A DOLL’S HOUSE

WRITTEN BY HENRIK IBSEN
ADAPTED BY SANDRA DELGADO
AND MICHAEL HALBERSTAM
DIRECTED BY LAVINA JADHWANI

Begins September 25th
Performed in the Gillian Theatre
Dear Friends,

How far would you go to save your family? And what if you had to keep your actions a secret?

These are just some of the questions posed by Henrik Ibsen in *A Doll’s House*, reinvigorated and made urgent for today’s world in this new streamlined adaptation. Michael’s 90-minute version of the classic story originally premiered with Definition Theatre Company in 2015, and when the opportunity arose to give new life to the text, we were thrilled that playwright-performer Sandra Delgado agreed to collaborate with us to update the adaptation. With director Lavina Jadhwani at the helm, we are excited to give you *A Doll’s House* as you’ve never experienced it before.

In this issue of *The Brief Chronicle*, we will explore how our production is a marriage of old and new: staying true to the WT tradition of reimagining the classics, while infusing the story with relevancy for today’s audiences. After hearing about the evolution of the piece from co-adapters Sandra and Michael, we will look at how Ibsen’s environment impacted his writing, from his family life to the evolution of gender dynamics that were beginning to spread internationally.

Next, we will delve deeper into Ibsen’s writing career and look at how *A Doll’s House* was originally received in his native Norway and beyond. We will also offer you a glimpse into the casting process to show you what was important to Lavina as she assembled the vibrant company of actors for this production. Additionally, WT Education will give us a wrap-up of their record-breaking 2018/19 Season “by the numbers,” and tell you all about the exciting fall slate of onsite classes!

The 2019/20 Season continues after *A Doll’s House* with another “in-the-round” experience, this time back in the Alexandra C. and John D. Nichols Theatre for *The Niceties* by Eleanor Burgess, directed by Marti Lyons. If you’re not already part of our subscriber community, did you know that mini-packages are available to lock-in the rest of the season? We invite you to visit writerstheatre.org or speak with a Box Office Associate to learn more!

With deepest thanks and gratitude,

Michael

Kate
Welcome to the oldest and newest show in our 2019/20 Season—a classic play presented in a world premiere adaptation!

Henrik Ibsen’s original version of A Doll’s House premiered in Copenhagen in 1879. This new adaptation by Chicago playwright Sandra Delgado and Writers Theatre Artistic Director Michael Halberstam—commissioned by Writers Theatre’s Literary Development Initiative—will be playing for audiences for the very first time here in Glencoe. The adapters have honed Ibsen’s three act play into a streamlined 90-minute version, performed in one charged act with no intermission. While keeping the story set in 19th century Oslo, Delgado and Halberstam, in conversation with director Lavina Jadhwani, are intentionally sharpening the play’s dialogue and design in ways that blur the lines between then and now.

Writers Theatre has always been equally enamored with classics and new works; our very first production, Love & Lunacy, was a collection of canonical writings, presented in an original stage adaptation. While some of our biggest successes over the many years have been revivals from the dramatic canon, as the world evolves and cultural tastes change, some of these stories as originally told have become challenged in their ability to connect with a modern audience. There can be many reasons for this. The content or language may now be too unfamiliar for it to be accessible. The pacing may be too slow or the dialogue too repetitive for the faster pace at which we now live. The story may lack inclusivity by narrowly telling the story of only one race or gender, limiting its appeal or relatability to the broader audiences who attend theatre today. Our understanding of and perspective on certain issues may have progressed to a degree that the original material now feels (at best) dated or (at worst) offensive. Any or all of these reasons may prevent a play that had been revered in the past from having the same impact on an audience in 2019.

