A Doll's House

Feb. 91



A New Version of
Henrik Ibsen's drama
By
Christopher Hampton

A DOLL'S HOUSE

Produced by special arrangement with Samuel French Inc.
Directed By - Jim Holmes

CAST

(in order of appearance)

HELENE, the maid	Iva Farmer
NORA HELMER	Kristin Gauthier
ERRAND BOY	Brian Quirt
TORVALD HELMER	Tom Kobolak
MRS. KRISTINE LINDE	Barbara Kobolak
NILS KROGSTAD	Brooke Keneford
DR. RANK	Rick Spencer
ANNE-MARIE, the nursemaid	Dororthy Beak
THE HELMER CHILDREN	Ariel Curtin
	Brett Curtin
	Andrew Forbes

The action takes place in the Helmer's flat

ACT 1 Christmas Eve
ACT 2 Christmas Day
ACT 3 The Day after Christmas

There are two kinds of spiritual laws, two kinds of conscience, one for men and one, quite different, for women. The don't understand each other, but in practical life, woman is judged by masculine law, as though she weren't a woman but a man.

A woman cannot be herself in modern society. It is an exclusively male society, with laws made by men and with prosecutors and judges who assess female conduct from a male standpoint.

A mother in modern society, like certain insects, goes away and dies once she has done her duty by propagating the race.

—Henrik Ibsen in 'Notes for a Modern Tragedy'
19 October 1878

PRODUCTION STAFF

DIRECTOR	Jim Holmes
PRODUCERS	Monica Hollands Christopher Hollands
SET DESIGN	Cid Smolik
SET CONSTRUCTION AND PAINTING	Shawn Brennan, Barry Caiger, Martin Haynes, Anne Holland, Paul Holland, Geolf Holland, Rob Johnstone, Bob Knight, Joe Miksik, Cid Smolik
STAGE MANAGER	Rosemary Keneford
ASSISTANT	Jenny Haynes
LIGHTING	Rob Johnstone
SOUND	Glen Hussey
COSTUMES	Ann Williams Lynn Johnstone Jean Siemens
FURNISHINGS	Dewi Williams, Rachel Trimmer
PROPERTIES	Mary Holmes Rosemary Scott
CONTINUITY	Merle Nicholds Fran Walkley
MAKE-UP	Neidra Nash
FRONT OF HOUSE	Wendy Higgins Mary Mauger Ted Mauger
DANCE COACH	Julia Lamperd
PUBLICITY	Jim Holmes
PHOTOGRAPHS	Marcus Fajrajsl
BOX OFFICE Tel. 592-1715	Alan Quirt, Sandy Quirt

Cameras and Recording Equipment are not allowed in the Theatre

OUR SPECIAL THANKS TO

Pianist - Cindy Pearson
Christmas Tree
Tom & Sue Williams
The National Arts Centre
Julia Lamperd
Kanata Ballet School

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THEATRE

Kanata cast captures reality of Ibsen's life in a doll house

By Iris Winston
Citizen correspondent

Nora's rejection of life in a doll's house is probably one of the most famous and significant moments of 19th century drama.

When she walks out and leaves her husband and children, she is also rejecting societal norms in an effort to discover herself as an individual.

Not so surprising in 1991 perhaps, but in 1879 when Henrik Ibsen wrote *The Doll's House*, the slam of the door shocked audiences into a realization that it might not be acceptable to think of women as daughters, wives and mothers rather than as independent beings.

Christopher Hampton's version of Ibsen's *The Doll's House*, as presented by Kanata Theatre, emphasizes Ibsen's point that "a woman cannot be herself in modern society... an exclusively male society."

REVIEW

The Doll's House
Kanata Theatre
Earl of March High School
Feb. 27 to March 2

The 19th-century wife was her husband's possession, meant to serve and amuse him while he did his duty by providing for her.

And perhaps the most bitter aspect was that, for the majority, this was a perfectly normal state of affairs.

For eight years, Nora (Kristin Gauthier) has been happy under the protection of Torvald (Tom Kobolak), has even enjoyed being his "little songbird."

