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September 16
—October 14,
2018

A Doll's House, Part 2

by Lucas
Hnath

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FROM THE ARTISTIC DIRECTOR

Good stories. Good energy. High standards. Years of experience. Talented staff. Good people. Community support. Love for our building. Appreciation for our blessings. And respect for our audiences.

Some of the qualities that make the Belfry the Belfry. Some of the reasons we can program plays like *A Doll's House, Part 2*. Some of what we love about a new theatre season.

To many of you: welcome back. To some of you: welcome for the first time. This is one play in a season of plays — the first course in a banquet we have planned and toiled over. You can enjoy this play or a couple of plays — but I have to believe that seeing all of the plays in the season will be the fullest, most gratifying experience.

Welcome to the 2018–2019 Belfry Theatre season.

May it delight your palate!

Photo by Don Denton / Boulevard Magazine



FROM THE EXECUTIVE DIRECTOR

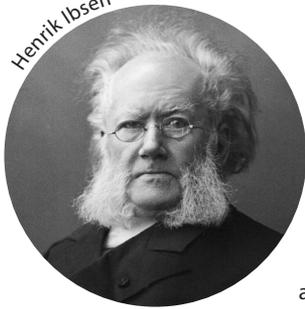
Welcome to the beginning of our newest season. And what better way to begin but with an extraordinary new play that creates a new vision of a classic drama. A play that maintains its historical setting while revising itself to look into the future.

As a company we like to think of the Belfry as an organization that protects our heritage, this magnificent building, while focusing on the future. As a contemporary theatre, we have modernized our interior with a contemporary design aesthetic with a focus on our patrons' comforts. That modernization continues, with the upgrading of the Stewart Theatre's heating and air conditioning this past summer.

As we look forward into our future, we must continue to rejuvenate our facility and equipment by modernizing our 30 to 40 year-old production equipment, replacing our 27 year-old seating in the Studio Theatre, and undertaking further renovations to improve accessibility to our activities and especially to our beautiful heritage home.

I look forward to talking to all of you, our generous patrons, in the coming months about our plans to make your experience of the Belfry even more enjoyable, comfortable and universally accessible than it is. In the meantime enjoy this remarkable modern take on the future life of a classic play.

Henrik Ibsen



SYNOPSIS OF IBSEN'S A DOLL'S HOUSE

You don't need to know Ibsen's A Doll's House to understand and engage with Part 2, but here's a synopsis just the same...

Torvald, a pillar of society, is a model husband, father, and citizen. His sweet household, with three darling children and Nora — his affectionate little doll of a wife — is the ideal of happy family life.

One of Nora's earliest acts of devotion to her husband has been the secret raising of money to enable him to spend a year in Italy to restore his health. She persuaded him that the money was a gift from her father, when in fact she obtained it from a money lender named Krogstad. Krogstad refused to make the loan unless her father endorsed the promissory note. This being impossible, as her father was dying at the time, Nora forged his name. The money lender, though not at all duped, knew that forged bills are often the surest to be paid. Since then, Nora has slaved in secret at scrivener's work until she has nearly paid off the debt.

At this point, Torvald is made manager of the bank, and almost immediately fires Krogstad, who is known as a man of weak moral fibre. Krogstad threatens to expose Nora's forgery unless she can convince her husband to reinstate him at the bank. When Nora's pleas on Krogstad's behalf are unsuccessful, he sends a letter to Torvald revealing Nora's crime. Nora resolves to kill herself, rather than allow Torvald to destroy his career by owning the crime in order to save her reputation. Instead of pursuing this line of conduct when he hears of the forgery, Torvald flies into a rage and heaps invective on Nora for disgracing him.

