a Doll's House

by HENRIK IBSEN | translated from the Norwegian by PAUL WALSH

directed by CAREY PERLOFF

A.C.T.

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From the Artistic Director

Welcome to A Doll's House, our first production of 2004. We hope you had a wonderful holiday season and have come back refreshed and ready for a new year of thrilling and invigorating theater!

Now for the confession, I grew up obsessed with dolls. Lots of dolls. I had what my family despairingly called "the doll corner," which spread like an amoeba from the corner beside my bed across the floor to the door. Rooms were added endlessly as the doll family grew in that strange way only doll families can. There were no parent dolls, indeed there were no adult dolls at all, just dozens of same-aged children in peculiar foreign dress making up some mysterious version of a family. My dolls were always my age, which meant they could re-enact in the afternoon whatever I had lived through at school that day. It was a highly civilized and deeply satisfying activity. Eventually, needless to say, I grew up, put the dolls in boxes, and tried to live an adult life. When I look back on it now, I wonder if my obsession with dolls was just in some way a prequel to my obsession with theater.

Ibsen’s landmark play is about a family in which everyone is still happily playing with dolls. Torvald has married a highly intelligent and energetic woman, whom he dresses up and toys with like his own private adult-sized plaything. Nora buys "dollies" for her tiny daughter, but in reality they are toys for her to play with, just as she plays with her doll-like children and infantilizes her hyper-sensitive husband. Her life is a series of "staged" events—when people walk into her little nest she arranges them in pleasing displays just as if they were overgrown toys. She hides her secrets, like her forbidden macaroons, well out of sight. Into this precious and beautiful world, reality is never supposed to enter. The harshness of the outside world is desperately kept at bay.

Although, A Doll’s House was written in 1879, it is remarkable how much this kind of role-playing and infantilization is still part of our cultural experience. For all that women have been encouraged to seek independence and men have been encouraged to see themselves as more than tough breadwinners, many of us still fear the kind of freedom that comes from growing up, and fall easily into conventional roles. It is so difficult to look squarely at the realities of the world that many of us avoid it at all costs if we possibly can. We insulate ourselves, we dress up, we buy gadgets and gimmicks and adult games, we collect toy tracts and talking dolls, and we play. And then, every once in a while, reality comes crashing in the door. It can take any form: illness, poverty, desire, war, love. But it is a wake-up call. One of the most startling moments in Ibsen’s play is in Act III when Nora sits across from her husband at the table and asks him to the fact that never, in eight years of marriage, have they had a real conversation.

I chose to do this play because I wanted to see our remarkable core acting company member René Augesen play Nora, and because I wanted our equally remarkable resident dramaturg and Scandinavian theater expert Paul Walsh to create a new translation for us of this astonishing play. But as I have dug into its core, I have realized how many profound issues it touches upon that are still at the center of our lives, as men and women struggle to define and redefine themselves to each other and to themselves. In times of anxiety, people play games. The relationship of those games to what is really happening in our lives is fascinating.

We’re thrilled to be exploring this material with you, and hope you find it as surprising and exciting as we have.

Carey Perloff, Artistic Director
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ON THE FAR REACHES OF MODERNITY

BY PAUL WALSH

In a Bloomsbury drawing room in 1886, members of London's Socialist League offered an amateur performance of Ibsen's A Doll's House. In the title role was Eleanor Marx, the youngest daughter of Karl Marx, who had taught herself Norwegian in order to read Ibsen in his original language. Her common-law husband, Edward Aveling, played the role of Torvald Helmer. William Morris's daughter May took the role of Mrs. Linde, and Nils Krogstad was played by a young Bernard Shaw. By all accounts the production was more earnest than artistic, but the fact that it took place at all suggests the extent to which Ibsen's contemporaries saw his play as a harbinger of progressive political change.

In fact, from the day it was first published in 1879, A Doll's House sparked impassioned debate, garnering a loyal following of progressives and radicals across Europe who celebrated the play with the same moral insistance as respectable citizens condemned it. A Doll's House seemed to challenge the sanctity of the home and the duty of women as wives and mothers, and it did so in a vocabulary that was surprisingly modern and startlingly real. People discussed Nora as if she were the woman down the street rather than a fictional construct. As the "Nora Question" became a cause célèbre that swept through the drawing rooms of Europe, so did the play's author Norwegian author, Henrik Ibsen.

By all accounts, Ibsen was less secure in his appointed role as social reformer than the Bloomsbury players supposed. While he relished controversy, he craved respect and respectability above all else. He preferred the frock coat and top hat of the ruling class to the red scarf of the street-corner revolutionary and demanded that his voice not be confused with that of any of his characters: "They endeavor to make me responsible for the opinions which certain of the personages of my drama express," he wrote in 1882 after the publication of his play Ghosts. "And yet there is not in the whole book a single opinion which can be laid to the account of the author."

