

An Enemy of the People:
A Director's Journey from the Page to the Stage

A Major Qualifying Project Report

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Abstract

An Enemy of the People: A Director's Journey from the Page to the Stage explicates the directorial process taken for Henrik Ibsen's *An Enemy of the People*, adapted by Arthur Miller, from thought to performance. A project portfolio of all work completed for *An Enemy of the People* concludes the project.

Executive Summary

Theatre is the only art form that can contain all other art forms. Although many forget this, painting, music, dance, acting and other forms of art all come together to create the art that is theatre. Here at WPI, I have learned the impact of our school's motto in regards to theatre: *Lehr and Kunst*, Theory and Practice. From a minor role with no lines to director, I have learned much in my four years.

Although I had worked on eight productions in high school, all of those in the realm of acting, I have learned much from the technical aspects of the WPI theatre community. From start to finish in approximately six weeks, each production pushes the limits while still providing fun and learning about theatre. I have dabbled in every field, but I was drawn to front of house and directing: two areas I feel passionate about. However, there is still much I need to learn; I wish to use the experience I have gained at WPI to achieve a higher proficiency in not just directing but all theatre. All of my production experiences at WPI have culminated in directing *An Enemy of the People* by Henrik Ibsen adapted by Arthur Miller – a major Humanities and Arts production. I gathered techniques from previous directors as well as tweaking my processes to create my style of directing – one that focuses on the collaborative effort to create a cohesive design.

Theatre has allowed me to become the person I am today. It has taught me in strange, ethereal, yet harsh ways skills that can be applied to many different fields. With the inflexible deadline of opening night theatre has given me a vital skill in time management, but it has also taught me that creativity must always be at the forefront. Having creativity provides joy in the resolution of the final result.

Acknowledgements

There are countless people who have been influential in my ability to succeed here at WPI. Through their advice or just conversations we share, I have always found their presence enjoyable and encouraging.

First, I would like to thank Professor Susan Vick. She has from day one taken me under her wing and provided amazing advice through her previous experiences. She has also given me tough love when I slipped a little on the path and I am deeply thankful for that. Without her constant governance of the Drama/Theatre Program here at WPI, I would not have been able to pursue my passion.

Second I would like to thank Erika Hanlan for her insight in running the smoothest production in my time here at WPI. Although we did not always see eye-to-eye, I have grown to value her counsel and past experiences throughout my years at WPI. Through her ideals of organization and communication, our theatre community has increased our drive to build upon the good things of each production before and push the limits of our program.

I would like to thank my former Drama teacher, Laura Willars Benavides, who saw the potential in me as an actor. She laid the foundation of the thespian that I have become today, and without it I would be a shell of who I am.

Finally I would like to thank not only every member of Masque but also every member of VOX Musical Theatre and Alpha Psi Omega. Each of you have all demonstrated through your work that although we are a technical institute, we still know how to put on amazing productions.

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Preface

When I came to WPI, I did not know there was a Drama/Theatre program here. Oh, how that view quickly changed! As the adage says, theatre is the art form that contains all other art forms. I think that is why WPI students are drawn to this program, we see that we can apply all of our quirks and creativity into a final product (performances of a show), then rip it down and start all over again.

Some people forget is how the theatre evolved to showcase those individual talents. In ancient Greece, a man named Thespis, once stepped out during a performance and spoke to the chorus as a new character. In that moment the thespian, the actor, was born. From then on all roles came to be, but the chorus of people who have general experience in theatre has remained and it is from this chorus that we step forward and accept our roles in the limelight.

Act I: The Rising Action and Mise En Scène

Entering the theatre community, I was seen as someone who had a knack for directing. Frankly, I had never done anything directorial besides being a Stage Manager in high school. The upperclassmen took a chance on me, and I stepped into the director's chair for the first VOX C-term musical *Edges* by Benj Pasek and Justin Paul under the mentorship of Alex Rock. He guided me and taught me the ropes of directing, but when he was unavailable for tech week, I stepped up and polished the show to the final product. It was then and there that I felt that I really had a future in directing.

The following term I would step into the role again as well as set foot on stage as a character during the New Voices 30 festival. Out of nine shows selected, one spoke to me

deeply, *Poems: The Early Life of Pope John Paul II* written by Elena Ainsley. Going into a theatre festival with many upperclassmen directors, I admit I was out of my comfort zone, but I accepted the challenge with vigor. From this first actual directorial role, I learned how to stage in the Little Theatre, the first “black-box” space I’ve worked in, and I began to learn the processes of characterization and character development.

After this production, I did not return to the helm until almost two years later. I instead learned more about the art of theatre through the executive positions of Assistant Producer, Stage Manager, and House Manager. It was through these roles that I gained more experience from the upperclassmen in order to get their experiences and learn from their styles. In addition to technical positions, I acted in three productions and learned from those directors, and took aspects of their work ethic and processes to influence my own.

Entering the final term of my junior year, the play, *An Enemy of the People*, by Henrik Ibsen and adapted by Arthur Miller, was selected by Susan Vick with me as the director.. After reading the play for the first time, I honestly did not like it. But after I read it a second time, it stuck. I saw the final product; I knew what I wanted to do. I had my *mise en scène*.

Mise En Scène

Mise en scène is a French phrase that means “placing on stage,” and is used by directors as their overall term for their view of the play during their production. The term encompasses all of the design aspects, such as scenic, lighting, sound/music, costume, characterization, and staging of the actors.

The first thing that I knew I wanted was the concept of the set – I wanted a set that was not very detailed in its structure, but rather was detailed in its painting and dressing. After

meeting with Douglas Davis, the scenic designer, we both came to the following conclusions: we wanted to have a spin on the traditional Norwegian house (the play occurs in Norway), we did not want a historically accurate set, and we did not know what color we wanted the set to be. After that meeting, I let Douglas give his take on this house, and after a few weeks we agreed on a preliminary design (Figure 1).

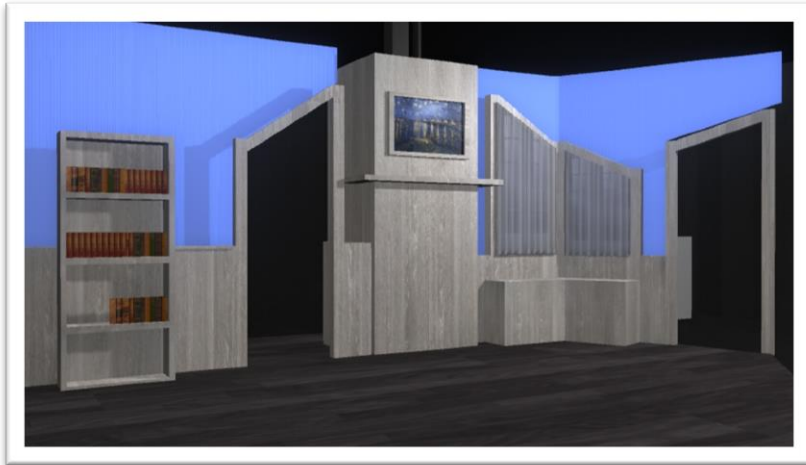


Figure 1:
Preliminary Scenic Design

From this design, Douglas and I conversed more and discussed the decision for each aspect on his set, especially his idea of having a luminescent material behind the structure in order to set the mood of a scene. We both knew that we were not qualified to determine how to execute this effect, so we brought in the lighting and special effects designers, Julian Moore and John French, respectively, to help us make this idea a reality. From that discussion, the finalized design was made: LED boxes would replace the luminescent material that would change based on the mood of the scene. Figure 2 shows a portion of the final design; the whole final scenic design can be found in the Portfolio section of this report.



Figure 2:
Final Scenic Design

Now with a set that had lighting elements heavily integrated with it, I met again with Julian Moore, the lighting designer, to discuss how lighting would go for not only the LED boxes but for the show in general. From that meeting we determined that there would be three main colors for the show: red, blue, and green. Those three colors would be mixed and distinct from each other, but they would be responsible for setting the mood in certain scenes. Green represented corruption or money clouding characters' judgments, red the power of political influence on the masses, and blue the truth. We also realized that, with the set we had, there would be little ways to get cross-lighting (lighting from multiple directions), so Julian decided that backlighting (lighting from behind actors) would set the mood better than having a lot of forward lighting (lighting from in front of actors).

Based off of this, Julian and his assistant, Sebastian Espinosa, got to work and created the preliminary light plot seen in Figure 3. The plot features three distinct light areas which correspond to the staging of the play: one located downstage right, another at center stage, and

another stage left. These areas could be changed in color and intensity, and each drew the audience to that area. In addition, the design talks about Seladors being located under the seats of the east and south audience banks. These Seladors would add the final touch to the mood lighting given by the LED boxes, especially in the final scene in Act III.

