



# **A DOLL'S HOUSE**



**PRESS HIGHLIGHTS**



# REVIEWS



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## THEATER REVIEW

# GLOBE'S 'A DOLL'S HOUSE' EFFECTIVELY STAGED, DIRECTED

PAM KRAGEN • U-T

In "A Doll's House" at The Old Globe, the Henrik Ibsen classic may have seven characters, but director Kirsten Brandt's production has eight.

Sweeping toward, around and over the men and women in the 1879 play are the invisible surging waves of the Norwegian Sea, an ominous presence that overpowers, separates and shipwrecks each of the human characters.

Effectively staged in the round, "A Doll's House" has lost none of its gripping power. Much credit is due to an accessible and fluid new adaptation of Ibsen's script by Brandt and Ibsen scholar Anne-Charlotte Hanes Harvey that uses contemporary language and American vernacular to uncover the subtle irony and humor in Ibsen's words.

Gretchen Hall makes an impressive Globe debut as Nora, the pampered but secretly unhappy banker's wife. Opening night jitters caused Hall some line troubles in the first act Thursday, but once she settled in, she found all the facets of her complex, multidimensional character.

In "A Doll's House," no one is what they seem, so the task Brandt handles with restraint and nuance is keeping each actor from tipping his or her hand too soon. Nora may appear

childlike, spoiled and vain, but her astonishing transformation is one of the great character arcs in drama, and Hall's fully invested (if sometimes manic) performance is fascinating to watch.

The play is set during the Christmas holidays, where Nora and her husband Torvald are celebrating his new banking job. But dark shadows loom. Years before, Nora had secretly taken out a loan from the seemingly unscrupulous lawyer Krogstad to pay for her husband's medical care, and Krogstad arrives to collect (not on the loan but to blackmail Nora into influencing Torvald for a high-ranking job at the bank). But when Torvald learns of her deception, his shocking reaction sets her on a liberating voyage of self-discovery.

As Torvald — who abhors ugliness but hides plenty within — Fred Arsenault begins as warm and doting on his "little bird" wife, but gradually ripples of pettiness, self absorption and cruelty

emerge. In his Globe debut, San Diego-bred actor Richard Baird plays Krogstad not as a one-dimensional villain, but a desperate, cornered man who will sacrifice all for love. Nisi Sturgis does a neat about-face as Kristine, Nora's widowed, seemingly devoted friend. And Jack Koenig quietly underplays Dr. Rank, Torvald's dying friend who (like many others in the story) is paying a steep price for long-buried family sins.

Sean Fanning's living room set is like a weathered wood raft that the actors "board" via gangplanks. Shards of driftwood hang overhead, immersing these drowning characters under the weight of their secrets and societal constraints. Symbolically, Nora is pushed to the raft's edge more than once and Paul Peterson's sound design whispers and roars with the ever-approaching waves. Like Ibsen's characters, it's easy to get swept away by this well-directed tale.

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Gretchen Hall as Nora Helmer (center) with (from left) Fred Arsenault as Torvald Helmer, Jack Koenig as Dr. Rank and Nisi Sturgis as Mrs. Kristine Linde in Henrik Ibsen's "A Doll's House" at the Old Globe Theatre. HENRY DIROCCO

### 'A Doll's House'

**When:** 7 p.m. Tuesdays-Wednesdays (plus 2 p.m. April 10); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays (no matinee April 13); 2 and 7 p.m. Sundays. Through April 21.

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**Tickets:** \$29-\$71

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# Review: 'Doll's House' has sweeping power

## Sea-inspired production of Ibsen classic is fluid, accessible

By [Pam Kragen \(/staff/pam-kragen/\)](/staff/pam-kragen/) 12:20 p.m. March 29, 2013



[\(/photos/2013/mar/29/977346/\)](/photos/2013/mar/29/977346/)

Gretchen Hall as Nora Helmer, center, with Fred Arsenault, left, as Torvald Helmer, Jack Koenig as Dr. Rank and Nisi Sturgis as Mrs. Kristine Linde in Henrik Ibsen's "A Doll's House" at The Old Globe. CREDIT: Henry DiRocco

In "A Doll's House" at The Old Globe, the Henrik Ibsen classic may have seven characters, but director Kirsten Brandt's production has eight.

Sweeping toward, around and over the men and women in the 1879 play are the invisible surging waves of the Norwegian Sea, an ominous presence that overpowers, separates and shipwrecks each of the human characters.

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In "A Doll's House," no one is what they seem, so the task Brandt handles with restraint and nuance is keeping each actor from tipping his or her hand too soon. Nora may appear childlike, spoiled and vain, but her astonishing transformation is one of the great character arcs in drama, and Hall's fully invested (if sometimes manic) performance is fascinating to watch.

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The play's title comes from the beautiful prison that Torvald has constructed for Nora, his pretty pet, who he calls his little lark, bird and squirrel. He treats her like a prized possession or plaything, not a wife, and during the course of their eight-year marriage, she has molded herself into a coy, girlish doll who eats, dresses and dances on the command of her controlling husband. But an intelligent, independent woman hides within and slowly she emerges as the play progresses to its surprising end.

As Torvald — who abhors ugliness but hides plenty inside — Fred Arsenault begins as warm and doting on his "little bird" wife, but gradually ripples of pettiness, self absorption and cruelty emerge. In his Globe debut, San Diego-bred actor Richard Baird plays Krogstad not as a one-dimensional villain, but a desperate, cornered man who will sacrifice all for love. Nisi Sturgis does a neat about-face as Kristine, Nora's widowed, seemingly devoted friend. And Jack Koenig quietly underplays Dr. Rank, Torvald's dying friend who (like many others in the story) is paying a steep price for long-buried family sins. Also making her Globe debut is Katie Whalley as the scared-of-her-shadow maid Helene. And Globe vet Amanda Naughton plays the lonely nursemaid Anne-Marie.

Sean Fanning's living room set is like a weathered wood raft that the actors "board" via gangplanks. Shards of driftwood hang overhead, immersing these drowning characters under the weight of their secrets and societal constraints. Symbolically, Nora is pushed to the raft's edge more than once and Paul Peterson's sound design whispers and roars with the ever-approaching waves.

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## Globe shows *A Doll's House* can still resonate

Whether Henrik Ibsen intended *A Doll's House* to be a proto-feminist work remains a topic for literary debate. But there's no question that the tense and revelatory story is ultimately one of Nora Helmer's self-awakening. Her discoveries, and the bold break she makes with her previous acquiescence, won't stir an audience the way they did more than 130 years ago. But theater-goers can still be engrossed in Nora's overdue metamorphosis.

At The Old Globe, Kirsten Brandt directs a cogent production that's faithful to Ibsen's sociopolitical commentary and at the same time indulgent of the play's rich characters. Credit, too, Anne-Charlotte Hanes Harvey, with whom Brandt created this adaptation for the Sheryl and Harvey White Stage. In their hands, *A Doll's House* is far from a period piece.

As Nora, Gretchen Hall is prepossessing and very much in the buoyancy of a woman who, at the outset, believes that life is as good as it can get. She's also agile and athletic when called for, and it's mesmerizing to watch her Nora journey from

near-flightiness to desperation to fierce resolve. Hall's real-life husband, Fred Arsenault, makes Torvald Helmer proud and, in the end, clueless, without being an outright antagonist (though it's hard to feel any sympathy for Torvald, who reaps what he sows). Richard Baird, a familiar presence on

HENRY DIROCCO



GRETCHEN HALL  
AND FRED ARSENAULT

the San Diego theater scene, also avoids mere villainy as Krogstad, the discarded employee at Torvald's bank who had loaned Nora money and is subsequently blackmailing her in an effort to regain his post. Admiring of both Torvald (his best friend) and Nora (whom he has admired deeply, from afar) is the dying Dr. Rank, vividly portrayed here by Jack Koenig, as both hapless and touching. The gentle sound of breaking waves, intermittent in this production, heightens the atmosphere of wintertime in Norway and is also a reminder of the constancy of life. The world goes on even as those briefly inhabiting it lust, deceive and connive. In tossing aside her flirtations and abandoning her submission to a man who does not know how to love her, Nora realizes her better self. This Globe staging, ruminative and then finally emphatic, makes Nora's realization ours as well.

*A Doll's House* runs through April 21 at The Old Globe Theatre. \$29 and up. [oldglobe.org](http://oldglobe.org)

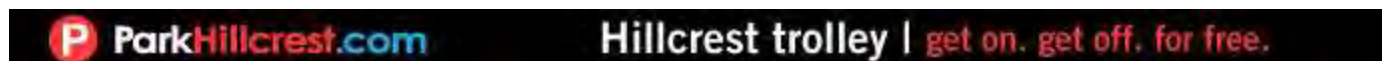
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Wednesday, Apr 03, 2013

# The Old Globe shows 'A Doll's House' can still resonate

An adaptation of the Ibsen classic tops our coverage of local plays

By David L. Coddon



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Gretchen Hall and Fred Arsenault

- Henry DiRocco

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## OPENING

*Haiti's Children of God*: In a staged reading, Haiti's disenfranchised population is personified by a young pregnant woman who must choose between the life of her brother and the future of her country. It'll be performed on April 8 at the Lyceum Theatre at Horton Plaza, Downtown. [lyceumevents.org](http://lyceumevents.org)

*Oleanna*: Playwright David Mamet pits a female college student against her male professor in this tense, two-person play, about power and gender politics, that premiered in the wake of the Clarence Thomas / Anita Hill hubbub in the early 1990s. Presented by Intrepid Shakespeare Company, it opens April 4 at San Dieguito Academy Performing Arts Center in Encinitas. [intrepidshakespeare.com](http://intrepidshakespeare.com) *Pageant*: You pick the winner in a musical comedy about a beauty contest. Opens April 5 at the Coronado Playhouse. [coronadoplayhouse.com](http://coronadoplayhouse.com)

*References to Salvador Dali Make Me Hot*: A struggling Gulf War vet returns home to his heartsick wife in the California desert in

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March 29, 2013

### **Masterpiece Theatre: The Old Globe's *A Doll's House***

- [THEATER REVIEW](#)

by Welton Jones

So why this *Doll's House*, right now? Maybe it's just punching a ticket – the Old Globe Theatre has never before done the most-produced play of the second-most-produced playwright – but I suspect it's a gender thing.

Henrik Ibsen himself said more than once that *A Doll's House* had nothing to do with women's rights. He saw it more as the struggle of a person to find herself. But Nora Helmer's stunning decision to fly her gilded cage has resonated with repressed women down through the decades as loudly and emphatically as the slamming door that ends the play.

The Globe production, in the White Theatre, is offered as a “new adaptation” by Anne-Charlotte Hanes



Harvey, a retired San Diego State professor, and Kirsten Brandt, a local favorite who also is the director. I'm not sure what the "adaptation" involves. It's been a long time since my last *Doll's House* but this one seems about what I remember: A strangulated though compelling drama about repressed provincials a couple of centuries ago, notable more for the dynamic individualism of the characters than for their particular stories.

As always with translations from unfamiliar languages, there's no knowing whether Ibsen's words have been helped or damaged. Probably a great playwright would have found more comfortable rhythms but what seem like rough spots are, I suspect, honest efforts to make the play more accessible. The cadences that inspired authors from Shaw, O'Neill to Albee and Mamet remain largely intact.

This is a splendid antique and needs to be treated as one. Brandt knows this; the production is firmly, almost primly of another era. Sean Fanning's set is as meticulous as a house museum (though I'm uncomfortable with that spinet piano) and David Lee Cuthbert has lit it with fusty love. Alina Bokovikova's costumes, which must pass muster at several levels and changes, are sternly correct.

A couple of times, Brandt seems about to goose the era – this Torvald Helmer is more obviously aroused in his domestic sensuality than usual – but, except for some overblown sound cues, decorum is preserved and the acting matches the rest of the décor.

Gretchen Hall treats Nora's growing self-revelations more as intermittent squalls than a growing tempest. Her dawns of understanding are overcast with what seems to be annoyance. One could get impatient with her.



Fred Arsenault and Gretchen Hall  
in Old Globe's "A Doll's House."  
Henry DiRocco photo.

As her smug husband, the original Mr. Clueless, Fred Arsenault is brisk, efficient and exhaustingly alert to the slightest deviance in the universe he's creating, an Intelligent reading of the role that leaves little room for emotional cracks. Only Richard Baird, a brilliant actor who the Globe must get to know better, really penetrates the essence of Ibsen as Krogstad, the desperate underling who knows Nora's secret. In the melodramas the author was surpassing, this character would have been the villain but Baird (and Brandt) realizes he's but another person trying to survive and makes him therefore more moving.

Nisi Sturgis as Nora's convenient confidante and Jack Koenig as the melancholy doctor who's a family friend play these stock characters as written. The Helmer children, thankfully, are played by offstage voices, the old

“Down, Fang! Down I say!” effect.

If some point about women's rights can still be made by this play, then power to it. Likewise the “know thyself” moments. These are battles long since fought and generally won. The reason to seek out this *Doll's House* is to supplement one's knowledge of an immensely important moment in the history of the theatre and to acknowledge a pioneer genius. If that's punching a ticket, so be it.

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## Entertainment :: Theatre

### A Doll's House

by Rodney Rodriguez

EDGE Contributor

Monday Apr 1, 2013

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Gretchen Hall as Nora Helmer and Fred Arsenault as Torvald Helmer in Henrik Ibsen's 'A Doll's House' (Source: Henry DiRocco)

Often revered as an important voice in the women's rights movement, Henrik Ibsen instead referred to himself as an accidental activist. His role as a playwright was never to push a social agenda, in his view, but to truthfully portray his characters in authentic situations even if that meant risking his career and going against social norms and standards.

One such example, and one of his most heralded works, "**A Doll's House**" is on display on the Sheryl and Harvey White Theatre at The Old Globe in Balboa Park until Apr. 21.

Nora and Torvald Helmer (played by real-life married couple Gretchen Hall and Fred Arsenault) are a younger couple struggling to make a life for themselves. When faced with a sickness that threatened his life, Nora and Torvald decide to travel abroad in an effort to help him recover. To ensure the trip happens, and to save her husband's life, Nora makes a decision that leads to some illegal doings.

Some years later Nora and Torvald find themselves on the cusp of obtaining a life they worked so hard for only to have Nora's misdeed come back to haunt her. Now confronted with her actions and the possibility of losing the life they struggled to obtain, the couple is forced to strip away their own façade and face the ugly reality of their situation, and their marriage.

Director Kirsten Brandt, a regular of the San Diego theater scene, takes full advantage of the intimate space, the intimacy of the lead couple, and the intimate setting of the play. Ibsen, noted for being among the first playwrights to portray women as sexual beings, included some rather sensual undertones and Brandt gladly highlighted them. Where most directors choose to hint at these minor themes, she puts them on full display and it helps create another layer to a play with serious depth.

Casting an in real life married couple in Hall and Arsenault only helps in creating an atmosphere like



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**Real-life married couple Gretchen Hall and Fred Arsenault are brilliant, Hall as the well-meaning Nora who would sacrifice her own life for her husband, and Arsenault delightfully irritating as her opposite in almost every way.**

this. Hall is brilliant as the well-meaning Nora who even would sacrifice her own life for her husband and Arsenault is delightfully irritating as her opposite in almost every way. Their comfort and familiarity added a sense of complexity and believability to the show.

Often absent of traditional villains, Ibsen still creates in his manuscripts characters that produce a prevailing conflict and Nils Krogstad fulfills that role. Portrayed by San Diego native Richard Baird, Krogstad is one character that evokes anger and sympathy and Baird navigates these intricacies well. You just don't know whether you want to hug him or hit him, but rest assured at every moment his presence is known you will have some opinion.

Sean Fanning is a one-man tour de force in San Diego theater creating spectacular sets with regularity and this one does not disappoint. David Lee Cuthbert's lighting design was detailed down to the shifting lighting patterns as the day/night unfolded before the audience.

Attention to detail was not lost on Alina Borovikova's costuming either. If it's all about the little things, noticing the scuffed shoes of the

subservient characters versus the perfectly polished ones donned by the Helmers show the care and attention that went into dressing each person.

The accidental activist managed to find themes of truth that resonate as much today as they did in 1879, when Ibsen's original work was published. "A Doll's House" is a standard in high school English classrooms and continues to be produced, reinvented, and reimagined well over a century after Ibsen passed away.

A part of The Old Globe's Classics 'Up Close Series,' a whole new generation now has the opportunity to see one of the most important works of the late 19th Century.

*"A Doll's House" runs through April 21 at the Sheryl and Harvey White Theatre at The Old Globe in Balboa Park. For info or tickets call 619-23-GLOBE or visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).*

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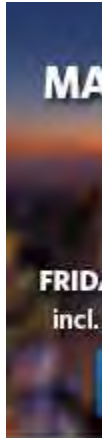
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## 'A Doll's House'

**Written by Henrik Ibsen**

**Adaptation by Anne-Charlotte Hanes Harvey and Kirsten Brandt**

**Directed by Kirsten Brandt**

**[The Old Globe \(http://www.theoldglobe.org/\)](http://www.theoldglobe.org/), San Diego**

**March 23 – April 21, 2013 (new adaptation world premiere)**

At the center of "A Doll's House" is a secret – and it's a doozy.

At the heart of The Old Globe's new adaptation is an eloquent reminder of why this century-old classic endures.

It's Christmas. Nora Helmer (Gretchen Hall) enters her seemingly safe and secure home and scatters inconsequential gifts for the family on a table. She is equally adept at scattering lies of varying consequence while conversing with husband Torvald (Fred Arsenault).

The most egregious of those lies took root eight years ago when Nora, in financial desperation, forged her dying father's signature to secure a loan that enabled her to save her ill husband's life. That secret has compounded over the years like the interest owed on the exorbitant sum that Nora fitfully chips away at by diverting funds from her household allowance and by secretly doing odd jobs such as copying letters late into the night.

She confides all this and more to the Kristine Linde (Nisi Sturgis), a widowed friend seeking seeking Nora's help in gaining employment. Torvald has just received a lucrative promotion at a bank, and Nora, wielding imagined power, assures Mrs. Linde that she can convince her husband to hire her. Nora succeeds but it's a hollow triumph when she learns that Nils Krogstad (Richard Baird), the man who holds the note to Nora's toxic loan, was fired by Torvald to free up desk space for Mrs. Linde. Krogstad now ups the stakes by threatening to reveal all unless Nora intercedes on his behalf.

While the bullying Krogstad is initially off putting, Baird's finely nuanced performance eventually brings us around to sympathy as a complex character is revealed; one shaped less by malevolence than by the social strictures of Victorian times.



A panicked Nora pleads to Torvald to rehire Krogstad are to no avail. Nora considers turning to well-heeled and devoted family friend Dr. Rank (Jack Koenig) for financial help. But before she can make the request, the wind is knocked out of her sails when Dr. Rank reveals he'll soon be dead of an incurable illness he's kept hidden and, by the way, he has secretly been in love with Nora for some time. Koenig's portrayal is another more-than-meets-the-eye performance as Dr. Rank faces with moving dignity the cruel hand life has dealt him.

Eventually, of course, Torvald does learn of Nora's misdeed and things unravel badly. Rather than coming together as a married couple should in a crisis, Torvald's reaction is vicious and self-serving. Rather than making her contrite, Nora exhibits new-found resolve that leads to (at the time) a shocking ending.

"A Doll's House" is part of the Globe's Classics Up Close series, which presents great dramas in fresh and often unexpected ways. In this case, director Kirsten Brandt and translator Anne-Charlotte Hanes Harvey teamed up to create a new adaptation that successfully uses contemporary language and American vernacular to pull in an audience.

Staged in the Globe's Sheryl and Harvey White Theatre, the intimate space has theatergoers as close to the actors as an eavesdropping servant in the household. Scenic designer Sean Fanning has styled a living room of rich woods tones and furnishing that convey status (piano, tables with graceful legs, intricate carpet). Actors enter and exit on wooden walkways, reminiscent of a ship's plank. Suspended overhead is driftwood lumber. This, plus Paul Peterson's sound design of the Norwegian winter sea adds to a sense of characters cast hopelessly adrift.

Costumes, designed by Alina Bokovikova, displaying exacting and painstaking detail in the pleats, buttons, tucks, and trims true to the period. Nora, in particular, is a doll just removed from a store box: elegantly wrapped and trapped by her wardrobe.

At the time of its 1879 debut, the ending of "A Doll's House" aroused considerable controversy. The idea that Nora would leave her husband and children because she wants to discover herself was unthinkable. Public howls of protest were heard. Fast forward to today when there are few if any barriers to a woman discovering herself. Yet, modern society often succumbs to an outdated view of what it means to be a good wife. For example, this production opened the week that an accomplished woman named Yvonne Brill died. A brilliant rocket scientist, Dr. Brill had received the National Medal of Technology and Innovation for groundbreaking work. Yet, [her \(http://www.nytimes.com/2013/03/31/science/space/yvonne-brill-rocket-scientist-dies-at-88.html\)](http://www.nytimes.com/2013/03/31/science/space/yvonne-brill-rocket-scientist-dies-at-88.html) *New York Times* obituary began: "She made a mean beef stroganoff, followed her husband from job to job, and took eight years off from work to raise three children."

This time, different howls of protest were heard. "A Doll's House" continues to make sense of it all.

**Lynne Friedmann**

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## “A Doll’s House”: Ibsen’s Masterpiece still relevant (Photos)

DRAMA | APRIL 2, 2013 | BY: CAROL DAVIS |

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San Diego, CA-- The [Old Globe](http://www.examiner.com/topic/old-globe/articles) (<http://www.examiner.com/topic/old-globe/articles>) Theatre in Balboa Park is mounting Ibsen’s Classic “A Doll’s House”. Fittingly, it falls right into today’s conversation about women’s role in society, how we are treated and how we are perceived. Some might argue that point, but if you listen to the dialogue very carefully, it seems to be valid at least to this reviewer.

A very strong and competent cast is doing one heck of a job with Gretchen Hall as the flighty to a point giddy but oh, so repressed Nora Helmer at its center. Ibsen’s eye opening look into the way women were thought of in his world is personified by guest artistic director Kirsten Brandt, a San Diego favorite who brings this home in The Globe’s two and a half hour long production: carefully, subtly and methodically.

## STILL-

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**View slideshow: Scenes from Ibsen's A Doll's House at the Old Globe** (<http://www.examiner.com/slideshow/scenes-from-ibsen-s-a-doll-s-house-at-the-old-globe>)

In a world premiere adaptation by Anne-Charlotte Hanes Harvey and Kirsten Brandt and translated by Anne-Charlotte Hanes Harvey, "A Doll's House" unfolds in a fluff of high anxiety as Nora enters her home in the upper class looking living room (designed by Sean Fanning) loaded down with arms full of Christmas presents for her three children and husband.

She is beside herself with excitement on the one hand but on the other is secretly stuffing her mouth with some macaroons she bought while out shopping. She listens for signs of her husband to enter the room. As soon as he is announced, she hides the package of goodies in her dress pocket and busies herself with the presents.

Ibsen's story is about secrets and deceptions, truths and revelations and how, in Nora's life, the four might never have intersected had her husband not been given a big promotion at the bank in which he worked. The good news was that the Helmer Family was able to move socially and economically into another class with Torvald's (Fred Arsenault) bigger salary. The bad news was that 'for every action there is an equal and opposite reaction'. (Newton) Unfortunately, Nora never saw it coming.

It is revealed by an unwelcome visit from an old acquaintance, Nils Krogstad (Richard Baird) from whom Nora borrowed a large sum of money (unbeknownst to her husband) to help her ailing husband recover from a serious illness years ago. He has come to collect on his debt.

Over the years Nora has been squirreling money away to pay him back and is not behind in her payments. It's not about the payments however it is about Nils' job. Nils works in the bank now headed by Nora's husband. The men knew each other from college days. In his past Nils did some unscrupulous business dealings on the side that found him guilty of an indiscretion. Now Torvald is dead set on terminating him from his position at the bank.

Fearing the loss of his income and social shame, Nils' call is to impress upon Nora how important his job is to him and that he would stop at nothing to get it back. It seems



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**RATING FOR A DOLL'S HOUSE**

that in her haste to get the money, she forged her father's signature on documents as a co-signer. He impresses upon her that forgery is a crime and he will stop at nothing to get his job back. In modern terms that smells of blackmail.

Sadly for Nora, her husband and closest friends treat her as if she is a frail little thing. Her husband refers to her as his meadowlark a songbird, a little squirrel that wastes money (wink, wink) and always wants more. He disapproves of her eating sweets, and she can't show any signs of pouting or disagreement. And meddling into his business is a no, no. She is treated more like a china doll that he has set up in his little doll's house rather than a true flesh and blood woman with needs and desires.