Fortunately, we are in a time of unparalleled creativity and talent when it comes to all theatre artists—and for playwrights in particular. Diving into what is compelling about the original text, they can tackle head on what it is that’s in need of attention. Sometimes, these plays only need some tightening and freshening up, as is the case with A Doll’s House. Sometimes a lot more reconstruction and rewriting is required. And sometimes there’s a great character or premise that can provide the inspiration for an entirely new tale, such as what Jen Silverman did with last season’s Witch.
Rather than a new initiative, this work is part of a grand tradition of dramatists mining existing stories for new possibilities, a process that dates back to the Ancient Greeks. And it is work that Writers Theatre has been doing for years. Curt Columbus created a new adaptation of Anton Chekhov’s *Seagull* for WT in 2006. *A Minister’s Wife*, a musical interpretation of George Bernard Shaw’s *Candida* by Austin Pendleton, Jan Levy Tranen and Josh Schmidt, was commissioned by WT and premiered here in 2009. Conor McPherson’s adapted version of *The Dance of Death* by August Strindberg received its American premiere in 2014. Tim Sniffen and Tim Ryder parodied the classics in 2016’s *Death of a Streetcar Named Virginia Woolf*. Monica Hoth and Claudio Valdes Kuri brought Miguel de Cervantes’s iconic character to the present day with *Quixote: On the Conquest of Self* in 2017. Several more projects currently in development at Writers Theatre follow the same impulse of these past triumphs.

Since announcing our production of *A Doll’s House*, we have heard equal amounts of excitement from classic theatre enthusiasts and fans of new work. For those of you who know the original, we are excited to hear what you think of this version. For those of you experiencing the play for the first time, we want to know how it lands with you too. Ibsen’s play shocked the world and changed the course of playwriting when it debuted. We believe, with the contributions of all the incredible artists on this new production, you will find the story of Nora just as moving and impactful today. Thank you for being here.
REFRESHING A CLASSIC

Co-Adapters Sandra Delgado and Michael Halberstam discuss their new version of Ibsen’s A Doll’s House with Director of New Work & Dramaturgy Bobby Kennedy

Bobby Kennedy: Michael, can you tell us where the idea for this new adaptation of A Doll’s House started?

Michael Halberstam: Definition Theatre Company—an exciting young company in Chicago founded by University of Illinois graduates—was looking for a project to collaborate on with me, one that appealed to my sensibilities but also to their company. The desire to collaborate on a classic emerged directly out of the fact that as artists they were feeling pigeonholed, so the opportunity to work on a classic of the theatrical canon was incredibly appealing. A number of the projects we considered were not producible anymore, which is an interesting challenge we are all experiencing at every level of the entertainment industry right now. A
Doll’s House felt like a piece that could be revisited without having to struggle with reprehensible perspectives by the original author. Because Ibsen was not writing with an agenda—he was simply writing about something that he saw in his world at the time and trying to give it a voice—he manages to transcend his moment with most of his plays.

Because Ibsen was leading his audience through a narrative they had never experienced before, he has a tendency to overstate and hammer home his points again and again. We don’t always recognize this when looking at these pieces from a couple centuries ago. They were crafted for audiences who had different expectations when they sat down to see a play. When you go back and look at thriller films from the 30s, 40s and 50s, you will often see the narrative structure laid out for you in painstaking detail. It can now seem absurdly archaic from a contemporary perspective. One of the great pleasures of having these plays in the public domain is that we now have the opportunity to actually trim away the excess exposition, and allow the script to have a fresher and more driving perspective. The adaptation I made and directed for Definition Theatre Company in 2015 at the Chopin Theatre ran 90 minutes as a result of this focusing.

BK: Sandra, what was your response when approached about joining as co-adapter?

Sandra Delgado: The “traditional theater canon” has historically meant plays written by white folks (by and large white men) about white folks for a white audience. As
a theatre artist, specifically in my acting career, I have never found a home in these plays. I haven’t had the opportunity to audition for a lot of Chekhov or Ibsen or Shakespeare. I don’t get called in for that kind of stuff. I am not alone in this feeling or experience; it is common among theatre artists of color. It was a complete surprise when Writers Theatre contacted me about working on a new adaptation of *A Doll’s House*. It wasn’t until I went back and read it that I was like “wow, I’m really connecting with this story right now, at this point in my life—at this point in the history of our country.” The issues, the circumstances that are present in this play are ones that we are still wrestling with. That’s what really excited me about working on it. I have felt in my life—and I know a lot of other women feel it too—the tug between motherhood and being a partner and making a living and taking care of yourself. How do you hang on to who you are? How do you make time for yourself? This play is that feeling on steroids. This woman has completely lost herself and all these questions that she has: Who am I? What does life mean? How do I fit in? Timeless questions. Ones that I write about in my other plays too, this exploration of identity and trying to find your place in the world.
BK: Can you tell us about the collaboration process and who worked on what?

