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5-3-1978

### A Doll's House

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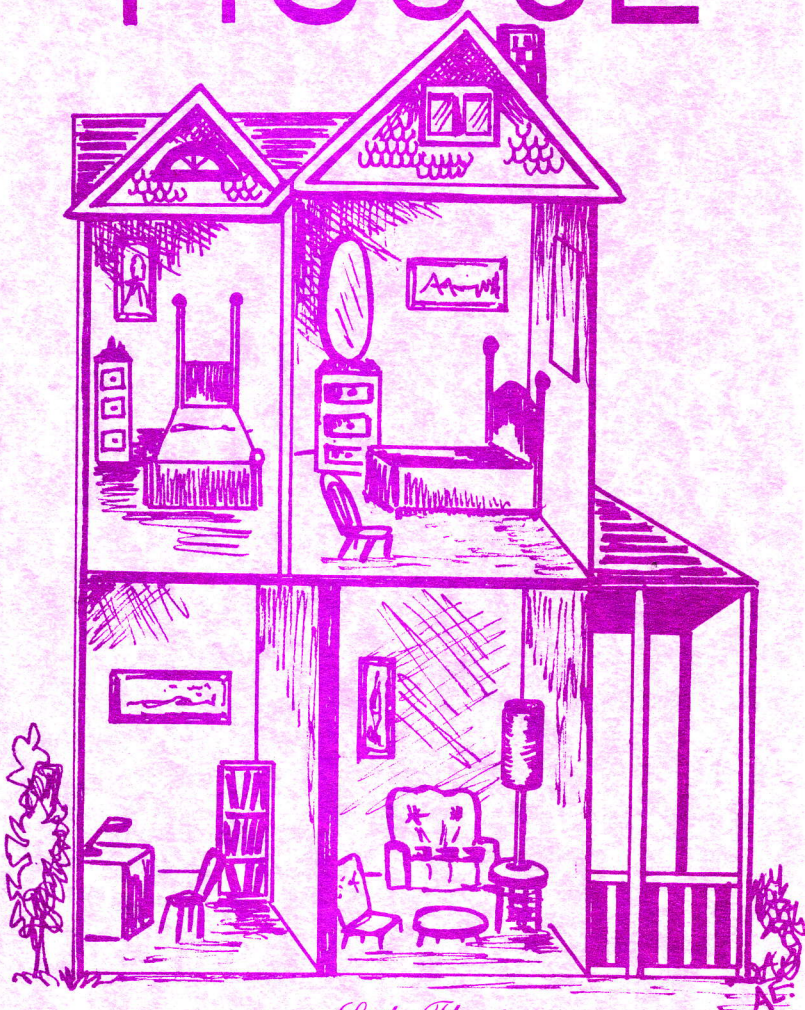
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*Taylor University Theatre presents*

*Henrik Ibsen's* A

# DOLL'S HOUSE



*Little Theatre*

*May 3, 4, 5 and 6, 1978*



## From the Director

The question “what constitutes a good marriage?” has often been explored in all types of literature attesting to its universal significance for our society. The poet, novelist or playwright who sets out to explore the issue of the good marriage will have to recognize the possible range of associations and images which this theme will call up in the audience member’s mind. Depending upon the individual’s personal experiences and the cultural milieu surrounding the person, answers might conceivably range from there is no such thing as a good marriage to a very specific list of qualities, characteristics, and role expectations necessary for each partner to possess in a good marriage. Despite this potential diversity of responses, a truly great artist can provide us with a unique discussion high in associational value for a great many people. Henrik Ibsen has achieved this uniqueness and associational potential in his three act play, **A DOLL’S HOUSE**.

