

The town's water is poisoned with bacteria...

The town itself is poisoned with lies...

Henrik Ibsen's

An Enemy of the People

Translated by Eleanor Marx-Aveling

*An extraordinary and eerily contemporary story about
a **scientist** brave enough to expose a public
health risk and the political machinery that tries to
silence him*

Presented by the Southern Connecticut State University
Department of Theatre and The Crescent Players

This packet contains information about the SCSU/Crescent Player's upcoming "Radio-Play Style" production of *An Enemy of the People*. Positions are available to be part of the cast as voice talent OR on the crew as part of the stage management or sound production team. All students, especially students of color, are encouraged to participate regardless of previous experience or major. Interested parties should email the production director, Benjamin Curns, at curnsb1@southernct.edu to set up an audition or crew interview.

The Play:

An Enemy of the People is originally set in a town by the sea in southern Norway, though our production seeks to embrace all the ways it resembles our own communities. The town is poised to become a popular new tourist attraction because of the wonderful natural springs which provide beauty, recreation, and health-care. The sea-side town's economy is entirely tied to the success of the spa.

Dr. Thomas Stockman is an idealistic and seemingly-liberal minded scientist who, though he initially championed the creation of the spa, soon finds out that the water supply is dangerously toxic and will most assuredly cause sickness and death. He assumes that he will be regarded as a hero for this discovery but is instead shocked by the town's refusal to remedy the problem. Stockman is deserted by the liberal press, intimidated by the local government, and reviled by the town's citizens with some of them gravely concerned about the town's economy, others concerned about the town's reputation, while still others remain unconvinced that the problem even *exists* !

Though nearly 150 years old, the play takes a scathing look at the dangerous connections between government and business, the hypocrisy of mass media, the refusal to accept science as fact, the conflict between social classes, the alienating effect of elitism, and finally, looming environmental hazards and how they are exacerbated by the government's refusal to take action.

The Production:

Because of the dangers of Covid-19, the SCSU Theatre Department has opted to make this production of *An Enemy of the People* a "Radio-Play Style Drama". But what does that mean?

It means that actors will rehearse the play by meeting in small, socially-distanced groups. As in a traditional production, Actors will be asked to memorize lines, attend rehearsals, and work in tandem with the ensemble and director to create character & tell a clear, passionate story.

However, instead of performing the play ONSTAGE in front of a LIVE AUDIENCE, the actors will have the performance RECORDED. The dialogue will then be augmented with music and sound effects by a professional sound designer to make the show complete. These choices were made to keep students and staff safe and also increasing the level of training for "voice acting".

Auditioning for *An Enemy of the People*

Voice Talent

****All students are encouraged to audition regardless of color, gender identity, skill level, or previous experience. NO ONE WILL APPEAR ON STAGE. YOUR PERFORMANCE WILL BE HEARD BUT NOT SEEN. All interested people will be seen and all efforts will be made to include as many actors as possible.****

FIRST:

Fill out an Audition Form located on the SCSU Theatre Website and the end of this packet.

NEXT: Choose ONE of the following options:

- In-Person Audition:

In person auditions will be held in the Drama Lab (Black Box Theatre) of the Lyman Performing Arts Center on August 26th and 27th from 7pm-10pm. Please wear a mask and bring something with which to write. Please prepare any of the scenes found in this packet you find exciting. You may audition with a friend, or someone will read the other part of the scene at the audition. You may be asked to try a few different things so plan on each audition taking about 5-10 minutes. A resume is not required but will happily be accepted.

- YouTube Private Link:

Choose an audition piece from the selections here and put yourself on video playing the character. You don't have to be memorized for the audition, but you should be familiar with the piece enough to make some choices about how the character *sounds*. The visual is not important for this production so don't worry too much about lighting or what to wear!

Please begin the video by clearly stating *your* name AND the name of the character you will be playing.

Once you've recorded a version you like, upload the video to YouTube and request a "Private Link", meaning your video will only be available to those who have the link. Send your link to me at curnsb1@southernct.edu for review.