Nora realizes that their whole family life has been a fiction: their home a mere doll's house in which they have been playing at ideal husband and father, wife and mother. She decides to leave him then and there and go out into the world as a single woman to discover who she really is and what life is all about. Nora slams the door behind her — a sound that echoed around the globe. —Michael Shamata

Lucas Hnath



PLAYWRIGHT

Lucas Hnath's plays include *The Christians*, *Hillary and Clinton*, *Red Speedo*, *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney*, *Isaac's Eye*, and *Death Tax*. He has been a resident playwright at New

Dramatists since 2011. He is a member of Ensemble Studio Theatre and a New York Theatre Workshop Usual Suspect. He has received the Kesselring Prize, a Guggenheim Fellowship, the Whiting Award, two Steinberg/ATCA New Play Award Citations, an Outer Critics Circle Award for Best New Play, and an Obie. His work is published by Dramatists Play Service and Overlook Press.

THE BELFRY THEATRE PRESENTS

A Doll's House, Part 2

By Lucas Hnath

Cast

(in alphabetical order)

Martha Burns *Nora*

Benedict Campbell *Torvald*

Barbara Gordon *Anne Marie*

Alice Snaden *Emmy*

Director Michael Shamata

Set and Costume Designer Christina Poddubiuk

Lighting Designer Kevin Fraser

Composer and Sound Designer Tobin Stokes

Stage Manager Jennifer Swan

Assistant Stage Manager Carissa Sams

Assistant Lighting Designer Hilary Britton-Foster*

A Doll's House, Part 2 is approximately 90 minutes in length.

There will be no intermission.

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.

A Doll's House, Part 2 is presented by special arrangement with
Dramatists Play Service, Inc., New York.

*Hilary Britton-Foster's participation made possible through the Belfry's Emerging
Artist Enhancement Program, funded by the RBC Emerging Artists Project.

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ACTING COMPANY



Martha Burns Nora

Martha Burns is a theatre, television and film actor, an arts educator and filmmaker. She has received two Dora Mavor Moore Awards for her theatre work in *Trafford Tanzi* and *The Miracle Worker*. She is a double Gemini winner for Best Actress for her leading role of "Ellen Fanshaw" in three seasons of *Slings and Arrows* and the recipient of two supporting actress Genie Awards for *Long Day's Journey Into Night* and *Love and Savagery*. With actor/writer Susan Coyne, she produced and directed *Robin, Mark and Richard III*, a documentary about one of Canada's most influential directors, Robin Phillips. Since 2010, Martha has taught first year acting at the National Theatre School. She is one of many founders of GOT YOUR BACK, artists working together for positive change. <https://gotyourbackcanada.com>. Martha is thrilled to be in Victoria, at the Belfry.



Benedict Campbell Torvald

Ben has acted all over Canada in his 43 years of theatre work. Much of that time has been spent working in repertory companies like the National Arts Centre, the Stratford Festival (11 seasons), Theatre Plus Toronto, and from 2003-2017 the Shaw Festival in Niagara-on-the-Lake. It's impossible to list here all the mediums of his acting work or all his roles, but counted among his favourites are *King Lear* (Calgary and Vancouver), *Oedipus Rex* (Stratford) and *Sweeney Todd*, Andrew Undershaft in *Major Barbara*, Mack Sennett in *Mack and Mabel* (Shaw Festival) and *Macbeth* (National Arts Centre, Ottawa and Edmonton).



Barbara Gordon Anne Marie

Barbara has worked at most of the regional theatres across Canada over the past (almost) fifty years, but this is her first time at the Belfry, and she is thrilled to be here. This summer she worked on the TV series *Private Eyes*, *Smashables* and the indie film *Buffaloed*. Her most recent theatre work includes *The Humans* at Theatre Calgary and *Unholy* at Nightwood Theatre in Toronto. She is married to writer Douglas Rodger and has two children and two grandchildren.



