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HEDDA GABLER; THIS IS NOT A LOVE STORY

by Henrik Ibsen

In a new version by Selma Dimitrijevic
From the literal translation
by Karin and Anne Bamborough

|| SAMUEL FRENCH ||

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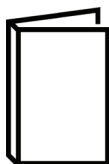
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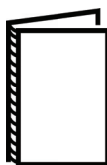


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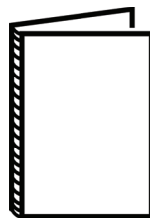
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ABOUT THE AUTHOR

Selma is Greyscale Theatre Company's Artistic Director.

Theatre credits include: *Dr. Frankenstein* (Greyscale/Northern Stage); *A Prayer* (Greyscale/NorthernStage); *Night Time* (Traverse Theatre); *Broken* (Oran Mor); *Game Theory* (ek/Traverse Theatre); *Re:Union* (7:84); *Harmless Creatures* (Greyscale/ Hull Truck); *Gods Are Fallen And All Safety Gone* (Greyscale/Almeida); *The Gamblers* (Dundee Rep/Greyscale).

Translations include: Theatre – *Otto and Jonah* (Robert Holman); *Knives in Hens* (David Harrower); *Enda Walsh* (Bedbound); *Blackbird* (David Harrower); *The Gamblers* (Gogol); *The Two of Us* (Tena Stivicic).

Fiction – *Ground Beneath Her Feet* (Salman Rushdie); *The Snapper* (Roddy Doyle); *White Teeth* (Zadie Smith); *Brick Lane* (Monica Ali); *The Autograph Man* (Zadie Smith); *How Late It Was How Late* (James Kelman); *Porno* (Irwin Welsh); *Night People* (Barry Gifford); *A Heartbreaking Work Of Staggering Genius* (Dave Eggers).

AUTHOR'S NOTE

In September 2016 I spent a week in Oslo, at the Ibsen Festival, watching versions, adaptations and interpretations of Ibsen's plays. At the same time, I was writing my own new version of *Hedda Gabler*, with the subtitle, "This Is Not A Love Story". I don't know where the subtitle came from or why I decided to give Hedda the last word – but I knew I was not interested in trying to discover or explain who Hedda really is, but rather in giving her the opportunity to do that.

Hedda Gabler has been described as sociopath, unhappy, beautiful, destructive, petty, funny, trivial, profound and of course – so very bored. My starting point was that she herself doesn't know what or who she is and that is why she is so desperately unhappy in a context that is – if compared to lives of many other women around the world – not catastrophic.

Without changing the text I wanted to allow Hedda an opportunity to pause. To stop for a moment, take a deep breath and look at the world around her. Really look at it.

At the beginning of the play, there is a flicker, time stops for just a second or two. Then, as Hedda observes others, people who seem to know what they want and need, time stops for a bit longer, and Hedda learns it stops for everyone else but not for her. Finally, as the play goes on, she learns how to stop the time herself, how to pause life when she needs to. She learns how to buy herself a few precious moments in order to see the world for what it really is. In it's final moments, this power allows her to reject the versions of her life presented to her as her only options – either to live as subject to the cruel will of others or to kill herself. She chooses to say no to both, to shed the life she lives and to walk into the future, slamming the door behind her just as Nora did.

This is not supposed to be the definitive version, or even a version "better" or "more faithful" than the others. It is just one of the many ways to look at the fascinating person that is Henrik Ibsen's *Hedda Gabler*.

Selma Dimitrijevic, 2017

A Northern Stage and Greyscale co-production

Henrik Ibsen

Hedda Gabler; This Is Not A Love Story

In a new version by Selma Dimitrijevic

From the literal translation by Anne and Karin Bamborough

First performed at Northern Stage, Newcastle-Upon-Tyne on
16th February – 8th March 2017

CAST

HEDDA GABLER
TESMAN
LOVBORG
THEA
AUNT JULIE
JUDGE BRACK
BERTE

Victoria Elliott
Ed Gaughan
Scott Turnbull
Rachel Denning
Libby Davison
Donald McBride
Polly Frame

CREATIVE TEAM

Director
Artistic Collaborator
Set & Costume Designer
Lighting Designer
Sound Designer & Composer
Assistant Director
RTYDS/Greyscale Young
Director Placement
BSL Interpreter

Selma Dimitrijevic
Lorne Campbell
Tom Piper
Lizzie Powell
Scott Twynholm
Victoria Copeland

Rebekah Bowsher
Faye Alvi

STAGE MANAGEMENT

Company Manager
Stage Manager
Deputy Stage Manager
Assistant Stage Manager

Colin Holman
Lee Davis
Nichola Jayne Reilly
Nicola Morris

Northern Stage

Northern Stage, Newcastle upon Tyne, makes ambitious, intelligent, enjoyable theatre. We have a reputation for reviving classic plays in fresh adaptations and creating bold new work.

We have been one of the UK's most popular national touring companies for the last 20 years. Alongside our own work, we present the best local, national and international theatre. Our extensive Creative Residencies programme supports local and national theatre-makers to develop their work at Northern Stage and our year-round programme of projects and events encourage people of all ages and backgrounds to take part in making theatre.

Greyscale is an international theatre company based in Newcastle.

Through a programme of reimagined classics and bold new writing we bring together artists and audiences interested in conversations about the contemporary world.

We co-produce with large and small venues across the UK and our work has been seen at The Gate, Almeida, Northern Stage, Theatre Royal Bath, Hull Truck, Royal Exchange Manchester, Traverse, Tron, Dundee Rep as well as at international festivals.

Greyscale is proud to be an UNLIMITED ALLY; celebrating the work of disabled artists as part of the Unlimited programme.