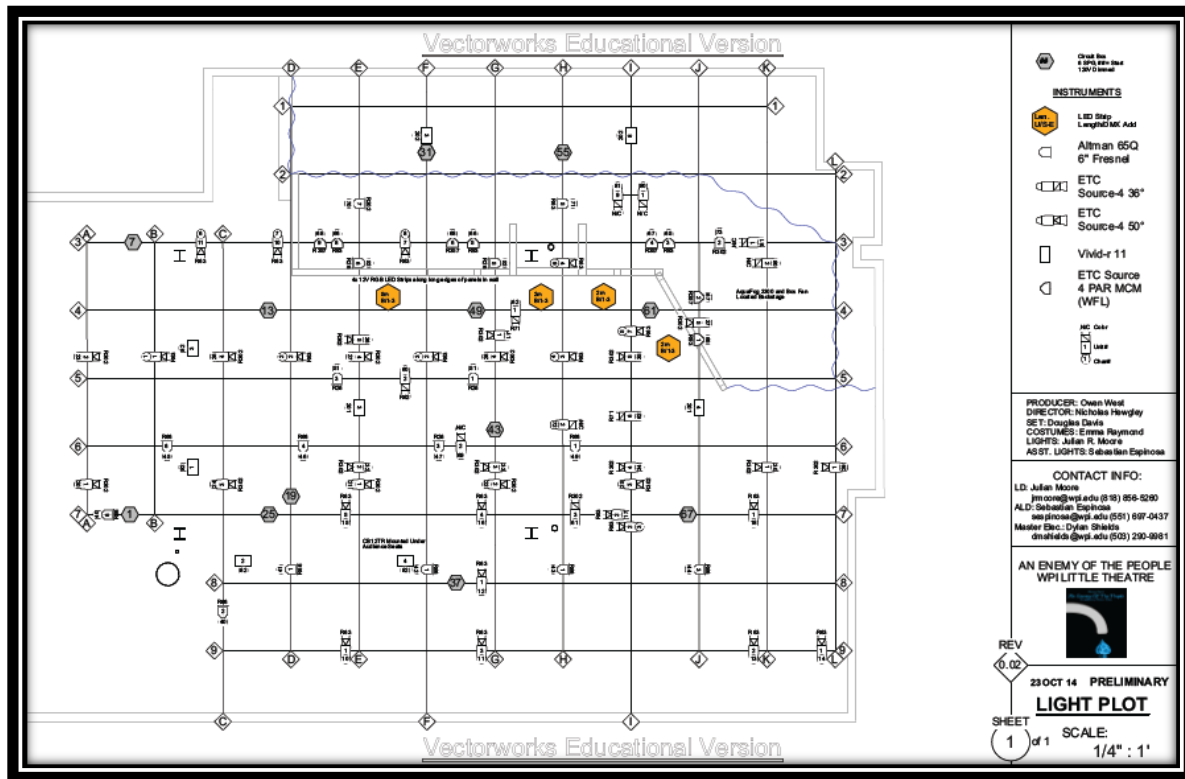


Figure 3:
Preliminary
Lighting
Design

After this initial design, I began to meet with Emma Raymond, the wardrobe designer, in order to discuss how the actors would be able to portray their characters and still pop out to the audience in the middle of the set, lighting, and special effects. Emma and I had similar tastes in what we wanted characters to wear, and we decided quickly that there would be three factions: blue, red, and ‘yellow.’ These colors would represent the characters’ influence in the town: blue was for people who supported Dr. Stockmann, red was for people who supported the Mayor, Peter Stockmann, and ‘yellow’ was the neutral color chosen for Petra, the Drunk, and Captain

Horster. Throughout the show, certain characters that first align with the Doctor change their opinion and come in league with the Mayor. When that change occurs, these characters would change from blue to red, and with that subtle change the audience would hopefully see that their sphere of influence had changed sides. An example of this can be found in the design for Hovstad in Figure 4. The complete wardrobe design can be found in the Portfolio section for *An Enemy of the People*.



Figure 4:
Hovstad Preliminary
Wardrobe Design

Once I was satisfied with the wardrobe design, I turned my attention to the sound element, which would be designed by Hannah Brown. I started by telling Hannah what the show was about and what I thought about it, and I stated that I wanted as much transition music as

possible. From that, Hannah had the most creative license out of all the designers, and it showed in her work – shown in Figure 5.

Page Number	Sound
n/a	Pre-show music
17	Transition music - "Cold and Raw" by Lars Johannesson
18	Knock on door
19	Knock on door
38	Transition music - "Hoken" by Olov Johansson
46	Knock on door
61	Transition music - "Red Moon" by Jami Sieber
81	Intermission music
81	Transition music - "Politics and Religion" by David Arnold
81	Crowd talking sounds
83	Horn blast
92	Horn blast
95	Horn blast
98	Horn blast
99	Transition music - "Out of Gas" by Greg Edmonson
99	Glass breaking
105	Knock on door
123	Glass breaking
124	Crowd shouting, chanting
125	Ending music - "Let There Be Light" by John Williams
126	Curtain call music - "Reaching" by Audiomachine

Figure 5:
Sound Cue List

Although sound cannot be transmitted through the written paper, I will say that Hannah’s design changed only due to the intermission time being reduced and her changing the order of the house music.

While meeting with Hannah about her design, I also met with Katie Sibley, the props designer, about her design. It was determined that each scene would have its own props and they

would follow the color pattern determined in the wardrobe design: red, blue, and neutral. Blue props would be in the Doctor's home, while neutral would be in Captain Horster's home, and red would be in the newspaper office. Each prop would be vaguely timeless so as to incorporate the set's structure, and they would be changed and altered throughout the show. For example, starting in Act 1, Doctor Stockmann's home has a relaxed and warm feel about it, but in Act III the house is barren and disheveled due to the pelting of rocks through their windows. A portion of Katie's design can be found in Figure 6. The full placement of the props can be found in *An Enemy of the People's* Portfolio section.

Prop	Scenes/ pages	Placement
8 Apples	Stockmann house	set in bowl on table; picked up/ eaten by <i>Kiil</i>
Bowl for Apples	Stockmann house	set on table with apples
Lamp	Stockmann House	set on table
Pipe	Act 1: Scene 1(18)	in <i>Kiil's</i> coat pocket Act 1 scene 1
Pipe	Act 1: Scene 1()	backstage (retrieved by <i>Ejlif</i>)
Tobacco Can	Stockmann House	set on table; picked up by <i>Kiil</i>
Whiskey Decanter	Act 1: Scene 1 (28)	backstage; brought on by <i>Mrs. Stockmann</i>
Ceramic Vessel for Toddy	Act 1: Scene 1 (28)	backstage; brought on by <i>Mrs. Stockmann</i>

Figure 6:
Props Placement

With all the designs preliminarily done, I held a full designer meeting before auditions in order to showcase the work of each design and how these designers would need to collaborate to ensure nothing would go awry during the production. Based on people’s reaction to me calling a meeting, this was something that had not been done in a long time. Therefore, I urge future directors to have those discussions with everyone in the room before the production starts building certain aspects so you save time and resources in order to create the most cohesive design.

It finally came time to look at the characters of the show. I at first was unsure how detailed I would go into each character, but the starting point came from the Dramaturg of the show, Casey Broslawski, who wrote character descriptions for each character – the description for Dr. Stockmann is shown in Figure 7.

Dr. Thomas Stockmann:

He might be called the eternal amateur—a lover of things, of people, of sheer living, a man for whom the days are too short and the future fabulous with discoverable joys.

Dr. Stockmann is the clear protagonist of *An Enemy of the People*. While he is best described by his eternal state of discovery and progressive views his naive faith in the good of man blinds him from the selfishness present in the hearts of so many others. At the start of the play he is light-hearted and maintains a childlike amusement with an incredible and limitless world, but once he sees the true nature of his fellow man he transitions his energy from fascination to protecting the truth. At this point the audience becomes aware of the resolved, unyielding fury of a brilliant mind faced with systematic injustices and witnesses the unveiling of the composed enemy patiently slumbering within this unassuming doctor.

Figure 7:
Character
Description

From these descriptions, I began to formulate the details of each character: how they walked, talked, and how their relationships with others in the town brought them to where they are when the play begins. I formulated questions in my head to ask the eventually cast actors which included: “What has kept you here in this town?” and “Are you aligned with the Doctor or the Mayor?”. I realized after *Poems* that I loved the intricate relationships and interactions characters have, and that was something I believe I have developed here at WPI.

Finally the time for auditions had come, and I was ecstatic to see who was interested in being cast in the show. Out of the thirty-one people who auditioned, I casted sixteen: the twelve named character roles and four townspeople. The cast list can be found in the Appendices under Characterization Meetings.

One of the hardest parts of casting was who was going to play Dr. Stockmann and his brother Peter. It was a clear choice between Patrick Thomas and Dolan Murvihill to play the lead characters, and I thought for many hours on how each of them would bring a certain take to the character. Eventually I made the decision to cast Dolan as the Doctor and Patrick as Peter. Besides those two characters, the rest of the casting came instantly to me. Although I cast a few new people, I thought that I could bring vital experience to them and bring them into the WPI theatre community.

As part of the audition process, one question asked was if the cast member was available for a Skype call during fall break in order to begin character development. As stated above with some of the questions I had created, these discussions had all these questions answered in a conversation. One of the conversations I had with an actor is found below in Figure 8. The other meetings can be found in the *An Enemy of the People* appendix titled Characterization Meetings.

Billing – Jon Griffin

Age: 22 years old

He is an enthusiast in everything, but he is young and inexperienced. He is easily excited and maybe thought of as being dumb in certain subjects. He is a jack of all trades due to his lack of attention span to study and master anything besides printing. He is driven by his curiosity. His movement is purposeful and spry.

Character Relationships:

Petra – Childhood school friends, have kept in contact. Has not decided if he likes her yet.

Dr. Stockmann – known by name initially due to Petra, but met her father based on his coming over to their home. Business relationship only.

Catherine – Loves to rile her up but is unaware of Catherine's feelings towards him.

Peter Stockmann – Since Peter does not like the paper, Billing thinks Peter sees Billing as a piece of fodder and would not waste his time with him.

Hovstad – His best relationship, they have duo reporting and are very close. Hovstad is the leader of the two.

Aslaksen – Billing likes him, but this friendship is one out of necessity not want. Aslaksen is not liberal enough for him. Since Billing sees change as good, doing the same thing in moderation is his antithesis.

Horster – Sees him as only a quiet guy until he volunteers his house for the Doctor.

Drunk – Billing shies away from the drunk due to the drunk being able to beat Billing. Although this occurs, the drunk does give Billing valuable information frequently.

Character:

What do you do? Billing does a lot of grunt work, and he loves to write about revolution and change. He sometimes comes off as malignant due to his questioning but he does not mean it, he's only doing his job.

What's your background? His parents perished when he was a teenager so he has been on his own for several years. It was through this that Hovstad brought him in and trained him to be a reporter. Billing's love for change is to cope with the loss of his parents. Sometimes he is socially unaware of signals sent by other characters, so he understands the big picture quite well, it's just the details that fall through the cracks.

What do you think of the end of the play? Billing feels regret at the end, since this was not the change he wanted to happen in the town.