Alice Snaden Emmy

Alice is thrilled to be making her Belfry Theatre debut with such an incredible group of artists. Her selected credits include: Tehila in *Mikveh* (Harold Green Jewish Theatre), Woman in *Sheets* (Theatre Centre), Hamlet in *Hamlet*, Euphrosyne in *Orlando*, Nora in *Total Liquidation* (National Theatre School of Canada), Courtesan in *Comedy of Errors*, Balthasar in *Romeo & Juliet* (St. Lawrence Shakespeare Festival). Film/TV: Amy in *Moon Dog* (Wildrun Pictures), Lydia in *Alias Grace* (CBC/Netflix), Poppy Markos in *Saving Hope* (CTV), Harriet Harcourt in *Murdoch Mysteries* (CBC), Black Shadow/Cassandra in *Ashram '69* (Bruce McDonald/NTS). Training: National Theatre School of Canada. For ©.



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CREATIVE TEAM



Christina Poddubiuk Set and Costume Designer

Christina returns to the Belfry having previously designed *Venus in Fur* and *A Tender Thing*. Recent credits include *Julius Caesar* (Stratford Festival) and *La Traviata* for a five-city Canadian tour, to be staged in Victoria in 2019. Other Theatres: *Romeo and Juliet*, *John Gabriel Borkman*, *Phèdre* (also A.C.T.) and many others for the Stratford Festival. For the Shaw Festival, *Pygmalion*, *Faith Healer*, *Come Back Little Sheba*, *A Moon for the Misbegotten*, *Major Barbara*, *The Heiress* and others. Several productions at Soulpepper including *The Fantasticks*, *Travesties* and *Mary Stuart*; and *Love's Labour's Lost*, *Othello*, *Much Ado About Nothing* (Chicago Shakespeare). Opera includes *Don Quichotte* and *Béatrice et Bénédicte* (Canadian Opera Company), and *Lucia de Lammermoor*, *Tosca* and *Capriccio* (Pacific Opera Victoria).



Kevin Fraser Lighting Designer

Kevin has designed lighting for more than 450 theatre and opera productions across Canada, including 30 seasons at the Stratford Festival. Recent credits include *Grand Hotel* at the Shaw Festival, *King Charles III* for Mirvish Productions in Toronto, and *Treasure Island* at the Stratford Festival. Kevin is a member of Associated Designers of Canada.



Tobin Stokes Composer and Sound Designer

Tobin is stoked to be back at the Belfry again! Since the late 80s he's been lurking here as a performer, arranger, musical director, composer and sound designer for various productions. Past musical projects here have featured the music of Leonard Cohen, Patsy Cline, Harry Chapin, and Joni Mitchell. His first opera, *The Vinedressers*, premiered here in 2001. Last year Tobin's fourth opera, *Rattenbury*, premiered with The Other Guys Theatre at Pacific Opera Victoria.



Jennifer Swan Stage Manager

This is her 14th season (over 19 years) stage managing at the Belfry. Other favourite Canadian theatres to work at include: Electric Company Theatre, Vancouver Playhouse, Canadian Stage, Caravan Farm Theatre and Theatre Calgary. She also works as Company Manager for Electric Company Theatre in Vancouver.

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Photo: Derek Ford

PAUL DESTROOPER - ARTISTIC DIRECTOR - BALLET VICTORIA



Carissa Sams

Assistant Stage
Manager

This is Carissa's
first time at the
Belfry Theatre.

She is a native of
Calgary, Alberta and is elated to be able
to come out to the West to be part of
this season. Her credits include: Stage
Manager for *Two Gentlemen of Verona*,
As You Like it, *Hamlet*, *A Midsummer Nights
Dream* (Shakespeare by the Bow, Theatre
Calgary) and *The Good Bride* (Handsome
Alice). Assistant Stage Manager for *The
Humans*, *Skylight*, *The Light in the Piazza*,
Bad Jews (Theatre Calgary), *39 Steps*, *Our
Man in Havana* (Vertigo Theatre). Apprentice
Stage Manager for *Dear Johnny Deere*, *One
Man Two Guvnors* (Theatre Calgary), *BOOM!*
(One Yellow Rabbit / Theatre Calgary), *I'll Be
Back Before Midnight*, *The Haunting*, *In the
Heat of the Night* (Vertigo), *The Surrogate*
(Lunchbox Theatre).



