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Ghosts

BAM Harvey Theater

Apr 11, 18, 25, May 2 at 2pm

Apr 7—11, 14—18, 21—25, 28—30, May 1 & 2 at 7:30pm

Apr 5, 12, 19, 26, May 3 at 3pm

Running time: 90 minutes, no intermission

Almeida Theatre and

Sonia Friedman Productions

By Henrik Ibsen

Adapted and directed by Richard Eyre

Design by **Tim Hatley**

Lighting by **Peter Mumford**

Sound by **John Leonard**

Casting by **Cara Beckinsale CDG**

Associate director **Elena Araoz**

With **Lesley Manville, Billy Howle, Will Keen,**

Brian McCardie, Charlene McKenna

Season Sponsor:

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provided by Betsy and Ed Cohen/Areté Foundation*

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provided by The Barbro Osher Pro Suecia Foundation*

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Cast



Lesley Manville



Billy Howle



Will Keen



Brian McCordie



Charlene McKenna

CAST, IN ORDER OF APPEARANCE

Regina Engstrand **Charlene McKenna**

Jacob Engstrand **Brian McCardie**

Pastor Manders **Will Keen**

Helene Alving **Lesley Manville**

Oswald Alving **Billy Howle**

Adapted and directed by **Richard Eyre**

Design by **Tim Hatley**

Lighting by **Peter Mumford**

Sound by **John Leonard**

Casting by **Cara Beckinsale CDG**

Associate director **Elena Araoz**

Literal translator **Charlotte Barslund**

Production manager **Simon Sturgess**

Costume supervisor **Rachel Woodhouse**

Wig creator/Hair designer **Angela Cobbin**

Company stage manager **Laura Draper**

Deputy stage manager **Jenefer Tait**

Production electrician **Stephen Andrews**

Production photography **Hugo Glendinning**

American stage manager **R. Michael Blanco**

General Management—Fiona Stewart for **Sonia Friedman Productions**

This adaptation of *Ghosts* was first presented by the Almeida Theatre at the Almeida Theatre, London, on September 26, 2013 and subsequently transferred to Trafalgar Studio 1 in the West End of London, on December 17, 2013. The West End production was produced by Sonia Friedman Productions and Almeida Theatre with Rupert Gavin, Tanya Link Productions and JFL Theatricals /GHF Productions, in association with 1001 Nights.

The actors are appearing with the permission of Actors' Equity Association. The American stage manager is a member of Actors' Equity Association.

IBSEN PRODUCTIONS AT BAM

An Enemy of the People, 1960 fall

Players-on-Tour, American Academy of Dramatic Arts

The Wild Duck, 1981 spring | BAM Theater Company

A Doll's House, 1991 spring

Royal Dramatic Theatre of Sweden

Peer Gynt, 1993 spring

Royal Dramatic Theatre of Sweden

Ghosts, 2003 spring

Royal Dramatic Theatre of Sweden

Nora (A Doll's House), 2004 fall

Schaubühne am Lehniner Platz (Germany)

Hedda Gabler, 2006 spring

Sydney Theatre Company (Australia)

Hedda Gabler, 2006 fall

Schaubühne am Lehniner Platz (Germany)

The Wild Duck, 2006 fall

National Theatre of Norway, Oslo

Peer Gynt, 2006 fall

National Theatre of Bergen/ Norwegian Theatre of Oslo, Norway

John Gabriel Borkman, 2011 spring

Abbey Theatre (Ireland)

The Master Builder, 2013 spring | BAM

An Enemy of the People, 2013 fall

Schaubühne am Lehniner Platz (Germany)

A Doll's House, 2014 spring | Young Vic (UK)

Ghosts, 2015 spring | Almeida Theatre (UK)

LECTURES

BAMtalk: Re-imagining Ibsen for the 21st Century with Marvin Carlson, Eric Stubø, Joan Templeton, 2006 fall

