

A DOLL'S HOUSE, PART 2

BY LUCAS HNATH



DRAMATISTS
PLAY SERVICE
INC.

A DOLL'S HOUSE, PART 2
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A DOLL'S HOUSE, PART 2 was originally produced on Broadway at the John Golden Theatre by Scott Rudin, Eli Bush, Joey Parnes, Sue Wagner and John Johnson, opening on April 27, 2017. It was directed by Sam Gold, the set designer was Miriam Buether, the costume designer was David Zinn, the lighting designer was Jennifer Tipton, the sound designer was Leon Rothenberg, and the dramaturg was Sarah Lunnie. The cast was as follows:

NORA Laurie Metcalf
TORVALD Chris Cooper
ANNE MARIE Jayne Houdyshell
EMMY Condola Rashad

A DOLL'S HOUSE, PART 2 was commissioned and first produced by South Coast Repertory, opening on April 14, 2017. It was directed by Shelley Butler, the scenic designers were Takeshi Kata and Se Hyun Oh, the costume designer was Sara Ryung Clement, the lighting designer was Tom Ontiveros, and the sound designer was Cricket S. Myers. The cast was as follows:

NORA Shannon Cochran
TORVALD Bill Geisslinger
ANNE MARIE Lynn Milgrim
EMMY Virginia Vale

THE AUTHOR WOULD LIKE TO THANK

Kimberly Colbourn, Kelly Miller, Marc Masterson and South Coast Rep.

Kate Mulgrew, Tom Nelis, Tina Chilip, Mike Crane, Polly Lee, Peggy Scott.

Sarah Lunnie.

David Adjmi.

Emily Morse, John Steber.

Tessa Auberjonois, Carmela Corbett, Steven Culp, Tracey A. Leigh, Lynne Milgrim.

Mia Barron, Rob Nagle.

Laura Linney, John Benjamin Hickey, Lois Smith, Grace Gummer, Daniel Sullivan, Lynne Meadow.

Elizabeth Marvel, Bill Camp.

Shelley Butler, Shannon Cochran, Bill Geisslinger, Virginia Vale.

Sam Gold, Osheen Jones.

Laurie Metcalf, Chris Cooper, Jayne Houdyshell, Condola Rashad.

Miriam Buether, Peter Nigrini, Jennifer Tipton, David Zinn.

Julie White, Stephen McKinley Henderson, Erin Wilhelmi.

Val Day, Derek Zasky.

Scott Rudin, Eli Bush, Joey Parnes, Sue Wagner, John Johnson.

Mona Pirnot.

CHARACTERS

NORA

TORVALD

ANNE MARIE

EMMY

WHERE

Norway. Inside the Helmer house.

WHEN

15 years since Nora left Torvald.

THE SPACE

The play takes place in a room. It's quite spare. Some chairs, maybe a table, not much else. It ought to feel a touch like a forum. I wouldn't be sad at all if the play were played in the round.

And it's crucial there be a door. A very prominent door to the outside.

COSTUMES

Period, more or less.

SCRIPT GRAMMAR

In general, the whole play wants to move very swiftly, without breath, except where the play tells you take a breath or pause or silence.

A space between lines indicates a very brief pause or breath. Example:

NORA.
And so I say, well just end it.
End marriage.
And it will end. I know it.

An ellipsis in place of a character line represents a fuller beat. It's a moment of thinking or rethinking or sussing or a look, a sidelong glance, etc.

Enjambments are not meant to suggest a pause or break.

Dashes within lines generally bring together fragments as if they are all part of one continuous sentence. They're not meant to pause the line. Rather, move through those dashes without air.

Dashes at the ends of lines indicate an unfinished thought, either because a character halts herself or because another character interrupts.

Some lines end without punctuation. This is intentional and meant to indicate that there wants to be an almost seamless flow from one character's line to the next character's line.

Slashes indicate the point at which the following character's line cuts in.

A DOLL'S HOUSE, PART 2

NORA

(The room is empty.)
(And silent.)
(Silent and empty for a while.)
(Until...)
(There's a knock at the door.)
(Then silence.)
(No one comes to answer it.)
(Another knock-knock.)
(Nothing.)
(And another knock at the door.)
(From offstage we hear a voice call out—)

ANNE MARIE.

Hold on! I'm coming!

(And then silence, until...)
(An older woman, Anne Marie, enters the room, slowly—
she's got a little hobble.)
(She makes it to the door.)
(Unlocks it.)
(Opens it.)
(In the doorway: Nora.)
(Long Pause.)
(Then...)

Oh Nora!

NORA.