Hilary

Britton-Foster

Assistant
Lighting
Designer

Hilary is very
excited to join the
production team at the Belfry Theatre for
A Doll's House, Part 2. She has been
working up and down the Island as a
technician for years and is thrilled to
step into an assistant designer's role for a
change. She hopes you enjoy the show!

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Smartphones, Cameras and Recording Devices

The use of cameras, smartphones or audio/visual recording equipment is strictly prohibited. Please turn off all personal electronic devices prior to the performance. If you need to be contacted in an emergency, please leave your name and seat number with our House Manager.

Latecomers & Re-admission

The Director of each production designates moments in the show when the seating of latecomers will cause the least distraction for actors and audience members. Should you leave the theatre, our House Manager will not be able to reseat you until one of these breaks, but you can watch the performance on the monitor in our lobby.

Perfume and Cologne

Please refrain from using perfume and cologne when you come to the theatre. Some of our patrons are highly allergic to scents.

Drinks

To cut down on plastic we have moved to glassware in the lobby. If you still wish to take your drink into the theatre please transfer it to a disposable cup, available at the bar.

Food

Please feel free to take only food you've purchased from the Belfry bar into the theatre. Our goodies are packaged so that they don't make a lot of noise, to minimize disturbing your fellow audience members.

Lost and Found

Please check with our House Manager if you have lost an item in the theatre.

Script Library

Read the play before or after you see it. We have scripts of the season's plays available at the Box Office, plus a bookcase filled with Canadian plays, all for reading in the Lobby.

Lobby Touchscreen

The TV monitor in our new lobby is a touchscreen device. By touching the screen you can delve deeper into each production, learn about the artists who created the show, and much more. Give it a try.

PRE-PERFORMANCE

BPlay

Live talk shows hosted by CBC Radio's Gregor Craigie and featuring artists from the upcoming show, along with experts from the community, have been designed to provide insight into each Mainstage production. Each

event, held the Saturday prior to Opening, is free to attend and is also livestreamed on Facebook, and available as a podcast on our website.

Podcasts

Listen and download the full interviews from each B4Play, recent stories from The Flame, our storytelling series, and more at belfry.bc.ca/podcasts.

Upstage Magazine

Our magazine provides insight into each Mainstage production, further enriching your experience. Upstage is available in the Lobby and on our website. Drop us a line at hello@belfry.bc.ca for an advance copy.

FOLLOWING THE PERFORMANCE

Afterplay

Following every evening Mainstage performance (except Opening Night and Talkback Thursday) we offer facilitated discussions – audience member to audience member. Stick around – these are a great opportunity to discuss the play and the ideas it contains.

Talkback Thursday

Meet the actors post-performance when they return to the stage to answer questions and provide insight into the play.

ACCESSIBLE PERFORMANCES

VocalEye

For patrons with low or no vision, we offer one VocalEye performance during each Mainstage production. Trained Audio Describers provide descriptions of the visual elements of the show, allowing people with low vision to enjoy the theatrical experience without missing any of the details.

Hearing Assist

For patrons who are hard of hearing, the theatre is equipped with an infra-red hearing assist system. We have 6 devices available through the Box Office.

Babes in Arms and Free Childcare Performances

The Belfry is proud to produce adult contemporary theatre. Most of our productions are not suitable for young children. Sorry, we do not admit babes in arms. To help young parents experience the Belfry, we offer inexpensive tickets and free childcare on select afternoons. To book your tickets and a spot for your kids (between 3–10 years old), please call our Box Office at 250-385-6815.



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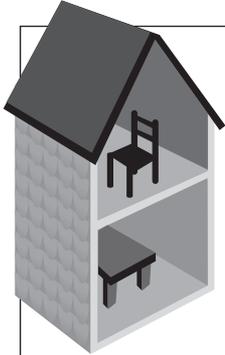
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Susan Stevenson,
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