

**BUCKNELL UNIVERSITY THEATRE
PRESENTS**

Henrik Ibsen's Drama
ROSMERSHOLM



October 12, 13, 14, 15 8:00 p.m.
University Theatre in Coleman Hall

Department of Theatre and Dance
proudly presents

Rosmersholm by Henrik Ibsen

Translated by Michael Meyer

DIRECTION
Robert Gainer

SCENIC DESIGN
Gary Jennings

COSTUME DESIGN
Beth Kalbach Phelps

LIGHTING DESIGN
Steven A. Draheim

THE CAST

(in order of appearance)

Rebecca West	Mary K. Cullison*
Mrs. Helseth	Jill Emery
Dr. Kroll	Tom Quinn*
John Rosmer	Andrew Garman*
Ulrik Brendel	William Lippincott
Peter Mortensgaard	Joshua D. Brinen

* * *

The action of the play takes place at Rosmersholm (the Rosmer family home), an old country seat in the neighborhood of a small town by a fjord in western Norway. It is the summer of 1886.

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ACT I — The living room at Rosmersholm

ACT II — Rosmer's study, the following morning

INTERMISSION

ACT III — The living room at Rosmersholm, the following morning

ACT IV — The living room at Rosmersholm, later that evening

PRODUCTION STAFF

Technical Director	Steven A. Draheim
Production Manager	F. Elaine Williams
Stage Manager	Nina Knoche*
Assistant Stage Manager	Valerie Marsden*
Master Electrician/Sound Engineer	Toby Basiliko*
Light Board Operator	Chris Ludmer*
Sound Board Operator	Mary Kalbach*
Scenic Assistant	Tim Steimle*
Set Construction	David Ames, Jason Aten* Mary Kalbach*, Tim Steimle*, Adam Zomder Dan Levine, Ed Torees, Bob Ferraro, Chantal Kullman Monique Decker, Stanley Radecki, Scott Pollins Jennifer Berkenstock, J.D. Moriarty, Curt Brown Brett Brubaker, Erick Klinger, Paul Frangakis Josh Cushing, Carla Torre, Sean Henry Eric Lyon, Lauren Eby
Properties Master	Dodie Rippon-Sciarrino
Properties	Tom Quinn* & Nina Knoche*
Make-Up	David Ames, Kristen Feeney* Christine Jerome*, Erik Konczyk, Nina Knoche* Karen McCann*, Charles Curtiss
Costumer	Pam Miller
Costume Master	Britt Luzzi
Costume Construction	Mary Cullison*, Jenn Heid Valerie Marsden*, Janelle Oltorik, Meg Wickman Georgann Brown, Dana McNeal, Molly Pitzschler Katrina Herb, Ashlynn Billingsley, Angelique Hawkes Betg Heiart, Melanie Ferwick, Jen Breheny, George Hannah
Crew	Casey Hall*, Chris Fronheiser, Stephanie Guntner Mark Minsavage, Ashlynn Billingsley Pat Ciccarelli, Bettina Jaeger
Publicity & Box Office	Karen McCann* & Debbie Bloodgood

**member of Cap and Dagger*

Special Thanks

Danna Frangione for movement consultation, Iris Gainer, Marianna Archambault, Bettina Jaeger, Kyle Gann, Lois Svard, Chris Para, The Reverend John Dramazos, Barbara Baylor & The Country Cupboard, Katherine Warner, The Bloomsburg Theater Ensemble, Stein's Flowers



ROSMERSHOLM was published in 1886. It fascinated Freud, who 30 years later wrote about it in his essay, "Character Types." The play also drew praise from Ibsen's contemporary and playwright August Strindberg, who described it in his essay, "Psychic Murder" as "crystal clear to anyone with a knowledge of modern psychology." *Rosmersholm* is set in Norway at a time of considerable political upheaval. The Conservatives of the Lutheran Church had recently lost control of the country. The new Liberal party, with its freethinking ideology, was a serious challenge to the authority of both church and state. However, Ibsen's concern with social issues and the way in which they shape the destinies of his protagonists formed only part of his consciousness. He said of himself, "I've been more of a poet, less of a social philosopher than people generally seem to want to believe. . . . My task has been to create human beings."