- Voice Recording:

You may also send an audio file of just your voice as the audition. You might make this with some software like Garage Band or Audacity if you have it, or simply record yourself using your cell phone's Voice Recorder app. The best files are .wav or .MP3. Those recordings should also begin with YOUR name followed by the CHARACTER name and can also be sent to me at curnsb1@southernct.edu.

The Characters:

Dr. Thomas Stockman: An idealistic scientist, husband, and father. He is proud, determined, and passionate but also stubborn, elitist, and self-absorbed. (Male identifying, Lead)

Katherine Stockman: A pragmatic and even-minded housewife, Katherine is the voice of reason in the Stockman home until she simply won't take it anymore. (Female Identifying, Supporting)

Petra Stockman: A school teacher who shares her father's passion for rabble-raising. Fiercely intelligent, ardently loyal to her father, and Socialist in her political philosophy, Petra is dangerous to the status quo. (Female Identifying, Supporting)

Peter Stockman: As Mayor of the town, Peter wants to protect the town's reputation at all costs. He is frugal in everything: food, drink, words, and emotions. His concern is always the bottom line. (Written as male, Any gender, Lead)

Morton Kiil (keele) "The Badger": Catherine's father who owns and operates a the tannery which is causing pollution to the town. He is ruthless and unscrupulous and will protect his name and his business at all costs. (May double with Captain Horster; Male-identifying, small role)

Captain Horster: A sea captain by trade, Horster is tough, working class, and proudly apolitical. He is the only person to stand with the Stockman family. (May double with Morton Kiil; male identifying, small role)

Hovstad: Editor of the Leftist newspaper, *The People's Tribune*. Hovstad is from working-class roots and supports progressive causes, but also clings to his position of influence tightly. Has a thing for Petra. (Written as male, Any gender, Supporting)

Billing: A reporter for *The People's Tribune* who has great appetites for food, drink, a hot stories. Though he claims to want to revolutionize government, he also seeks a place within it. (Written as male, any gender, Supporting)

Aslaksen: (pronounced AH-lik-suhn): A middle class leader of small businessmen and owner of the *The People's Tribune*. He supports progress but only if it is done with restraint and moderation. A strange comic relief. (Written as male, any gender, Supporting)

Other roles include

Morton (8) and Eiliff (10), the sons of Dr. Stockman. These may be performed by children or doubled with other more principle roles.

Citizens at the town meeting. The play's 4th act is a riotous town hall with a mob of citizens jeering Dr. Stockman. The number of lines is small but their presence is crucial for the play. Great roles for those wishing to be involved but have busy schedules.

NON-PERFORMER ROLES:

STAGE MANAGER:

- “The stage manager is the guardian of the process, encouraging participation, clarifying misunderstandings, and protecting creative exposure.” (Schneider)
- The stage manager is a facilitator for all of the other members of a production.
- Some of the common traits of stage managers include: organized, punctual, responsible, efficient, patient, thorough, discrete, flexible, respectful.

Duties of the Stage Manager during Rehearsals:

- Create the daily schedule in conjunction with the director (what will be worked, who is called, how long it will be worked, where, are there conflicts with cast members, costume fittings scheduled, etc).
 - Distribute the above daily schedule to the cast and production team via email.
- Confirm the daily schedule is followed, and adapt the schedule should things go awry.
- Be on book for the cast members as needed.
- Take notes during rehearsal and communicate those notes to the production team via a rehearsal report
 - Distribute the above report to the production team via email.
- Facilitate the taking of time appropriate breaks.
- Set up the space for rehearsal (including furniture, props, clean space, pencils sharpened, etc).
- Clean up post rehearsal.
- Attend schedule production meetings to ensure needs of the show are being communicated and solved.
- Note the performance (timings, if anything went wrong, what went extremely well, what were general audience reactions, what is the general demeanor of the company, etc).
- Write and distribute the performance report to the production team.
- Problem solve issues as they come up, collaborating with everyone involved to be sure everyone is updated as needed.

ASSISTANT STAGE MANAGER:

The ASM will provide support for the cast and the Stage Manager wherever needed. This typically includes more work on the technical side (recording notes, working with technicians, etc...)

