

WORLD PREMIERE

10 JUN – 16 JUL 2022

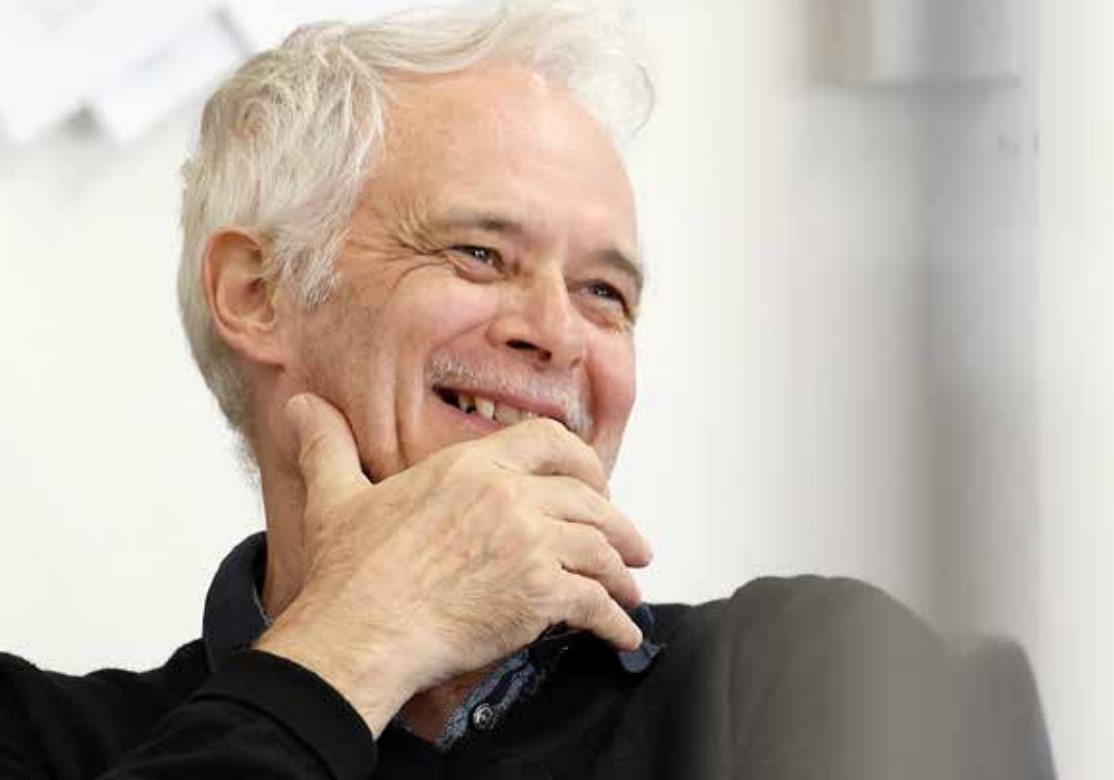


FOR EVERYONE



A DOLL'S HOUSE

BY HENRIK IBSEN | ADAPTED BY JOANNA MURRAY-SMITH
DIRECTED BY MARK KILMURRY



WELCOME AND DIRECTOR'S NOTE

I am thrilled Joanna Murray-Smith said yes to adapting a new version of Henrik Ibsen's A DOLL'S HOUSE bringing all her wit and wisdom to the enduring classic. The beauty and tragedy of Ibsen's play is that themes remain current even if the world has changed. Nora's quest to be seen and heard for the first time remains even if we wish and believe there are more choices to be had for women in today's society - but the fight and struggle for recognition is still sadly making news. Hopefully one day headlines will reflect a better and just gender balance of life and work. Until then, plays like A DOLL'S HOUSE should remain very much in the forefront of society's consciousness. The journey with Joanna Murray-Smith and these wonderful actors and creatives has been sheer joy and I want to thank them for bringing this production to life. Enjoy.

MARK KILMURRY
ARTISTIC DIRECTOR

Ensemble Theatre proudly acknowledges the Cammeragal people of the Eora nation as customary owners of the land on which we work and share our stories. We pay our respects to Elders past and present.