Hall's treatment of Nora is a study in shuddered slow motion first in watching her go from manic highs to depressing lows to panic and desperation to all out rebelliousness. Each time we see her, it's a different person but one that seems always acting on cue from someone else. Watching her flirt with their family friend Dr. Rank (Jack Koenig) is beautifully played out when the Doctor admits his love for her, completely misunderstanding that her flirtatiousness is part of her game.

Others in her life circle the wagons around and try to protect her from any evil that might be lurking in the corners. When her old friend Mrs. Kristine Linde (Nisi Sturgis) comes calling and learns of Nora's dilemma, she too rushes to save her calling her a child.

But no one could save her from the bitterness of her husband's wrath when he learns that she deceived him so many years ago. In a bevy of insulting blows that even the audience was moaning out loud (on opening night) at his accusations when he called her a liar, a criminal, irresponsible, with no morals no sense of duty! And then he goes on to accuse her of destroying *his* happiness, *his* future.

But the pièce de résistance comes when he demands that she not bring up the children because he can't trust her. Startled at first, she recoups and we can see that she has made a decision all on her own. She accuses him of treating her like a doll, a child. And in her final declaration



[http://cdn2-b.examiner.com/sites/default/files/styles/large\\_lightbox/hash/03/b0/03b0eccf97cbd751c7ef2724d0dc064c.jpg?itok=c7VAedZI](http://cdn2-b.examiner.com/sites/default/files/styles/large_lightbox/hash/03/b0/03b0eccf97cbd751c7ef2724d0dc064c.jpg?itok=c7VAedZI)

Nora (Gretchen Hall) in all her glory in Ibsen's A Doll House at the Old Globe Theatre

Photo credit: Henry di Rocco

to her husband, "I must stand alone, if I am to understand myself and everything around me."... "I am first and foremost a human being-or in any case I will try to become one", she walks out of his life.

With top-notch acting from the entire crew, this 1879 [drama](http://www.examiner.com/topic/drama) (<http://www.examiner.com/topic/drama>) hit some pretty exposed nerves especially with the battle over women's rights/treatment looming on the horizon.

Richard Baird turns in one of the most thrilling, emotionally charged and dramatic performances as Nils Krogstad seen in some time. If one didn't get the agony of his plight, then attention wasn't being paid.

Gretchen Hall and Fred Arsenault, (married in real life) both making their Old Globe debut's play perfectly off one another; she as the doll/puppet like creature he has created acting on command until the puppeteer goes a little too far. He the smooth and self absorbed and selfish little man; a know it all, treating her like one of his possessions.

On a high note, Ms. Hall made quite an entrance in a beautiful and colorful costume (Alina Bokovikova) dancing the traditional tarantella for

her Christmas Eve party. It helped break up some of the stiffness in the air and change the mood, but not for long. All hell breaks loose after the party as Krogstad waits in the wings to drop an envelope in the mail and Mrs. Linde follows close on his heels.

Nisi Sturgis is perfect as Nora's friend Kristine Linde. She falls right in lock step as the faithful friend willing to expose her past in order to save her friend's future. Jack Koenig's Dr. Rank shows just the right amount of respect and restraint toward Nora while admiring and swooning from afar. Katie Whalley is Helene Nora's maid and Amanda Naughton is Anne-Marie the children's nursemaid. Both women scurry on and off as if being in the limelight would petrify them. It fits the picture beautifully. Walley, recently a recipient of the Craig Noel Award for her performance in "Gypsy" at Ion Theatre is making her Globe debut.

Paul Peterson's sound design of the ebb and flow of the tides off in the distance adds another off stage character into the mix. Every time the roar of the waves echoed throughout the theatre one more shoe was about to fall. Davis Lee Cuthbert's lighting design was spot on perfect and Sean Fanning's set design mirrored the social and economic station of the Helmer's.

Without accents getting in the way and with this new translation, Ibsen's "A Doll's House" is easy to understand and follow and everyone seemed to be on the same page. Hats off to the Globe for including this important work into the season as part of its Masterpiece Series.

See you at the theatre.

Dates: Through April 23rd

Organization: The Old Globe Theatre

Phone: 619-234-5623



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: April 04, 2013  
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**CALENDAR**

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**Theater**

The Old Globe stages Ibsen classic *A Doll's House* ..... **98**



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# Keep a shine

*Maybe these lapses are fissures in an imitation marriage.*

I don't mean to reduce Ibsen's drama, but in some ways you could subtitle *A Doll's House* "Behind the Scenes with Ken and Barbie." Torvald and Nora Telmer live in such a profoundly rigid society that a single lapse can ruin a career. It would be easier for Sisyphus to bounce that boulder up to the summit than an offender to return to grace. And even for those tiptoeing the straight and narrow path, upward mobility is as difficult as melting granite.

Torvald and Nora begin the play in a doll's house of their own making. Society dictates every move. They must be models of tight-collared rectitude and live, in effect, official lives. Dare to wear red, or dance a Tarantella, and risk public scandal. In this society, the surface — what seems to be — is the truth. So keep a shine on the veneer.

The strategy's worked thus far, if you don't count Torvald practically killing himself years ago to maintain appearances, or Nora forging a promissory note to raise money for his recuperation in Italy.

It's Christmas Eve, 1879. In January, Torvald will become president of the Stockbank. He'll finally command respect, and have an income, and he, his model wife, and their three model children will bask under blue skies, and nothing chronic flirt. He defended Torvald as an "honest man" betrayed by his "hussy" of a wife.

Recent stagings of *Doll's House* have spun Strindberg on his ear: Torvald's Everyman/sexist pig and wall-to-wall villain. In the Old Globe Theatre's competent, though not overwhelm-

ing production, Fred Arsenault plays both Torvalds. He doesn't love Nora in depth, but he's certain he loves her correctly, just as her father did. Arsenault's patient assertions scold but with a sense of tenderness. As his voice rises, however, his control wanes. In the end, he doesn't just lose his wife, he loses an entire world view — and Arsenault's eyes reflect a heretofore unthinkable disillusionment.

I always wondered what Ken would say to Barbie if they could talk. Would he, like Torvald, talk down, call her his "little" this or that in every third sentence? Like Torvald, would he never once, in their eight years of marriage, ask her opinion about a serious matter? Would he believe, as if by divine right, that she should be his mindless prop? And would he ever admit — except under extreme duress — that society regulates him just as much?

Ibsen said humanity could only advance if everyone, men and women, became "an authentic person, all of whose acts must stem from the deeper self." In one sense, *A Doll's House* shows the early stages of that process.

Nora overspends, lies (she tells her friend Kristine that she's been happy for the past eight years), and sneaks macaroons with the surreptitious persistence of an alcoholic. So maybe Torvald's right: Nora's just a "little" child. Or maybe these lapses are fissures in an imitation marriage, acts of passive-aggressive defiance.

*A Doll's House* became legendary for Nora's sudden transformation and heroic/theatrical exit. August Strindberg hated the play. In a characteristic burst of misogyny he said Nora's a liar and a

ing production, Fred Arsenault plays both Torvalds. He doesn't love Nora in depth, but he's certain he loves her correctly, just as her father did. Arsenault's patient assertions scold but with a sense of tenderness. As his voice rises, however, his control wanes. In the end, he doesn't just lose his wife, he loses an entire world view — and Arsenault's eyes reflect a heretofore unthinkable disillusionment.

Gretchen Hall's Nora needed to settle in on opening night. Her best moments came after Nora's breakthrough — toe to toe with Torvald, defying his desperation to keep her. In the earlier scenes, Hall's spontaneity went in and out. She signaled choices — working at them, rather than being them — and Nora often came off as childish, just immature, not childlike, an innocent who learns to articulate the unspeakable.

## THEATER

JEFF SMITH

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As with *A Gentleman's Guide to Love and Murder* across the way at the Globe, *Doll's House* is a homecoming for former San Diegans. Kirsten Brandt, of Sledgehammer Theatre, honors Anne-Charlotte Hanes Harvey's new adaptation and makes telling use of dolls onstage.

Richard Baird, founder of the Poor Players and a major talent, makes his inaugural Old Globe appearance as Krogstad (so where's he been?). Krogstad's a walking cautionary tale: one lapse cast him out, made him "morally rotten" and the model for society's fears. Then, in one of the most sweeping transitions in all of theater, he becomes Ibsen's model for loving deeply.

Baird gives a kaleidoscopic performance: villain (even arch, in one creepy instance); long-suffering, repressed (from without and within); and suddenly able to do the most difficult act of all: to trust once again. It's impressive work, as is Nisi Sturgis's moving Mrs. Kristine Linde, who effects a similar transformation.

Jack Koenig makes Dr. Rank more of a comic figure than need be (he's actually the one who listens to Nora in ways Torvald doesn't). Amanda Naughton and Katie Whalley serve gracefully in support roles.

Also in the It's About Time category: San Diegan Sean Fanning designed his first set for the Old Globe, and it's appropriate for the White Theatre's in-the-round configuration. What looks like a moat surrounds the Helmer's threatened abode, though Paul Peterson's often melodramatic stormy seas underscore it a tad too heavily. ■



PHOTOGRAPH BY HENRY DIROCCO

*In some ways, you could subtitle Ibsen's A Doll's House, "Behind the Scenes with Ken and Barbie."*

**A Doll's House**, by Henrik Ibsen

**Old Globe Theatre**, Balboa Park

**Directed by Kirsten Brandt**, cast: Katie Whalley, Gretchen Hall, Fred Arsenault, Nisi Sturgis, Richard Baird, Jack Koenig, Amanda Naughton; scenic design, Sean Fanning; costumes, Alina Bokovikova; lighting, David Lee Cuthbert; sound, Paul Peterson

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## The Old Globe stages Ibsen classic *A Doll's House*

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By [Jeff Smith](#), April 3, 2013

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It's Christmas Eve, 1879. In January, Torvald will become president of the Stockbank. He'll finally command respect, and have an income, and he, his model wife, and their three model children will bask under blue skies, and nothing but, from now on.

I always wondered what Ken would say to Barbie if they could talk. Would he, like Torvald, talk down, call her his "little" this or that in every third sentence? Like Torvald, would he never once, in their eight years of marriage, ask her opinion about a serious matter? Would he believe, as if by divine right, that she should be his mindless prop? And would he ever admit — except under extreme duress — that society regulates him just as much?

Ibsen said humanity could only advance if everyone, men and women, became "an authentic person, all of whose acts must stem from the deeper self." In one sense, *A Doll's House* shows the early stages of that process.

Nora overspends, lies (she tells her friend Kristine that she's been happy for the past eight years), and sneaks macaroons with the surreptitious persistence of an alcoholic. So maybe Torvald's right: Nora's just a "little" child. Or maybe these lapses are fissures in an imitation marriage, acts of passive-aggressive defiance.

*A Doll's House* became legendary for Nora's sudden transformation and heroic/theatrical exit. August Strindberg hated the play. In a characteristic burst of misogyny he said Nora's a liar and a chronic flirt. He defended Torvald as an "honest man" betrayed by his "hussy" of a wife.

Recent stagings of *Doll's House* have spun Strindberg on his ear: Torvald's Everyman/sexist pig and wall-to-wall villain. In the Old Globe Theatre's competent, though not overwhelming production, Fred Arsenault plays both Torvalds. He doesn't love Nora in depth, but he's certain he loves her correctly, just as her father did. Arsenault's patient assertions scold but with a sense of tenderness. As his voice rises, however, his control wanes. In the end, he doesn't just lose his wife, he loses an entire world view — and Arsenault's eyes reflect a heretofore unthinkable disillusionment.

Gretchen Hall's Nora needed to settle in on opening night. Her best moments came after Nora's breakthrough — toe to toe with Torvald, defying his desperation to keep her. In the earlier scenes, Hall's spontaneity went in and out. She signaled choices — working at them, rather than being them — and Nora often came off as childish, just immature, not childlike, an innocent who learns to articulate the unspeakable.

As with *A Gentleman's Guide to Love and Murder* across the way at the Globe, *Doll's House* is a homecoming for former San Diegans. Kirsten Brandt, of Sledgehammer Theatre, honors Anne-Charlotte

Hanes Harvey's new adaptation and makes telling use of dolls onstage.

Richard Baird, founder of the Poor Players and a major talent, makes his inaugural Old Globe appearance as Krogstad (so where's he been?). Krogstad's a walking cautionary tale: one lapse cast him out, made him "morally rotten" and the model for society's fears. Then, in one of the most sweeping transitions in all of theater, he becomes Ibsen's model for loving deeply.

Baird gives a kaleidoscopic performance: villain (even arch, in one creepy instance); long-suffering, repressed (from without and within); and suddenly able to do the most difficult act of all: to trust once again. It's impressive work, as is Nisi Strugis's moving Mrs. Kristine Linde, who effects a similar transformation.

Jack Koenig makes Dr. Rank more of a comic figure than need be (he's actually the one who listens to Nora in ways Torvald doesn't). Amanda Naughton and Katie Whalley serve gracefully in support roles.

Also in the It's About Time category: San Diegan Sean Fanning designed his first set for the Old Globe, and it's appropriate for the White Theatre's in-the-round configuration. What looks like a moat surrounds the Helmer's threatened abode, though Paul Peterson's often melodramatic stormy seas underscore it a tad too heavily. ■

**A Doll's House**, by *Henrik Ibsen*

**Old Globe Theatre**, *Balboa Park*

**Directed by Kirsten Brandt**, cast: *Katie Whalley, Gretchen Hall, Fred Arsenault, Nisi Sturgis, Richard Baird, Jack Koenig, Amanda Naughton*; scenic design, *Sean Fanning*; costumes, *Alina Bokovikova*; lighting, *David Lee Cuthbert*; sound, *Paul Peterson*

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# Good intention becomes a nightmare in Globe's 'A Doll's House'



Real-life couple Fred Arsenault and Gretchen Hall play lead roles in Henrik Ibsen's 'A Doll's House' at The Old Globe Theatre. HENRY DIROCCO



## Let's Review BY DIANA SAENGER

These days it's not uncommon for married couples to keep secrets from one another. As playwright Henrik Ibsen reveals in his 1879 drama, "A Doll's House," secrets were also a part of marriages in those days — and when unveiled, just as grave.

As the curtain rises, it's bitter cold in Norway but Nora Helmer (Gretchen Hall) is on a Christmas high after returning home with gifts for her children and husband Torvald (Fred Arsenault). Nora is even more excited when old friend Kristine Linde (Nisi Sturgis) shows up. Nora is proud to be in a position to

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The light dims on this happy-go-lucky marriage when the subject of money arises. Nora is already spending her husband's pay raise, but Torvald warns her not to, as the money won't appear for months and they need to spend wisely.

The giddy delight Nora beams about her life begins to fade when she must face the music over what she's already done. Years earlier, when her husband was ill, Nora forged her dead father's signature on a loan. She has continued to borrow on the household money Torvald gives her to make small payments on the loan to the bank.

Greed is an exciting element in any play and Ibsen must have been rubbing his hands together and smiling broadly when he thought up this plot. That's because fellow banker Nils Krogstad (Richard Baird) is licking his lips at the chance to blackmail

## If you go

- **What:** 'A Doll's House'
- **When:** Matinees, evenings to April 21
- **Where:** The Old Globe's Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park
- **Tickets:** From \$29
- **Contact:** (619) 234-5623
- **Website:** TheOldGlobe.org

Nora knowing that Torvald (his contemporary) is getting a raise and he is not.

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Tensions increase when Nora learns her husband wants to fire Krogstad from his job. She knows Krogstad will reveal all if she can't save his job at the bank. She begins to seek help from her friend Dr. Rank (Jack Koenig) but when he starts to come on to her, she can't seem to find a way out of her dilemma.

Back in the day, some audiences thought Ibsen's surprising end to the play was inappropriate, however, he maintained it should be presented just as he wrote it. Adapted by Anne-Charlotte Hanes Harvey and Kirsten Brandt, and directed by Brandt, the world premiere adaptation of "A Doll's House" is part of the Globe's Classics Up Close series. It's well worth the price of a ticket, then you can have your own thoughts about the ending.

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# A good intention becomes a nightmare in The Old Globe's production of Ibsen's *A Doll's House*

By Diana Saenger

## Let's Review!

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**Nora Helmer (Gretchen Hall) confides in Dr. Rank (Jack Koenig). Henry DiRocco.**

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Where: The Old Globe's Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park

Tickets: From \$29

Phone: (619) 23-GLOBE

Website: [www.TheOldGlobe.org](http://www.TheOldGlobe.org)





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## THEATER REVIEW: The Old Globe's "A Doll's House" | VIDEO

JEAN LOWERISON - SDGLN THEATER CRITIC  
April 4th, 2013

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Being a trophy wife and called cutesy things like "songbird," "little lark" and "little squirrel" must be an awful drag.

Ask Nora Helmer (Gretchen Hall). Not only does her husband Torvald (Fred Arsenault) call her silly names like those above, but he doesn't bother her pretty little head with serious talk of any kind. Consequently, despite eight years of marriage and three children, she really does feel like a doll, an inanimate object kept around the house for looks alone.

By now she even sounds like an empty-headed "little spendthrift," having spent more than Torvald feels necessary on Christmas (even asking for the unromantic gift of cash for herself). But Torvald becomes the manager of a bank in the New Year (at a substantial raise), and Nora isn't wasting any time.

Henrik Ibsen's classic "A Doll's House" plays through April 21 at The Old Globe's Sheryl and Harvey White Theatre. Kirsten Brandt directs.

When old school chum Kristine Linde (Nisi Sturgis), now a poverty-stricken widow, comes to visit, Nora doesn't hesitate to bend her ear about how rich and happy she soon will be.

But in her favor, Nora does come through when Kristine finally gets a word in: she needs a job, and is wondering whether Torvald might be able to use her in the bank. Nora assures her friend that she will get Torvald to hire her.

Enter Nils Krogstad (Richard Baird), a distasteful man who is about to be fired from the bank. He wants Nora's help too, but he has a claim on her that Kristine doesn't: he threatens to tell Torvald that she forged her father's signature on a document in order to get the money to save Torvald's life.

Torvald's oldest friend Dr. Rank (Jack Koenig) visits daily, but he harbors a secret he doesn't want Torvald to know.

[ENLARGE](#)



Photo credit: Henry DiRocco

Gretchen Hall as Nora Helmer and Fred Arsenault as Torvald Helmer in Henrik Ibsen's "A Doll's House."

In case (by some unlikely chance) you don't know what happens, I'll leave you to find out. Suffice it to say that none of these characters are quite what they seem, and when things don't turn out the way Nora expects, she finally must make a serious decision.

Hall and Arsenault head a fine cast with sensitive portrayals of the spouses who barely know each other. Baird shows Krogstad to be more than just a villain even as Sturgis reveals Kristine to be a little less than friend.

Koenig is excellent as Dr. Rank, Amanda Naughton exactly right as Anne-Marie, the children's nanny, and Katie Whalley is excellent as the timid maid Helene.

Alina Bokovikova's costumes and David Lee Cuthbert's lighting design add to the atmosphere.

Sean Fanning's living-room set looks like it might be swallowed up in the next storm, and Paul Peterson's ominous sound backdrop of huge waves crashing in the Norwegian Sea plays up that impression. We are left to ponder what might be lost.

### The details

"A Doll's House" plays through April 21 at The Old Globe's Sheryl and Harvey White Theatre, 1363 Old Globe Way in Balboa Park.

Tuesday and Wednesday at 7 pm; Thursday and Friday at 8 pm; Saturday at 2 and 8 pm; Sunday at 2 and 7 pm.

Tickets: (619) 234-5623 or [HERE](#).

To read more reviews by SDGLN Theater Critic Jean Lowerison, click [HERE](#).



Tags: [A Doll's House](#) [Henrik Ibsen](#) [Ibsen](#) [Jean Lowerison](#) [LGBT news](#) [San Diego gay and lesbian news](#) [san diego gay news](#) [san diego lesbian news](#) [SDGLN](#) [The Old Globe](#) [Theater review](#)

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## “A DOLL’S HOUSE” – The Old Globe, “GREY GARDENS” – ion theatre & “ONE FLEW OVER THE CUCKOO’S NEST” – New Village Arts

What happens when people are confined in claustrophobically close quarters? They either go crazy – or break free. Permutations of constraining situations are playing out on local stages.

The most extreme case is “Grey Gardens.” Based on the chilling 1975 documentary by Albert and David Maysles, it’s the true tale of the Bouvier Beales – cousins to Jacqueline Kennedy and Lee Radziwill - a deeply dysfunctional mother-daughter pair who lived together for decades in a squalid Long Island house filled with cats and rabid raccoons. Pulitzer Prize-winning playwright Doug Wright thought it would make a good musical. And it does – as amusingly off-kilter as its subjects.

Scott Frankel’s pleasant score is enhanced by Michael Korie’s quick-witted lyrics. ion theatre is ideal for this quirky piece about two insanely symbiotic former socialites who fancy themselves artistes. The action moves from 1973 to 1941 and back again. In the first scene, we see how the monstrous mother, Edith Bouvier Beale, made sure that her pretty “Little Edie” wouldn’t marry a Kennedy - or anyone else. Thirty years later, all hopes of separation are lost.

Kim Strassburger sharply directs an excellent cast, headed by riveting Linda Libby, musically gifted Charlene Koepf and frighteningly aged Annie Hinton. Charles Evans is wonderful as two different

characters of divergent classes. Though creativity and humor course through the show, it's a very unsettling story.

No positive outcomes in "One Flew Over the Cuckoo's Nest," either, adapted by Dale Wasserman from Ken Kesey's brilliant 1962 novel. Randle P. McMurphy is a phenomenal character, a hyperkinetic free spirit who wrangles his way into a psychiatric hospital to avoid prison. With endless energy, he rallies the other patients to rebel against the oppressive Nurse Ratched. At New Village Arts, Claudio Raygoza helms a superb cast, each creating a truly disturbed, unnerving character.

Jeffrey Jones is magnificent as McMurphy, who's relentless in his battle against institutional tyranny. As the overbearing and destructive nurse, Kristianne Kurner is more benign and less sadistic than the role is written. Otherwise, the production is marvelous.

There's also a minor misfire in the Old Globe's exhilarating new adaptation of Henrik Ibsen's 1879 classic, "A Doll's House," co-created by Scandinavian drama expert Anne-Charlotte Harvey and ace director Kirsten Brandt. The dialogue and characterizations are crisp, clear and contemporary. The cast is exceptional, anchored by Gretchen Hall's dazzlingly nuanced performance as Nora, the 'little bird' kept in a gilded cage by her condescending husband, splendidly inhabited by Fred Arsenault.

It's the sound that undermines the production: that repetitive rolling of waves, riffing on just a few lines about "being adrift." And the final moment, the powerful slamming door -- when Nora walks out -- is blunted by a bit of dialogue that weakens the iconic ending.

Still, a trio of delectable dishes; definite food for thought.

"Grey Gardens" runs through April 20 at ion theatre, on the edge of Hillcrest.

"A Doll's House" plays in the Old Globe's White Theatre, through April 21.

"One Flew Over the Cuckoo's Nest" continues through April 21 at New Village Arts in Carlsbad.

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## **"ASSASSINS" – Cygnet Theatre & "THE WHALE" – South Coast Repertory**

When things don't go well, some people blame themselves. Some blame others. And some try to take the whole country down with them.





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## 12 THEATER



Breaking through the house



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## CUAUHTÉMOC KISH : THEATER REVIEW

# Breaking out of the house

Pure, dazzling entertainment marked by top-notch acting

Director Kirsten Brandt returns to her San Diego roots in an new adaptation of Henrik Ibsen's "A Doll's House," running all-too-briefly through April 14 at The Old Globe.

Ibsen's drama – a true example of psychological realism – premiered in 1879 in Denmark. The play speaks to marriage, and was quite controversial at the time. It underscores the fact that men controlled the actions of their wives, which allowed them no opportunity what so ever to discover who they really were.

Usually presented as a three-act play, this newest adaptation by Anne-Charlotte Hanes Harvey and Brandt is compacted into a two-act play that runs about two and a half hours, but feels much less because it is so very engaging.

The characters in "A Doll's House" are all victims, rather than villains. It is the outdated conventions in society that are the culprits in this classic. And with the contemporary adaptation, we understand them as never before.

A top-notch cadre of actors fuels this powerhouse drama. Foremost amongst them is Gretchen Hall, who truly embodies the central figure of Nora with a multi-textured performance that is part tease, flatterer, cajoler and pouter. She employs unique language for each distinct voice of her character, giving a different verbal skill set for each situation.

Nora's husband Torvald is handled efficiently by Fred Arse-



(l to r) Richard Baird and Gretchen Hall (Photo by Henry DiRocco)

nault; he begins as a loving and warm husband, but then moves into a complete control freak, with fear, cruelty and self-absorption displayed for all to observe.