MH: I was working from a public domain translation from the early 1900s that I found online. I worked with several different versions and worked to soften the language because of course those early translations are very difficult to wrap your head around when it comes down to contemporary idiomatic speech. One of the great challenges we have with authors from this period is they were celebrated for their natural speech, their voice of the street, and of course the voice of the street has shifted incredibly in the last 150 years. To find a natural conversation means these plays have to be readapted on a regular basis so we can keep up with vernacular.

SD: Reading Michael’s adaptation felt like I got on a train that quickly goes from 0 to 120. I was able to rip through that version of it. I haven’t generally been interested in the old stories. So when I read Michael’s version I thought, “Well this is interesting” because it’s an old play but it’s a new play. I was like, “Oh yeah! This I can get on board with. This is exciting to me.” It’s been a delicious challenge to have this conversation with Ibsen and bring my life experience, style and point of view to the story he told so long ago.

MH: Although I put some time and energy into making my text sound more conversational, it’s not my strength and the archness of the original material was still present in the dialogue periodically. What Sandra has done is remove that archness and also infuse a sense of her own with which I think complements Ibsen’s wit. Sandra’s work talks effortlessly and has balanced her own voice and Ibsen’s poetic sparseness. It is incredibly admirable and rewarding to listen to.
BK: What excites you about an audience revisiting this play in 2019?

MH: There is a joy in rediscovering the play in a contemporary setting. In our struggle to navigate the ever changing waters of progressive thinking when it comes to racial tension, gender identity, sexuality; we can see there is a good segment of our society that wants to hold on to what they see as traditional values but which the other half of the population sees as regressive perspectives. I think Nora’s actions at the end of the play are still considered shocking to a contemporary audience, and I think we can both empathize with and see ourselves in Torvald’s recalcitrance to open his mind so it doesn’t become an effortless one-sided narrative. It’s why it’s necessary to keep the play in its original period. If you move Torvald to a modern setting, he’s so archaic and lost that the audience will dismiss him out of hand. But to see him trapped in a code of conduct not of his own making and then have to struggle to cope with the very contemporary action his wife takes at the end of the play, it all still has the power to shock and engage an audience.

SD: I feel that our society still has such a long way to go on the issues of womanhood and motherhood and gender roles and gender identity. People are talking about that stuff at a mainstream level now and I think it’s a really exciting time to revisit this play. What makes this production especially meaningful to me is that the majority of the artists involved are artists of color; predominantly women of color. These are women telling the story of a woman, one of the most iconic in all of theatre: NORA. Our Nora is a Latina. This is something that I could not have imagined years ago—even one year ago. Plays in which people of color are being portrayed as complex and nuanced human beings, and as the leads?! Yes please. More please.
FROM NORA TO NOW

By Bobby Kennedy, Director of New Work & Dramaturgy


A lot has changed in 150 years.

When Ibsen was writing A Doll’s House, Norway was united in a kingdom with Sweden, having been forced into the union in 1814 during the Napoleonic wars as a punishment to Denmark, with whom Norway had previously been united since 1397. Although the country’s economy had started to industrialize and modernize, Norway was a secondary province of a larger empire and therefore its capital, Oslo (named Christiania until 1925), was always a step further removed from the center of European culture and trade than Copenhagen and Stockholm. Having achieved its independence via referendum in 1905, Norway prospered in the second half of the 20th century due in large part to the discovery of oil in the North Sea. As a result of its location on the fringes of Europe, however, Norway has never fully integrated with the continent, remaining outside the European Union and still using its own currency, the Norwegian krone.

Given Norway’s geographical isolation and its never having been a colonial power or part of the transatlantic slave trade, there had never been a major influx of immigrants to the country prior to the 20th century. The Sami people, indigenous
to the northern regions of Scandinavia, have been the only significant minority population for much of Norway’s history. In the 1960s, the population began to diversify and today the country of over 5 million is only 84% Norwegian. Half of the non-native population comes from other areas in Europe, while the other half comes from outside the continent.

Norway also did not have as established and influential an aristocracy as most of Europe. This was due to first being decimated by the plague and then being subservient to Denmark and Sweden. As a result, women had been part of the workforce with much more regularity and less stigma than elsewhere in Europe and around the world. Single women (predominantly widows, spinsters and women age 18-25) were officially given the right to work in certain trades as early as the 1830s. This was followed by inheritance rights and full legal capacity in the 1850s and 1860s. Marriage and motherhood was still the preferred societal route for a woman, however, and so married women were not given these same rights.