DRAMATURG:

The dramaturg is someone who provides outside information about the play that is useful for preparing the production. Typically, the dramaturg will conduct research on the playwright, the play’s production history over time, and note significant productions of the play. In addition, the dramaturg may be called on to provide information about things mentioned in the play itself such as the culture of the people/time in which the play was written, facts about the play’s subject matter, or examples from the present that tie in closely with the events of the play. Ultimately, the dramaturg will prepare a document and/or give a presentation to the cast

about their research and significant findings. No experience necessary, though an interest in research is definite plus!

SOUND TECHNICIAN:

As this production of *An Enemy of the People* will be recorded for broadcast, we are actively seeking someone to coordinate the technical aspects. This may include set up & break down of sound equipment like microphones, cables, and headphones. It may also include set up of devices to provide outside sound effects during rehearsals

AUDITION SIDES

Choose one or more of the following pieces to record either on video or audio file. You don't need to be memorized for the audition but have a care as to what the person *sounds* like: old, young, tired, excited, furious, exhausted, etc. Remember, you won't be *seen* during your performance, so be bold and fearless!

Please begin by clearly stating your name and which character for which you will be reading.

Get a friend, a roommate, a parent, co-worker, etc to read the other character or you may audition together.

Send your .mov, .wav, mp3 files or private YouTube link to curnsb1@southernct.edu.

MAYOR / DR. STOCKMAN

Dr. Stockmann. But what do you think should be done?

Mayor. Your statement has not succeeded in convincing me that the condition of the water at the Baths is as serious as you represent.

Dr. Stockmann. I tell you it is, if anything, worse—or will be in the summer, when the hot weather sets in.

Mayor. The existing supply of water for the Baths is once for all a fact, and must naturally be treated as such. But probably the directors, at some future time, will not be indisposed to take into their consideration whether, by making certain pecuniary sacrifices, it may not be possible to introduce some improvements.

Dr. Stockmann. And do you imagine I could agree for a moment to such a deception?

Mayor. Deception?

Dr. Stockmann. Yes, it would be a deception—a fraud, a lie; an absolute crime against the public, against all society.

Mayor. I have not, as I have already remarked, been able to attain the conviction that there is really any such imminent danger.

Dr. Stockmann. You have—you must have. My demonstration was so plainly true and right. Of that I am sure! And you know that perfectly, Peter, only you don't admit it. It was you who insisted that both the Paths and the water-works should be laid out where they now are; and it is that, it is that damned blunder which you won't confess. Pshaw! Do you think I don't see through you?

Mayor. Later on I will bring up the matter for discussion, and we will do the best we can quietly; but nothing whatever, not a single word, of this unfortunate business must be made public.

Dr. Stockmann. But it can't be prevented now, my dear Peter.

Mayor. It must and shall be prevented.

Dr. Stockmann. It can't be, I tell you; far too many people know about it already.

Mayor. Know about it! Who? Surely not those fellows on the *People's Messenger*, who—

Dr. Stockmann. Oh, yes! They know, too. The liberal, independent press will take good care you do your duty.

Mayor [after a short pause.] You are an extremely reckless man, Thomas. Haven't you reflected what the consequences of this may be to yourself?

Dr. Stockmann. Consequences?—Consequences to me?

Mayor. Yes—to you and yours.

PETRA / HOVSTAD

Hovstad. We journalists aren't worth much, Miss Petra.

Petra. Do you really think that?

Hovstad. I think so, sometimes.

Petra. Yes, in the little everyday squabbles—that I can understand. But now that you have taken up a great cause—

Hovstad. You mean that affair of your father's?

Petra. Exactly. But now I should think you must feel yourself worth more than the common herd.

Hovstad. Yes, to-day I do feel something of that sort.

Petra. Yes, don't you feel that? Ah! it is a glorious career you have chosen. Thus to clear the way for despised truths and new ideas—to stand forth fearlessly on the side of a wronged man—

Hovstad. Especially when this wronged man is—hm!—I hardly know how to put it.

Petra. You mean when he is so true and honest.