Greyscale associate company for 2016 – 17 is GOBSCURE, led by writer and theatremaker sean burn.

CAST

Victoria Elliott – Hedda Gabler

Theatre credits include: *The Season Ticket*; *Get Carter*, *Cat on a Hot Tin Roof*, *Oh What a Lovely War*, *Wind in the Willows*, *Hansel and Gretel*, *Pub Quiz* (Northern Stage), *I Can't Sing!* (West End), *Tyne, 13.1*, *Jump, Me and Cilla*, *A Nightingale Sang*, *Rhino and the Drum*, *Lush Life* (Live Theatre), *Two*, *As You Like It* (Manchester Royal Exchange), *Cooking With Elvis* (Hull Truck).

TV credits include: *Boy Meets Girl*, *The Kennedys*, *Hebburn*, *Truckers*, *The Ministry of Curious Stuff*, *Holby City*, *55 Degrees North* (BBC), *Emmerdale* (ITV), *Steel River Blues* (Granada).

Ed Gaughan –Tesman

Ed Gaughan is a writer, actor, comedian, director and musician.

In 2010, with double-act partner Andrew Buckley, Ed starred in and helped script long-time collaborator Nick Whitfield's feature film *Skeletons*, which was nominated for a BAFTA, a BIFA and won The Michael Powell Award for Cinema at Edinburgh International Film Festival. Ed was then nominated for The Peter Sellers Award for Comedy in 2011.

Buckley and Gaughan have written and performed shows at Edinburgh Festival, Soho Theatre, Lyric Hammersmith, BAC and Manchester Royal Exchange. Ed is a member of the award-winning group The London Snorkelling Team, and, along with Will Adamsdale, has co-written and performed with the LST at Edinburgh Festival (winning a Herald Angel), Camden Roundhouse, Latitude and opened for Portishead at Alexandra Palace.

Ed co-writes, (along with Adamsdale, Buckley and the LST) performs and curates Night of Stuff at Shoreditch Town Hall, a 21st-century vaudeville showcasing the finest in comedy, music and strange performance. He has acted across stage, screen and

radio. He was nominated for Best Actor at the MTAs for Sean Holmes production of *A Midsummer Night's Dream* in 2013. He is much in demand as an extremely versatile voice actor, most recently appearing in the BBC's reboot of *Dangermouse* voicing many characters including DM's iconic arch-enemy Baron Von Greenback. He has worked as a director and comic consultant for top UK comics such as Josie Long and Milton Jones, sketch teams such as Pappy's and leading physical comedy company Spymonkey. Ed trained as a jazz musician for many years and has composed soundtracks for many shows including Nabokov's award winning *Symphony*.

Scott Turnbull – Lovborg

Scott's theatre credits include: *Where Do All The Dead Pigeons Go?* (Northern Stage/Greyscale); *Gods Are Fallen And All Safety Gone* (Greyscale); *Get Santa* (Northern Stage); *The Rubber Room* (The Old Vic); *The Machine Gunners* (Polka Theatre); *Apples* (Northern Stage); *The Tempest* (KG Productions); *Book of Beasts* (Catherine Wheels Theatre Company); *Hansel and Gretel* (Northern Stage); *Heartbreak Soup* (Empty Space Productions); *A Christmas Carol* (Northern Stage) and *How Many Miles to Basra?* (The West Yorkshire Playhouse).

His television credits include: *Little Bastard*, *Wolfblood*, *The Royal Today*, *The Bill* and *Byker Grove*. He was chosen by *The Independent* as 'One to Watch' in 2011 and was awarded North-East Actor of the Year by The Journal, 2010.

Rachel Denning – Thea

Rachel trained at Mountview Academy of Theatre Arts.

Her theatre credits include: *See How They Run* (Reduced Height Theatre Company), *The Government Inspector* (Birmingham Rep), *The Vote* (Donmar Warehouse).

Television credits include: *Life's Too Short* (BBC/HBO), *The Vote* (more4), *Call The Midwife* (BBC/Neal St Productions).

Rachel is also a trained Youth Worker and has worked with young people and drama in a variety of settings.

Libby Davidson – Aunt Julie

Libby has worked extensively in the North East at Live Theatre and Northern Stage amongst many others.

She has numerous television credits and radio experience, including: *The Bill*, *Byker Grove*, *Our Friends in The North*, *Holby City*, *Purely Belter*, *Doctors* and *The Royal Today*. Recently she has also been working as an educational support worker for a little girl with Down's Syndrome in a local primary school.

Donald McBride – Judge Brack

Donald hails from Fencehouses, County Durham, where he is known by his proper name, Donald Reed. He began working at Live Theatre Newcastle in 1977 and appeared in the first -ever production of *A Nightingale Sang* by C.P. Taylor. Three years with Orchard Theatre in Devon gave him the opportunity to play a one-man show, *Bold Squire Arscott*, about one of the last men in England to keep a professional jester, Black John the Tetcott Merry Man. Donald has played extensively in rep and on tour, including a season with the RSC in Stratford and London, two more one-man shows, *Joe Lives On (The Life of Joe Wilson)*, and *Choir* by Lee Mattinson.

Extensive radio work has included: *My Uncle Freddie* and *The Little World of Don Camillo* and he has appeared in odds and ends of television from time to time. Aside from theatre work he is a keen genealogist and has traced one family line back to 1690.

Polly Frame – Berte

Polly's theatre credits include: *Henry V* (Regent's Park); *The Odyssey: Missing Presumed Dead* (Everyman, Globe and tour), *The death of King Arthur* (Globe), *Mermaid* (Shared Experience), *Sir Gawain and the Green Knight*, (Globe) *Arcadia* (Bristol Tobacco Factory).

