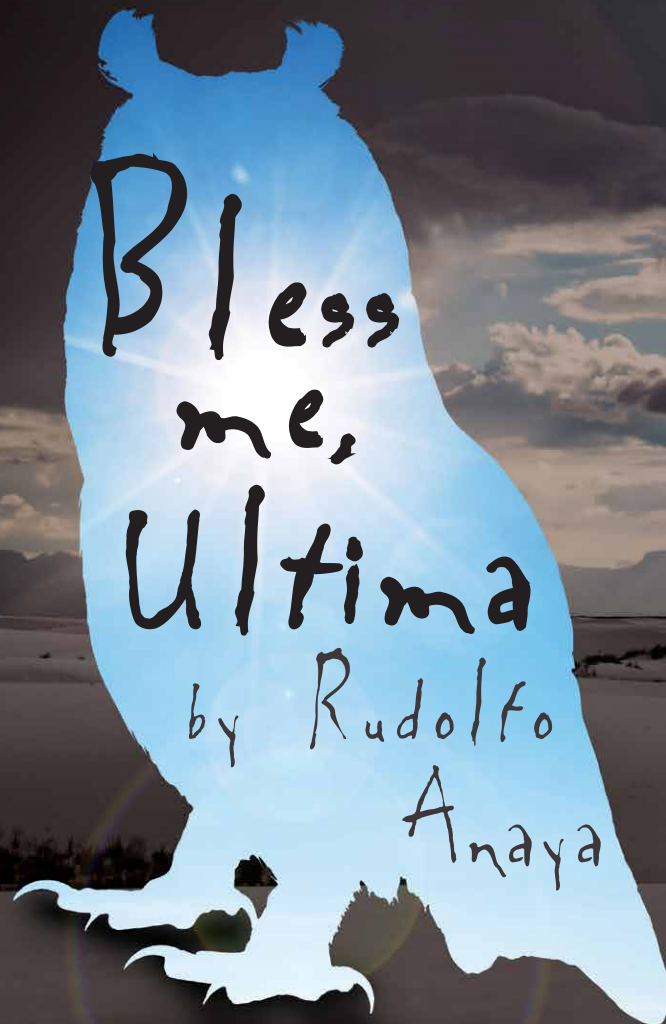


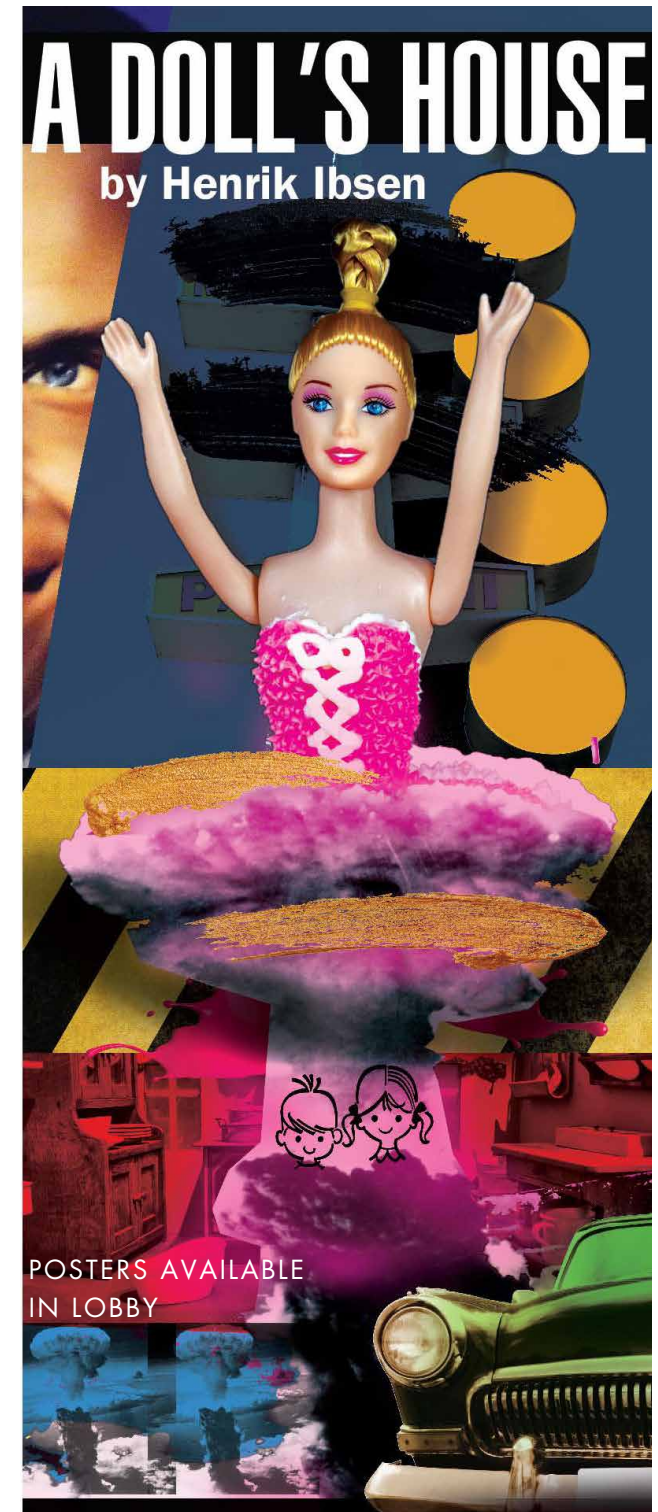
THE Classic Theatre
SAN ANTONIO



February 16 - March 11

Classic Theatre
SAN ANTONIO

A DOLL'S HOUSE
November 3 - 26
1924 Fredericksburg Road
classictheatre.org
(210) 589-8450



THE Classic Theatre



SAN ANTONIO

MISSION - The Classic Theatre creates excellent theatre that is relevant, diverse, entertaining and transformative.

VISION - We envision San Antonio as a vibrant city with a rich diversity of arts and culture which connects communities.

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NO TALKING, TEXTING OR RECORDING. PICTURES ARE PROHIBITED.
... please silence your phone before the performance

The Classic Theatre San Antonio

Presents

A Doll's House

By Henrik Ibsen

Adapted by Frank McGuinness

.....

Directed by Kelly Hilliard Roush

CAST

Nora Helmer.....Kacey Roye
Torvald Helmer.....Nick Lawson*
Kristine Lind.....Christina Casella
Nils Krogstad.....Andrew Thornton
Dr. Rank.....John O'Neill
Anne-Marie (The Nanny).....Steven Starr
Helene (The Maid).....Justin Keown
Ivar and Bobby (The Helmer's Children).....Oliver Roush
.....Crispin Provencher

*This actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