Figure 8:

Billing Characterization Notes

Act II: The Climax

When the cast returned from autumn break I quickly got to work in rehearsals and began to implement and observe the character development. The rehearsal schedule ran Wednesday to Monday and the entire play was rehearsed weekly. Rehearsals began with three warmups, one pronunciation and iteration, one movement based, and one that demonstrates theatre skills – rhythm exercises for example – followed by a brief dramaturgy portion for any notes or comments in the scene and then the scene was staged or work-shopped depending on the week of the production.

Rehearsals were second nature to Meredith Ghilardi and me since we had been involved with large casts through New Voices 31 and New Voices 32. I felt that was very adept to handling the intricate relationships between the characters, especially with the Stockmann family and the newspaper staff. The rehearsals were structured as follows throughout the weeks: week one dealt with characterization and staging, week two developed more of the character relationships and the remembering of staging, week three focused on having lines as solid as possible and the final week was putting everything together going into performances.

There were times during rehearsal when the cast would be on point; there were others when they were not so much. Overall, one of the frequent comments that I had for the actors was staying in character. This is one of the things that was worked upon a lot with the cast and it was one of the last things to come together. I think that the ability for the cast to adapt each night to technical aspects malfunctioning and still performing well came from working on that skill.

Besides rehearsals there was little that I did for technical aspects of the show. Trusting in Owen West, the Producer, and Nicholas Shannon, the Production Manager, I only felt the need to check in when needed but I did make an effort to attend builds and calls when I saw the times on Virtual Callboard. Overall, my knowledge of the events happening in the space came from the

work reports from the crew heads and the weekly executive meetings. Having this limited knowledge though helped in focusing on the actors and the cast and meeting the challenge of the technical elements in the space.

An Enemy of the People has the ability to be very creative in its effects and designs. This was something that was discussed in the scenic and special effects designs, but the implementation of these elements was fascinating. Two of the major elements were the throwing of rocks and the use of fog. Both of these effects occurred in the third act in Dr. Stockmann's house after the majority and the town have turned against him. The rocks were to be thrown through the windows shattering the fake panes in order to instill a feeling of hostility from the town. These rocks were initially thought to be anything but actual rocks, but after thought and the decision from the Administrator of Theatre Technology, Erika Hanlan to do it, the process was to have the rocks be thrown away from the audience in order to keep them as safe as possible. From the massive bag of rocks, there were four rocks that were chosen that had a "bounce-back" effect so they would keep the audience safer. How these rocks were thrown was the most interesting part: there was a run-crew model that auditioned to throw them during the show. The system how these rocks were thrown was via a tie-line which was pulled on twice for him to throw it; once for standing by. The execution of the throws was mostly on point, and for that I found that the simplest solution is sometimes the best.

The second fascinating effect was the fog in the Stockmann's house. This fog came through the bay window panels near the beginning of the act and lasted as long as possible. This fog was a new form of fog used by Masque, a fog using dry ice. The reason for using this technique was to have the fog stay close to the ground but not cause the stage to become a swamp. The dry ice and the machines were turned on at intermission so as to keep the audience distracted during the first

act and they were turned on at the beginning of the third act. I think that the fog was a nice addition to the show, and my intention was to have the fog represent the coldness entering the Stockmann's home.

All of these things, although vaguely connected, did have a chance to fall apart going into production week. I have been a part of productions where things are looking great and then suddenly something puts things back and causes more stress on the production staff. This production was the opposite. When the production entered Tech Preview, it was the most complete show I have seen the week before production week here at WPI. And it only got better once we entered the actual week.

Act III: The Falling Action

The week had finally come – the final week of the show. It would be the first time that strangers would see and critic my work. How crazy my mind raced on what people would think of it, what they would like, dislike, understand, be confused about, I was in a heightened state of emotion and thought. But I had to keep that on the inside for the show must go on! There would be time to celebrate after the production concluded strike.

The dress rehearsals started off strong. The cast had been aware of all the technical elements that were going to happen and they took to them like they had seen them a thousand times. The run crew became more and more efficient, the sounds were tweaked ever so slightly, and the props cleaned and polished every night. Going into the preview performance, I was nervous to see what certain faculty would think of it. I was shocked at the overwhelming praise given to me, the questions that they had in regards to why I chose to stage the scene that way or what was the most daunting task going through this. I was ecstatic to say the least and I was excited to share my work on opening night with the theatre community.

The next three days are a blur. I soaked as much of the experience in as I could, for when Thursday came I realized that this was one of my last chances to direct in this space, to share my work on this stage, and to be involved with Masque as an undergraduate. I gave my thanks to Meredith, Nick, and Owen each night, for they were the ones who helped me get to this point, and I thanked every technical person I saw for they were helping further theatre at WPI. I cannot completely sum up my emotions on Saturday; I think they were all left on the stage by the cast. I gave the cast a good pep talk before *Whether the Weather* and I think that the cast and crew responded to it by giving an amazing final performance.

And then it was over. All that work that was put in before was washed away; the C-term show was announced (*Eurydice* by Sarah Ruhl) and I was selected to be the Producer with Lena Pafumi, the Director. I vividly remember the few days after the final performance and I did not know what to do with all the time I had now. So, I dived into my future and began to apply for graduate programs in theatre. I did not think about the show until the Post Production Discussion.

The Post Production Discussion (PPD) is something that is relatively new to Masque. The purpose of the discussion is to talk about what went wrong and right and how it can benefit future productions. This PPD is the only one that has had three good things discussed during it, and that was the moment when I realized that this production had done something not done in a very long time - finish everything early and in a practical manner. There are many reasons for this in my mind, but I think they all fall under this one thing – the willingness to do everything with 120%. Every single person that worked on this show put in some of the highest energy seen on a production, and it showed through the work that was on the stage. Each person was passionate about their position and they were happy to work with their colleagues to see this masterpiece on

stage. The effort of each person is what I think made *An Enemy of the People* different from any Masque production in the Little Theatre.

Conclusion

So where do I go from here? Well, as mentioned above, I have begun to apply for graduate programs in directing but I know my career at WPI is not finished yet. I still have much to learn and that is partially being fulfilled through Producing *Eurydice*, the C-term Masque show. This is something that I have not done before, but I think that I can succeed in it and help create an amazing show. Besides that, I think the final thing I need to learn is how to give guidance to others who are starting their collegiate careers. It was not long ago when I was a new face in the crowd, but all it took was one chance directing and everything fell into place. That is the one aspect I want to expound upon before I leave WPI and I think that with New Voices 33 just around the corner, I can complete this journey and begin anew.

Appendices

Appendix A: Research

These notes were the result of conversing with Casey Broslawski, the Dramaturg, before the design meetings had begun. To see his complete work, please read his Humanities and Arts Practicum in the Resource Library of Salisbury.

WHO IS HENRIK IBSEN? “Henrik Ibsen is considered the father of modern theater, in no small part for his role in introducing the concept of realism into his plays...Ibsen took away the soliloquies and asides characteristic of the works of previous playwrights and instead strove to show people with all their complexities and apprehensions, tackling important and relevant problems. His persistence in electing to discuss tabooed topics led to a ghastly reception of his play *Ghosts*. Although the concept of *Enemy* preceded *Ghosts* it is said Doctor Stockmann is Ibsen's mouthpiece for responding to the critics who preferred to ignore the modern problems Ibsen brought to light. This play is his weapon in a battle of truth and politics. Like Doctor Stockmann Ibsen felt ostracized, but extremely proud in believing in truth and his own his individualism against the ignorance of the mob. Often criticized as being fascist, or at least anti-democracy, as suggested by his consistent portrayal of the mob as being unfit to lead, implying the ruling class should be the naturally superior freethinkers. However, Ibsen defends himself by saying he never intended for any race or gender to be dominant, saying only who demonstrate profound will or character should lead their fellow man. In truth, Ibsen is an individualist and thus would likely be stifled under any set ideology.”

“The story of Henrik Ibsen’s unexpected rise to fame is on par with that of the rags-to-riches capitalists of his day. Born in 1828, Ibsen enjoyed a comfortable lifestyle for much of his early childhood; however, when he was eight years old his father’s business ran into trouble and his

family was forced to move into a sparse farmhouse. While he had demonstrated an early inclination for the arts, Ibsen took a job with an apothecary in preparation for the study of medicine. This decision was undoubtedly influenced by the desire to earn the financial security which had eluded his childhood.

Fortunately, Ibsen never stopped writing in his spare time, a habit that in 1851 led him to an encounter with violinist and theatre manager Ole Bull. In a truly fateful moment, Bull offered Ibsen a managerial and creative position at Bergen's Norwegian Theater. Here the young writer abandoned his medical aspirations in order to pursue a practical education at Bull's hall, where he stayed for several years. By 1857 he felt ready to accept a position at the Norwegian Theater in Christiania, presently known as Oslo, but in spite of his preparation and initial promise he eventually fell out of public approval. Accused of running the theatre into the ground, in 1863 Ibsen gathered his young family and left Norway as a public disgrace. Mainly living out of Rome, Ibsen began to write some of his most famous plays, including *Peer Gynt* and *A Doll's House*. While he found continental audiences supportive of his ideas, Ibsen's more controversial works continued to cause an uproar in the theatre world. This criticism came to a head when *Ghosts*, a dark discussion of genetic predestination represented by syphilis, drew such scathing reviews it was boycotted by several theatres. It is widely believed the harsh reception of *Ghosts* led to much of the explosive passion seen in Ibsen's next play, *An Enemy of the People*. Over time the universal themes of Ibsen's works, his willingness to explore tabooed topics in society, and his sheer determination to get his point across eroded public resistance to his work. His tenacity was eventually rewarded with an international reputation and commercial success, and when he returned to Norway in 1891 he was given a hero's welcome.

Ibsen is remembered as the father of a new era of drama, modern realism, because he so

strongly believed in the morals his plays taught; regardless of what society was ready or willing to hear, he was writing what would only lead to cultural advancement. On his deathbed in 1906, Ibsen's final words were, "To the contrary." Indeed, no society is without tabooed subjects or "the solid majority." As long as there is one man has the courage to speak his mind, Ibsen will never be long in the grave." –Courtesy of the Dramaturg Booklet

CHARACTER DESCRIPTIONS

Dr. Thomas Stockmann:

He might be called the eternal amateur-a lover of things, of people, of sheer living, a man for whom the days are too short and the future fabulous with discoverable joys.