Edward Howard Griggs Lecture: *A Doll's House*—Ibsen the Teacher, 1939 spring



Lesley Manville. Photo: Hugo Glendinning

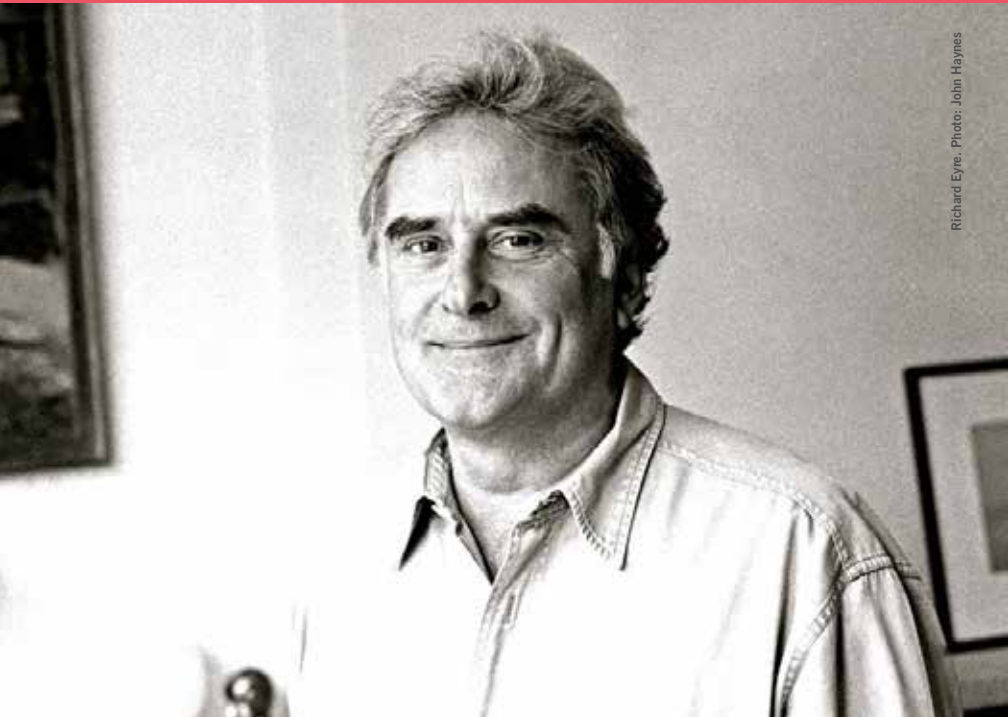
GHOSTS

Ibsen wrote *Ghosts* in 1881 while in Rome. A run of 10,000 was first printed in December of that year by his publisher, Gyldendalske Boghandels Forlag (Copenhagen). Ibsen had suspected it would be controversial, but it caused much outcry due to its treatment of topics including the church, free love, and venereal disease. In fact, booksellers refused to display it, foregoing the need to reprint it until 1894. It was nonetheless first produced theatrically in 1882 in Chicago, performed in Norwegian for an audience of Scandinavian immigrants. It was first produced in Europe in 1883 by August Lindberg's company in Helsingborg, Copenhagen, and Stockholm. Its Norwegian premiere, in Christiania (Oslo), was critically praised and ran for at least 75 performances at the Møllergadens Theater.

HENRIK IBSEN (1828—1906)

Ibsen, the eldest of five children, was born in the coastal town of Skien, Norway into a family that fell into poverty when he was eight. He worked in an apothecary, writing and painting in his spare time, and wrote his first play, *Catilina*, in 1850. He was employed in theaters in Christiania and Bergen, counting among his jobs poet and director, and began fully focusing on writing in 1862; he spent the next decades in Italy and Germany. After a number of verse plays, including *Brand* and *Peer Gynt*, he wrote 12 monumental prose plays, including many presented in theaters throughout the world and at BAM in recent years.

—Susan Yung



Richard Eyre. Photo: John Haynes

Ibsen said of *Ghosts* that “in none of my plays is the author so completely absent as in this last one.” Nine years later, when he was 61, Ibsen met an 18-year-old Viennese girl and fell in love. She asked him to live with her; he at first agreed but, crippled by guilt and fear of scandal (and perhaps impotence as well), he put an end to the relationship. Emilie became the “May sun of a September life” and the inspiration for the character of Hedda Gabler, even if Ibsen himself contributed many of her characteristics with his fear of ridicule, his apparent repulsion with the reality of sex, and his yearning for emotional freedom. Perhaps his disavowal of authorial presence in *Ghosts* was a little disingenuous.

When he was working on the play he wrote this to a friend: “Everything that I have written is most minutely connected with what I have lived through, if not personally experienced... for every man shares the responsibility and the guilt of the society to which he belongs. To live is to war with trolls in heart and soul. To write is to sit in judgement on oneself.”

The audience for a play has to be left with

the impression that the characters exist independently of the writer and have come to life spontaneously. “Sitting in judgement on oneself” means mediating one’s ideas, emotions, and anxieties through one’s characters, who in their turn have to absorb the subject matter into their bloodstream—in the case of *Ghosts*: moral cowardice, patriarchy, class, sex, hypocrisy, heredity, incest, and euthanasia. In that sense Helene Alving, the protagonist of *Ghosts*, is as much an autobiographical portrait as *Hedda*: yearning for sexual freedom but too timid to achieve it, fearing the wrong moral choice, longing for love. “*Ghosts* had to be written,” said Ibsen. “I could not let *A Doll’s House* be my last word. After *Nora*, Mrs. Alving had to come.”

Ibsen’s great women characters—*Nora*, *Hedda*, *Rebecca West*, *Hilde Wangel*, *Petra Stockmann*, *Helene Alving*—batter against convention and repression. Some, like *Nora*, triumph; others, like *Helene*, fail. Ibsen empathizes, actually identifies, with women both as social victims and as people. “If I may say so of an eminently virile man, there is a curious admixture of the woman in his nature,” said the 18-year-old

James Joyce. “His marvellous accuracy, his faint traces of femininity, his delicacy of swift touch, are perhaps attributable to this admixture. But that he knows women is an incontrovertible fact. He appears to have sounded them to almost unfathomable depths.”

Yet in spite of—or is it because of?—his sympathy for women and morbid view of the state of society, you emerge from *Ghosts* with a sense of exhilaration, albeit underscored by the conclusion that it’s impossible to achieve joy in life. In the face of the bones of true experience, you feel that the great enemy, apart from social repression and superstition, is to be bored with life and indifferent to its suffering. “The voice of Henrik Ibsen in *Ghosts* sounds like the trumpets before the walls of Jericho,” said the great political activist, Emma Goldman. “Into the remotest nooks and corners reaches his voice, with its thundering indictment of our moral cancers, our social poisons, our hideous crimes against unborn and born victims.” As with Chekhov, Ibsen sees boredom and indifference as insidious viruses that infect all society.