SCENES

The Helmer's Living Room

ACT ONE

Christmas Eve. Morning.

ACT TWO

Christmas Day. Late Afternoon

ACT THREE

The Day After Christmas. Night.

There will be two 10-minute intermission.

A Doll's House is presented by *special* arrangements
with Dramatists Play Service, Inc.

PRODUCTION STAFF

Assistant Director.....	Hunter Wulff
Stage Manager.....	Donna ProvencherAssistant
Assistant Stage Manager.....	Ava Valdez
Technical Director.....	Moses Olivo
Set Designer.....	Alfy Valdez
Scenic Artist.....	Christine King
Costume Designer.....	Jodi Karjala
Lighting Designer.....	Kaitlin Muse
Sound Designer.....	Rick Malone
Properties Master.....	Alfy Valdez
AIM High Directing Intern.....	Grace Lamberson

PRODUCTION CREW

Scenic Painters.....	Les Johnson
Board Operator.....	Ava Valdez
Photographer.....	Siggi Ragnar

Director's Note

.....

“To be nobody-but-yourself in a world which is doing its best, day and night,
to make you like everybody else means to fight the hardest battle
which any human being can fight; and never stop fighting.”
-e. e. cummings

About Henrik Ibsen and *A Doll's House*

.....

The last words of Henrik Ibsen were: “To the contrary!”