Hello Anne Marie.

ANNE MARIE.
Nora I can't believe it's you!

NORA.
...It's good to see you.

ANNE MARIE.
It's really you. Nora Nora Nora—
It's been so long

NORA.
it has.

ANNE MARIE.
... You got a little fatter.
You got older and you got a little—

NORA.
well you hit a certain age—

ANNE MARIE.
Don't I know it.
Come in come here give me a hug it's so good to see you.
How are you. Come in there's some chairs you can take a chair and
sit in it

NORA.
don't worry about me, I'm fine

ANNE MARIE.
I'm going to sit I'm going to sit my knees aren't good.
However I look on the outside—
inside it's all a lot worse. And how are your insides—?

NORA.
They're good, Anne Marie.

ANNE MARIE.

That's good.

Mine, I don't know, it's the stomach that feels like it's gone all wrong, but you look good and if your insides are all in order then I'll take your word for it—

I just—I just can't believe it's really you

NORA.

well

ANNE MARIE.

I didn't know—no idea—if you'd ever come back around.

That first month, and those first six months—the first year or two or three even—there was the thought that maybe you'd show up, come back around, but then the more time that passed—you didn't even write, no letters, nothing—

15 years, 15 years, could've thought you'd gone off and died—

I, for the record, never thought you were dead—a lot of people thought you were dead, other people, not Torvald and the kids of course, but a lot of people think you're dead.

NORA.

...okay.

ANNE MARIE.

And I look at your clothes and it looks like you're definitely not destitute

NORA.

nope, not at all

ANNE MARIE.

it looks like the opposite of destitute

NORA.

I've done very well.

ANNE MARIE.

That's just so nice. I'm happy to hear that, I never wanted bad things to happen to you...

(Nora takes in her surroundings, moving her eyes around a room she hasn't seen in 15 years.)

NORA.

The house is—

ANNE MARIE.

yes—?

NORA.

it's so...

ANNE MARIE.

different?

NORA.

from what I remembered

ANNE MARIE.

same house

NORA.

less stuff

ANNE MARIE.

you forget things

NORA.

there was a cuckoo clock used to be there, is that—?

ANNE MARIE.

gone

NORA.

the cabinet with the trinkets

ANNE MARIE.
gone

NORA.
and my piano

ANNE MARIE.
that's gone too.

NORA.
And there—a picture, a portrait—
there was a picture of my mother

ANNE MARIE.
I mean of course anything that was yours
got thrown out
after you left.

NORA.
...Right.
So, how much time do we have—?

ANNE MARIE.
until—?

NORA.
he gets back

ANNE MARIE.
a few hours

NORA.
you're sure

ANNE MARIE.
he's at work

A DOLL'S HOUSE, PART 2

by Lucas Hnath

1M, 3W

In the final scene of Ibsen's 1879 groundbreaking masterwork, Nora Helmer makes the shocking decision to leave her husband and children, and begin a life on her own. This climactic event—when Nora slams the door on everything in her life—instantly propelled world drama into the modern age. In *A DOLL'S HOUSE, PART 2*, many years have passed since Nora's exit. Now, there's a knock on that same door. Nora has returned. But why? And what will it mean for those she left behind?

"[A] smart, funny and utterly engrossing play... Hnath approaches what might seem like a hubristic project with the humility and avidity of an engaged Everyreader. A DOLL'S HOUSE, PART 2 gives vibrant theatrical life to the conversations that many of us had after first reading or seeing its prototype..." —**The New York Times**

"...lucid and absorbing... Modern in its language, mordant in its humor and suspenseful in its plotting...the play judiciously balances conflicting ideas about freedom, love and responsibility." —**Time Out New York**

"Hnath's inspired writing, which endows each character with an arsenal of fastballs, curveballs and spitballs, keep[s] us disarmingly off-balance. He's an uncommonly gifted parodist. For all its seriousness, A DOLL'S HOUSE, PART 2 is suffused with a contagious bemusement." —**Deadline.com**

"[A DOLL'S HOUSE, PART 2] delivers explosive laughs while also posing thoughtful questions about marriage, gender inequality and human rights... as much an ingenious elaboration and deconstruction of A Doll's House as a sequel, and it stands perfectly well on its own. ... With unfussy eloquence, [the play] asks how much, in a century-plus, life has changed for Nora and women like her in a world that often still has firm ideas about where they belong." —**The Hollywood Reporter**

Also by Lucas Hnath
THE CHRISTIANS
ISAAC'S EYE
RED SPEEDO
and others

DRAMATISTS PLAY SERVICE, INC.

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