After Miss Julie (young Vic), *Earthquakes in London* (Headlong/The National) *Macbeth* (Chichester, West End, Broadway), *66 Books* (The Bush), *Twelfth Night*, (Filter/RSC)

Cleansed (Oxford Stage Company).

Polly has worked as a director on *We Don't Live Here Anymore*, (Reading Arts and The New Wolsey) and is a creative associate for the performance company Bodies in Flight.

TV includes: *Silent Witness*, *The Tunnel*, *Man Down*, *Meet the Magoons*, *Servants*, *Bunny Town*, *The Accused*, *Casualty*, *Holby City*, *Eastenders*, *Doctors*, *The Hope Diamond*.

Film includes: *Macbeth*, *Half Light* and *Duplicity*.

CREATIVE

Selma Dimitrijevic – Director

Selma is a director and writer and artistic director of Greyscale. Previous directing credits include *Waterproof* (Oran Mor), *Cyrano de Bergerac* (Oran Mor), *Incident At The Border* (Oran Mor), *What Would Judas Do?* (Greyscale/Almeida/Hull Truck), *A Prayer* (Greyscale/Northern Stage), *Tonight David Ireland Will Lecture Dance And Box* (Greyscale/Northern Stage), *Gods Are Fallen And All Safety Gone* (Greyscale), *A Beginning, A Middle and An End* (Greyscale/Stellar Quines), *Dead To Me* (Gary Kitching and Co.) and *The Gamblers* (Dundee Rep/Greyscale).

Selma's plays have been performed in the UK, Germany, Georgia, Canada, Russia, Ukraine and Croatia, and include new versions of Gogol's *The Gamblers* (Dundee Rep) and a new version of *Dr Frankenstein* (Northern Stage/Greyscale).

www.greyscale.org.uk

Lorne Campbell – Artistic Collaborator

Lorne trained at Liverpool John Moores University, The Royal Conservatoire of Scotland and on the Regional Theatre Young Director's Scheme. He is the Artistic Director of Northern Stage and formerly has been: the co-founding Artistic Director of Greyscale; Associate Director of the Traverse Theatre; Creative Fellow of the RSC and Warwick University; Course leader of the BA Directing programme at Drama Centre London.

Credits include: *Get Carter* (Northern Stage), *The Bloody Great Border Balled Project* (Northern Stage), *Get Santa* (Northern Stage), *Cyrano De Bergerac* (Northern Stage), *Tenet* (Greyscale/Gate), *Tonight Sandy Grierson Will Lecture Dance and Box* (Greyscale), *A Prayer* (Greyscale) *Cherry Blossom* (Traverse Theatre/Teatri Polski, Bydgoszcz), *Distracted* (Traverse Theatre), *Brokenville* (British Council/Ensemble of Tolgiatti) *The Nest* (Traverse).

Tom Piper – Set & Costume Designer

Current and future projects include: *The Seven Acts of Mercy* (RSC); *Pelléas et Mélisande* (Garsington Opera).

Theatre designs include: *The Intelligent Homosexual's Guide to Capitalism and Socialism With a Key to Scriptures* (Hampstead Theatre); *Harrogate* (HighTide & Royal Court); *Pride and Prejudice* (Regent's Park Open Air Theatre & UK Tour); *A Midsummer Night's Dream* (RSC & UK Tour); *Carmen la Cubana* (Le Chatelet, Paris); *Endgame*, *Hamlet*, *The Libertine*, *King Lear* (Citizens Theatre, Glasgow); *Red Velvet* (West End, Tricycle Theatre and New York); *A Wolf in Snakeskin Shoes*, *The House That Will Not Stand* (Tricycle Theatre); *The King's Speech* (Birmingham Rep, Chichester Festival Theatre and UK Tour); *Mermaid* (Shared Experience); *Tamburlaine The Great* (Theatre For a New Audience, New York); *Bakersfield Mist* (West End); *The Big Meal* (Theatre Royal Bath & Hightide Festival); *Bracken Moor* (Shared Experience and Tricycle Theatre); *Zorro* (West End, Tour, Paris, Moscow, Amsterdam, Tokyo and Atlanta); *Goodbye To All That*, *Vera, Vera, Vera* (Royal Court Theatre and Theatre Local); *Richard III*, *The Tempest* and *As You Like*

It (Bridge Project at BAM and the Old Vic); *Dealer's Choice* (Menier Chocolate Factory and West End); *Fall* (RSC at the Traverse); *Spyski* (Lyric Hammersmith and tour); *The Scarecrow And His Servant* (Southwark Playhouse); *The Plough And The Stars*, *The Cricible* and *Six Characters in Search of an Author* (Abbey, Dublin).

Costume designs include: *Pride and Prejudice* and *A Winter's Tale* (Regents Park Open Air Theatre).

Tom was the Associate Designer of the RSC for ten years. His recent work there includes *Love for Love*, *Christmas Truce*, *Anthony and Cleopatra* in a new edit by Tarell Alvin McCraney (RSC/Miami/New York), *Boris Godunov*, *Much Ado About Nothing*, *Macbeth* and *City*.

MADAM, the Histories Cycle (Courtyard Theatre and at the Roundhouse), designing *Richard II*, *Henry IV – parts 1 and 2*, *Henry V*, *Henry VI – parts 1, 2 and 3* and *Richard III* for which he won the 2009 Olivier Award for Best Costume Design and was nominated for the 2009 Olivier Award for Best Set Design, *As You Like It*, *The Grain Store*, *The Drunks*, *Hamlet*, *King Lear*, *The Tempest*.

Opera includes: *Orfeo* (Royal Opera House and Roundhouse); *Eugene Onegin* (Garsington Opera); *Falstaff*, *Macbeth* (Scottish Opera).

