



By: Lucas Hnath

PRODUCTION TEAM

Director: Professor Joan Korte, M.F.A.

Assistant Director: Hope McCartney

Stage Manager: Lily Craig

Assistant Stage Manager: Paige Howland

Costume, Hair, and Makeup Designer: Rebecca Armstrong

Lead Cutter and Draper: Valerie Cuevas

Scenic Designer: Joan Korte

Technical Director: Brendan Greene-Walsh

Lighting Designer: Sierra Smith

Sound Designer: Kyle Goeken

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.

CAST

NORA	Molly Davis
ANNE MARIE	Emily Gardner
TORVALD	Lucky Star
EMMY	Kristia Golightly
UNDERSTUDIES	Hope McCartney, Tabor Cross

WHERE

Norway. Inside the Helmer house.

WHEN

Fifteen years since Nora left Torvald.

DIRECTOR'S NOTE

A DOLL'S HOUSE, by Henrik Ibsen, was first performed in 1879. It portrays the collapse of the marriage between Nora and Torvold Helmer after it is revealed that Nora had forged documents in order to take out a loan so she could save her husband's life. As a married woman, it was illegal to take such action, and during the course of the play, Nora finds herself being blackmailed. Eventually the secret is revealed, and instead of bringing Nora and Torvold together, he berates her and chastises her for taking unlawful action. Disillusioned by her husband's reaction, and the lack of a true marriage, Nora leaves him and her children to find a more fulfilling and independent life. In A DOLL'S HOUSE PART 2, Nora returns fifteen years later...

Thank you for attending this performance of A DOLL'S HOUSE PART 2, by Lucas Hnath. It has been our privilege to dive deep into this play as actors, designers, stage management, and directors. While we have been challenging ourselves with this award winning play, we have been observing the strictest of COVID protocols. Please be reassured that the students and faculty have kept the safety of everyone involved as a top priority. I would like to thank everyone for not only protecting each other, but for keeping the health and safety of others in the department and university as a number one goal. We have also taken the audiences' health, safety, and comfort into consideration, and it is my hope that you will be reassured and enjoy this production of live, in-person theatre. When the action is immediate, I find I am engaged and challenged as an audience member, as well as experiencing the fellowship of other people. During this challenging time of 2020, A DOLL'S HOUSE PART 2 examines the rules of society and gender. It is a story specific to Nora and her family, but the essence of the ideas discussed are happening in our lives right now. How will we move forward, what choices will we make, and how will that impact our lives and the lives of the people who come after us?

- Professor Joan Korte, M.F.A.

STAGE MANAGER'S NOTE

Throughout this process, we have made multiple changes to the rehearsal routine we are used to. We take breaks in the hallway every thirty minutes to make sure the air stays circulating. We taped a grid of six-foot squares on the floor to make sure we maintained physical distance during staging. "No sharing squares!" is the game we played every night and still play with every performance even after most of the grid has been taken away. Upon entry, we are all scanned for our temperatures, masks on, and ready to go. Every single prop has only one owner, never passed between two actors and sanitized every night. In fact, every high touch surface on the stage is sanitized before every show.

These changes may have been weird at first, but we are so grateful that we can bring this story in person to you today. We love this art and we have taken the guidelines seriously to make sure we can expand on our educational experience and create in a time when live theatre is at its darkest. Enjoy the show!

- Lily Craig and Paige Howland, Stage Management Team

*We present this production in honor of the memory of
United States Supreme Court Justice, Ruth Bader Ginsburg.*

UPCOMING PRODUCTIONS

Fresh Voices: Spotlighting the Future

O'Donnell Auditorium in the Rogers Fine Arts Building

NWU ONLY Performances: October 22-23, 29-30 at 7:30 p.m.

PUBLIC Performances: October 24, 31 at 7:30 p.m.

October 25, November 1 at 2 p.m.

A Christmas Carol

McDonald Theatre

NWU ONLY Performances: November 12-13 at 7:30 p.m.

PUBLIC Performances: November 14 at 7:30 p.m.

November 15 at 2 p.m.

**Limited seating for ALL performances due to campus and city-wide mandated Covid-19 safety precautions. For any questions or concerns, please email: theatre@nebrwesleyan.edu*

PRODUCTION CREW

HAIR AND MAKEUP CREW.....*Rebecca Armstrong,
Bailey Leuty*
LIGHT BOARD OPERATOR.....*Lily Craig*
SOUND BOARD OPERATOR.....*Paige Howland*
WARDROBE CREW.....*Bailey Leuty*

SPECIAL THANKS

Scenic Construction: THTR 1400 Class
Scene Shop Assistants: *Tristen Brummer, Emily Burhani, Kaedyn Campbell, and Anna Dorr*

THEATRE FACULTY AND STAFF

Department Chair, Jay Scott Chipman, Ph.D., S.D.C.
Manager of Theatre Operations, Julie Wilshusen, M.A.

Faculty

Ryan Kathman, M.F.A., AEA
Joan Korte, M.F.A.
Anne McAlexander, M.F.A., AEA

Adjunct Faculty

Talea C.M.S. Bloch, D.M.A.
Sasha Dobson, M.F.A.
Courtney Ring, B.P.A.
Carson Cerney, M.F.A.
Scott Shomaker, M.F.A.

Staff

Costume Shop Manager, Rebecca Armstrong, B.F.A.
Light and Sound Technician, Joshua Brauer, B.F.A.
Administrative Assistant, Kate Demoret, B.F.A.
Technical Director, Brendan Greene-Walsh, M.F.A.
Master Carpenter, Dylan Spilinek, B.F.A.

Emeriti Professors

Alice J. Jaswal, Ph.D.
Michael Reese, M.F.A.