

A woman with blonde hair is seated on a dark wooden chair, leaning back with her right hand on her hip and her left hand resting on the chair's back. She is wearing a dark blue or black lace-trimmed bodice with long sleeves, a wide black belt, and a long, flowing dark skirt. She also wears a small black hat with a feather. The background is a solid light blue.

# A DOLL'S HOUSE, PART 2

BY LUCAS HNATH

# Welcome



*A Doll's House, Part 2* was one of the most talked about shows on Broadway last year, and for good reason.

Lucas Hnath has taken Henrik Ibsen's classic and told the story of what happened next. An audacious act by Hnath, for sure, but one executed with such skill that it honours the original beautifully while giving new life to the infamous characters.

The result is a creation with a unique voice, infused with humour and a masterful blend of the traditional and the modern. We couldn't be happier that Melbourne gets to see it in its first international production.

Directed by 2018 Helpmann Award-winner and MTC Associate Director Sarah Goodes, *A Doll's House, Part 2* stars Marta Dusseldorp, 20 years after last performing with the Company, alongside Zoe Terakes, making her MTC debut, and Company favourites Deidre Rubenstein and Greg Stone. This stellar line-up, along with the brilliant design team, have brought the show to life impeccably.

We're busily gearing up for our 2019 Season Launch on Tuesday 4 September when all the exciting details of the productions and artists joining MTC next year will be revealed. We can't wait to share it all with you and look forward to another fantastic year of theatre.

Brett Sheehy AO  
Artistic Director & CEO

Virginia Lovett  
Executive Director & Co-CEO

Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the Traditional Owners of the land on which Southbank Theatre and MTC HQ stand, and we pay our respects to Melbourne's First Peoples, to their ancestors and Elders, and to our shared future.

MTC is a department of the University of Melbourne.



MTC is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, and by the State Government of Victoria through Creative Victoria.



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MELBOURNE THEATRE COMPANY PRESENTS

# A DOLL'S HOUSE, PART 2

BY LUCAS HNATH

11 AUGUST—15 SEPTEMBER, 2018

Southbank Theatre, The Sumner

— About the play —

In 1879, Nora Helmer handed her husband her keys and left home, slamming the door behind her. But what ever happened to this famous literary figure from Henrik Ibsen's *A Doll's House*? *A Doll's House, Part 2* continues Nora's story in a fascinating and funny sequel-of-sorts.

— Cast —

**Marta Dusseldorp** Nora  
**Deidre Rubenstein** Anne Marie  
**Greg Stone** Torvald  
**Zoe Terakes** Emmy

— Creative Team —

**Director** Sarah Goodes  
**Set & Costume Designer** Tracy Grant Lord  
**Lighting Designer** Niklas Pajanti  
**Composer & Sound Designer** Chris Williams  
**Video Designer** Josh Burns  
**Stage Manager** Julia Smith  
**Assistant Stage Manager** Benjamin Cooper  
**Voice & Dialect Coach** Leith McPherson  
**Design Attachment** Emily Collett  
**Rehearsal Photographer** Deryk McAlpin  
**Production Photographer** Jeff Busby

Opening Night Partner



Media Partner



For information regarding running time, please see a member of the Front of House team.

*A Doll's House, Part 2* is presented by special arrangement with Dramatists Play Service, Inc., New York. Originally produced on Broadway by Scott Rudin, Eli Bush, Joey Parnes, Sue Wagner and John Johnson. Commissioned and first produced by South Coast Repertory.

Cover Photo: Justin Ridler



*Marta Dusseldorp and Zoe Terakes*

# The return of Nora Helmer

*A Doll's House, Part 2* gives new life to theatre's infamous Nora.

When Henrik Ibsen's *A Doll's House* premiered in 1879 at the Royal Theatre in Copenhagen, people were outraged. The theatre had typically provided an experience where its bourgeois audience could have their values upheld, rather than challenged, yet here was a play that encouraged people to reconsider how they viewed their own lives and the societies they were part of.