Then she comes face to face with the real world when she borrows money from the shady Nils Krogstad (Rick Spencer), and has to deal first with blackmail and then with the dreadful realization that Torvald, on discovering her crime, is only concerned about the effect on his reputation.

She understands that to be whole she must leave her protected environment and so she slams the door on the bewildered Torvald, who cannot understand how he has failed.

This production of *The Doll's House*, directed with precision by Jim Holmes, captures the artificiality of the relationship between Nora and Torvald and the tragic effect of the introduction of reality.

This is an excellent production with all performers showing a good understanding of the demands of their roles.

Without question, however, Kristin Gauthier as Nora has the most demanding role. And she goes beyond giving a fine performance. She reflects every nuance of Nora's changing moods.

From time to time, a performance on a community theatre stage equals or exceeds the best of professional theatre. Gauthier's Nora is such a performance.

Children play roles in "A Doll's House"



Brian Quirt as the errand boy, and Kristin Gauthier as Nora, in a scene from Kanata Theatre's production of Henrik Ibsen's "A Doll's House." *Marcus Fajrajsl Photo*

Kanata Theatre

The cast for Kanata Theatre's production of Henrik Ibsen's classic drama *A Doll's House* will include four Kanata residents of very tender age.

Ariel Curtin, eight years, Andrew Forbes, six, and Brett Curtin, four, will play the roles of the Helmer's three children, Emmy, Ivar and Bob. In addition, Brian Quirt will play the role of an errand boy.

"Although none of these parts are large, the children contribute a very important part to the atmosphere of the play," says director Jim Holmes.

Kristin Gauthier plays the central role of Nora Guthrie. Gauthier is well known to Kanata audiences both for her work with Kanata Theatre in such roles as Babe in *Crimes of the Heart* and Marta in *Waiting for the Parade* and for her work in Earl of March high school musicals where she was Sally Bowles in *Cabaret*, Annie in *Annie Get Your Gun*, Anybody's in *West Side Storey* and the narrator in *Joseph and His Many Coloured Dream Coat*.

The cast also includes Tom Kobolak as Torvald Helmer, Barbara Kololak as Christine Linde, Brooke Keneford as Nils Krogstad, Rick Spencer as Dr. Rank, Dorothy Beak as Anne Marie and Iva Farmer as Helene. Jim Holmes directs the play.

Tom Kobolak, Rick Spencer and Iva Farmer are making their first appearances for Kanata Theatre.

Kanata Theatre's production of Henrik Ibsen's *A Doll's House* in a new version by Christopher Hampton, runs in the Earl of March Theatre, 4 The Parkway, Kanata, Ont. at 8 p.m. sharp, Wednesday, Feb. 27 to Saturday, March 2. Ticket information may be obtained by calling 592-1715.



Kanata Theatre's production of "A Doll's House" is on track for its opening night debut in the Earl of March Theatre for Wednesday, Feb. 27. The Henrik Ibsen play stars Kristin Gauthier as Nora and Dorothy Beak as Anne Marie. For a preview on the production, turn to p. 8.

Photo by Marcus Fajrajsl

Ibsen's *A Doll House* at EoM



Dorothy Beak as Anne Marie and Kristin Gauthier as Nora, in a scene from Kanata Theatre's production of Henrik Ibsen's "A Doll's House". *Photo by Marcus Fajrajsl.*

Kanata Theatre

Many critics believe that modern theatre began with Henrik Ibsen's *A Doll House*, Kanata Theatre's next play.

A Doll's House shocked its first audience in 1879, and it has continued to intrigue viewers ever since. Its impact is especially remarkable when one considers that at the time its author was little known, even in his home country of Norway, then a small culturally primitive northern kingdom far off the main stream of European civilization.

Within a decade, however, *A Doll's House* had received its first English language production, its English title, and the admiration of some of the most influential literary figures in the world, pre-eminent among whom was George Bernard Shaw, for whom Ibsen was a model and an inspiration. Although many other plays followed *A Doll's House* on to the stages of the world, notably *Ghosts*, *An Enemy of the People*, *Hedda Gabler* (produced by Kanata Theatre in 1975), *The Wild Duck* and *John Gabriel Borkman*, it is to *A Doll's House* that the theatre seems to return most often.

