

## Technical Crew

Assistant Stage Manager.....Kenzie Ten Eyck  
Sound Designer.....Terilyn Nutt  
Carpentry Crew.....Allie Chatwin, Tristan Goethel, Dylan Kotyk,  
Megan Lavis, Keynan McFedries, Corey  
Mohamed, Gabriel Ripley, Nicholas Wadel-  
Turcotte, James Williston  
Head Electrician.....Scott Monteith  
Lighting Crew.....Mathew Armstrong, Tasha Ferguson, Kaitlyn  
MacKinnon, Scott Monteith, Stephen Perdue,  
Taylor Sinstadt, Robert Spithoff, Naomi Timmer,  
Abby Wilson-Campbell  
Properties Crew.....Kelly Boudreau, Jolina Calayag, Emily Dyck,  
Lexus Ferrer, April Fresh-McEwan, David Imiolo,  
Jennifer Miller, Artemi Nitski, Tanya Ulyatt,  
Victoria Vandebelt  
Scenic Paint Crew.....Darcie Kaster, Rebecca Jennings, Leland Lamb,  
Jessica MacDuff, Kyrie Meyer, Haley Minialoff,  
Janine Oblak, Rachel Pugsley, Annabel Schulte,  
Julia Wylie, Sarah Young  
Wardrobe Crew.....Sara Allison, Kristen Domonkos, Bradley Dunn,  
Janna Henry, Drew Lindeman, Stefanie Lorette,  
Eden Mader, Jennifer Newnham, Christopher  
Pattenden, Kristi Poor, Emilie Shanks, Jesse  
Stone, Katherine Stone, Jessica Wu  
Production Assistants.....Kailey Kacaba, Mitchell Paisley

## Running Crew

Lighting Board Operator..... Stephen Perdue  
Audio Playback Operator.....Terilyn Nutt  
Backstage Crew.....Rebecca Jennings  
Wardrobe Dresser..... Sara Allison

Theatre Sheridan

presents

# A DOLL'S HOUSE

Director:  
**Ralph Small**

Set Designer:  
**Denise Lisson**

Costume Designer:  
**Barbara Rowe**

Lighting Designer:  
**Adam P. Stewart**

Stage Manager:  
**Liz Campbell**



THE  
**Great-West Life**  
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April  
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# Director's Notes

As the central figure in the history of modern drama, Henrik Ibsen (1828-1906) owes much of that reputation to the social message of his plays, which is reducible to a single idea; the *duty* of the individual towards him/herself. In 'A Doll's House' he amplifies this inner journey by bestowing his central character *Nora*, wife and mother, with the task of self-realization, and the enforcement of her own nature against the narrow-minded and out-of-date conventions of a patriarchal society. By the end of the play, she in fact declares a "duty to myself" on all fronts.

It is therefore a 'big' single idea, radical for its time, but with Ibsen's great theatrical instincts and playwright's craft fully engaged in 'A Doll's House', he manages to give the most intense dramatic expression to these complex dilemmas with surprising clarity – not by concerning himself with the ills of society at large, but rather with a focus on the individual *within* that society. His characters struggle with personal moral and ethical issues. In fact, so great was Ibsen's *own* disenchantment with social and cultural conventions in his native Norway, that at age 36, he exiled himself (with government assistance) to Italy (and Germany) for 27 years. He wrote 'A Doll's House' in Rome. Inspired by real events, 'A Doll's House' was Ibsen's own reflective articulation of a core philosophy that did not automatically equate religious and ethical experience with beauty and true human values. In other words, the play was a thorough rebuking of the *romanticism* of aesthetics and high ideals, replaced by his own Kierkegaardian influenced gospel of individualism - the *consciousness* of having to choose and decide for oneself.

Ibsen's single idea had lasting ramifications. With the institution of marriage as his backdrop, and mundane, daily life as the foreground for tragedy, Ibsen 'naturalistically' lays bare the factions and upheavals of the family. When 'A Doll's House' opened at the Royal Theatre in Copenhagen on December 21<sup>st</sup>, 1879, its message was unmistakable: marriage was *not* sacrosanct, a man's authority in his home should not go unchallenged and most importantly, the prime duty of anyone was to find out who he or she was... and to *become* that person. Like Kierkegaard (the Danish philosopher of 'existentialist' fame), Ibsen must surely have committed to the principle that each individual - *not* society or religion and especially not holy matrimony - is solely responsible for giving meaning to life.

In *this* production, there has been no undue focus on how 'A Doll's House' might resonate for an audience 135 years later, mainly because its sheer universal rigour, both in stagecraft and social significance is such that it will likely stand the test of time 135 years from now and beyond... in whatever theatrical forms it takes.

Today, societal norms are no longer inviolable; change has become a persistent inevitability. But in the realm of *human experience*, the raw material for Ibsen's narrative, there is still a personal cost in disrupting these norms, especially where marital communion and personal freedom intersect. And the quest for self-actualization, though clearly not as heretical as it was towards the end of the 19<sup>th</sup> century, remains as active and challenging a human pursuit as ever. In Ibsen's world, change became an inside job.

Writing for the Norwegian newspaper *Folkets Avis* immediately after the inaugural 1879 production, the critic Erik Bøgh wrote, "Not a single declamatory phrase, no high dramatics, no drop of blood, not even a tear." We respectfully deviate from this Scandinavian approach with a production that strives to accommodate the contemporary sensibilities and unbridled passions of this cast and crew, and perhaps with the single idea that there is no prefabricated truth for people who make choices.

**Scene:** The Helmer's Living Room / A small Norwegian town, 1879

**ACT 1** - Christmas Eve. Morning.

**ACT 2** - Christmas Day. Late Afternoon.

**ACT 3** - The day after Christmas. Night.

**There will be TWO ten-minute intermissions.**

Special thanks: Greg Peterson, Denise Norman, Michael Rubinoff, Patrick Young, David Matheson, Anne Barnshaw, Suzanne Bennett, Gaile Merritt-Murrell, Debra McKay, Martin Zwicker

# The Cast

NORA HELMER.....	Emily Lukasik
TORVALD HELMER.....	Ryan J. Burda
KRISTINE LINDE.....	Teale Poirier
NILS KROGSTAD.....	Scott Barker
DR. RANK.....	Tom Davis
ANNE-MARIE (The Nanny).....	Laura Larson
HELENE (The Maid).....	Lauran Olmstead
THE MESSENGER.....	Colton Curtis
THE HELMERS' CHILDREN.....	Arielle & Jett Merritt-Murrell



Emily Lukasik



Ryan J. Burda



Teale Poirier



Scott Barker



Tom Davis



Laura Larson



Lauran Olmstead



Colton Curtis



Jett & Arielle Merritt-Murrell

Music by Sulic, Hauser, Glass, & Ravel.  
Christmas Carols sung by the Cast (Thanks Ryan & Teale)