Kristine, Nora's friend from the past, is played by Nisi Sturgis with straightforward determination; Richard Baird manages Nils with an iron will, and Jack Koenig plays the terminally ill Dr. Rank with subdued passion. Amanda Naughton's Anne-Marie and Katie Whalley's Helene nicely assist the production, as nursemaid and maid respectively.

## "A Doll's House"

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Old Globe Theatre  
Tues & Wed 7 p.m.  
Thurs & Fri 8 p.m.  
Sat 2 & 8 p.m.  
Sun 2 & 7 p.m.  
619-234-5623  
[oldglobe.org](http://oldglobe.org)

This production is done in the round with Sean Fanning designing a simple livingroom to accommodate the action, allowing for entrances and exits from literally every possible side of the stage. Paul Peterson provided an effective sound design, evocative of a brewing tempest that assuredly will cause great havoc.

Brandt's direction is solid. She never allowed her principal actors to remain as one-dimensional characters; she provided direction that not only extended their emotional behaviors but also made them real, complex and believable.

Sometimes it's necessary to break out of the dollhouse, where prized possessions look all too pretty and neat. With this newest adaptation, Ibsen's classic has managed to break out and move into new theatrical territory that will overwhelm theatregoers with pure, dazzling entertainment. ▼





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## Breaking out of the house

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Pure, dazzling entertainment marked by top-notch acting

By Cuauhtémoc Kish | Theater Review

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(l to r) Richard Baird and Gretchen Hall (Photo by Henry DiRocco)

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incomparable, gloriously hued bass of great beauty and ease. His exceptional vocal health at age 63 allows him to sing Becket's sustained high F's easily, and to manage crisp and meaningful narrative throughout the pageantry. Furlanetto is also a consummate, attractive actor, effective without undue histrionics. His resignation at the opera's end brought this viewer to tears. He has sung Becket numerous times, most recently in Milan, and has performed numerous roles at SD Opera since his 1985 debut as Verdi's Oberto, including Méphistophélès, King Philip, Don Giovanni, Basilio, Boris Godunov, and Don Quixote, which he will reprise at SDO next season.

*Murder in the Cathedral* embodies a message of immense and intense devotion and purpose, ever so appropriately opened here on Easter Eve, March 30.

To see its lovely and beautifully sung pageantry, avail yourself of one of the remaining performances.

## Ibsen's Nora slams the door

As I am now, I am no wife for you," Nora says to her husband, Torvald, late in Norwegian playwright Henrik Ibsen's *A Doll's House*, which premiered in Copenhagen in 1879. Extremely controversial at the time, the play is an example of Ibsen's social bombshell works, which deal with syphilis (*A Doll's House* only tangentially), what one does to survive, and truth telling vs. avoidance of truth telling. Among Ibsen's 20-plus other plays are *Ghosts*, *An Enemy of the People*, and *Hedda Gabler*.

Incendiary in its time because Ibsen holds to the light women's 19<sup>th</sup> century status as chattel, the effect of *A Doll's House* is waning with each decade and each generation, at least here in the States. There are many places, sadly, where it could not be produced at all. When last I saw the work more than a decade ago, I remarked to myself, Ah, this is where my mother came from. This is why she made herself a drudge for us all, especially for my father, whom she no longer loved. This is how her attitudes informed me."

Mother did what society considered the good and right thing for a woman to do — she stayed, sublimating her every need and desire to the cultural norm: Male must be served like God. She also made my dad's life a living hell. Many women of my generation, too, did that, just as Nora would have, had she stayed.

Nora knew that she was no fit wife for Torvald, no fit wife for the era. Some found they could no longer continue no matter the era. Society may debate the consequences of their leaving and whether they really improved their lot, but there is no doubt that many achieved fullness and individuation because of their independence. We have changed society. We have changed what is considered acceptable behavior.





[[http://2.bp.blogspot.com/-](http://2.bp.blogspot.com/-HHyDF9tWqWM/UVoCHKQNMNI/AAAAAAAAA/OWCjXbDhM/s1600/Dolls_House19_print.jpg)

[HHyDF9tWqWM/UVoCHKQNMNI/AAAAAAAAA/OWCjXbDhM/s1600/Dolls\\_House19\\_print.jpg](http://2.bp.blogspot.com/-HHyDF9tWqWM/UVoCHKQNMNI/AAAAAAAAA/OWCjXbDhM/s1600/Dolls_House19_print.jpg)  
Gretchen Hall as Nora  
Photo by Henry DiRocco

Nora, as played in the Globe production, does not stand a chance. In a new adaptation by Anne-Charlotte Hanes Harvey and Kirsten Brandt, *A Doll's House* plays through April 21 at the Sheryl and Harvey White Theatre at The Old Globe. Brandt directs. The production is part of the Globe's Classics Up Close series. Former executive artistic director of Sledgehammer, Brandt is associate artistic director of San Jose Repertory Theatre and a faculty member at UC Santa Cruz. She is an alumna of UC San Diego.

Brandt's Globe company comprises real life wife and husband **Gretchen Hall** and **Fred Arsenault** as Nora and Torvald Helmer. Each has numerous stage, television and film credits. They may convey the proper emotional remove of Nora and Torvald, who relate only obliquely, never addressing one another's real needs because those needs are never expressed. However, the onlooker fails to engage with or care about either the actors or their characters. The portrayals are stiff, removed and incompletely realized.

The entire play takes place in the Helmers' home. Others in the company are **Nisi Sturgis** as Nora's widowed friend, Mrs. Kristine Linde; **Jack Koenig** as Dr. Rank, who suffers from end stage tuberculosis of the spine, a euphemism for syphilis, in his case congenital; **Richard Baird** as the menacing widower, Nils Krogstad, an employee of Torvald's bank; **Katie Whalley** as the housemaid, Helene; and **Amanda Naughton** as the children's nurse, Anne-Marie.

Married eight years and parents of three children, Nora and Torvald have been through rough times. Granted, Nora spends way too much for their station in life. She is a neglectful mother, leaving the children's care almost entirely to their nurse. Torvald, who has been ill, has just received news that he has been promoted at the bank. This will allow the Torvalds to live more easily. Torvald fires his employee, Krogstad, because Krogstad doesn't display the proper deference in front of the other bank employees.



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Nisi Sturgis as Mrs. Linde and Richard Baird  
as Krogstad

Photo by Henry DiRocco

In the past, to help her husband get well, Nora took out a loan from Krogstad, forging her father's name on the promissory note. Krogstad threatens to reveal her secret unless she prevails upon Torvald to reinstate his position.

Mrs. Linde, an old friend of Nora's, arrives in need of a job. Nora confides in her, and Torvald, impressed with the woman, hires her for Krogstad's vacant position. Eventually Torvald learns the truth, berates Nora unmercifully, then begs her forgiveness. She leaves, slamming the door behind her.

The performances of Baird, Koenig and Sturgis are entirely satisfactory, even impressive. Sadly, they are swimming upstream. The visual and aural production is lovely. **Sean Fanning's** scenic design is rife with period furniture, and **Alina Bokovikova's** costume design is luscious, especially the hand-knitted shawls, overcoats and the tiered, flounced construction of the ladies' dresses. **David Lee Cuthbert** is lighting designer, and **Paul Peterson**, the sound designer.

Sadly, *A Doll's House* seems a mere enigmatic period piece now. One seriously doubts its relevance to today's 30-somethings.

## Notes

**Christina Neelson** [<http://www.christinaneelson.com/>], a favorite author whose western odyssey titled *Drive Me Wild* was reviewed recently in Charlene's blog, reports that the book has been selected a finalist in the **Colorado Book Awards**.

Two *New York Times* articles this week regarding Los Angeles Philharmonic and



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STEVEN STANLEY'S STAGESCENELA.COM: SPOTLIGHTING THE BEST IN SOUTHERN CALIFORNIA

## A DOLL'S HOUSE

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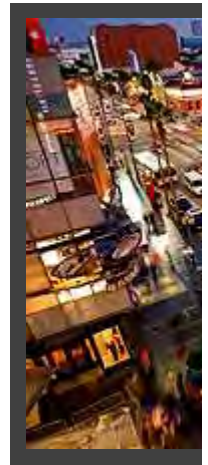
Eight and a half decades before Betty Friedan's *The Feminine Mystique* set off what's known as the Second-Wave Feminist Movement in the U.S., Norwegian playwright Henrik Ibsen created a heroine whose frustration at being "just a housewife" could well have inspired Friedan and her fellow women's libbers.

Her name, as you may have guessed, was Nora, and if playwright Ibsen steadfastly asserted that he had not consciously "worked for the women's rights movement," *A Doll's House* must certainly have inspired generation after generation of women in the years since its 1879 debut.

Ibsen's masterpiece, incidentally the world's most performed play, now arrives at San Diego's The Old Globe Theatre in a World Premiere adaptation by translator Anne-Charlotte Hanes Harvey and director Kirsten Brandt that makes Nora, the Norwegians surrounding her, and Ibsen's play itself seem considerably younger than their one hundred thirty-four years of age.



Gretchen Hall and Fred Aresnault head the mostly imported-from-New York cast as Nora and Torvald Helmer, a couple whose marriage might have seemed idyllic to the late-19th-Century observer, but one whose cracks contemporary audiences will spot almost as soon as the lights go up.



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After all, what 21st Century wife would stand for a husband whose litany of pet names (including the oft-spoken “my little songbird,” emphasis on *little*) make it patently clear exactly who is in charge in this marriage. Then again, a wife more interested in shopping than self-realization would seem a perfect fit for a male chauvinist husband like banker Torvald, set to be pulling in even more money once his New Year’s promotion takes effect.

Nora has a secret, however, one which, if revealed, could upset the delicate balance of her marriage, and worse.



It turns out that in the early years of their wedded life, Nora was forced to borrow money in order to finance the couple’s one-year sojourn in Italy, without which Torvald would surely have died from ill health. A trifling matter for a contemporary wife, perhaps, but one with potentially dire consequences in a place and time in which a woman had no legal right to borrow without her husband’s knowledge and consent.

Complicating matters for our heroine are a pair of unexpected arrivals.

First to show up is Kristine Linde (Nisi Sturgis), a longtime friend whom Nora has not seen in a decade, a back-in-town widow with three small children who’s about as down and out as any widow and mother could possibly get. Couldn’t Nora use her wifely charms to get Kristine a job at Torvald’s bank?

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Then there's Nils Krogstad (Richard Baird), a man whose checkered past (one which includes forgery) may cost him his job at Torvald's bank unless he can blackmail Nora into convincing her husband to keep him on the payroll. As for Krogstad's secret weapon, it turns out it was he who lent Nora all those kroner years back, and he's still got the promissory note to prove it.

Completing the cast of dramatis personae is Dr. Rank (Jack Koenig), secretly in love with Nora *and* secretly dying of "spinal consumption," 19th Century code for a case of syphilis he inherited from his father.



If this seems heady stuff for a play written in the late 1870s, it's no wonder that not only was Ibsen ahead of his time but that *A Doll's House* makes for one humdinger of an Old Globe production nearly a century and a half later.

Brandt directs incisively, making effective use of the Sheryl And Harvey White Theatre's arena stage, which allows audience members to be flies on all four of the Helmers' walls.

As Nora, a powerful Hall bears comparison with a young Dianne Wiest, going from flighty to flinty as events force Ibsen's heroine to discover her own identity and worth. Equally fine is Hall's real-life spouse Arsenault, who captures Torvald's aristocratic bearing and



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condescending attitude towards Nora while never letting go of the character's humanity. Sturgis, Baird, and Koenig are marvelous too, with Amanda Naughton and Katie Whalley completing the cast in finely rendered cameos as nanny Anne-Marie and housemaid Helene.



A Doll's House looks terrific, San Diego's Sean Fanning giving us a meticulously detailed in-the-round scenic design featuring richly upholstered furniture, spinet piano, and Persian rug, all of this gorgeously lit by David Lee Cuthbert, whose lighting design makes Alina Bokovikova's elegant period costumes look even more sumptuous. Paul Peterson's sound design is particularly striking, its crashing ocean waves underlining the inexorability of Ibsen's characters' fates.

Jess Slocum is stage manager, Alex Bezdeka assistant director, and Michelle Hunt Souza assistant costume designer.

The epoch may be historical and the costumes antique, but Henrik Ibsen's tale of a character morphing from "doll" to self-realized woman remains powerful and relevant to 21st Century audiences, as this all-around topnotch Old Globe production makes abundantly clear.

Old Globe Sheryl and Harvey White Theatre, Balboa Park, San Diego. Through April 21. Tuesdays and Wednesdays at 7:00, Thursdays and Fridays at 8:00, Saturdays at 2:00 and 8:00, Sundays at 2:00 and 7:00. Wednesday matinee on May 18 at 2:00. Reservations: 619 234-5623

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—Steven Stanley

April 6, 2013

Photos: Henry DiRocco

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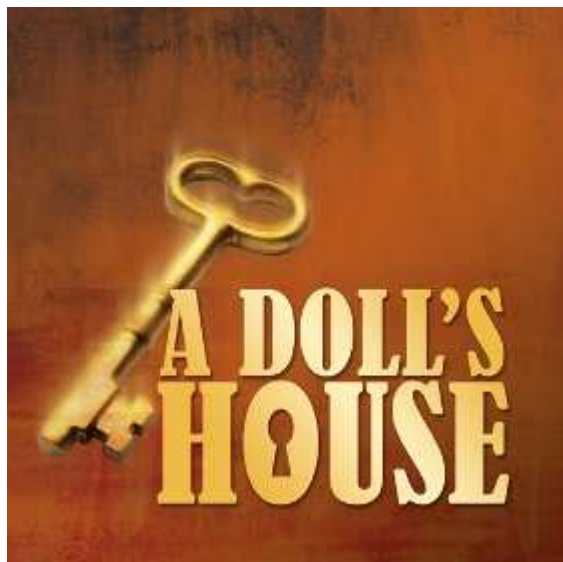


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## San Diego Theater Review: A DOLL'S HOUSE (Old Globe, Sheryl and Harvey White Theatre)

by [Tony Frankel](#) on April 7, 2013

in [Theater-Los Angeles](#), [Theater-Regional](#)



### NO GOOD DEED GOES UNPUNISHED

Henrik Ibsen stated that he had no conscious thought of making propaganda with *A Doll's House* (1879). Yet many productions have a feminist bent: Nora is the misunderstood wife of a husband who sees her as a doll, a thing he uses to round out his modular family. As such, it has always been Nora's story, not – as Ibsen intended – “the description of humanity.” In director Kirsten Brandt's version (co-adapted with translator Anne-Charlotte Hanes Harvey), the oft-produced classic takes on universal themes unlike any other production I have seen. Certainly, Nora still has her wake-up call at play's end, but this thrilling world premiere interpretation at the Old Globe concentrates on themes which will resonate with all audience members: The one mistake we seem to pay for endlessly; the roles we are unknowingly forced to play in society; the masks we wear to fit in; the complexity involved with preserving our simplistic images; and bending the law to do a good deed.



The centerpiece of this taut, suspenseful rendering is Gretchen Hall as Nora, the young wife and mother who secretly took an unlawful gamble to acquire the money necessary to save her ailing husband. Years later, as her actions threaten to bring down Nora's family, Hall transcendently conveys panic, vulnerability and false playfulness as each new predicament she is dealt threatens to collapse the precarious house of cards in which she resides. Hall personifies her Nora as a lovely, caged songbird with clipped wings that is incapable of flying even when the cage's door is open: She tweets and flutters manically around her parlor alternately moving toward and recoiling from the people in her life. Hall creates a ticking time-bomb atmosphere as if this were a nail-biting Frederick Knott play (*Wait Until Dark*, *Dial M for Murder*); there are times you may feel like rushing the stage to help her from the unseen monsters in her life.

Her performance is aided by Alina Bokovikova's costumes, rich in color and Norwegian propriety, Sean Fanning's unobtrusive yet evocative set pieces, and especially David Lee Cuthbert's lighting design, which



fills the in-the-round theater with subtle upsurges and decrescendos (miraculously, the lights do not spill on an audience which is mere feet from the performers); this is theater magic at its best when acting, directing and design seamlessly blend together like the notes which become the luscious chords of Debussy.

Hall's real life husband Fred Arsenault approaches Torvald as more of a playful, finger-wagging spouse than a reprimanding boor. Filled with tenderness, decorum, politeness and gentility, Arsenault uses a motivation

which lies in a need for discretion more than control. The result is a passive-aggressive calm that comes across as unintentional gaslighting. (The denouement is a bit sluggish; it was no doubt a directorial choice, but Arsenault and Hall seem inappropriately calm at play's end.)

As Nora's childhood friend, Kristine, a widow who arrives seeking employment, Nisi Sturgis wisely layers dignity over desperation as she becomes embroiled in the web of Nora's deceit. Richard Baird elicits a



surprising amount of empathy from the viewer as Nils Krogstad, the rascal who blackmails Nora so that he can secure his employment under Torvald; as such, Krogstad is at once a man to be hated and pitied – you may wish to alternately smack and comfort the distressed man.

Ultimately, the evening belongs to Brandt's dynamic, sensitive direction and Hall's luminous portrayal. When intensely lyrical and sophisticated playwriting is treated with the utmost artistic insight, it becomes the apotheosis of theater, leaving us moved, touched, and inspired.



photos by Henry DiRocco

### *A Doll's House*

Sheryl and Harvey White Theatre

Old Globe in San Diego

scheduled to end on April 21, 2013

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## San Diego's Old Globe Theatre Presents Ibsen Classic

*Added by Jack Lyons on April 11, 2013.*

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Jack Lyons Theatre &  
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Henrik Ibsen, the great Norwegian playwright, is often referred to as “the father of realism” and one of the founders of modernism in the theatre. His plays were groundbreaking and controversial for his day.

Europe and the Americas had prescribed societal rules that were not to be challenged. The arts, in general, very rarely reflected the hypocrisy of the day. But Ibsen, to his credit, continually bucked the conventions of the late Nineteenth century with such plays as “Peer Gynt”, “Ghosts”, “An Enemy of the People”, “Hedda Gabler”, and “The Master Builder”.

In his “master-work”, ‘A Doll’s House’, the hypocrisy of the day is clearly laid bare for all to see, except for those that did not want to see.

The Old Globe production of “A Doll’s House” that opened at the Sheryl and Harvey White theatre on March 23rd is intelligently, sensitively, and seamlessly directed by Kirsten Brandt who brings a wealth of Ibsen directing credits to the production. It’s critical, if a production is to succeed and resonate with the audience, that the personal vision of the director has to be in evidence. Brandt’s direction from a new adaptation by Anne-Charlotte Hanes Harvey and herself nicely fits into the 250-seat White stage performing area.

Apparently, what didn’t fit in with a few female members of the Opening Night audience were plot points and dialogue that indicate that it’s okay to treat women in 1879 Norwegian society as pampered dolls. To be viewed as property of their husbands and not able to think for themselves, or make decisions on their own, is, I guess, what nettled them last week and Henrik Ibsen as well over a hundred years ago. Like the old Virginia Slims cigarette commercial of years



ago used to coo, “you’ve come a long way baby” (with a little help from the Nineteenth Amendment to the US Constitution). I would imagine that that was exactly the reaction, however Brandt was expecting. Be that as it may, director Brandt and a first rate cast breathe life into Ibsen’s groundbreaking and controversial play. And females everywhere in the 21st century are still coping with male dominated societies and the laws written by the “old boy’s club”.

The story pivots on middle class housewife Nora Helmer (impressively played by Gretchen Hall), and her growing anxiety concerning a loan she secretly took out which now becomes the basis for blackmail by Nils Krogstad (Richard Baird) a shattered, disgraced and former director of the bank where Nora’s husband, a self-obsessed



Gretchen Hall as Nora Helmer and Fred Arsenault as Torvald Helmer.  
Photo by Henry DiRocco.



Gretchen Hall as Nora Helmer. Photo by Henry DiRocco.

Torvald Helmer (Fred Arsenault) now is in charge. While honesty in a marriage is the best policy, it’s not always easy to negotiate why we make the decisions we make. Both Nora and Torvald, and Krogstad are trapped inside the boxes that 19th century culture has place them in, and from which, there is little chance of escape.

There are usually friends, however, with whom one can confide and look for support and answers. In Nora’s case she has Mrs. Kristine Linde played by talented Nisi Sturgis, whom I still remember from her “Peer Gynt” performance at the La Jolla Playhouse. Kristine, a former schoolmate, counsels Nora to tell Torvald the truth and her reasons behind her decision to take out the loan from Krogstad. The loan was to pay for Torvald’s recovery from a serious illness. Kristine believes honesty and the love between husband and wife and the home will, no doubt, carry the day.

Unfortunately, Torvald , is a prisoner of 19th century customs as well as in his community position as a stuffy bank manager, refuses to believe Nora, when she eventually informs him of Krogstad’s attempt to blackmail her. Krogstad’s demand for not going to Torvald with information that Nora forged a loan document is to have her pressure Torvald into giving him a

position at the bank. He pleads with Nora saying "...look at me, I'm shipwrecked. Life is a rickety ship which is about to hit a storm." Torvald refuses Nora's intervention and suggestions, and hires Kristine to work at the bank instead. Torvald's refusal to discuss their shattered relationship following the revelation leads Nora to make a life-altering decision. The premise of "A Doll's House" and Nora's decision may seem a little strange by today's societal standards, but in 1879, there was little a disgraced housewife could do.

The first rate cast is solid in their portrayals. Gretchen Hall and Fred Arsenault who are real-life husband and wife, deliver extra spice to characters who are one hundred and eighty degrees opposite of themselves (according to program notes stating so). Richard Baird almost makes his desperate disgraced, banker a character we almost feel sorry for. I said "almost". The supporting players: Jack Koenig as Dr. Rank, Katie Whalley as Helene, and Amanda Naughton as Anne-Marie, are spot on, as well.

The creative team for "A Doll's House" led by director Brandt features a functional set designed by Sean Fanning, which allows for maximum space and movement. It's the first time I've seen a production of "Doll's House" performed in the round. Director Brandt does a nice job in making us forget we're not in a proscenium theatre. The costumes of designer Alina Bokovikova nicely evoke the period, and the Lighting design by Davis Lee Cuthbert and the Sound design by Paul Peterson enhance the overall quality of finely judged and nuanced performances by the company of actors.

"A Doll's House" runs through April 21st.

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Richard Baird as Nils Krogstad and Gretchen Hall as Nora Helmer. Photo by Henry DiRocco.



Gretchen Hall as Nora Helmer (center) with (from left) Fred Arsenault as Torvald Helmer, Jack Koenig as Dr. Rank and Nisi Sturgis as Mrs. Kristine Linde



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## A Doll's House at The Old Globe

Ibsen Drama in San Diego Through April 21

By: Jack Lyons - 04/11/2013

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Gretchen Hall as Nora Helmer (center) with (from left) Fred Arsenaault as Torvald Helmer, Jack Koenig as Dr. Rank and Nisi Sturgis as Mrs. Kristine Linde



Gretchen Hall as Nora Helmer. Photo by Henry DiRocco.



Gretchen Hall as Nora Helmer and Fred Arsenaault as Torvald Helmer. Photo by Henry DiRocco



Richard Baird as Nils Krogstad and Gretchen Hall as Nora Helmer. Photo by Henry DiRocco.

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The story pivots on middle class housewife Nora Helmer (impressively played by Gretchen Hall), and her growing anxiety concerning a loan she secretly took out which now becomes the basis for blackmail by Nils Krogstad (Richard Baird) a shattered, disgraced and former director of the bank where Nora’s husband, a self-obsessed Torvald Helmer (Fred Arsenault) now is in charge. While honesty in a marriage is the best policy, it’s not always easy to negotiate why we make the decisions we make. Both Nora and Torvald, and Krogstad are trapped inside the boxes that 19th century culture has place them in, and from which, there is little chance of escape.

There are usually friends, however, with whom one can confide and look for support and answers. In Nora’s case she has Mrs. Kristine Linde played by talented Nisi Sturgis, whom I still remember from her “Peer Gynt” performance at the La Jolla Playhouse. Kristine, a former schoolmate, counsels Nora to tell Torvald the truth and her reasons behind her decision to take out the loan from Krogstad. The loan was to pay for Torvald’s recovery from a serious illness. Kristine believes honesty and the love between husband and wife and the home will, no doubt, carry the day.

Unfortunately, Torvald, is a prisoner of 19th century customs as well as in his community position as a stuffy bank manager, refuses to believe Nora, when she eventually informs him of Krogstad’s attempt to blackmail her.

