

THE WILD DUCK

by Henrik Ibsen

(translated by Max Faber)

Characters in order of their appearance :

JENSON, a hired waiter	...	...	Peter Banyard
PETTERSON, Haakon Werle's manservant	...	...	Gordon Hewlett
OLD EKDAL, Hjalmar's father	...	...	Auberon Pitt
MRS. BERTHA SÖRBY, Haakon Werle's housekeeper	...	...	Yvonne Mitchley
CHAMBERLAIN BALLE	...	...	Eric Jones
MRS. BÖRGEN	...	...	Pauline Hughes
HAAKON WERLE, a prosperous merchant	...	...	Frank Hitchcock
GREGERS WERLE, his son	...	...	Michael Langdon
HJALMAR EKDAL	...	...	Geoffrey Brimilcombe
GRAABERG, Haakon Werle's book-keeper	...	...	Robert Wright
GINA EKDAL, Hjalmar's wife	...	...	Peggy Jones
HEDVIG EKDAL, her daughter	...	...	Jean Walls
DOCTOR RELLING	...	...	Robert Wright
MOLVIK, an ex-student of theology	...	...	George Tarry

The action of the play takes place in a Norwegian provincial town during three consecutive days in the winter of 1890

- ACT I. Haakon Werle's house. Evening
ACT II. Hjalmar Ekdal's studio. The same evening
ACT III. The studio. Next morning
ACT IV. The studio. Late the same afternoon
ACT V. The studio. Early the following morning

The play produced by Brian Clark

Setting by Gordon and Bettina Hewlett : Costumes by Morris Angel and Laws
Wigs by Gustave

Stage Staff: Gordon Hewlett, Peter Banyard, Madge Brown, Harry Edwards

There will be one interval for refreshments between Acts II and III

NOTES

THE PLAY AND THE STAGING

THE WILD DUCK is Ibsen's warning to Ibsenites. Coming, as it did, after THE DOLL'S HOUSE, GHOSTS and THE ENEMY OF THE PEOPLE, it provided a real shock to his supporters; they felt let down because THE WILD DUCK seemed to be a reversal of Ibsen's earlier position. "Let us have the Truth," he had appeared to be saying; now it was, "Let us not destroy people by an inflexible idealism, which after all, is illusory." Ibsen in THE WILD DUCK is making a plea for humanity in reform—people are not just raw material for the reformist to rack and twist until they fit into a pattern, but must be treated as individuals.

It may cause some surprise that this play is being presented in arena style. Opponents of arena often cite Ibsen as one of the playwrights whose work could not be set in such a form. This surely is to misunderstand Ibsen and his technical revolution in the theatre. Ibsen is the arch-priest of Naturalism—he abhorred the artificiality of the late nineteenth century theatre and advocated many devices to break down the existing conventions of proscenium staging. I believe that setting THE WILD DUCK in the arena carries forward Ibsen's ideas and helps him to achieve his aim—to 'involve' his audience and make them 'aware' by natural, and (apparent) simplicity of, staging.

BRIAN CLARK

FUTURE PROGRAMME

The Moot House Players will close their current season with a production of

The Tragedy of

ANTHONY AND CLEOPATRA

by William Shakespeare

FOR ONE WEEK MAY 23rd—MAY 28th, 1960