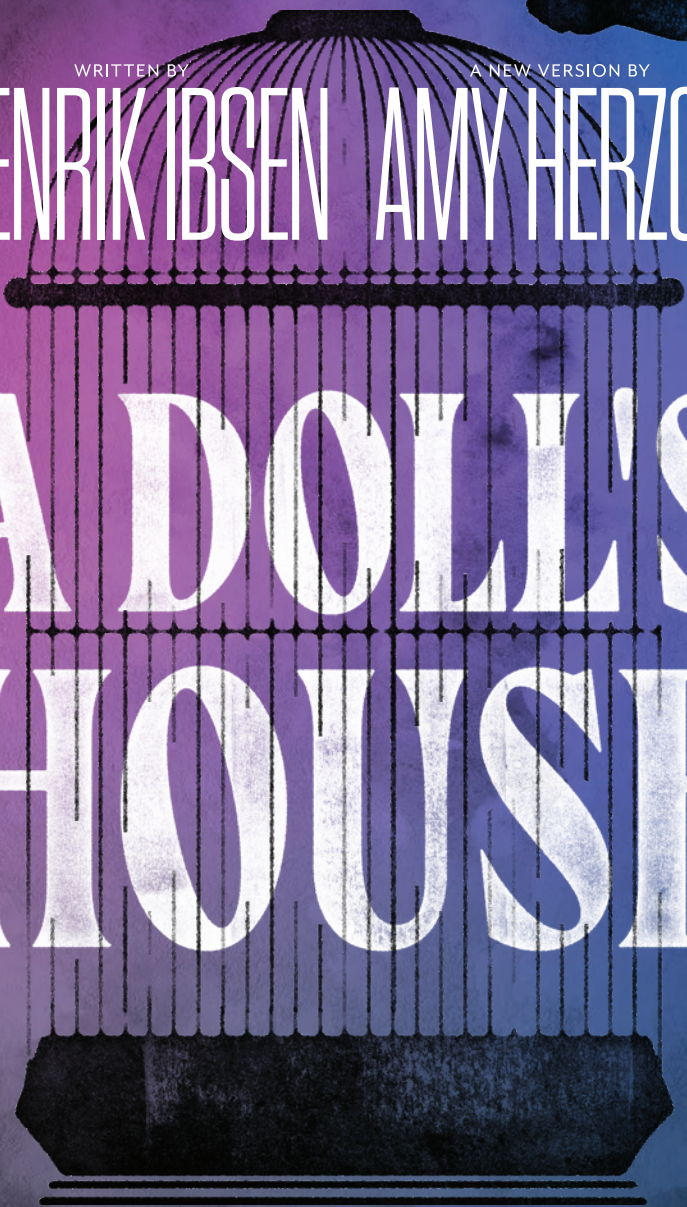


theatre:
CALGARY

WRITTEN BY

A NEW VERSION BY

HENRIK IBSEN AMY HERZOG



**A DOLL'S
HOUSE**

APRIL 7—MAY 3, 2026



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WELCOME



When Henrik Ibsen first premiered this play in 1879, it provoked shock, debate, and conversation across Europe and beyond. At its center was a character that audiences had rarely encountered before: Nora Helmer, a woman who begins to question the roles she has been asked to play within her marriage, her family, and the society around her. The play asked an unsettling question for its time: what happens when a person chooses self-discovery over expectation?

Nearly a century and a half later, the power of *A Doll's House* endures because the questions it asks remain deeply human and remarkably current. In an era when conversations about identity, autonomy, partnership, and equality continue to evolve, Nora's journey feels less like a relic of the past and more like a mirror held up to our present moment.

Amy Herzog's Tony Award nominated adaptation honours the architecture of Ibsen's masterpiece while bringing a contemporary clarity and muscularity to the language. This adaptation reminds us that great plays are not museum pieces. They are living works that continue to reveal new meaning when experienced through the lens of a different time. For a 2026 audience, *A Doll's House* invites us to consider how far society has come, and how far we may still have to go.

Thank you for attending this performance and for sharing in the timeless conversation that theatre makes possible.