Krogstad’s demand for not going to Torvald with information that Nora forged a loan document is to have her pressure Torvald into giving him a position at the bank. He pleads with Nora saying “...look at me, I’m shipwrecked. Life is a rickety ship which is about to hit a storm.” Torvald refuses Nora’s intervention and suggestions, and hires Kristine to work at the bank instead. Torvald’s refusal to discuss their shattered relationship following the revelation leads Nora to make a life-altering decision. The premise of “A Doll’s House” and Nora’s decision may seem a little strange by today’s societal standards, but in 1879, there was little a disgraced housewife could do.

The first rate cast is solid in their portrayals. Gretchen Hall and Fred Arsenault who are real-life husband and wife, deliver extra spice to characters who are one hundred and eighty degrees opposite of themselves (according to program notes stating so). Richard Baird almost makes his desperate disgraced, banker a character we almost feel sorry for. I said “almost”. The supporting players: Jack Koenig as Dr. Rank, Katie Whalley as Helene, and Amanda Naughton as Anne-Marie, are spot on, as well.

The creative team for “A Doll’s House” led by director Brandt features a functional set designed by Sean Fanning, which allows for maximum space

and movement. It's the first time I've seen a production of "Doll's House" performed in the round. Director Brandt does a nice job in making us forget we're not in a proscenium theatre. The costumes of designer Alina Bokovikova nicely evoke the period, and the Lighting design by Davis Lee Cuthbert and the Sound design by Paul Peterson enhance the overall quality of finely judged and nuanced performances by the company of actors.

"A Doll's House" runs through April 21<sup>st</sup>

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# ENTERTAINMENT

"If there is any villain in 'A Doll's House,' it is, as in other Ibsen plays, dead conventions, preconceived notions, accepted dogma, impossible ideals — 'ghosts.'"

— Anne-Charlotte Hanes Harvey

## WHAT'S INSIDE

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By Colleen Bromberger  
Staff Writer

A doll is a beautiful object, at the disposal of its owner in order to be played with, or tossed aside at his or her will. A doll's house is its residence, often adorned with beautiful objects and clothes to which the doll is dressed up as according to the will of its owner.

These sentences must be obvious to the reader in terms of the literal sense of a childhood plaything; however, if we bring the context of the doll to the Victorian woman, one can see the plethora of similarities. Women were society's dolls, first owned by their fathers, then by their husbands, and used only for their looks or sexuality rather than as equal companions in marriage. They were confined to their husbands' life as a doll is to

her house.

This is exactly what 19th century Norwegian Henrik Ibsen portrays in his play, "A Doll's House." The play tells the story of a wife, Nora Helmer, who is dismissed as a flighty, beautiful songbird who can never comprehend the hardships of life. Her husband Torvald treats her as an object in which he controls her money, her diet and even her happiness; however, he is completely unaware that his Nora was responsible for saving him from death through borrowing money in her own name, without consultation from her husband.

As Torvald discovers the secret, Nora sees a different side of her husband, which makes her realize she must leave her house, her family and her comfortable life in order to discover what she is truly capable of.

A considerably difficult show

for any theater group to fully pull off. The Old Globe theater in San Diego did an excellent job of adding a fresh perspective to the classic Ibsen play through a new translation by former Ibsen Society of America board member, Anne-Charlotte Hanes Harvey.

The character of Nora is difficult to play; there is a level of depth that cannot be revealed immediately, but must be slowly peeled away throughout the play to exemplify a songbird that does more than just sing, but also nurtures, cares and loves.

Gretchen Hall as Nora Helmer was magnificent: she holds the audience in the palm of her hand, appropriately acting flighty in the beginning, gaining strength throughout the play and leaving her oppressive house in the end as a confident woman. Hall's portrayal was nothing less than exquisite.

Fred Arsenaault as Torvald Helmer also was a great addition to the show. He was not overbearing, nor entirely too cruel to Nora, but exemplified enough masochist beliefs for the audience to somewhat laugh at his backwards beliefs.

The supporting cast was wonderful too, with each performer exhibiting a variety of emotions that added to the overall goal of the play. Each member exhibited energy throughout the show, which did not detract from Nora's journey.

The most interesting, as well as most silent, part of the play was the wonderful set. Designed in a theater-in-the-round format, the audience surrounded the actors in an arena style, so there were chances to observe the play from every angle. This added to the complexity of the doll's house, forcing the audience to peer into the object's private-turned-public life. A subtle

yet appropriate choice by director Kirsten Brandt, observing Nora from every angle was one of the most enjoyable parts of the show.

All in all, "A Doll's House" had very few issues. One of my only problems with the production was the lack of energy in the last scene, in which both Nora and Torvald said their goodbyes in a somewhat monotone exchange. However, I'm purely nitpicking; the performance was one of the best productions I have seen this year. The acting was spectacular, the set was refreshing, and the overall message was not represented in an overdone manner, but instead exciting.

"A Doll's House" conveyed a message that has often been forgotten in this modern egalitarian society; yet it is important to remember that even the most innocent of beings possess a strength that should never be taken for granted.

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## A Doll's House at The Old Globe

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# Henrick Ibsen’s classic play is thought-provoking

ALL THE WORLD’S A STAGE

David Dixon  
Assistant Entertainment Editor

Fans of theatre may know of the naturalistic drama, “A Doll’s House,” because of its famous ending, which was considered controversial in the 1800s. This knowledge doesn’t ruin the impact of The Old Globe’s production of Henrik Ibsen’s popular play.

Set in the Helmer family parlor, Nora Helmer (Gretchen Hall) is in a seemingly happy marriage with a loving, but controlling husband, Torvald Helmer (Fred Arsenault). What Torvald doesn’t know is Nora is hiding a financial secret that could jeopardize their marriage.

Ibsen’s script, which was translated and adapted by former San Diego State professor Anne-Charlotte Hanes Harvey, and also adapted and directed by Kirsten Brandt, opens with ironic humor. Similar to another Ibsen classic, “Hedda Gabler,” there are a lot of warped laughs at the expense of the female protagonists. This is because Nora starts out as a naive childlike adult and doesn’t realize her husband is keeping her from growing up.

Once the information Nora is hiding from Torvald is revealed, morally ambiguous questions are presented—many of which are never completely answered, but are left up to interpretation.

This is evident in the acclaimed final scene, which at first seems like the story is tied in a neat bow. However, it soon becomes clear that the conclusion is open-ended, with

many situations left unresolved.

Sean Fanning’s scenery in the Sheryl and Harvey White Theatre is extremely detailed and serves a metaphorical purpose. The set symbolizes Nora’s materialistic world and, while the parlor looks nice, there’s something cold and artificial about it.

Paul Peterson’s sound design adds symbolism with the audio footage of waves crashing. The purpose behind this is revealed in a monologue Nora gives near the unforgettable finale.

Hall captures Nora’s naive innocence, as well as her neurosis about maintaining the appearance that everything in life is fine. Hall’s powerfully implosive performance is especially effective because of her subtle nuances.

Arsenault, who’s married to Hall in real life, starts out as a man who seems generally calm and relaxed. In Act 2, Arsenault has to emote intense rage and fury, which was the darkest and most unnerving part of

the show.

Of the supporting players, I was most impressed with Richard Baird, who plays Nils Krogstad, the man who knows about Nora’s indiscretion. Instead of portraying him as a heartless villain, Baird’s intensity allows spectators to understand why he would put Nora in jeopardy.

Nisi Sturgis also stands out as Kristine Linde, a friend of Nora’s. Sturgis’ depiction of Kristine is sad but hopeful, for life was not as kind to her. Despite her harsh reality, Kristine acts as a moral compass for her childhood companion.

With thought-provoking direction from Brandt, “A Doll’s House” packs a punch. What could have been a dry and dated period piece instead continues to make an emotional connection with the audience.

Tickets and information about “A Doll’s House” can be found at [theoldglobe.org](http://theoldglobe.org).



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By [David Dixon](#),  
Posted on 08 April 2013.

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Courtesy Henry DiRocco

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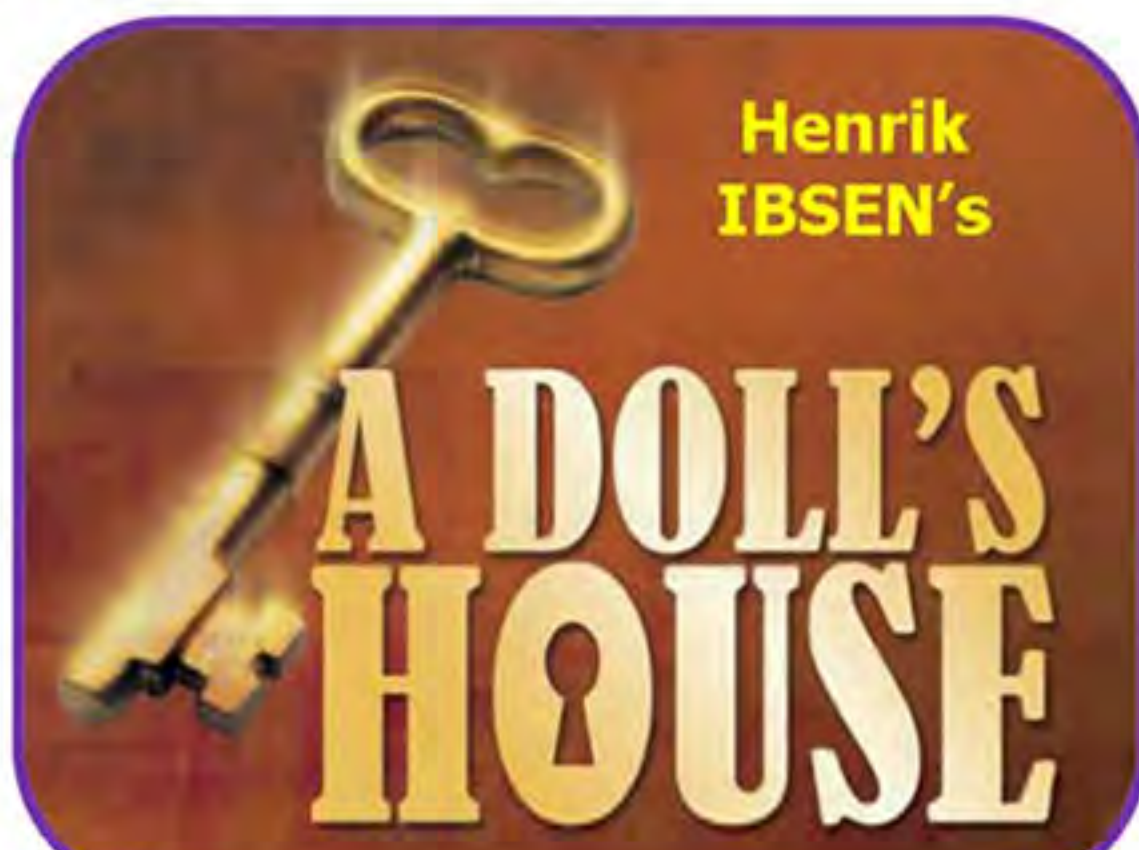
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**Play REVIEW Commentary (as seen on 3/27/13)**

**SD Old Globe Theatre:**



Per Robert Hampton

**"A Doll's House" ...** the title has a fun-playful sound. Yet, in certain cases or scenarios those words can have an ominous ring. **Henrik Ibsen's** play, **A DOLL'S HOUSE**, newly adapted by **Anne-Charlotte Hanes Harvey** and **Kirsten Brandt**, combines both meanings - and indeed, has an ominous story to tell.



**ZERO IN ON**  
**A DOLL'S HOUSE**  
**SD Old Globe Theatre**  
**Where: Shiley Theatre**  
**Dates: 3/23 - 4/21st**  
**[www.sdoldglobe.com](http://www.sdoldglobe.com)**

The play, currently at **The Old Globe's** - **Shiley Theatre-in-the-Round**, will run March 23rd through April 21st. It was directed by above **Kirsten Brandt**.

Gretchen Hall as NORA HELMER

Henrik Ibsen



Usually, you do not think of a grown man playing with dolls, in the strict sense of the word. The play's principal character, **TORVALD HELMER**, (*played by Fred Arsenault*) an upwardly mobile businessman (*of yesteryear-circa late 1800's*), does regard his wife **NORA** (played by **Gretchen Hall**) as his most valued possession ... his live doll. He constantly



refers to her as *"my little"* squirrel or rabbit - depending upon the situation. She has accepted this behavior, nay embraced it - as a way of sometimes manipulating her husband. *"Do this for your little squirrel"*, is an example of her complicity/manipulation. The setting ... is a small coastal town in Norway.



Fred Arsenault becomes ...



**TORVALD HELMER**

**NORA**, fashionable in her bustle skirt and whalebone corseted waist, is on the surface the model (*though a bit giddy*) wife. They, as a couple, have been through some rough and stormy financial times - but, have at last achieved a modicum of success. **NORA** has protected and helped her husband by saving his life. Unbeknownst to him,

she had the means at hand to allow **TORVALD**, a long recuperative rest - following a fatigue-related illness ... in sunny Italy. **NORA**, rightfully believes his ego would never have accepted her help - had she not negotiated the loan, (*it was done in an unsavory, illegal manner*) ... he would have died.

Suddenly, the story takes a dramatic turn. **NORA**, had previously asked and received the loan from **NILS KROGSTAD** (*played by Richard Baird*). **NILS**, is employed by **TORVALD**, who is on the brink of firing him. Desperate, **NILS** attempts a bit of blackmail with **NORA** - as the object of his scurrilous scheme. Echoing the ocean sounds from outside, a big crashing wave of problems is about to sweep over all of them - from the inside.

Nisi Sturgis & Gretchen Hall

Richard Baird & Gretchen Hall



Each person (**NORA**, **TORVALD**, and **NILS KROGSTAD**)'s, true character will come to the forefront - for crystal clear observation. After **TORVALD** discovers **NORA**'s secret loan, he is enraged - but only, in regard to protecting his own ego-driven image at the bank and in society. **NORA** sees **TORVALD** for the first time. Her love is fractured in a moment - and, **TORVALD** is devastated by the sudden change in her behavior. Even, the evil **KROGSTAD** looks different, as he becomes a more evolved person. **NORA**'s friend, a **Mrs. KRISTIN LINDE** (*played by Nisi Sturgis, a somewhat peripheral figure*) has a hand in **KROGSTAD**'s redemption.



Gretchen Hall (**NORA**) and Fred Arsenault (**TORVALD**)



The sets by **Sean Fanning**, are effective (*stage size is limited*) and suggest the middle class Victorian-era through furnishings and interior decorations. A small carved desk, an Empire rolled-arm sofa, a tea table and the requisite Persian rug - will wrap you in a feeling of the era. As an historical note, **Ibsen** based his story on a female friend - whose husband had her committed to an asylum, following an indiscretion. Men at that time, had virtual power over women - setting up laws reflecting the masculine viewpoint. **Ibsen**, in his writings, was merely reflecting the times and society. There was much back-lash for **Ibsen** from traditionalists, who did not want the sanctity of marriage devalued in any way.

Old Globe Artistic Director Barry Edelstien (center) with the cast and creative team of A Doll's House



**A DOLL'S HOUSE**, is considered by many to be one of the best plays ever written. Go see this well-acted piece - You will not be disappointed. This exceptional play combines heavy drama with some funny moments. The costumes are beautifully crafted, and were designed by **Alina Bokovikova** ... and, they reflect upwardly aspiring middle class fashions. The wonderful lighting by **David Lee Cuthbert** enhances the mood and feeling ... and,

the Sound by **Paul Peterson** is inspired ... with the sound of waves splashing, ranging from calm to turbulence - mirrors the strong onstage emotions.

\*\*\*\*\*





# FEATURES



# ENTERTAINMENT

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Courtesy of The Old Globe

A doll is a beautiful object, at the disposal of its owner in order to be played with, or tossed aside at his or her will. A doll's house is its residence, often adorned with beautiful objects and clothes to which the doll is dressed up as according to the will of its owner.

These sentences must be obvious to the reader in terms of the literal sense of a childhood plaything; however, if we bring the context of the doll to the Victorian woman, one can see the plethora of similarities. Women were society's dolls, first owned by their fathers, then by their husbands, and used only for their looks or sexuality rather than as equal companions in marriage. They were confined to their husbands' life as a doll is to her house.

This is exactly what 19th century Norwegian Henrik Ibsen portrays in his play, "A Doll's House." The play tells the story of a wife, Nora Helmer, who is dismissed as a flighty, beautiful songbird who can never comprehend the hardships of life. Her husband Torvald treats her as an object in which he controls her money, her diet and even her happiness; however, he is completely unaware that his Nora was responsible for saving him from death through borrowing money in her own name, without consultation from her husband.

As Torvald discovers the secret, Nora sees a different side of her husband, which makes her realize she must leave her house, her family and her comfortable life in order to discover what she is truly capable of.

A considerably difficult show for any theater group to fully pull off, The Old Globe theater in San Diego did an excellent job of adding a fresh perspective to the classic Ibsen play through a new translation by former Ibsen Society of America board member, Anne-Charlotte Hanes Harvey.

The character of Nora is difficult to play; there is a level of depth that cannot be revealed immediately, but must be slowly peeled away throughout the play to exemplify a songbird that does more than just sing, but also nurtures, cares and loves.

Gretchen Hall as Nora Helmer was magnificent: she holds the audience in the palm of her hand, appropriately acting flighty in the beginning, gaining strength throughout the play and leaving her oppressive house in the end as a confident woman. Hall's portrayal was nothing less than exquisite.

Fred Arsenault as Torvald Helmer also was a great addition to the show. He was not overbearing, nor entirely too cruel to Nora, but exemplified enough masochist beliefs for the audience to somewhat laugh at his backwards beliefs.

The supporting cast was wonderful too, with each performer exhibiting a variety of emotions that added to the overall goal of the play. Each member exhibited energy throughout the show, which did not detract from Nora's journey.

The most interesting, as well as most silent, part of the play was the wonderful set. Designed in a theater-in-the-round format, the audience surrounded the actors in an arena style, so there were chances to observe the play from every angle. This added to the complexity of the doll's house, forcing the audience to peer into the object's private-turned-public life. A subtle yet appropriate choice by director Kirsten Brandt, observing Nora from every angle was one of the most enjoyable parts of the show.

All in all, "A Doll's House" had very few issues. One of my only problems with the production was the lack of energy in the last scene, in which both Nora and Torvald said their goodbyes in a somewhat monotone exchange. However, I'm purely nitpicking; the performance was one of the best productions I have seen this year. The acting was spectacular, the set was refreshing, and the overall message was not represented in an overdone manner, but instead exciting.



"A Doll's House" conveyed a message that has often been forgotten in this modern egalitarian society; yet it is important to remember that even the most innocent of beings possess a strength that should never be taken for granted.



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# Henrick Ibsen’s classic play is thought-provoking

ALL THE WORLD’S A STAGE

David Dixon  
Assistant Entertainment Editor

Fans of theatre may know of the naturalistic drama, “A Doll’s House,” because of its famous ending, which was considered controversial in the 1800s. This knowledge doesn’t ruin the impact of The Old Globe’s production of Henrik Ibsen’s popular play.

Set in the Helmer family parlor, Nora Helmer (Gretchen Hall) is in a seemingly happy marriage with a loving, but controlling husband, Torvald Helmer (Fred Arsenault). What Torvald doesn’t know is Nora is hiding a financial secret that could jeopardize their marriage.

Ibsen’s script, which was translated and adapted by former San Diego State professor Anne-Charlotte Hanes Harvey, and also adapted and directed by Kirsten Brandt, opens with ironic humor. Similar to another Ibsen classic, “Hedda Gabler,” there are a lot of warped laughs at the expense of the female protagonists. This is because Nora starts out as a naive childlike adult and doesn’t realize her husband is keeping her from growing up.

Once the information Nora is hiding from Torvald is revealed, morally ambiguous questions are presented—many of which are never completely answered, but are left up to interpretation.

This is evident in the acclaimed final scene, which at first seems like the story is tied in a neat bow. However, it soon becomes clear that the conclusion is open-ended, with

many situations left unresolved.

Sean Fanning’s scenery in the Sheryl and Harvey White Theatre is extremely detailed and serves a metaphorical purpose. The set symbolizes Nora’s materialistic world and, while the parlor looks nice, there’s something cold and artificial about it.

Paul Peterson’s sound design adds symbolism with the audio footage of waves crashing. The purpose behind this is revealed in a monologue Nora gives near the unforgettable finale.

Hall captures Nora’s naive innocence, as well as her neurosis about maintaining the appearance that everything in life is fine. Hall’s powerfully implosive performance is especially effective because of her subtle nuances.

Arsenault, who’s married to Hall in real life, starts out as a man who seems generally calm and relaxed. In Act 2, Arsenault has to emote intense rage and fury, which was the darkest and most unnerving part of

the show.

Of the supporting players, I was most impressed with Richard Baird, who plays Nils Krogstad, the man who knows about Nora’s indiscretion. Instead of portraying him as a heartless villain, Baird’s intensity allows spectators to understand why he would put Nora in jeopardy.

Nisi Sturgis also stands out as Kristine Linde, a friend of Nora’s. Sturgis’ depiction of Kristine is sad but hopeful, for life was not as kind to her. Despite her harsh reality, Kristine acts as a moral compass for her childhood companion.

With thought-provoking direction from Brandt, “A Doll’s House” packs a punch. What could have been a dry and dated period piece instead continues to make an emotional connection with the audience.

Tickets and information about “A Doll’s House” can be found at [theoldglobe.org](http://theoldglobe.org).



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## Henrick Ibsen's classic play is thought-provoking

By [David Dixon](#),  
Posted on 08 April 2013.

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Courtesy Henry DiRocco

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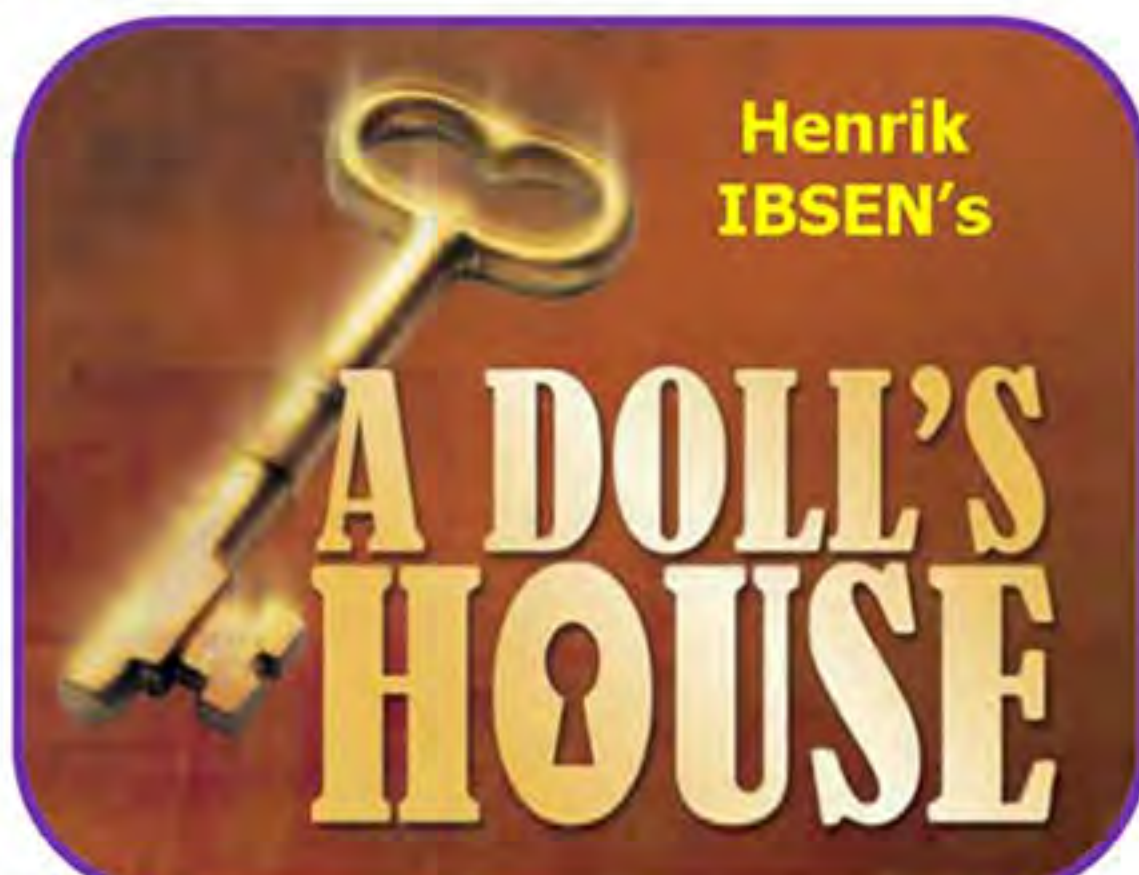
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**Play REVIEW Commentary (as seen on 3/27/13)**  
**SD Old Globe Theatre:**



Per Robert Hampton

**"A Doll's House" ...** the title has a fun-playful sound. Yet, in certain cases or scenarios those words can have an ominous ring. **Henrik Ibsen's** play, **A DOLL'S HOUSE**, newly adapted by **Anne-Charlotte Hanes Harvey** and **Kirsten Brandt**, combines both meanings - and indeed, has an ominous story to tell.