Elsewhere Tom has worked at the NT, the Donmar, the Royal Opera House, Soho Theatre, Dundee Rep, Bush Theatre, Gate Dublin, Nottingham Playhouse, Royal Court Theatre, Hampstead Theatre, Sheffield Crucible and in the West End.

Installations/exhibitions include: *Dr Blighy* (Nutmhut, 14-18 NOW); *Blood Swept Land And Seas of Red* (Tower of London 2014, and UK Tour, 2015 – 2018, with artist Paul Cummins, and in collaboration with Alan Farlie Architects); *Curtain Up* (V&A and Lincoln Centre New York, 2016); *Blood* (Jewish Museum, 2015-2016); *Staging The World* (Shakespeare Exhibition as part of the Cultural Olympiad, British Museum, 2012).

Tom received an MBE for services to theatre and First World War commemorations in 2015. *Blood Swept Lands And Seas of Red* has won numerous awards, including, amongst others, a Museum and Heritage award and a Southbank Sky Arts award; and with Paul Cummins, he was named The Telegraph's Briton of the Year 2014. A series of installations featuring the two sculptural pieces from the installation, designed by Tom, are on tour around the UK until 2018.

Lizzie Powell – Lighting Designer

Theatre credits include: *The Mountaintop* (Young Vic); *Glasgow Girls* (National Theatre of Scotland/UK Tour); *Our Ladies of Perpetual Succour* (National Theatre of Scotland/UK Tour); *Human Animals* (Royal Court); *Hansel & Gretel, Endgame, The Choir, Fever Dream: Southside, The Libertine, Far Away/Seagulls, Krapp's Last Tape/Footfalls* (Citizens); *The Brink* (Orange Tree); *Violence and Son* (Royal Court); *Fruit Trilogy* (West Yorkshire Playhouse); *Romeo and Juliet* (Sheffield Crucible); *Anna Karenina* (Royal Exchange, Manchester/West Yorkshire Playhouse); *Secret Theatre* (Lyric, Hammersmith/Tour); *In A Time O' Strife, My Shrinking Life, The Enquirer, An Appointment with the Wickerman, Knives in Hens, Girl X, Transform Glasgow, Mary Queen of Scots Got Her Head Chopped Off, Our Teacher's a Troll, Rupture, Venus as a Boy* (National Theatre of Scotland); *White Gold* (Iron Oxide); *Idomeneus* (Gate); *Cinderella, Mother Goose, Jack and the Beanstalk* (Perth); *Caged, Poppy and Dingan, The Book of Beasts* (Catherine Wheels); *Spring Awakening, While You Lie, Any Given Day, The Dark Things* (Traverse); *Pangaa* (Ankur); *Huxley's Lab* (Grid Iron/Lung Ha's/Edinburgh Festival Theatre); *Under Milk Wood* (Theatre Royal, Northampton); *The Death of Harry Leon, Making History* (Ouroboros, Dublin); *Cockroach, The Dogstone/Nasty, Brutish and Short, Nobody Will Ever Forgive Us* (National Theatre of Scotland/Traverse).

Scott Twynholm – Sound Designer and Composer

Scott Twynholm is a musician and composer based in Glasgow.

Recent dance and theatre productions include: *Purposeless Movements* (Birds of Paradise), *Denton and Me* (EFF 2016), *Love Struck* (BalletLORENT), *The Gamblers* (Greyscale/Dundee Rep), *Wallace* (National Theatre/The Arches), *Catch-22* (Northern Stage), *Endurance* (A Moment's Peace), *Far Away* (Citizens Theatre), *If these Spasms Could Speak* (The Arches), *Good with People* (Paines Plough) and *Girl X* (NTS).

His compositions have appeared in numerous films including: Palme d'Or nominated *The Edukators* and Cameron Crow's *Vanilla Sky*. Recent film work includes feature documentaries: *Alasdair Gray – A Life in Progress* (Hopscotch Films), *My Brother the Ark Raider* (BBC ALBA), Scottish BAFTA-winning *Marty Goes To Hollywood*, and BAFTA-nominated drama short *A Love Divided* (Solar Bear). The soundtrack to *A Life in Progress* was released through De-Fence Records in 2015. Band projects have included *Looper*, *Hoboken* and *Metrovavan*. A *Looper* retrospective box set was released through Mute Records in 2015.

Victoria Copeland – Assistant Director

Training: First Class BA (hons) in Performance, Northumbria University (2014).

Director and Stage Manager based in the North East.

Theatre credits include: SM for *Wor Stories* (Bravo 22 with the Royal British Legion and Newcastle Theatre Royal); SM for *We, the Crowd* (Unfolding Theatre and Sage Gateshead); ASM *The Season Ticket* (NS/Pilot Theatre co-production); Director of *Sacrè Blue*, winner of NS 'Title Pending' Award for New Theatre; ASM for *Julie* by Zinnie Harris and directed by Rebecca Frecknall; SM for *Me and Mr C* directed by Alex Swift (Gary Kitching & Co/Ovalhouse co-production); actor/onstage DSM for *Key Change* directed by Laura Lindow (Open Clasp, winner of Best Of Edinburgh Award from the Carol Tambor Theatrical Foundation and NY Times 'Critic's Pick', UK Tour, Edinburgh

Festival, National Theatre and 4th Street Theatre Workshop, New York); SM for *The Soaking of Vera Shrimp* (Live Theatre, Newcastle); ASM for *Jumping Puddles* (Open Clasp/Frantic Assembly co-production).

Faye Alvi – BSL interpreter

Faye began her early career in theatre, having trained in musical theatre and as a classically trained singer.

