

PRODUCTION STAFF

Scenic Designer	Ryan Goff
Costume Designer	Grace Bunt
Lighting Designer	Merle DeWitt III
Sound Designer	Ethan Jones
Production Stage Manager	Jésus E. López Vargas

SPECIAL THANKS

New England Gardens

The Foulkes Family

Beverly and Chad Carlson

Vintage in Vogue

The Stenborg House Band

(Cole Alan Walker, Pedro Fontes & Cameron Burrill)

The Friends of Monomoy Theatre wish to thank The Max and Victoria Dreyfus, Inc for their continued support of the Monomoy Theatre. This year their grant will be designated for students' stipends.



Refreshments are available in the patio area.

COMING SOON

Present Laughter July 17-21

Little Shop of Horrors July 26-28 & July 30-August 4

As You Like It August 7-11

Lost in Yonkers August 14-18

You Can't Take it With You August 21-25

Monomoy Theatre

776 Main Street, Chatham, Massachusetts

Henrik Ibsen's **A**
Doll's House

English version by Simon Stephens

July 10 - 14 at 8:00pm
July 12 at 2:00pm

directed by
Mary O'Brady

Recording and photography are strictly forbidden in the theatre.

CAST

Nora Helmer	Erin Cessna
Helen	Rachel Rival
Torvald Helmer	Tristan Rewald
Kristine Linde	Laura Axelrod
Nils Krogstad	Mark Lawrence
Anna	Emily Qualmann
Jon Helmer	Jacob Carlson
Emmy Helmer	Florence Carlson

"First presented at the Young Vic Theatre, London on 29 June 2012"

English version by Simon Stephens.

SETTING

The play takes place in the Helmer's apartment
in a small city in 1960.

Act 1: Christmas Eve morning

INTERMISSION

Act 2: Christmas Day – late afternoon

INTERMISSION

Act 3: Late the next evening

DIRECTOR'S NOTES:

Ibsen's *A Doll's House* was described as "a bomb thrown into contemporary society," inciting riots in the streets when it premiered in Norway in 1879. Considered a stinging attack on "bourgeois marriage," the play was intended to be revolutionary. Though he was deeply concerned about the role of women, Ibsen wasn't really a feminist. He was protesting the entrenched patriarchy, repressive social conventions, moral and religious hypocrisy that kept both sexes from being their true selves.

Nearly, 140 years later, this groundbreaking work by the "father of modern realism" resonates as strongly as ever. Written during a period of political and social change, our production is set on the verge of another period of upheaval, 1960. Though this translation by playwright Simon Stephens (*Curious Incident of the Dog in the Night Time*) premiered in 2012 he did not alter the time period. The script you'll hear tonight has not been "updated." Amazingly, there was no need.

The choice to move the play from the Victorian Era to 1960 was a simple one. Out of necessity, WWII required new responsibilities and offered new freedoms to women, but when the men returned it was back to the kitchen and nursery. In the age of television, from politics to fashion, to advertising, the 1950s were about creating the perfect housewife. Career options for women were largely limited to teacher, nurse or secretary. Few campuses were co-ed and the perception for many was that attending a university was about getting one's MRS degree.

Just as in Ibsen's time, a married woman could not take out a loan without her husband's consent. A single, widowed or divorced woman still needed a man to cosign for her regardless for her income and that income was discounted 50%. Women couldn't serve on juries, earned 59 cents on the dollar compared to men and could be fired for getting pregnant. There may be women in this audience who remember not being able to buy a car or get a credit card – that didn't change until 1974.

There are no villains in this play. Nora is complicit in her own situation. *A Doll's House* creates a world that doesn't see women as human beings above all. As today's headlines chillingly point out, there are far too many instances where that's still true and not just for women. In today's climate, seeing every individual as fully and equally human is more important than ever.

-Mary O'Brady