It has been said that Ibsen's last words were "on the other hand...", and there is no doubt that, as a disciple of the German idealist dialectician G.W.F. Hegel, he embraced his contradictions as he embraced his contrariness. Perhaps this is why he was able to bring such complex subtlety to his dramatic explorations of middle-class life. Observing his own personal failings and shortcomings as the elaboration of an ideal in conflict, he was able to recognize the dramatic secrets of the middle-class drawing room.

FOR IBSEN, THE HOME WAS A BATTLEFIELD OF PRIVATE DESIRES AND PUBLIC CONSTRAINTS.

Throughout the 19th century, the middle-class home, whether a townhouse apartment in a small provisional town or a row house in the capital, was "a social place in a curiously private way," as Willy Rybczynski writes in his fascinating book Home: A Short History of an Idea (1966). Nowhere was this truer than in Scandinavia, where the home was envisioned as a safe haven, a nest of comfort and domesticity, a private universe, separate from the rough fed by the "getting-and-spending" world outside. The front door of the middle-class home was meant to keep the world at bay and protect the privacy of the family. Only invited visitors and old friends were welcome in the well-run middle-class home, and they were generally greeted with due ceremony. In fact, in Scandinavia, as in Germany, the word for "secret" (heimlich in German, hemlig in Swedish, hemmelig in Norwegian) is a close cognate of the word for "home" (heim in German, hem in Swedish, hjem in Norwegian), and it was the secrets of the middle-class home that fed the domestic dramas of Ibsen.

For Ibsen, the home was a battlefield of private desires and public constraints. Social pressure invoked the private domain through an insistence on duty (pligt), bringing with it the insurmountable weight of conventions, traditions, and expectations. The past was the enemy of change; social expectations conspired against individual liberation. This was the "great new theme" that Ibsen brought to the stage: the emergence of a class of individuals who had gained social, economic, and political ascendancy throughout the 19th century were now clamoring for personal freedom in the private sphere.

A SON OF THE MIDDLE CLASS

Ibsen was himself a son of the middle class. Born in 1828 to a prominent merchant family in the shipping town of Skien, south of modern-day Oslo on the east coast of Norway, he was the eldest of five children. When he was eight, however, his father's business failed and he was left to his own devices. At sixteen he became an apothecary's apprentice and dreamed of going to university. While he never did attend university, he did start writing plays: nationalist romantic history plays in the grand style popular at the time.

In 1850 Ibsen moved to Christiania (now Oslo), where he met the famous violinist and nationalist Ole Bull, who brought him to the west coast city of Bergen to work in Bull's Norwegian national theater as playwright-in-residence and stage manager. Ibsen owes his education in the craft of the theater to the years he spent working for Bull and later as artistic director of the Norwegian Theater in Christiania, a position he held from 1857 to 1862 with limited success. During these years he met, courted, and married the spirited Suzannah Thoresen, and enjoyed his first modest successes as a playwright.

In 1864, Ibsen left Norway for the European continent, where he stayed for 27 years, living in Germany and Italy. By all accounts, his life was pretty uneventful. He was a private man who lived quietly with his family and kept to himself. He read little and almost never went to the theater. Instead he spent his time contemplating life. And every two years or so he would start a new play to his publisher in Norway.

From abroad, Ibsen focused on Norwegian provincial life, recreating his abandoned home in his mind, turning it over and examining it in all its stifling detail. Out of this obsession with a place on the far reaches of modernity, he created the modern drama. All but two of his plays are set in Norway, and they are an impressive collection: the philosophical verse drama Brand (1866), the picaresque Peer Gynt (1867), and the world historical drama Emperor and Galilean (1873), about Julian the Apostate, were followed by plays of contemporary life: The League of Youth (1869), Pillars of Society (1877), and the "problem plays" that incited such public outcry, including A Doll's House (1879), Gårds (1881), and An Enemy of the People (1882). As he was vilified in the press for attacking the sanctity of marriage and the family, Ibsen grew in stature and importance, becoming the most famous Norwegian of his day.

Contemporary accounts give the impression of a man of meticulous temperament—elegant, finicky, and punctilious in his habits, with a surprising ability to empathize with strangers. It is this that suffuses his writing. Even as he saw the shortcomings and guessed at the hidden contradictions in the hearts of those he met on the street, he was able to feel their humanity and give expression to it. In doing so, Ibsen created a style that is direct, fresh, and surprisingly conversational. This was one of the most surprising discoveries waiting for me when I sat down to translate A Doll's House: Ibsen's characters sound like real people facing real problems. His language is emotionally and rich with emotional complexity and ambiguity. Behind a strikingly modern façade of bravado and game-playing lurk subtle intimations of doubt and self-loathing. In Norwegian, Ibsen's characters speak a language
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that is more conversational than literary. My task in translating A Doll’s House for the contemporary stage was to find the same freshness and emotional directness in English in order to allow Ibsen’s characters to once again give voice to contemporary issues without losing sight of the contradictions inherent in modern life.

