

1987

Hedda Gabler Program [1987]

University of Southern Maine Department of Theatre

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University of Southern Maine

RUSSELL SQUARE PLAYERS

present



Nedda Gabler

by Henrik Ibsen

CAST

IN ORDER OF APPEARANCE

AUNT JULIANE TESMAN. ~~KO KO KELLER~~
 BERTE. KERRY CAMPBELL ✓
 GEORGE TESMAN. ~~HAROLD WITHEE~~
 HEDDA GABLER JUDE BERNAL ✓
 MRS. THEA ELVSTED. ~~ASCH GREGORY~~
 JUDGE BRACK. DAEMEON PRATT ✓
 EJLERT LOVBORG X. EDWARD LUCHETTI ✓

SETTING

PLACE: A VILLA IN OSLO, NORWAY
 TIME: 1890
 ACT I: A MORNING IN LATE SEPTEMBER

INTERMISSION

ACT II: LATE THAT AFTERNOON
 ACT III: EARLY THE NEXT MORNING

INTERMISSION

ACT IV: EVENING OF THE SAME DAY

SPECIAL THANKS TO: C. K. PARKER ANTIQUES
 and
 DURHAM STAGE COMPANY

Please, do not take photographs or smoke in the theatre.

HEDDA GABLER

DIRECTOR. JOHN GREGG ✓
 ASSISTANT DIRECTOR/STAGE MANAGER. DAVID ADKINS ✓
 SET DESIGNER. ~~CHARLES KADING~~
 COSTUME DESIGNER. SUSAN E. PICINICH ✓
 LIGHTING DESIGNER. ~~FRED FAUVER~~
 TECHNICAL DIRECTOR. ~~FRED FAUVER~~
 ASSISTANT STAGE MANAGER. X. DENISE RIDEOUT ✓
 LIGHT BOARD OPERATORS MARK A. DUBE ✓
 SOUND OPERATOR. MARY ELLEN O'HARA ✓
 COSTUMER. IAN J. LUCE ✓
 COSTUME SHOP ASSISTANTS CHRISTENIA KINNE ✓
 KRIS HALL ✓
 DENISE DEMITRE ✓
 MICHELLE PARENT ✓
 MEAGAN HOFF ✓
 DRESSER GEARY W. SMITH ✓
 PROPS MASTER. KERRY CAMPBELL ✓
 PROPS ASSISTANT GEARY W. SMITH ✓
 CONSTRUCTION CREW CATHERINE RASCO ✓
 MARY ELLEN O'HARA ✓
 MARK BEDELL ✓
 PAUL RAYMOND ✓
 DIANA CHASE ✓
 BOX OFFICE MANAGER. MARK A. DUBE ✓
 BOX OFFICE PERSONNEL. ERIC BRAY ✓
 KERRY CAMPBELL ✓
 STACEY KNIGHT ✓
 IAN J. LUCE ✓
 PUBLICITY X. MARY C. EVANS ✓
 MARK TOCHER ✓
 MARK A. DUBE ✓
 MARY ELLEN O'HARA ✓

add Catherine Rasco

JUDE BERNAL (Hedda Gabler) graduates next month with a degree in theatre. While at USM she has been seen in Personals, All My Sons, Talking With, Agnes of God, and Gynt, which showcased at the Kennedy Center in Washington, D.C., in 1986. Jude spent the last two years touring New England as assistant to magician Woody Woodward, and is a performing member of the Clown Players, a touring clown troupe. Her other professional credits include work with the Children's Theatre of Maine, in such roles as Lucy in You're a Good Man, Charlie Brown and the title role in Cinderella, and with the Carousel Music Theatre. Last summer, Jude was seen as Dr. Shaw in the video movie An Ounce of Prevention. She hopes to further her theatrical career after graduation.

DAEMEON PRATT (Judge Brack) has been a mainstay with the Russell Square Players for the last two years. He has played a wide variety of roles, ranging from the comic geek, Bub Hicks, in Leave It To Jane to the aging killer Hoss in The Tooth of Crime to Judge Brack in Hedda. He has also appeared in USM's Little Malcolm and His Struggle Against the Eunuchs as Nipple, and most recently in The Comedy of Errors as the Mafia Merchant. In the fall, Daemeon will travel to Los Angeles to pursue a film acting career.