Enjoy,

- STAFFORD ARIMA
ARTISTIC DIRECTOR

LAND ACKNOWLEDGEMENT

In the spirit of reconciliation, Theatre Calgary acknowledges that we live, work and create on the traditional territories of the Blackfoot Confederacy (Siksika, Kainai, Piikani), the Tsuut'ina, the Îyâxe Nakoda Nations, the Métis Nation of Alberta, Districts 5 & 6, and all people who make their homes in the Treaty 7 region of Southern Alberta. They were the original occupants of this land and continue to be here to this day. Theatre Calgary is grateful to have the opportunity to present in this territory.



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129506 (07/2024)

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- **Cameras and audio/visual recording devices are not permitted in the theatre.**
- **Video and audio recording of this production is strictly prohibited.**
- We ask that you please refrain from using your cell phone, smart watch, or any other digital device, in any capacity, during the performance.
- Good theatre etiquette benefits everyone. Please do not talk or unwrap candies during the performance, remain in your seat until the curtain call is finished and the house lights have been turned on.
- Babies are not permitted in the theatre.
- We also offer relaxed performances. For more information, visit our website.
- Assisted listening devices for the hard of hearing are available at the coat check.
- For first aid assistance, see the house manager, or nearest usher.

SAFETY AND COMFORT

- At Theatre Calgary, we recognize our responsibility to have practical guidelines in place to ensure our performances are safe and enjoyable for everyone. To learn more about our current Safety and Comfort protocols go to theatrecalgary.com/comfort-and-safety or scan here:



DIRECTOR'S NOTES



We all make choices that change our lives. Some are sudden, some take years. This play captures the exact moment when someone starts choosing herself, without any promise of what comes next. We often romanticize the idea of being true to oneself, but the reality of self-actualization can be risky and irreversible. This play, especially in Amy Herzog's taut and emotionally precise adaptation, reminds us that personal awakening rarely comes without consequence.

I love the characters in *A Doll's House*. They don't explain themselves. They don't hand us their motivations. Like people in real life, they show themselves in pieces: through behavior, deflection, language, silence. They're not arguments, they're people who try, fail, reach, retreat, and reveal just enough that you recognize yourself.

I've had the enormous privilege of working with a team of generous, gutsy, thoughtful artists, technicians and producers to bring this world to life. For this production, we've set the play in the time it was written, Norway, 1879, but dropped that world into a modern frame. We're inside a period piece that doesn't quite sit still. The legal and social structure Nora lives in is a powder keg. She can't take out a loan. She can't own property. She can't sign a contract. Her entire legal identity was absorbed into her husband's. Her choices aren't just frowned on, they're illegal.

I'm drawn to the tension between then and now, between the structures we can name and the ones we're still swimming in. What systems are we part of without even noticing? What patterns quietly shape our personal lives? What feels normal today that, one day, we may see as impossible to sustain? And what choices are available to us, if we dare to see them?

Thank you for sharing this time with us.

- ANITA ROCHON
DIRECTOR

Theatre Calgary gratefully acknowledges the support provided by the City of Calgary through Calgary Arts Development, the Government of Alberta through the Alberta Foundation for the Arts, the Government of Canada through the Canada Council, Canadian Heritage, and all corporate and private contributors.



theatre:
CALGARY

DIRECTED & CHOREOGRAPHED BY JESSE ROBB
MUSICAL DIRECTION BY STEVEN GREENFIELD

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Max Bell Theatre at Werklund Centre
April 7 - May 3, 2026

theatre:
CALGARY

Stafford Arima, Artistic Director

in partnership with the Arts Club Theatre Company

presents

A DOLL'S HOUSE

BY **HENRIK IBSEN**

A NEW VERSION BY **AMY HERZOG**

Director	ANITA ROCHON
Set Design	AMIR OFEK
Costume Design	RALAMY KNEESHAW
Lighting Design	NARDA MCCARROLL*
Sound Design & Composition	MALCOLM DOW
Choreographer & Intimacy Director	LISA GOEBEL
Original Accessibility Consultant	AMY AMANTEA
Assistant Director (Arts Club Theatre)	SARA AYERMAN
Assistant Director (Arts Club Theatre)	GEOFFREY JONES
Stage Manager, Intimacy Captain	CARYN FEHR
Assistant Stage Manager	NAOMI ESAU
Child Supervisor	KALEIGH RICHARDS

*Indicated designers on this production are represented by the
Associated Designers of Canada, IATSE Local ADC659.