**ZERO IN ON**  
**A DOLL'S HOUSE**  
**SD Old Globe Theatre**  
**Where: Shiley Theatre**  
**Dates: 3/23 - 4/21st**  
[www.sdoldglobe.com](http://www.sdoldglobe.com)

The play, currently at **The Old Globe's** - Shiley Theatre-in-the-Round, will run March 23rd through April 21st. It was directed by above **Kirsten Brandt**.

Gretchen Hall as NORA HELMER

Henrik Ibsen



Usually, you do not think of a grown man playing with dolls, in the strict sense of the word. The play's principal character, **TORVALD HELMER**, (*played by Fred Arsenault*) an upwardly mobile businessman (*of yesteryear-circa late 1800's*), does regard his wife **NORA** (played by **Gretchen Hall**) as his most valued possession ... his live doll. He constantly



refers to her as *"my little"* squirrel or rabbit - depending upon the situation. She has accepted this behavior, nay embraced it - as a way of sometimes manipulating her husband. *"Do this for your little squirrel"*, is an example of her complicity/manipulation. The setting ... is a small coastal town in Norway.



Fred Arsenault becomes ...



**TORVALD HELMER**

**NORA**, fashionable in her bustle skirt and whalebone corseted waist, is on the surface the model (*though a bit giddy*) wife. They, as a couple, have been through some rough and stormy financial times - but, have at last achieved a modicum of success. **NORA** has protected and helped her husband by saving his life. Unbeknownst to him,

she had the means at hand to allow **TORVALD**, a long recuperative rest - following a fatigue-related illness ... in sunny Italy. **NORA**, rightfully believes his ego would never have accepted her help - had she not negotiated the loan, (*it was done in an unsavory, illegal manner*) ... he would have died.

Suddenly, the story takes a dramatic turn. **NORA**, had previously asked and received the loan from **NILS KROGSTAD** (*played by Richard Baird*). **NILS**, is employed by **TORVALD**, who is on the brink of firing him. Desperate, **NILS** attempts a bit of blackmail with **NORA** - as the object of his scurrilous scheme. Echoing the ocean sounds from outside, a big crashing wave of problems is about to sweep over all of them - from the inside.

Nisi Sturgis & Gretchen Hall

Richard Baird & Gretchen Hall



Each person (**NORA**, **TORVALD**, and **NILS KROGSTAD**)'s, true character will come to the forefront - for crystal clear observation. After **TORVALD** discovers **NORA**'s secret loan, he is enraged - but only, in regard to protecting his own ego-driven image at the bank and in society. **NORA** sees **TORVALD** for the



first time. Her love is fractured in a moment - and, **TORVALD** is devastated by the sudden change in her behavior. Even, the evil **KROGSTAD** looks different, as he becomes a more evolved person. **NORA**'s friend, a **Mrs. KRISTIN LINDE** (*played by Nisi Sturgis, a somewhat peripheral figure*) has a hand in **KROGSTAD**'s redemption.



Gretchen Hall (**NORA**) and Fred Arsenault (**TORVALD**)



The sets by **Sean Fanning**, are effective (*stage size is limited*) and suggest the middle class Victorian-era through furnishings and interior decorations. A small carved desk, an Empire rolled-arm sofa, a tea table and the requisite Persian rug - will wrap you in a feeling of the era. As an historical note, **Ibsen** based his story on a female friend - whose husband had her committed to an asylum, following an indiscretion. Men at that time, had virtual power over women - setting up laws reflecting the masculine viewpoint. **Ibsen**, in his writings, was merely reflecting the times and society. There was much back-lash for **Ibsen** from traditionalists, who did not want the sanctity of marriage devalued in any way.

Old Globe Artistic Director Barry Edelstien (center) with the cast and creative team of A Doll's House



**A DOLL'S HOUSE**, is considered by many to be one of the best plays ever written. Go see this well-acted piece - You will not be disappointed. This exceptional play combines heavy drama with some funny moments. The costumes are beautifully crafted, and were designed by **Alina Bokovikova** ... and, they reflect upwardly aspiring middle class fashions. The wonderful lighting by **David Lee Cuthbert** enhances the mood and feeling ... and,

the Sound by **Paul Peterson** is inspired ... with the sound of waves splashing, ranging from calm to turbulence - mirrors the strong onstage emotions.

\*\*\*\*\*



# Big debuts in Globe's 'House'

## Theater announces casting for new adaptation of iconic Ibsen play

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 11:09 a.m. March 4, 2013



[\(/photos/2013/mar/04/955889/\)](/photos/2013/mar/04/955889/)

The cast of the Old Globe Theatre's staging of "A Doll's House": Nisi Sturgis, Amanda Naughton, Fred Arsenault, Gretchen Hall, Richard Baird, Jack Koenig and Katie Whalley (left to right). — *Henry DiRocco*

A real-life married couple and a pair of esteemed San Diego-connected actors will all be making their Old Globe (<http://www.oldglobe.org/>) debuts in the theater's production of "A Doll's House."

The Globe has just announced final casting for the show, which runs March 23 to April 23 (with an official opening March 28). UCSD grad and former Sledgehammer Theatre artistic director Kirsten Brandt returns to co-adapt and direct the scholar and theater artist Anne-Charlotte Hanes Harvey's new translation of the Henrik Ibsen classic.

Leading the cast of the hugely influential 1879 domestic drama are Gretchen Hall and Fred Arsenault, both of whom have

Broadway and other high-profile credits - Hall in the recent New York staging of "Stick Fly," and Arsenault in "The Royal Family" and "Born Yesterday," among others. The married pair will play Nora and Torvald Helmer, a couple whose own marriage is enduring huge turmoil.

Also in the cast are Globe newcomers Richard Baird (Nils Krogstad, Porter), who founded the San Diego Shakespeare troupe Poor Players and has been seen most recently here at North Coast Rep and as a director at Diversionary Theatre; and Katie Whalley (Helene), a rising local talent who appeared in the recent "Chicago" at San Diego Musical Theatre and in the title role of "Gypsy" at Ion Theatre. (The latter earned her a Craig Noel Award from the San Diego Theatre Critics Circle.)

Rounding out the cast are Amanda Naughton (Anne-Marie), who has extensive Globe, Broadway and tour credits; Jack Koenig (Dr. Rank), a veteran of Broadway's "The Lion King"; and Nisi Sturgis (Mrs. Kristine Linde), also a Globe and Broadway veteran.

More details and tickets: (619) 234-5623 or [oldglobe.org](http://oldglobe.org).

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# OLD GLOBE PRODUCTIONS COME ALIVE

## A SOUTHERN CALIFORNIA PREMIERE & A HENRIK IBSEN MASTERPIECE

### 'A Doll's House' – a True Landmark of of Modern Drama

In a time of financial desperation, a young wife makes a dangerous decision, taking an illegal risk to save her husband's life. Years later, her secret comes back to haunt her, and its revelation will shake the foundations of her entire world. Written in 1879, Henrik Ibsen's "A Doll's House" is a true landmark of modern drama. Director Kirsten Brandt and Ibsen translator Anne-Charlotte Hanes Harvey collaborate to create a new adaptation of the play expressly for the Globe's intimate Sheryl and Harvey White Theatre. "A Doll's House" continues the Globe's Classics Up Close series, which takes dramatic masterworks out

from behind the proscenium arch, allowing audiences to experience great drama in new and often unexpected ways. Opening night is March 28. The production runs through April 21.

Kirsten Brandt (director and translator) previously directed "Hold Please," "Lobby Hero," "Christmas on Mars" and "The Intelligent Design of Jenny Chow" at The Old Globe. Her regional directing credits include La Jolla Playhouse, San Diego Repertory Theatre, Shakespeare Santa Cruz, TheatreWorks, San Jose Repertory Theatre and North Coast Repertory Theatre. Brandt was executive artistic director of Sledgehammer The-

atre from 1999-2005 where she produced 23 theatrical events, directed 15 productions and wrote "The Frankenstein Project, NU: Parts I & III" and "Berzerkergang." She served as associate artistic director at San Jose Repertory Theatre where she directed "Rabbit Hole," "Splitting Infinity," "Groundswell" and "Legacy of Light."

Henrik Ibsen (1828-1906) is often considered the father of modern drama. His plays are still highly topical, and after Shakespeare, his works are more frequently performed than any other playwright in the world. He began writing plays in 1850, and his best-known works

include "A Doll's House" (1879), "Ghosts" (1881), "An Enemy of the People" (1882) and "Hedda Gabler" (1890). Many of Ibsen's plays are realistic, issue-driven dramas that focus on social criticism. "A Doll's House" was Ibsen's international breakthrough. His later plays shift to psychological and symbolic drama. His four last dramatic works, "The Master Builder" (1892), "Little Eyolf" (1894), "John Gabriel Borkman" (1896) and "When We Dead Awaken" (1899), are frequently characterized as dramatic self-portraits, as artistic confessions in the name of self-scrutiny and self awareness.



Playwright Henrik Ibsen.



'A Doll's House' Director Kirsten Brandt.



Translator Anne-Charlotte Hanes Harvey.



#### A Doll's House

By Henrik Ibsen

Adaptation by Anne-Charlotte Hanes Harvey and Kirsten Brandt

Directed by Kirsten Brandt

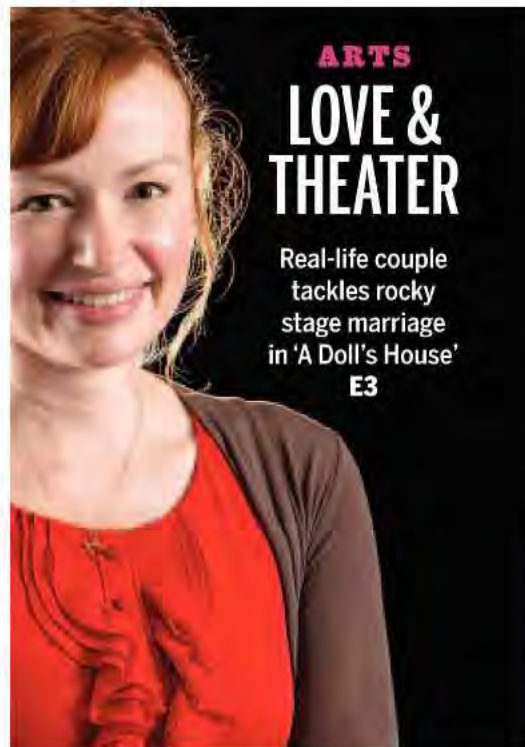
World Premiere Adaptation

Sheryl and Harvey White Theatre

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Page 1 of 3



Fred Arsenault and his wife, Gretchen Hall, star in the upcoming production of "A Doll's House" at the Old Globe Theatre. BILL WECHTER • U-T

# Fight and make up





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JAMES HEBERT • U-T

**T**here is something, the director Kirsten Brandt says, that's "really fun and joyous" about directing a real-life married couple who are playing husband and wife onstage. ■ And there's something a little difficult about keeping such sentiments in mind as you watch the two wedded actors in question rehearse a tense scene of power games from one of the most notoriously problematic marriages in theatrical history.

But for Brandt — and for Gretchen Hall and Fred Arsenault, who are playing Nora and Torvald in the Old Globe production of "A Doll's House" — that "fun and joy" derive from digging unflinchingly into the raw emotion and contemporary dynamics of Henrik Ibsen's 1879 classic. And who better to help explore the boundaries of this hugely influential domestic drama than a pair of actors whose bonds come already stress-tested?

"There's a freedom, physically, with them that as a director I don't have to worry about," says Brandt, the UC San Diego grad and longtime Sledgehammer Theatre artistic chief who is directing her fifth Globe production.

In just about the same breath, she points out that "in the next two days (of rehearsal), I'm making my married couple break up," at least for story's sake. "This is an intense play for a couple. This relationship dissolves."

But Arsenault and Hall seem game to take all that on, even as they acknowledge the mixed feelings it can stir.

"I'm actually excited about it, to be able to do this," says Arsenault, who met Hall when they were both graduate acting students at New York University. (They've been married for three years now.) "We're around each other 24/7, which we haven't had a problem with yet."

And yet Hall notes that "something interesting happened yesterday, where we were rehearsing a scene (in which) Torvald punishes Nora, yells at her. Freddie did a great job of playing his action, and the scene ended, and he immediately became upset."

Arsenault recalls of that searingly conflicted moment that "it was just weird. I'm yelling at my 'wife,' but I'm (also) yelling at my *wife*. I love her, so I don't treat her that

SEE 'A DOLL'S HOUSE' • E7



Gretchen Hall and Fred Arsenault rehearse a scene. BILL WECHTER • U-T



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## 'A DOLL'S HOUSE' • Play opens Thursday

FROM E3

way. But every now and then when you rehearse, those moments will drop down and hit somewhere that resonates with you."

### Multiple 'Dolls'

Actors (and audiences) have to find what solace they can in Ibsen's sobering saga of wedlock gone wrong, with a husband fixated on his reputation and social standing and a wife who's chafing at her prescribed, stifling role in life.

"A Doll's House" has been celebrated over the decades as a statement of female empowerment, and Nora as a proto-feminist heroine. To Brandt, that view, while valid, can tempt people to overlook the binds in which the other characters find themselves.

That idea is at the heart of the world-premiere adaptation by Brandt and the renowned Ibsen scholar Anne Charlotte Hanes-Harvey, who also produced a new translation of "A Doll's House" for this reconception.

Their piece retains the period setting, but it aims to examine the toll of societal expectations on Torvald as well as Nora.

"He's a victim of the social structure he's in, and what society's demanding of men at this time — their social status, maintaining their reputation, having a wife who can do x, y and z," says Brandt. "So he's as much of a 'doll' as she is."

The story pivots on Nora's growing distress as a loan she secretly took out becomes the basis for blackmail by Krogstad, a

former employee of the bank Torvald manages.

The Shakespearean actor-director and former San Diegan Richard Baird (who founded Poor Players here) portrays Krogstad in the Globe production, which also features Katie Whalley, Jack Koenig, Amanda Naughton and Nisi Sturgis.

Arsenault first played the role of Torvald in grad school, and for him the play's impact hasn't diminished.

"I still feel a lot of tension when I watch it; I feel a lot of anxiety. I feel as though you can take on Nora's anxiety, and feel as if you're cornered. It's pretty incredible how Ibsen manages to create this steamroller effect.

"I like that — and I like his point of view on women, (and) seeing how far we've come," he adds. "Over the past 150 years, we've actually moved. We've come quite a distance from where we were. And that makes me feel proud."

All of which doesn't remotely make "A Doll's House" a relic of the past, notes Hall.

In the play, "there are these ideas of how a wife should be or how a husband should be," she says. "They have these molds. And I think that's very relevant even today. I don't think it's specific to a certain time period. I think everyone has their position and they put themselves in that box, whether it's 'I want to be a good daughter,' or 'I want to be a good wife.'

"We can sometimes get boxed in so that our own opinions, our own voices, are squashed. That's why

### "A Doll's House"

**When:** In previews. Opens Thursday. Performances: 7 p.m. Tuesdays-Wednesdays (plus 2 p.m. April 10); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays (no matinee April 13); 2 and 7 p.m. Sundays (no matinee today)

**Where:** Old Globe's White Theatre, 1363 Old Globe Way, Balboa Park

**Tickets:** \$29-\$71

**Phone:** (619) 234-5623

**Online:** [oldglobe.org](http://oldglobe.org)

I think Nora's story still applies."

To Brandt, the financial house of cards that comes tumbling down for Ibsen's characters is one more way the play ties into the present day, given our lingering economic jitters.

"Krogstad has a line where he says, 'Look at me, I'm shipwrecked,'" observes Brandt, who worked with the designer Sean Fanning on a visual concept that suggests the characters are adrift on a raft.

"And that's kind of the truth for everybody in this play, whether they recognize it or not. Nora and Torvald have no idea that their whole foundation is crumbling out from under them, and that they're in the middle of the ocean, floating on nothing.

"They don't see it; they just see the facade, the doll house they've created around them. But the truth is, they're on a very rickety ship that's about to hit a storm."

# At Globe, a 'House' divided

## Real-life spouses dig into reconceived Ibsen tale of faltering marriage

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 11:30 a.m. March 22, 2013



[\(/photos/2013/mar/22/971786/\)](/photos/2013/mar/22/971786/)

Married actors Gretchen Hall and Fred Arsenault (with cast mate Nisi Sturgis in the background) rehearse a scene from the Old Globe Theatre's production of "A Doll's House." — *Bill Wechter*

There is something, the director Kirsten Brandt says, that's "really fun and joyous" about directing a real-life married couple who are playing husband and wife onstage.

And there's something a little difficult about keeping such sentiments in mind as you watch the two wedded actors in question rehearse a tense scene of power games from one of the most notoriously problematic marriages in theatrical history.

But for Brandt — and for Gretchen Hall and Fred Arsenault, who are playing Nora and Torvald in the Old Globe production of "A Doll's House" — that "fun and joy" derive from digging unflinchingly into the raw emotion and contemporary dynamics of Henrik Ibsen's 1879 classic.

And who better to help explore the boundaries of this hugely influential domestic drama than a pair of actors whose bonds come already stress-tested?

"There's a freedom, physically, with them that as a director I don't have to worry about," says Brandt, the UC San Diego grad and longtime Sledgehammer Theatre artistic chief who is directing her fifth Globe production.

In just about the same breath, she points out that "in the next two days (of rehearsal), I'm making my married couple break up," at least for story's sake. "This is an intense play for a couple. This relationship dissolves."

But Arsenault and Hall seem game to take all that on, even as they acknowledge the mixed feelings it can stir.

"I'm actually excited about it, to be able to do this," says Arsenault, who met Hall when they were both graduate acting students at New York University. (They've been married for three years now.) "We're around each other 24/7, which we haven't had a problem with yet."

And yet Hall notes that "something interesting happened yesterday, where we were rehearsing a scene (in which) Torvald punishes Nora, yells at her. Freddie did a great job of playing his action, and the scene ended, and he immediately became upset."

Arsenault recalls of that searingly conflicted moment that "it was just weird. I'm yelling at my 'wife,' but I'm (also) yelling at my wife. I love her, so I don't treat her that way. But every now and then when you rehearse, those moments will drop down and hit somewhere that resonates with you."

### Multiple 'Dolls'



Actors (and audiences) have to find what solace they can in Ibsen's sobering saga of wedlock gone wrong, with a husband fixated on his reputation and social standing and a wife who's chafing at her prescribed, stifling role in life.

"A Doll's House" has been celebrated over the decades as a statement of female empowerment, and Nora as a proto-feminist heroine. To Brandt, that view, while valid, can tempt people to overlook the binds in which the other characters find themselves.

That idea is at the heart of the world-premiere adaptation by Brandt and the renowned Ibsen scholar Anne Charlotte Hanes-Harvey, who also produced a new translation of "A Doll's House" for this reconception.

Their piece retains the period setting, but it aims to examine the toll of societal expectations on Torvald as well as Nora.

"He's a victim of the social structure he's in, and what society's demanding of men at this time — their social status, maintaining their reputation, having a wife who can do x, y and z," says Brandt. "So he's as much of a 'doll' as she is."

The story pivots on Nora's growing distress, as a loan she secretly took out becomes the basis for blackmail by Krogstad, a former employee of the bank Torvald manages.

The Shakespearean actor-director and former San Diegan Richard Baird (who founded Poor Players here) portrays Krogstad in the Globe production, which also features Katie Whalley, Jack Koenig, Amanda Naughton and Nisi Sturgis (of HBO's "Boardwalk Empire").

Arsenault first played the role of Torvald in grad school, and for him the play's impact hasn't diminished.

"I still feel a lot of tension when I watch it; I feel a lot of anxiety. I feel as though you can take on Nora's anxiety, and feel as if you're cornered. It's pretty incredible how Ibsen manages to create this steamroller effect.

"I like that — and I like his point of view on women, (and) seeing how far we've come," he adds. "Over the past 150 years, we've actually moved. We've come quite a distance from where we were. And that makes me feel proud."

All of which doesn't remotely make "A Doll's House" a relic of the past, notes Hall.

In the play, "there are these ideas of how a wife should be or how a husband should be," she says. "They have these molds. And I think that's very relevant even today. I don't think it's specific to a certain time period. I think everyone has their position and they put themselves in that box, whether it's 'I want to be a good daughter,' or 'I want to be a good wife.'

"We can sometimes get boxed in so that our own opinions, our own voices, are squashed. That's why I think Nora's story still applies."

To Brandt, the financial house of cards that comes tumbling down for Ibsen's characters is one more way the play ties into the present day, given our lingering economic jitters.

"Krogstad has a line where he says, 'Look at me, I'm shipwrecked,'" observes Brandt, who worked with the designer Sean Fanning on a visual concept that suggests the characters are adrift on a raft.

"And that's kind of the truth for everybody in this play, whether they recognize it or not. Nora and Torvald have no idea that their whole foundation is crumbling out from under them, and that they're in the middle of the ocean, floating on nothing.

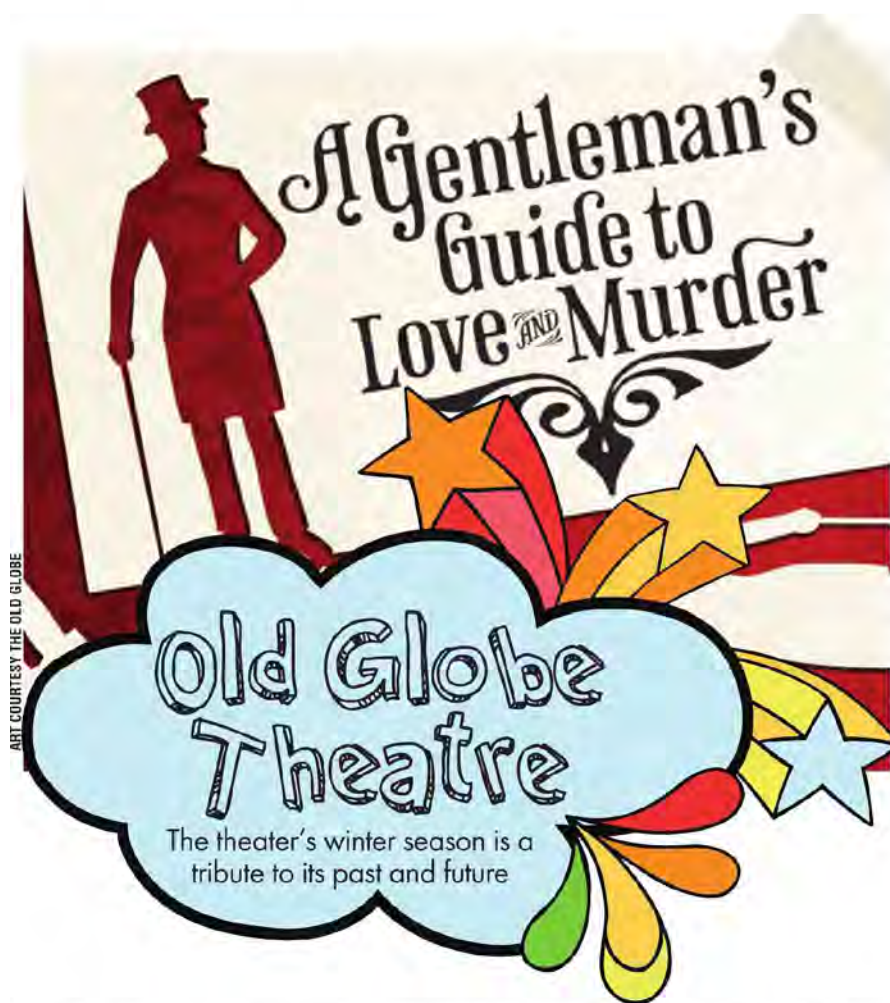
"They don't see it; they just see the facade, the doll house they've created around them. But the truth is, they're on a very rickety ship that's about to hit a storm."

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# ARTS & ENTERTAINMENT



ART COURTESY THE OLD GLOBE

Classic and contemporary. That's been a long-running theme at San Diego's venerable 77-year-old Tony Award-winning theater, the Old Globe — from the space itself (a replica of Shakespeare's Globe in London, coupled with a state-of-the-art arena stage) to the mix of plays presented.

Consider its winter season: two classics, one of them a world premiere adaptation commissioned by the Globe; one centennial production; a world premiere musical co-production; and two recent New York hits: a West Coast and a Southern California premiere, both

from emerging young talents. Not to mention more than a few Jewish connections, including incoming artistic director Barry Edelstein (more on him in a future issue).