It is a fitting epigraph to his body of work, which stands starkly at odds with the dominant social conventions of his day. Born in 1828 in Skien, Norway, Ibsen grew up in affluence but his father's lack of business acumen thrust the family into poverty when he was eight. At 15, he quit school and worked as an apothecary's apprentice, painting and writing poetry in his spare time. His first play, *Catiline*, was published in 1850 – and was a commercial flop. A lucky break at 23 landed him a gig as a writer and manager for the Norwegian Theatre in Bergen, where he would hone his craft. A few years later, accusations of theater mismanagement would exile him to Italy and then Germany, where he continued to write world-changing work. When he eventually returned to Norway in 1891, he was hailed as a hero, but suffered a stroke and was unable to write in his declining years. He died on May 23, 1906 in Oslo.

About Henrik Ibsen and *A Doll's House* continued

.....

Ibsen was not one to shy away from weighty subject matter, tackling death, disease, distrust of religion, marital strife, and sexual indiscretion in works such as *Ghosts* and *Hedda Gabler*. Whatever else his plays were, they were controversial. *A Doll's House* was no different, with its Copenhagen world premiere in 1879 hailed as a “powerful work of art [about] a shocking truth,” while its German premiere in 1880 was staged with an alternate ending because the show was deemed too upsetting for polite society.

Ibsen, of course, would take issue with our modern-day relegation of *A Doll's House* to mere feminist text. As one popular bumper sticker notes, women's rights are human rights; from Ibsen's standpoint, he wrote not a feminist play, but a humanist one. In it, he examines basic human questions about individual freedom, social justice, moral autonomy, and the right to self-governance.

In *Love and Responsibility*, Karol Wojtyla – better known as Pope John Paul II – writes: “No one else can want for me. No one can substitute his act of will for mine. It does sometimes happen that someone very much wants me to want what he wants. This is the moment when the impassable frontier between him and me, which is drawn by free will, becomes most obvious ... I am, and I must be, independent in my actions. All human relationships are posited on this fact.”

For Ibsen, this “fact” is the foundation of *A Doll's House* and the sum and summit of all human wisdom: Who is truly free? What does it mean to be free? And how do we become so?

Donna Provencher, M.A.

WHO'S WHO

.....

John D. Boyd (Dr. Rank) is excited to return to the Classic Theatre of San Antonio after having previously appeared as Medvedenko in *The Seagull* and as the Duke/Solanio in *The Merchant of Venice*. John has also performed roles around San Antonio as Smee in *Peter and the Starcatcher*, Porker in *North Shore Fish* at the Sheldon Vexler Theatre, and Tom in *Romeo Chang* and Principal Gassner in *Lucky Woman* at the Overtime Theatre.

Susan Brogdon (Anne-Marie) Favorite San Antonio productions include *Female Transport* (Madge), *The Women* (Edith), *Ah Wilderness!* (Essie), *Steel Magnolias* (Truvy), *Picnic* (Flo Owens), and *Wenceslas Square* (all female roles). Other performances were featured in *Radioland*, *A Streetcar Named Desire*, *Our Town*, and *The Heiress*. Susan received an ATAC Globe nomination for her role in *Picnic* and Best Actress honors from the U.S. Army Festival of the Performing Arts for *Catfish Moon*. After earning bachelor's and master's degrees in theatre from Southwest Texas State University, she spent 34 years as a public school teacher until retiring in 2015.

WHO'S WHO continued

.....

Christina Casella (Kristine) is making her third return to the Classic stage, having been previously seen in *Private Lives* (Sybil) and *The Importance of Being Earnest* (Gwendolyn). Credits also include *A Christmas Carol* (Mrs. Cratchit), *Grease* (Frenchy), *Wittenberg* (Eternal Feminine), and *Picnic* (Christine). Christina holds a B.F.A. in Acting and Directing from Sam Houston State University.

Jasmine Jackson (Helene) is excited to make her debut on the Classic stage. She holds an associate's degree in theatre from Northwest Vista College and has worked as a performer at SeaWorld San Antonio. Previous credits include *Near Death Experiences*, *The Tempest* (Alonso), and *Hairspray* (Detention Kid). Special thanks to her friends and family for their love and support.

Jodi Karjala (Costume Designer) is the costume designer and costumer at Trinity University, where she has been teaching since 2000. Jodi has designed many shows previously with the Classic Theatre, including *You Can't Take It With You*, *The Tempest*, *Arms and the Man*, *The House of Bernarda Alba*, *King Lear*, and *Blithe Spirit*, to name a few. Jodi holds an M.F.A. in Stage Design from Northwestern University, Evanston, IL.