A Doll's House (Herzog) is presented by arrangement with Concord Theatricals on
behalf of Samuel French, Inc. www.concordtheatricals.com

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A DOLL'S HOUSE

CAST (in alphabetical order)

Emmy Helmer	DAIVAH ROSE BLANKERT
Torvald Helmer	DANIEL BRIERE
Anne-Marie	ELINOR HOLT
Ivar Helmer	DOMINIC KING
Nora Helmer	ALEXANDRA LAINFIESTA
Nils Krogstad	RON PEDERSON
Kristine Linde	CARMELA SISON
Doctor Rank	MARCUS YOUSSEF

SETTING

Norway, 1879. The Helmers' living room. Three consecutive days at Christmastime.

A Doll's House has one 20-minute intermission.

CREW

Interim Head Dresser	CHELSEA BREWER
Head of Lighting	CATHARINE CRUMB
Head Stage Carpenter	TESS COWIE
Alternate Head of Lighting	JACKSON BUCHANAN
Alternate Head of Sound	MICHAEL GESY
Alternate Head of Stage	JOSHUA SEMOS
Sound Technicians	TARA KIELY, TRAVIS MCKINNON

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CAST



DAIVAH ROSE BLANKERT

Emmy Helmer

Theatre Calgary debut. Born with a love of the stage and the spotlight, Daivah is a natural performer who loves singing, dancing, acting and music. When not performing she enjoys snowboarding, swimming, reading and playing with friends. Special thanks to Theatre Calgary and Anita Rochon for this opportunity and to her family and friends for supporting her dream!



DANIEL BRIERE

Torvald Helmer

(he/him) For Theatre Calgary: *A Streetcar Named Desire* (2025, Citadel Theatre co-pro). Elsewhere: *Romeo and Juliet*, *King John* (Stratford Festival); *Murder On The Orient Express*, *Gone with the Wind* (RMTTC); *Blithe Spirit* (Watermark). Film & TV: *Mayday*, *Titans*, *Murdoch Mysteries*, *Imposters*, *Rookie Blue*. Daniel is a graduate of The National Theatre School of Canada. Never one to refuse a challenge, he has built puppets, written music, animated a flying canoe, and died on-stage in the first moments of a 45-minute act.



ELINOR HOLT

Anne-Marie

For Theatre Calgary: *The Humans*, *Mom's the Word For Crying Out Loud*, *Our Town*, *Jake and the Kid*, *A Christmas Carol* (2005-06), *Dangerous Corner*, *Holiday*. Elsewhere: *Pig Girl* (Theatre Network); *The Soul Collector* (Catalyst); *The Ecstasies* (Northern Light); *Fly Me to the Moon* (Shadow); *Matara* (Workshop West); *The Blue Hour* (Skirts-a- Fire); *A Sleigh-Ride Christmas Carol* (Caravan Farm); *Lilia!* (Rosebud); *Bingo Ladies* (Hudson Village); *Steel Magnolias* (Theatre North West); *Romeo & Juliet* (The Globe); *Richard III* (Shakespeare Company); *The Wizard of Oz* (ATP); *9 to 5* (Stage West); *Austentatious* (Forte); *Shakespeare's Will* (Sage); *Patty and Joanne Win High Gold* (Lunchbox); *Lazy Susan* (Inside Out/Handsome Alice). Up next, Marilla in *Anne of Green Gables* at Rosebud Theatre this summer. Many thanks to Anita, the Arts Club, and Theatre Calgary.

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CAST



DOMINIC KING

Ivar Helmer

(he/him) Theatre Calgary debut. Dominic is excited to be part of this production! He loves catching bugs, exploring outside, and goofing around with his brother and sister. He enjoys playing hockey and baseball. He also loves making music on the piano and drums, as well as drawing comics and spending time in his imagination. Dominic is a big fan of movies and live performances, and he's grateful for the opportunity to work with such a fantastic team. Enjoy the show!