Dr. Stockmann is the clear protagonist of *An Enemy of the People*. While he is best described by his eternal state of discovery and progressive views his naive faith in the good of man blinds him from the selfishness present in the hearts of so many others. At the start of the play he is light-hearted and maintains a childlike amusement with an incredible and limitless world, but once he sees the true nature of his fellow man he transitions his energy from fascination to protecting the truth. At this point the audience becomes aware of the resolved, unyielding fury of a brilliant mind faced with systematic injustices and witnesses the unveiling of the composed enemy patiently slumbering within this unassuming doctor.

Mrs. Catherine Stockmann:

An extremely bold woman, Mrs. Stockmann must walk the line between supporting her husband and protecting her family in a matter entirely beyond her control. A devoted mother and wife the complexity of this character's situation is not to be envied, and yet she always behaves honorably. Perhaps underappreciated, Mrs. Stockmann is the strong, level-headed voice of reason in her husbands' erratic mind.

Petra:

She is Ibsen's clear-eyed hope for the future-and probably ours. She is forthright, determined, and knows the meaning of work, which to her is the creation of good on the earth.

Perhaps a foil to the morally bankrupt Hovstad, Petra is hard-working, intelligent, independent, and loyal to her family and the truth. She is exactly the kind of modern woman Dr. Stockmann would raise, and as a teacher for both children and adults she is a symbol for the type of generation needed to right old wrongs and create a brighter future for all to enjoy.

Morten and Ejlif:

While these two young brothers occasionally get into a bit of trouble they are good boys well loved by their family and loyal to their father. However, much to the fret of Mrs. Stockman they can be impressionable; in a time of such wild political agendas this is a dangerous trait for young minds. Perhaps representatives for the innocent generation whose fate is inversely related to the corruption surrounding Kirsten Springs, these characters are in danger of being ruined by the selfishness of the town's adults.

Peter Stockmann:

He has always been one of those men who makes it his life's work to stand in the center of a ship to keep it from overturning. He probably envies family life and the warmth of [Dr. Stockmann's] house, but when he comes he never wants to admit he came and often sits with his coat on.

Peter Stockmann is a very delicate character. He is the mayor of the town in which the play is set and the chairman of the board for Kirsten Springs, but one must avoid the tempting cliché of the blustering city mayor; such a comparison would only take away from the depth of Ibsen's character. Although he is the play's antagonist, 'His Honor' is motivated primarily by his concern for his constituents and the growth of his town (albeit his precious political power depends on the success of both). Furthermore, he truly does love his brother, even as their sibling rivalry reaches a critical level. Peter Stockmann is the face of the corruption the audience will grow to despise but he is more intelligent and complex than a cartoon villain.

Morten Kiil:

Uneducated, unwed, and ruthless the unkempt Morten Kiil is best personified by the archetype of the hungry rat. In spite of his lack of conventional knowledge Kiil's survival-of-the-fittest mentality and moral vacuum has let him grow wealthy off of the good nature of others. Sneaky, selfish, and teeming with energy he is a despicable creature capable of doing great harm to the family that nevertheless loves him.

Hovstad:

He is in his early thirties, a graduate of peasantry struggling with a terrible conflict. For while he hates authority and wealth, he cannot bring himself to cast a desire to partake in them.

In spite of the hypocrisy of his life's work, to gather power in order to establish equality for all, Hovstad's betrayal of Dr. Stockmann is perhaps the bitterest of any character; he was once treated as a son in the Stockmann's home, yet abandoned him once he no longer became convenient. However, the deceit precedes the hysteria and blackmail generated by this corrupt editor: even before the emergency Hovstad supports Dr. Stockmann only to gain the favor of Petra. A true wolf in sheep's skin, Hovstad is a vile liar.

Captain Horster:

Captain Horster is one of the longest silent roles in dramatic literature, but he is not to be thought of as characterless therefor. It is not a bad thing to have a courageous, quiet man as a friend, even if it has gone out of style.

The Captain is the rare type who thinks deeply, yet by his own reservations elects to remain silent. He is the epitome of loyalty, wisdom, and principle, a man so resolved that neither a hurricane nor maelstrom of political turmoil could ever make him bow. In spite of his few words the *gravitas* of Captain Horster changes the entire mood of a scene.

Aslaksen:

He is simply but neatly dressed. He wears gloves and carries a hat and an umbrella in his hand. He is so utterly drawn it is unnecessary to say anything at all about him.

Aslaksen is Ibsen's symbol of the 'Average Joe,' respectable, reputable, and predictable: the classic upstanding citizen. The representative, both literally and figuratively, of the majority of the town's citizens it makes sense that his fear of any kind of change brings him to oppose, (moderately, of course), the inconvenient truths Dr. Stockmann uncovers.

Billing:

Billing is an enthusiast to the point of foolishness.

Perhaps not as toxic as his superior at the *People's Daily Messenger*, Billing is nonetheless a sellout, choosing to take a job with the conservative government even before the controversy at Kirsten Springs. His young age, coupled with his moral and intellectual simplicity, tend to give him a sense of awe of the other people in the room, a trait which provides a somewhat comedic dimension to this character.

The Drunk:

The play's best chance for comedic relief, this character unknowingly shows how asinine Peter Stockmann's position is by being able to identify its basic flaws in his inebriated state. Separated from the mob by his intoxication he is above the influence of the crowd; however, Dr. Stockmann surely wishes for better support than that of this other kind of social outcast.

Townspeople (Quantity three)

Appendix B: Characterization Meetings

These notes are the result of the Skype meetings mentioned on pages 11 and 12. The cast list is as follows:

Dr. Thomas Stockmann – Dolan Murvihill
Catherine Stockmann – Maeve McCluskey
Peter Stockmann – Patrick Thomas
Petra – Erika Pollitz
Morten Stockmann – Jacob Bortell / Tim Jones
Ejlif – William Dziuban
Morten Kiil – Liam Perry
Hovstad – Daniel Murray
Captain Horster – Peter Lepper
Aslaksen – Daniel Corwin
Billing – Jonathan Griffin
Drunk – Patrick Petersen
Townspople – Nicole Mikolajczak, Abdullah Almaymuni, Andrew Vanner, and Jackie Campbell

Dr. Thomas Stockmann – Dolan Murvihill

Age: 48 years old

Hometown. Dad had high standards for them, Peter felt obliged to become the imitation of Father. Drifted to mom, nurturing. She is the reason he can see the best in things. Father and him fought a lot, looks up to him, very good at making friends/reading people. Thinks he's dumb. Peter pursues politics after Father's death. Father pressured Peter, more encouraging with Tom. Peter wanted to keep Tom in the nest; he collects people, interested in influence. Got bored after a while of doctoring after mother dies. He's an optimist, and he had a scenery change and went North. Catherine: Childhood friend, stayed in contact when left for university. Caring made her feel special to him. Still fond of family, warmth. Runs a tight homestead. She's my anchor. Lives for her family. Went alone up North, kept correspondence. Saw that she was unhappy. Falling-out caused him to be depressed, and he went North to clear his mind.

Capt. Horster: Met in a tavern, took care of sick crew member. Liked that he traveled, loves new things. Envious of him seeing everything/doing everything. Left a few months after.

Petra: Had when he came back South. Wanted a son, but was not disappointed. Petra takes after him. Honesty, courage, morals are the things he taught her. Takes after mother because nurturing, became teacher from that drive. Didn't go to university for teacher. Hard work and learned through practice.

Morten/Ejlif: Sons came later (Age 8 and 6?) They are rambunctious boys but are very well mannered. Not the same force of nature as Petra. He thinks he was harder on Petra than the boys, but Catherine is hard on them for him. Closer relationship than Peter and Tom, Ejlif is just happy to go along with Morten. Morten is headstrong. He doesn't regret his younger relationship with Peter.

Newspaper: Avid reader of the paper, sometimes abrasive. Makes cogent points that people need to see, the fact that public debate is strong is a good thing. Warm business relationship, wants to see more Billings in the town. Hovstad, Aslaksen are more tempered; they represent the ideals of society. Apprehensive about Petra's love life. Billing is the suitor for Petra but she has the final say. The Springs were his idea since there were certain properties about the water that intrigued him. He dabbles in a lot of things, reading many different things. He sees himself as a scientist too. Invited to the Board of Directors by Peter after a lot of planning was done. Slightly interested in wealth of springs, health of the town is the primary reason for them. Tom wants to do something well for the town. He had not realized how bad the consequences were and he would've been more vocal if he did. He realized people were still sick, policies were implemented, but people were still sick. He kept the research from Peter because he didn't want to say "I told you so." He went to the paper so everyone would know and he didn't want to surprise people. He couldn't figure out why they didn't print it, was it because they didn't care?

Peter is looking out for himself. If he said the facts, people would come to him. Didn't account for smokescreen from Peter. He is committed to staying in the town to fight for truth. Morten lashes out because he's confused. He eventually wants the people to fight for him because he is right. School: Why do it? It was the best option he had to teach the masses. He will teach them independent thinking but also realism. He will also talk about accepting blame for mistakes or wrong choices you make. Eventually his patience will come back, he will live, work, and die lonely. The next generation will see the fruits of his labor. Everyone in the town is lost now, Peter is killing people. When he fixes the springs it will be too late; the town won't recover. Peter's mayoral career will die with the Springs. Tom and Peter are parallels of each other. Catherine won't leave him. She resents Tom for staying but will join the cause and will come to be glad that she stayed.

Mrs. Catherine Stockmann – Maeve McCluskey

Age: 46 years old

Interesting Moral dilemma, Family vs. supporting husband. Tom is putting the family in danger. At war with herself constantly. At end of play, still doesn't know what she wants. Did she want to leave after mob scene? Maybe.

Kiil: Younger, had a good relationship, strained during teen. Didn't rely on him much, very independent. Love dad, morals are a bit skewed. After that didn't agree on principle. As she moved away, turned into caretaker for him.