Set in a time where women were defined by domestic duties, Ibsen's protagonist, Nora Helmer, ends the play by slamming the door on her husband, children and middle-class existence to pursue the one thing she's never had – independence.

When the production transferred to Germany, the cast notoriously altered the ending so that Nora did not leave and the audience were left guessing the outcome. Ibsen later described the alteration as 'a barbaric outrage'.

In 2017 Lucas Hnath's *A Doll's House, Part 2* opened on Broadway and his defiance in meddling with a classic was duly noted.

However, this was quickly countered by many declaring his reimagining of Ibsen's characters both audacious and thrilling.

This sequel-of-sorts picks up 15 years after Ibsen's story, and speculates the futures and fates of its iconic characters. Hnath says he wrote *A Doll's House, Part 2* partly out of love for Ibsen's work and partly out of an interest in the state of marriage and relationships in our modern age. 'I'd say that the action that takes place at the end [of Ibsen's play] was a shock when it was first produced and it's still a shock today ... You hit that final scene where Nora says, "We need to talk." That is such a resonant moment, and it's such a familiar moment, too. It cuts to the heart of a problem in all intimate relationships.'

The bones of the play took shape while Hnath was on a trip through Croatia. He sat on a bus busily scribbling an adaptation of *A Doll's House* and when he reached the infamous door slam, he couldn't shake the thought, 'what happens next?' ►

**'Ibsen's protagonist, Nora Helmer, ends the play by slamming the door ... to pursue the one thing she's never had – independence.'**

(Below) Zoe Terakes and Marta Dusseldorp; (opposite, clockwise from top left) Greg Stone with Director Sarah Goodes; Deidre Rubenstein; cast and creative team have a round table discussion

In 1878, a year before he penned *A Doll's House*, Ibsen wrote: 'A woman cannot be herself in the society of the present day, which is an exclusively masculine society, with laws framed by men and with a judicial system that judges feminine conduct from a masculine point of view.'

In the century and more since the original debuted, the play and the role of Nora have taken on iconic status; UNESCO's Memory of the World register calls Nora 'a symbol throughout the world, for women fighting for liberation and equality'. ►



## LUCAS HNATH

Playwright

Lucas Hnath's plays include *A Doll's House, Part 2* (8 Tony nominations, including Best Play); *Hillary and*

*Clinton*; *Red Speedo*; *The Christians*; *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney*; *Isaac's Eye*; and *Death Tax*. He has been produced on Broadway at the John Golden Theatre, Off-Broadway at New York Theatre Workshop, Playwrights Horizons, Soho Rep, and Ensemble Studio Theatre. His plays have been produced nationally and internationally with premieres at the Humana Festival of New Plays, Victory Gardens, and South Coast Rep. He has been a resident playwright at New Dramatists since 2011. Awards: Kesselring Prize, Guggenheim Fellowship, Whiting Award, two Steinberg/ATCA New Play Award Citations, Outer Critics Circle Award for Best New Play, an Obie, and the Windham-Campbell Literary Prize.









*Director Sarah Goodes with Marta Dusseldorp and Greg Stone; (opposite) Marta Dusseldorp and Greg Stone*





**‘You hit that final scene where Nora says, “We need to talk.” That is such a resonant moment, and it’s such a familiar moment, too. It cuts to the heart of a problem in all intimate relationships.’**

In finding a voice for his modern Nora, Hnath researched profusely, looking into nineteenth-century Norwegian divorce law, reading books including *Ibsen: The Dramaturgy of Fear and Marriage*, *a History* and seeking advice from feminist academics. He had strong reference points in his life too, his own mother a divorcee and ordained minister; a profession that remains dominated by men.