ALEXANDRA LAINFIESTA

Nora Helmer

(she/her) For Theatre Calgary: *As You Like It*. Elsewhere: *The Three Musketeers* (Arts Club/Citadel Theatre); *As You Like It* (Freewill Shakespeare); *Native Gardens* (Persephone Theatre); *As You Like It, Julius Caesar* (Bard on The Beach); *The Miser, Henry VIII, Napoli Millionaria!, The Comedy of Errors* (Stratford Festival); *Espejos: Clean* (Newworld Theatre); *Tonic for Desperate Times* (Theatre Gargantua); *Made in Canada* (Rice&Beans); *Be-longing* (Frank

Theatre). Winner of two Jessie Richardson Awards for Best Actor in a Leading Role, two Dora Mavor Moore Awards, The Lieutenant Governor's Platinum Jubilee Arts and Music Award, Sydney J. Risk Award, and Studio 58 acting award.



RON PEDERSON

Nils Krogstad

(he/him) Theatre Calgary debut. Elsewhere: Ron Pederson is a Métis actor, director, and writer who has worked across Canada with major theatres including Stratford, Soulpepper, Canadian Stage, RMT, Coal Mine Theatre, the Belfry Theatre, the Arts Club, the Great Canadian Theatre Company, Alberta Theatre Projects, Tarragon Theatre, and the Citadel Theatre. He is also an accomplished creator and performer of improvised theatre. Film

and TV credits include *MADtv* (3 seasons), *Private Eyes* (Global), *The Late Late Show* (CBS), and *New Eden* (Crave). Ron has received multiple Canadian Comedy Awards, a Dora Mavor Moore Award, Sterling Awards, the SummerWorks Performance Award, and the RBC Arts Professional Award. Instagram: @ron_pederson



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Photos by Ben Laird

CAST



CARMELA SISON

Kristine Linde

(she/her) For Theatre Calgary: *Much Ado About Nothing* (2011). Elsewhere: *Lasa ng Imperyo* (rice & bean theatre/PuSh Festival); *Meeting* (Pacific Theatre/Itsazoo); *Cowboy vs. Samurai* (Chromatic Theatre); *Miss Bennet: Christmas at Pemberley* (Arts Club Theatre); *Homecoming* (Urban Ink); *The Merchant of Venice, Two Gentlemen of Verona* (Bard on the Beach); *Are We There Yet?*, *Consent, Under Cover* (Concrete Theatre). Film & TV: *Maid, The Mysterious Benedict Society, The Flash, Motherland, Bates Motel, Riverdale*. Carmela is a graduate of The University of Alberta's BFA in Acting program.



MARCUS YOUSSEF

Doctor Rank

Theatre Calgary debut. Marcus' plays have been produced in theatres and festivals in more than twenty cities and a dozen countries around the world. These include *Winners and Losers, King Arthur's Night, Jabber, A Line in the Sand* and *Ali & the aXes of Evil*. He is the recipient of Canada's largest theatre award, the Siminovitch Prize for Theatre, the Vancouver Mayor's Arts Award, the Rio-Tinto Alcan Performing Arts Award, the

Ikarus Prize (Germany) and an honorary fellowship from Vancouver's Douglas College. In addition to acting in his own work, Marcus' favourite recent roles include Arthur in *Meeting* (Pacific Theatre); the Ghost in *Hamlet* (Bard on the Beach); and getting to play Dr. Rank with this terrific group of Western Canadian artists.



(l to r) Marcus Youssef, Alexandra Lainfiesta. (Photo: Moonrider Productions)

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Kelsey Verzotti and the
cast of *Legally Blonde*.
Photo by Trudie Lee

CREATIVE TEAM



ANITA ROCHON

Director

(she/her) Theatre Calgary debut. Elsewhere: *4000 Miles*, *The Munro Stories* (Belfry Theatre); *Stage Kiss* (Shaw Festival); *Cymbeline*, *Romeo & Juliet* (Bard on the Beach); *The Last Wife*, *Romeo & Juliet* (Globe Theatre); East Van Pantos: *Robin Hood*, *Beauty and the Beast*, *Snow White*, *Little Red Riding Hood* (Theatre Replacement); *Pathetic Fallacy*, *Kismet*, *things have changed* (The Chop Theatre). Anita is the Artistic Director of Green Thumb

Theatre, and co-founder of The Chop Theatre with Emelia Symington Fedy.