By locating the great moral questions of his day square in the center of the middle-class drawing room and daring to delve into the individual psyche of mortal creatures drowning in a morass of social lies and self-deceptions, Ibsen brought metaphorical profundity to the domestic drama. In this he fascinated not only the new drama but also a new morality of individual freedom and desire. But even as these characters speak for change, they find themselves caught in a web of duties and obligations. This is what makes these plays dramatic rather than didactic. Speaking out can destroy as well as liberate; often the rewards of self-discovery are less tangible than the suffering it causes. In plays like The Wild Duck (1884), Rosmersholm (1886), The Lady from the Sea (1888), and Hedda Gabler (1890), Ibsen dug deep into the troubled psyche of the modern world, uncovering its propriety for easy truths and deadly deceptions, diagnosing the crisis of individual faith, and staring unflinchingly at the despair of contemporary guilt.

In 1891 Ibsen returned to Norway after nearly three decades abroad. Here he wrote his final four plays—The Master Builder (1892), Little Eyolf (1894), John Gabriel Borkman (1896), and When We Dead Awaken (1899)—pushing beyond the limits of stage realism and the problems of social life into a dark and tormented realm of psychological anguish and isolation precipitated by the terror of his own failing creative energy. As a new century dawned, he fell ill and never really recovered. He died in 1906.

Who’s Who

RENÉ AUGIEN* (Dana Holmberg), an A.C.T. associate artist and core acting company member, made her Geary Theater debut three seasons ago in The Mississippi, the company’s first new production since founding. Since joining A.C.T., she has appeared in productions of Younger than Springtime, The Board of Aces, Biblio Spice, Buried Child, Night and Day, The Dazzle, and The Three Sisters. New York credits include Spinning into Butter (Lincoln Center Center Theater Group), Macbeth (with Alec Baldwin and Angela Bassett, Public Theater). It’s My Party... (with F. Murray Abraham and Joyce Van Patten, Art/ Light/ Theater), and Overworld (Dream League). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Board of Aces and The Hollow, Lamb, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studios, “Law & Order,” “Guiding Light,” “Another World,” and Hallmark Hall of Fame’s Saint Maybe. Bagwell is a graduate of the Yale School of Drama.

JOY CARLIN* (Nanay) is a former associate artist and director of A.C.T. and was a member of the A.C.T. acting company for many years. Her favorite A.C.T. roles include Miss Prism in The Importance of Being Earnest, Banana in the House of Blue Leaves, Kitty Duval in The Time of Your Life, Birdie in The Little Foxes, Ethel in The Plowing, Little Light B, Bette Middler in Cat on a Hot Tin Roof, Dina in A Cry of Mind, Meg in A Lie of the Mind, and Kathleen in Home. Her directing credits at A.C.T. include The House of Bernarda Alba, The Lady Not for Burning, The Doctor’s Dilemma, Golden Boy, Haygood, Maroon Millions, and the world premiere of Jane Anderson’s Food and Shelter. Carlin has also been resident director and interim artistic director at Berkeley Repertory Theatre and has acted in and directed productions throughout the Bay Area and beyond. She is the recipient of the 1997 Bay Area Theatre Critics’ Circle Blacker Porter Award for continued excellence in her career as actor and director.


GREGORY WALLACE* (Nils Kongal) is an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Waiting for Godot, The Three Sisters, The Dazzle, Night and Day, Biblio Spice, Celebration and The Room, “Master Harold...” and the boys, The Mississippi, Edward II, A Christmas Carol, Terraria, and an associate artist at Berkeley Repertory Theatre for 12 years, he is the recipient of numerous Drama-League, Backstage West, and Bay Area Theatre Critics’ Circle awards. His theater credits include: three years each with The Old Globe Theatre and the Oregon Shakespeare Festival, as well as appearances with Shakespeare Santa Cruz, the California Shakespeare Theatre, the Huntington, Theatre Company, Intiman Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films The Rainmaker and Memoirs of the Independent Singing and The Soup Make Boys, and the series “Nash Bridges.”
that is more conversational than literary. My task in translating A Doll’s House for the contemporary stage was to find the same freshness and emotional directness in English in order to allow Ibsen’s characters to once again give voice to contemporary issues without losing sight of the contradictions inherent in modern life.