Having grown up with profoundly deaf parents, sign language has been a major part of her life. Re-training as a BSL/English interpreter in 2007, she wanted to be able to use her performance skills combined with BSL to offer access to deaf theatre-goers. Faye has worked on many signed performances in the north east, particularly West End touring Musicals.

The role of the integrated interpreter on stage presents a different perspective for the deaf BSL audience and allows them to freely follow the piece without missing key information.

Recent BSL integrated performances with Northern Stage include *Up and Out Christmas Sprout* and *Julie*.

For my dad, Antun Dimitrijevic.

CHARACTERS

Hedda Gabler

Jorgen Tesman

Aunty Julie

Eilert Loveborg

Thea Elvsted

Judge Brack

Berte

ACT I

A long table overflowing with flowers. BERTÉ is dealing with them. AUNT JULIE is there.

AUNT JULIE Do you think they are up?

BERTÉ No. There was a lot to unpack when they got back last night.

AUNT JULIE Good. Good. Let them have a rest.

AUNT JULIE opens the window.

A bit of air.

BERTÉ will close it in a minute. AUNT JULIE will open it again. Possibly several times.

BERTÉ is putting flowers on the ground. She pauses.

What is it, Berte?

BERTÉ What if the new mistress doesn't like me? What if she doesn't like how I do things?

AUNT JULIE She won't.

BERTÉ Really?

AUNT JULIE At first. But then you'll get to know each other. That's how these things go.

BERTÉ I hear she has some very particular habits.

AUNT JULIE And what else did you expect from General Gabler's daughter?

BERTÉ is still taking flowers off the table and trying to find the right place for them.

You know, when she was young she would gallop down the road, riding with her father.

BERTE Did she?

AUNT JULIE In a long black dress and a feather in her hat.

BERTE Mr Tesman and Hedda Gabler. Mr Tesman and...

AUNT JULIE It's "doctor" now. Dr Tesman.

They've made him a doctor while they were abroad.

BERTE I didn't know he was interested in medicine?

AUNT JULIE His doctorate is to do with books.

BERTE There.

BERTE has taken all the flowers off the table except one bunch.

AUNT JULIE Now, why have you done that?

BERTE I was told to. They will be using this room from now on.

AUNT JULIE What? Every day?

BERTE I believe so.

AUNT JULIE Nonsense.

JORGEN TESMAN comes in. He is carrying a cup of tea with him.

TESMAN Good morning.

AUNT JULIE Oh, good morning, my dear.

TESMAN Good morning, Aunty. You didn't have to come this early.

AUNT JULIE Of course I did. I have to make sure you are settling in.

TESMAN You probably didn't sleep at all, did you?

AUNT JULIE I don't mind.

TESMAN Did you get home all right last night?

AUNT JULIE Of course I did. Judge Brack was kind enough to see me home.

TESMAN Good. Good. I'm sorry we couldn't take you with us, but you saw how many bags Hedda had.

AUNT JULIE Yes, quite a few.

BERTE has finished with tidying and leaves to fetch a pot of tea.

So. How was the honeymoon?

TESMAN You'll never believe all the things I found. I went to dozens of archives, full of documents no one even knew existed.

AUNT JULIE Good. Good.

TESMAN Please, please, make yourself at home.

He helps her take the coat off.

Is that new?

AUNT JULIE I bought it for Hedda's sake.

TESMAN It's beautiful.

AUNT JULIE So she's not ashamed of me when we walk down the street.

TESMAN You do think of everything, don't you?

AUNT JULIE I try.

TESMAN Have a seat.

AUNT JULIE is not at all sure about using this table for sitting at. She sits down anyway.

She'll be down in a minute.

AUNT JULIE It's so good to have you back.

TESMAN I missed you, Auntie. Both you and Auntie Rina.

AUNT JULIE You know, poor Rina is not getting any better. Still not getting out of bed, poor soul. I pray I can keep her for a bit longer, especially now, now that I don't have you to look after any more.

TESMAN Come on now.

AUNT JULIE But look at you. A married man. And married to who? Hedda Gabler. The lovely Hedda Gabler. Who would have thought, with all those suitors at her door.

TESMAN Yes, who would have thought.

AUNT JULIE And what a honeymoon you've had. Five, nearly six months.

TESMAN Well, it was more of a work trip that we could take together. I had so many archives to visit. Some of those books, you can't find them anywhere else.

AUNT JULIE I can imagine.

TESMAN It was just extraordinary.

AUNT JULIE I still don't understand how you managed to pay for two.

I hear ladies can spend a fortune on a trip like this.

TESMAN Anything less wouldn't be good enough for Hedda.

AUNT JULIE I suppose. But it must have cost a lot, being away for such a long time.

TESMAN The grant covered most of it.

BERTE *brings in the tea.*

Thank you, Berte.

AUNT JULIE And no other news? Nothing else you might want to tell me?

TESMAN No, nothing really.

AUNT JULIE You would tell me, wouldn't you, if you were expecting anything else?

TESMAN Well, of course, I'm expecting a great deal. The Professorship for a start.

AUNT JULIE Of course.

TESMAN I wasn't going to say anything, but the position is as good as mine.

AUNT JULIE Good. Good.

TESMAN *pours some tea for AUNT JULIE.*

Tell me, did you manage to see much of the house?

TESMAN I have. I've been up since dawn, had a good look around.

AUNT JULIE And what do you think?

TESMAN It's wonderful. Just wonderful. All that space.

AUNT JULIE That's what I thought.

TESMAN I think we have at least two bedrooms too many.
I don't know what we are going to do with them.

AUNT JULIE I'm sure you'll find some use.

TESMAN I was thinking I could make them into a library. Books, wall to wall.

AUNT JULIE Library, yes, that's what I was going to say.

