

Notes from the Dramaturg

The Lady from the Sea was written in 1888 and drew heavily from legends and mythology as well as Ibsen's personal life, including a possible affair with a precocious girl from a seaside town who was to become the model for Hilde, the only character to appear in two of his plays (she returns in *The Master Builder*). Ellida is certainly a reflection of Ibsen's grandmother, who had in her youth run away with her lover, and who bathed in the sea every day, even as an old woman. By the early 1890's, Ellida was already a favorite role of such grand dames of the theatre as Janet Achurch and Elenora Duse (Shaw himself narrowly escaped being cast as the Stranger in the first English production in 1891).

The Lady from the Sea, like several of Ibsen's later plays, features a female protagonist struggling against an oppressive social code. These plays have given Ibsen the reputation as a crusader for women's rights, but ironically, a performance tradition has emerged for this play which focuses on the men, and Ellida has become an allegory for "all mankind." Such an interpretation, however, runs the risk of rendering invisible the deep-seated contradictions and conflicts that are the true engines of the drama. Allegorizing Ellida in this way de-genders her, in a sense, and the production could easily ignore that if she were not a woman, she would hardly be in such terrible straits. Far from becoming a "feminist" paean, however, this interpretation enables us to see the struggles of all the characters, male or female, virtuous or wicked, with greater clarity and a renewed appreciation for Ibsen's versatility and power as a playwright.

SUGGESTED READING:

The Death of Character by Elinor Fuchs
(Indiana University Press, 1996.)
"Lady from the Sea" by Susan Sontag
(*Theatre*, Vol 29 No 1 Winter 1999.)

Food for the Opening Night Reception was generously provided by
RAINDANCER RESTAURANT

SCHOOL OF DRAMA

EXECUTIVE DIRECTOR

Sarah Nash Gates

FACULTY

Professors: Robert Dahlstrom, Steve Pearson, Barry Witham
Associate Professors: Robyn Hunt, William Forrester
Assistant Professors: Sarah Bryant-Bertail, Valerie Curtis-Newton,
Mary Louise Geiger, Odai Johnson, Shanga Parker
Senior Lecturer: Mark Jenkins, Mark Harrison
Lecturers: Tom Burke, Judith Shahn, Deborah Trout

PART-TIME FACULTY

Geoff Alm, Scott Hafso, Catherine Madden,
Karen Omahen, Stephanie Skura, Scott Weldin

RETIRED, EMERITUS FACULTY AND FORMER PROGRAM

HEADS

John Ashby Conway*, Jack Clay, Betty Comtois, James Crider,
Alanson B. Davis, Gregory Falls*, Vanick Galstaun, Robert Gray,
Agnes Haaga, Donal (Dan) Harrington*, Robert Hobbs,
Paul Hostetler, Glenn Hughes*, Robert Loper, Warren Lounsbury*,
Michael Quinn*, Duncan Ross*, Geraldine Siks, Jack Sydow,
Aurora Valentinetti, Jack Wolcott

STAFF

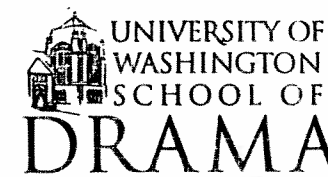
Kris Bain, *marketing and pr manager*
Bob Boehler, *stage technician*
Nacho Bravo, *master electrician*
Malcolm Brown, *stage technician*
Sue Bruns, *office assistant*
Alex Danilchik, *stage technician*
Josie Gardner, *costume shop manager*
Arlene Hamilton, *administrator*
Dorothy Kerst, *graduate programs*
Laurie L. Kurutz, *costumer*
Cecile Kummerer, *computer technician*
Scott Perkins, *fiscal technician*
Anne Stewart, *general manager*
Joanne Tall, *secretary*
Rebecca Traber, *office assistant*
Alan Weldin, *scene shop manager*
Nanci Vaeth, *costumer*

THE LADY FROM THE SEA

BY HENRIK ISBEN

TRANSLATION BY GERRY BAMMAN & IRENE B. BERMAN

DIRECTED BY TLALOC RIVAS



The Playhouse Theatre
33rd Season
195th Production
May 5 - 15, 1999

CAST

DR. WANGEL <i>a district physician</i>	JOEL MCHALE*
MRS. ELLIDA WANGEL <i>his second wife</i>	MOLLY HALL*
BOLETTE WANGEL <i>his elder daughter from first marriage</i>	JENNIFER COZZA*
HILDE WANGEL <i>his younger daughter from first marriage</i>	CHRISTINA HARDIN JUAREZ*
ARNHOLM. <i>a schoolmaster</i>	JASON GINGOLD*
LYNGSTRAND	MARK KUNTZ*
BALLESTED	CHRISTOPHER LANE
A STRANGER	JR DREW
LOCAL YOUTHS	MEGAN R. CAMPBELL ADAM SKRINE
SUMMER TOURISTS	AMELYA HEPNER MARIANA KLEWENO ROSS CALDWELL DAN LOGAN-FASY

Midsummer. A small coastal resort town in northern Norway.