Ghosts was written when Ibsen was living in Rome between the spring and autumn of 1881. It was customary to publish plays before they were performed, and the play appeared in bookshops in Denmark in December. He anticipated its reception: “It is reasonable to suppose that *Ghosts* will cause alarm in some circles; but so it must be. If it did not do so, it would not have been necessary to write it.” He wasn’t to be disappointed. There was an outcry of indignation against the attack on religion, the defense of free love, the mention of incest and syphilis. Large piles of unsold copies were returned to the publisher, the booksellers embarrassed by the presence of the book on their shelves.

Ghosts was sent to a number of theaters in Scandinavia, who all rejected the play. So it was first performed by Danish and Norwegian amateurs in a hall in Chicago in May 1882 for an audience of Scandinavian immigrants. The play was staged in Sweden the following year and this production then appeared in Denmark and, in late

1883, in Norway, where the reviews were good and it ran for 75 performances. Even the King of Sweden saw it and told Ibsen that it was not a good play, to which, in some exasperation, Ibsen responded: “Your Majesty, I had to write *Ghosts*!”

In England the Lord Chamberlain, the official censor, banned the play from public performance but there was a single, unlicensed “club” performance in 1891 on a Sunday afternoon at the Royalty Theatre. It detonated an explosion of critical venom: “The experience of last night demonstrated that the official ban placed upon *Ghosts* as regards public performance was both wise and warranted”; “The Royalty was last night filled by an orderly audience, including many ladies, who listened attentively to the dramatic exposition of a subject which is not usually discussed outside the walls of an hospital”; “It is a wretched, deplorable, loathsome history, as all must admit. It might have been a tragedy had it been treated by a man of genius. Handled by an egotist and a bungler, it is only a deplorably dull play”; “revoltingly suggestive and blasphemous”; “a dirty deed done in public.”

In case we bask in the glow of progress and the delight of feeling ourselves superior to our predecessors, it’s worth remembering that the response to Edward Bond’s *Saved* in 1965 and Sarah Kane’s *Blasted* 30 years later was remarkably similar.

Shortly after Ibsen’s death in 1906, the director Max Reinhardt asked the painter Edvard Munch to design the set for the production of *Ghosts* that was to open his new intimate theater in Berlin. Munch had no experience of stage design but helped the actors by doing sketches of the characters in different scenes, expressing what was going on in their minds. He designed a set that surrounded realistic Biedermeier furniture with an expressionistic setting, walls of sickly egg-yolk yellow fading to ochre. “I wanted to stress the responsibility of the parents,” he said, “But it was my life too—my ‘why?’ I came into the world sick, in sick surroundings, to whom youth was a sickroom and life a shiny, sunlit window—with glorious colors and glorious joys—and out there I wanted so much to take

part in the dance, the Dance of Life.” Munch, profligate and alcoholic, feared syphilis as much as he feared madness. It’s often said that Ibsen misunderstood the pathology of syphilis, that he thought—as Oswald is told by his doctor—that it was a hereditary disease passed by father to son. It’s much more probable, given that he had friends in Rome who were scientists (including the botanist J.P. Jacobsen who translated Darwin into Norwegian), that he knew that the disease is passed on through direct contact with a syphilis sore in the sexual act, and that pregnant women with the disease can pass it to the babies they are carrying. He knew too that it’s possible for a woman to be a carrier without being aware of it, and perhaps he wants us to believe even that Helene knows she is a carrier. It’s a matter of interpretation.

Which is, of course, what lies in the process of directing a play and translating it: it’s a matter of making choices. The first choice—and the first indication of the difficulty of rendering any play into another language—is what title to give the play. When the play was first translated into English by William Archer (who later, with Harley Granville-Barker, wrote a prospectus for a National Theatre), Ibsen disliked the title. The Norwegian title, *Gengangere*, means “a thing that walks again,” rather than the appearance of a soul of a dead person. But *Againwalkers* is—forgive the pun—an ungainly title, *Revenants* is (a) awkward, and (b) French, whereas *Ghosts* has a poetic resonance to the English ear.

I wrote this version of *Ghosts* six years ago when I was waiting for a film to be financed and was all too aware of the insidious virus of boredom. For some reason I couldn’t stop thinking of Oswald’s “Give me the sun...” and I read the play, not having seen it for at least 20 years, with a sense of discovery: I had remembered it

as a play about a physical disease and forgotten that the disease is both real and a metaphor for a rotting society. A producer commissioned it with a view to presenting it in the West End. It didn’t get produced because, like a troll appearing above a mountain, another production popped up and waved it away.

I worked from a literal version by Charlotte Barslund, and I tried to animate the language in a way that felt as true as possible to what I understood from them to be the author’s intentions—even to the point of trying to capture cadences that I could at least infer from the Norwegian original. But even literal translations make choices and the choices we make are made according to taste, to the times we live in and how we view the world. All choices are choices of meaning, of intention. What I have written is a “version” or “adaptation” or “interpretation” of Ibsen’s play, but I hope that it comes near to squaring the circle of being close to what Ibsen intended while seeming spontaneous to an audience of today.