Petra: Happy to have daughter first, dream opportunity. Want best for her, Certain practices has affected Petra now. Stressed morality, don't lie, make world better place. Happy for her being a teacher, but may have rushed into it. Worried about her becoming sick due to work. Sees herself as

a good influence on children. Bites her tongue in regards to Petra's love life. In relation to Hovstad, she is unsure about him because she can't read him.

Morten/Ejlif: Twins? Maybe a local celebrity. New situation. Enlisted Petra's help but studies were first. Tom was overwhelmed by other people in town (Billing, etc.). Sees Morten as a little bit more of a problem. Both look before they leap, but Morten leaps. Brothers may see Petra as a live-in teacher not as a sibling.

Peter: Haven't been able to make up mind about Peter. Default state is wary because of Tom/Peter's relationship. Very confused if he doesn't reveal alternative motive. She wants to paint Tom in best light when he's around. You want to like him.

Billing: Tom's friend, viewed as a social obligation. Do not like him very much. Slimy, especially in influencing children. Don't think he's very intelligent. Tries to burn bridge.

Horster: Seen as favorite uncle, came through Tom maybe through political connection. In regards to voicing opinion, mad when doesn't delighted when does. Wants to have him be an influence on boys, brings up in conversation to be a constant force.

When she's not "wife-ing" she reads fiction or historical fiction; her favorite book is Treasure Island. Pipe dream is to buy a piano with the money she saves.

Petra Stockmann – Erika Kollitz

Age: Mid 20s

Are you the perfect child? She takes after her father, dad's number one supporter. Cares more about the truth than her family. She is strong willed and has good morals. She is not rebellious by nature, but if needed will do what needs to be done.

Teacher: She became a teacher because she wanted to help, and she is good with kids.

Childhood: Mom, practical looks after Petra when Dad leaves. Dad isn't good with finances, so mom was the banker. Mom was very influential, but got the dreams from Dad. Don't lie, seek your goals, have good morals, seek the truth. Do it right, do it well.

Siblings: Entertained at first, but learned to love them. Protectiveness came into play, always looking out for them. At the end, she is more protective of her brothers. Everything changes since she has to teach them the best. Sad for them for being outcasts. She doesn't mind that she is an outcast, has accepted the role of teacher and outcast. Seeks the outcasts and she doesn't know if she will see the fruits of their labor. Small victories are satisfying.

Billing: Know him and Hovstad through book translation. School friend, might be playful banter, could be acknowledgement.

Hovstad: She thinks that he likes her. Strange that he says certainly that he likes her.

Horster: There all her life, worthy of respect, family friend, another uncle. Wants to stay when Horster offers but appreciates it.

Peter: Clear tension between dad and him. Dad isn't aware of the tension. Very aware of tension between two. Strong family ties to him though. Weary and anxious of his actions. Very upset at the end towards him. Huge betrayal from Peter. Hurt because of it. Forgive but never forget. This will affect how she treats/sees the rest of the world. Won't break her though. Stereotypical school teacher, understanding but quietly commanding respect. Her students will learn from her and she is attached to students. She is a fair teacher not as connected to her colleagues than her students. Reads a variety of things, but she is a secret lover of campy love stories.

Kiil: Conflicting ideals with character, giving you mixed messages. Family first, very eccentric when she was younger. Grew to understand him.

Anyone who has kids knows her.

Morten Stockmann – Jacob Bortell

Age: 14-15

Older brother, obedient, respectful, humorous in personality. Signify change in innocent to confused.

Tom: Father and son, on good term. Favorite parent.

Catherine: “No” stern mom. Got his feeling of being ultra-protective of Ejlif from her.

Peter: Vague family connection but is unsure how deep.

Petra: Playful with her, playful banter. Really respectful of her.

School: Enjoys school, challenges others. On top of things there. Hangs out with the fun outdoors guys. Hasn't thought about after high school, maybe father's footsteps.

Kiil: Thinks of him as very distant, weird. He's just there. Knows about tanneries.

Ejlif: School is more protection. Home more carefree, maybe different social clique.

Loves adventure stories and fiction. Horsing around, are a good team. Don't do everything together. Challenges the personal not society status quo.

Billing: Comfortable with community because they're fine with his father. Older Brother, goes along with the outdoorsy personality.

Hovstad: Social obligation due to father, double checks on Morten because of his upbringing.

Horster: Respect for standing up for father in end, Uncle more than actual blood uncle, more comfortable around him than Kiil. He knows people and they know him.

Ejlif Stockmann – William Dziuban

Age: 12 or 13 years old

Innocence from the scandal. Look up to father/adult characters. Try to understand but cannot.

Optimist in play. They figure out people don't like their father, but don't understand why. They think he's just rustling up trouble. Morten is more outspoken, so got along by

listening/thinking/speaking. Has his father's honesty, but also mom's tendency to not have conflict.

Maybe will become a reporter (truth seeker).

Morten: Outgoing but sometimes takes it too far. Roughhousing but still very close, in the situation they are a team. More level headed than Morten.

Petra: Look up to her, tease her, but still very close to her. More pronounced older/younger relationship. Sought help from her sometimes.

Tom: A good man, don't think what is happening is fair. Doesn't want to see him throw anything away, but understands why.

Catherine: Fashioned more after mom, he's the mama's boy, but starting to break away. Growing into independence, but personality is very similar. Cat paid more attention to him due to convenience.

Peter: Very distant uncle, nice to him when around, sometimes unfair to dad. Job takes first priority so sometimes feels strange. Not a bad man per say.

Kiil: He's weird. Doesn't seem to like dad a lot, always looking out for himself. Always has something on his mind.

Horster: Look up to him, looks out for them/gives advice when they ask. He and Morten usually agree with him.

Billing: Seems to not get along so well with dad. Easily swayable person. Get weird vibe from him/Hovstad.

Hovstad: Likes sister a lot, models himself off of Hovstad (reporting). Guarded, but sticks to his morals.

Peter Stockmann - Patrick Thomas

Age: 51 years old

Mayor, no one else understands business except possibly Kiil. It's so obvious to him, but his brother especially doesn't understand what others are doing. Does things for the town, too good for settling down and marriage.

Tom: Since he is the older brother, they have a close childhood relationship. Carried Tom through tough times and then had a falling out for some time. At this time he went into politics, Tom into medicine. Parents died in early 20s for Peter. No friends besides Tom and family. Catherine was in the North with Tom. No contact with him while he was away.

Peter worked from the bottom up in business starting at a bank. He helped the town in a "dirty" way. He campaigned for the Springs with Tom and caused him to enter politics.

Political: Savvy business man

Catherine: Tends to skip over her, past issues possibly? He knows she doesn't like him. He never wants to be there but is slightly jealous of the family.

Petra: Always seen as little kid/niece to Peter. Won't acknowledge her opinions. Always seen as a child, never an adult with her own opinion.

Morten/Ejlif: Feels different about them, could Peter be sexist? He thinks of them as "little troublemakers" and he sees the potential to change one of them into seeing Peter's side (Ejlif). He also sees them as a mirroring of him and Thomas, Morten being Tom, Ejlif, Peter.

Kiil: Respectful, cut from the same cloth but they both still make fun of him. Lost a little on work relationship. Worked for him at younger age, fired by him as well. First job and that is where he

met Catherine. Peter doesn't respect Kiil after the firing. No association after that with him either.

He sees Kiil as him falling from power, so Peter now thinks of him as trash.

Newspaper: Need to know what it is, so he wins them over in order to know. Writes stuff that is bad news for Town. You to there to get vet the article, and to set up a preemptive counter attack to Tom's article. Why did you do this? Forced to, but he also wanted to stick it to Tom. He wants Tom to surrender to him and crush him in the process. Peter sees the newspaper men as idiots but sees some potential in Aslaksen.

Peter knows everyone in town and they all know him due to him being Mayor. He keeps tabs on everyone unless they fall out of grace/line. He picks friends not makes friends. If they lose their purpose, they are not his friend anymore. His work is his personal life. He lives in the ritzy part of town, a two minute walk from City Hall. The house that he lives in is a front for him to "live" in. If he could be Mayor for life he would, but he will leave if he gets a bigger job of influence. He enjoys being the big fish in a small pond.

Peter wins at the end of the show. But still offers Tom a way out. Peter thinks he will eventually fix the springs but it will take time doing it. He wouldn't tax the people if he didn't have to and instead the town would pay for it themselves. He is waiting for Tom to come to him. Finally, he feels that this school that Tom creates at the end of the show will be a pain in his side.

Morten Kiil – Liam Perry

Age: Mid 60s to Early 70s

Lost all cares except for family. Catherine only person who I care for. Doesn't like Tom. Multiple tanneries: over a million annually; net worth over \$10 million. Conniving, family practices have the money. Lucky through background, makes his own luck. Easier to live with Catherine less work for him. Pressured into marriage in early 30s. Angry for no son, so had Catherine fend for herself

sometimes. His original goal was to have Catherine marry someone who would take over the tanneries but with her marrying Tom he gave up and is training a successor at work.

Peter: Don't care for him that much. Respects family honor more than elected honor.

Horster: Respects him.

Newspaper People: Respects the business, depends on what they're printing. No regard for people just ways to make money.

Petra: Good relationship between young and old. Respects her because of her hard work.

Morten/Ejlif: General Association, seen as a bad influence on them. Seen as motivation to not be him by Catherine.

Aslaksen: Little bit more respect than the other newspaper gentlemen.

Hovstad – Daniel Murray

Age: 32

Not married, not his hometown, started to live here for work. Can't rely on anyone with a grain of salt. Can figure out things on their own. Here and there love life, but is focused on work.

Petra: trying to get on her side, not really interested.

People don't really understand him, he doesn't visit his parents very much. His mom is supportive but his dad is very anti-government. He argued with teachers growing up, is he short-tempered?

Not anymore but he is frustrated easily.

Why do you work at the paper? There will always be someone who will appreciate it. Writes the current events and news articles.

Billing: closest person he can trust. Bounce off each other well, they are a team. He took Billing under his wings and molded him.

Aslaksen: more political than the two of them. More concerned with business and not much play.

They try to loosen him up but they mostly hangout and do their jobs.