At the time Ibsen was writing, a movement for more equal treatment for all women was gaining steam. The Norwegian Association for Women’s Rights was established in 1884, around the same time women were permitted at universities. Married women were finally given full legal capacity and the right to manage their own earnings in 1888. After universal suffrage was extended to all men regardless of status in 1898, there was a growing fear of lower-class men voting for socialist
candidates and policies. In response, the government extended the right to vote to women with a significant personal income in 1901, calculating they would vote more conservatively and balance out the radicals. Universal women’s suffrage was finally passed in 1913, making Norway one of the first countries in Europe to achieve the milestone. While a gender gap still persists today, Norway scores near the top on gender equality studies, while marriage and birth rates are at all-time lows.

Although Norway may seem an unlikely comparison, the United States has had a similar trajectory in most of these areas. In the 1870s, the US was also considered remote and not at the center of the Western world. The country was still recovering from the Civil War and the failed efforts of Reconstruction that followed. In the post-war era, the United States also enjoyed remarkable economic prosperity, albeit not as evenly distributed as in Scandinavia. Meanwhile, the country has gone from being 87% non-Hispanic white in 1900 to only 64% non-Hispanic white today. According to current projections, the country will become majority-minority (meaning non-Hispanic whites will make up less than 50% of the population) in 2045. Progress on women’s rights was slower and more fragmented in the United States than it was in Norway, with some states passing their own laws on the subject ahead of others. When the 15th amendment was adopted in 1870, it notably did not add “sex” to the list of reasons one can’t be denied the right to vote, spurring on the suffragette movement. After fifty years of activism, the 19th amendment was finally passed in 1920, extending the right to vote to women on a national level.

Given that early conversations about women’s suffrage were the backdrop for Ibsen’s writing of A Doll’s House, seeing his play performed while in the midst of the generation-defining #MeToo movement provides another link between Nora’s world and our own.
LEAN FORWARD AND ENGAGE!

Join us for these exciting events, tailored to enhance your WT experience! For more information and to RSVP visit writerstheatre.org/events.

FROM PAGE TO STAGE

Writers Theatre and select North Shore libraries and community partners are proud to present this series of special events, lectures and workshops designed to enhance your appreciation of the art. From Page to Stage is generously sponsored by Randy L. and Melvin R. Berlin. For an up-to-date list of new events, visit writerstheatre.org/fpts.

POST-SHOW CONVERSATION: THE WORD

Join us after every Tuesday evening performance (excluding First Week and any extension weeks) of every production in our 2019/20 Season for a 15-minute discussion of the play facilitated by a member of the WT Artistic Team.

POST-SHOW CONVERSATION: THE ARTIST

Join us after every Wednesday evening performance (excluding First Week and any extension weeks) of every production in our 2019/20 Season for a 15-minute discussion with actors from the production facilitated by a member of the WT Artistic Team.

PRE-SHOW CONVERSATION: UP CLOSE

Join us at 7:00pm in the Patron’s Lounge before every Thursday evening performance (excluding First Week and any extension weeks) for a 15-minute primer on the context and content of the play, facilitated by a member of the WT Artistic Team.

SOCIAL HOUR AT WT

Remember that the WT Bar is open for an hour before and after our performances! You are welcome to enjoy a snack or beverage and discuss the play in the Litowitz Atrium, our Grand Gallery Walk or on the Stephanie and Bill Sick Rooftop Terrace.
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In the early 1830s, a young boy stood atop a bell tower in Skien, Norway, and looked down.

From his vantage point, he could see the tiny hats of townspeople bustling to and fro, schoolboys throwing rocks and even his own mother hanging laundry. This, Henrik Ibsen later claimed, was the start of his career as a writer. “To write, that is mainly a matter of seeing,” he explained. In that tower, he enjoyed the privilege of quietly watching, and the world he saw was brimming with stories. He saw his father, once a successful merchant, fall into financial ruin. He saw the business sold and the family moved into a small cottage outside of Skien. He saw the tensions of poverty take their toll on his mother, an artist and theatre-lover in her own right. He saw the workforce far too early, quitting school at fifteen to help support his family. He saw the comforts of his infancy fall away, taken over by hunger and the constantly counted coin. What he couldn’t see was that these observations would later turn him into one of the most influential playwrights of all time.