The last play I directed for the Almeida Theatre was *The Dark Earth and the Light Sky*, about the poets Edward Thomas and Robert Frost. If there is a poem that comes to mind when I think of *Ghosts*, it is Frost’s poem *Fire and Ice*:

Some say the world will end in fire,
Some say in ice.
From what I’ve tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

—Richard Eyre

LESLEY MANVILLE (Helene Alving)

Theater includes: *Ghosts* (Almeida/West End; Olivier Best Actress Award); *Grief* (Olivier Best Actress Nomination); *Her Naked Skin*; *Pillars of the Community*; *The Alchemist*; *His Dark Materials* (National Theatre); *Six Degrees of Separation*; *All About My Mother* (Old Vic); *Some Girls* (Gielgud); *Top Girls* (New York OBIE Award); *Serious Money*; *The Pope's Wedding*; *Falkland Sound*; *American Bagpipes*; *Three Sisters*; *Rita, Sue and Bob Too*; *Borderline* (Royal Court); *The Wives' Excuse*; *Les Liaisons Dangereuses*; *As You Like It*; *Philistines* (Royal Shakespeare Company); *Miss Julie* (Greenwich Theatre); and *The Cherry Orchard* (Aldwych Theatre). Television includes: *Mum*; *River*; *The Go-Between*; *Fleming*; *An Adventure in Space and Time*; *Mayday*; *Cranford*; *North & South*; *Bodily Harm*; *Other People's Children*; *Promoted to Glory*; *The Cazalets*; *David Copperfield*; *Painted Lady*; *The Bite*; *Holding On*; *Little Napoleons*; *Real Women*; *Tears Before Bedtime*; *A Statement of Affairs*; *Top Girls*; *Grown-Ups*; and *The Firm*. Film includes: *Mr. Turner*, *Maleficent*; *Romeo and Juliet*; *Molly Moon*; *The Incredible Hypnotist*; *Ashes*; *Spike Island*; *Another Year* (Critics Circle Best Actress Award, NBR Best Actress Award, BAFTA and BIFA Best Supporting Actress Nomination); *Clone*; *A Christmas Carol*; *Sparkle*; *All or Nothing* (Critics Circle Best Actress Award); *Topsy-Turvy*; *Secrets and Lies*; *High Hopes*; and *Vera Drake*.

BILLY HOWLE (Oswald Alving)

Theater includes: *The Little Mermaid* (Bristol Old Vic); *Othello*, *Dr. Faustus*, *Cold Comfort Farm*, and *Pericles* (while training). Television includes: *Cider with Rosie*; *Glue*; *Vera*; and *New Worlds*.

WILL KEEN (Pastor Manders)

Theater work includes: *Ghosts*, *Waste*, *Tom and Viv*, and *Five Gold Rings* (Almeida Theatre); *Quartermaine's Terms* (Wyndham's Theatre); *Hysteria*, *Don Juan*, and *Man and Superman* (Theatre Royal Bath); *Huis Clos* and *Kiss of the Spiderwoman* (Donmar Warehouse); *Macbeth* and *The Changeling* (Cheek By Jowl); *The Arsonists* (The Royal Court); *The Rubinstein Kiss* (Hampstead Theatre); *The Duchess of Malfi*, *The Coast of Utopia*, *Mary Stuart* and *Hove* (National Theatre). Film and TV work includes: *Wolf Hall* (Company Pictures); *The Musketeers*

(BBC); *Sherlock* (Harswood Films); *Frankenstein* (Davis Entertainment); *Love and Other Disasters* (Skyline); *Silk* (BBC); *Foyles War* (ITV); and *Elizabeth I* (Company Pictures).

BRIAN MCCARDIE (Jacob Engstrand)

Theater includes: *Ghosts* (Almeida/West End); *A Doll's House* (National Theatre Scotland); *A Number*; *The Mercy Seat*; *Gagarin Way* (Prime Cut Theatre); *Street Angels* (Half Moon); *The Jim Jones Story* (Cumberland Theatre); *Red Wind* (Partisan Theatre Co); *Off the Tracks* (Edinburgh Festival); *Damaged Goods* (Arches Theatre); *Life of Stuff* (Traverse Theatre); *Sex Comedies* (Old Red Lion/Tron). Television includes: *Outlander*; *The Three Musketeers*; *Holby City*; *The Crash*; *MI High*; *Casualty*; *Doors Open*; *Vexed*; *Case Histories*; *Line of Duty*; *The Accused*; *Taggart*; *Anywhere But Here*; *River City*; *Kiss of Death*; *Rebus*; *Shameless*; *The Whistleblowers*; *Warriors*; *Lilies*; *Low Winter Sun*; *Murphy's Law*; *The Bill*; *Tinsel Town*; *Kavanagh QC*; *Kidnapped*; *Waterfront Beat*; *EastEnders*; *Forget About Me*; *Still Life*; *Murder Most Horrid*; *Doctor Finlay*; and *Rik Mayall Presents*. Film includes: *Filth*; *For Those in Peril*; *Sleepyhead*; *Soulboy*; *The Damned United*; *Solid Air*; *Mr. Barrington*; *Beyond City Limits*; *Rituals and Resolutions*; *200 Cigarettes*; *Speed 2*; *Ghost and the Darkness*; and *Rob Roy*. McCardie trained at Rose Bruford College.