By locating the great moral questions of his day square in the center of the middle-class drawing room and daring to delve into the inner psyche of moral creatures drowning in a morass of social lies and self-deceptions, Ibsen brought metaphysical proximity to the domestic drama. In this he fascinated not only the new drama but also a new morality of individual freedom and desire. But even as these characters speak for change, they find themselves caught in a web of duties and obligations. This is what makes these plays dramatic rather than didactic. Speaking out can destroy as well as liberate; often the rewards of self-discovery are less tangible than the suffering it causes. In plays like The Wild Duck (1884), Rosmersholm (1886), The Lady from the Sea (1888), and Hedda Gabler (1890), Ibsen dug deep into the troubled psyche of the modern world, uncovering its propensity for easy truths and deadly deceptions, diagnosing the crisis of individual faith, and startling unflinchingly at the despair of contemporary guilt.

In 1891 Ibsen returned to Norway after nearly three decades abroad. Here he wrote his final four plays—The Master Builder (1892), Little Eyolf (1894), John Gabriel Borkman (1896), and When We Dead Awaken (1899)—pushing beyond the limits of stage realism and the problems of social life into a dark and tormented realm of psychological anguish and isolation precipitated by the terror of his own failing creative energy. As a new century dawned, he fell ill and never really recovered. He died in 1906.

RENÉ AUGIEN* (Nina Holm), an A.C.T. associate artist and core acting company member, made her Geary Theater debut three seasons ago in The Misanthrope, the company has appeared in recent seasons in Coliseum’s 100 Years of Broadway, The Board of Aven, Bilbee Spirits, Buried Child, Night and Day, The Dazzle, and The Three Sisters. New York credits include Spinning into Butter (Lincoln Center Theater), The Match (with Alec Baldwin and Angela Bassett, Public Theater), It’s My Party… (with F. Murray Abraham and Joyce Van Patten, Act, Light Theater), and Overseas (Dream League). Regional theater credits include Mary Stuart (dir. Cary Perloff, Huntington Theater Company); several productions, including the world premieres of The Board of Aven and The Hollins Lamb, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studios, “Law & Order,” “Guiding Light,” “Among Worlds,” and Hallmark Hall of Fame’s Saint Maybe. Ibsen is a graduate of the Yale School of Drama.

STEPHEN CRAWFORD* (Tyrwald Holmen) was last seen at A.C.T. in the title role of Singer’s Boy (dir. Cary Perloff). Other theater credits include The Body of a Bone at the Mark Taper Forum and The Cost of Living Business at the MET Theater in Los Angeles, What You Get and What You Expect at New York Theatre Workshop, The Suitor Letter at Classic Stage Company, The Fox at Westbeth Theatre and Normal Heart at Hangar Theatre in New York; Bergman’s The Seafarer in Theater; I Have Hamlet at the Royal George

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

Who’s Who


JOY CARLIN* (Nancy) is a former associate artistic director of A.C.T. and was a member of the A.C.T. acting company for many years. Her favorite A.C.T. roles include Miss Prism in The Importance of Being Earnest, Banana in The House of Blue Leaves, Kitty Duval in The Time of Your Life, Birdie in The Little Foxes, Ethel in The Plowing Lights, Buffalo Girls in Cat on a Hot Tin Roof, Eva in Peer Gynt, Meg in A Lie of the Mind, and Katharine in Home. Her directing credits at A.C.T. include The House of Bernarda Alba, The Lady, Not for Burning, The Doctor’s Dilemma, Golden Boy, Hagenad, Moura Million, and the world premiere of Jane Anderson’s Food and Shelter. Carlin has also been resident director and interim artistic director at Berkeley Repertory Theatre and has acted in and directed productions throughout the Bay Area and beyond. She is the recipient of the 1997 Bay Area Theatre Critics’ Circle Blacken Porter Award for continued excellence in her career as actor and director.

JAMES CARPENTER* (Dr. Rank) was last seen at A.C.T. as James in Tennessee Williams’ Campany’s Glory at Geary’s and The Three Sisters, The Dazzle, Night and Day, Bilbee Spirits, Collezione and The Room, "Master Harold..." and the boys, The Misanthrope, Edward II, A Christmas Carol, Tartuffe, and an associate artist at Berkeley Repertory Theatre for 12 years, he is the recipient of numerous Drama-Logue, Backstage West, and Bay Area Theatre Critics’ Circle awards. His theater credits include: three seasons each with The Old Globe Theatre and the Oregon Shakespeare Festival, as well as appearances with Shakespeare Santa Cruz, the California Shakespeare Theatre, the Huntington Theatre Company, Intiman Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films The Rainmaker and Merci, the independents Singing and The Sunflower Boy, and the series "Nash Bridges."

