

## AUDITION NOTICE:

Arts Club Theatre Company production of

### ***A DOLL'S HOUSE***

By Henrik Ibsen

Adapted by Amy Herzog

Directed by Anita Rochon

**This production will be revived by Theatre Calgary in March 2026**

Nora Helmer, a devoted wife and mother, appears to live a perfect life with her husband, Torvald. Hidden debts and societal expectations force her to confront a harsh truth: she's been living in a carefully crafted dollhouse, yearning for freedom. In a daring move that shakes the very foundation of her world, Nora makes a choice that will change the course of her life and everything she believed about love, marriage, and self-discovery.

**CONTRACT DATES:** *(subject to change)*

#### **Vancouver Contract Dates:**

**Rehearsal starts:** Monday, August 11, 2025

**Tech Rehearsals:** Friday, August 29, 2025

**Dress Rehearsal:** Wednesday, September 3, 2025

**1<sup>st</sup> Preview:** Thursday, September 4, 2025

**Opening:** Wednesday, September 10, 2025

**Closing:** Sunday, October 5, 2025

#### **Calgary Contract Dates:**

**Rehearsal/Tech Rehearsals starts:** Tuesday, March 31, 2026

**Dress Rehearsal:** Sunday, April 5, 2026

**1<sup>st</sup> Preview:** Tuesday, April 7, 2026

**Opening:** Friday, April 10, 2026

**Closing:** Sunday, May 3, 2026

**NOTE:** This production is not considered a tour or joint production. Theatre Calgary dates are **March 31 – May 3, 2026**, inclusive. Each Theatre will issue contracts for their point of origin as per Article 18:41 of the CTA.

### **AUDITION INFORMATION**

**AUDITIONS IN CALGARY: March 22<sup>nd</sup> – 23<sup>rd</sup>, 2025 in Calgary** at the Martha Cohen Rehearsal Hall, Arts Commons, 220 9<sup>th</sup> Ave SE, Calgary, AB, T2G 5C4

#### **TO SUBMIT FOR CALGARY AUDITIONS:**

- All submissions should include ONE PDF FILE with both a Headshot and a Resume (in that order). Please label the file LAST NAME\_ FIRST NAME.
- **Email submission to [auditions@theatreCALGARY.com](mailto:auditions@theatreCALGARY.com). Write “Doll’s House” in the subject line and indicate the role you are interested in reading for in the body of the email. We accept online submissions only.**
- Audition materials will be made available to selected Artists.
- While we thank all those who submit, only those selected to audition will be contacted.

#### **THE SUBMISSION DEADLINE FOR CALGARY IS MARCH 9 AT 6:00 PM (MT)**

**NOTE:** *We are currently prioritizing Calgary and Vancouver locals.*

*If you are unavailable to come in person during the audition dates, please indicate on the “Audition Availability” question on the form that you would like to submit a self-tape. Should you be invited to audition, we will follow up with instructions on how to submit.*

*Theatre Calgary is a member of the Professional Association of Canadian Theatres, and operates within the jurisdiction of the Canadian Theatre Agreement. Artists cast in any production, regardless of CAEA standing, will be engaged under a CTA contract. Artists who are members of the Canadian Actors Equity Association will be given audition priority. Non-Equity artists will be seen when and if spaces are available.*

#### **CURRENTLY CASTING FOR:**

The pronouns and ages listed are descriptions of the characters. Actors are welcome to express interest in being seen for any role, regardless of gender or age.

**Nora Helmer – 30-40. She/Her. Any Ethnicity.** A wife and mother. Playful, sharp, witty, calculating and alive. Small acts of rebellion indicate she is not as happy as she appears. She plays different versions of herself depending who she is with and what she needs. As the story develops, a veil is lifted and Nora grows in self-awareness, and defiance.

**Torvald Helmer** – 35-50s. *He/Him. Any Ethnicity.* Nora's husband and a lawyer. Newly promoted to manager at a local bank. Torvald has a traditional view of his wife, marriage, and the world. He is concerned with appearances and status and is driven by the ideal of protecting and guiding his wife.

**Doctor Rank** – 35-50s. *He/Him. Any Ethnicity.* Very ill, doctor who is a family friend of Nora and Torvald. He visits the family often, sees both Nora and Torvald clearly. More attentive to Nora than her own husband. Not at peace, but resigned to his condition.

**Kristine Linde** – 30-40. *She/Her. Any Ethnicity.* Nora's friend and confidant. A widow that returns to Nora's life to find work. Sensible, level-headed, opportunistic and able to make strong choices. Values honesty. Linde is the former lover of Krogstad.

**Nils Krogstad** – 30-45. *He/Him. Any Ethnicity.* Kristine's former lover and one of Torvald's employees. Nils is eager to reestablish himself as a respected man in society. Willing to fight for what he wants but not ruthless.

**Anne-Marie** – 55-65. *She/Her. Any Ethnicity.* Nora and Torvald's nanny, takes care of the children as her own. Anne-Marie was Nora's nursemaid, and had to leave her own child to take the position. Very amenable to her employer's family needs and loves Nora and the children.

*An Intimacy Director will be engaged to choreograph moments or sequences of intimacy in the production.*

*Please be advised that the production design may require Artists to modify their hairstyles (any costs incurred for such changes will be reimbursed by the Theatre) or cover visible tattoos (at the Artist's expense).*

### **WORKING WITH ARTS CLUB THEATRE COMPANY**

Arts Club Theatre Company's offices, rehearsal halls and theatres are all located on the unceded, ancestral and traditional lands of the x̱m̱əθkwəy̱əm (Musqueam), Skwxwú7mesh (Squamish), and Səlilwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. A proud industry leader and one of the top artistic employers on Canada's West Coast, Arts Club is fiercely dedicated to respecting, championing, and uplifting underrepresented voices in all jobs. The stories on our stages reflect the beauty, culture, and artistic pulse of our city by engaging dynamic, diverse and dedicated artists.

Access and inclusion are incredibly important to us. In our audition and rehearsal spaces, our studios are situated on the first floor, ensuring convenient accessibility without needing to use stairs. Ample seating options are provided for Artists to use while waiting or taking breaks, along with two fully private washrooms within the premises. Clear signage will be prominently displayed throughout the space to offer guidance. Each studio is equipped with loading-sized doors, facilitating unimpeded entry for wheelchair users. Performances will take place at the Stanley Industrial Alliance Stage, while we aspire for inclusivity and accessibility for all artists, regrettably, the current infrastructure does not accommodate wheelchair users.

For those artists who have barriers to access to any part of our process as laid out, please don't hesitate to reach out to us and we will happily work with you to allow you to show us your artistry in whatever format is easiest and accessible to you.

### **WORKING WITH THEATRE CALGARY**

Theatre Calgary is committed to equity, diversity, and inclusion, and is actively seeking to dismantle inequity in the theatre sector. We encourage applications from our diverse community which includes gender non-conforming people, people of colour, indigenous peoples, people with disabilities, people who are neurodiverse, people of all sexual orientations, and all others who face systematic marginalization. For more on Theatre Calgary's Equity, Inclusivity, and Diversity commitments, please visit: <https://www.theatrecalgary.com/artists-and-education/3550-initiative/>.

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, and the Métis Nation of Alberta (Districts 5 & 6). 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.

**Accessibility:** All Theatre Calgary facilities are accessible. Including rehearsal halls, performance spaces, and administrative offices. Our building is equipped with elevators and numerous accessible washrooms. The Max Bell Theatre stage and backstage are accessible to artists that have mobility access needs; the backstage area includes elevator access, accessible washrooms (including roll in showers), and an accessible dressing room.