CHARLENE MCKENNA (Regina Engstrand)

Theater includes: *Ghosts* (Almeida/West End); *The Eleventh Capital* (Royal Court); *Lonesome West* (The Lyric, Belfast); *Romeo & Juliet*; and *Dancing at Lughnasa* (The Garage, Monaghan). Television includes: *A.D.: The Bible Continues*; *Ripper Street Series 1-3*; *Skins Redux: Pure*; *Misfits*; *Raw*; *Sirens*; *Law and Order: UK*; *Being Human*; *Pure Mule*; *The Fixer*; *The Whistleblowers*; *Single Handed: Stolen Child*; *The Old Curiosity Shop*; *Kitchen*; *Prosperity*; and 99–100. Film includes: *A Boy Called Dad*; *Dorothy Mills*; *Porcelain*; *Middletown*; *The Tiger's Tale*; *Small Engine Repair*; and *Breakfast on Pluto*. McKenna received the IFTA Television Award for Best Actress in a Lead Role for *Raw* and the Award for Outstanding Actress in a Miniseries at the Monte-Carlo TV Festival for her performance in *The Whistleblowers*.

RICHARD EYRE (director)

Theater includes *Hamlet*, *Kafka's Dick*, *Edmond* (Royal Court); *Comedians*, *Guys and Dolls*, *The Beggar's Opera*, *The Government Inspector*, *The Changeling*, *The Voyage Inheritance*, *Racing Demon*, *Richard III*, *Night of the Iguana*, *White Chameleon*, *Skylight*, *Napoli Milionaria*, *Sweet Bird of Youth*, *The Absence of War*, *John Gabriel Borkman*, *Amy's View*, *King Lear*, *The Invention of Love*, *Vincent in Brixton*, *The Reporter*, *The Observer*, *Welcome to Thebes*, *Liola* (National Theatre); *The Crucible* (Broadway); *Mary Poppins* (West End/Broadway); *Private Lives* (West End/Broadway); *A Flea in Her Ear* (Old Vic); *The Last of the Duchess* (Hampstead Theatre); *The Judas Kiss*, *Quartermaine's Terms* (West End); *The Last Cigarette*, *The Pajama Game* (Chichester Festival Theatre and West End); *Betty Blue Eyes*, *Stephen Ward* (West End); his own adaptations of *Ghosts* (Almeida and West End), *Les Mains Sales*, *Hedda Gabler* (Almeida and West End); *The Dark Earth and the Light Sky* (Almeida). Opera: *La Traviata* (ROH); *Le Nozze di Figaro* (Aix-en-Provence); *Manon Lescaut* (Festspielhaus, Baden-Baden); *Carmen*, *Werther*, *Le nozze di Figaro* (Metropolitan Opera). TV: *The Insurance Man*, *Country*, *Tumbledown*, *Suddenly Last Summer*, *Changing Stages*, *Henry IV Parts I and II*. Film: *The Ploughman's Lunch*, *Iris*, *Stage Beauty*, *Notes on a Scandal*, *The Other Man*. He is the author of *Utopia and Other Places*, a memoir; *National Service*, a journal of his time at the National Theatre, and *Talking Theatre*, conversations with theater people. *What Do I Know?*, published in 2014, is about people he has known and worked with. He was director of the National Theatre from 1988–97 and has received numerous awards. He was knighted in 1997 and was made a Fellow of the Royal Society of Literature in 2011.

TIM HATLEY (design)

For the Almeida: *Mrs. Klein*; *Chatsky*; *Puntilla & His Man Matti*, and *Play About the Baby*. Theater includes: *3 Winters*, *Great Britain*, *Timon of Athens*, *Welcome to Thebes*, *Rafta Rafta*, *Present Laughter*, *Henry IV*, *The Talking Cure*, *Vincent in Brixton*, *Humble Boy*, *Stanley*, *Hamlet*, *Sleep with Me*, *Darker Face of the Earth*, *Flight*, *The Caucasian*

Chalk Circle (National Theatre); *Drawing the Line* (Hampstead); *Quartermaine's Terms*; *Don Quixote* (Royal Ballet); *The Bodyguard*; *Betty Blue Eyes*; *Shrek the Musical*; *Spamalot*; *Private Lives*; *Suddenly Last Summer*; *The Crucible* (Broadway); *Endgame*; *Three Lives of Lucie Cabrol*; *Out of a House Walked a Man* (Complicite); *Singin' in the Rain*, *My Fair Lady* (Théâtre du Châtelet, Paris). Opera includes: *La Traviata* (Vlaamse Opera); *Figaro* (Aix-en-Provence); *Love for Three Oranges* (Cologne); *Carmen*, *Orpheus in the Underworld*, *The Return of Ulysses* (Opera North); *Ariadne auf Naxos*, *Il Trovatore* (Scottish Opera). Film includes: *Stage Beauty*, *Closer*, *Notes on a Scandal*. Exhibitions include: *Vivienne Westwood, a London Fashion*; *Diaghilev and the Ballet Russes* (V&A). He received the Olivier Award for *Stanley* and *Private Lives* and the Tony Award for *Private Lives* and *Shrek the Musical*.

