

THE AUTHOR

Henrik Ibsen was born in 1828 into an atmosphere of prosperity and parochia respectability in the small Norwegian town of Skien. When he was only eight, however, his father went bankrupt and the family fell from affluence to obscurity and life in a farmhouse outside the town. This early change of fortune not only affected Ibsen's education; it also thwarted him emotionally and created in him an aversion from his father and his family in general. It is significant that the figure of the ostracized bankrupt should appear in such plays as *The League of Youth*, *A Doll's House*, *The Wild Duck*, and *John Gabriel Borkman*.

His early plays were mainly based on Norwegian sagas and mediaeval history, and they were successful enough to enable him to travel to Germany and Italy, where he wrote *Brand* in 1864. Three years later he brought out his most famous epic, *Peer Gynt*. These two works represent the pinnacles of Ibsen's poetic drama, a form which he left behind when turning to the more social themes with which many of us are inclined to associate his name. But it would be wrong to forget the other plays that came both before and after the period of *Ghosts* and *The Pillars of Society*.

In *The Wild Duck*, first of the plays following this period, social criticism dwindles and symbolism creeps in. From here on symbolism plays an ever increasing part until, in *Little Eyolf* and the final strangely haunting play, *When We Dead Awaken*, there is a return to something more akin to the poetic form.

The Master Builder, which we are to see this evening, was written in 1892, in the middle of this last period. It is a play fraught with symbolism and full of beauty—"It is one of the glories of the modern drama," as Eva Le Gallienne puts it: and it is certainly a work that can be interpreted, or misinterpreted, in several different ways.

Ibsen died fifty years ago this year, in April, 1906; and in addition to satisfying a demand for more of his work in our theatre (we must confess to having ignored him since our production of *Ghosts* in 1946) we offer this production in commemoration of the fiftieth anniversary of the death of one of the greatest dramatists the world has ever known.

B.E.H.

FORTHCOMING CLUB EVENTS

Saturday, November 3rd. CLUB NIGHT. A rehearsed reading of *The Morro*, a radio play by Michael Kelly (author of *Gilgamesh*) under the direction of Peter Whelan.

The play concerns racial differences under British colonisation. A well-meaning American woman tries to put things right by taking the law into her own hands. Come and hear what happens. In the theatre, commencing 7.30 p.m.

Friday, November 16th. CLUB DANCE. At the Park Hotel, Hanwell. Dancing from 8 p.m. till midnight. Licensed Bar and Buffet. Tickets available, at 4/- each, from Francis W. Smith, 32, Windmill Lane, Southall. Members and friends welcome. New members especially invited to come along and meet other members in the pleasant atmosphere of the Park Hotel Ballroom.

Saturday, December 1st. FIRST NIGHT OF OUR NEXT PRODUCTION. "SACRIFICE TO THE WIND" by Andre Obey, in a translation from the French by John Whiting.

THE LAST NIGHT AND THE DISCUSSION

If you have enjoyed the play this evening, why not come again on the last night, and bring a friend? Members may obtain two tickets for the price of one for the last performance, which is given in aid of the New Theatre Building Fund. The date: October 31st.

The discussion of *The Master Builder* will take place in the theatre on Thursday, November 1st, at 7.30 p.m. All members and friends welcome.

King & Hutchings, Ltd., 57, The Mall, Ealing, W.5



present

THE MASTER BUILDER

by

HENRIK IBSEN

AT THE QUESTORS THEATRE
MATTOCK LANE, EALING, W.5
OCTOBER 20th to 31st, 1956

SECOND PRODUCTION
TWENTY-EIGHTH SEASON
1956-57

PROGRAMME
SIXPENCE

THE MASTER BUILDER

BY
HENRIK IBSEN



Characters in the order of their appearance:

Knut Brovik, *formerly an architect, now in Solness's employment* PETER WHELAN
Ragnar Brovik, *his son* EDWARD PITT
Kaia Fosli, *his niece* MAUREEN PRICE
Halvard Solness, *the Master Builder* GERALD RAWLING
Aline Solness, *his wife* DIANA BENN
Dr. Herdal VINCENT McQUEEN
Hilda Wangel FFRANGCON PRICE
Some Ladies LINDSAY BOUVET, SONIA FRISELL
and JUDY HALL

The play directed by ALFRED EMMET

The setting designed by BILLEE LAWRENCE

The costumes designed by EILEEN WOODER

ACT ONE A room in Solness's house, used as an office. Late afternoon.

INTERVAL OF FIFTEEN MINUTES

ACT TWO A drawing room in Solness's house. The following morning.

INTERVAL OF FIVE MINUTES

ACT THREE The garden. The same afternoon.

During the first interval you may remain in your seats and be served with tea and biscuits, or cross to the Lounge, where coffee and light snacks may also be obtained.

★

STAGE MANAGER IAN JONES
assisted by COYA BISGOOD, SEAN CASSIDY, MICHAEL GREEN,
VIVIEN INNES, JANET McWILLIAM & DORIS WILLIAMS

Scenery constructed in The Questors' Workshop
under the direction of PETER TALBOT

Costumes made in The Questors' Wardrobe
under the direction of SALLY GREENFIELD

Properties BRYAN EVANS and JOSE ROBERTS

Sound MICHAEL GAMBLE

Lighting GERALD ISENTHAL and PADDY GALWEY

Extended stage by Dexion Ltd.

Furniture by L. Bryant and
Old Times Furnishing Co.

★

Theatre Manager RENA RICE

House Manager ARCHIE COWAN

Press Representative BASIL HULL

BOX OFFICE (6.30—7.30 p.m.) EALING 5184

MEMBERS ARE RESPECTFULLY REMINDED THAT SMOKING IS NOT PERMITTED IN THE THEATRE WHILE THE PLAY IS IN PROGRESS.