AMIR OFEK

Set Design

Theatre Calgary debut. Elsewhere: *A Doll's House*, *Miracle on 34th Street*, *Sexy Laundry*, *Red Velvet*, *The Cull*, *Buffoon*, *Me and You*, *Fun Home*, *The Men in White*, *The Valley*, *A Christmas Story*, *One Man Two Guvvners*, *Other Desert Cities*, *Boeing Boeing*, *The Importance of Being Earnest*, *The Graduate*, *My Granny the Goldfish* (Arts Club Theatre Company); *People, Places & Things*, *Dance Nation*, *Fairview*, *Stupid F*cking Bird*, *Bunny*, *The Father*

(The Search Party Productions); *Orfeo Ed Euridice* (2021), *La Voix Humaine* (2020) (Vancouver Opera); *Henry V* (2023), *Midsummer Nights Dream* (2022), *Pericles* (2016) (Bard on the Beach).



RALAMY KNEESHAW

Costume Design

For Theatre Calgary: *Blithe Spirit* (2025), *The Importance of Being Earnest* (2022). Elsewhere: *The Wizard of Oz*, *Charlotte's Web* [Betty Mitchell Award], *The Seafarer*, *Teenage Dick* (ATP); *Ribstone*, *The Ballad of Georges Boivin*, *Last Christmas* (Lunchbox); *Goblin Oedipus* (Spontaneous Theatre); *A Midsummer Night's Dream* (Shakespeare Company); *The Strange Case of Dr. Jekyll and Mr. Hyde* (Vertigo Theatre); *Waiting for Godot* (Black Radish

Theatre). Ralamy is deeply grateful to the Arts Club costume squad for their talent, dedication and huge hearts. She would also like to thank the *A Doll's House*/Arts Club team for caring for her like royalty! As always, to Hugh for his unwavering support. This is dedicated to those who find the strength to overcome shame and social confinement and find a door to open.

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CREATIVE TEAM



NARDA MCCARROLL

Lighting Design

(she/her) For Theatre Calgary: *Blithe Spirit* (2025), *Blow Wind High Water*. Select Design credits: *The Wizard of Oz*, *The Black Bohnspiel of Wullie MacCrimmon*, *To the Light, Red*, *The Circle* (ATP); *The Woman in Black*, *The Girl on the Train*, *Sweeney Todd* (Vertigo Theatre); *Gracie*, *The Trespassers* (Belfry); *Beauty and the Beast*, *Grease*, *Vimy* (Western Canada Theatre); *Peter and the Starcatcher*, *The Penelopiad*, *Julius Caesar* (Citadel Theatre); *Vigilante* (Catalyst Theatre/Tour); *Bronte: The World Without* (Stratford Festival); *Cinderella*, *The Wizard of Oz* (Rainbow Stage); *Glory* (WCT/ATP/ National Tour); *The Drowning Girls* (National Tour). Film & TV Costume design for *Cut Bank*. Upcoming: *Wildwoman* at ATP & Gateway Theatre. Go to narda.ca to see images of her work.



MALCOLM DOW

Sound Design & Composition

(he/him) Theatre Calgary debut. Elsewhere: *The Graduate*, *Scar Tissue*, *Perestroika*, *The Great Leap*, *Beneath Springhill* (Arts Club Theatre); *Harlem Duet*, *Pericles*, *The Comedy of Errors* (Bard on the Beach); *Strangers on a Train*, *Murder in the Studio* (Vertigo Theatre); *Equivocation* (Persephone Theatre); *S'effondrent les vidéoclubs*, *Le Soulier* (Théâtre la Seizième). Malcolm also works in film and TV. He is an instructor at Studio 58, and has won several awards for his work in Canadian theatre. IG: @memoriafutura



LISA GOEBEL

Choreographer & Intimacy Director

(she/her) Theatre Calgary debut. Elsewhere: Intimacy director for *Così fan tutte* (Vancouver Opera); *Little Women* (Arts Club); *The Effect* (Rumble/Itsazoo); *Waitress* (Arts Club); and Intimacy director/choreographer for *Bright Star* (GTP/Mirvish) and *The Dark Lady* (Bard on the Beach). Last seen on stage with Little Onion Puppet Co's *Otosan* (Jessie Award, Outstanding Ensemble) and Stick's and Stone's *Middletown*. Lisa is a certified intimacy director through Intimacy Directors and Coordinators, and a graduate of Studio 58.