Catherine: not close with her, Tom, hospitable. Known them for 10 years. Mostly a business relationship, no problems with them. Tom is a business relationship.

Peter: Don't like him, business but has a mutual respect for him. Hovstad is often at City Hall for information.

Morten/Ejlif: Bright, much potential for them. Lots of people in this town are uneducated and didn't know that science was the truth. Realized he couldn't convince Aslaksen, so went along with it. Because strictly business from that point forward. Eventually he would have stood up to Aslaksen but went along for a while. Would back him if Billing stood up with him.

Horster: Likes him when he says things. Combination of Billing and Dr. Stockmann. If he wasn't tied down to the paper, he would have been with Horster. Grits his teeth and changes his appearance. Everyone knows him because of newspaper, not necessarily a good connotation with him. Home is town like this one but laissez-faire town council. Everyone had their place so he left. Low chance of settling town to start a family.

Captain Horster – Peter Lepper

Age: 51 years old

Older than Tom by 3-5 years. Tempted to speak out in AII SII. Showed Tom the ropes when he lived in the North. He is a badass, doesn't care about public opinion. Tom's friend maybe from the north? Maybe met him between traveler, not born there, what makes him come back there? Moral person who sticks with what he believes. Secretly cares what happens to the town.

Did it happen to Horster when he was younger?

Catherine: Level of friendship not as deep or as long as Tom's but before Petra was born.

Petra: Don't talk much, have an uncle relationship. Spoke with her when she was younger.

Morten/Ejlif: Speaks with them in an influential person, the uncle who occasionally give nuggets of life. Apathetic to energy from kids.

Peter: Double edged mantra: he is the Mayor but he hates suppression and lying. Not friends.

Biggest conflict AII SII. Not climax.

Billing: Do not have a high opinion of him due to newspaper business. Also because of his enthusiasm. Offered house after Tom comes up to him.

Aslaksen: Least favorite of three due to the moderation of him. Does not receive that Aslaksen is opposite in psychological.

Hovstad: Skeptical due to association with Billing and Aslaksen. Neutral to person.

Drunk: Captains Drink! Reacts quick negatively. Maybe alcohol problems early in adulthood? He has become the drunk guy that everyone knows.

Captainship: Very knowledgeable about ships. Works with crew he trusts only due to his age. Has been to America before. Ships people and cargo about 3 times a year.

Aslaksen – Daniel Corwin

Age: 35 to 40 years old

Not a free thinker, always going for the public's best interest. Homeowner's association. Supports Tom then Peter. Not married. Peter manipulates Aslaksen. He instead of being his own person he is the embodiment of public majority. Doesn't go against the public. Benefits long run, moderation.

Moderation is his mantra. He has new ideas that won't hurt the public.

Tom: Business then personal friend.

Catherine: Not really personal, social obligation. Closer to Peter than Tom.

Billing: Hangout with him after work. Billing/Hovstad drag him to the bar sometimes. Sees relation with Billing.

Hovstad: Mostly on same wavelength but generally has same thought process to a degree. Hired out of him having a job but now a friend.

Newspaper Stuff: Family connection to the staff, father had him take over press. Public opinion has created the character. Overseer at the press, distributor of the paper. Work on a tight schedule.

Time Commitment/Influence in Town: Homeowners – Position to hold in town, four hours per week with meetings. Temperance society – heavy hours per week. Little heightened envision of himself. Unwinds maybe once a week with Billing and Hovstad.

Billing – Jon Griffin

Age: 22 years old

He is an enthusiast in everything, but he is young and inexperienced. He is easily excited and maybe thought of as being dumb in certain subjects. He is a jack of all trades due to his lack of attention span to study and master anything besides printing. He is driven by his curiosity. His movement is purposeful and spry.

Character Relationships:

Petra – Childhood school friends, have kept in contact. Has not decided if he likes her yet.

Dr. Stockmann – known by name initially due to Petra, but met her father based on his coming over to their home. Business relationship only.

Catherine – Loves to rile her up but is unaware of Catherine's feelings towards him.

Peter Stockmann – Since Peter does not like the paper, Billing thinks Peter sees Billing as a piece of fodder and would not waste his time with him.

Hovstad – His best relationship, they have duo reporting and are very close. Hovstad is the leader of the two.

Aslaksen – Billing likes him, but this friendship is one out of necessity not want. Aslaksen is not liberal enough for him. Since Billing sees change as good, doing the same thing in moderation is his antithesis.

Horster – Sees him as only a quiet guy until he volunteers his house for the Doctor.

Drunk – Billing shies away from the drunk due to the drunk being able to beat Billing. Although this occurs, the drunk does give Billing valuable information frequently.

Character: What do you do? Billing does a lot of grunt work, and he loves to write about revolution and change. He sometimes comes off as malignant due to his questioning but he does not mean it, he's only doing his job.

What's your background? His parents perished when he was a teenager so he has been on his own for several years. It was through this that Hovstad brought him in and trained him to be a reporter. Billing's love for change is to cope with the loss of his parents. Sometimes he is socially unaware of signals sent by other characters, so he understands the big picture quite well, it's just the details that fall through the cracks.

What do you think of the end of the play? Billing feels regret at the end, since this was not the change he wanted to happen in the town.

Drunk – Patrick Petersen

Age: 38

Name: Tom

His parents are diseased, he is divorced with no children. He was married for six years and has been divorced for two years. He started drinking through the marriage. Wife is successful without him.

Only child, father died from accident in construction. Mom raised him, very depressed after her husband died. School was support network, moved around in groups. Not spectacular at anything.

He was average Tom, better in English and History. He enjoyed school more than home. Bullied, took abuse, then went home and sat there. He graduated high school, and wanted to be a lawyer.

College: Wife was a student tutor and they had a relationship that grew over the years. SGA, interested but never leader. Finished law school.

Marriage: She is not from hometown, so had to convince her to stay with him. Not happy with family, she hadn't met mom. Stay with mom, guilt trip, against her will. Wife worked for private companies for tanneries. He did odd jobs and barely got by, wife raked in the dough. Not a big wedding, his mom died a month before the wedding. Felt that he could end up like her. Feels after marriage that she can't just run off. No kids because didn't want them to be sheltered badly.

Alcoholism: Started heavily drinking when he was 31 or 32. Didn't affect job performance until it was too late. Affected marriage when he stopped looking for lawyer jobs. Finds a hooker, used his wife's money, she leaves him because of this. He tells wife that he's been cheating on her. After marriage sells house for booze money. Repeat until start of the show. Not a descrutive drunk, but functional, can do low level jobs. He reads the paper, and gets the jist from it. At the town meeting, he wants to just give opinion and see what's up. He dies at 43 and nothing memorable happens going up to that.

Townsperson – Nicole Mikolajczak

Age: 32 years old

Baker's Wife, she bakes, husband is running logistics of shop. Hometown, no kids. Seven years, Father owned bakery, met husband there. Volunteers at the Springs, investment in the springs. \$100 annually, likes to gossip, ask questions. Knows a few people, through bakery. Springs is the reason for the opposition. Newspaper/gossip knows both sides of the story. She throws some bread to the Drunk once in the while.

Townsperson – Jackie Campbell

Age: 36

Name: Gertrude Van Schimeer

Three children all boys: Alfred (8), Joseph (10), and Edward (14). She had right morals growing up but had a hard time. Husband does iron work, working class family. She moved from Denmark, Copenhagen to this town. Husband is a former soldier. Supporting husband at town meeting, husband is with her. Studying to be a teacher, family was always farmers. Poor, scavenged for staff. Is acquainted with the Stockmann family. At the town meeting to voice opinion and support husband. But primarily support husband who is working on the springs. Afraid of losing income. She keeps in contact with family in Copenhagen. Visited with husband and first son when he was a toddler. She sees her family having a steady future.

Townsperson – Andrew Vanner

Age: 35

He has a mob mentality, interested in town events, short-tempered and a follower. He is anonymous, a carpenter, is married and has one son named Jack (12). He cares for his family deeply which is why he attends the meeting and he is there to keep the Springs where they are.

Tourism is keeping him more wealthy because they are buying more from him.

Why does he stay until the end of the scene? He's stubborn and stuck to his ways. He is a physically confrontational person, both in public and private. He shows signs of breaking things at home.

Tough love for his son, possibly spousal abuse? He doesn't realize his harmful nature. Holds son to high expectations since he will be the future shop owner. Carpentry is in the family. Multiple projects through the past few years, notably Horster's ship and Jack helps on smaller projects.

Wife bought a table from him, love at first sight. Been married for thirteen years. The family doesn't have enough money to have more children; they make enough to get by. He uses whatever excess money he has to drink once or twice a week. He doesn't publicly waste it on alcohol. Drinks to relax at home and at the bar on weekends. Friends about his age, roughly same economic situations.

He knows everyone in town, but mostly people who come into his shop.

No personal connection to the Stockmanns but respects the Mayor.

He doesn't want to become the Drunk, but sees him as a lesser man. Constantly tries to look good publicly. Hasn't reached that level of drunk before, at one point he may reach it.

He reads and writes, reads newspaper when he can. Swayed to Mayor's side through that and he is not fond of books. He sees the town meeting as a way to let loose (stress relief). There is a little bit of guilt for what he did to the Stockmanns.