ADAPTATION NOTE

I was thrilled with the invitation from Mark Kilmurry to adapt Ibsen's 1879 classic A DOLL'S HOUSE. I had one of the best experiences of my life adapting his play HEDDA GABLER and also Ingmar Bergman's SCENES FROM A MARRIAGE, which featured many of the themes of the two other classics from nearly a century earlier. What I knew from those adaptations is that despite the technological, sexual and social revolutions of the twentieth century, the fundamentals of intimate human relationships remain the same. Women still long for love and for freedom within the milieu of domestic life, men and women still struggle with the compromises of submitting to the will of another human being, we all still wrestle with our expectations of life and then with the resignation of what we have actually achieved. Love, loss, longing are present in Ibsen in ways that are thoroughly modern—in fact, timeless. A DOLL'S HOUSE is a play that but for the absence of a mobile phone or three, might have been written yesterday. The joy of staging these classics in new adaptations is not to "update" historical plays, but to reflect how little changes in the human experience from culture to culture and era to era. There is something deeply comforting as well as unsettling knowing that despite the world feeling as if it is constantly changing, certain fundamentals stay the same. And across centuries and hemispheres, more unites us than separates us. I'm hugely grateful to have had the chance to get inside Ibsen's head, and also to be back at this wonderful Sydney theatre.

JOANNA MURRAY-SMITH



SYNOPSIS

To the world, Nora Helmer has it all. A well-respected husband, an immaculate home and three darling children. But underneath the façade of a confident modern woman juggling her life lies a secret. Or two. When an old ghost comes knocking on the Helmers' door, their seemingly solid marriage is shaken to the core.

Chantelle Jamieson (KILLING KATIE: CONFESSIONS OF A BOOK CLUB) fiercely steps into the shoes of one of the most iconic female characters in dramatic history. Through a contemporary lens, Joanna Murray-Smith has superbly adapted Ibsen's classic about throwing open the door to life's possibilities.

RUNNING TIME

APPROX. 1HR 50 MINS (INCL. INTERVAL)

REC. AGES 14+
SOME STRONG LANGUAGE

COMMISSIONED BY
ENSEMBLE'S LITERARY FUND

CAST

NORA **CHANTELLE JAMIESON**
TORVALD **JAMES LUGTON**
KRISTINA **LIZZIE SCHEBESTA**
KROGSTAD **DAVID SONCIN**
GEORGE **TIM WALTER**
UNDERSTUDIES **CLAUDIA BARRIE,**
MATT MINTO

CREATIVES

DIRECTOR **MARK KILMURRY**
UNDERSTUDY DIRECTOR **SOPHIE KELLY**
SET & COSTUME DESIGNER
VERONIQUE BENETT
LIGHTING DESIGNER **VERITY HAMPSON**
COMPOSER & SOUND DESIGNER
DARYL WALLIS
INTIMACY COORDINATOR
SHONDELLE PRATT
STAGE MANAGER **RYAN TATE**
COSTUME SUPERVISOR
EVELYN EVERAERTS-DONALDSON

SPECIAL THANKS

Giada Gagliardi, Elfi Ozucelik and Rainer Ozucelik

This season of A DOLL'S HOUSE is dedicated to the memory of our friend and colleague, Susanne Briggs.

REHEARSAL IMAGES BY PRUDENCE UPTON



HENRIK IBSEN PLAYWRIGHT

Henrik Johan Ibsen was a Nineteenth Century Norwegian playwright, born in the port town of Skien in 1828. His early theatrical career involved adapting and directing works based on Scandinavian myths (sagas), and in 1857 he became the Artistic Director of the Norwegian Theatre. In 1864, aged 37, he moved his family to Italy. Success came after the move, with his first major work BRAND (1865) and PEER GYNT (1867), before he moved yet again to Germany. It was from Germany that he became a force for driving modern realism into Scandinavian theatre.

His Mother-in-Law was a leader of the feminist movement in Norway and many of his works portray complex female characters trapped by strict Victorian traditions. Specifically A DOLL'S HOUSE (1879), GHOSTS (1881) and HEDDA GABLER (1890). Audiences of the day were accustomed to stylized performances rather than complex characters that might challenge their social understanding and personal motivations. Our modern expectations on realistic theatre are in no small part due to Henrik Ibsen, often called the 'Father of Modern Drama'.