TESMAN But I'm really happy for Hedda. You know she always wanted this house? She said she wouldn't be happy anywhere else.

AUNT JULIE It won't be cheap.

TESMAN Yes... I suppose it won't.

How much, what do you think? Approximately.

AUNT JULIE I couldn't tell you before all the bills come in.

TESMAN We shouldn't worry. Judge Brack arranged very good terms for the loan. He wrote to Hedda about it.

AUNT JULIE And I've put down some security...

TESMAN You did?

AUNT JULIE Well...

TESMAN What kind of security could you put down?

AUNT JULIE –

Our pensions.

TESMAN What? Your and Rina's pensions?

AUNT JULIE There was no other way.

TESMAN But that's the only income you've got.

AUNT JULIE It's just a formality, my dear. That's what Judge Brack said. He arranged it all. Just a formality.

TESMAN Still...

AUNT JULIE Soon you'll have a good salary, and you'll be paying the mortgage yourself. And even if we had to contribute a bit to start with, we would be more than happy.

TESMAN Always so generous.

AUNT JULIE Nothing gives me more pleasure, my dear. It hasn't always been easy for us, has it?

TESMAN No.

AUNT JULIE But look at us now. You are so, so close to fulfilling your dreams.

TESMAN Isn't it remarkable how things worked out in the end?

AUNT JULIE And those that were in your way, where are they now? Banished, that's where they are.

Especially – that one.

TESMAN Aunty.

AUNT JULIE Well Eilert Lovborg can't blame anyone else for what has happened, can he?

TESMAN Any news on him?

AUNT JULIE Apparently he's published a book.

TESMAN Eilert Lovborg. A book?

AUNT JULIE That's what I heard.

TESMAN When?

AUNT JULIE It can't be much of a book though.

TESMAN I don't know...

AUNT JULIE Now, when your new book comes out, that will be something else.

Tell me, what is it about?

TESMAN It's about Dutch cottage industries in the Middle Ages.

AUNT JULIE Imagine that. The things you know about.

HEDDA comes in. She just woke up.

TESMAN And there she is.

AUNT JULIE Good morning. Good morning, my dear Hedda.

HEDDA Good morning, Miss Tesman.

Nice of you to come and visit so early.

AUNT JULIE How was the first night in your new house? Did you sleep well?

HEDDA Yes. Tolerably well.

HEDDA pours herself some tea.

TESMAN Ha! You were sleeping like a log.

HEDDA It's far too bright for this time of day.

AUNT JULIE Let's close the window then.

TESMAN gets up to do it.

HEDDA Don't. Draw the curtains instead, it gives a nicer light.

TESMAN Here we go, now we have both shade and fresh air.

HEDDA (*looking at all the flowers*) And with all of these we will need some air.

AUNT JULIE *gets up.*

Miss Tesman, please, sit down.

AUNT JULIE Thank you my dear, but now that I can see things are going well here, I better head home. Back to my poor sister.

TESMAN Give her all my love, will you? Tell her I'll come for a visit, later today.

HEDDA *is looking at all the flowers, not sure why they are all there. Not sure why she is there either.*

AUNT JULIE Oh, I almost forgot. I have something for you. Here.

TESMAN What's that?

She hands him a parcel. He opens it.

Good Lord, you kept them for me. Hedda!

HEDDA Yes?

TESMAN How kind of you, Aunt Julie.

HEDDA What are those?

TESMAN My old slippers.

TESMAN *hugs AUNT JULIE. The time stops just for a moment and HEDDA can clearly see TESMAN delighted over a pair of old slippers. It all goes back to normal.*

HEDDA Yes. He mentioned them a lot while we were away.

TESMAN I missed them so much. Here, have a look.

HEDDA It's all right. I'm fine.

TESMAN Aunt Rina embroidered them for me. She must have been working all through her illness. You can't imagine how many memories are wrapped up in these.

HEDDA No, I don't think I can.

AUNT JULIE It's different for Hedda, my dear.

TESMAN I know, I know. But she's part of the family now.

HEDDA I don't think we'll get on with this maid.

AUNT JULIE With Berte?

TESMAN Why wouldn't we?

HEDDA Look. She left her old coat just laying around.

TESMAN Hedda –

HEDDA Imagine if someone came in and saw it.

TESMAN Hedda, that is Auntie Julie's coat.

HEDDA Is it?

AUNT JULIE Yes, it is. And it's certainly not old, my dear.

HEDDA I really didn't look at it very closely.

AUNT JULIE Brand new, in fact. This is the first time I had it on.

TESMAN It really is a very nice coat. Beautiful.

AUNT JULIE Thank you, my dear. But it's not necessary.

HEDDA It's lovely.

AUNT JULIE *picks up her coat.*

AUNT JULIE I'd better go now.

TESMAN Before you go, won't you have a look at Hedda? How lovely she is.

AUNT JULIE That's nothing new my dear. Hedda has been lovely all her life.

TESMAN Have you noticed how she's filled up while we were away?

HEDDA Really?

AUNT JULIE Has she?

TESMAN You might not be able to see it just now, but I have had opportunity...

HEDDA Would you / please stop it ...

TESMAN It will be the mountain air.

HEDDA I haven't changed a bit since the day we left.

TESMAN That's what you say. But you can't see yourself. What do you say, Aunty?

HEDDA Stop it.

AUNT JULIE Lovely. She is very lovely.

AUNT JULIE *gives HEDDA a hug.*

God bless you, Hedda Gabler. God bless you both.

HEDDA Thank you, Miss Tesman.

AUNT JULIE I'll come and visit every single day.

HEDDA Wonderful.

AUNT JULIE Well goodbye now, my dears. Goodbye.

As they are leaving.

TESMAN Here. I'll see you out...