"We wanted to present both classics and challenging new work," says Globe Managing Director Michael Murphy. "And we wanted to make sure we were giving a strong welcome season to our new artistic director. Something we could all be proud of."

After they'd made their choices, Richard Seer, interim artistic advisor (who also serves as chair of the graduate and undergraduate theater programs at the University of San

Diego, which has a joint MFA program with the Globe), noticed that "many of these plays center around women. That wasn't the plan, but it worked out nicely."

"Amazingly, 'A Doll's House' had never been done at the Globe before," Seer says. "Maybe that's because it's an odd-size show, usually eight to 10 characters, with children. We looked for a smaller version and couldn't find one. And then the idea came to us, 'Why don't we do our own?'"

Seer says he loves the idea of a homegrown production, referring to the commissioned collaboration between internationally acclaimed Scandinavian theater expert (and professor emerita of San Diego State University) Anne-Charlotte Harvey and well-regarded director and provocative theater creator Kirsten Brandt, former artistic director of the edgy Sledgehammer Theatre, who's helmed several productions at the Globe. This will be part of the Globe's 'Classics Up Close' series, which presents dramatic masterworks in the intimate White Theatre.

"It's a great idea," says Seer of the six-year-old program. "It forces us to re-imagine what these plays are really all about. And it's a whole different adventure to perform them in the round."

Then there's George Bernard Shaw's "Pygmalion," a satirical riff on the Greek myth of the sculptor who fell in love with one of his creations, which came to life. Perhaps the original is best known as the inspiration for the musical "My Fair Lady."

The Globe is mounting a lavish production of "Pygmalion," in honor of the 100th anniversary of the play's premiere. Murphy is thrilled to be bringing back highly regarded director Nicholas Martin, an associate artist of the Globe.

Another female-centric play is a very recent one, "Be a Good Little Widow" by Bekah Brunstetter (MTV's "Underemployed").

"It's a bittersweet comedy," Seer says, "about a difficult subject. About a newly married young woman whose husband dies in an accident. She was just learning how to be a wife; now she has to re-evaluate her life and learn to be a widow. She turns in an unlikely direction, to her mother-in-law, a 'professional widow,' who ends up being a

**ABOVE: "A Gentleman's Guide to Love and Murder" runs March 8-April 14.**

**OPPOSITE: Tarell Alvin McCraney is the playwright behind the Old Globe's show, "The Brothers Size," which runs Jan. 26-Feb. 24.**



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very positive influence. This is a young playwright with a funny, quirky approach to a heavy subject, and it turns out to be quite moving."

A distinctive point of view also shows up in Tarell Alvin McCraney's "The Brothers Size," part of a trilogy, "The Brother/Sister Plays," which premiered in 2006 and is widely considered to be an emotional and theatrical tour de force.

The first part of the trilogy, "In the Red and Brown Water," was presented at UC San Diego in November.

Part two, "The Brothers Size," blends the music and rhythms of New Orleans with West African mythology, in a modern-day story of two brothers reuniting on the Louisiana bayou. Director Tea Alagić, who also helmed the show at The Public Theater in New York, will make her debut at the Globe.

So, by this point, you must be wondering: What about those Jewish connections?

Well, first, there's "Other Desert Cities" by Jon Robin Baitz (Jewish). Almost all the characters in the play are Jewish. The play was one of this year's Pulitzer Prize finalists.

"What Baitz has written is a kind of Red State/Blue State dilemma," explains Seer, who directs. "It pits liberal, anti-war types in a family against their conservative, 'Friends of Reagan' parents. And it takes a rather fair look at the values of each generation.

"They're a Jewish family, but with a Christmas tree ('we're that kind of Jews,' they say). The 30-something offspring look at their parents as hypocrites, being both Jewish and conservative. Baitz is a wonderful writer who writes a lot about Jewish characters in circumstances we don't expect. It would have been easy for him to write a white bread version of this play, but that's not his style. What he's done is far more thought-provoking. And, like the L.A. production that

precedes ours, our own, now-local associate artist Robert Foxworth will play the former movie star, a part tailor-made for him."

One of the most highly anticipated events of the winter season at the Globe is the co-world premiere of "A Gentleman's Guide to Love and Murder," directed by Darko Tresnjak, former Globe co-artistic director.

The hilarious new musical is based on an early 20<sup>th</sup> century book called "Israel Rank," by Roy Horniman, a comedy about a serial killer, with a Jewish main character.

The novel inspired the popular 1949 film, "Kind Hearts and Coronets" (not very Jewish), which concerned, as the musical does, a poor relative of a Duke who plots to inherit the family title by murdering the eight other heirs who are ahead of him in the line of succession. The funniest part is that all eight contenders (and their oddball deaths) are portrayed by one actor: Alec Guinness in the movie, former San Diegan and Tony Award-winner Jefferson Mays in the musical.

The composer and co-lyricist of "A Gentleman's Guide" is Steven Lutvak (Jewish), the librettist and co-lyricist is Robert Levi Freedman (same).

When the show opened in late October at Hartford Stage Company (the Globe's co-producer, where Tresnjak is now artistic director), New York Times theater critic Charles Isherwood said the "effervescent show ... ranks among the most inspired and entertaining new musical comedies I've seen in years."

"I laughed out loud when I read the script," Murphy says. "Darko was working on this project while he was here five years ago. It's really his baby. He's a brilliant director, and we're thrilled to have him back."

"All told," adds Murphy, "this season is a celebration of the best of the Old Globe — looking ahead to the future while honoring our past." ☆

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# THE GRINCH, PYGMALION, A DOLL'S HOUSE and More Play The Old Globe, Dec 2012-March 2013

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### THE BROTHERS SIZE

(See January listing)

### MARCH

March 8 – April 14, 2013

Donald and [Darlene Shiley](#) Stage - [Old Globe Theatre](#) - [Conrad Prebys](#) Theatre Center

### A GENTLEMAN'S GUIDE TO LOVE AND MURDER

Book by [Robert L. Freedman](#)

Music by [Steven Lutvak](#)

Lyrics by [Robert L. Freedman](#) and [Steven Lutvak](#)

Based on the Novel Israel Rank by Roy Horniman

Directed by [Darko Tresnjak](#)

When Monty Navarro finds out he is eighth in line to inherit a dukedom, he decides to eliminate the other seven heirs standing in his way – all played by one agile actor! A Gentleman's Guide to Love and Murder is a witty music hall comedy that explores how low we'll go to make it to the top. Former Co-Artistic Director [Darko Tresnjak](#) returns to the Globe to direct this World Premiere musical of merriment and murder. A co-production with Hartford Stage.

Previews March 8-12, opens March 13, closes April 14. Tickets start at \$39.

INSIGHTS SEMINAR: Seminar series features a panel of artists from the current show. Monday, March 11, 7:00 p.m.

FREE POST-SHOW FORUMS: An informal question-and-answer session with cast members. Tuesdays, March 19 and 26 and Wednesday, April 3.

OUT AT THE GLOBE: An evening for GLBT theater lovers with a hosted wine and martini bar, appetizers and door prizes. Thursday, March 14, 6:30 p.m. - 8:00 p.m. \$20 (show sold separately).

March 23 – April 21, 2013

Southern California Premiere

Sheryl and [Harvey White](#) Theatre - [Conrad Prebys](#) Theatre Center

### A DOLL'S HOUSE

By [Henrik Ibsen](#)

Adaptation by [Anne-Charlotte Hanes Harvey](#) and Kirsten Brandt

Directed by Kirsten Brandt

In a time of financial desperation, a young wife makes a dangerous decision, taking an illegal risk to save her husband's life. Years later, her secret comes back to haunt her, and its revelation will shake the foundations of her entire world. Written in 1879, Ibsen's A Doll's House is a true landmark of modern drama. Director Kirsten Brandt and Ibsen translator [Anne-Charlotte Hanes Harvey](#) collaborate to create a



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new adaptation of the play expressly for the Globe's intimate Sheryl and [Harvey White](#) Theatre. A Doll's House continues the Globe's Classics Up Close series, which takes dramatic masterworks out from behind the proscenium arch, allowing audiences to experience great drama in new and often unexpected ways.

Previews March 23-27, opens March 28, closes April 21. Tickets start at \$29.

INSIGHTS SEMINAR: Seminar series features a panel of artists from the current show. Monday, March 25, 7:00 p.m.

FREE POST-SHOW FORUMS: An informal question-and-answer session with cast members. Tuesdays, April 2 and 9 and Wednesday, April 17.

PERFORMANCE TIMES

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**Sheryl and [Harvey White](#) Theatre - [Conrad Prebys](#) Theatre Center**  
Sunday, Tuesday and Wednesday evenings at 7:00 p.m., Thursday - Saturday evenings at 8:00 p.m., Saturday, Sunday and select Wednesday matinees at 2:00 p.m.


TICKET INFORMATION Discounts available for patrons 29 and under, full-time students, seniors, military and groups of 10 or more. (Contact Dani Meister at (619) 231-1941 x2408 for group information.)  
[American Express](#), Discover, MasterCard and VISA accepted. The Box Office is open Tuesday - Sunday, noon to final curtain. Call (619) 23-GLOBE or purchase tickets online at [www.TheOldGlobe.org](#). [The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. Free parking is available throughout the park. Valet parking is also available (\$10). For parking information visit [www.BalboaPark.org](#).  
  
Pictured: [Robert Sean Leonard](#) stars as Henry Higgins in [The Old Globe's](#) 100th anniversary production of [George Bernard Shaw's Pygmalion](#), directed by [Nicholas Martin](#), Jan. 12 - Feb. 17, 2013. Photo courtesy of [The Old Globe](#).

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## Real-Life Couple Gretchen Hall and Fred Arsenault Will Head Cast of Old Globe's *A Doll's House*

By [Andrew Gans](#)

04 Mar 2013



Fred Arsenault and Gretchen Hall  
Photo by Henry DiRocco

San Diego's **The Old Globe** has announced the complete cast and creative team for its upcoming world-premiere adaptation of *A Doll's House*, **Henrik Ibsen**'s exploration of society, money, gender roles and marriage.

Translated and adapted by Anne-Charlotte Hanes Harvey and adapted and directed by Kirsten Brandt, the production will run March 23-April 21 in the Sheryl and Harvey White Theatre. Opening night is March 28 at 8 PM.

The cast will be headed by real-life married couple **Gretchen Hall** and Fred Arsenault, who will make their Globe debuts as the imperiled central couple

Nora and Torvald Helmer. They will be joined by Richard Baird (Nils Krogstad, Porter), Jack Koenig (Dr. Rank), **Amanda Naughton** (Anne-Marie), **Nisi Sturgis** (Mrs. Kristine Linde) and Katie Whalley (Helene).

Written in 1879, Ibsen's *A Doll's House*, according to press notes, is a "landmark of modern drama. In a time of financial desperation, a young wife makes a dangerous decision, taking an illegal risk to save her husband's life. Years later, her secret comes back to haunt her, and its revelation shakes the foundations of her entire world."

The creative team includes Sean Fanning (scenic design), Alina Bokovikova (costume design), **David Lee** Cuthbert (lighting design), Paul Peterson (sound design), Caparelliotis Casting (casting) and Jess

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# Photo Flash: Meet the Cast of The Old Globe's A DOLL'S HOUSE

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Monday, March 4, 2013; 10:03 AM - by [BWW News Desk](#)

[The Old Globe](#) today announced the complete cast and creative team for the Globe's world premiere adaptation of A Doll's House, [Henrik Ibsen](#)'s masterful exploration of society, money, gender roles and marriage. Translated and adapted by [Anne-Charlotte Hanes Harvey](#) and adapted and directed by Kirsten Brandt, A Doll's House will run March 23 - April 21, 2013 in the Sheryl and [Harvey White](#) Theatre, part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run March 23 - March 27. Opening night is Thursday, March 28 at 8:00 p.m. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

Written in 1879, Ibsen's A Doll's House is a landmark of modern drama. In a time of financial desperation, a young wife makes a dangerous decision, taking an illegal risk to save her husband's life. Years later, her secret comes back to haunt her, and its revelation shakes the foundations of her entire world. A Doll's House continues the Globe's Classics Up Close series, which takes dramatic masterworks out from behind the proscenium arch, allowing audiences to experience great drama in new and often unexpected ways.

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[Fred Arsenault](#) stars as Torvald Helmer and [Gretchen Hall](#) as Nora Helmer

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[Gretchen Hall](#) stars as Nora Helmer and [Fred Arsenault](#) as Torvald Helmer



The cast of A Doll's House: (from left) [Nisi Sturgis](#), [Amanda Naughton](#), [Fred Arsenault](#), [Gretchen Hall](#), Richard Baird, [Jack Koenig](#) and Katie Whalley

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Translator and adaptor [Anne-Charlotte Hanes Harvey](#) and adaptor and director Kirsten Brandt



[Nisi Sturgis](#) plays Mrs. Kristine Linde



Old Globe Artistic Director [Barry Edelstein](#) (center) with the cast and creative team of A Doll's House: cast members [Fred Arsenault](#), [Amanda Naughton](#) and [Gretchen Hall](#), translator and adaptor [Anne-Charlotte Hanes Harvey](#), adaptor and director Kirsten Brandt and cast members Richard Baird, [Nisi Sturgis](#), [Jack Koenig](#) and Katie Whalley



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## Real-Life Couple Gretchen Hall and Fred Arsenault Star in Old Globe's *A Doll's House* Beginning March 23

By [Andrew Gans](#)

23 Mar 2013



Fred Arsenault and Gretchen Hall of *A Doll's House*.

Photo by Henry DiRocco

San Diego's [The Old Globe](#)'s world-premiere adaptation of *A Doll's House*, [Henrik Ibsen](#)'s exploration of society, money, gender roles and marriage, begins performances March 23.

Translated and adapted by Anne-Charlotte Hanes Harvey and adapted and directed by Kirsten Brandt, the production will run through April 21 in the Sheryl and Harvey White Theatre. Opening night is March 28 at 8 PM.

The cast is headed by real-life married couple [Gretchen Hall](#) and Fred Arsenault, who are making their Globe debuts as the imperiled central couple Nora and Torvald Helmer. They are joined by Richard Baird (Nils Krogstad, Porter),

Jack Koenig (Dr. Rank), [Amanda Naughton](#) (Anne-Marie), [Nisi Sturgis](#) (Mrs. Kristine Linde) and Katie Whalley (Helene).

Written in 1879, Ibsen's *A Doll's House*, according to press notes, is a "landmark of modern drama. In a time of financial desperation, a young wife makes a dangerous decision, taking an illegal risk to save her husband's life. Years later, her secret comes back to haunt her, and its revelation shakes the foundations of her entire world."

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The creative team includes Sean Fanning (scenic design), Alina Bokovikova (costume design), David Lee Cuthbert (lighting design), Paul Peterson (sound design), Caparelliotis Casting (casting) and Jess

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## Real-Life Couple Gretchen Hall and Fred Arsenault Star in Old Globe's *A Doll's House*, Opening March 28

By [Andrew Gans](#)

28 Mar 2013



Fred Arsenault and Gretchen Hall  
Photo by Henry DiRocco

San Diego's [The Old Globe](#)'s world-premiere adaptation of *A Doll's House*, [Henrik Ibsen](#)'s exploration of society, money, gender roles and marriage, officially opens March 28 following previews that began March 23.

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Client Name: The Old Globe  
Publication Name: sdprime  
Publication Date: March 01, 2013  
Page Number: 02  
Circulation: 50,500  
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Value: \$139.57



### **March 23**

#### ***“A Doll’s House”***

In a time of financial desperation, a young wife makes a dangerous decision, taking an illegal risk to save her husband’s life. Years later, her secret comes back to haunt her, and its revelation will shake the foundations of her entire world. Written in 1879, Ibsen’s “A Doll’s House” is a true landmark of modern drama. Performing live at the Old Globe Theatre, 1363 Old Globe Way, San Diego. Tickets start at \$29. For more information, and other showing dates and times visit [www.theoldglobe.org](http://www.theoldglobe.org) or contact (619) 234-5623.





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### 3/23: Henrik Ibsen's *A Doll House*

The Classics Up Close series

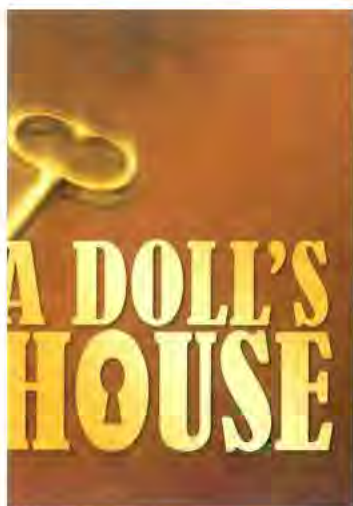
continues with Ibsen's *A Doll House*,  
a true landmark of modern drama.

Director Kirsten Brandt and Ibsen  
translator Anne-Charlotte Hanes

Harvey collaborate to create a new  
adaptation of the play expressly for  
the intimate Sheryl and Harvey White  
Theatre. ([www.theoldglobe.org](http://www.theoldglobe.org))



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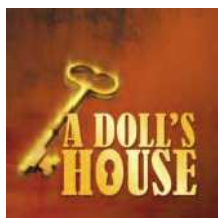
*3/23-4/21: Henrik Ibsen's A Doll House*

The Classics Up Close series continues with Ibsen's *A Doll House*, a true landmark of modern drama. Director Kirsten Brandt and Ibsen translator Anne-Charlotte Hanes Harvey collaborate to create a new adaptation of the play expressly for the intimate Sheryl and Harvey White Theatre. ([www.theoldglobe.org](http://www.theoldglobe.org))



## ASSASSINS

What do Leon Czolgosz, John Hinckley, Charles Guiteau, Giuseppe Zangara, Samuel Byck, Lynette “Squeaky” Fromme, Sara Jane Moore, Lee Oswald and John Wilkes Booth have in common? All nine of them have attempted to or have actually committed murders of a sitting U.S. President. They are also characters in the musical *Assassins*, with music and lyrics written by none other than Stephen Sondheim. Each murderous character is forced to face the reality that their “ultimate act” failed to assuage their personal problems—their singular motivator. They all return to 1963 to convince Lee Harvey Oswald to shoot President Kennedy in order to justify their messianic delusions. Playing at The Cygnet Theatre in Old Town from **Thursday, March 14 through Sunday, April 28**. For tickets and more information call 619.337.1525 or go to [cygnet-theatre.com](http://cygnet-theatre.com).



## A DOLL'S HOUSE

The Classics Up Close series at The Old Globe continues with this masterwork about financial desperation and what it can make a person do. Ibsen's character Nora is trapped by her father's surety loan to Krogstad, who is blackmailing her to get his job back from her husband, Torvald, who just fired him. Torvald finds out about the debt and confronts Nora, threatening to lock her away. Enter Dr. Rank who professes his love for Nora because he has entered the terminal stage of tuberculosis of the spine (a euphemism for congenital syphilis). Nora turns to her friend Christine for help and because of her love connection to Krogstad she promises to intervene. Torvald receives a letter from Krogstad forgiving the debt because Christine has offered him her love... Oye, just go see the play! It is Norse storytelling at its best, done brilliantly as only the Globe can do. The show takes place from **Saturday, March 23 through Sunday, April 21**, for tickets and more information call 619.234.5623 or go to [theoldglobe.org](http://theoldglobe.org).



## THE MOUNTAINTOP

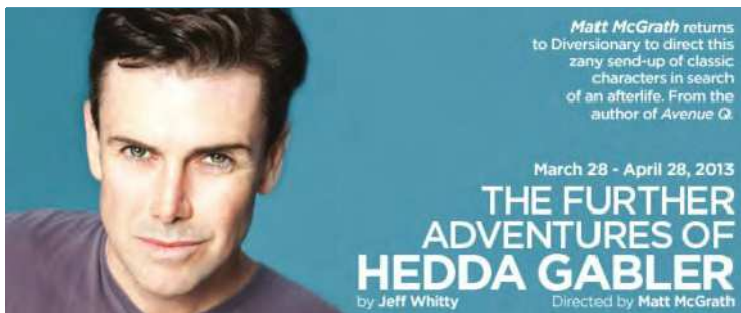
“I may not get there with you, but I want you to know that we as a people will get to the Promised Land.” Prophetic words immortalized by Dr. Martin Luther King, Jr. just before

his assassination on April 4, 1968. The San Diego Repertory Theatre brings this powerfully human tale, written by Katori Hall, to life on the Lyceum Stage from **Saturday, March 2 through Sunday, March 31**. Hall's characterization of King is particularly human, with foibles and faults like the rest of us. A man who could “raise his people to the mountaintop,” yet lived in the real world, smoking, drinking and womanizing. Human with all our attendant frailties—a dichotomy to be sure—in truth just a man. The show takes place at the Lyceum Theatre in Horton Plaza, for tickets and more information call 619.544.1000 or go to [sdrep.org](http://sdrep.org).



## CRUZAR LA CARA DE LA LUNA (To Cross the Face of the Moon)

San Diego Opera is known for its lush stage productions, earning it a world-class reputation as one of the top ten opera companies in the United States. The upcoming production *Cruzar la Cara de la Luna* joins the glamorous history of opera, with Mariachi. The renowned Mariachi Vargas de Tecalitlán—known as the World's Best—joins the San Diego Opera in a tale of three generations spanning cultures, countries and customs. “Like the Monarch butterflies which migrate every year to the birthplace of Mark's father, the members of the Velasquez family must travel both physically and spiritually between Michoacán and Texas, looking deep into their hearts to learn where they truly belong.” The opera takes place at The San Diego Civic Theatre downtown for two performances in one day only, **Saturday, March 16** at 2 p.m. and 7 p.m. For tickets and more information call 619.570.1100 or go to [sandiegoteatres.org](http://sandiegoteatres.org).



## THE FURTHER ADVENTURES OF HEDDA GABLER

Henrik is popular this month... Ibsen didn't have the chance to fill us in on the next chapter for his most dramatic of heroines—Hedda—kind of an original drama queen if you ask me. Some consider Gabbler a heroine and a feminist, while others see her as a victim or a manipulative villain. However you see this character in life, the consequences of her self-induced exit have never been tackled—until now.

Hedda is lost in an alternative hell: a place where final death is only possible when the real-life public forgets a fictional character. Receiving advice from Medea, their neighbor in hell, Hedda and her servant Mammy set off (Wait, I gotta go back... first off, a servant in hell? And secondly, one named Mammy... REALLY?) At any rate, they set off on a journey to find creation's beginnings for answers and end up with a whole lot of drama along the way. The show takes place at the Diversionary Theatre on Park Boulevard from **Thursday, March 28 through Sunday, April 28**. For tickets and information call 619.220.0097 or go to [diversionary.org](http://diversionary.org).





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March is chock full of exciting entertainment choices. The Old Globe is ready to unveil the world premiere of a new musical, as well as a new adaptation of Henrik Ibsen's "A Doll's House."



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The Globe's White Theatre will feature the new adaptation of Henrik Ibsen's masterpiece, "A Doll's House," directed by Kirsten Brandt, March 23-April 4. "A Doll's House" is a watershed work of modern drama, and this staging was designed specifically for the Globe's intimate space.



PHOTO COURTESY THE OLD GLOBE

Henrik Ibsen is the writer behind the classic "A Doll's House," playing at the Old Globe's White Theatre March 23-April 4.



WHAT'S

GOIN'

ON?

## The Season Marches On

by eileen sandak • nsandak@gmail.com

Arts aficionados will be showered with theatrical, dance and musical events this month, not to mention the arrival of the annual "Art Alive" show, returning to the San Diego Museum of Art with its bounty of floral beauty.

"Art Alive," slated for April 26-28, is an exhibition of live floral art designed to complement SDMA's permanent collection. This year, Bella Meyer is the special guest floral artist. Meyer, the granddaughter of artist Marc Chagall, will transform the museum's rotunda with her magnificent floral designs, so look for this year to be a standout. Supporters of the museum will start the weekend off with a fundraising gala April 26.

The San Diego Opera's stunning production of Pizzetti's "Murder in the Cathedral" will complete its stay at the Civic Theatre April 7. The opera tells the dramatic tale of the brutal murder of Archbishop Thomas Becket in 1170. Ian Campbell directed this thrilling operatic tour de force, with La Scala's Donato Renzetti conducting his debut performance here.

The opera season will conclude on a definite high note, with Verdi's "Aida," slated for April 20-28. This opulent operatic offering will star Latonia Moore in the title role. Zandra Rhodes will design the majestic costumes for this vibrant production, set in ancient Egypt.