Hnath told *Vogue* that he felt *A Doll’s House* was Ibsen’s way of defining what freedom was, and through Nora, challenging the audience’s perception of it. ‘Fears about reputation and how we’re viewed in the world, and anxieties about money and social standing – I think those are all shackles that remain today.’ ■

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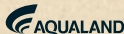
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# Collisions by design

Set & Costume Designer Tracy Grant Lord connects the classic and contemporary.



Director Sarah Goodes (centre) with Assistant Stage Manager Ben Cooper, Marta Dusseldorp, Zoe Terakes and Deidre Rubenstein; (inset) set model

Tracy Grant Lord joined the throes of MTC creatives back in the early 80s, when she crossed the Tasman Sea from New Zealand and started working alongside directors such as Simon Phillips and actors like Sarah Peirse and Pamela Rabe. ‘In many ways, I’m a product of MTC,’ Grant Lord says warmly.

Having never worked with the Company’s Associate Director Sarah Goodes, Grant Lord was thrilled to be offered *A Doll’s House, Part 2* after her friends Peirse and Rabe raved about Goodes’ process working on *The Children*.

From their earliest discussions about the work in August 2017, Grant Lord knew



Goodes would have a clear vision to inform her designs. ‘You take the ingredients from the director and you work with that,’ she says.

It just so happens that a set of parameters had also been established by the playwright, Lucas Hnath. The author’s request for an empty, or partially empty room, and an arena or forum type space was the first ►



*Marta Dusseldorp and Greg Stone*

**'It takes the classical form and honours it completely, while still keeping the contemporary voice powerful.'**

consideration Grant Lord had to make. Hnath's directions read: 'The play takes place in a room. It's quite spare. Some chairs, maybe a table, not much else. It ought to feel a touch like a forum. I wouldn't be sad at all if the play were played in the round. And it's crucial there be a door. A very prominent door to the outside.'

It was important to Grant Lord that a Scandinavian aesthetic, both architecturally and geographically, was incorporated into

the design. This choice pays homage to Ibsen's original text and helps place the essence of the play's themes – tradition, pride and independence – on stage. Grant Lord also wanted to explore the pressures and expanse of an outer world beyond the walls of the room. She found inspiration for this exterior setting in the paintings of Norwegian artists such as Hans Dahl, who worked in the era of Ibsen, as well as contemporary Scandinavian photographers like Elina Brotherus who specialises in self-portraits and landscapes.





*(Clockwise from top left) Greg Stone and Deidre Rubenstein; Zoe Terakes and Greg Stone, Director Sarah Goodes with members of the creative and stage management team in the background; Marta Dusseldorp and Greg Stone*

The play takes place in 1894, but uses colloquial language of the present day. ‘It takes the classical form and honours it completely, while still keeping the contemporary voice powerful. I think it will speak to many generations,’ Grant Lord says. This juxtaposition of the traditional and contemporary worlds can be found threaded throughout the work from script to design, and there are both intimate and epic themes at play, requiring the design to represent and reflect these various collisions.

Finding the sensibilities that speak to both periods of history is challenging, Grant Lord says. However, it is the finding and planting of these visual clues that keeps her excited by her craft after all these years. ‘When it works, it’s the best thing.’ ■



See the full gallery of *A Doll’s House, Part 2* production and rehearsal images at [mtc.com.au/backstage](http://mtc.com.au/backstage)





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GOING PLACES TOGETHER

# Cast & Creative Team



**MARTA DUSSELDORP**

Nora

Award-winning actress Marta Dusseldorp has worked extensively in theatre, film and television. For Melbourne Theatre Company her credits include *Misalliance*, *Three Sisters* and *The Balcony*. Other theatre highlights include *The Way of The World*, *Victory*, *Like a Fishbone* (STC), *The Lost Echo*, *War of The Roses*, *Mother Courage* (STC Actors Company); *Cloudstreet*, *The Underpants* (Belvoir); *A Midsummers Night Dream* (Bell Shakespeare); *Never Did Me Any Harm* (Force Majeure); *Gloria* (Griffin Theatre Company); and *Scenes from a Marriage* (QT). Her film credits include *Innocence*, *Praise*, *Paradise Road* and *Burning Man*. Marta currently stars in popular television series *A Place to Call Home* on FOXTEL; *Jack Irish* and *Janet King* on ABCV in which she plays the titular role, and for which she received an ACCTA award for Best Lead Actress in a Television Drama. Marta also won a Helpmann Award for her work in *War of the Roses* and the Sydney Theatre Award for Best Actress for her portrayal of Gloria.