At 22, Ibsen moved to Christiania (now Oslo) and attempted to turn his observations into poetry. His eloquence and revolutionary spirit were noticed by violinist Ole Bull, who invited Ibsen to join the new National Theatre Company in
Bergen as its dramatic author. This was a huge step for the burgeoning writer, but initiated fourteen years of struggle during which he wrote and failed and wrote and failed. One high point of this period was his marriage to Suzannah. An actress, mother to their son and an understated but brilliant thinker, Suzannah was a constant influence in Ibsen’s writing, and they lived very happily together, though in frequent poverty. By 1864, Ibsen had had enough of Norway, so they packed up and headed to Rome.

The move must have done him some good, for it was in Italy that he found how to voice his observations, saying “suddenly there dawned on me a strong and clear form for what I had to say.” He began to write more plays. His early works, most famously Brand and Peer Gynt, were five-act epics, with strong verse, huge themes, and settings reminiscent of the avant-garde. They focused primarily on Norwegian folklore or other historical genres and made Ibsen a household name within Norway. Brand established his relationship with the prestigious Gyldendal publishing company, which was maintained until Ibsen’s death, and to this day Peer Gynt is one of his most produced plays. Peer Gynt also inspired a set of orchestral suites by Edvard Grieg that were extremely popular in Scandinavia and have retained their fame in pop culture through film and television. Thus, for the first time in his life, Ibsen was financially comfortable. But he wasn’t satisfied. In 1877, he made a drastic shift, writing intimate plays that were more focused on contemporary life than on grand themes of humanity. The first of these was The Pillars of Society, but Ibsen really hit his stride two years later with A Doll’s House.

American Theatre Magazine has called A Doll’s House a “proto-feminist classic.” While that may be true, it wasn’t really ahead of the times. Ibsen saw the women’s liberation movement taking off. He saw the Danish Women’s Society and the Swedish Society for Married Women’s Property Rights founded in the early 1870s. He fought for women’s rights at the Scandinavian Society in Rome and saw outrage at his suggestion. Put simply, Ibsen wrote a feminist classic because he saw feminism in the people he watched. Still, these observations were revolutionary to his audience.

Most people read A Doll’s House before they saw it. The first edition was published on December 4, 1879 to the tune of 8,000 copies. Within the month it had sold out, and two more editions soon followed, an unprecedented amount at the time. It was the talk of Europe, sparking debates, praise and outbursts in both the dining room and the public sphere. At the stage premiere three weeks after publication,
audiences flocked to the Royal Theatre in Copenhagen with an opinion already in mind. The public was divided. J.P. Jacobsen wrote, “A Doll’s House seems to me decidedly the most important and successful thing Ibsen has ever done,”⁴ while Ibsen’s peer and rival, Bjørnstjerne Bjørnson said, “It is technically excellent but written by a vulgar and evil mind.”⁵ Indeed, many spoke out about its moral failings. They worried that it would teach women to leave their families, and one newspaper even reported that “Eighteen married men of the town have handed in a petition to the board of the theatre demanding that no theatre company with A Doll’s House in its repertoire be allowed to perform in Växjö.”⁶

Even still, the play was considered by most to be a momentous achievement. Despite the initial explosion of success through print and productions in Norway, Denmark and Germany, A Doll’s House entered the international stage much more slowly. This was due in large part to the play’s ending; many countries refused to stage it as written. Thus, quite a few bastardized versions appeared internationally, and Ibsen even wrote his own alternate “happy ending” to try and appease an obstinate German actress. Surprisingly, audiences were not happy with the change, and these versions were often mocked. Finally, a faithful translation was produced in London in the late 1880s, Broadway saw a premiere in 1889, and France
produced it in 1894. Since then, it has been translated, adapted, and performed all across the globe. There are at least eleven film versions, and Nora has become one of the most desirable roles for an actress. Through this international renown, Ibsen became known as the “Father of Modern Drama.” His contemporary life plays, with their close attention to inner psychology and fully human stories, have influenced playwrights ranging from Oscar Wilde to Arthur Miller to Suzan-Lori Parks. Such influence has prompted literary theorist Toril Moi to consider him “the most important playwright writing after Shakespeare.” And it all began with what he saw.

Notes:
5. Ibid.
IN CONVERSATION: LAVINA JADHWANI

Director of New Work & Dramaturgy Bobby Kennedy talks with the director of A Doll’s House about her approach to casting the production.