A DOLL'S HOUSE, written when Ibsen was 51, shocked the audiences of the day, causing an uproar and critical condemnation. Ibsen would later write AN ENEMY OF THE PEOPLE

(1882) in secret, as a response to the criticism, with its main character Dr. Stockmann becoming the voice of Ibsen's frustration and anger. A DOLL'S HOUSE was created in an era just being introduced to the telephone, electric light and the phonograph, an era of profound transformation. Ibsen died in 1906, aged 78 a national hero of Norway, with 25 major works written between 1850 and 1899.



JOANNA MURRAY-SMITH ADAPTATION

Joanna's plays are produced all over Australia and the world and in many languages, including HONOUR on Broadway and at London's

National Theatre and FEMALE OF THE SPECIES, HONOUR and BOMBSHELLS on the West End. Her plays include BERLIN, FURY, THREE LITTLE WORDS, L'APPARTEMENT, TRUE MINDS, THE GIFT, SONGS FOR NOBODIES and many more. Her adaptations include SCENES FROM A MARRIAGE for Sir Trevor Nunn and HEDDA GABLER for the State Theatre Company of South Australia. She is also a screen writer and novelist. In 2022, she is working with the National Theatre of Portugal on a play for young actors and a screen adaptation of her play SWITZERLAND for Stephen Frears, amongst other things.



MARK KILMURRY
DIRECTOR

Mark is the Artistic Director of Ensemble Theatre. Recent directing credits include: THE WOMAN IN BLACK, OUTDATED, KENNY, CRUNCH

TIME, THE ODD COUPLE, THE LAST WIFE, MURDER ON THE WIRELESS, THE BIG TIME, THE NORMAN CONQUESTS, SHIRLEY VALENTINE, TAKING STEPS, NEVILLE'S ISLAND, TWO, ODD MAN OUT, RELATIVELY SPEAKING, BAREFOOT IN THE PARK, BETRAYAL, GOOD PEOPLE, MY ZINC BED, EDUCATING RITA, ABSENT FRIENDS, OTHER DESERT CITIES, THE ANZAC PROJECT, RICHARD III, THE GLASS MENAGERIE, FRANKENSTEIN, MANAGING CARMEN, RED, THE SPEAR CARRIER and HAMLET. Mark's feature film; BEING GAVIN, co-directed with Owen Elliot, and starring Catherine Moore and Jamie Oxenbould, is playing as a finalist in many international festivals. Mark is the recipient of many awards and recently the North Sydney Community Award.



SOPHIE KELLY
UNDERSTUDY DIRECTOR

Sophie is a recipient of the 2022 Ensemble Theatre Sandra Bates Director's Award. This year she will work as Assistant Director on THE ONE and

PHOTOGRAPH 51 as part of their 2022 Season. Most recently, Sophie directed Andy Griffith's JUST MACBETH! as a co-production for Bell Shakespeare and the NSW Arts Unit. Her other directing credits include: JUST ROMEO AND JULIET for Bell Shakespeare's Players (2019-21 national tours); the highly acclaimed ATYP National Writer's Studio production, INTERSECTION: ARRIVAL (Griffin Theatre) and the Australian premiere of ATYP's Foundation Commission play, WONDERFLY. Sophie is also an Artist in Residence with The Sydney Opera House Creative Leadership in Learning Program. She is a graduate of VCA (Bachelor of Performing Arts (Acting)) and the University of Sydney Law School (LLB).



CHANTELLE JAMIESON
NORA

Since graduation from WAAPA, Chantelle Jamieson has worked across film, theatre and television. Chantelle was most recently seen in the

Ensemble Theatre production of KILLING KATIE: CONFESSIONS OF A BOOKCLUB, and The Sydney Theatre Company production of HOME, I'M DARLING. Previous theatre credits include STILL POINT TURNING (STC), GIRL IN THE MACHINE (NTOP), FIERCE AND LOOK BACK IN ANGER (Redline) and WIT (Clock and Spiel). Film credits include PETER RABBIT 2 and JUNE AGAIN. For television, Chantelle appeared in DOCTOR DOCTOR S5, FRAYED, CROWNIES, DIARY OF AN UBER DRIVER and HOUSE HUSBANDS.



