVo La Resistance!* (Logic Limited Ltd.) sandicarroll.com.

**Amaree Cluff** (3rd Year, MFA Acting): *You Can't Take It With You*, *Rhinoceros*, *Romeo and Juliet* (U.Va. Drama); *1776* (HTF); *As You Like It*, *Taming of the Shrew* (Virginia Shakespeare Festival); *The Gift of the Magi* (Virginia Premier Theater); *Revolutionary City*, *Women of the Revolution* (Colonial Williamsburg).

**Jay Colligan** (BA 1990, Foreign Affairs, Drama Minor): *Elephant's Graveyard*, *The Foreigner*, *Cloud Nine*, *The Robber Bridegroom* (U.Va. Drama); *Someone Who'll Watch Over Me*, *Dark Rapture*, *Girls We Have Known* (NYC); *Bound*, *Golfballs*, *Fighting Gravity* (film).

**Anne Donnelly** (4th year, Drama): *Parade* (U.Va. Drama); *Lend Me A Tenor Part II: Tito's Revenge* (Staged Reading); *Richard III* (Reckless Theatre); *Empty Cups* (Fresh Ground Players).

**Mark Gartzman** (3rd Year, MFA Technical Direction): *God's Ear* (sound engineer) (U.Va. Drama).

**Christian Greenwood** (BA 2013, Drama): *God's Ear, Parade*, 2012 Fall & Spring Dance Concerts (U.Va. Drama); *Canopy of Stars* (Virginia Players Lab Series).

**L. Douglas Grissom** (Associate Professor of Drama, head of Playwriting): member, Dramatists Guild.

**Lindsay Hinz** (3rd year, MFA Costume Design and Technology): *Elephant's Graveyard, Spring Awakening* (U.Va. Drama).

**Jake Kvanbeck** (3rd Year, MFA Lighting Design): *God's Ear, Spring Awakening, Romeo and Juliet* (U.Va. Drama); *Next to Normal, Annie Get Your Gun* (Heritage Theatre Festival); *Clybourne Park*, Gala (Live Arts).

**Ian Lindsay** (3rd Year, Drama): *You Can't Take It With You, Spring Awakening, Rhinoceros, Elephant's Graveyard* (U.Va. Drama); *Much Ado About Nothing* (Reckless Bard); *The Music Man* (FYP); *Mountain Language* (U.Va. Anthropology).

**Mark Molchany** (2nd year, MFA Technical Direction): *Crazy For You* (ATD, U.Va. Drama).

**Alex Rafala** (3rd Year, Drama): *Romeo and Juliet, Spring Awakening, You Can't Take It With You* (U.Va. Drama); *The Music Man* (FYP).

**Jason Randolph** (3rd Year, MFA Technical Direction): *God's Ear* (U.Va. Drama).

**Kate Tooley** (4th Year, Drama): *Romeo and Juliet* (U.Va. Drama); *The Winter's Tale* (SotL); *He Who Gets Slapped* (Live Arts); *24/7* (Whole Theater/ Live Arts); *A Midsummer Night's Dream* (Hamner); *Sylvia, Hamlet* (GSC Theater).

**Hal Turner** (2nd Year EdD, Curry School, Higher Education Administration).

**Mitch Voss** (3rd Year, MFA Acting): *God's Ear, Spring Awakening, Romeo and Juliet* (U.Va. Drama); *24/7* (Whole Theater/ Live Arts); *Much Ado About Nothing* (Kentucky Shakespeare); *Escanaba In Da Moonlight* (Farmer's Alley Theatre).

**Richard Warner** (Professor of Drama, acting/directing): member AEA and SAG-AFTRA.

## PRODUCTION STAFF

Assistant Director..... Adam Santalla  
Assistant Stage Managers..... Joe Crittenden, Laura Elliott  
Interim Department Chair..... Colleen Kelly  
Department Technical Director..... Steven Warner  
Assistant Technical Director..... Mark Gartzman