Bobby Kennedy: Where did you start when casting A Doll’s House? What were you looking for?

Lavina Jadhwani: Ultimately, we were looking for people who went to the mat for their families and who tried everything to fight for them and make the situation work. The play would have been a lot shorter if these were people who gave up. “I’m going to tell your husband!” “Go ahead!” No play. The casting process was easy in that everybody who we’ve cast just leapt off the page, like “oh my gosh, this person must play this role.” I’m really excited about how young this cast is because I do think that there’s so much reckless behavior in this play. And to be fair, people can be reckless at any age, but I think the play is full of a lot of "firsts" for people and our casting heightens that. Doing this play in 2019 is so different than doing it when Ibsen wrote it. The language we use to talk about these issues is language that didn’t exist for these characters. The actors who we cast were able to own that disconnect and not try to judge or fix or comment on these characters. Nobody can know that there’s a door for Nora to walk through until she discovers it for herself. None of them can anticipate that or there’s no play. I love that adapter Sandra Delgado used the word “juicy” when she described Michael Halberstam’s initial adaptation because that’s something I keep coming back to. When I first read the play in a text analysis class in undergrad, I didn’t remember the plot being as juicy as it is. I do think a lot of that is what Michael has smartly economized. But we don’t get to focus on that if we’re watching people comment on the text—i.e., “I know this behavior is unfeminist, or I know I shouldn’t say or do that in 2019.” We’re trying to create that disconnect so that the audience can unpack it.
BK: Were there any roles you were specifically looking to cast inclusively or was it a completely open process?

LJ: When I directed the play at DePaul as an adjunct faculty member, a young black man played Krogstad and that really unlocked a lot for me in terms of that character—his relationship to justice and his relationship to reputation and trying to recover it. Because of that experience, I felt strongly that this role should be played by an actor of color in WT’s production as well. Everything else we were entirely open about and truly we cast the people that our team felt were best for the roles. Something I’ve been realizing in the last few years is we tend to write a lot of casting descriptions that use adjectives. I think that is challenging because language has context and certain words mean or are pitched towards one community versus another. That’s just how language and bias works. These days I am trying to look at each character and say “this is a person who does these five things;” that’s what we need to believe. For Nora, I wrote down, “often described as a bird,” but I also wrote down, “she forges her father’s signature, she takes odd jobs to make ends meet, she eats macarons and doesn’t tell her husband, she gets Christine a job, she flirts with Dr. Rank.” These are things this person does, as opposed to qualities that describe her.

BK: Do you feel that your team’s interpretation of A Doll’s House will feel more approachable to more people?

LJ: When I was at the Oregon Shakespeare Festival, I heard Artistic Director Bill Rauch ask, “We cannot tell everyone’s story at once, but do we feel like there is balance in the programming?” I.e., are there multiple points of entry or does it feel like we are only telling one type of story? The more I work in the classical canon, the more I bump against preconceived notions about what these roles are supposed to look like or behave like. Even if they were done with “non-traditional casting,” the way that these plays have been produced for a long time meant that people from marginalized communities were asked to ignore who they are in order to exist in the world of the play. I’m saying, let’s let the actors’ truths and the texts’ truths coexist because I think that kind of honesty is going to make the play better. In our production, I decided that all of these American actors can pretend to be Norwegian. All of them. I don’t feel like any one person is pretending more than another. Again, for me, it was about who is going to make me believe that they love their families and would do anything to defend them. But to answer your question, I do think the idea of saying “we cannot tell everyone’s story at once, but can we have multiple points of entry to this story?” is important. Because regardless of how you identify, I think everyone has a point of view on partnership. Even if it’s “I don’t want that.”
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 Tuesdays, 5-6pm  
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Use favorite stories to discover worlds unknown! This class will explore what it means to be a storyteller. Aspiring young theatre artists will use voice, body and imagination to hone the actor’s craft, blending both classic and original characters and scenes to bring new stories to life!

Tuition is $300 per session. Registration for classes remains open through the first two sessions of each class.

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- Drop-off lane by the building’s main entrance
- Accessible **entrances** to the building
- Doorbell at the main entrance to request assistance with the front doors
- Courtesy wheelchair to assist with entering the building and theatre spaces
- Wheelchair-accessible **seating***
- Elevator Access to second-level seating, Grand Gallery Walk and Stephanie and Bill Sick Rooftop Terrace and Garden

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**For People Who Are Deaf or Hard of Hearing**
We are pleased to offer assistive listening devices in each of our performance spaces. Contact the Box Office with questions or for advance reservations. Assistive listening devices are offered free of charge.