PETER MUMFORD (lighting)

For the Almeida: *The Dark Earth and the Light Sky*; *Parlour Song*; *Rosmersholm*; *Hedda Gabler*; *Cloud Nine*; *The Goat, or Who is Sylvia?*; *Earth and the Great Weather*; *The Storm*; *Venice Preserved*; *The Winter Guest*; *The School for Wives*. For BAM: *King Lear*. Theater includes: *Women on the Verge of a Nervous Breakdown*, *Donkey Heart*, *Stephen Ward*, *Top Hat*, *Absent Friends*, *Much Ado About Nothing*, *The Lion in Winter*, *The Misanthrope*, *An Ideal Husband*, *Carousel*, *Fiddler on the Roof* (West End); *Love and Information* (Minetta Lane Theatre, NYC); *The Seagull*, *Vincent in Brixton*, *Private Lives*, *Stanley* (Broadway); *Cock* (Duke Theater, NYC); *Other Desert Cities*, *Pygmalion*, *The Entertainer*, *Richard II* (Old Vic Theatre); *Drunk Enough to Say I Love You* (Public Theater); *The Wolf at the Door*, *Circle Mirror Transformation*, *Love and Information*, *Jumpy*, *Our Private Life*, *Sucker Punch*, *Cock*, *The Seagull*, *Drunk Enough to Say I Love You*, *Dying City* (Royal Court); *King Kong* (Regent Theatre, Melbourne); *Bull*, *Betrayal* (Sheffield Crucible); *Wonderland*, *The Last of the Duchess* (Hampstead Theatre); *A Streetcar Named Desire* (Guthrie Theatre, Minneapolis); *Scenes from an Execution*, *All's Well That Ends Well*, *The Hothouse*, *Exiles* (National Theatre). Opera and dance include: *Carmen* (Miami City

Ballet); *Katya Kabanova* (Boston Lyric Opera); *Manon Lescaut* (Baden Baden); *Werther*, *Madama Butterfly*, *Faust*, *Carmen*, *Peter Grimes*, 125th Gala (Metropolitan Opera); *La Traviata*, *La Cenerentola* (Glyndebourne); *The Damnation of Faust*, *Lucrezia Borgia*, *Elegy for Young Lovers*, *Punch and Judy* (also Geneva); *Bluebeard's Castle*, *Madam Butterfly* (English National Opera); *Faster, E=MC²* (Birmingham Royal Ballet); *Pelléas and Mélisande* (Mariinsky); *The Soldier's Tale*, *Pierrot Lunaire* (Chicago Symphony); *Eugene Onegin* (LA Opera/Royal Opera House); *Passion* (Minnesota Opera); *Carmen* (also set design); *Petrushka* (Scottish Ballet); *Il Trovatore* (Paris); *Fidelio*, *Two Widows*, *Don Giovanni*, *The Ring* (Scottish Opera); *The Midsummer Marriage* (Chicago Lyric Opera); *The Bartered Bride* (Royal Opera House). Mumford received the 1995 Olivier Award for Outstanding Achievement in Dance for *The Glass Blew In* (Siobhan Davies) and *Fearful Symmetries* (Royal Ballet), the 2003 Olivier Lighting Award for *The Bacchai* (National Theatre), the Knight of Illumination Award in 2010 for *Sucker Punch* (Royal Court), and the Helpmann and Green Room Awards for Best Lighting for *King Kong* in 2013. He recently directed and designed a concert version of *The Ring Cycle* for Opera North.

JOHN LEONARD (sound)

Leonard has designed sound for more than 100 productions at the Almeida Theatre. For the Almeida: *The Turn of the Screw*, *The Dark Earth and the Light Sky*, *Filumena*, *The Master Builder*, *Becky Shaw*, *Measure for Measure*, *Rope*, *Duet for One*, *Waste*, *The Homecoming*, *Big White Fog*, *Dying for It*, *Hedda Gabler*, *Macbeth*, *Brighton Rock*, *Hamlet*, *Medea*, *Richard II*, *Coriolanus*, *King Lear*, and many more. Other theater includes more than 100 productions for the Royal Shakespeare Company; *Grief*, *Detroit*, *2000 Years*, *Rocket to the Moon*, *Jumpers*, *Cocktail Sticks*, *The Power of Yes*, *On the Ledge*, *Much Ado About Nothing*, *England People Very Nice* (National Theatre); *The Duck House* (West End); *A View From the Bridge* (Liverpool Playhouse/UK Tour); *The Guinea Pig Club* (York Theatre Royal); *Moon Tiger*, *A Little Hotel on the Side* (Theatre Royal, Bath); *A Day in the Death of Joe Egg* (Rose Theatre Kingston/Liverpool Playhouse); *Birthday*, *Tribes*

(Royal Court); *Ladies in Lavender* (Northampton Theatre Royal/Tour); *Calendar Girls* (West End/UK Tours); *Stevie*, *Seminar*, *Farewell to the Theatre*, *The Last of the Duchess*, *Skane*, *The Mystae* (Hampstead Theatre); *Here, The Lady from the Sea*, *The Snow Queen*, *As You Like It*, *Hay Fever* (Rose Theatre, Kingston); *Taking Sides*, *Collaboration*, *Rattigan's Nijinsky*, *The Deep Blue Sea*, *The Visit*, and many others (Chichester Festival Theatre); *Ecstasy* (Hampstead Theatre/West End); *The Silver Tassie*, *The Cripple of Inishmaan*, *Druid Sygne* (Druid Theatre/US Tour/New York).