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CREATIVE TEAM



AMY AMANTEA

Original Accessibility Consultant

(she/her) Theatre Calgary debut. Amy is an accessibility consultant with over 17 years of experience advancing inclusive practices in the performing arts. At the Arts Club Theatre Company, she works with creative teams to ensure authentic and thoughtful approaches to disability representation, including consultation on *A Doll's House* in relation to Dr. Rank and the portrayal of physical disability by an able-bodied actor.

Amy is the Associate Director of VocalEye Descriptive Arts Society, where she leads innovative approaches to audio description and creative access for theatre, dance, and live performance. A disabled artist and advocate, she collaborates with directors, performers, and producers to integrate accessibility into the artistic process, helping organizations move beyond accommodation toward access-informed storytelling and more equitable representation on stage.



SARA AYERMAN

Assistant Director (Arts Club)

(she/her) Theatre Calgary debut. Sara is the Artistic Coordinator at Arts Club Theatre Company. Originally from London, Sara has worked on major West End productions, including *Harry Potter and the Cursed Child*, helping with its global rebrand and later managing its San Francisco production. Sara's career path is notably diverse, having also trained as a pediatric nurse at King's College Hospital. She shares "Spending time in both

kinds of theatre, the creative and the literal medical has given me so many unique experiences and allowed me to live life from multiple perspectives. I am really excited for the opportunity to step inside Nora's world".



GEOFFREY JONES

Assistant Director (Arts Club)

Theatre Calgary debut. Elsewhere: Geoff typically works as a stage manager in Vancouver, BC with credits including: *Kimberly Akimbo*, *Louisa May Alcott's Little Women*, *Elf: The Musical*, *A Thousand Splendid Suns*, *The Great Leap*, *Angels in America Part 1 & 2* (The Arts Club); *Much Ado About Nothing* (Bard on the Beach); *Little Red Warrior and His Lawyer*, *You Used to Call Me Marie...* (Savage Society); *Nutcracker*, *Coyotes*, *Sedna*, *The Gift of*

the Magi, *The Night's Mare* (Caravan Farm Theatre). A big thank you to Anita for her excellent mentorship and kindness.



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CREATIVE TEAM



CARYN FEHR

Stage Manager, Intimacy Captain

Theatre Calgary debut. Recent credits: *Maanoomaa My Brother, If You Could Read My Mind: The Songs of Gordon Lightfoot, As Above, Sexual Misconduct of the Middle Classes* (Belfry Theatre); *A Doll's House, The Mousetrap, Primary Trust, Ring of Fire, Sense and Sensibility, Beautiful: the Carole King Musical* (Arts Club Theatre); *Yellow Fever* (Firehall Arts Centre). Caryn is Vancouver-based and during her 40-year career, she has toured with productions

throughout Canada and to Ireland as well as working locally with the Vancouver Playhouse, Touchstone Theatre, The New Play Centre, Axis Theatre, Firehall Arts Centre, Solo Collective and Carousel Theatre. She is a recipient of the Mary Phillips Prize, a Jessie Award for Behind-the-Scenes Achievement.



NAOMI ESAU

Assistant Stage Manager

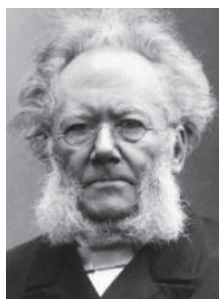
(she/her) For Theatre Calgary: *Blithe Spirit* (SM), *Beaches* (Script Supervisor), *Meteor Shower* (Assistant SM), *A Midsummer Night's Dream* (Shakespeare on the Go), *The Importance of Being Earnest* (Apprentice SM). Elsewhere: *Bring It On: The Musical* (Globe Theatre); *Peril In The Alps, Gaslight* (ASM Vertigo Theatre); *Go For Gold Audrey Pham, Heaven* (APSM) (Lunchbox); *Botticelli In The Fire, Beautiful Man, The F Word,*

Men Express Their Feelings (Downstage); *For The Pleasure of Seeing Her Again, Magic Lies: An Evening with W.O. Mitchell* (Rosebud Theatre); *Makambe Speaks* (Ghost River); *Much Ado About Nothing* (CYPT). Naomi is also an actor, musician, seamstress, and baker of many cupcakes.