In all of the performance spaces in our new theatre center, we have **t-coil induction loop technology**. For anyone with a telecoil built into their hearing aid or cochlear implant, by switching it on you will be able to hear our performances with additional amplification and clarity. Check with your audiologist for specific instructions on how to operate your personal telecoil-equipped device.
We are happy to connect you with scripts for our shows to read prior to your attendance. For details, review our Script Policy at [writerstheatre.org/script-policy](http://writerstheatre.org/script-policy) or contact the Box Office.

For People Who Are Blind or Have Low Vision
Large print programs are available at every performance at the Box Office.

Braille programs are available by prior request through the Box Office. Contact the Box Office at least two weeks prior to your scheduled performance with this request.

We can accommodate seating needs for guests with service animals. Contact the Box Office to request this accommodation.

Open-Captioned performance:
**Saturday, November 2 at 3pm**

For additional information on accessibility services and subscriptions, contact access@writerstheatre.org or 847-242-6005.

The Accessibility Fund is a gift of Doris Conant and the Conant Family Foundation.

Box Office: 847-242-6000
WINE

RED
Alpamanta Malbec ........................................................................................................ $9
Smith and Perry Pinot Noir ......................................................................................... $9
Shadow Ridge Cabernet Sauvignon ............................................................................... $10

ROSÉ
Ostatu Rosado ............................................................................................................. $10

WHITE
Santome Chardonnay .................................................................................................... $9
Conti di Buscareto Verdicchio ...................................................................................... $10
Emile Balland Sauvignon Blanc .................................................................................... $10

SPARKLING
Sgajo Prosecco ............................................................................................................ $9

Our beer and wine products are subject to change, please ask your bartender for an up to date listing of our current selection.
BEER & CIDER

Solemn Oath Snaggletooth Bandana, IPA ........................................ $6
Original Sin McIntosh Unfiltered, Cider ...................................... $6
Two Brothers Domaine DuPage, French Country Ale ............... $6
Two Brothers Prairie Path, Golden Ale ..................................... $6
Off Color Brewing Apex Predator, Saison ................................ $7
Off Color Brewing Tooth and Claw, Pilsner .............................. $7

LIQUOR

A selection of Koval and other premium liquors

DESSERTS

Assorted cookies ........................................................................ $4
Assorted bars ........................................................................... $5
Ethereal Confections chocolate bar ......................................... $7

ADDITIONAL CONCESSIONS

Coffee (Regular, Decaf) ............................................................... $3
Rishi Hot Tea (Chamomile, Earl Grey, Peppermint) ............... $2
Soda (Coke, Diet Coke, Sprite, Ginger Ale) ............................ $2
Water ....................................................................................... $2
CUSTOM COCKTAILS

Enjoy a custom cocktail from the WT Bar—specially created for each of our productions by Mixed metaPours!

CHANGE IS BREWING

CODY ROAD MAPLE BOURBON, DARON CALVADOS APPLE BRANDY, BREWED COFFEE, WHIPPED CREAM, MAPLE SYRUP

All of our signature cocktail creations are designed by WT Cocktail Consultant Cheryl Rich Heisler & Mixed metaPours.

312-613-7499 | www.mixedmetapours.com
STAY IN TOUCH WITH WRITERS THEATRE
JOIN THE CONVERSATION!
#ADollsHouseWT

Share your thoughts on the show!

Take this survey about *Into the Woods*: bit.ly/WTDollsHouse
Write a review of your experience on Yelp: bit.ly/WTonYelp

Find us on Facebook: facebook.com/writers-theatre
Follow us on Twitter: @WritersTheatre
Follow us on Instagram: @writers_theatre

Check in to Writers Theatre on Swarm

Sign up for our email list to receive news updates, backstage stories, photos, videos and more: writerstheatre.org/email

Follow our company on LinkedIn: linkedin.com/company/writers-theatre

We look forward to hearing from you!
## A DOLL’S HOUSE

### SEPTEMBER

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- **Private Event**
- **D** Post-Show Conversation
- **U** Pre-Show Conversation
Student tickets only $20 (with valid student ID).
Ticket discounts are available for groups of 10 or more.
Call 847-242-6005 for more details.