

A DOLL'S HOUSE, PART 2

BY
LUCAS
HNATH

DIRECTED BY
MARILYN
BENNETT



January 26-February 11, 2024
Fridays & Saturdays at 7:30pm
Sundays at 2:00pm

Pay What You Can Thursday, February 8th at 7:30pm
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"We gratefully acknowledge that we rest on the traditional lands of the Puyallup People where they make their home and speak the Lushootseed language."

A Doll's House, Part 2

BY LUCAS HNATH

Originally produced on Broadway by Scott Rudin, Eli Bush,
Joey Parnes, Sue Wagner, and John Johnson
Commissioned and first produced by South Coast Repertory

A DOLL'S HOUSE, PART 2 benefited from a residency at New Dramatists

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A DOLL'S HOUSE, PART 2 is presented by special arrangement with
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A Doll's House, Part 2

is rated for ages 12 and up

This show contains the following:

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Stage Manager Lily Oellerich

Technical Director Blake R. York

Scenic Designer & Visuals.....Erin Manza Chanfrau

based upon the 2018/2019 Scenic Design by Blake R. York

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Production Manager/Sound & Lighting Designer...Dylan Twiner

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Scenic Artist Jen York

Dramaturg..... Lydia K. Valentine

Sound Board OperatorBrier Moreno

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Photography..... Dennis K Photography



**Please remember to silence your
cell phone and mobile devices.
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—Thank you**

STAFF BIOGRAPHIES

Marilyn Bennett (Director)

Marilyn received her Ph.D. in Theatre History and Criticism from the University of Washington. She taught and administered theatre programs at St. Lawrence University, Hamilton College, Humboldt University, University of San Diego, and University of Puget Sound, and directed several plays at UW Tacoma. An Equity actor, Marilyn performed on stage and in television in Washington, California, New York and Virginia, and has directed over fifty academic and professional productions. A resident of Tacoma since 2001, Marilyn founded Toy Boat Theatre in 2011 as the first theatre project supported by Tacoma's Space Works project. Toy Boat has produced numerous projects around Tacoma, a favorite venue being King's Books. Marilyn seeks to bring affordable, inspiring theatre to communities less well served. "Theatre should lift the spirit, engage the mind, excite the senses and belong to everyone. It is our most vibrant way of sharing our stories and ourselves." Marilyn is married to professional guitarist Peter Pendras; Marilyn and Peter's son Trevor Pendras is also a guitarist/singer-songwriter in Seattle.

Lily Oellerich (Stage Manager)

Lily is a Stage Manager and Stagehand from Tacoma, and has been enjoying theatrical work in the area for the past 10 years. They hold a BFA in Theatre Design and Tech from Pacific Lutheran University. This is Lily's first show at TLT. Their past credits include *The Last Days of Judas Iscariot* (ASM) and *The Thanksgiving Play* (Production Manager). Lily would like to thank Marilyn, the cast, and the production team for their tireless hard work on the show and the opportunity to work together.

Blake R. York (Technical Director)

Blake has been involved with theatre in the area for the past 17 years. Blake serves as TLT's Technical Director, Set Designer, and Graphic Designer for the season posters. Favorite designs in the area include: *Sleuth*, *Sylvia*, *Scrooge! The Musical*, *A Christmas Story*, *Rabbit Hole*, *Cabaret* (TLT), *Oliver!*, *A Funny Thing....*, *The Lion in Winter* (Lakewood Playhouse), *Tom Sawyer*, *Pippi Longstocking* (TMP), and *The Tempest* (Olympia Little Theatre). Blake was named Best Director of the TLT production of *The Pillonman* at the 2019 AACT Regional Festival and won Best Scenic Designer in the AACT National Competition. He would like to thank his wife Jen, his parents, and friends for everything they have done and continue to do for him. In 2022, Blake was recognized as one of the 40 Under 40 by South Sound Business.

Erin Manza Chanfrau (Scenic Designer & Visuals)

Erin is a graphic designer who has done live theatre for most of her life. This has included directing, designing, painting, acting, and serving on nonprofit boards in the greater Puget Sound region. She has worked with Tacoma Opera, Tacoma Little Theatre, Dukessbay, Lakewood Playhouse, and many more. Erin spent the

STAFF BIOGRAPHIES

last six months running the Lakewood Playhouse while the organization conducted a nationwide search for a new Managing Artistic Director. Thank you James and Ginger for all your love and support.