(l to r) Alexandra Lainfiesta, Carmela Sison, Daniel Briere, Marcus Youssef. (Photo: Moonrider Productions)

THE WRITERS



HENRIK IBSEN

Playwright

At age 23, Henrik Ibsen (1828-1906) became theatre director and resident playwright of the new National Theatre at Bergen, charged with creating a national drama. He directed the Norwegian Theatre in Kristiana from 1857 to 1863, when the theatre went bankrupt. He then set off on extended travels in Europe, beginning a self-imposed exile that would last until 1891.

In Italy, he wrote the troubling moral tragedy *Brand* (1866) and the buoyant *Peer Gynt* (1867). After the satire *Pillars of Society* (1877), he found his voice and an international audience with powerful studies of middle-class morality in *A Doll's House* (1879), *Ghosts* (1881), *An Enemy of the People* (1882), *The Wild Duck* (1884) and *Rosmersholm* (1886). His more symbolic plays, most of them written after his return to Norway in 1891, include *Hedda Gabler* (1890), *The Master Builder* (1892), *Little Eyolf* (1894) and *When We Dead Awaken* (1899).

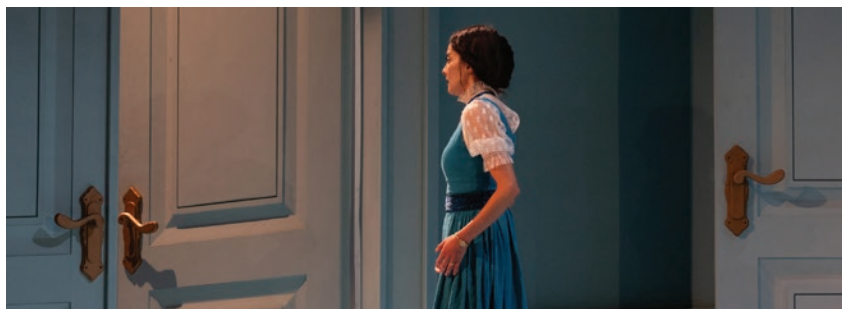
Emphasizing character over plot, Ibsen addressed social problems such as political corruption and the changing role of women, as well as psychological conflicts stemming from frustrated love and destructive family relationships. He greatly influenced European theatre and is regarded as the founder of modern prose drama.



AMY HERZOG

Playwright - Adaptation

Amy Herzog's plays include *Mary Jane* (New York Drama Critics' Circle Award), *4000 Miles* (Pulitzer Prize Finalist, Obie Award for Best New American Play), *After the Revolution* (New York Times Outstanding Playwright Award) and *Belleville* (Drama Desk Award nominee). She received the Benjamin H. Danks Award from the American Academy of Arts and Letters. Amy teaches playwriting at the David Geffen School of Drama.



Alexandra Lainfiesta. (Photo: Moonrider Productions)

DID YOU KNOW...

- Henrik Ibsen's *A Doll's House* was first staged in 1879, and many critics believed the play was immoral and unrealistic.
- In an 1880 production in Germany, the actor playing Nora refused to play the character as written, and Ibsen reluctantly rewrote the ending
- Ibsen spoke strongly against *A Doll's House* as a feminist play, saying that it depicts a human struggle—not just a woman's.
- It is rumoured that a real woman and friend of Ibsen's, Laura Kieler, had confided in and trusted him with intimate details about her life. When she recognized the personal details of her story in *A Doll's House*, she accused Ibsen of theft.

"There are two kinds of moral laws, two kinds of conscience: one for men and one, quite different, for women.

They don't understand each other, but in practical life, woman is judged by masculine law, as though she weren't a woman but a man.

A woman cannot be herself in modern society. It is an exclusively male society with laws made by men and with [those] who assess feminine conduct from a masculine standpoint."

- HENRIK IBSEN, from his *Notes For the Modern Tragedy*

DON'T GET HYSTERICAL

For centuries, doctors diagnosed women with "hysteria," a supposed mental illness used to explain behaviours that made men uncomfortable—a love of writing, depression, even infertility.

In the 18th and 19th centuries, hysteria became one of the most common diagnoses, rooted in older beliefs that women were "naturally unstable." Some physicians even blamed women's "lazy and irritable" nature. Hysteria became a vague label for many unrelated symptoms, reinforcing harmful gender stereotypes. Historians argue it gave a name to "any behavior men found unmanageable in women."

Although medicine has advanced, women remain underrepresented in research, affecting diagnosis accuracy and treatment and showing the persistent inequality in today's healthcare.

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