JOAN HARRIS- GELB* (Miranda Lindo) has performed recently at A.C.T. in Bilbee Spirits and A Christmas Carol. Stage credits also include Miranda in the world premiere of David Henrie’s Wrong Mountain at A.C.T. and on Broadway, Elizabeth Widener in the original Broadway company of Titanic, and Mrs. Walker and others in the original Broadway company of The Who’s Tommy. She also performed in Big River on Broadway. Gelb has performed her solo show, “Mother, Where Were You When I Woke Up Screaming and My Bed Was on Fire in the Middle of the Night” all over New York City. Her television credits include: The Last Days in the Life of Brian Darling for HBO, Women Allowed, and Law & Order."

GREGORY WALLACE* (Nils Krogstad), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Woyzeck for Godot, The Three Sisters, The Dazzle, Night and Day, Bilbee Spirits, Collezione and The Room, "Master Harold..." and the boys, The Misanthrope, Edward II, A Christmas Carol, Tartuffe,
first look
An exploration of new works presented by A.C.T.

January Workshops
SLAY THE DRAGON
by VICTOR LODATO Directed by PAM MAUGHIN
JAN 23-25
Sometimes the secrets that are left unsaid have the power to dictate the course of our entire lives. Slay the Dragon tells the story of a Movan family whose dark past has brought them together beneath one roof. Together they must battle the demons that descend on their home one Halloween eve.

The New Americans
by CINDY LOI JOHNSON Directed by SHERYL KALLER
JAN 30-Feb 1
It’s 1948, and the West is attracting hundreds of immigrants with its promise of wealth and a fresh start for all. The New Americans explores the founding of an entirely new civilization named California, where women become brainwashed, men become outlaws, survival becomes law, and everyone becomes an American.

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Single tickets on sale February 1, 2004.
TICKETS: $11-$68

Who’s Who

ANTHONY FUSCO (Undertaker) was last seen at A.C.T. in Los Liaisons Dangereuses and The Three Sisters. Previous A.C.T. productions are Night and Day, Celebration and The Room, Ennio W, The Minotaur, A Christmas Carol, and Edward II. Other Bay Area credits include leading roles in Ayes and the Man, A Midsummer Night’s Dream, Cymbeline, and The Slain of Our Youth for the California Shakespeare Theater and A Travelling Jewish Theater’s production of The Cemetery. On Broadway, he was in Tom Stoppard’s The Real Thing and The Real Inspector Hound. Among his off-Broadway credits are Simon Gray’s The Holy Terror, Ira Levin’s Collected, and David Mamet’s A Life in the Theatre. Fusco is a graduate of the Juilliard School. This spring he will appear in Israeli Hebrew’s My Old Lady with Marin Theatre Company.

NANCY CARLIN* (Undertaker) appeared in many productions at A.C.T. from 1984 to 1991, including A Life of the Mind, Dinner at Eight, The Seagull, The Doctor’s Dilemma, Twelfth Night, A Tale of Two Cities, and Ibsen’s John Gabriel Borkman. Carlin is an associate artist of the California Shakespeare Theatre, where she has been seen in recent seasons in Julius Caesar, A Midsummer Night’s Dream, Twelfth Night, and Lear’s Lear’s Lear. She has also performed with the Oregon Shakespeare Festival, Berkeley Repertory Theatre, San Jose Repertory Theatre, Shakespeare Santa Cruz, Marin Theatre Company, the Aurora Theatre Company, and TheatreWorks. Carlin has directed productions for the Aurora Theatre Company, Lake Tahoe Shakespeare Festival, and Foot Hill Theatre Company (where she is an affiliate artist). She stars in the film Joe’s Flaming Nixon and coproduced the film Hooks Taino. Carlin has a B.A. in comparative literature from Brown University and an M.F.A. in acting from A.C.T.

HEATHER MATHIESON* (Undertaker) has appeared in the East Bay in After the Fall, in the title role of So, in Little Joe in The Rainmaker, and as Patricia in Side Show at Playhouse West. Other local theater credits include Heidi in The Heidi Chronicles and Gwendolyn in The Importance of Being Earnest. A recipient of several Drama-Loge and Dead Goodman awards, she has also performed with GodsFURY in The Illusion and with Unconditional Theatre in The Rehearsal of the Artists U. In New York she was a member of the Absurdist Theatre Company. Film and television credits include Bandits, The Deep End, Wildflowers, Black August, “Partners,” and “Nash Bridges.” Mathieson is a graduate of The Juilliard School.

PAUL WALSH (Translator/Dramaturge) has worked on nearly two dozen productions since coming to A.C.T. in 1996 as dramaturg and...
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NANCY CARLIN* (Undertaker) appeared in many productions at A.C.T. from 1984 to 1991, including A Life of the Mind, Dinner at Eight, The Seagull, The Doctor’s Dilemma, Twelfth Night, and Love’s Labour’s Lost. She has also performed with the Oregon Shakespeare Festival, Berkeley Repertory Theatre, San Jose Repertory Theatre, Shakespeare Santa Cruz, Marin Theatre Company, the Aurora Theatre Company, and TheaterWorks. Carlin has directed productions for the Aurora Theatre Company, Lake Tahoe Shakespeare Festival, and Footlight Theatre Company (where she is an affiliate artist). She stars in the film Jane Fonda’s Paragon and coproduced the film Homes Turned. Carlin has a B.A. in comparative literature from Brown University and an M.F.A. in acting from A.C.T.