Hovstad. [*in a low voice*]. I mean when he is your father—

Petra [*as if she had received a blow*]. That?

Hovstad. Yes, Petra—Miss Petra.

Petra. So that is what you think of first and foremost? Not the cause itself? Not the truth? Not father's big, warm heart?

Hovstad. Yes, of course, that as well.

Petra. No, thank you; you've just let the cat out of the bag, Mr. Hovstad. Now I shall never trust you again in anything.

Hovstad. Can you reproach me because it is chiefly for your sake—
?

Petra. What I am angry with you for is that you have not acted honestly towards my father. You told him it was only the truth and the good of the community you cared about. You have fooled both father and me. You are not the man you pretend to be. And I shall never forgive you—never!

Hovstad. You should not say that so hardly, Miss Petra—not now.

Petra. Why not now?

Hovstad. Because your father can't do without my help.

Petra [*looking scornfully at him*]. And that is what you are! Oh, shame!

Hovstad. No, no. I spoke thoughtlessly. You must not believe that.

Petra. I know what to believe. Good-bye.

BILLING / HOVSTAD

Billing. Well, I must say!—

Hovstad [writing]. Have you read it through?

Billing [laying MS. on the desk]. Yes, I should think I had.

Hovstad. Don't you think the doctor comes out strong—?

Billing. Strong! God bless me! he is crushing, that's what he is. Every word falls like a lever—I mean like the blow of a sledge-hammer.

Hovstad. Yes, but these folk don't fall at the first blow.

Billing. True enough, but, we'll keep on hammering away, blow after blow, till the whole lot of aristocrats come crashing down. As I sat in there reading that, I seemed to hear the revolution thundering afar.

Hovstad [turning round]. Sh! Don't let Aslaksen hear anything of that sort.

Billing [in a lower voice]. Aslaksen is a weak-kneed, cowardly fool, who hasn't any manhood about him. But this time surely you'll insist on having your own way. Hm? You'll print the doctor's paper?

Hovstad. Yes! if only the Mayor doesn't give way I—

Billing. That would be damned unpleasant.

KATHERINE STOCKMANN / DR. STOCKMANN

Dr. Stockmann. Kathrine! What do you think of it?

Mrs. Stockmann. Indeed, it is a shame and an insult, Thomas—

Petra. If only I could give it to uncle—!

Dr. Stockmann. He called me an enemy of the people. Me! I will not bear this; by Heaven, I will not!

Mrs. Stockmann. But, dear Thomas, after all, your brother has the power—

Dr. Stockmann. Yes, but I have the *right*!

Mrs. Stockmann. Ah, yes, right, right! What is the good of being right when you haven't any might?

Mrs. Stockmann. But, good Heavens! Thomas, you're surely not thinking of setting yourself up against your brother, I mean.

Dr. Stockmann. What the devil would you have me do if I didn't stick to what is right and true?

Mrs. Stockmann. But what of your family, Thomas? To us here at home? Don't you think your first duty is to those for whom you should provide? Think of the boys Thomas, and think a little of yourself too, and of me—

Dr. Stockmann. But, really, you're quite mad, Katharine. Should I be such a miserable coward as to humble myself to Peter and his damned crew. Should I ever again in all my life have another happy hour?

Mrs. Stockmann. That I cannot say; but God preserve us from the happiness we shall all of us have if you remain obstinate. Then you would again be without a livelihood, without any regular income I think we had enough of that in the old days. Remember them, Thomas; think of what it all means.

Dr. Stockmann [struggling with himself and clenching his hands]. And such threats this officemonger dares utter to a free and honest man! Isn't it horrible, Katrine?

Mrs. Stockmann. Yes; that he is behaving badly to you is certainly true. But, good God! there is so much injustice to which we must submit here on earth! Here are the boys. Look at them! What is to become of them?

ASLAKSEN

Aslaksen. Afraid? Yes, when it is a question of attacking local magnates, I *am* afraid, Mr. Billing; that, let me tell you, I have learnt in the school of *experience*. But go for higher politics, attack the government itself, and you'll see if I'm afraid. The fact is, I am a *conscientious* man. If you attack governments, you at least do society no harm, for the men attacked don't care a hang about it, you see; they stay where they are. But *local* authorities can be turned out, and thus a lot of know-nothings come to the front, and do no end of harm both to householders and others.