Townsperson – Abdullah Almaymuni

Age: 40

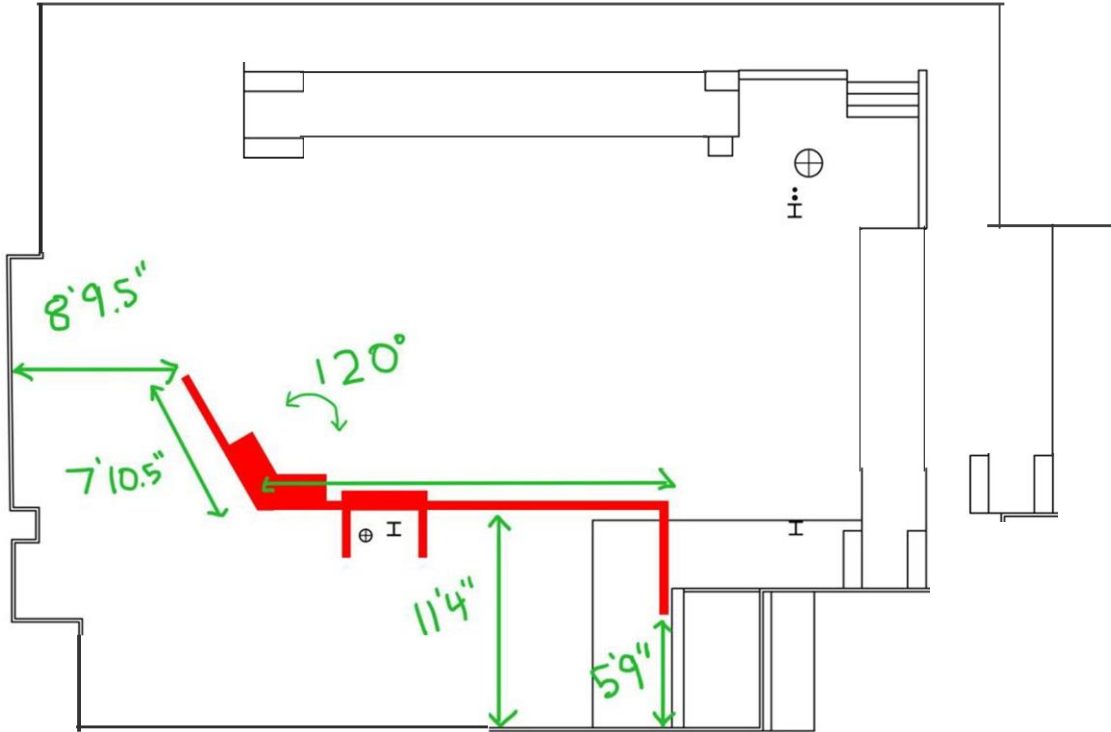
Name: Michael

Normal public man, uneducated. Believes anything he says. He is the butcher and this is his family trade. This is his hometown and he is married and has two children. His wife is a housewife. He is interested in money mostly since he works all day but only has enough to get by. He knows most people but the wife is the one who learns the gossip of town. He can not read but can write enough to get by. He trusts the Mayor wholeheartedly and sees Dr. Stockmann as a constant risk against his bright family future.

Appendix C: Portfolio

An Enemy of the People

Scenic Design

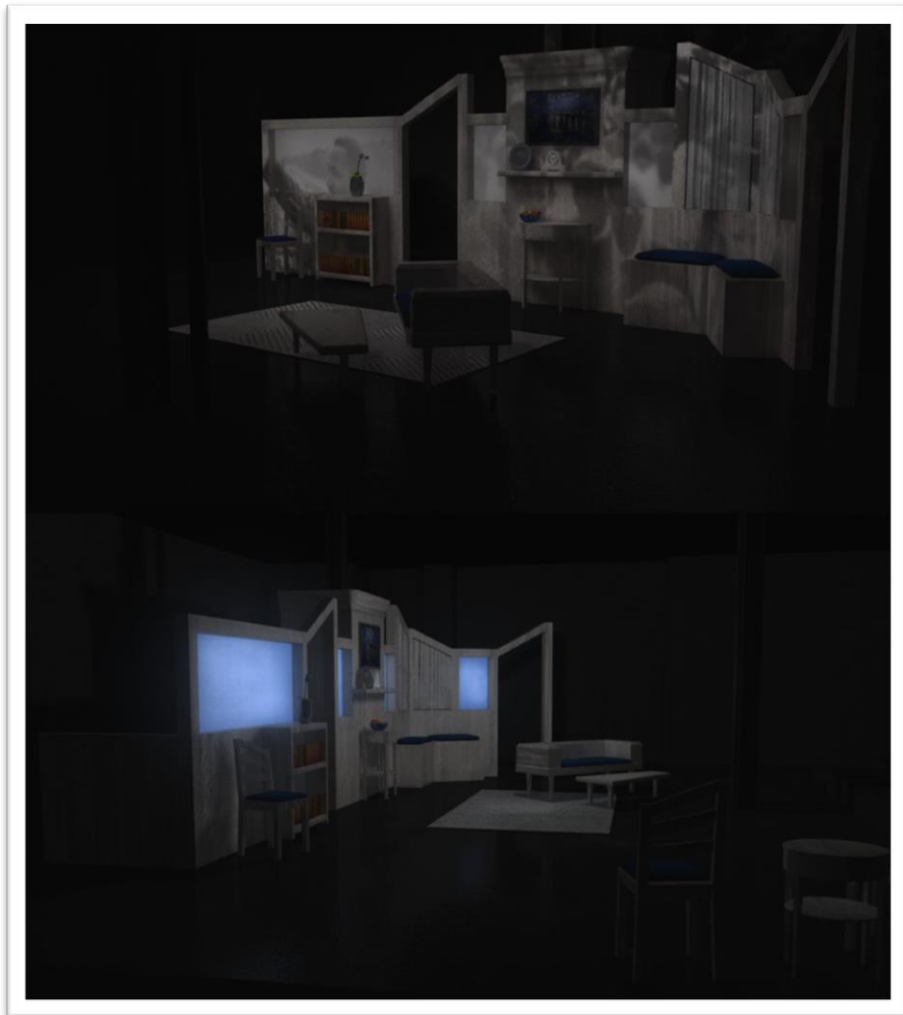


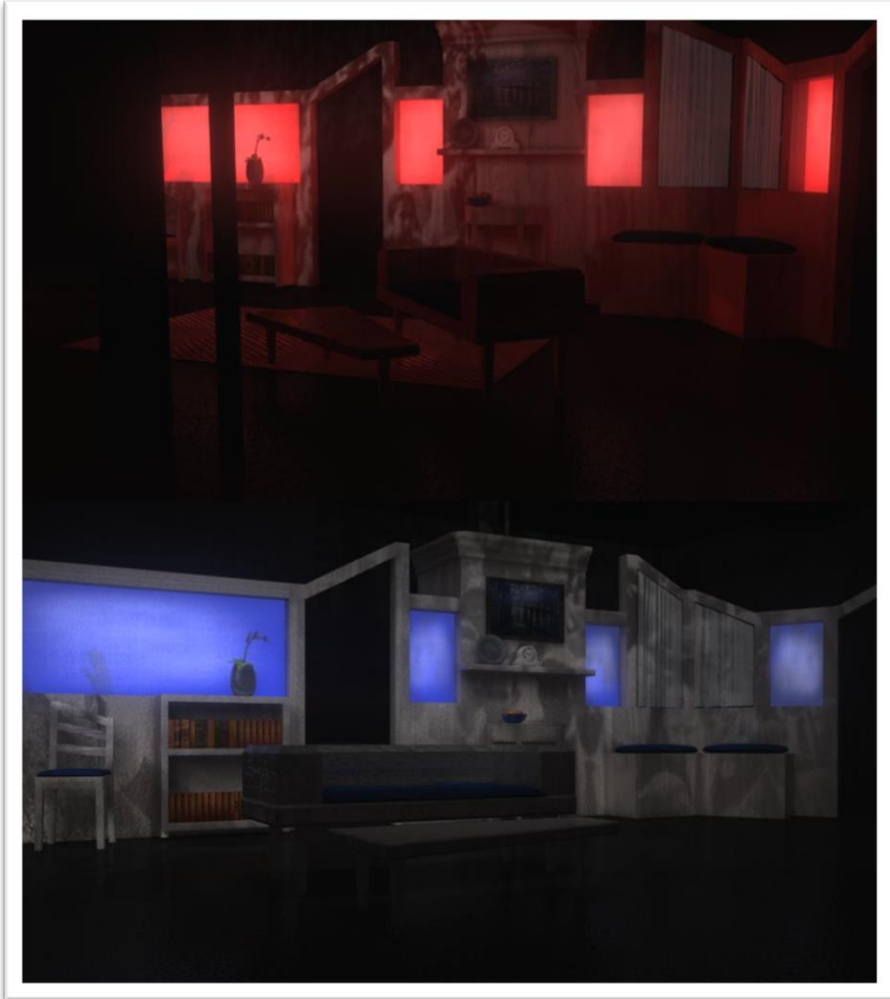
An Enemy of the People: Scenic Design

E9 I

1/8" = 1'

1/8" = 1'





Wardrobe Design









Scene 1.1, 2.2, and 3.1



*no shirt

Captain Horster

Scene 1.1 and 3.1

End of Scene 1.1



Morten and Elijah

Scene 2.2



*tattered

The Drunk

Abdullah

Andrew



Townspople



Props Design and Placement

Prop	Scenes/ pages	Placement
8 Apples	Stockmann house	set in bowl on table; picked up/ eaten by <i>Kiil</i>
Bowl for Apples	Stockmann house	set on table with apples
Lamp	Stockmann House	set on table
Pipe	Act 1: Scene 1(18)	in <i>Kiil's</i> coat pocket Act 1 scene 1
Pipe	Act 1: Scene 1()	backstage (retrieved by <i>Ejlif</i>)
Tobacco Can	Stockmann House	set on table; picked up by <i>Kiil</i>

Whiskey Decanter	Act 1: Scene 1 (28)	backstage; brought on by <i>Mrs. Stockmann</i>
Ceramic Vessel for Toddy	"	backstage; brought on by <i>Mrs. Stockmann</i>
Drink Tray	Act 1: Scene 1(28)	backstage; brought on by <i>Mrs. Stockmann</i>
(8 mason jars) Drink Glasses	Stockman house	set on table and bookcase
Spoons (2 or 3)	Act 1: Scene 1(28)	backstage (on tray brought on by <i>Mrs. Stockmann</i>)
Drink Substitute (Flat Coke)	Act 1: Scene 1()	set in decanter/ceramic vessel
Cigar Box	Act 1: Scene 1(29)	backstage; brought on by <i>Ejlf</i>
"Cigars"	Act 1: Scene 1(29)	set in cigar box
Knitting Materials (needles and yarn)	Act 1: Scene 1(29)	set on stage; <i>Mrs. Stockmann</i>
Notebook	Act 1: Scene 1(30)	backstage (on with <i>Petra's</i> entrance)
Letter for the Dr.	Act 1: Scene 1(30)	"
Textbook	Act 1: Scene 1(30)	"
5 pg. Report	Act 1: Scene 1(36)	Brought on by <i>Petra</i>
Envelope	Act 1: Scene 1(37)	set on stage? <i>Mrs. Stockmann</i> gives to Dr.
Letter for Dr from Peter.	Act 1: Scene 2 (39)	backstage; brought on by <i>Mrs. Stockmann</i>