The Old Globe's delightful "A Gentleman's Guide to

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PHOTO BY CORY WEAVER, SAN FRANCISCO OPERA



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The Lamb's production of "Damien," starring local favorite Robert Smyth as the passionate priest who fought for the lepers of Molokai, will remain in Coronado through May 5. "Mix Tape," the Lamb's popular musical revue, is enjoying its fourth year at the downtown Horton Grand.

North Coast Repertory Theatre is reviving Neil Simon's hilarious "The Odd Couple" April 10-May 5. This Tony Award-winning comic masterpiece features two of the most memorable characters in Broadway history, and it should be a must-see for all Simon fans.

San Diego Repertory Theatre will present a new fusion of live jazz, spoken word, dance and song April 6-May 5 on the Lyceum Stage. "Federal Jazz Project" was directed by Sam Woodhouse.

The San Diego Symphony's Jacobs Masterworks Series will feature "Brahms' Violin Concerto" April 12-14, with Jahja Ling conducting violinist Kyoko Takezawa. Also on the program are works by Schubert and Webern. "Tchaikovsky and Dohnany," with Kyoko Takezawa, is on tap for the Chamber Music Series April 9, while The 5 Browns tickle the ivories April 19-20. The Family Festival returns April 21 with "Musical Celebrations" and kids-oriented activities.

The La Jolla Music Society will present Alison Balsom and the Scottish Ensemble at Sherwood Auditorium April 6, followed by Alvin Ailey American Dance Theater, slated for Symphony Hall April 9-10. Pianist Joho Pohjonen will perform April 14 at the Auditorium at TSRL. Preservation Hall Jazz Band and Trey McIntyre

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by eileen sondak • nsondak@gmail.com

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## Section 4a



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### wednesday, april 3



PHOTO: HENRY PIROCCO

Fred Arsenault and Gretchen Hall in Henrik Ibsen's *A Doll's House*

#### Henrik Ibsen's *A Doll's House*

Nora's life is on the upswing. Her husband got a promotion, and their financial struggles are over at last. But when a man from her past reappears, bent on bringing a dangerous secret to light, everything changes: her marriage, her family, even her relationship to the world around her.

*Sheryl & Harvey White Theatre,  
Conrad Prebys Theatre Center, 1363  
Old Globe Way in Balboa Park, 7 p.m.,  
tickets from \$29, 619-234-5623,  
theoldglobe.org ❖*



## old globe

### The Old Globe



1363 Old Globe Way  
San Diego, CA 92101-1696

artistic director: barry edelstein

managing director: michael g. murphy

founding director: craig noel

[www.oldglobe.org](http://www.oldglobe.org)

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The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: Creating theatrical experiences of the highest professional standards; Producing and presenting works of exceptional merit, designed to reach current and future audiences; Ensuring diversity and balance in programming; Providing an environment for the growth and education of theatre professionals, audiences and the community at large.

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#### a doll's house

The Classics Up Close series continues with this Ibsen masterwork. In a time of financial desperation, a young wife makes a dangerous decision, taking an illegal risk to save her husband's life. Years later, her secret comes back to haunt her, and its revelation will shake the foundations of her entire world. Ibsen's *A DOLL'S HOUSE* is a true landmark of modern drama. Director Kirsten Brandt and Ibsen translator Anne-Charlotte Hanes Harvey collaborate to create a new adaptation of the play expressly for the intimate Sheryl and Harvey White Theatre.

march 23 - april 21

#### a gentleman's guide to love and murder

Former Old Globe Co-Artistic Director Darko Tresnjak returns to direct this World Premiere musical of merriment and murder. When Monty Navarro finds out he is eighth in line to inherit a dukedom, he decides to eliminate the other seven heirs standing in his way – all played by one incredible actor. This witty music hall comedy explores how low we'll go to make it to the top. *A co-production with Hartford Stage.*

march 8 - april 14

### upcoming

#### other desert cities

Currently a Broadway sensation and 2011 Pulitzer Prize finalist, Jon Robin Baitz's (*The Substance of Fire*, "Brothers & Sisters") *OTHER DESERT CITIES* is about long-buried secrets that threaten to put a once picture-perfect Palm Springs clan back on the tabloid pages. Globe favorite Richard Seer (*Life of Riley*, *The Last Romance*) directs this viciously comedic look at the truth behind the wounds of a very public fall from grace.

april 27 - june 2

#### be a good little widow

Melody thought being a young wife was hard, until she became a widow. Luckily her mother-in-law is an expert in the field. As Melody navigates the prickly terrain of pressed black dresses, well-meant advice and inappropriate outbursts, she stumbles toward understanding what it means to find someone through losing them. A bittersweet look at the messy parts of life, this quirky comedy contemplates how grief, devotion and hope can persevere within us all.

may 11 - june 9



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[Theater \(/news/entertainment/theater-and-performing-arts/theater/\)](#)

# ONSTAGE AND ON THE WAY

## CATCHING UP WITH SAN DIEGO COUNTY'S THEATER HAPPENINGS

By [James Hebert \(/staff/james-hebert/\)](#) 7 a.m. April 12, 2013

[Print \(http://www.utsandiego.com/news/2013/apr/12/san-diego-theater-roundup/?print&page=all\)](#) [Save](#)

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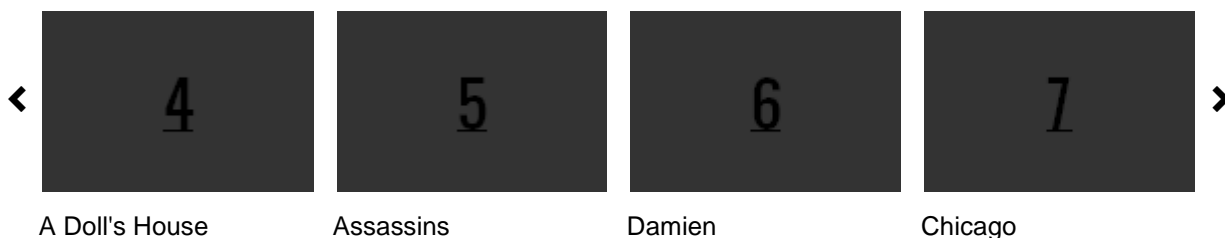
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/Henry DiRocco

4

## A Doll's House

And on the Globe's second stage (the arena-style White Theatre) the new Ibsen adaptation (<http://www.utsandiego.com/news/2013/mar/29/old-globe-dolls-house-review/>) by Anne-Charlotte Hanes Harvey and Kirsten Brandt continues through April 21.



([staff/james-hebert/](http://staff/james-hebert/))

### JAMES HEBERT

ARTS & ENTERTAINMENT

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### MORE FROM JAMES HEBERT

Onstage and on the way ([news/2013/apr/12/san-diego-theater-roundup/](http://news/2013/apr/12/san-diego-theater-roundup/))  
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La Jolla-bred 'Hardbody' closing ([news/2013/apr/12/san-diego-theater-roundup/](http://news/2013/apr/12/san-diego-theater-roundup/))

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Sub  
(<http://news/2013/apr/12/san-diego-theater-roundup/>)

Nev  
(<http://news/2013/apr/12/san-diego-theater-roundup/>)

Review: 'Oleanna' a blazing gender war

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Publication Date: March 18, 2013  
Page Number: 03  
Circulation: 13,505  
Size: 3 sq inch  
Value: \$352.87

**SDBJ INSIDER***Tom York*

Finally, how 'bout a night out? **The Old Globe's** "A Gentleman's Guide to Love & Murder" is now running through April 14. Up next is an adaptation of the classic drama, "A Doll's House," by master playwright **Henrik Ibsen**, which runs March 23 through April 21. Details and ducats at [TheOldGlobe.org](http://TheOldGlobe.org). See-ya!



# San Diego's upcoming theatre season has something for everyone

BY TOM ANDREW



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*The Beatles with Rain*

Now is the perfect time to take in a holiday show, or two, and plan for a new year of plays and musicals from some of **San Diego's** most well respected theaters. From Shakespeare to Broadway's finest, you certainly won't be disappointed with this season's **theater** offerings.

Heading north, New Village Arts in Carlsbad, Intrepid Shakespeare Company in Encinitas or North Coast Repertory in Solana Beach offer the following:

**New Village Arts**, 2787 State Street: *Forever Plaid: Plaid Tidings*, Dec. 8-24, *The Trip To Bountiful*, Feb. 9-March 3, *One Flew Over The Cuckoo's Nest*, March 30-April 21 and *Seascape*, May 18-June 9.

**Intrepid Shakespeare Company**, 800 Santa Fe Drive: *Hamlet*, Jan. 26-Feb. 17. *Oleanna*, April 4-14.

**North Coast Repertory**, 987 Lomas Santa Fe Drive: *Educating Rita*, Jan. 9-Feb. 3, *Time Stands Still*, Feb. 20-March 17, *The Odd Couple*, April 10-May 5, *Becoming Cuba*, May 29-June 23, and *Perfect Wedding*, July 10-August 4.

All three of these theaters have a great line up and some of the best directors in town. Rosina Reynolds, Sean Cox, David Ellenstein, Kristianne Kurner, Glenn Paris are all slated to direct. Don't miss out.

Closer to **San Diego** you'll find The Old Globe, **La Jolla Playhouse**, **Broadway San Diego**, **Cygnnet Theatre**, **San Diego** Repertory, **Diversions Theatre**, Ion Theatre, Mo' olelo **Performing Arts Company**, **San Diego** Music Theatre and the up and coming **Circle Circle** dot dot Theatre Company.

**Broadway San Diego**, 1100 Third Ave, is a touring house. This means that its featured shows are Broadway National Tours that are touring throughout the U.S. and usually run for only one week. Upcoming shows are:

*The Beatles with Rain*, Jan. 4-6, *Billy Elliot*, April 30- May 5, *Green Day's American Idiot*, May 28-June 2 and *Sister Act*, July 30-Aug. 4.

The Old Globe and The **La Jolla Playhouse** occasionally have a few touring productions, but through the years have been responsible for many shows going straight to Broadway (*The Full Monty*, *Peter and The Starcatchers*, *Dirty Rotten Scoundrels*, *Thoroughly Modern Millie*, *Jersey Boys*). Both are theaters that offer patrons the chance to see many Broadway-bound shows before they reach The Big Apple.

**The Old Globe**, 1363 Old Globe Way: *Dr. Seuss' How the Grinch Stole Christmas*, Nov. 17- Dec. 29, *Pygmalion*, Jan. 12- Feb. 17, *A Gentleman's Guide to Love and Murder*, March 8-April 14, *A Doll's House*, March 23- April 21, *Be a Good Little Widow*, May 11- June 9 and *Other Desert Cities*, April 27- June 2.

**La Jolla Playhouse**, 2910 La Jolla Village Drive: The **La Jolla Playhouse** doesn't have a Christmas offering and at the moment they list only two shows for the upcoming season with no dates attached.



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## THEATER LISTINGS



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Value: \$169.94



#### Upcoming

**"A Doll's House":** Old Globe Theatre,  
1363 Old Globe Way, Balboa Park.  
March 23-April 21. (619) 234-5623.





Client Name: The Old Globe  
Publication Name: Riviera Magazine  
Publication Date: March 01, 2013  
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Value: \$189.86



## Calendar

### March 2013

#### All Dolled Up

The Old Globe Theatre takes on the beloved Henrik Ibsen story *A Doll House*. Watch the dramatic tale of Nora's feminist awakening come alive on stage.

**March 23-April 21.** *Sheryl & Harvey White Theatre, [oldglobe.org](http://oldglobe.org)*



Hospital Auxiliary on March 9 at The Grand Del Mar for its 17th annual fundraising event. The evening promises fabulous cuisine, an amazing silent/live auction, the renowned comedy of Jay Leno, a late night menu, and dancing to Atomic Groove and The Fly Girlz — all in support of Rady Children's Hospital Peckham Center for Cancer and Blood Disorders. ([www.rcha-rsf.org](http://www.rcha-rsf.org))

**Thru 3/10: *Chocolate***

Where does chocolate come from? How is it made? And how has it sweet-talked its way into our hearts? Take a walk with San Diego Natural History Museum through the highlights of the exhibition *Chocolate* to find out. ([www.sdnhm.org](http://www.sdnhm.org))

**3/15: Betamaxx & DJ Ayeena**  
([www.thegraddelmar.com/club-m](http://www.thegraddelmar.com/club-m))

**3/15 & 3/17: Mainly Mozart Concerts**

Performers include Tara Helen O'Connor (flute), Peter Kolkay (bassoon), and Anton Nel (piano). Venues include Auditorium at TSRI, St. Elizabeth Seton Church, and The Crosby at Rancho Santa Fe. ([www.mainlymozart.org](http://www.mainlymozart.org))

**3/15-17: Jahja Ling & Jessie Chang: Poulenc's Concerto for Two Pianos**  
([www.sandiegosymphony.org](http://www.sandiegosymphony.org))

**3/16 & 3/30: Mark Fulton with The Mighty Untouchables & DJ By The C**

([www.thegraddelmar.com/club-m](http://www.thegraddelmar.com/club-m))

**3/20-23: LJP Presents The Second City's Laughing Matters Tour**

Legendary sketch comedy theatre, The Second City, returns with their Laughing Matters Tour, featuring some of the best sketches, songs, and improvisations from the company's 53-year history. The Second City is a Chicago landmark and a national treasure, having launched the careers of Tina Fey, Stephen Colbert, Steve Carell, Gilda Radner, Bill Murray, and more. The exciting show takes place in the specially-designed cabaret space in the Sheila and Hughes Potiker Theatre.

([www.lajollaplayhouse.org](http://www.lajollaplayhouse.org))

**3/22: Blue Moonies & DJ Showtime**  
([www.thegraddelmar.com/club-m](http://www.thegraddelmar.com/club-m))

**3/22-5/5: *Damien***

Robert Smyth's tour de force performance as the passionate priest who fought government and church for the lepers of Molokai. ([www.lambplayers.org](http://www.lambplayers.org))

**3/23-4/21: Henrik Ibsen's *A Doll House***

The Classics Up Close series continues with Ibsen's *A Doll House*, a true landmark of modern drama. Director Kirsten Brandt and Ibsen translator Anne-Charlotte Hanes Harvey collaborate to create a new adaptation of the play expressly for the intimate Sheryl and Harvey White Theatre. ([www.theoldglobe.org](http://www.theoldglobe.org))

**3/29: New Orleans Jazz Orchestra**  
([www.sandiegosymphony.org](http://www.sandiegosymphony.org))

**3/30, 4/2, 4/5, 4/7: *Murder In The Cathedral***

Conducted by La Scala's Donato Renzetti, in his debut here, and directed by Ian Campbell, this is the West Coast Premiere of *Murder in the Cathedral* in America, combining faith, passion, tragedy and hope. Directed by Ian Campbell. ([www.sopera.com](http://www.sopera.com))

**4/12-14: Brahms' Violin Concerto**  
([www.sandiegosymphony.org](http://www.sandiegosymphony.org))

**4/20, 23, 26, 28: *Aida***

Zandra Rhodes' vivid designer's eye enhances Verdi's vision of ancient Egypt in this stunning production. Acclaimed in London, San Francisco, and Houston, the brilliant sets and costumes are seen in San Diego for the first time, creating a riot of color and pageantry. The tragic love triangle of a Pharaoh's daughter competing with her own Ethiopian slave for the love of an Egyptian general is one of the most-beloved operas. Directed by Andrew Sinclair. ([www.sopera.com](http://www.sopera.com))

**Thru 6/2: *Dr. Entomo's Palace of Exotic Wonders***

Resembling an old-fashioned circus sideshow, this exhibition at San Diego Natural History Museum explores the truth, myths, and mysteries surrounding some of nature's most curious creatures — many of them alive and on view. ([www.sdnhm.org](http://www.sdnhm.org))

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Value: \$80.46



#### THURSDAY – MARCH 28

**A Doll's House:** Opening night of the dramatic masterwork by Henrik Ibsen. A young wife makes dangerous decisions in financial desperation, which

come back to haunt her years later. Through April 21. 8 p.m. Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center, Old Globe Theatre, 1363 Old Globe Way Balboa Park. Tickets start at \$29. Visit – [theoldglobe.org](http://theoldglobe.org).



Client Name: The Old Globe  
Publication Name: San Diego Downtown News  
Publication Date: March 01, 2013  
Page Number: 017  
Circulation: 22,000  
Size: 4 sq inch  
Value: \$87.45



#### SATURDAY – MARCH 23

**A Doll's House:** Previews start tonight through Mar. 27 of the dramatic masterwork by Henrik Ibsen. A young wife makes dangerous decisions in financial desperation, which come back to haunt her years later. Through April 21. 8 p.m. Sheryl and Harvey White Theatre. Conrad Prebys Theatre Center, Old Globe Theatre, 1363 Old Globe Way Balboa Park. Tickets start at \$29. Visit – [theoldglobe.org](http://theoldglobe.org).

Client Name: The Old Globe  
Publication Name: San Diego Downtown News  
Publication Date: March 01, 2013  
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Circulation: 22,000  
Size: 3 sq inch  
Value: \$73.46

**MONDAY – MARCH 25****Insights Seminar at The Old Globe:**

Series features a panel of artists from current show, Henrik Ibsen's *A Doll's House*. Free. Play runs March 23 through April 21. 7 p.m. Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center, Old Globe Theatre, 1363 Old Globe Way Balboa Park. Tickets start at \$29. Visit – [theoldglobe.org](http://theoldglobe.org).



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Value: \$40.88



## Theater

**HENRIK IBSEN'S A DOLL'S HOUSE** March 23-April 21. This modern drama at the Old Globe is centered on a young woman who takes an illegal risk to save her troubled husband during desperate financial times.  
1363 Old Globe Way, Balboa Park, 619.234.5623.  
Map Q17



Client Name: The Old Globe  
 Publication Name: Where Magazine  
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 Page Number: 032,033,034,035  
 Circulation: 28,000  
 Size: 179 sq inch  
 Value: \$4,714.51

## EXPLORING Balboa Park



Left to right: the graceful architecture of the House of Hospitality; a bonobo at play at the San Diego Zoo (located inside the park); the Old Globe Theatre.

Art, music and  
performance  
bloom year-round.

Spanning 1,200 acres of lush, beautifully landscaped terrain, Balboa Park is known as San Diego's "crown jewel," offering a variety of outdoor recreation options for kids and adults alike, not to mention a verdant respite from the bustle of the city's increasingly metropolitan pace. The park is also the seat of San Diego's thriving cultural scene.

Nestled between palm trees and botanical gardens, ornate Spanish Colonial buildings house many of the park's museums and art exhibits. Several of the buildings were constructed as part of two world fairs: the Panama-California Exposition in 1915-16, and the California-Pacific International Exposition in 1935-36.

It can take more than one day to see and enjoy each museum, garden and attraction. The **Visitors Center** (619.239.0512) in the House of Hospitality offers a Passport to Balboa Park, allowing admission to any of the park's museums for one week. (Keep in mind some museums are closed on Mondays.) Deluxe packages include passes to the neighboring **San Diego Zoo**. Or go high-tech and let the park's iPhone app be your guide.

### ARTS & CULTURE

Performing arts abound in the park. The **Old Globe Theatre** routinely presents top talent in world-renowned productions; spring features include *A Gentleman's Guide to Love and Murder* (March 8-April 14), *Henrik Ibsen's A Doll's House* (March 23-April 21) and *Other Desert Cities* (April 27-June 2). See p. 58-59 for more theater listings.

Elsewhere in the park, the **Marie Hitchcock Puppet Theatre** presents whimsical puppet shows, while **Spreckels Organ Pavilion** houses the world's largest outdoor pipe organ, with some 4,500 pipes. Free concerts are offered Sundays at 2 p.m.

The park is also home to groups celebrating culture. The **House of Pacific Relations International Cottages** promotes the heritage of countries around the world by hosting open houses and weekend festivals. Neighboring **WorldBeat Center** uses art, music, dance and education to celebrate African and indigenous cultures, while **Centro Cultural de la Raza** is a multidisciplinary center dedicated to the preservation of Chicano/Latino culture.

The park has a vast array of institutions celebrating the visual arts, past and present. Known for its presentation of eclectic traveling exhibits, the **San Diego Museum of Art** also has a trove of Renaissance and Baroque works, plus a large Asian collection; and the annual *Art Alive* exhibit features live floral sculptures that mirror pieces from the museum's permanent collection (April 26-28). The world-class **Museum of Photographic Arts**



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### Upcoming

**"A Doll's House":** Old Globe Theatre,  
1363 Old Globe Way, Balboa Park.  
March 23-April 21. (619) 234-5623,  
TheOldGlobe.org. Tickets start at \$29.



House Restaurant, 505 Kalmia St., San Diego. \$60. Fri.-Sat. through March 30. (619) 466-2200. [mysterycafe.net](http://mysterycafe.net).

## AN IRISH HOOLEY

Enjoy a heady brew of foot-stomping pub songs, heart-rending ballads and brilliant instrumentals performed by Slugger O'Toole. With traditional instrumentation including fiddle, button accordion, banjo, mandolin, bodhran, pennywhistle, flute and guitars, the band thrills audiences with amazing renditions of the Irish classics, true to the Celtic core. Escondido Center for the Arts, 340 N. Escondido Blvd., Escondido. \$35-\$39. (800) 988-4253. [artcenter.org](http://artcenter.org).

## SATURDAY, MARCH 16

### IRISH PLEASURES

Raise a pint with the John Alexander Singers, as Pacific Chorale celebrates St. Patrick's Day with a rousing concert of Irish folk songs. Toe-tapping step dancers and a rollicking Celtic band round out the festivities. Segerstrom Center for the Arts, Samueli Theater, 600 Town Center Dr., Costa Mesa. Also March 17. \$60-\$85. (714) 556-2787. [scfta.org](http://scfta.org).

### BLUEGRASS FESTIVAL

Free concerts, jam sessions and renowned fiddling bands perform throughout Old Town Temecula. Scott Gates and Salty Suites, Special Consensus, Bluegrass Etc., Sligo Rags and the Silverado Bluegrass and others. Old Town Temecula. Also March 17. (951) 678-1458. [temeculacalifornia.com](http://temeculacalifornia.com), [cityoftemecula.org](http://cityoftemecula.org)

## TUESDAY, MARCH 19

### MENOPAUSE THE MUSICAL

Four women at a lingerie sale with nothing in common but a black lace bra and memory loss, hot flashes and night sweats. This hilarious musical parody is set to classic tunes from the '60s, '70s and '80s. Escondido Center for the Arts, Concert Hall, 340 N. Escondido Blvd., Escondido. \$45-\$65. Also March 20. (800) 988-4253. [artcenter.org](http://artcenter.org).

### COUNTRY AT THE MERC

Live country music in the frontier heart of Old Town Temecula in the historic Mercantile building. The local house band, The Ranch Rockers, backs up the performers. Old Town Temecula Community Theater, The Merc. 42051 Main St., Temecula. \$15. (866) 653-8696. [temeculatheater.org](http://temeculatheater.org).

## WEDNESDAY, MARCH 20

### THE SECOND CITY'S LAUGHING MATTERS TOUR

Legendary sketch comedy theatre, The Second City performs some of the best sketches, songs and improvisations from the company's 53-year history. La Jolla Playhouse, UCSD Campus, Sheila and Hughes Potiker Theatre, 2910 La Jolla Village Dr., La Jolla. Through March 23. Prices vary. (858) 550-1010. [lajollaplayhouse.org](http://lajollaplayhouse.org).

### JAZZ WEDNESDAYS

Vocalist Sara Gazarek. Laguna Beach Live! Aliso Creek Inn, 31106 South Coast Highway, Laguna Beach. \$12-plus. (949) 715-9713. [lagunabeachlive.org](http://lagunabeachlive.org).

## FRIDAY, MARCH 22

### DAMIEN

Robert Smyth's portrays the passionate priest who fought government and church for the lepers of Molokai. Lamb's Players Theatre, 1142 Orange Ave., Coronado. Prices vary. Tues.-Sun through May 5. (619) 437-6000. [lambplayers.org](http://lambplayers.org).

### KENNY G - HEART AND SOUL

Matthew Garbutt, conductor; Kenny G, Saxophone. San Diego Symphony, Copley Symphony Hall, 1245 Seventh Ave., San Diego. \$20-\$96. (619) 235-0804. [sandiegosymphony.com](http://sandiegosymphony.com).

## SATURDAY, MARCH 23

### A DOLL'S HOUSE

In a time of financial desperation, a young wife makes a dangerous decision, taking an illegal risk to save her husband's life. Years later, her secret comes back to haunt her, and its revelation will shake the foundations of her entire world. Previews March 23-Old Globe Theatre, Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through April 21. \$29-plus. (619) 234-5623. [theoldglobe.org](http://theoldglobe.org).