DCM Costumes (Costume Designer)

DCM Costumes was started by an aunt (Diane Craig) and nephew (Christopher Blake) with the same passion for costumes. They have been costuming local theaters for the last 10 years and were honored to be invited to work with Tacoma Little Theatre. They've had a wonderful time working with this talented and professional group and look forward to many more shows in the future.

Dylan Twiner (Production Manager/Lighting & Sound Designer)

Dylan is glad to be a part of TLT. He grew up listening to old timey radio plays and has loved collaborative story telling ever since. His previous TLT sound credits include *Laura*, *A Doll's House*, *Macbeth*, *Blithe Spirit*, *Dracula*, and *The Pilloman*. He has also been seen onstage in several productions in the area over the past decade, including with the improvised theatre group Muh Grog Zoo. Thank you for coming to see this show and supporting live theatre.

Jen York (Scenic Artist)

Jen has been a part of the local theatre community for over 15 years, serving as director, scenic artist, actor, stage manager, prop master, and youth educator for many of the area's theatres. Her most recent directorial credits include: *The Play That Goes Wrong*, *Seussical*, *The Underpants*, and *A Christmas Story* at Tacoma Little Theatre and *Inspecting Carol*, *It's A Wonderful Life*, and *Narnia* at the Lakewood Playhouse. She would like to offer love and thanks to her family and friends for their unwavering support of all of her theatrical endeavors- both well planned and hare-brained. -xoxo

Lydia K. Valentine (née Roberts) (Dramaturg)

The collaborative, ongoing partnership with Marilyn and Toy Boat is one of the most enjoyable and rewarding ventures of her life. Lydia has a busy season; following this production, *Variations on Falling* (which Lydia is directing for SPSCC Theatre Collective) runs February 23-25 & March 1-3, and the UW Tacoma/TLT production of *Rent* (for which Lydia is the dramaturg) runs after *A Doll's House, Part 2*. She hopes you will see these shows, too! Lydia is grateful every day for the love, laughter, wit, and support of her family, friends, ancestors, and Creator. (Instagram: @LyderaryInk.)

Brier Moreno (Sound Board Operator)

Brier is a theatre student at UPS and it is his fourth time working at TLT. Previous shows include *Misery*, *The Shawsbank Redemption*, and *Steel Magnolias*. He's so glad to be back!

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DIRECTOR'S NOTE

It isn't often that we as theatre-goers have an opportunity to view a "sequel" to a classic play written 145 years ago. Playwright Lucas Hnath (pronounced "Nathe") has served up this delicious historical-yet-modern mash-up of a revisit to Henrik Ibsen's ground-breaking and controversial, 1879 masterpiece, *A Doll's House*, which was part of TLT's 2018-2019 season, and which I was fortunate enough to direct.

In *A Doll's House*, a young Norwegian mother of three small children, Nora Helmer, has been a secret benefactor to both her father and her husband, Torvald Helmer, through their bouts of ill health. Yet she is regarded by her husband as a "doll", has to cajole and beg for an allowance, and is considered incapable of running her own affairs. Ultimately, Nora leaves Helmer and her children in her famous and, at the time, shocking departure, to find her own agency. The play caused an uproar and was deemed scandalous in its time.

Fast Forward 139 years. The bold young American playwright, Lucas Hnath, asks the question: "What if Nora came back, say, fifteen years later, like in 1894? What might she have been up to?" What emerged is an incredibly imaginative, acute and forward-looking *A Doll's House, Part 2*.

Hnath's imaginings breathe vibrant new life into Nora, who, it turns out, does not get swallowed up, re-married, or overlooked; she finds her voice, her calling, and her independence...or so she thinks. It turns out that while she's been living a full, rich life for fifteen years, there is a bit of "unfinished business" that needs tending...

Hnath's sequel is deliciously creative and boldly modern. His dialogue fuses the antiquity of the original play to a contemporary vernacular, and while the characters are familiar, they have all aged by fifteen years; Nora's youngest child, Emmy, has grown into a confident, curious, and determined young adult.

A Doll's House, Part 2 has revived Ibsen's original play with its audacious, acute action and clever central problem. And, with the cast pared down to the "Four Essentials"--Nora, Torvald, daughter Emmy, and long-suffering maid Anne Marie--we are treated to a rich and explosive dialectic on notions of marriage; does this binding contract deserve another look?

Profound gratitude to Tacoma Little Theatre's awesome staff and crew members, and to this incredible company of actors.