Much of the enduring popularity of the play is explained by the originality of Ibsen's central character, Nora Helmer. This is a role of overwhelming range and diversity for which many actresses "would die."

A child who is turned over to her husband as his child-wife, his chattel, and who discovers before your eyes her own true self, Nora has become a symbol and inspiration. Writing with insight into the problems of women in 19th century society, Ibsen created a landmark in feminist literature. The clear influence of *A Doll's House* may be found to this day in such films as *Shirley Valentine* and *The War of the Roses*.

But the play is much more than a feminist tract. By infusing the empty form of 19th century melodrama with new substance, Ibsen transformed theatre for all time and gave it much of its social conscience. And he did this while remaining true to theatre's central function – to divert and entertain with an absorbing tale involving fascinating characters.

Ibsen's power is often obscured by dated or overly literal translation. Kanata Theatre has chosen a recent adaptation of *A Doll's House* by the leading playwright, Christopher Hampton, best known for the screenplay for the film *Dangerous Liaisons*. Director Jim Holmes is striving for a production with a contemporary feel. For Nora, a part frequently played by mature actresses who have earned the part, he has cast the distinctly young Kristin Gauthier who is close to the age of Ibsen's Nora. She has had an extensive background in theatre, musical theatre and opera.

The full cast of Kanata Theatre's production is as follows: Nora Helmer, Kristin Gauthier; Torvald Helmer, Tom Kobolak; Kristine Linde, Barbara Kobolak; Nils Krogstad, Brooke Keneford; Dr. Rank, Rick Spencer; Anne Marie, Dorothy Beak; Helene, Iva Farmer; Errand Boy, Brian Quirt; Helmer children, Ariel Curtin, Andrew Forbes and Brett Curtin.

Kanata Theatre's production of *A Doll's House* by Henrik Ibsen in a new version by Christopher Hampton runs in the Earl of March Theatre, 4 The Parkway, Wednesday, Feb. 27 to Saturday, March 2. Curtain is at 8 p.m. sharp.

Information about tickets is available at the Kanata Theatre box office, 592-1715.



Kristin Gauthier and Tom Kobolak in a scene from Ibsen's 'A Doll's House.' The play starts at the Earl of March Theatre Feb. 27. *Marcus Fajrajsl photo*

Production of A Doll's House a major challenge



Brooke Keneford and Barbara Kobolak rehearse a scene from Kanata Theatre's production of *A Doll's House*, which begins tonight and runs until Saturday. Lighting designer Rob Johnstone and set designer Sid Smolik have worked hard to recreate the austere Norwegian atmosphere of the play.

Although Kanata Theatre's production of *A Doll's House* which opens this week may seem like a fairly straightforward social drama it is not without its technical challenges.

To begin with there are the costumes. Costume designers, Ann Williams and Lynn Johnson, have created period costumes for each of the 10 characters in the play, some of whom have several costume changes.

To complicate matters *A Doll's House* is set, at Christmas time in Norway and each of the characters entering from or leaving for the outdoors must be dressed for winter conditions. A small army of seamstresses has made sure that everything fits the period, the season, and the actor or actress.

Then there are the lights. Each of the three acts takes place at a different time of day. Especially challenging is the second act which is set as dusk gathers late on a Norwegian winter afternoon.

The problem of setting convincing stage lighting in an age before electric lighting is in the hands of lighting designer Rob Johnstone.

Authenticity with a touch of fantasy is the hallmark of Sid Smolik's set design, the highlights of which are a reproduction of a Scandinavian ceramic stove and elaborately stencilled wallpaper.

For the most part furnishings will come from the National Arts Centre's set furnishing department. A multiplicity of props from toys to lamps to Christmas trees and Christmas decorations must support the period atmosphere. These are in the hands of Rosemary Scott and Mary Holmes.

A special problem in this production is a dance sequence, the coaching and choreography for which has been done by Julia Lamperd of the Kanata Ballet School. Piano accompaniment has been provided by Cindy Pearson. Sound effects also have their own problems of timing and level.

The coordination of these activities and of the many unnamed people involved in them is in the hands of producers Christopher and Monica Hollands.

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