Scenic Charge.....	Rachel Delgaudio
Scene Shop Foreman.....	Jason Randolph
Scene Shop Manager.....	Steve Warner
Carpenters.....	Students of DRAM 2210
Run Crew .....	Jon Belka, Ana Cackley, Jacqueline O'Brien, Mary Margaret Watkins
Paint Shop .....	Vincente Arroyo, Jessica Burnam, Jackson Cassidy, Katerina Lauritano, Itohan Omorodion
Props Master.....	Austin Manning, Hilary Landowski
Properties Shop.....	Laura Tappan
Costume Design Faculty Advisor .....	Gweneth West
Costume Technology Faculty Advisor.....	Marcy Linton
Assistant Costume Designer .....	Sarah Bryan
Costume Shop Manager.....	Dorothy Smith
Costume Shop Assistant.....	Kate Woff
Drapers .....	Lindsay Hinz, Allison Jordan, Sarah Bryan
Stitchers .....	Students of DRAM 2310
Wardrobe Supervisor.....	Sarah Bryan
Wardrobe Assistant .....	Kristina McCloskey
Wardrobe.....	Taylor Hillman, Lori Mullins, Jessica Platter, Alexandra Wishey
Lighting Design Faculty Advisor .....	Lee Kennedy
Master Electrician .....	Jonathon Hunter
Light Board Operator.....	Sam Elliott
Electricians.....	Chelsea Dickens, Lucie Hanes, Students of DRAM 2130
Sound Design Faculty Advisor .....	Michael Rasbury
Sound Board Operator.....	Ana Cackley
Business Manager.....	James Scales
Assistant Business Manager .....	Judy McPeak
Drama Administrative Staff.....	Barbara Koonin, Theresa Lamb
Administrative Assistant .....	Lynne Cates
Arts Box Office Manager.....	Andrew Burnett
Arts Box Office Staff .....	Jon Belka, Brady Blouin, Phil Digiacommo, Sophie Kaemmerle, Kristina McCloskey, Timothy Morris, Katherine Ripley, Milika Robbins, Adam Santalla
House Managers .....	Phil Digiacommo, Ivory Ibuaka, Zaneta Romero
Concessions Manager.....	Shunlante' McNair
Publicity Manager.....	Kate Tooley
Publicity Assistant.....	Ian Wendell
Production Coordinator.....	Caitlin McLeod

## A NOTE ON THE ADAPTATION

I was excited and honored when Richard Warner approached me with the idea of adapting *An Enemy of the People* for our Department of Drama season. I was teaching a script analysis class at the time, and the plan was to take one play and do an in-depth analysis of it in order to teach students how to unlock the deeper and more hidden layers of meaning and technique that playwrights can place in a great play. Knowing I would be adapting *An Enemy of the People*, I – somewhat selfishly – picked this play for our intensive analysis. Now I essentially had 22 “research associates” that enabled me to dive much deeper into the play than I ever would have been able to do on my own. I sincerely thank and credit all those students for their valuable insights and perceptions – there are many key elements of this adaptation that would not exist were it not for these students.

*Enemy* is often thought of as Ibsen’s most didactic play, the one where he most obviously stands on a soapbox to deliver his sermon to the world. That this is at least partially true is undeniable – Ibsen did have “truths” that he wanted to bring to the people of his time, and he uses the story and words of Doctor Stockman to deliver these truths. But Ibsen is too great a playwright to see these issues, and this character, so simplistically. If Doctor Stockman is a hero, he’s a flawed one; if he’s bringing “truth” he’s bringing a truth that may not be as pure and noble as he himself imagines.

I credit, deeply, Richard Warner in helping me uncover and elaborate on these complexities in the script and characters. Richard was more than invaluable in the shaping of this script in rewrite after rewrite. This was the strongest collaborative process I’ve ever had with a director, and without his insights and deep thinking on every moment of the script, this current script would not have been possible. In fact to say Richard “helped me” with the adaptation seems almost condescending – in reality Richard has been a co-creator of this adaptation. Add to that the enormous contributions of actors, designers, stage managers and technicians – not only in the sense of mounting the production, but in asking questions that changed the script itself, we truly have what any theatre production should be (but often isn’t) – a true and joyous collaboration.

—L. Douglas Grissom



**The Kennedy Center**

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The *Kennedy Center American College Theater Festival*<sup>™</sup> 46,  
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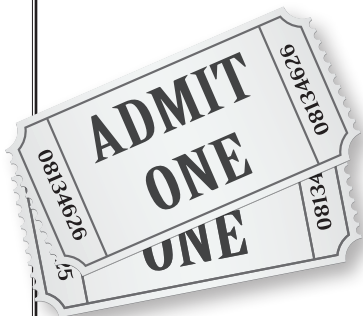
**David and Alice Rubenstein.**

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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, 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 1,300 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.



### ***Fall Dance Concert***

Culbreth Theatre – 8:00 p.m.

December 5-7, 2013

*Original works of dance choreographed  
and danced by students in our dance  
program and guest artists*

### ***Museum***

by Tina Howe

Directed by L. Douglas Grissom

Ruth Caplin Theatre – 8:00 p.m.

February 20 – 22, February 26 – 28, and March 1, 2014

*Sometimes in the world of modern art, the patrons themselves are worth the price of admission. Tina Howe's Museum offers an absurdist take on the last day of an exhibition where some 40 outlandishly entertaining characters peruse the work of a trio of artists. Their reactions range from transfixed reverence to hopeless giggle fits and everything in between, while a nervous security guard tries in vain to keep things under control.*

### ***Spring Dance Concert***

Culbreth Theatre - 8:00 p.m. April 3-5, 2014

### ***The Forgetting River***

Written and directed by Marianne Kubik

Helms Theatre - 8:00 p.m.

April 10-12, 2014

Matinee on April 13, 2014 at 2:00 p.m.

### ***A Flea In Her Ear***

by Georges Feydeau

Translated by John Mortimer

Directed by Colleen Kelly

Ruth Caplin Theatre – 8:00 p.m.

April 17 – 19 and April 23 – 26, 2014