**DEIDRE RUBENSTEIN**

Anne Marie

Deidre has appeared for Melbourne Theatre Company many times, most recently in *Ladies in Black*, *North by Northwest*, *His Girl Friday*, *Circle Mirror Transformation*, *Life Without Me*, *Richard III*, *August: Osage County*, *Cat on a Hot Tin Roof*, *The History Boys*, *The Clean House*, *The World's Wife*, *Birth Rights*, *Life x 3* and *The Seagull*. Stage highlights elsewhere are *My Fair Lady* directed by Julie Andrews, *Violet*, *A Murder is Announced*, *The Glass Menagerie*, *Thursday*, *Loving Repeating*, *Three Sisters*, *Cloud Nine*, *Candide*, *Mother Courage*, *Top Girls*, *Wild Honey*, *Les Liaisons Dangereuses*, *Broken Glass*, *The Winter's Tale* and *Absurd Person Singular*. Deidre created and performed in highly acclaimed solo shows *What's a Girl to Do* and *Confidentially Yours*, touring nationally and internationally. Television work includes *Introducing Gary Petty*, *Neighbours*, *G.P.*, *Mercury*, *Water Under the Bridge*, *City Homicide*, *MDA*, *The Secret Life of Us*, *Blue Heelers* and *Palace of Dreams*, which won her an AFI Award for Best Actress. Film work includes *Force of Destiny*, *Salvation* and *Hey Hey It's Esther Blueburger*.



**GREG STONE**

Torvald

Greg Stone is well known to theatre audiences around Australia. MTC highlights include *Ladies in Black*, *The Weir*, *The Waiting Room*, *Once* (also GFO), *Glengarry Glen Ross*, *Clybourne Park*, *Life Without Me*, *Poor Boy*, *Blackbird*, *Cloud Nine*, *Stones in his Pockets* (also for STC), *The Beauty Queen of Leenane*, *The Seagull*, *A Little Night Music*, *Assassins*, *Lady Windermere's Fan*, and *Angels in America*. Greg's extensive acting credits include *Oklahoma!* and *Funny Girl* for The Production Company; *Hir*, *Hamlet*, *Baby Teeth*, and *Stuff Happens* (Helpmann and Green Room Award-winner for Best Actor) for Belvoir; *Who's Afraid of Virginia Woolf?* and *Life X 3* for Black Swan; *Merrily We Roll Along* and *Summer Rain* for STC; *The Wars of the Roses* for Bell Shakespeare; *Pompeii LA*, *Golem Story*, *Julia 3*, and *The Emperor Regrets* for Malthouse/Playbox; and *Don's Party* and *Twelfth Night* for STCSA. His numerous guest roles on television include *Glitch*, *The Doctor Blake Mysteries*, *The Ex-PM*, *Underbelly*, *Winners and Losers*, *City Homicide*, *The Librarians*, *Marshall Law*, *SeaChange*, *Halifax f.p.* and *Stingers*, while on film he appeared in *Oranges and Sunshine*, *Swerve*, *Van Diemen's Land*, *The Bank*, *Sunset Six* and *Is This the Real World?*