Umbrella	Act 1: Scene 2 (46)	backstage, Brought on by <i>Mr. Aslaksen</i>
Manuscript	Act 1: Scene 2 (49); Act 2: Scene 1 (71)	<i>Dr. Stockmann</i> gives to <i>Aslaksen</i> ; <i>Aslaksen</i> also brings into printing shop
Papers	newspaper office	set dressing
Newspapers	newspaper office	set dressing
Long Envelope	Act 2: Scene 1 (75)	in <i>Peter's</i> coat pocket with entrance
Water pitcher	Act 2: Scene 2 (81)	backstage brought on at <i>Horster's</i> entrance with glass and bell
water glass	"	"
bell	"	"
horn	Act 2: Scene 2 (82)	brought on by <i>third citizen</i>
letter for Dr.	Act 3 (100)	backstage; brought on by <i>Mrs. Stockmann</i>
large envelope for Dr.	Act 3 (106)	in <i>Peter's</i> coat with entrance
"stocks"	Act 3 (110)	in <i>Kiil's</i> pocket
books	Stockmann house	set dressing
	newspaper office	set dressing
	Act 2: Scene 1 (68)	brought in by <i>Petra (novel)</i>
Sherry bottle	Stockmann house	set dressing
Budget paper	Act 3 (120)	in <i>Aslaksen's</i> pocket

Performance Photographs













Appendix D: Playlist (Drama and Musical)

Plays

- | | |
|---|---|
| 1. Ainley, Elena | <i>Poems: The Early Life of Pope John Paul II</i> |
| 2. Albee, Edward | <i>The Goat or Who is Sylvia?</i>
<i>The Lady From Dubuque</i>
<i>Who's Afraid of Virginia Woolf?</i>
<i>The Zoo Story</i> |
| 3. Anderson, Douglas | <i>The Beams are Creaking</i> |
| 4. Beckett, Samuel | <i>Waiting for Godot</i> |
| 5. Bellisario, Sebastian | <i>Golden</i> |
| 6. Bishop, John | <i>The Musical Comedy Murders of 1940</i> |
| 7. Blodgett, Anika | <i>Dora's Disclosure</i> |
| 8. Carlson, Tofer | <i>Land of the Living...Living?</i>
<i>Out of Time</i>
<i>Prayer for Rain</i>
<i>To Thine Spy Self Be True</i> |
| 9. Carr, Thomas | <i>Lunch with Walt</i> |
| 10. Chekhov, Anton | <i>The Bear</i> |
| 11. Collard, Jeffrey | <i>Growing Pains</i> |
| 12. Coward, Noel | <i>Blithe Spirit</i> |
| 13. Darenbourg, Catherine | <i>Behind Clothes Doors</i> |
| 14. Euripides | <i>Medea</i> |
| 15. Fischer, Laura and Erin Saari | <i>Jake</i> |
| 16. Fisher, Joseph | <i>Cupid and Psyche</i> |
| 17. Fletcher, Holly | <i>The Beacon</i>
<i>The Golden Apple</i>
<i>New England Weather</i> |
| 18. Giapoudzi, Despoina | <i>Red Hair</i> |
| 19. Greene, Graham | <i>The Living Room</i> |
| 20. Harvey, Jonathan | <i>Beautiful Thing</i> |
| 21. Hayes, Hilary | <i>Transaction Completed</i> |
| 22. Healey, Shannon | <i>Repudiation</i> |
| 23. Henley, Beth | <i>Crimes of the Heart</i> |
| 24. Ibsen, Henrik | <i>A Doll's House</i>
<i>An Enemy of the People</i> |
| 25. Kaufman, Moises
and Tectonic Theatre Project | <i>The Laramie Project</i> |
| 26. King, Louisa | <i>Barbeque Chicken Pizza</i> |
| 27. Logan, John | <i>Peter and Alice</i> |
| 28. Lawrence, Jerome | <i>Inherit the Wind</i> |

- | | |
|--|---|
| 29. Long, Adam, Reed Miller
and Austin Tichenor | <i>The Complete History of America
Abridged</i> |
| 30. Mamet, David | <i>Short Stack</i> |
| 31. Margulies, Donald | <i>Collected Stories</i> |
| 32. Mason, Timothy | <i>Beauty and the Beast</i> |
| 33. McCluskey, Maeve | <i>The Global Wish Fulfillment Agency</i> |
| 34. McDonagh, Martin | <i>The Cripple of Inishmaan</i> |
| 35. Medeiros, Nicholas | <i>Quantum Madness</i> |
| 36. Miller, Arthur | <i>All My Sons</i> |
| | <i>The Crucible</i> |
| | <i>Death of a Salesman</i> |
| 37. Miller, Chelsea Ross | <i>In Times Like These, I Choose Love</i> |
| 38. Murvihill, Dolan | <i>I'll See You Tomorrow</i> |
| 39. Nachtrieb, Peter Sinn | <i>BOB</i> |
| 40. Nachtreib, Peter Sinn | <i>boom</i> |
| 41. O'Donnell, Dean | <i>I Travel</i> |
| 42. O'Neill, Eugene | <i>The Iceman Cometh</i> |
| 43. Osborn, Christopher | <i>Lumberknight</i> |
| 44. Putzke, Hunter | <i>Three Ways from Here</i> |
| 45. Rock, Alex | <i>Grave Intentions</i> |
| 46. Royal, Bert V. | <i>Dog Sees God: Confessions of a Teenage
Blockhead</i> |
| 47. Russell, Tom | <i>Damn the Torpedoes</i> |
| 48. Ruhl, Sarah | <i>Eurydice</i> |
| 49. Shakespeare, William | <i>A Midsummer Night's Dream</i> |
| | <i>The Comedy of Errors</i> |
| | <i>Hamlet</i> |
| | <i>Henry V</i> |
| | <i>Julius Caesar</i> |
| | <i>King Lear</i> |
| | <i>Macbeth</i> |
| | <i>The Merchant of Venice</i> |
| | <i>Much Ado About Nothing</i> |
| | <i>Romeo and Juliet</i> |
| | <i>The Taming of the Shrew</i> |
| | <i>The Tempest</i> |
| | <i>Troilus and Cressida</i> |
| | <i>Twelfth Night</i> |
| | <i>The Winter's Tale</i> |
| 50. Shaw, Bernard | <i>Pygmalion</i> |
| 51. Shepard, Sam | <i>True West</i> |
| 52. Simpson, Angela | <i>Overkill</i> |
| 53. Smith, Andrew | <i>Color the Sky Orange</i> |

54. Sophocles	<i>A Promise</i> <i>Antigone</i> <i>Oedipus Rex</i>
55. Stafford, Nick	<i>War Horse</i>
56. Stoppard, Tom	<i>Rosencrantz and Guildenstern are Dead</i> <i>Arcadia</i>
57. Stoker, Bram	<i>Dracula</i>
58. Teatum, Samuel	<i>War Stories</i>
59. Tucker, Matt	<i>As Seen Through A Coffee Shop Window</i>
60. Wilde, Oscar	<i>The Importance of Being Earnest</i>
61. Wilder, Thornton	<i>Our Town</i> <i>The Skin of Our Teeth</i> <i>The Matchmaker</i>
62. Williams, Tennessee	<i>A Streetcar Named Desire</i> <i>Cat on A Hot Tin Roof</i> <i>The Glass Menagerie</i>
63. Wilson , August	<i>Fences</i>
64. Zacarias, Karen	<i>Legacy of Light</i>

Musicals

1. *A Chorus Line*
2. *A Funny Thing Happened on the Way to the Forum*
3. *American Idiot*
4. *Annie*
5. *Avenue Q*
6. *Beauty and the Beast*
7. *Book of Mormon, The*
8. *Bye Bye Birdie*
9. *Cabaret*
10. *Catch Me If You Can*
11. *Cats*
12. *Chicago*
13. *Company*
14. *Dreamgirls*
15. *End of the Rainbow*
16. *Evita*
17. *Fiddler on the Roof*
18. *Godspell*
19. *Golden Legend, The*
20. *Gondoliers, The*
21. *Grease*
22. *Guys and Dolls*

23. *H. M. S. Pinafore*
24. *Hairspray*
25. *How to Succeed in Business Without Really Trying*
26. *Into the Woods*
27. *Jersey Boys*
28. *Joseph and the Amazing Technicolor Dreamcoat*
29. *Kiss Me, Kate*
30. *King and I, The*
31. *Last Five Years, The*
32. *Les Miserables*
33. *Lion King, The*
34. *Mamma Mia!*
35. *Meet Me In St. Louis*
36. *Memphis*
37. *Mikado, The*
38. *My Fair Lady*
39. *Music Man, The*
40. *Newsies*
41. *Next to Normal*
42. *On the Town*
43. *On the Way: The Musical*
44. *Oklahoma!*
45. *Oliver!*
46. *Phantom of the Opera, The*
47. *Pippin*
48. *Pirates of Penzance (The Slave of Duty)*
49. *Producers, The*
50. *Ragtime*
51. *Rent*
52. *Rock of Ages*
53. *Sound of Music, The*
54. *South Pacific*
55. *Spring Awakening*
56. *Sunday in the Park With George*
57. *Sweeny Todd: The Demon Barber of Fleet Street*
58. *Syracuse Boys*
59. *The 25th Annual Putnam County Spelling Bee*
60. *Thoroughly Modern Millie*
61. *Top Hat*
62. *Urinetown: The Musical*
63. *We Will Rock You*
64. *Wedding Singer, The*
65. *West Side Story*

66. *Wicked*
67. *Wiz, The*
68. *Wizard of Oz, The*
69. *Who's Tommy, The*

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