HEATHER MATHIESON* (Undertaker) has appeared in the East Bay in After the Fall, in the title role of No, in Lizzie, in The Rainmaker, and in Patrica in Sight Unseen at Playhouse West. Other local theater credits include Heidi in The Heidi Chronicles and Gwendolyn in The Importance of Being Earnest. A recipient of several Drama-Loge and Dean Goodman awards, she has also performed with Fool/FURY in The Illusion and with Unconditional Theatre in The Releasable Rise of Arsenic U. In New York she was a member of AbattoirTea Company. Film and television credits include Bandits, The Deep End, Wildflowers, Black August, “Partners,” and “Nash Bridges.” Matheson is a graduate of The Juillard School.

PAUL WALSH (Translator/Drummaster) has worked on nearly two dozen productions since coming to A.C.T. in 1996 as dramaturg and

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A Doll’s House
Who’s Who

director of humanities, including his translation of Ibsen’s Peer Gynt for the A.C.T. Master of Fine Arts Program’s 2002 graduating class. Though Walsh has worked often as a dramaturg with director Cary Furstoff, this is his second collaboration with him as translator. Furstoff commissioned and directed Walsh’s translation of Strindberg’s Creditors first at the Classic Stage Company in 1992 and later that year at A.C.T. Walsh worked with theatre companies across the country. His translation of Peer Gynt was commissioned and read as part of the Classic Stage/New Vision program at Classic Stage Company in 1999. Before coming to A.C.T., Walsh worked with theatre companies across the country and translated into English for the Munich, Zürich, and Stockholm productions of Peer Gynt. Walsh earned a Ph.D. from the Graduate Center for the Study of Drama at the University of Toronto.

ANNIE SMART (Scenic Designer) has designed sets and costumes in the U.S., UK, and Germany. In the UK much of her work has been with new plays, particularly the work of Caryll Churchill. She also designed several productions for the Royal National Theatre. Of the classics her work includes: Cymbeline, Much Ado About Nothing, School for Scandal, Miss Julie, The Father, Moliere, Woyzeck, and Venus’ Love Trainse. In the U.S. her designs have been seen at The Public Theater, Arena Stage, San Diego Repertory Theatre, Intiman Theatre, ACT Theatre (Seattle), Long Wharf Theatre, The Goodman Theatre, Classic Stage Company, Theatre for a New Audience, La Jolla Playhouse, and the Humana Festival at the Lincoln Center. In 2001, she designed the sets and costumes for The Threepenny Opera and sets for Night and Day at A.C.T.; sets for Suddenly Last Summer and Big Little Lies at Berkeley Repertory Theatre. Most recently, she is currently working on this season’s Yellowman and Irma Vep; and the set and video projections for The History and Mystery of the Unicorn at Theatre Artaud. She was Chair of The Masters Course in Theatre Design/Scenography at London’s Wimbledon School of Art and is an adjunct professor at UC San Diego.

SANDRA WOODALL (Costume Designer) has designed costumes for A.C.T. (The Threepenny Opera), Dazzle, The Daubs of Mu (Light Up the Sky and Saint Joan, among others), San Francisco Ballet, Frankfurt Ballet, Dance Theatre of Harlem, the Margaret Jenkins Dance Company, Stuttgart Ballet, the Kibbutz Quantum, Singapore Ballet Theatre, and the Magic Theatre. In 2002, she was visual director for the eight-hour world premiere of Stan Lee’s Dream I’d Like to Dream at Hong Kong Repertory Theatre and designed sets and costumes for Helgi Tomasson’s Oxy-Gen at San Francisco Ballet and Ririe-Worrall’s opera ballet, Mola, for the San Francisco Symphony, conducted by Michael Tilson Thomas. As a Fulbright Scholar in Taiwan in 1999–2000, she taught at the National Institute of Arts in Taipei. Other design credits include the Euraka Theatre Company’s original production of Angelo in America and The Gants for Margaret Jenkins Dance Company. Her work has been shown in numerous gallery exhibitions, and she is the recipient of numerous Bay Area Theatre Critics’ Circle Awards for costume design.