In order to present us with some alternative perspectives on the question of a good marriage, Ibsen introduces us to Torvald and Nora Helmer and allows us to spend three important days with them. As we meet them, the Helmers have been married for eight years. They view their home as a haven of refuge from the outside world. They are happy and content because Torvald has a secure position and because they have three beautiful children. Their marriage works well because they have developed a pattern of accommodation which is pleasant and predictable. Each of them has developed finesse at manipulating the variables in any situation so that the end result is harmonious. The central metaphor which Ibsen uses to explore the Helmer's marriage is that of a game. Games are characterized by the presence of rules, strategy and tactics. We have not been long in the Helmer household before we discover some of the key rules they use in playing the game called marriage. We also discover the key strategy of each of the players and observe them making various tactical moves as the game progresses.

Ibsen seems to be saying that a marriage structured in this way can function smoothly and even happily. However, he does not leave the Helmers in this euphoric state. Before the play is over an externally imposed crisis forces the Helmers to face the fact that some things are not covered by the rules of the game they have learned to play so adeptly by living together for eight years. Their familiar, well-worn strategies for coping and responding fail both of them. It becomes clear that if “the miracle of miracles” is to occur the game will have to be abolished, and they will have to find new ways to build authentic relational bridges between themselves. This new pattern of relationship will have to acknowledge that “first and foremost” each of them “is a human being” and that each must strive to develop the hidden potential in their unique personhood.

Ultimately, each of us must draw our own conclusions about what constitutes a good marriage. Those of us who have lived with Ibsen's magnificent play during the past six weeks have had our perceptions of the possible alternatives significantly expanded. We hope that your experience with the play will yield similar positive experiences for you.

J. L. R.

## A Doll's House

Director: Jessie Rousselow

Designer: Ollie Hubbard

## The Cast

Torvald Helmer, a lawyer .....	Doug Oliver
Nora, his wife .....	Kimberly Montgomery
Dr. Rank .....	Carey Alstadt
Mrs. Linde .....	Catherine Curtis
Nils Krogstad, also a lawyer .....	Mark Welch
The Helmers' children .....	Jabin Burnworth Greg Kroeker Lisa Loy
Anne-Marie, their nurse .....	Kris Anderson
Helen, the maid .....	Brenda Conway

The action takes place in the Helmer's apartment.  
Norway, 1879

There will be a two minute scene break between Acts 1 and 2 and a ten minute intermission between Acts 2 and 3.

*Musical Selections Heard this Evening*

**Peer Gynt Suites** ..... **Edvard Grieg**  
 No. 1, Op. 46 (1843-1907)  
 No. 2, Op. 55

A Communication & Theatre Arts Department Production

## Acknowledgments

For their generous help in making A DOLL'S HOUSE possible,  
our thanks to:

**Germann's Edelweiss Wood Burning Stoves**  
8675 East 700 South  
Upland, Indiana Phone: 998-7407

**Bradley's Odds-N-Ends  
Antiques and Old Things  
3107 South Washington Street  
Marion, Indiana Phone: 668-8448**

*As a courtesy to the actors, please do not use cameras during the performance.*



## *Production Staff*

Assistant to the Director .....	Tim Johnson
Technical Director .....	Ollie Hubbard
Assistant Technical Director .....	Rhonda Jeter
Set Committee .....	Brenda Conway Brian Davis Ollie Hubbard Tom Lough Doug Marlow Tracy Sibley Bill Wallace III
Lighting .....	KATHY TURNER Gregg Francis Tom Lough Doug Marlow
Sound .....	Brian Rishaw
Properties .....	RHONDA JETER Glenda Greenwood Joy Manda Doug Marlow Denise Norman Becky Norris
Make-up .....	TOM LOUGH Lisa Barth Sharon Gentry Bonnie Weimer
Costumes .....	Sharon Hutchison Jill Laird Terri Rupp Julie Stow
House .....	EDIE RADER Wendy Branch Julene Brueckner Sarah Burgoon Robin Chernenko Debby cox Vickie George Robin Greenman Renee Haymaker Lori Oestreicher Martha Palmer Enid Ruyle Carolyn Turner

## *During Intermission*

Nora's favorite bakery will be selling macaroons and punch in the lower lobby for your refreshment,

and

May 4, 5 and 6, the Annual Student Art Show will be on exhibit in the Chronicle-Tribune Art Gallery located on the main floor of this building.