CARA BECKINSALE CDG (casting)

Theater includes: *Mr. Foote's Other Leg*, *Raving* (Hampstead Theatre); *Chariots of Fire* (West End second cast); *Cat on a Hot Tin Roof* (West Yorkshire Playhouse); *The Judas Kiss*, *The Last of the Duchess* (Hampstead Theatre). Television includes: *Witless*, *Home and Away*, *Big Bad World*, *Coma Girl*, *Stella*, *Vexed*, *A Touch of Frost*, *The Time of Your Life*, *The State Within*, *Beneath the Skin*, *Recovery*. Film includes: *Heart of Lightness*, *Forget Me Not*, *Gin and Dry*, *Dyatlov Pass Incident*, *Creation*, *The Nutcracker*, *The Secret of Moonacre*, *Mr. Bean's Holiday*, *Good*.

ELENA ARAOZ (associate director)

Productions include Mac Wellman's *Wu and Horrocks* (Sleeping Weazel at ArtsEmerson), *Architecture of Becoming* (Women's Project), *The Power* (Beijing), *Lawnpeople* (Cherry Lane Mentor Project), *Lucia di Lammermoor* (Opera North), *A Midsummer Night's Dream* (Prague Shakespeare Company), *Falstaff* (Brooklyn Philharmonic), *Latin Lovers* (Glimmerglass Opera), Sir Jonathan Miller's *La traviata* (New York City Opera), and off-Broadway productions of two Carl Djerassi plays, *The Fever Chart* (Underground Railway Theatre), *The Company We Keep* (Boston Playwright's Theatre), *Thirst: a spell for Christabel* (HERE), *The Price* (Northern Stage). Araoz has worked extensively with Sir Jonathan Miller as choreographer and associate director, including multiple productions at BAM. Currently, she is a 2015 Fellow at New York Theatre Workshop, an Audrey Resident at New Georges, and a Beatrice Terry Artist-In-Residence at The Drama League where she is writing an adaptation of *The Odyssey* that has been



Will Keen and Lesley Manville. Photo: Hugo Glendinning

commissioned by the Rose Theatre and which she will also direct. elenaaraoz.com

CHARLOTTE BARSLUND (literal translation) Barslund translates Scandinavian plays and novels. Her translation of August Strindberg's *The Pelican* was broadcast on BBC Radio 3. She translated Ingmar Bergman's version of *Ghosts* by Henrik Ibsen, which was performed at the Barbican. Her translation of the Norwegian crime novel *Calling Out for You!* by Karin Fossum was nominated for the 2005 Gold Dagger Award by the British Crime Writers' Association. Her translation of *I Curse the River of Time* by Per Petterson was shortlisted for the Independent 2011 Foreign Fiction Award. Other translated novels include: *A Fairy Tale* by Jonas T. Bengtsson; *Black Sky, Black Sea* by Izzet Celasin; *Dinosaur Feather* by Sissel-Jo Gazan; *When the Dead Awaken* by Steffen Jacobsen; *Machine* and *The Brummstein* by Peter Adolphsen; *Death Sentence* by Mikkel Birkegaard; the crime novels *Pierced*, *Burned and Scarred* by Thomas Enger, and *The Son* by Jø Nesbo.

R. MICHAEL BLANCO (American stage manager) has been the stage manager at BAM for Karole Armitage's *The Predator's Ball*; Jonathan Miller's *St. Matthew Passion* and *Così fan tutte*; *Playing Shakespeare USA* with John Barton; Sydney Theater Company's *White Devil* and *Hedda Gabler*; Donmar Warehouse's *Uncle Vanya/Twelfth Night*; the RSC's *Don Carlos*, *A Midsummer Night's Dream*, and *Hecuba*; Watermill/Propeller's *Merchant of Venice*; Vesturport Theatre's *Metamorphosis* and *Faust: A Love Story*; the Young Vic's *A Doll's House*; Chichester Festival Theatre's *King Lear*; Pan Pan Theatre's *Embers*; Théâtre de la Ville's *Six Characters in Search of an Author*; and Royal Court Theatre's *Not I/Footfalls/Rockaby*. At the Metropolitan Opera: Kirov Ballet, Bolshoi Ballet, and Robert Wilson's *Le Martyre de Saint Sebastian*.

PRODUCER

ALMEIDA THEATRE

The Almeida exists to launch the next generation of British artists onto the world stage. A small room with an international reputation, the Almeida began life as a literary and scientific society—complete with library, lecture theater, and laboratory. From the beginning, our building existed to investigate the world. Today, we make brave new work that asks big questions: of plays, of theater and of the world around us. We bring together the most exciting artists to take risks; to provoke, inspire, and surprise our audiences; to interrogate the present, dig up the past, and imagine the future. Whether new work or reinvented classic, whether in our theater, on the road, or online, we make live art to excite, enliven and entertain. The Almeida was last at BAM in 2000 with *Richard II* and *Coriolanus* featuring Ralph Fiennes.