Act I ~ A veranda at Dr. Wangel's house.

Act II ~ A lookout point on a nearby hill, later.

Act III ~ Near a carp pond, the next morning.

Act IV ~ Dr. Wangel's sun room, following morning.

Act V ~ Near a carp pond, that evening.

The performance runs 2 hours and 45 minutes.

There will be two ten-minute intermissions.

* Members of the Professional Actor Training Program.

THE LADY FROM THE SEA

BY HENRIK IBSEN

TRANSLATION BY GERRY BAMMAN & IRENE B. BERMAN

DIRECTED BY TLALOC RIVAS*

SET DESIGN	<i>J. Clay Satterfield</i>
LIGHTING DESIGN	<i>Miki Takahashi</i>
COSTUME DESIGN	<i>Gary Osborne°</i>
COMPOSER	<i>Linda Antas</i>
DRAMATURG	<i>Michael Chemers</i>
STAGE MANAGER	<i>Austin C. Elston</i>
TECHNICAL DIRECTOR	<i>Malcolm Brown</i>

ABOUT THE AUTHOR: Henrik Ibsen wanted to be a doctor. Born in 1828 in the Norwegian coastal town of Skein, Ibsen was the eldest surviving child of a large, impoverished family. At the age of fifteen Ibsen started six unhappy years as an apprentice to an apothecary, during which time he fathered an illegitimate child. He wrote poems and plays, one of which, *Cataline*, had the good fortune to be published. He spent years in and out of bankruptcy and living in self-imposed exile from his native land, and it wasn't until 1865, when he was 37, that his fortunes began to skyrocket. His most famous, most successful, and most controversial play, *A Doll's House*, would be written in 1880. By 1885, Ibsen's translated plays would be sweeping Europe, England, and America, championed by such famous theatre personalities as William Archer and George Bernard Shaw. By the turn of the century, Ibsen was immortalized as one of the pioneers of a revolutionary form of drama which became known as "modern realism," and his impact on twentieth-century theatre has been immense.

Translation of *The Lady from the Sea* is courtesy of Writers & Artists Agency.

*In partial fulfillment of a Master of Fine Arts in Directing.

°In partial fulfillment of a Master of Fine Arts in Costume Design.

PRODUCTION STAFF

PROPS MASTER & ASST. TD	<i>J. Clay Satterfield</i>
ASST. STAGE MANAGER	<i>Meredith Tichbourne</i>
ASST. DIRECTOR	<i>Kristi Carlson</i>
ASST. LIGHT. DESIGNER	<i>Kris Shaw</i>
ASST. COSTUME DESIGNER	<i>Kimberly Gill, Tova Peterson</i>
MASTER ELECTRICIAN	<i>Ignacio Bravo</i>
MASTER CARPENTER	<i>Geoff Gay</i>
SET CONSTRUCTION	<i>Hillary Dixon, Patrick Robinson, Josh Rachetto</i>
SCENIC ARTISTS	<i>James Aitken, Ross MacQuarrie</i>
PAINTINGS	<i>Ruth Fernandes</i>
VIOLINIST	<i>Eric Rynes</i>
COSTUME CONSTRUCTION	<i>Alex Bivins, Kim Gill, Christy Scoggins Granquist, Tisha Jahnke, Gary Osborne, Rachel Walker, Cynthia Wheaton</i>
RUNNING CREW	<i>Shannon Brauner, Alex Bivins, Kari Christensen, Marcus Collins, Courtney Darby, Shannon Deskins, Ryan Hall, Amanda Johnson, Mona Leach, Natalie Michael, Jessica Oldfield, Marie Wicklund</i>
HOUSE MANAGEMENT	<i>Michael Thompson</i>
PRODUCTION OFFICE	<i>Jude Domski, Tlaloc Rivas</i>

Special Thanks: Sounds recorded, processed and mixed at Center for Advanced Research Technologies in the Arts and Humanities, Sharon Ott and Seattle Repertory Theatre, Seattle Opera, ACT, Portland Centerstage, Dr. Jerry Turner, Mark R. Hovander, O.D., Douglas Langworthy, Lue Douthit, Richard E.T. White, Mark Weitzenkamp, Derek Davidson, Dr. Sarah Bryant-Bertail, John T. Aney, Jude, Chazz, Val, Mark, J. Dan., Tina Sedeholm, E.K.