DAVID FINN (Lighting Designer) began his professional career working for puppeteer Burr Tillmann, creator of “Kaido, Fran, and Olle.” After working as a lighting designer/technician, Tignous, he toured with and designed for Twyla Tharp and for Mikhail Baryshnikov’s White Oak Dance Project (1993–2000). Finn has designed more than 100 dance works for such choreographers as Merce Cunningham, José Limón, and Tsimbasbouro Banda. Dance credits also include productions for Australian Ballet, Ballet of Moten Carlo, Houston Ballet, Lyon Opera Ballet, National Ballet of Canada, and San Francisco Ballet. Opera credits include Alzima, Lady Macbeth of Mtsensk, and Doctor Faust for San Francisco Opera, as well as productions for the companies of Brussels, Lyon, Florence, Stuttgart, Nalbarg, Amsterdam, Graz, Vienna, Hannover, and Brinmin’s Royal Opera. Theater work includes King Lear (National Theater of Copenhagen), Gilgamesh and The New-Most (Burgrheath, Vienna); fire works with Robert Redford’s Sundance Theatre Institute, and more than a dozen off-Broadway premieres. A San Francisco native, Finn has been creative director for the flickhouse, a San Francisco–based production company.

KARL FREDRIK LUNDERBERG (Composer), a CBS/Sony recording artist, has recorded four albums with his jazz/world music group Full Circle. He has performed extensively throughout the United States, Canada, Scandinavia, continental Europe, Japan, and Brazil. His contemporary classical music compositions have been performed by a variety of orchestras, including the Boston Symphony, Stifta Nova, and the National Radio Orchestra of Sweden, and featured at the prestigious Mitsui, Pengho, Biennale, Teatro Espadal, Next Wave, Castle Hill, and San Sebastian festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Center Stage, Arizona Theatre Company, Pan Asian Repertory Theatre, the Kennedy Center, Theatre South Coast Repertory, the Merker Theatre (composer-in-residence, 1996– 2001), and the El Portal Theatre. Films and television scores include works for PBS, NIC, CBS, ABC, ESPN, NRB (Norwegian State Television), Imagine Films, Paramount Pictures, and United Paramount Network. He recently served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre.

GARTH HEMPHILL (Sound Designer) is in his seventh season as A.C.T.’s resident sound designer. He has designed more than 150 productions, including most recently for A.C.T. Theatreworks, La Traviata, Les Liaisons Dangereuses, The Three Sisters, The Constant Wife, The Dazzle, American Buffalo, Luckawanna Blues, Night and Day, Buried Child, For the Pleasure of Seeing Her Again, The Glass Menagerie, The Room, Master Harold... and the Boys, Erinna IV, Glengarry Glen Ross, Eduard II, The Invention of Love, The Threepenny Opera, In the Heart of the World, and A Streetcar Named Desire (Bay Area Theatre Critics’ Circle Award). He has earned Drama-Loge Awards for his work on John de Lancie’s The Threepenny Opera, and fabricated a clipboard for the tuxedoed director in Holding History, and A Streetcar Named Desire. His 2002 Bay Area Regional Critics’ Circle Award. He has earned Drama-Loge Awards for his work on John de Lancie’s The Threepenny Opera, and fabricated a clipboard for the tuxedoed director in Holding History, and A Streetcar Named Desire. He is a principal of GLH Design, Inc., a local design firm.

VAL CANIPAROLI (Choreographer), a member of San Francisco Ballet since 1973, has been a multifaceted career in choreogra- phy, dance, music, and theater. He has staged and created numerous ballets for SF Ballet, his work is also performed by Ballet West, Pacific Northwest Ballet, Pennsylvania Ballet, Singapore Dance Theatre, Atlanta Ballet, Oakland Ballet, Pittsburgh Ballet Theatre, Hong Kong Ballet, and Israel Ballet, among others. In 1994 he had a major success with his full-length ballet, Lady of the Camellias (a coproduction of Ballet West and Ballet Florida), and in 2001 he choreographed a new Nutcracker for Cincinnati Ballet. His honors include ten choreography grants from the National Endowment for the Arts, a California Arts Council fellowship, 1994 and 1997 Choo San-Goh Awards for his ballet Lambarena and Open Vines, a Dance Bay Area Award for sustained achievement, and the 2002 California Dancers’ Assistance Dance choreography for Death of a Marquis. Caniparoli was one of the founding members of OMO, a San Francisco choreography collective, and he is currently resident choreographer for Tuba Ballet.

MERYL LIND SHAW ( Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco Magic Theatre
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A.C.T. Prologue
A conversation with director Carey Perloff
Tuesday, January 13, 5:30-6:00 p.m.
Geary Theater

Audience Exchanges
at the Geary Theater, directly following A Doll's House
Tuesday, January 20 (after the 7 p.m. performance)
Saturday, January 25 (after the 2 p.m. matinee)
Wednesday, February 4 (after the 2 p.m. matinee)

A.C.T. and the San Francisco Public Library present a season-long series of free events designed to offer rare behind-the-scenes looks at A.C.T. productions and the artists who create them. We hope you'll join us for the conversations that make up this exciting new series at the Main Library.