MORTON KIIL / DR. STOCKMANN

Morten Kiil. Do you know what I've got here?

Dr. Stockmann [looking at him in astonishment]. Shares in the Baths!

Morten Kiil. They weren't difficult to get to-day.

Dr. Stockmann. And you've been and bought these up—?

Morten Kiil. All I could get the money to pay for.

Dr. Stockmann. But, my dear father-in-law,—just now, when the Baths are in such straits.

Morten Kiil. If you behave like a reasonable creature you can set the Baths going again.

Dr. Stockmann. Ay, why you can see for yourself that I'm doing all I can. But the people of this town are mad!

Morten Kiil. You said yesterday that the worst filth came from my tannery. Now, if that's really the truth, then my grandfather, and my father before me, and I myself have all these years been littering the town like three destroying angels. Do you think I'll let such a stain remain upon me? No. I will live and die a clean man.

Dr. Stockmann. And how will you manage *that*?

Morten Kiil. You shall *make* me clean, Stockmann.

Dr. Stockmann. I!

Morten Kiil. Do you know with what money I've bought these shares? No, you can't know, but now I'll tell you: It's the money Katherine and Petra and the little lads will have after me. Yes, for you see, I've invested my little all to the best advantage anyhow.

Dr. Stockmann [flaring up]. And you've thrown away Katherine's money like this!

Morten Kiil. O yes; the whole of the money is entirely invested in the Baths now. And now I shall really see if you're so possessed—demented—mad, Stockmann. Now, if you go on letting this dirt and filth result from my tannery, it'll be just the same as if you were to flay Katherine with a whip—and Petra too, and the little lads. But no decent father of a family would ever so that—unless, indeed, he were a madman.

Dr. Stockmann. [walking up and down]. Yes, but I am a madman; I am a madman!

Morten Kiil. But I suppose you're not so stark mad where your wife and kids are concerned.

Dr. Stockmann [standing in front of him]. Why on earth didn't you speak to me before you went and bought all that rubbish?

Morten Kiil. What's done can't be undone.

AN ENEMY OF THE PEOPLE

Audition Information

None of the answers you provide here will specifically preclude you from casting; this form is give us more of a sense of you and your experience while also letting you know what you can expect!

Name _____

Address _____

Phone _____ E-Mail _____

Student I.D. _____ Circle One: FR SO JR SR GR Other

In case of Emergency Contact the following:

Name _____

Phone _____ Alternate Phone _____

Do you have any allergies? _____ yes _____ no

If so, which:

Do you have reliable Internet access where you live? _____yes _____ No

(In case we have to rehearse or record remotely)

Are you willing to accept any role? _____ yes _____ no

Leading role only _____ Leading or supporting role _____

Small featured role _____ Very Small Role _____

Are you interested in working in any of the following technical areas?

____ stage management ____ publicity ____ sound ____ other?

Do you have any problems with adult language and/or subject matter regarding politics, pollution, media, etc?
____ yes ____ no

Do you have any religious observances we should know about for rehearsals or scheduling? This would include any holidays (Rosh Hashanah, Yom Kippur, etc) that would preclude you from rehearsing/recording. This will NOT prevent you being cast; we ask so that we may be best prepared and as respectful as possible. _____yes
_____no

Please explain:

(If you have a resume please attach it to this form and skip the following)

Experience:

Play

Role

Location

Availability:

Please indicate when you are NOT available for rehearsals. Typically rehearsals will take place 6:30pm-10 Pm M-Th though not all actors will be called for all rehearsals.

Recording Begins 9/21/20 and continue through 10/4/20 REQUIRED

Please note that Sunday 9/27/20 and Sunday 10/4/20 are reserved for recording purposes.

	1pm	2	3	4	5	6	7	8	9	10
Monday										
Tuesday										
Wednesday										
Thursday										
Friday										
Saturday										
Sunday										

List any other specific conflicts.