They leave. HEDDA looks at the flowers, at the room, at the table, out of the window. How did she end up here?

TESMAN *comes back.*

What are you looking at?

HEDDA Nothing.

TESMAN Did Auntie Julie seem all right to you? She was strangely formal.

HEDDA I barely know her. Is she usually any different?

TESMAN She wasn't her usual self.

HEDDA Do you think she was offended by what I said about the coat?

TESMAN Not for too long.

HEDDA It's not good manners to just throw your things like that. People don't do such things.

TESMAN She won't do it again.

HEDDA Anyway, I'll smooth it out with her.

TESMAN That would be very kind of you.

HEDDA When you go and see them later, why don't you invite her out here for the evening?

TESMAN I know what would make her even happier.

HEDDA What would that be?

TESMAN Could you call her "Auntie"?

HEDDA You can't ask me that, Tesman. I've told you, I'll call her, "Aunt Julie" but that is it.

TESMAN I just thought, as you are now part of the family...

HEDDA *is looking at the window.* Hmm...

Is something wrong?

HEDDA These curtains. They don't really fit in here.

TESMAN As soon as I start getting my salary we can get rid of them.

HEDDA No. We can put them in the other room, and we'll put the new ones here instead.

When we can, of course.

TESMAN Yes, we can certainly do that.

HEDDA (*noticing a bunch of flowers*) These weren't here last night?

TESMAN I think Auntie Julie brought them for you.

HEDDA *takes out the card.*

HEDDA "I'll come and visit later in the day."

Can you guess who they're from?

TESMAN Who?

HEDDA Mrs Elvsted.

TESMAN Really? Ms Rysing?

HEDDA She is Mrs Elvsted now.

TESMAN Of course.

HEDDA Her with her irritating hair.

TESMAN –

HEDDA I heard you two used to be...an item?

TESMAN Oh, that was years ago. Before I knew you. And it didn't really last that long.

HEDDA I see.

TESMAN Imagine her being in town.

HEDDA Why might she be coming to see us? I barely remember her from school.

TESMAN I haven't seen her for...for years. I don't know how she can stand it, up there, in the country.

HEDDA Hasn't she been living in the same town as Eilert Lovborg?

TESMAN Actually she has.

BERTE *enters.*

BERTE She is here again, madam. The lady that left those earlier.

BERTE *is referring to the flowers in HEDDA's hand.*

HEDDA Is she? Well, let her in.

BERTE *leaves. HEDDA and TESMAN are on their own.*

TESMAN What?

HEDDA Nothing.

BERTE *lets MRS ELVSTED in.*

Good morning, my dear Mrs Elvsted. Lovely to see you again.

MRS ELVSTED You too Mrs Tesman. It's been so long.

TESMAN So long.

HEDDA Thank you so much for these lovely flowers.

MRS ELVSTED Oh, don't mention it. I would have come at once, but then I heard you were still away.

I was desperate to see you.

TESMAN My dear Ms Rysing –

HEDDA Mrs Elvsted.

TESMAN Of course, / Mrs Elvsted...

HEDDA Is there something wrong?

MRS ELVSTED In fact, there is and no one else who can help me, but you.

HEDDA Come. Let's sit down.

MRS ELVSTED I'm too upset to be sitting down.

HEDDA Nonsense. Please. Sit down.

MRS ELVSTED *sits down.*

TESMAN So...what is it, / Ms Rys –

HEDDA Has something happened at home?

MRS ELVSTED Well, it has. And it hasn't.

HEDDA All right.

MRS ELVSTED I really, really don't want you to misunderstand me –

HEDDA The best thing to do then, is to tell us what is going on.

MRS ELVSTED –

In case you didn't know, Eilert Lovborg is also in town.

HEDDA Lovborg?

TESMAN So Lovborg is back in town? Did you hear that, Hedda?

HEDDA I did.

MRS ELVSTED He's been here for a week. A whole week in this town full of temptations.

HEDDA But dear Mrs Elvsted, what does that have to do with you?

MRS ELVSTED He's been tutoring my children.

HEDDA Your children?

MRS ELVSTED My husband's children. I don't have any myself.

HEDDA I see.

TESMAN So was he – I don't know how else to say this, so I'm just going to say it – was he sober enough to be employed as a tutor?

MRS ELVSTED He's been a model citizen for the last few years.

TESMAN Really? Did you hear this, Hedda?

HEDDA Yes. I did.

MRS ELVSTED There's not a thing you could say against him.
But still, knowing he is here and with so much money on him – now, that really scares me.

HEDDA Does it?

BERTE *brings more tea.*

MRS ELVSTED Once his book came out, he just couldn't stay still.

TESMAN Oh yes, Auntie Julie said he published a book.

MRS ELVSTED A significant book on social and political history.
It was published just a few weeks ago, and so many people have already read it. I believe, it's caused quite a stir.

TESMAN It must have been an old manuscript he had laying around.

MRS ELVSTED Oh, no. He wrote the whole thing while he was staying with us. It took him about a year, not more.

TESMAN That's good / to hear.

HEDDA So have you seen him, since you've been in town?

MRS ELVSTED Not yet. I didn't know where he was staying, but now finally I have the address.

HEDDA And how come your husband / didn't come with...

MRS ELVSTED / What about my husband?

HEDDA How come he sent you on your own? I thought he might come down himself, look for his friend.

MRS ELVSTED Oh, he doesn't have time for that. And I had to buy a few things anyway...

HEDDA Well then. That makes complete sense.

MRS ELVSTED I beg you, Mr Tesman. When he visits, will you receive him kindly?

TESMAN Well, I don't know / if he would...

MRS ELVSTED He will. You used to be such good friends.

TESMAN We were. Yes.

