



# PLAYBILL

A DOLL'S HOUSE



## A DOLL'S HOUSE

HENRIK IBSEN  
ADAPTED BY  
FRANK MCGUINNESS



APPROXIMATE RUNNING TIME: 2 HOURS & 30 MINUTES  
THERE WILL BE ONE 20 MINUTE INTERMISSION

### ARTIST NOTE: KATHERINE GAUTHIER

For these past weeks, I have been navigating one of the most rewarding, exigent, and life-altering experiences of my life. And it all culminates to this moment, here with you, the essential final ingredient.

Thank you so much for being here. I don't take it for granted that you have travelled today to the theatre to meet with the Helmers. I am honoured by your presence, by your willingness to sit in the dark for these hours and ponder with us primordial questions about what it is to be human: What are the ways that we divert ourselves from ourselves? Why do we lie? What is it to love?

Working on *A Doll's House* with this dream team has opened me up in ways I could never have imagined. Our director, the ineffable Daniel Brooks, can sniff out truth with an unnerving amount of expertise and talent. With a rigour and spirit not unlike Ibsen's, Daniel has urged

us to wrestle with the myriad of ways that we hide from ourselves and try to satiate our deep hungers— through work, through relationships, through consumption. I have been forced to confront the ways that I am like Nora: so scared to be herself lest people will stop loving her, so eager to please, and so quick to hide (if most unfortunately, from herself).

I hope our offering ultimately provokes a desire to be more true, more brave and more honest. I know that playing Nora has already done so for me.

Thanks so much,

KATHERINE GAUTHIER,

Nora Helmer in  
*A Doll's House*

## CREATIVE TEAM

## A DOLL'S HOUSE

### CAST

Damien Atkins  
*Nils Krogstad*

Michelle Fisk  
*Anne-Marie, the nanny*

Katherine Gauthier  
*Nora Helmer*

Harper Gunn  
*Emmy Helmer*

Sarah Koehn  
*Helene, Maid*

Diego Matamoros  
*Dr. Rank*

Christopher Morris  
*Torvald Helmer*

Oyin Oladejo  
*Kristine Linde*

Lukas Engel  
*Bobby Helmer*

### PRODUCTION

Daniel Brooks  
*Director*

Sina Gilani  
*Assistant Director*

Lorenzo Savoini  
*Set Designer*

Victoria Wallace  
*Costume Designer*

Kevin Lamotte  
*Lighting Designer*

Richard Feren  
*Composer & Sound Designer*

Kelly McEvenue  
*Alexander Coach*

Jane Gooderham  
*Voice Coach*

Roberto Campanella  
*Choreographer*

Simon Fon  
*Fight Direction*

Casey Hudecki  
*Metcalf Foundation  
Fight Director Intern*

Robert Harding  
*Production Stage Manager*

Nancy Dryden  
*Stage Manager*

Jordana Weiss  
*Assistant Stage Manager*

Leslie McBay  
Emily Mewett  
*Child Supervisors*

### SOULPEPPER PRODUCTION

Jacqueline Robertson-Cull  
*Head of Hair & Makeup*

Kathleen Johnston  
Natalie Swiercz  
*Wardrobe Coordinators*

Geoff Hughes  
*Cutter*

Ilana Harendorf  
*Sewer*

Barbara Nowakowski  
*First Hand*

Emma Zulkoskey  
*Dresser*

Bill Stahl  
*Carpenter*

Grace Eakins  
Mattea Kennedy  
*Scenic Painters*

Greg Chambers  
*Props Builder*

*A Doll's House* is presented by special arrangement with Dramatists Play Services, Inc., New York. *A Doll's House* was previously produced at the Playhouse Theatre in London by Thelma Holt. Produced on Broadway by Bill Kenwright in association with Thelma Holt.

*A Doll's House* is a masterpiece of realist drama. When it premiered in 1879, playwright Henrik Ibsen was hailed (and reviled) as a revolutionary. Audiences were shocked by the play's frank dissection of married life, and stunned by the journey of Nora, the "doll" of the title. That the central character was a woman was groundbreaking. That her domestic drama was riveting to both men and women signaled a paradigm shift. Still, what was fresh and provocative then has long since become accepted practice in theatre and in life.

In returning to this classic, director Daniel Brooks began by asking himself what realism means today. His rehearsal explorations have aimed at scraping away old habits, old ways of presenting this well-known story to uncover what is beneath, to reinvent or reinvigorate realism. An unflinching examination of human relationships through marriage is more common these days than in Ibsen's time, but the emotional core of the play is alive with contradictions that still challenge us. We may love each other, but we often find it impossible to reveal our true selves to each other. Sometimes the role of husband or wife keeps us from being completely honest. Sometimes our innermost desires are at odds with the roles we choose to play. Today the idea that each one of us must pursue our individual path and make a meaningful life is a given. But an individual journey to meaning contains struggle, mistakes, and uncertain times. Each of us makes our way in a world not particularly inclined to help us.

For Nora, who's on stage for the entirety of the play, this personal struggle creates significant collateral damage. Her search for self brings her to a life-changing decision: to stay within the web of secrets and lies her domestic has become, or move toward an uncertain future. Ibsen's rich and layered drama invites us to look again at how we live, the cost of our choices, and whether the lives we live can reflect what we truly believe.

#### WRITER BIOGRAPHY

Henrik Ibsen was born in rural Norway in 1828, the eldest of five children. A shy and sometimes difficult young man, he escaped small town life, took up writing, and settled in Christiania (now Oslo). Still, success was a long time coming; he struggled for many years with alcoholism and chronic poverty. In the 1860s Ibsen moved with his family to Italy where he found his voice, producing *Brand*, *Peer Gynt*, *A Doll's House*, *Enemy of the People*, *The Wild Duck* and *Hedda Gabler* over a 20-year period. He returned to Norway in later life. In 1906, after a series of strokes, he lay on his deathbed. When someone remarked that he was getting better, he roused himself to bark his last words: "On the contrary!"

THANK YOU  
FOR ATTENDING!



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