Translator Paul Walsh on Ibsen and A Doll's House
Thursday, January 15, 6:30-7:30 p.m.
San Francisco Main Library
Lower Level, Koret Auditorium
100 Larkin Street (at Grove)
For more information, call 415.439.2351 or visit www.sflc.org.

Who's Who

CAREY PERLOFF
(Artistic Director), who recently celebrated her seventh season as artistic director of A.C.T., most recently directed acclaimed revivals of Samuel Beckett’s Waiting for Godot, Tom Stoppard’s Night and Day, and Chekhov’s The Three Sisters with A.C.T.’s core acting company. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Celebration and The Room. A.C.T. commissioned translations of Chekhov, the Misantropes, Enfevers II, Mary Stuart, and Uncle Vanya; the world premiere of Leslie Ayvazian’s Singer’s Bay; and acclaimed productions of Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, Antigone, Creditors, Home, and Is, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein’s N. for a friend, David Lang’s Mac Wellman’s The Difficultly of Crossing a Field, and the West Coast premiere of her own play The Colossus of Rhodes (a finalist for the Susan Smith Blackburn Award). Her new play, Luminous Dusk, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project. This season at A.C.T. she also directs the world premieres of Constance Congdon’s A Matter.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound’s Eubule, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, the company was named 2004 Stage women of the Year by OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER M. KITCHEN
(Managing Director) joined A.C.T. in 1996. Since that time, Kitchen has overseen the company’s expansion and been instrumental in fortifying the organization’s infrastructure and increasing support for A.C.T.’s artists and employees. After turning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, Canada’s largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivy School of Business at The University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Common- wealth Club of California, and is a past member of the San Francisco Leadership Board of the American Red Cross and of Big Brothers/Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theaters and serves on the board of the National Corporate Theatre Fund. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and Forbes Coagulation’s and the Business and Arts Awards.

MELOTTA SMITH (Consortory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-Broadway plays, including work with Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Gregey (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Ibsen’s Little Eyolf (directed by Marshall W. Mason) and Shaw’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
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A.C.T. Profiles

CAREY PERLOFF (Artistic Director), who recently celebrated her seventh season as artistic director of A.C.T., most recently directed acclaimed revivals of Samuel Beckett’s Waiting for Godot, Tom Stoppard’s Night and Day, and Chekhov’s The Three Sisters with A.C.T.’s core acting company. Known for directing innovative productions of classics and pioneering new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Celebration and The Birthday Party. A.C.T. commissioned translations of Henrik Ibsen’s The Misanthrope, Enrico IV, Mary Stuart, and Uncle Vanya; the world premiere of Leslie Ayvazian’s Singer’s Boy; and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Razor’s Tattoo, Antigone, Creditors, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein’s The Cradle Will Rock and Jon Robin Baitz’s The Devil’s Disciple. Perloff also directed the West Coast premiere of her own play The Colossus of Rhodes (a finalist for the Susan Smith Blackburn Award). Her new play, Luminous Dunes, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project. This season at A.C.T. she also directs the world premiere of Constance Cowdron’s A Matter.

HEATHER M. KITCHEN (Managing Director) joined A.C.T. in 1996. Since that time, Kitchen has overseen the company’s expansion and has been instrumental in fortifying the organization’s infrastructure and increasing support for A.C.T.’s artists and employees. After serving her B.A. in Drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, Canada’s largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivy School of Business at The University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a past member of the San Francisco Leadership Board of the American Red Cross and of Big Brothers/Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theaters and serves on the board of the National Corporate Theatre Fund. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and Parsons’agination’s Business and the Arts Awards.

MELODIA SMITH (Consortary Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-Broadway plays, including work with Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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Who’s Who

Diana M. Scalzo (Managing Director) returns for her tenth season at A.C.T., where she works most recently on The Dazzle, Night and Day, Buried Child, The Glass Menagerie, The Board of脓瘤, and James Joyce’s The Dead. During 1999 with Berkeley Repertory Theater she stage-managed more than 70 productions. Other credits include Picnic at the Lapham Agr in San Francisco, The Woman Warrior for Center Theatre Group in Los Angeles, Mary Stuart and The Lady of the Sea at Boston’s Huntington Theatre Company, Hancks at the Willliamstown Theatre Festival, and The Philanloper at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years. In 1993, some of her favorite productions include Assassins, The Threepenny Opera at A.C.T.: The Shredder Box, Symphonia Fantastique, Wilder, Wilder, Wilder!, Wonderful Thing, Synthesis, and Me and My Girl at Marin Theatre Company; and The Search for Signs of Intelligent Life in the Universe with Lily Tomlin. She made her California Shakespeare Theater debut this summer with Arms and the Man.

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