

AN
ENEMY
OF THE
PEOPLE

by Henrik Ibsen

WEDNESDAY, APRIL 8 THROUGH SATURDAY, APRIL 11 AT 7:30 p.m.
SUNDAY, APRIL 12 AT 2 p.m.

AN ENEMY OF THE PEOPLE

by Henrik Ibsen

SETTING

A small town in Norway in the late 19th century.

CAST

in order of appearance

Billing	Mark Blankenship-Brown*
Mrs. Catherine Stockmann	Cara Cole
Peter Stockmann	Brandon Dawson
Hovstad	Salvatore Biscotto
Dr. Thomas Stockmann	Aidan Tibbitt*
Captain Horster	Rhianon Chandler
Petra Stockmann	Riley Suthard
Morten Kiil	Jade Watkins*
Aslaksen	Mason Hall*
The Drunk	Connor Rothberg*
Townpeople	Sara Montreuil*, Makayla Hines, Meera Chokshi*, Parker Odum-Kitterman

UNDERSTUDIES

Billing & Hovstad	Makayla Hines
Mrs. Catherine Stockmann	Meera Chokshi*
Petra Stockmann	Sara Montreuil*
Peter Stockmann & Aslaksen	Connor Rothberg*
Captain Horster & Morten Kiil	Parker Odum-Kitterman
Dr. Thomas Stockmann	Salvatore Biscotto

*Denotes students who are members of the Alpha Psi Omega National Theatre Honor Society.

PRODUCTION & CREW

DIRECTOR	Rachel Dawson
ASSISTANT DIRECTOR	Mattie Washburn*
STAGE MANAGER	Skye Clark
ASSISTANT STAGE MANAGERS	Lily Moore*, Kya Sullivan
MUSIC DIRECTOR	James Gragg
FIGHT CHOREOGRAPHER	Brandon Dawson
COSTUME DESIGNER	Leslie Cook
ASST. COSTUME DESIGNERS	Ashley Colson*, Kirk Lowe
SET DESIGNER	Biff Edge
ASSISTANT SET DESIGNER	Charlie Whiteside
LIGHTING DESIGNER	John P. Woodey
ASST. LIGHTING DESIGNER	Savannah Amos
SOUND DESIGNER	Mattie Washburn*
PROPS	Alex Fleury*
TECHNICAL DIRECTOR	John P. Woodey
COSTUME SHOP SUPERVISOR	Cheralyn Lambeth
BOX OFFICE MANAGER	Brandon Dawson
POSTER DESIGNER	Molly Wilson

PRODUCTION & CREW

SCENE STUDIO TA'S Reece Dinacci, Kiernan Hedlund*

COSTUME STUDIO TA'S Sierra Dennison, Ethan Ganzell*, Ash Hernick*

BOX OFFICE TA'S Samiya Jeffery, Kyia Jones, Valerie Kempton*, Taylor Morgan, Grayson Skidmore*

COSTUME CONSTRUCTION CREW Iona Brown, Ashley Colson*, Cydnee Corujo*, Reece Dinacci, River Diveley, Hanna Jacobs, Gabrielle Johnson, Kirk Lowe, Wil McKeeman, Brooklyn Sommers*

**SCENIC CONSTRUCTION/
LIGHTING CREW** Savannah Amos, Iona Brown, Eric Dykhuis, Connor Eifert, Ethan Ganzell*, Dorothy Hamrick, Sarah Hoffman, Shaylee Keogh, Jordan Knightes, Kirk Lowe, Briana Simmons, Kya Spurgeon, Dakarai Vann

RUNNING CREW Brayden Brazil, Amber Ford, TaiAnna Fuller, Tyler Gantt, Faith Mozeak, Ava Norment, Maria Clara Pereira De Quatros, Kaylin Robinson

DIRECTOR'S NOTE

“The strongest man in the world is he who stands most alone.”

— Henrik Ibsen, *An Enemy of the People*

Henrik Ibsen, often regarded as the father of realism, wrote *An Enemy of the People* in 1882 in just three months. The play followed intense public backlash to his earlier work, *Ghosts*, which provoked outrage for its frank discussion of taboo subjects such as family secrets, sexually transmitted disease, and euthanasia. Truth-telling often comes at a price. Critics condemned it as “shocking and indecent,” even “loathsome.” Rather than retreat, Ibsen doubled down on his commitment to confronting uncomfortable truths, insisting that theatre should challenge its audience, not merely entertain. In doing so, he stood alone, much like the play’s protagonist. Though his convictions were at times accompanied by pettiness and personal grievance.

In preparing this production, I returned again and again to the idea that while Ibsen gives each character a clear and compelling logic, ego often interferes, particularly in those who seek to lead the majority. This tension makes the play feel both timely and timeless. We live in a period of deep polarization, where division erodes empathy and authentic listening, and where the loudest voice is often heard over the most truthful one. Rhetoric driven by ego rarely leads to meaningful progress. Change becomes possible only when someone is willing to listen, and when someone else is brave enough to begin the conversation. While the characters in this play often fall short of that ideal, this production invites the audience to reflect on it.

Though often labeled as a political play, *An Enemy of the People* is, at its core, profoundly human. Ibsen’s characters are often driven by fear, hope, self-preservation, and a deeply human desire to matter. We witness the town’s response to truth-telling unfold in deeply human terms: Whose truth is being told? How do we know it is true? Is the speaker motivated by selflessness or by a desire for power? Doubt can be a natural response to revelation. As Dr. Stockmann states, “Truth shifts. You don’t seem to realize that over the centuries, what were truths reconfigure as lies.”

His discovery raises a question that resonates powerfully today: what happens when truth threatens economic stability, social order, or collective identity? The play reveals how facts can be manipulated or suppressed, and how quickly public opinion can turn against those who challenge the status quo. At times, it can feel as though keeping the public off-balance, confused, and divided has become a deliberate strategy, creating a kind of paralysis rooted in fear.

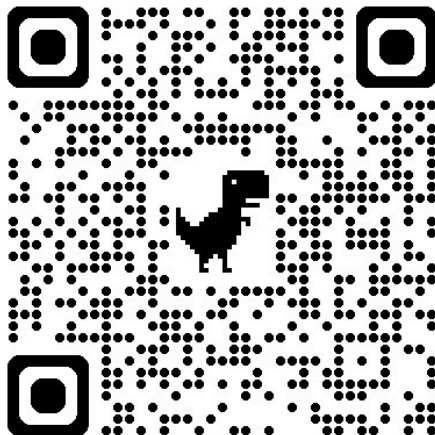
In its final moments, Ibsen leaves us with a quiet image of hope and possibility. It reminds us that empathy, accountability, and genuine listening are the foundations of collective progress. In revisiting this work today, we are asked not to judge these characters, but to recognize ourselves within them, and to consider how we might choose collective progress over division in the face of shared crisis.

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UPCOMING SHOWS

Musical Theatre Workshop

April 16-18, 7:30 p.m.

April 19, 2 p.m.

Spring Dance Showcase

April 24-25, 7:30 p.m.

April 26, 2 p.m.

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