MRS ELVSTED Please, would you?

The time stops for a few moments and HEDDA can see clearly that her husband and MRS ELVSTED have a history she doesn't know anything about. It lasts just for a few brief moments, and then everything goes back to normal.

TESMAN It will be my pleasure, Ms Rysing.

HEDDA Elvsted.

TESMAN I'll do whatever I can for Eilert. You can count on that.

MRS ELVSTED Thank you. Thank you.

HEDDA Why don't you write and invite him, Tesman? He might not come to see you otherwise.

TESMAN That's a good idea.

HEDDA Sooner rather than later, I'd say.

MRS ELVSTED If only you would.

TESMAN I'll do it right now. Do you have his address, Ms – Mrs Elvsted?

MRS ELVSTED Here.

TESMAN Right then. Where are my...ah, there they are.

TESMAN takes his slippers/parcel.

HEDDA Make sure it's a kind and friendly letter, will you? It can't just be a short one.

TESMAN Of course not.

MRS ELVSTED But please, don't tell him I was asking on his behalf.

TESMAN I wouldn't dream of it.

TESMAN leaves.

HEDDA There. Two birds with one stone.

MRS ELVSTED What do you mean?

HEDDA I wanted him out of the way.

MRS ELVSTED So he can go and write the letter?

HEDDA So you and I can talk.

MRS ELVSTED About the letter?

HEDDA Yes. Fine. About the letter.

MRS ELVSTED I don't know if there is much else to be said,
Mrs Tesman.

HEDDA Of course there is. So much more. Come, let's sit down.

MRS ELVSTED I should really be going...

HEDDA Nonsense. Tell me more. How are things at home?

MRS ELVSTED That's the last thing I'd like tell anyone about.

HEDDA But surely, you can tell me. We went to school together.

MRS ELVSTED Yes, but you were a year above me. I was terribly
frightened of you then.

HEDDA Of me?

MRS ELVSTED If we met at the stairs you'd always pull my hair.

HEDDA No? Did I?

MRS ELVSTED And once you said you'll burn it all off.

HEDDA Oh that was just a joke.

MRS ELVSTED And then after school...we went separate ways.
Our lives ended up being so very different.

HEDDA Well then, we should make sure we get close again.
Listen, we used to call each other by our first names.

MRS ELVSTED I'm quite sure we didn't.

HEDDA Nonsense. I remember it quite clearly. And now we are friends again, we will call each other by our first names. You will call me Hedda and I will call you Thora.

MRS ELVSTED Thea.

HEDDA Of course. Thea.

MRS ELVSTED Yes.

HEDDA So. Thea. How are things at home?

MRS ELVSTED What home? I don't think I ever really had one.

HEDDA I knew there was something wrong.

MRS ELVSTED There is, yes.

HEDDA Didn't you move up to be Mr Elvsted's housekeeper?
At the beginning.

And then, in the end, you became the mistress of the house?

MRS ELVSTED Yes. I did.

HEDDA And it's been...how long now?

MRS ELVSTED Five years since I got married.

HEDDA Five years.

MRS ELVSTED And the last few...if you could only imagine,
Mrs Tesman.

HEDDA Now, Thea.

MRS ELVSTED I'm sorry. Hedda. If you could only imagine.

HEDDA And Eilert has been up for the last few years, isn't
that right?

MRS ELVSTED Eilert Lovborg? Yes, I believe so.

HEDDA So did you know him already?

MRS ELVSTED Well, I've heard of him, of course.

HEDDA But then, up there, he'd come to your house?

MRS ELVSTED Every day. You see, he was going to teach the children. In the end I couldn't do it all on my own.

HEDDA Of course not. And your husband...? I suppose he was often working away?

MRS ELVSTED He was. His work takes him all over the district.

HEDDA Oh Thea. My poor Thea. You must tell me everything. All of it.

MRS ELVSTED What would you like to know, Mrs... I mean, Hedda.

HEDDA What kind of man is your husband really? What is he like to be with?

Is he good to you?

MRS ELVSTED I think he believes he is doing the right thing.

HEDDA But?

MRS ELVSTED But there is very little I like about him. He is twenty years older than me and we don't have one thing in common – not a thing.

HEDDA I'm sure he still cares about you, in his own way?

MRS ELVSTED I think he finds me useful. And it doesn't cost much to keep me. I'm cheap.

HEDDA What a silly thing to say.

MRS ELVSTED That's how he sees the world. I don't think he cares about anyone else but himself. Maybe about his children a bit.

HEDDA And of course, about Eilert Lovborg.

MRS ELVSTED What on earth makes you think that?

HEDDA I just assumed, as he sent you all this way to find him...

MRS ELVSTED Yes.

HEDDA Isn't that what you just told Tesman?

MRS ELVSTED –

Oh, I might as well tell you. It will come out sooner or later.

HEDDA Yes?

MRS ELVSTED My husband doesn't know I left.

HEDDA What do you mean he doesn't know?

MRS ELVSTED He's away again. And I just couldn't stand it anymore. I knew I'd lose my mind being up there all on my own.

HEDDA So...

MRS ELVSTED So I packed a few things. And left.

HEDDA You left?

MRS ELVSTED Yes.

HEDDA Just like that?

MRS ELVSTED Took the train right into town.

HEDDA Were you not scared?

MRS ELVSTED What else could I do?

HEDDA And what do you think he will say when you get back home?

MRS ELVSTED Oh, I'm never going back there.

HEDDA You mean, you left him for good?

MRS ELVSTED Yes.

HEDDA And so openly.

MRS ELVSTED It's not like I could hide that kind of thing.

HEDDA But what will people say?

MRS ELVSTED I don't care. Let them say whatever they want to say.

HEDDA –

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