

Henrik Ibsen's

GHOSTS



in a version by

Mike Poulton



www.banburycrossplayers.org.uk

Jul 2019

WELCOME

Good evening and welcome to the final production of this season – Henrik Ibsen’s *Ghosts*. This highly emotional play is set in the dark, brooding landscape of rain lashed Norway and, with our own weather having been very similar in recent weeks, it seems a perfect choice!



Earlier this year I spent a few days in Norway and came away with a new respect for the work of Ibsen. It is a country of extremes – months spent in darkness which then become months of the midnight sun. Sleep patterns are disrupted, depression is a serious problem and the local hospital in the town where we were staying is leading the world in depression based research. It all paints a gloomy picture in 2019 of what is in fact a stunningly beautiful country. Ibsen wrote from the heart and fills the play with the emotional awkwardness and bleakness that he knew only too well. However, against this background he weaves a story of complex relationships, unanswered questions and a compelling tale that will stay with you long after the play is finished.



Have a most enjoyable evening. Hopefully, this ‘Norwegian’ style weather will soon give way to a long, hot summer that we can all enjoy. We look forward to welcoming you all to our 75th Anniversary Year Season Preview on 24th September and our Autumn production *The Thrill of Love* in November.

Liz Riley
Chairman

Henrik Ibsen was not your typical, run of the mill Norwegian. For a start he lived outside of Norway, in Italy and Germany, for 27 years of his life, virtually the entire period when he was active as a playwright.

In a strictly conservative Norway he railed against the cultural, moral, financial and religious conventions of both the time period and the locations where he lived. He raged against the constraints and the perceived injustice and unfairness of his society.



His father, Knud, was a successful merchant who held a very respected and powerful position in the society in which he was brought up. However when Henrik was seven years old his father's fortunes took a substantial turn for the worse and they were forced to sell their house and move to a much more modest residence, their former summer house, in the remote countryside. Henrik's mother Marichen was the soul of the house, sacrificing herself time and again to hold her family together.

Sound like a familiar theme? It seems to have had a significant impact on young Henrik's life and he returned to the themes of loss, financial difficulty, sacrifice, and most of all, relationships, through most of his writing career.

Ibsen completely rewrote the rules in his time about what challenges could be made against society and told compelling tales that centred around a number of tragic themes. He remains the most performed playwright in the world after Shakespeare, for very similar reasons to why the Bard remains timeless, namely that the issues he so masterfully explored make his writing just as relevant today as when he first put pen to paper.

Henrik Ibsen - a weirdo who didn't fit in. A man after my own heart.

John McCormick

THE COMPANY

Director

John McCormick

Stage Manager

Lucy Byford

Deputy Stage Manager

Andrew Parsons

ASM

Emily Bartrum

Lighting

John Hicks

Sound

Robin Williams

Props

Marilyn Fairbairn, Gail Parsons,
Liz Riley

Costume

Kerrie McCormick
assisted by Jane Shanahan

Make Up

Jenny Tustian

Prompt

Brenda Williams

Set Design

Richard Ashby

Set Construction

Richard Ashby, Chris Garrett,
Nik Lester

Production Manager

Liz Riley

GHO

CA

Jacob Engstrand
Mrs Helen Alving
Pastor Manders
Osvald Alving
Regina Engstrand

Presented by

Academy

INTERPRETATION

Act 2 - an hour

Act 3 - some

THANKS

*Henrik Ibsen for the words of
and four young men called Br
Don't worry, it'll all become*

Patrons are requested to switch off mobile phones
are reminded that photography and video recording is prohibited

Emergency exits are to the left of the stage

In case of emergency, please follow the instructions of the staff

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**Anthony Collier
Hilary Beaton
Phillip Croxson
Ben Harwood
Katy Roberts**

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ian, Freddie, John and Roger.
clear when you get in there*

obile phones before the performance and
ideo recording are strictly prohibited.

stage and to the rear of the auditorium.

nstruction from Front of House staff.



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The Easington

Vaz and his team at
Church House, Banbury

Jim Muller Photography
Mike Watling

"Ghosts" graphic designed & drawn
by Kerrie McCormick

On set posters selected and arranged
by John McCormick,
assisted by Tim McCormick

This amateur production is
presented by arrangement with
Samuel French Ltd

ACKNOWLEDGEMENTS

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