JAMES LUGTON
TORVALD

Theatre Credits include: For Ensemble DIPLOMACY, THE ODD COUPLE; Bell Shakespeare HAMLET, JULIUS CAESAR, OTHELLO, RICHARD

III; for Sport for Jove LOVE'S LABOUR'S LOST, THE IMPORTANCE OF BEING EARNEST, THE MERCHANT OF VENICE, THE CRUCIBLE, ALL'S WELL THAT ENDS WELL, MUCH ADO ABOUT NOTHING, CYRANO DE BERGERAC, HAMLET, THE TEMPEST, TWELFTH NIGHT, THE TAMING OF THE SHREW, MACBETH, THE LIBERTINE, AS YOU LIKE IT, ROMEO & JULIET and A MIDSUMMER NIGHT'S DREAM; for Whitebox/Griffin Independent UNHOLY GHOSTS; for Monkey Baa Theatre THURSDAY'S CHILD. TV includes THE TWELVE (Warners/Easy Tiger), THE UNUSUAL SUSPECTS (Aquarius), DIARY OF AN UBER DRIVER (ABC), HARROW (Hulu), DOCTOR DOCTOR (Nine Network), FIGHTING SEASON (Foxtel/Goalpost), MARY: THE MAKING OF A PRINCESS (Network Ten/Fremantle), Film includes HACKSAW RIDGE, JOE CINQUE'S CONSOLATION, QUEEN OF THE NIGHT, and BMX BANDITS.





LIZZIE SCHEBESTA
KRISTINA

A graduate of the Western Australian Academy of Performing Arts (WAAPA), Lizzie Schebesta has worked extensively in Film, Television and Theatre. Film credits include SLEEPING BEAUTY, FELONY and SACRED HEART. Television credits include MR INBETWEEN, CATCHING MILAT and UNDERBELLY: RAZOR. Lizzie's theatre credits include MRS WARREN'S PROFESSION (Sydney Theatre Company); THE CRUCIBLE, ROSE RIOT, NO END OF BLAME, CYRANO DE BERGERAC, AWAY, THE TAMING OF THE SHREW (Sport for Jove); LOVE FIELD (Bakehouse Theatre Company); MACBETH, MUCH ADO ABOUT NOTHING (Bell Shakespeare). In 2014, Lizzie was a finalist for the prestigious Heath Ledger Scholarship. Lizzie's creative work also spans directing and choreographing, along with co-founding the Women in Theatre and Screen (WITS) organisation.

Theatre TAMING OF THE SHREW; for Red Line Productions A VIEW FROM THE BRIDGE, THE JUDAS KISS; for Mop Head Productions THE HOUSE OF RAMON IGLESIA; for Bontom THE HOUSE AT BOUNDARY ROAD; for White Box Theatre THE SHIFTING HEART. TV credits include THE SECRETS SHE KEEPS, LOVE CHILD; Film credits include ON THE MOVE and RIVER.



TIM WALTER
GEORGE

Previously for Ensemble, Tim has appeared in CASANOVA. His other theatre credits include AS YOU LIKE IT (Melbourne Theatre Company); A FLEA IN HER EAR, PERPLEX, ROSENCRANTZ AND GUILDENSTERN ARE DEAD (Sydney Theatre Company); KRYPTONITE (Sydney Theatre Company / State Theatre Company of South Australia); THINGS I KNOW TO BE TRUE (State Theatre Company of South Australia / Frantic Assembly); HEDDA GABLER, BAGHDAD WEDDING (Belvoir); ROMEO AND JULIET, KING LEAR, MACBETH, THE MERCHANT OF VENICE, MEASURE FOR MEASURE, WARS OF THE ROSES, A MIDSUMMER NIGHT'S DREAM (Bell Shakespeare); ANATOMY TITUS FALL OF ROME (Queensland Theatre Company / Bell Shakespeare).