### AN EVENING WITH STEVE TYRELL

Singer-songwriter-musician Steve Tyrell has spent a record number of weeks at the top of the smooth jazz charts. His contribution to the film industry is equally impressive and includes scores for "Mystic Pizza," "Father of the Bride" and "The Brady Bunch." Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. \$43-\$12. (562) 467-8818. [cerritoscenter.com](http://cerritoscenter.com).

### THREE CRITICAL THINGS IN A BIRD'S LIFE

Lecture by Museum Director Robert L. McKernan. San Bernardino County Museum, 2024 Orange Tree Lane, Redlands. \$6-\$8. (909) 307-2669. [sbcountymuseum.org](http://sbcountymuseum.org).

### IN SEARCH OF SHADOWS: JAMES HUBBELL SCULPTURE

Panel discussion of James Hubbell's wide-ranging practice. Oceanside Museum of Art, The Groves Gallery, 704 Pier View Way, Oceanside. \$5-\$8. (760) 435-3720. [oma-online.org](http://oma-online.org).

## THURSDAY, MARCH 28

### JAZZ AT THE MERC

Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. \$15. (866) 653-8696. [temeculatheater.org](http://temeculatheater.org).

## FRIDAY, MARCH 29

### ORGANIC AND BIODYNAMIC WINES FROM AROUND THE WORLD

Some of the world best wines are consciously made without chemical fertilizers, insecticides or herbicides. Taste some delicious organic reds and whites from France, Italy, California, Chile and others. Bacchus Wine Bar and Market, 647 G St., San Diego. Also March 30. \$20. (619) 236-0005. [bacchuswinemarket.com](http://bacchuswinemarket.com).



### STEPPIN' OUT WITH BEN VEREEN

Featuring hit songs such as "Defying Gravity," "Mr. Bojangles" and "Life Is Just a Bowl of Cherries." La Jolla Playhouse, UCSD Campus, Sheila and Hughes Potiker Theatre, 2910 La Jolla Village Dr., La Jolla. Through March 31. Prices vary. (858) 550-1010. [lajollaplayhouse.org](http://lajollaplayhouse.org).

### GREEN EGGS AND HAM

Dinner, entertainment and raffles. San Dimas Community Center, 245 E. Bonita Ave., San Dimas. \$7. (909) 394-6290.

## APRIL

## WEDNESDAY, APRIL 3

### JAZZ WEDNESDAYS

Jeff Hamilton Trio. Laguna Beach Live! Aliso

Creek Inn, 31106 South Coast Highway, Laguna Beach. \$12-plus. (949) 715-9713. [lagunabeachlive.org](http://lagunabeachlive.org).

### WOW FIRST WEDNESDAYS

David de Alva. A stirring journey into the heart of Spain with passionate flamenco guitar, percussion and dance blended with world beats. Escondido Center for the Arts, 340 N. Escondido Blvd., Escondido. Free. (800) 988-4253. [artcenter.org](http://artcenter.org).

## THURSDAY, APRIL 4

### BEETHOVEN'S FIFTH

Continuing onto the lyrical second movement and to its final triumphant bars, the divine composition remains an irresistible part of the classical music repertoire as conductor Mei-Ann Chen brings forth her energy and dynamism to this ever popular work. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Also April 5, -6. \$25-\$185. (714) 556-2787. [scfta.org](http://scfta.org).

## SATURDAY, APRIL 6

### REVELLE CHAMBER MUSIC SERIES

Alison Balsom, trumpet; Scottish Ensemble. La Jolla Music Society, Copley Symphony Hall, 1245 Seventh Ave., San Diego. Also April 10. \$25-\$75. (858) 459-3728. [ljms.org](http://ljms.org).



## THURSDAY, MARCH 14 THE MOUNTAINTOP

After delivering his "I've Been to the Mountaintop" speech, the Rev. Dr. Martin Luther King, Jr. retires to his room and orders coffee from room service. Camae, the maid who brings his coffee, reveals herself to be more than she seems as she takes Dr. King and the audience to the crux of American history. This drama dares to imagine what happened on the final night of Dr. King's life, before his assassination on April 4, 1968 while standing on the balcony of Lorraine Motel in Memphis. San Diego Repertory Theatre at the Lyceum Space, Lyceum Stage, 79 Horton Plaza, downtown San Diego. Thurs.-Sun. Through March 31. \$31-\$52. (619) 544-1000. [sandiegorep.com](http://sandiegorep.com).





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#### Running

**"A Doll's House":** Old Globe Theatre.  
1363 Old Globe Way, Balboa Park.  
March 23-April 21. (619) 234-5623.  
TheOldGlobe.org. Tickets start at \$29.



Client Name: The Old Globe  
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Publication Date: March 21, 2013  
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#### Running

**"A Doll's House":** Old Globe Theatre,  
1363 Old Globe Way, Balboa Park.  
March 23-April 21. (619) 234-5623,  
TheOldGlobe.org. Tickets start at \$29.



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Publication Name: San Diego City Beat  
Publication Date: March 20, 2013  
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Circulation: 50,000  
Size: 2 sq inch  
Value: \$26.05

Page 1 of 1

### **OPENING:**

**Henrik Ibsen's *A Doll's House*:** Director Kirsten Brandt and translator Anne-Charlotte Hanes Harvey present a new adaptation of the Norwegian playwright's famed feminist work. Opens March 23 in The Old Globe's Sheryl and Harvey White Theatre in Balboa Park. [theoldglobe.org](http://theoldglobe.org)





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Value: \$70.81



#### Running

**"A Doll's House":** Old Globe Theatre,  
1363 Old Globe Way, Balboa Park.  
Through April 21. (619) 234-5623.  
TheOldGlobe.org. Tickets start at \$29.



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: March 28, 2013  
Page Number: 075  
Circulation: 175,000  
Size: 2 sq inch  
Value: \$118.36



## THEATER LISTINGS

### **A Doll's House**

The Old Globe Theatre stages Henrik Ibsen's drama about a young wife's illegal risk to save her husband's life. Kirsten Brandt directs.

SHERYL AND HARVEY WHITE THEATRE,  
1363 OLD GLOBE WAY, BALBOA PARK.  
619-234-5623. 8PM THURSDAYS, 8PM  
FRIDAYS, 2PM SATURDAYS, 8PM SATUR  
DAYS, 2PM SUNDAYS, 7PM SUNDAYS,  
7PM TUESDAYS, 7PM WEDNESDAYS,  
THROUGH APRIL 21.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: April 04, 2013  
Page Number: 028  
Circulation: 408,825  
Size: 6 sq inch  
Value: \$509.84



#### Critic's Choice

**"A Doll's House":** It's easy to get swept away in Kirsten Brandt's sea-inspired production of Henrik Ibsen's classic drama about a 19th century Norwegian housewife trapped in a loveless marriage. A new adaptation/translation keeps the language fresh and fluid and Gretchen Hall is multifaceted as the play's heroine, Nora. (Pam Kragen) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through April 21. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). \$29 and up.

**"A Gentleman's Guide to Love and Murder":** The Globe's new musical has velvety visuals, songs that pop and a story that sparkles (darkly). Most of all, it has a virtuoso performance from Jefferson Mays, playing eight mostly insufferable bluebloods who meet their ends in various inventive ways — all so that a low-ranking royal heir can earn an earldom. The subject might sound dicey, but director Darko Tresnjak's witty, sumptuous staging makes this mordantly funny show sing. (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through April 14. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). \$39 and up.





Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: April 04, 2013  
Page Number: 027  
Circulation: 164,339  
Size: 2 sq inch  
Value: \$212.43



#### Critic's Choice

**"A Doll's House";** It's easy to get swept away in Kirsten Brandt's sea-inspired production of Henrik Ibsen's classic drama about a 19th century Norwegian housewife trapped in a loveless marriage. A new adaptation/translation keeps the language fresh and fluid and Gretchen Hall is multifaceted as the play's heroine, Nora. (Pam Kragen) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through April 21. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). \$29 and up.



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: April 04, 2013  
Page Number: 099  
Circulation: 175,000  
Size: 2 sq inch  
Value: \$118.36



## THEATER LISTINGS

### **A Doll's House**

The Old Globe Theatre stages Henrik Ibsen's drama about a young wife's illegal risk to save her husband's life. Kirsten Brandt directs. SHERYL AND HARVEY WHITE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623, 8PM THURSDAYS & FRIDAYS, 2PM & 8PM SATURDAYS, 2PM & 7PM SUNDAYS, 7PM TUESDAYS & WEDNESDAYS, THROUGH APRIL 21.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: April 11, 2013  
Page Number: 030  
Circulation: 408,825  
Size: 2 sq inch  
Value: \$226.59



#### Critic's Choice

**"A Doll's House":** It's easy to get swept away in Kirsten Brandt's sea-inspired production of Henrik Ibsen's classic drama about a 19th century Norwegian housewife trapped in a loveless marriage. A new adaptation/translation keeps the language fresh and fluid and Gretchen Hall is multifaceted as the play's heroine, Nora. (Pam Kragen) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through April 21. (619) 234-5623. TheOldGlobe.org. \$29 and up.



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: April 11, 2013  
Page Number: 080  
Circulation: 175,000  
Size: 2 sq inch  
Value: \$126.25



## THEATER LISTINGS

### **A Doll's House**

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SHERYL AND HARVEY WHITE THEATRE,  
1363 OLD GLOBE WAY, BALBOA PARK,  
619-234-5623. 8PM THURSDAYS &  
FRIDAYS, 2PM & 8PM SATURDAYS,  
2PM & 7PM SUNDAYS, 7PM TUESDAYS  
& WEDNESDAYS, THROUGH APRIL 21.

# CALENDAR

Orange County/San Diego/Inland Empire  
**APRIL 2013**



## WEDNESDAY, APRIL 10 **RICHARD JACKSON: AIN'T PAINTING A PAIN**

Based in Los Angeles since the early 1970s, Jackson has expanded the definition and practice of painting more than any other contemporary figure. His wildly inventive, exuberant, and irreverent take on action painting has dramatically extended its performative dimensions, merged it with sculpture, and repositioned it as an art of everyday experience. Orange County Museum of Art, 850 San Clemente Dr., Newport Beach. Through May 5. \$10-\$12. (949) 759-1122. [ocma.net.g](http://ocma.net.g).

## ENTERTAINMENT

WEDNESDAY, APRIL 10

### ALVIN AILEY AMERICAN DANCE THEATER

Robert Battle, artistic director. La Jolla Music Society, Copley Symphony Hall, 1245 Seventh Ave., San Diego. \$22-\$77. (858) 459-3728. [ljms.org](http://ljms.org).

### GREAT BALLS OF FIRE!

What are asteroids, comets, and meteorites, and where do they come from? This exhibit explores recent discoveries and cutting-edge science relating to these incredible objects. Explore these mysterious space rocks through hands-on activities, computer-based interactives, meteorite specimens, scale models and Asteroid Encounter, an immersive audio-visual experience. Reuben H. Fleet Science Center's Heikoff Dome Theater, 1875 El Prado, Balboa Park, San Diego. Through April 28. \$10-

\$12. (619) 238-1233. [rhfleet.org](http://rhfleet.org).

### WHALE WATCHING

Get an up-close look at gray whales on their round-trip migration from the Bering Sea to Baja's breeding grounds. Learn about gray whale baleen, barnacles and prey from Birch Aquarium at Scripps' naturalists during this memorable whale-watching experience, leaving daily from San Diego Bay. \$37-\$42. Through April 14. (619) 234-4111. [flagshipsd.com](http://flagshipsd.com). (858) 534-7336. [aquarium.ucsd.edu](http://aquarium.ucsd.edu).

THURSDAY, APRIL 11

### A GENTLEMAN'S GUIDE TO LOVE AND MURDER

When Monty Navarro finds out he is eighth in line to inherit a dukedom, he decides to eliminate the other seven heirs standing in his way – all played by one agile actor. "A Gentleman's Guide to Love and Murder" is a witty music hall comedy that explores how low we'll go to make it to the top. Old Globe Theatre, Donald and Darlene Shiley Stage,

Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through April 14. \$39-plus. (619) 234-5623. [theoldglobe.org](http://theoldglobe.org).

### FEDERAL JAZZ PROJECT

Jazz, like history, can never be silenced. This world premiere features extraordinary music and unforgettable, untold stories of the musicians who have made San Diego a fascinating place to call home. San Diego Repertory Theatre at the Lyceum Space, Lyceum Stage, 79 Horton Plaza, downtown San Diego. Thurs.-Sun. Through May 5. \$43-plus. (619) 544-1000. [sandiegorep.com](http://sandiegorep.com).

### FATHER OF THE BRIDE

A hilarious romp through the wedding process ensues. When, in a temper-tantrum, Kay calls off the wedding, everyone's patience snaps! Will the wedding be canceled? Will it go on as planned? Will father go bankrupt in order to please his wife and daughter? Simple questions with complicated answers. Old Town Temecula Community Theater, 42051 Main St., Temecula. \$20-\$25. Dates vary through April 21. (866) 653-8696. [temeculatheater.org](http://temeculatheater.org).

FRIDAY, APRIL 12



### A DOLL'S HOUSE

In a time of financial desperation, a young wife makes a dangerous decision, taking an illegal risk to save her husband's life. Years later, her secret comes back to haunt her, and its revelation will shake the foundations of her entire world. Old Globe Theatre, Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through April 21. \$29-plus. (619) 234-5623. [theoldglobe.org](http://theoldglobe.org).

### BRAHMS VIOLIN CONCERTO

Jahja Ling, conductor. Kyoko Takezawa, violin. San Diego Symphony, Copley Symphony Hall, 1245 Seventh Ave., San Diego. \$20-\$96. (619) 235-0804. [sandiegosymphony.com](http://sandiegosymphony.com).

### CRIME PAYS

Interactive mystery comedy dinner theater. Mystery Cafe Dinner Theater, The Imperial House Restaurant, 505 Kalmia St., San Diego. \$60. Fri.-Sat. through April 27. (619) 466-2200. [mysterycafe.net](http://mysterycafe.net).

SATURDAY, APRIL 13

### ANNE OF GREEN GABLES

The irresistibly imaginative orphan, Anne Shirley, will steal hearts as she discovers love, faith and friendship. LifeHouse Theater, 1135 N. Church St., Redlands. \$7. Dates vary through May 19. (909) 335-3037 ext. 21. [lifehousetheater.com](http://lifehousetheater.com).

### CHICAGO

With music by Kander and Ebb and a book by Bob Fosse, the story is a satire on corruption in the administration of criminal justice and the concept of the "celebrity criminal". Daunting, daring, brassy and bold – you will love every minute of Chicago with songs including "All That Jazz," "I Can't Do It Alone," "Mr. Cellophane" and "Razzle Dazzle." Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Dates vary through June 2. \$57-\$73. (888) 802-7469. [welktheatre.com](http://welktheatre.com).

SUNDAY, APRIL 14

### THE FLOWER FIELDS AT CARLSBAD RANCH

For more than 60 years, Giant Tecolote Ranunculus flowers bloom, transforming the rolling hills of North San Diego County into a spectacular and coordinated display of natural color and beauty. This annual burst of color is also one of nature's official ways of announcing the arrival of spring. Explore 50-acres including the one-acre Orchid Showcase and the 4,000 sq. ft. Paul Ecke Jr. Family Barn designed to recall even more of a ranch setting. The Flower Fields at Carlsbad Ranch, Paseo Del Norte, Carlsbad. Through May 12. \$10-\$11. (760) 431-0352. [theflowerfields.com](http://theflowerfields.com).

TUESDAY, APRIL 16

### DAMIEN

Robert Smyth's portrays the passionate priest who fought government and church for the lepers of Molokai. Lamb's Players Theatre, 1142 Orange Ave., Coronado. Prices vary. Tues.-Sun through May 5. (619) 437-6000. [lambplayers.org](http://lambplayers.org).

WEDNESDAY, APRIL 17

### JAZZ WEDNESDAYS

Joshua White Trio. Laguna Beach Live! Aliso Creek Inn, 31106 South Coast Highway, Laguna Beach. \$12-plus. (949) 715-9713. [lagunabeachlive.org](http://lagunabeachlive.org).

THURSDAY, APRIL 18

### GLADYS KNIGHT

Backed by the Pacific Symphony, eight-time Grammy Award-winning Knight delivers some of her signature hits, including "Every Beat of My Heart," "I Heard It Through the Grapevine" and "Midnight Train to Georgia." Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Through




Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: April 18, 2013  
Page Number: 025  
Circulation: 408,825  
Size: 2 sq inch  
Value: \$198.27



#### Critic's Choice

**"A Doll's House":** It's easy to get swept away in Kirsten Brandt's sea-inspired production of Henrik Ibsen's classic drama about a 19th century Norwegian housewife trapped in a loveless marriage. A new adaptation/translation keeps the language fresh and fluid and Gretchen Hall is multifaceted as the play's heroine, Nora. (Kragen) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through April 21. (619) 234-5623, [TheOldGlobe.org](http://TheOldGlobe.org). \$29 and up.





Client Name: The Old Globe  
Publication Name: Ranch & Coast Magazine  
Publication Date: April 01, 2013  
Page Number: 027  
Circulation: 37,000  
Size: 4 sq inch  
Value: \$111.06



*Thru 4/21: Henrik Ibsen's A Doll House*

The Classics Up Close series continues with Ibsen's *A Doll House*, a true landmark of modern drama. Director Kirsten Brandt and Ibsen translator Anne-Charlotte Hanes Harvey collaborate to create a new adaptation of the play expressly for the intimate Sheryl and Harvey White Theatre.  
[www.theoldglobe.org](http://www.theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: April 18, 2013  
Page Number: 086  
Circulation: 175,000  
Size: 7 sq inch  
Value: \$347.20



## THEATER LISTINGS

### **A Doll's House**

The Old Globe Theatre stages Henrik Ibsen's drama about a young wife's illegal risk to save her husband's life. Kirsten Brandt directs.

SHERYL AND HARVEY WHITE THEATRE,  
1363 OLD GLOBE WAY, BALBOA PARK.  
619-234-5623. 8PM THURSDAYS, 8PM  
FRIDAYS, 2PM SATURDAYS, 8PM SATUR-  
DAYS, 2PM SUNDAYS, 7PM SUNDAYS.  
THROUGH APRIL 21.



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: April 18, 2013  
Page Number: 086  
Circulation: 175,000  
Size: 7 sq inch  
Value: \$347.20



## THEATER LISTINGS

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SHERYL AND HARVEY WHITE THEATRE

1363 OLD GLOBE WAY, BALBOA PARK.

619-234-5823. 8PM THURSDAYS, 8PM FRIDAYS, 2PM SATURDAYS, 8PM SATURDAYS, 2PM SUNDAYS, 7PM SUNDAYS, THROUGH APRIL 21.





Client Name: The Old Globe  
Publication Name: San Diego Reader  
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## THEATER LISTINGS

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SHERYL AND HARVEY WHITE THEATRE

1363 OLD GLOBE WAY, BALBOA PARK.

619-234-5623. 8PM THURSDAYS, 8PM FRIDAYS, 2PM SATURDAYS, 8PM SATURDAYS, 2PM SUNDAYS, 7PM SUNDAYS, THROUGH APRIL 21.

Client Name: The Old Globe  
Publication Name: San Diego Yu Yu  
Publication Date: February 15, 2013  
Page Number: 040  
Circulation: 10,150  
Size: 15 sq inch  
Value: \$267.06

Playwright Henrik Ibsen (1828-1906) / Photo courtesy of The Old Globe.



### A Doll's House 人形の家

フェミニズムの原点となる社会劇  
イブセンの名作を新たな脚色で上演

Ⓐ&Ⓜ 弁護士ヘルメルは妻ノラは夫の愛情を一身に受け、主婦として平穏な生活を営んでいた。ある日のこと、ヘルメルの不興を買った部下クロクスタがノラを訪ね、解雇を撤回してほしいと嘆願する。クロクスタはノラの弱みを握っていた。夫が重病となり多額の医療費が生じた際、ノラは亡き父の署名を偽造して彼から借金をしていた。ヘルメルは妻の不正で自分の信用が傷つくのを恐れ、世間的な体裁を繕うことに腐心する。偽善的な夫の生き方を目の当たりにし、自我に目覚めたノラは妻、母である前に1人の人間として生きる決意を胸に夫の家を出る。

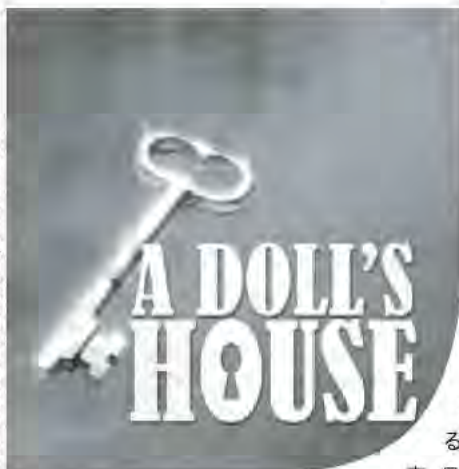
Ⓜ THE GLOBE THEATRES (Sheryl & Harvey White Theatre), 1363 Old Globe Way, Balboa Park, S.D. / ☎ 619-239-2255 (T) / 3/23 (土) ~ 4/21 (日) / [www.oldglobe.org](http://www.oldglobe.org)



Client Name: The Old Globe  
 Publication Name: San Diego Yu Yu  
 Publication Date: March 01, 2013  
 Page Number: 040  
 Circulation: 10,150  
 Size: 17 sq inch  
 Value: \$306.84



A Doll's House / Illustration courtesy of The Old Globe.



### A Doll's House 人形の家

フェミニズムの原点となる社会劇  
 イブセンの名作を新たな脚色で上演

❶&❷ 弁護士ヘルメルは妻ノラは夫の愛情を一身に受け、主婦として平穏な生活を営んでいた。ある日、ヘルメルの不興を買った部下クロクスタがノラを訪ね、解雇の撤回を嘆願する。クロクスタはノラの弱みを握っていた。夫が重病となり多額の医療費が生じた際、ノラは亡き父の署名を偽造して彼から借金していた。ヘルメルは妻の不正で自分の信用が傷つくのを恐れ、世間的な体裁を繕うことに腐心する。偽善的な夫の生き方を目の当たりし自我に目覚めたノラは、妻、母である前に1人の人間として生きる決意を胸に夫の家を出る。

❶ THE GLOBE THEATRES (Sheryl & Harvey White Theatre), 1363 Old Globe Way, Balboa Park, S.D. / ☎ 619-239-2255 (T) / 3/23 (土) ~ 4/21 (日) / [www.oldglobe.org](http://www.oldglobe.org)





Client Name: The Old Globe  
 Publication Name: San Diego Yu Yu  
 Publication Date: April 01, 2013  
 Page Number: 040  
 Circulation: 10,150  
 Size: 16 sq inch  
 Value: \$295.48



### **A Doll's House** 人形の家

フェミニズムの原点、イブセンの社会劇

**⑥&⑦** 弁護士ヘルメルは妻ノラは主婦として平穏な生活を営んでいた。夫の不興を買った部下クロクスタがノラを訪ね、解雇の撤回を嘆願する。クロクスタはノラの弱みを握っていた。夫が重病となり多額の医療費が生じた際、ノラは亡き父の署名を偽造して彼から借金していた。ヘルメルは妻の不正で名誉が傷つくのを恐れ、世間的な体裁を繕うことに腐心する。偽善的な夫の生き方に失望し、自我に目覚めたノラは、妻、母である前に1人の人間として生きる決意を胸に家を出る。

**①** THE GLOBE THEATRES (Sheryl & Harvey White Theatre), 1363 Old Globe Way, Balboa Park, S.D. / ☎ 619-239-2255 (T) / 4/21 (日) まで / [www.oldglobe.org](http://www.oldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Yu Yu  
Publication Date: April 16, 2013  
Page Number: 042  
Circulation: 10,150  
Size: 18 sq inch  
Value: \$338.09



A Doll's House / Photo by Henry Dillioxo / The Old Globe



## A Doll's House 人形の家

フェミニズムの原点、イブセンの社会劇

②&④ 井筒士ヘルメルの妻ノラは主婦として平穏な生活を営んでいた。夫の不興を買った部下クロクスタがノラを訪ね、解雇の撤回を嘆願する。クロクスタはノラの弱みを握っていた。夫が重病となり多額の医療費が生じた際、ノラは亡き父の署名を偽造して彼から借金していた。ヘルメルは妻の不正で名誉が傷つくのを恐れ、世間的な体面を重んじることに腐心する。偽善的な夫の生き方に失望し、自我に目覚めたノラは、妻・母である前に1人の人間として生きる決意を胸に家を出る。

① THE GLOBE THEATRES (Sheryl & Harvey White Theatre), 1363 Old Globe Way, Balboa Park, S.D. / ☎ 619-239-2255 (T) / 4/21 (日) まで / [www.oldglobe.org](http://www.oldglobe.org)