Enjoy!
Marilyn Bennett

CAST LIST

Nora..... Annie Katica Green

Torvald..... Sean Neely

Anne MarieDana Galagan

Emmy Brookelyne Peterson

WHERE

Norway. Inside the Helmer house.

WHEN

15 years since Nora left Torvald.

ACT 1

Scene 1: Nora

Scene 2: Torvald

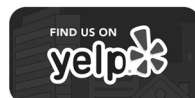
Scene 3: Anne Marie

—15 minute intermission—

ACT 2

Scene 1: Emmy

Scene 2: Nora & Torvald



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CAST BIOGRAPHIES



Dana Galagan (Anne Marie)

Dana is very happy to be back on the stage at TLT. Last seen here as Mrs. Peacock in *Clue*. Past TLT roles have included Madame Arcati in *Blithe Spirit*, and Clairee in *Steel Magnolias*. Other credits include Jo Cabot in *Reservoir Dogs*, and Mary Baltimore in *On the Verge*. Thank you to her castmates who inspired her, to director Marilyn for her creative guidance, and to Lily O. for being a brilliant SM. Love to her parents who are with her in spirit, to friends who make her life rich, and to Dan and Lily G for leaving the porch light on.



Annie Katica Green (Nora)

As a kid, Annie fell in love with theatre right here in Tacoma. Having studied and performed in LA, San Diego, and Seattle, she is grateful to take on occasional projects back in her hometown and at her favorite little theatre. Revisiting Nora on the TLT stage - 15 years later for Nora and 5 later for Annie - is a wild delight, with thanks due to Marilyn. Other memorable undertakings include Hester Prynne (*The Scarlet Letter*); Sylvia (*Sylvia*); Eliza Doolittle (*My Fair Lady*); Melibea (*The Illusion*), Yvette (*Mother Courage and Her Children*), Annie (*Annie*). To Brian, Laila, & Bo: love you...thank you.



Sean Neely (Torvald)

Sean was last seen as Torvald in TLT's 2019 production of *A Doll's House*. Other notable roles include: Michal in TLT's *The Pillowman* (State and National acting awards). Danny in Slimtak's Chicago production of *Danny and the Deep Blue Sea*. The Major in Chicago's Steep Theatre Company's *Incident at Vichy* (Windy City Times top five performances of 2005). He'd like to thank Marilyn for the opportunity, his Theatre teacher in Junior High, David Duvall, for starting it all, and his wife and kids for all of their ongoing support.



Brookelyne Peterson (Emmy)

Brookelyne just recently moved to Washington from Utah, where she graduated with honors from Utah Tech University with a Bachelor of Science in Theatre. Brookelyne has been acting for 10+ years and has performed in 20+ roles. Some of Brookelyne's favorites include: *Macbeth* in *Macbeth N.9* (Tumbleweed Theatre Company), Drowsy Chaperone in *The Drowsy Chaperone* (UTU), *Everybody* in *Everybody* (UTU), and *Renfield* in *Count Dracula* (UTU). This is her Tacoma Little Theatre acting debut and she can't wait to share this compelling story with you! More of her work can be seen at brookelynepeterson.com.

DRAMATURGY

When we meet **Nora** in the original play, she comes across as a bit of a flibbertigibbet. She seems frivolous and flighty and is treated as such by Helmer. Some of his pet names for her are “My little skylark,” “My little squirrel,” “My little singing bird,” “My pretty little pet,” and “My little sweet-tooth.” She does not mind, even though she has a lot more going on in her mind and a lot more on her shoulders than he could ever know or even consider. Nora plays a role for him (and different roles with different people, though not maliciously). There are hints from the beginning that Nora is very socially savvy, likely in great part due to her upbringing in a wealthy family, though she has no aspirations to be of society. Her family is central to her life.

Nora had grown up with only Anne Marie as a mother-figure. (Her mother gave birth while she and Nora's father were traveling, and she died soon after, leaving a grief-stricken husband to find an immediate nursemaid: Anne Marie.) While Anne Marie was always incredibly loving and devoted to Nora, their societal structure did not allow any blurring of the boundaries of class, so the absence of her mother was likely always felt in their home. As a result, Nora became Wife and Mother, not quite like a caricature, but as painted with the innocent, uncomplicated, bright, broad strokes of a child. Her children and her husband are EVERYTHING to her, and leaving them is a true sacrifice.

The **Torvald** of the original play presents as an overly indulgent husband who caters to his wife's every whim - especially financially. He does not know much about the day-to-day dealings of a household or of his wife and children. He has recently been promoted at the bank, which is of great **importance**, as Torvald hints at having a **modest** (perhaps even meager) background. He has a palpable fear of poverty and homelessness and may overcompensate by lavishing money and treats on Nora.