DAVID SONCIN
KROGSTAD

Theatre Credits include: for Bell Shakespeare MACBETH, THE PLAYERS; for Ensemble A VIEW FROM THE BRIDGE; for Sport for Jove ROMEO AND JULIET, TWELFTH NIGHT; for Queensland



CLAUDIA BARRIE
UNDERSTUDY

Claudia Barrie is a critically acclaimed actor, director and producer based in Sydney. She's a graduate of the University of Western Sydney's late Theatre Nepean where she acquired a Bachelor of Performance (Acting). As an actor, she worked for the Ensemble theatre playing Vicki Fielding in David Williamson's razor sharp comedy, THE BIG TIME. Other theatre credits include A MOMENT ON THE LIPS (Old Fitz), TOP GIRLS and VERNON GOD LITTLE (New Theatre), and her sold out one woman show, DARK VANILLA JUNGLE at the Old 505 for the Sydney Fringe Festival. Her film credits include the feature film, THE TAIL JOB (Moses Millar), shorts; OIL ON CANVAS (Not My Shoes) and DEATH DOULA (Sutch and Sutch). TV credits include HOME AND AWAY and HEADLAND.

Line productions; TWELFTH NIGHT: Bedlam Theatre Edinburgh. TV and film credits include THE BAD SEED, THE BLUE ROSE and SHORTLAND STREET; South Pacific Pictures; HOME AND AWAY: Seven Network; INFINI: Storm Alley Entertainment. Matt Minto is a graduate of The Actors Centre Australia.



VERONIQUE BENETT
SET & COSTUME DESIGNER

Veronique is a lighting, set and costume designer. As a lighting designer, Veronique's credits include: HAPPY DAYS, CHORUS (Red Line); SACRE (Circa); BANGING DENMARK (Sydney Theatre Company); WOLVES (Belvoir), NEARER THE GODS (Ensemble); THE SMALLEST HOUR (Griffin); JOHN (Outhouse Theatre Co.); THE LIFE OF US (Hayes). Veronique designed costumes for MUSEUM OF MODERN LOVE (Seymour Centre/Sydney Festival) and AS YOU LIKE IT (Sport for Jove); set and lighting design for EXIT THE KING (Red Line) and ULSTER AMERICAN (Outhouse Theatre Co); set and costume design for OUR BLOOD RUNS IN THE STREET (Red Line). Veronique has been nominated for four Sydney Theatre Awards. Veronique completed a Master of Fine Art (Design for Performance) majoring in lighting and holds a Bachelor of Fine Art (Technical Theatre and Stage Management) from NIDA.



MATT MINTO
UNDERSTUDY

Matt's theatre credits include THE BIG TIME, ODD MAN OUT, CRUNCH TIME: Ensemble Theatre; ANGELS IN AMERICA PARTS ONE and TWO: Silo Theatre; EVERYTHING AFTER: Q Theatre, COCK: Auckland Live; RABBIT: Circa Theatre; THE PRIDE: Darlinghurst Theatre; COCK: Red



VERITY HAMPSON
LIGHTING DESIGNER

Verity's lighting designs for theatre include: BABY DOLL, FULLY COMMITTED (Ensemble); CITY OF GOLD (with BSSTC), GRAND

HORIZONS, 7 STAGES OF GRIEVING, HOME, I'M DARLING, BLACKIE BLACKIE BROWN, HAMLET: PRINCE OF SKIDMARK, MACHINAL, LITTLE MERCY (Sydney Theatre Company); WAKE IN FRIGHT (Malthouse); DEATH OF A SALESMAN (Queensland Theatre); TITUS ANDRONICUS, JULIUS CAESAR, A MIDSUMMER NIGHT'S DREAM (Bell Shakespeare); WINYANBOGA YURRINGA, AN ENEMY OF THE PEOPLE, SAMI IN PARADISE, FAITH HEALER, IVANOV, THE BLIND GIANT IS DANCING, THE DROVER'S WIFE (Belvoir); LIZZIE (Hayes); GHOSTING THE PARTY, ORANGE THROWER, DOGGED, SUPERHEROES, A STRATEGIC PLAN, TURQUOISE ELEPHANT, THE BLEEDING TREE, MUSIC, BEACHED, THE BULL, THE MOON AND THE CORONET OF STARS, THE FLOATING WORLD, THE BOYS (Griffin); DUNGARRI NYA NYA (Dancenorth). Verity is a recipient of the Mike Walsh Fellowship; three Sydney Theatre Awards; a Green Room Award; and an APDG Award for Best Lighting Design.