Christine King (Scenic Artist) Following a career in restoration of art, Chris has shifted focus to its creation. She has worked as scenic painter for several Classic productions, including *The Seagull*, *Bus Stop* and *You Can't Take It With You*. She designed the set for *The School for Scandal*.

Grace Lamberson (Directing Intern) is excited to be returning to the Classic as an intern. Previously at the Classic, she was an acting intern for *The House on Mango Street* and recently appeared onstage as Miranda in *The Tempest*. She also played the Sugar Plum Fairy in *Shrek: the Musical* at the Woodlawn. Other credits include Wigs in *Merry Gentlemen* at the Overtime and The Cat in the Hat in *Seussical: the Musical* at Crystal Sea Drama Company. She holds the record for most awards won at the Texas Renaissance Festival.

Nick Lawson (Torvald Helmer) has previously appeared as Paul Verral in *Born Yesterday* and Bassanio in *The Merchant of Venice*. Credits include: Lt. Daniel Kaffee (*A Few Good Men*) TexArts; The Director (*Stage Kiss*) The Playhouse San Antonio; Zach (*Chorus Line*) Connecticut Rep; Autolycus (*Winter's Tale*) Austin Shakespeare; Romeo (*Romeo & Juliet*); Touchstone (*As You Like It*); Don John (*Much Ado About Nothing*); Lysander/Flute (*A Midsummer Night's Dream*); Feste (*Twelfth Night*). Other credits include *As The World Turns* and the web series the 'Bar'... (thebarseries.com). He received his B.F.A. from Chapman University and M.F.A. from the Alabama Shakespeare Festival. He now teaches acting at Texas State University.

WHO'S WHO continued

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Zach Lewis (Nils Krogstad) was last seen at Classic as Joseph Surface in *The School For Scandal*. He is the co-founder of The Surround Project and acted in its inaugural production of *9 Circles* this past summer. Other Texas credits include *In The Blood with The Back Porch Players*, *The Coitus Plays: Post* for NightCap Theatre, *Auntie Mame* at Stages Repertory Theatre, and *I Hate Hamlet* at Unity Theatre. In Chicago, he volunteered with the groundbreaking A.B.L.E. organization to provide theater classes and performances for young adults with Down syndrome. He holds a B.F.A. in Theatre Arts from Sam Houston State University.

Rick Malone (Sound Designer) is a co-founder of The Classic Theatre. He has designed award-winning sound and lighting for The Firelight Players, The Sheldon Vexler Theatre, San Pedro Playhouse, Shakespeare in the Park, The Summer Company, The Renaissance Guild, the Church Theatre and The Classic Theatre. His sound designs have been selected for display at the Prague Quadrennial Exposition of Scenography in 2003, 2007 and 2011 and for the Gallery at The World Stage Design 2005 (Toronto) and 2009 (Seoul). His sound design for Classic's *The Firebugs* was selected for exhibition at the World Stage Design 2013 in Cardiff, Wales. Rick is a charter member of Theatrical Sound Designers and Composers Association.

Kaitlin Muse (Lighting Designer) stage managed *You Can't Take It With You*, *Bus Stop*, *The Seagull*, *The Santaland Diaries*, and *The Merchant of Venice* for The Classic Theatre. She also designed lights for *Medea* and *The Santaland Diaries* for The Classic, as well as many other shows in town, including *Water by the Spoonful*, *End of the Rainbow*, *Dead Man's Cell Phone*, *Romeo Chang*, and *A Chorus Line*. She has won ATAC Globe Award for her lighting designs of *The Mystery of Edwin Drood* and *Marriage Play*. She recently worked with and designed for The Surround Project on the Texas premiere of *9 Circles*. Kaitlin also works as a licensed massage therapist.

Moses Olivo (Technical Director) is a freelance scenic builder and a full-time musician. In addition to his scenic work with the Classic, he is also a freelance carpenter who works on home and business renovations. Currently, he is working on creating the TV set for Gratitude Studios. As a musician, he is a lounge and cabaret-style singer who specializes in jazz and standards. Moses also served as scenic technician at The Playhouse San Antonio until he retired in 2016.