PRODUCER AND GENERAL MANAGER

SONIA FRIEDMAN PRODUCTIONS (SFP)

SFP is a West End and Broadway theater production company responsible for some of the most successful theater productions in the past few years. Sonia Friedman and her company have initiated and produced over 140 new productions and won numerous Olivier and Tony Awards, including a record-breaking 14 at the 2014 Olivier Awards (Best New Musical, Best New Play, Best Revival of a Musical, and Best Revival of a Play, among others). *Ghosts* is one of four recent collaborations with the Almeida Theatre including *King Charles III*, *1984*, and *Chimerica*. Other recent SFP productions include *The Book of Mormon*, *The Nether*, *The River*, *Electra*, *Shakespeare in Love*, *Sunny Afternoon*, *Mojo*, *Twelfth Night/Richard III*, *Merrily We Roll Along*, *Old Times*, *Jerusalem*, *Betrayal*, *The Children's Hour*, *La Cage aux Folles*, *The Mountaintop*, *La Bête*, *Arcadia*, *Clybourne Park*, *The Norman Conquests*, *Boeing-Boeing*, and many others. Forthcoming productions include Benedict Cumberbatch as *Hamlet*, *Farinelli and the King* starring Mark Rylance, and *Bend It Like Beckham The Musical*. It has also recently been announced that Sonia Friedman and Playground Entertainment's Colin Callender will collaborate with JK Rowling on a new stage play to be based on the Harry Potter stories. Sonia Friedman and Colin Callender have previously worked together on the six-part BBC adaptation of Hilary Mantel's *Wolf Hall*, and are executive producing the upcoming BBC production of *The Dresser* starring Anthony Hopkins and Ian McKellen. For a full list of SFP's theatre credits, please visit soniafriedman.com. SFP is a subsidiary of the Ambassador Theatre Group (ATG)—the world's number one live-theater company.

FOR ALMEIDA THEATRE

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Associate Director **Robert Icke**
Artistic Associate **Jenny Worton**
Producer **Lilli Geissendorfer**
Producer (Maternity Cover) **Daniel Schumann**
Head of Finance **Tania Clark**
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Director of Marketing (Maternity Cover) **Mark Sutcliffe**
Head of Production **James Crout**
Director of Projects **Samantha Lane**
Front of House Manager **Dervla Toal**
Box Office Manager **Tina Farguson**
Bar Manager **Hannah Woolhouse**

FOR SONIA FRIEDMAN PRODUCTIONS

Producer **Sonia Friedman**
Assistant to Sonia Friedman **Heather Mason**
Executive Director **Diane Benjamin**
Executive Producers **Donna Munday**, **Pam Skinner**
Associate Producers **Lucie Lovatt**, **Fiona Stewart**
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General Management Assistant **Max Bittleston**
Development Assistant **Lydia Rynne**
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Office Assistant **Imogen Clare-Wood**
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Finance Director (Productions) **Gerry Blair**
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FOR THE PRODUCTION

Accounting Services **Ambassador Theatre Group**
Production Insurance **W&P Longreach**
Wigs provided by **Angela Cobbin**
Costumes provided by **Cosprop**
Additional Costumes made by **Kirsty Reid**
Scenic Construction **Souvenir**
Draughtsman **Will Bowen**
Fight Director **Bret Yount**
SFP Visa Consultant
Entertainment Visa Consultant, **Lisa Carr**
Special Thanks
Peter Huntley, **Corinne Young**, **Frankie Zambra**

MAKE-UP PROVIDED BY
MAC



Charlene McKenna and Brian McCarville.
Photo: Hugo Glendinning

In a family home amid the misty fjords of 1880s Norway, long-held secrets begin to emerge.

Ghosts Designer Tim Hatley and Lighting Designer Peter Mumford share how they created a visual language for Ibsen's drama of light and shadow.

What were your initial impressions of the atmosphere of Ghosts? Did any visual reference points immediately come to mind when you read it?

Tim Hatley: I was intrigued by the layers and the unravelling of the web of what was going on with the characters. I immediately imagined a dark house, closed off from the world, whose walls knew the truth behind them. I became interested in the way we could see into the house. The walls in our set are both transparent and reflective. I looked at artists such as Vilhelm Hammershøi, Edvard Munch, and other Scandinavian painters, along with period architecture and fashions.

Peter Mumford: It has a dark beauty, like an Ingmar Bergman film—reflections and shadows—memories that haunt one's thoughts—exactly what Tim has given me as a canvas.

Light is a strong theme throughout Ghosts. What parts of the script are most relevant to what you have created for this production?

Tim Hatley: The fact that it is set in Norway, the light is already of a particular kind. The

view of mists and fjords is seen through layers of the house in our production... and I wanted to explore fully the rising dawn during the last moments of the play which are so painful.

What was it about the painter Hammershøi that captured the team's imagination as a design reference? How does his work relate to Ibsen's style of writing?

Tim Hatley: The ability to convey atmosphere through composition, color, and light is wonderful in this work. Ibsen does the same thing with language. His plays are full of composition, color, and light when you read them.

Peter Mumford: Just look at the cool use of light in his paintings: almost monochrome, but in fact a color palette all his own. They are very theatrical but also very Ibsen; they have the same sensibility as the play. We as a creative team use these references as a way of communicating with each other, not to copy but to show what we are thinking.

Theater is a uniquely collaborative art form with a director, set designer, costume designer, lighting designer, sound designer, composer—and sometimes choreographer and video designer as well. It's a huge thing to combine all these forces, so having references gets everyone on the same page—and then it evolves from there.