HAROLD S. WITHEE (George Tesman) was last seen as Antipholus of Syracuse in The Russell Square Players' production of The Comedy of Errors. At USM, Harold has performed in Arsenic and Old Lace, The Matchmaker, Ah Wilderness! (which toured England), Gynt (which performed at the Kennedy Center in Washington D.C.), and Volpone (for which he was nominated for an Irene Ryan acting award). He has performed with the Children's Theatre of Maine and various local theatre groups. In May, Harold will move to Washington, D.C. to take a position at the Arena Stage and further pursue his acting career.

ASCH LEE GREGORY (Mrs. Elvsted) has found an appreciative audience on both sides of the Atlantic. In 1982, she worked with the Theatre Gwynydd, in Bangor, Wales, appearing as Eisenring in The Fireraisers, among other roles. She performed Mrs. Squeamish in The Country Wife, at Boston's Publick Theatre and Mrs. Keller in The Miracle Worker at the Milford Project Theatre. Her most recent role was Luciana in USM's The Comedy of Errors. She holds a theatre degree from Drew University.

EDWARD D. LUCHETTI (Ejlert Lovborg) walked in on his high school drama club and, too embarrassed to admit that it was a mistake, decided to join in. He has been active in theatre ever since, having performed community, college, and professional theatre, including two tours. He has studied at H. B. Studios in New York, at UMO, and at USM. His performances include Igor Sullivan in Cactus Flower, Willie Hammond in Ten Nights in a Bar Room, Doc Porter in Crimes of the Heart, the General in Stryder, and Mark in Still Life.

KO KO KELLER (Aunt Julianne Tesman) is at home on the musical stage as well as on the dramatic stage. Her many credits include Yenta in Fiddler on the Roof, Sue in Bells Are Ringing, Grace in Bus Stop and Belinda/Flavia in Noises Off. She spends much of her time on the Maine Turnpike driving between her USM job as a Rehabilitation Consultant and the Portsmouth Academy of Performing Arts, in New Hampshire, where she both performs and studies acting.

KERRY CAMPBELL (Berte) is a freshman theatre major. This year she has appeared in all four main stage productions at USM. Her previous experience, in high school and community theatre, was concentrated in musicals. She has appeared in A Funny Thing Happened on the Way to the Forum, Pippin, The Sound of Music, and L'il Abner, among others. She was nominated for the All-Star Festival Cast her senior year in high school.

DAVID ADKINS (Stage Manager) has worked backstage on seven shows this year at USM. Previously he has acted in more than a dozen shows, and in another thirty-five, worked every aspect of technical theatre. An accomplished musician, David plays both trumpet and euphonium and sang two years in the Maine All-State Chorus. He toured Europe with the Sound of America Honor Chorus in 1987. His theatrical specialty is lighting design, and he plans to pursue an MFA degree in that field.

DIRECTOR'S NOTES:

Hedda Gabler, produced for the first time in Norway in 1890, is one of the early plays of modern drama. It is characteristic of the period in that it addresses social issues in a realistic manner. Hedda, raised by her father, General Gabler, to master and respect traditionally male skills and attitudes, is incapable of adjusting to a traditionally female role. In frustration, she marries a colorless academic, an act that insures that she will not achieve the power and personal recognition that she needs for her own self-respect. The attention of the men who court her--Ejlert Lovborg in her youth and Judge Brack, illicitly, now--cannot sustain her, yet she is unable to channel her rich intelligence and energy to useful ends. Although it is easy to view Hedda only as a woman trapped by oppressive sex-role expectations, she is more than that. She is a person who, growing up with money and social position, is unable to assimilate her many advantages constructively. This is a human problem not tied to one sex or one era. Ibsen, today as during his lifetime hailed as a champion of women's rights, insisted rather that he wrote about human problems, that he advocated human rights. Hedda Gabler is a demonstration of that theme.