Crispin Provencher (Bob Helmer) became the inadvertent costar of a 2014 Atlanta area production of *The Miracle Worker* featuring his very pregnant mother. He then made a cameo appearance in 2015's *Funny Little Thing Called Love* at New Horizon Theatre in West Point, Georgia, at the age of five months. He is, however, thrilled to be making his professional stage debut in *A Doll's House*. Crispin is three years old and a recent transplant to San Antonio from northern New York. He currently attends Hill Country Montessori in Boerne and enjoys jigsaw puzzles and superheroes.

WHO'S WHO continued

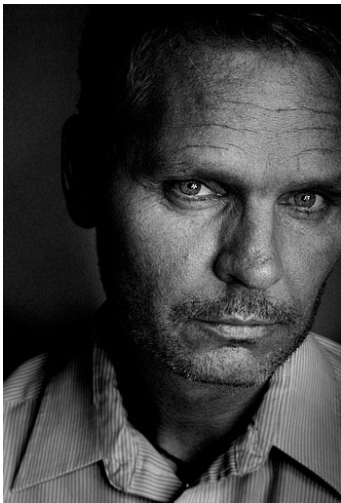
.....
Donna Provencher (Stage Manager) is a D.C. native and recent transplant to San Antonio from New York. A writer, director, actor, stage manager and sound designer, Donna received the Cliff Smith Directing Award in 2011 for *Brian Friel's Lovers: Winners and Losers* and a 2017 Excellence in Directing award from the Theatre Association of New York State for *A Streetcar Named Desire*. Other directing credits include *The Complete Works of Shakespeare Abridged*, *Hamlet*, *A Christmas Carol*, *James and the Giant Peach* and *Bye Bye Birdie*. Favorite roles include Christmas Eve in *Avenue Q*, Becca in *Rabbit Hole*, and Annie Sullivan in *The Miracle Worker*. She stage managed this summer's *Lorca* for the Classic.

Oliver Roush (Ivar Helmer) is performing at The Classic Theatre for the first time. He previously appeared as Astyanax in *Trojan Women in Illinois*. Oliver is currently attending BASIS San Antonio Primary North Central and learning Mandarin.

Kacey Royce (Nora Helmer) was recently seen as Grace in *Bus Stop* and Ariel in *The Tempest*. In San Antonio, her recent credits include *Crime and Punishment*, *Venus in Fur* (ATAC Globe Award), *Hamlet*, *A Midsummer Night's Dream*, *Grease*, and Junie B. Jones in *Jingle Bells, Batman Smells!* Her favorite credits on the West Coast include *Little Shop of Horrors*, *A Flea in her Ear*, *Cabaret*, *Our Country's Good*, *Dog Sees God*, and *The Shape of Things*. She is a Southern California native, attending Chapman University's College of Performing Arts for a B.F.A. in Theatre Performance.

Kelly Hilliard Roush (Director) holds an M.F.A. in Professional Actor Training from Louisiana State University. She has worked regionally in California, Louisiana, Maine, Minnesota, North Carolina, Texas, and the Chicago area. Favorite roles include Arkadina in *The Seagull*, Catherine in *Proof*, Beatrice in *Much Ado about Nothing*, Anne Bronte in *The Bronte Project*, Anne Boleyn in *The VI Wives of Henry VIII*, and Katherine Wright in *Disturbed by the Wind*. Favorite plays directed include *Bus Stop*, *These Shining Lives*, *Trojan Women*, *The Clean House*, and *Lend Me a Tenor*. In addition to performing and directing, she has worked as a producer, writer, collaborator and Assistant Professor of Theatre.

Alfy Valdez (Props & Set Design) is former Resident Designer and Technical Director of The Playhouse San Antonio. Favorite design credits with the Classic Theatre include *Bus Stop*, *The Merchant of Venice*, and *You Can't Take It With You*. At the Playhouse San Antonio his favorite shows include *Picnic*, *Time Stands Still*, and design award winners *Red*, *Man of La Mancha*, *Funny Girl*, and *Bus Stop*. Alfie is a proud alumnus of UC Berkeley, B.S. Art.



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adapted by **JOE MANTELLO**

directed by **BART ROUSH**

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