HENRIK IBSEN was born in Skein, Norway, in 1828. In his adolescence he was apprenticed to an apothecary and began to study medicine. In 1851 he was appointed manager and official playwright at the new National Theatre in Bergen and later became manager of the Norwegian Theatre in Christiania (now Oslo), remaining there until 1864. Then began a period of self-imposed exile in various cities in Europe until 1891, when he settled in Christiania and lived there until his death in 1906. Ibsen's best known plays are *Peer Gynt* (1867), *A Dolls House* (1879), *An Enemy of the People* (1882), *The Wild Duck* (1884), *The Lady From the Sea* (1888), *Hedda Gabler* (1890), *Ghosts* (1891), *The Master Builder* (1892), and *When We Dead Awaken* (1900).

The more I read the play the more I am impressed by Ibsen's refusal to moralize in the presence of the tragic fate of the two protagonists in his drama. . . . In his attempt to understand, Ibsen becomes in *Rosmersholm* more than he had been before in his plays the dramatist-psychologist, probing, questioning, searching, employing every instrument of science and every intuitive insight to get at the secret of his characters, to understand their drives and actions. . . . Ibsen is aware in *Rosmersholm* of those dim recesses of the human consciousness which have become since his day one of the central preoccupations of modern psychological investigation, and only if one keeps this in mind will one be able intelligently to interpret the text. . . .

Arlik Gustafson

SIGMUND FREUD made a penetrating analysis of *Rosmersholm* in his essay "Character-Types" (1916) in which he wrote about the secret motives which impel the heroine's character:

Everything that befell (Rebecca) at Rosmersholm, the passion for Rosmer and the enmity towards his wife, was from the first a consequence of the Oedipus complex—a compulsive replica of her relations with her mother and Dr. West.

And so the sense of guilt which first causes her to reject Rosmer's proposal is at bottom indistinguishable from the deeper one which drives her to confession after Kroll has opened her eyes. But just as under the influence of Dr. West she had become a freethinker and contemner of religious morality, so she is transformed by her love for Rosmer into a being with a conscience and an ideal. This much of the mental processes within her she does herself understand, and so she is justified in describing Rosmer's influence as the motive of the change in her—the only one of which she could be aware.

The practicing psychoanalytic physician knows how frequently, or how invariably, the girl who enters a household as a servant, companion or governess, will consciously or unconsciously weave a day-dream which derives from the Oedipus-complex, about the disappearance of the mistress of the house and the master taking the newcomer to wife in her stead. *Rosmersholm* is the greatest work of art among those which treat of this common girlish phantasy. What makes it a tragedy is the circumstances that the early history of the heroine in actual fact had completely anticipated her day-dream. . . .

DEPARTMENT OF THEATRE AND DANCE

Chair, Acting and Directing Robert Gainer
Director of Theatre, Design F. Elaine Williams
Director of Dance, Technique & Theory Danna Frangione
Theatre History, Theory, Directing Gary Grant
Dance Technique & Theory Shellie Cash-Muller
Visiting Dance Instructor Chris Kaufman
Technical Director Steven A. Draheim
Secretary Chris Fry

TECHNICAL ASSISTANTS

David Ames	Tina Henninger	Janelle Oltorik
Jason Aten	Mary Kalbach	Tom Quinn
Toby Basiliko	Nina Knoche	Ashley Shrader
Mary Cullison	Valerie Marsden	Tim Steimle
Jenn Heid	Karen McCann	

DANA INTERNS

Debbie Bloodgood Tad Klopac

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Activities Jason Aten, Nina Knoche
Play Selection Bryan Clark

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AMERICAN COLLEGE THEATER FESTIVAL XXIII

PRESENTED AND PRODUCED BY THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

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This production is a Participating entry in the American College Theater Festival (ACTF). The aims of this national educational theater program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for adjudication by a regional American College Theater Festival representative. The production is also eligible for inclusion at the ACTF regional festival. Eight ACTF regional festivals are produced nationwide each year, and from these festivals up to six productions are selected to be part of the noncompetitive ACTF national festival at the John F. Kennedy Center for the Performing Arts each spring. ACTF also sponsors regional and national level awards, scholarships, and special grants to student actors, playwrights, designers, and critics.

Last year approximately 800 productions and 17,000 students participated in the American College Theater Festival nationwide. By entering this production in ACTF, our department is endorsing the ACTF goals to help college theater grow and to focus attention on the exemplary work produced in university and college theaters across the nation.