Also, Torvald has not necessarily felt that he has been completely able to provide Nora with the way of life that Nora's father - with more wealth and status - had upheld. In addition, he had been very ill* early on in their marriage, which led to Nora doing everything in her power to heal him, so he may feel like he has more than a little to make up to her.

Torvald is a man of his time who definitely feels he is intellectually and emotionally superior to Nora. He does not fathom that she could by any means be his equal. What is moral and just influences Helmer significantly, and lying (even by omission as it happens) over all of this time has surely had a physical and mental impact.

* Torvald's extended illness, led a desperate Nora to forge her father's signature on bank documents, borrowing money to take Torvald to Italy to recuperate.

DRAMATURGY

Emmy has had a society-girl education and developed skills in writing, arts, music and a smattering of foreign language. She's had to take on some of the care-taking of her father and brothers despite her young age. She's keenly aware of the incredibly fine line they are treading, knowing that one slip could render them social outcasts. She would not want to endanger her status, that of her father, and that of her fiancé.

Anne Marie in the original play gives us a glimpse of the sacrifices that women of her class and status have to make, especially if their honor has been compromised. As a "poor girl who had gotten into trouble," Anne Marie had to forego mothering her own child in order to mother Nora because that was the only way she could make a living. She has given her best years, her health, her heart, and-in a large part-her freedom to the Helmer family.

FEMINISM in NORWAY

- Due to emigration through the 1880s and 1890s, by 1900 there were 165 men to every 100 women. The consequence was "the disintegration of the family unit," resulting in an increase in births outside marriage and an overwhelming increase in prostitution.
- The explosion of prostitution and the proliferation of brothels cause strong reactions, which focused public attention on the problem of sexual morality.
- In 1881 the Association Against Public Immorality was founded.
- During the debate on double standards (1879–1884), marriage was regarded as the basic unit of society, but one that should be reformed.
- Nora's writings may have been similar to *The Bohemia of Kristiania*, written by Hans Jaeger in 1885, argued that marriage was *not* a foundation of society, and the debate should focus on a more political solution to women's inequality. Jaeger believed that marriage should be replaced with free love.
- Jaeger's book was confiscated. He was arrested, fined, and sentenced to 60 days in prison. He also lost his job and was reviled in society.
- Nora's position is certainly tenuous if this is what happened to a man.

"When liberal-minded men want to bring about some improvement in the position of women in society, they first inquire whether public opinion – men – will approve. It is the same as asking wolves whether they favor new measures for the protection of sheep."

- Henrik Ibsen, Notes and Jottings (winter 1882–83), *quoted in Henrik Ibsen: A Critical Anthology, edited by James McFarlane*

SPECIAL THANKS

Charlie Stevens

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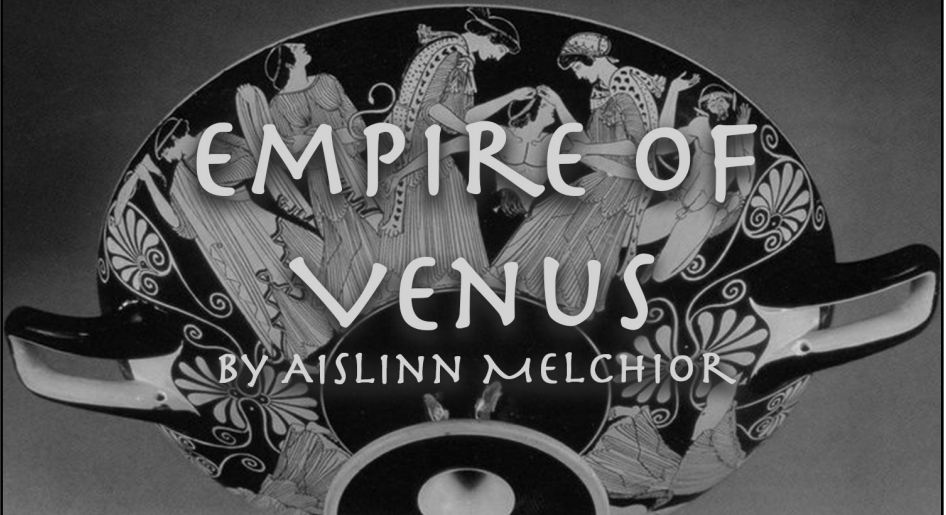
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