





# HEDDA GABLER

by

**HENRIK IBSEN**

*Translated by Michael Meyer*

GEORGE TESMAN, research graduate in cultural history . . . . ALAN WALDOCK  
MISS JULIANA TESMAN, his aunt . . . . . BARBARA HUTCHINS  
HEDDA TESMAN, his wife. . . . . JILLYANN HEALY  
THE PIANIST. . . . . SARAH MORRISON  
MRS ELVSTED. . . . . MARY DAVIES  
JUDGE BRACK . . . . . JOHN HINES  
EILERT LOEBORG. . . . . MICHAEL HEALY  
BERTHA. . . . . MARY HODLIN

*Directed by* **TONY RUSHFORTH**

*Set design by* **NIGEL COWELL**

*Costumes designed by* **HANIA BELEJ**

*Lighting designed by* **JO PHELPS**

*Music composed by* **DAVID CARHART**

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THERE WILL BE NO INTERVAL

THE PERFORMANCE WILL END AT 9.40 p.m. APPROXIMATELY

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*Stage Manager* . . . . . BARBARA YEROLEMOU  
*Deputy Stage Manager* . . . . . DAVID PALMER  
*Assistant Stage Managers* . . . . . LUCINDA ANGUS,  
KAREN PETERS, TIM MAHER  
*Prompt* . . . . . RITA FENOUGHTY  
*Properties* . . . . . IRIS PHELPS  
*Wardrobe Mistress* . . . . . JANE ALLAN  
*Wardrobe Assistants* . . . . . VALERIE CLARK,  
SYLVIA MICHEL, EDITH RICKETT  
*Milliner* . . . . . SYLVIA WALL  
*Make-up Adviser* . . . . . JULIA CRUTTENDEN  
*Show Printing by* . . . . . STEVE SHEDLOCK  
*Thanks to:* . . . . . TONY COX, JAMES GILLIES, LYNNE WILSON, ROGER STURM,  
HUGH TASMAN, FRANK WOOD

*We especially wish to thank SUSAN WORMLEIGHTON for movement advice.*

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In the West Foyer there is an exhibition of photographs of performances of our eleven previous productions of plays by Ibsen.

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## DIRECTOR'S NOTE:

Vsevolod Meyerhold (1874–1940) was the forerunner of such directors as Brecht, Piscator and Brook – a relentless enemy of naturalism and a supreme exponent of total theatre.

As early as 1907 Meyerhold directed Vera Komissarzhevskaya in *Hedda Gabler* in St. Petersburg where he put into practice his theories concerning a stylized theatre form.

Prior to his season in St. Petersburg Meyerhold had been in charge of Stanislavsky's Theatre Studio and although Stanislavsky disagreed with some of his experiments the credo for the Theatre Studio had much in common with the stylized theatre form:

"The time has come for the unreal on stage. One must show not life as it flows in reality but as we dimly see it in our dreams, visions, moments of elevated feeling . . . The strength of the new art lies in the combination and pairing of colours, lines, musical notes, in the harmony of words. They convey allusions which cause the spectator to create through his own imagination."

Stanislavsky – *My Life in Art*

I was stimulated by Meyerhold's approach and felt that an investigation of his theories might prove to be a valuable starting point for our exploration of *Hedda Gabler*. We are not, however, recreating some kind of museum theatre piece. Theatre is constantly on the move and some innovators such as Meyerhold can point the way. Our exploration draws from the stylized theatre form in order to bring into sharper focus the forces which trap and destroy Hedda. The production attempts to take you inside Hedda's mind and to see 'life' from her point of view.

Tony Rushforth

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"By Meyerhold's insistence that the theatre must be a showplace for meaningful physicality, for refreshed and restructured classics, and for new plays which reflect contemporary ideas not stultified in conventional forms, Meyerhold is the rampaging spirit of the twentieth century."

Charles Marowitz

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"Portrait of the Dramatist as a Young Woman:

A Norwegian psychologist, Dr. Arne Duve, has persuasively argued that Hedda is a self-portrait and that she represents Ibsen's own repressed and crippled emotional life. Hedda longs to be like Loevborg, but lacks the courage; she is repelled by the reality of sex as Ibsen was; she prefers to experience it vicariously by encouraging Loevborg to describe his experiences to her. Two emotions are dominant in her, the fear of scandal and the fear of ridicule, and we know that Ibsen, though willing to trail his coat in print, was privately dominated by these emotions. But if Hedda is a self-portrait it is almost certainly an unconscious one – not that that makes it any the less truthful; rather the reverse."

Michael Meyer – *Ibsen Vol. II*



You may have liked this production?  
Or you may not?  
Either way we would like to hear from you.  
Either way, you may like to hear what others thought.  
Or learn something about the director's approach.  
So come to the

### OPEN DISCUSSION

which will be held on **TUESDAY, 16th MARCH** at 7.45 p.m. in the **BERNARD SHAW ROOM**.

As director, Tony Rushforth has largely based his production on the method and ideas of Meyerhold, the great Russian director, we have invited to lead the Discussion

#### NICK WORRALL

who has made a special study of Meyerhold's life and work. Drama Lecturer in the Department of Humanities at Middlesex Polytechnic, he has published books on the Russian playwrights Gogol and Turgenev and is now engaged on a history of the Modern Russian Theatre.

Another evening not to be missed!

**TUESDAY, 16th MARCH at 7.45 p.m. in the BERNARD SHAW ROOM**

*All are welcome*

*Admission is free*

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### COMING NEXT IN THE MAIN THEATRE

**March 27 – April 3**

#### EQUUS

by Peter Shaffer

From the fact that an act was committed by a highly disturbed young man Shaffer has written a play of stunning theatricality.

Young children may find this play disturbing.

**April 17 – 24**

#### THE CRIMSON ISLAND

by Mikhail Bulgakov

A classic farce by the author of one of the most popular plays ever staged by the Moscow Arts Theatre. A theatrical company has to stage for the Censor an unrehearsed performance of an adventure story on a South Sea Island.

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**May 15 – 22**

#### BETRAYAL

by Harold Pinter

This powerful love story is Pinter's most accessible and entertaining play so far.

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### AND IN THE STUDIO

**LOCAL SCHOOLS WEEK**

**March 14 – 16**

Latymer Upper School present

#### THE CARNATION GANG

by Stephen Poliakoff

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**March 18 – 20**

Villiers High School, Southall, present

#### HALF A SIXPENCE

Book by Beverley Cross. Music and lyrics by David Heneker