# Cast & Creative Team



**ZOE TERAQUES**

Emmy

Heralded for her theatrical debut in *A View from the Bridge*, Zoe Terakes has gone onto perform in *Metamorphoses* directed by Dino Dimitriadis and *The Wolves* (Old Fitz Theatre) directed by Jessica Arthur. Zoe made her on screen debut as 'Pearl Perati' in the critically acclaimed third season of the ABC's *Janet King* opposite Marta Dusseldorp, receiving strong reviews for her performance and further, was shortlisted for a Logie for Best New Talent. Zoe received both the 2017 Sydney Theatre Award for Best Female Actor in a Supporting Role in an Independent Production and jointly shared the Best Newcomer Award for her outstanding portrayal of Catherine in *A View from the Bridge*. Directed by Iain Sinclair the production was also recognised with the Sydney Theatre Award for Best Independent Production and was reprised at Glen Street Theatre. Zoe also received the Don Reid Memorial award at the GLUGS for this performance.



**SARAH GOODES**

Director

Melbourne Theatre Company Associate Director Sarah Goodes last directed *The Children* which recently won three Helpmann Awards including Best Production and Best Direction. Also for MTC she directed *Three Little Words* following her critically acclaimed direction of *John and Switzerland*. Sarah's reputation as a leading director of new Australian and international work has been built on wide-spread praise and multiple award nominations. Formerly Resident Director at Sydney Theatre Company, Sarah directed *The Hanging*, *Disgraced*, *Orlando*, *Battle of Waterloo*, *Switzerland*, *The Effect*, *Vere (Faith)*, *The Splinter*, and *Edward Gant's Amazing Feats of Loneliness*. Sarah most recently directed *The Sugar House* at Belvoir Street Theatre. Her other directing credits include *Elling*, *Black Milk*, *The Sweetest Thing*, and *The Small Things* (Down Stairs Belvoir); *The Colour of Panic* (Sydney Opera House); *Vertigo* and *The Virginia*, *The Schelling Point*, *Hilt*, and *What Happened Was* (Old Fitzroy Theatre); and *The Unscrupulous Murderer Hasse Karlson Reveals the Gruesome Truth about the Woman Who Froze to Death on a Railway Bridge* (Darlinghurst Theatre Company). In 2015 she was the recipient of the Gloria Payten Travel Scholarship.



**TRACY GRANT LORD**

Set & Costume Designer

For MTC Tracy has designed *Hysteria*, *Arcadia*, *The Herbal Bed*, *Measure for Measure*, *Inheritance*, *The Blue Room*, *Les Liaisons Dangereuses*, *The Glass Soldier*, *Rock'n'Roll*, *The Importance of Being Earnest*, *His Girl Friday*, *Queen Lear*, *True Minds*, *Private Lives* and *The Distance*. Other credits include *Romeo and Juliet*, *Cinderella*, *Abhisheka*, *Ihi Frenzy* (Royal New Zealand Ballet); *A Midsummer Night's Dream*, *Cinderella* (Queensland Ballet); *Relic* (The Australian Ballet); *Orpheus* (New Zealand Dance Company); *The Barber of Seville* (Seattle Opera/Opera Queensland/Opera New Zealand); *Rigoletto*, *Falstaff* (Opera Australia); *Don Giovanni*, *The Flying Dutchman* (Opera New Zealand); *In the Next Room*, *Sex with Strangers*, *The Miser*, *Threepenny Opera* (STC); for Queensland Theatre, *Twelfth Night*; for Auckland Theatre Company *Billy Elliot the Musical*, *High Society*, *Wind in the Willows*, *Poor Boy*, *The Crucible*, *A Streetcar Named Desire*, *Travesties*, *The Graduate*, *Vita and Virginia*, *The Judas Kiss*, *Masterclass* and *Dancing at Lughnasa*. Tracy has also exhibited at Prague Quadrennial and World Stage Design. She received an Olivier Award nomination for Best New Dance Production for *Romeo and Juliet*, and Helpmann Award nominations for *In the Next Room* and *The Importance of Being Earnest*.