DARYL WALLIS
COMPOSER & SOUND DESIGNER

Daryl Wallis is a composer, sound designer, keyboard musician, vocal coach and musical director. He won the

2013 Sydney Theatre Award for Best Score & Sound Design in a Mainstage Production with Elana Kats-Chernin for the Ensemble Theatre production of FRANKENSTEIN, and the Green Room award as musical director for THE STRANGE BEDFELLOWS. Current projects include the cabarets LE GRAND JACQUES with Jacqui Dark and DISENCHANTED with

Eliane Morel; AS LUCK WOULD HAVE IT with Drew Fairley; and THE HOUR OF LAND, a personal meditation and musical dialogue between Yosemite National Park and the Royal National Park in Sydney.



SHONDELLE PRATT
INTIMACY COORDINATOR

Shondelle is an intimacy coordinator, choreographer, director, performer and educator. She gained a Bachelor of Arts in Theatre

Theory and Practice and a Diploma in Education from the University of Western Sydney. Shondelle then went on to complete a Diploma of Acting with Ensemble Studios and a Masters of Directing for Performance at the Victorian College of Arts. She is currently under the mentorship of world leader in intimacy pedagogy- Ita O'Brien and Intimacy On Set. Shondelle has 30 years of experience in the arts, working with award winning companies such as Opera Australia, Pacific Opera, Monkey Baa Theatre Company, CDP, Aquarius Films, Dinosaurus Productions, Mad March Hare Theatre Company, Squabbalagic, Ping Chong and Company in New York and Uk Theatre Company Bamboozle. She has also enjoyed working with Sydney Philharmonia Choir, Darlinghurst Theatre Company, Red line Productions, Force Majeure, Spark Youth Theatre Company, Lady Sings it Better, Ensemble Theatre and Griffin Theatre Company. Shondelle is a proud member of MEAA.



RYAN TATE
STAGE MANAGER

Ryan graduated from University of Wollongong with a Bachelor of Creative Arts/ Arts. Recently returning from DUBAI 2020 EXPO as Senior

Stage Manager and was Assistant Company Manager for 2019's MURIEL'S WEDDING THE MUSICAL. Ryan's Australian credits include



TREVOR ASHLEY: DIVA DEGUSTATION (Ensemble Theatre), A CHORUS LINE, LOVE, DAYLIGHT SAVING, ALL MY SONS (Darlinghurst Theatre Company), BLACKIE BLACKIE BROWN (Sydney Theatre Company), STRICTLY BALLROOM THE MUSICAL (Global Creatures), CABARET, HEDWIG and THE ANGRY INCH (Showtune Productions), RENT (Highway Run Productions), HOT SHOE SHUFFLE (DAE). Ryan's West End credits include HAIR (Gielgud Theatre), THE HURLY BURLY SHOW (Garrick Theatre), TOP HAT THE MUSICAL (Aldwych Theatre) and THRILLER LIVE (Lyric Theatre).



EVELYN EVERAERTS-DONALDSON
COSTUME SUPERVISOR

Evelyn Everaerts-Donaldson is a NIDA costume graduate of 2019 with a production design background from

the Design Centre Enmore. She has made couture and burlesque costumes for Australian fashion label Nicol & Ford, prop costumes for the Australian Chamber Orchestra as well as Disney's most recent film THOR and FROZEN the Musical. Last year she supervised wardrobe for Belvoir Street Theatre's production of MISS PEONY and THE CHERRY ORCHARD before moving on to become the Costume Supervisor for Darlinghurst Theatre Company's awaited production of A CHORUS LINE.



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