# Cast & Creative Team



**NIKLAS PAJANTI**

Lighting Designer

For Melbourne Theatre Company Niklas has designed the lighting for *Rupert*, *Australia Day* (with STC), *The Cherry Orchard*, *The Beast*, and *Queen Lear*. Other theatre credits include *When the Rain Stops Falling*, *Spring Awakening*, *I Want to Dance Better At Parties* (STC); *One Night the Moon*, *Not Like Beckett* (Malthouse Theatre); *Angels in America*, *Wild Duck*, *Babyteeth*, *Who's Afraid of Virginia Woolf*, *The Pillowman* (Belvoir); *Sunday in the Park with George* (Victorian Opera). His dance credits include *Specktra*, *Dust* (Dancenorth) *Complexity of Belonging*, *An Act of Now*, *Black Marrow 247 Days*, *Singularity* (Chunky Move); *Piece for Person and Ghetto Blaster* (Nicola Gunn); *The Collapsible Man* and *Appetite* (KAGE). Exhibitions include *Wonderland*, *Game Masters*, *Star Voyager: Exploring Space on Screen* (ACMI), *Tim Burton The Exhibition* (MOMA), *Hollywood Costume* (V&A Museum). Niklas has won two Green Room Awards, a Helpmann and Sydney Theatre Award and has received 10 Green Room Award nominations.



**CHRIS WILLIAMS**

Composer & Sound Designer

Chris Williams is a composer and conductor whose works have been performed by Melbourne Symphony Orchestra, Tasmanian Symphony Orchestra, London Musical Theatre Orchestra, Joyful Company of Singers, The Song Company, The Australian Voices, Cavaleri Quartet, Schola Cantorum, and Manchester Chamber Choir. Chris' San-Shih-Fan was commissioned by and premiered at New York's Carnegie Hall. Other credits include *Cloud Nine*, *A Midsummer Night's Dream* (STC); *Fascination* (Arcola Theatre); *The Cold Clear Elsewhere* (Edinburgh Fringe). In 2017 Chris won the compositional prize at the Australian International Chopin Competition and received a Sydney Theatre Award nomination for *Cloud Nine*. Other work includes Compositional Techniques and Harmony Tutor at University of Oxford; Composer-in-residence with The Australian Voices; Creative Arts Fellow at National Library of Australia; and Music Librarian at Central Music Library of the BBC. He is Associate Artist at the Australian Music Centre. Chris holds a Masters in Composition from University of Oxford and is a graduate of the Sydney Conservatorium of Music.



**JOSHUA BURNS**

Video Designer

For Melbourne Theatre Company, Josh's work as audio visual/video designer has been seen in *Australia Day*, *His Girl Friday*, *All About My Mother*, *Richard III*, *Godzone*, *Scarlett O'Hara at the Crimson Parrot*, *Rock 'n' Roll*, *Hitchcock Blonde* and *North by Northwest*. He also works as a filmmaker and audio visual designer, creating moving image content for museums and galleries, and producing web-based videos and media.



# SEE THEM HERE FIRST

The Victorian College of the Arts prepares emerging artists for future careers in theatre performance, directing, writing and production, and is proud to see its graduates succeed all over the world. We wish Sarah Goodes (VCA alumna 1998), Marta Dusseldorp (VCA alumna 1995), Niklas Pajanti (VCA alumnus 1997) and the MTC cast and crew the best for their season of *A Doll's House, Part 2*.

To find out more about the VCA's upcoming end-of-year seasons – including *The Skin of our Teeth* by Thornton Wilder, presented by VCA Acting Company 2018 and VCA Production, directed by MTC Associate Director Dean Bryant – sign up for our E-News, and you won't miss a show.

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Ten new writers have joined our NEXT STAGE Writers' Program with commissions awarded to **Louris van de Geer, Tom Holloway, Anchuli Felicia King, Joe Penhall**, and co-authors **Chris Ryan, Mark Leonard Winter** and composer **Megan Washington**.

We also welcome three new writers-in-residence, **Declan Furber Gillick, Melissa Reeves** and **Chris Summers**, who begin placements with the Company later this year.

Meet the writers and find out more about our landmark \$4.6 million play development initiative at [mtc.com.au/NEXT\\_STAGE](http://mtc.com.au/NEXT_STAGE).

This program is supported by the Foundations and Donors of MTC's Playwrights Giving Circle.

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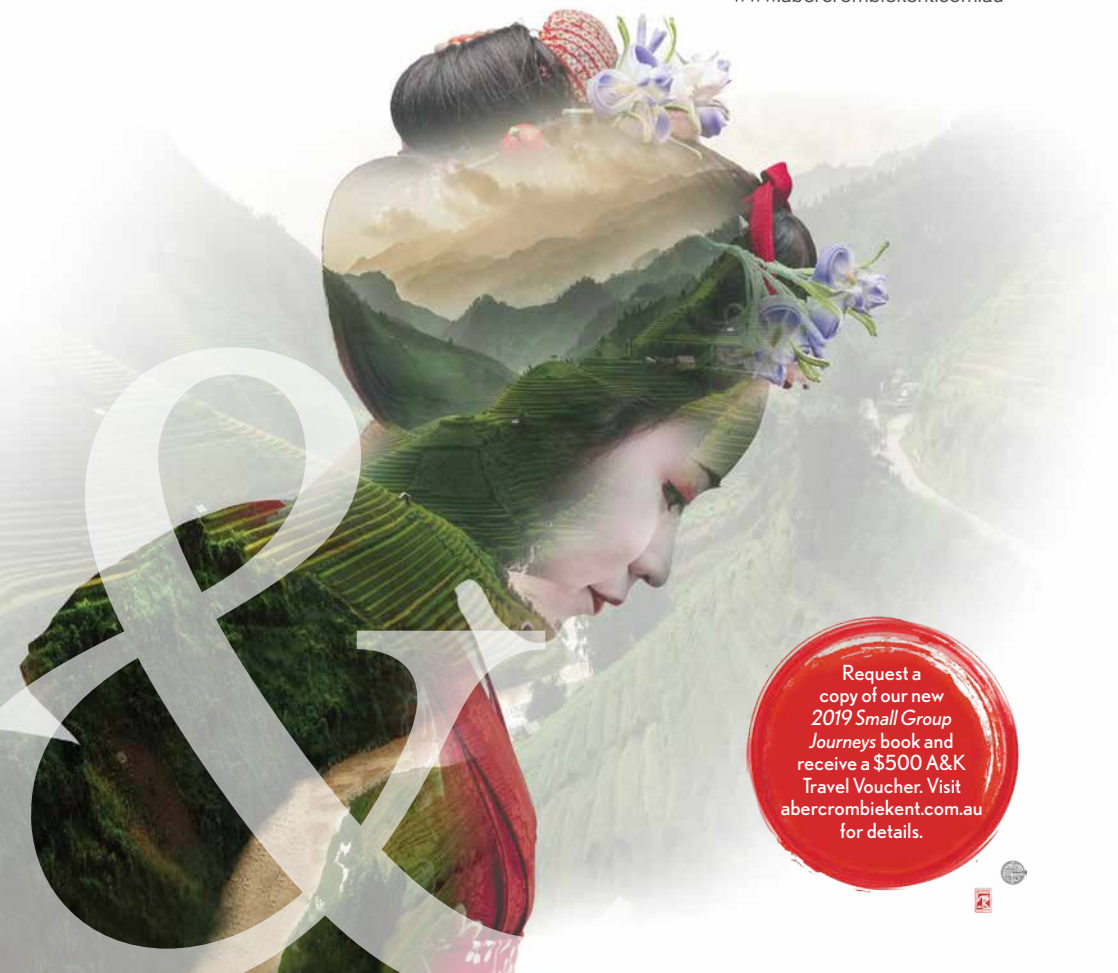
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