AN ANALYSIS AND PRODUCTION OF ARTHUR MILLER'S ADAPTATION OF AN ENEMY OF THE PEOPLE BY HENRIK IBSEN

By

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PREFACE

The purpose of this thesis is to do a comprehensive study of Arthur Miller's adaptation of An Enemy of the People by Henrik Ibsen, as well as prepare a Production Book descriptive of all the techniques involved in this production.

I would like to take this opportunity to express my appreciation for the assistance and guidance given me by the following members of my committee: Professor Vivia Locke, chairman of the theatre division of the Department of Speech, and my major adviser; and Dr. Fred Tewell, head of the Department of Speech. I would also like to thank the members of Town and Gown Community Theatre for their continued willing assistance in making the production of An Enemy of the People possible.

In addition, I would like to express my appreciation to my wife, Karen, for her patience and understanding while this work was being completed.

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INTRODUCTION

In 1882, Henrik Ibsen, in a career of playwrighting, presented An Enemy of the People at the Christiania Theatre. The Christiania, as well as all the Scandinavian theatres, seized with avidity upon the play, with the critics claiming the work as a dramatic defense of his previous play, Ghosts.

It was felt a closer analytical look was needed, not only due to the response provoked by the play, but because the American playwright Arthur Miller, a great admirer of Ibsen's, presented an adaptation of An Enemy of the People in 1951.

Purpose

The purpose of this thesis is to do a comprehensive study of Arthur Miller's adaptation of An Enemy of the People by Henrik Ibsen, as well as prepare a Production Book descriptive of all the techniques involved in this production.

This study has been prompted by an interest in the profession of play direction. This is a production book in which the research, the analysis and the directing techniques are examined in the light of contemporary theatre practice.

Procedures

Four production theses were examined so as to gain an understanding

of a production thesis. The unpublished theses studied are as follows:

1. Ferzacca, James B. "A Question of Responsibility, The Deputy: An Analysis and Adaptation," Michigan State University, 1967.

2. Jameson, Jamie George. "A Creative Production Thesis: The Great Cathrine, a Play by George Bernard Shaw," Ohio State University, 1964.

3. Murphy, Patrick. "Analysis and Production of Juno and The Paycock," University of Washington, 1965.

4. Spelman, Jon W. "Direction of Eugene O'Neill's Desire Under the Elms," Purdue University, 1967.

Although these four theses differed in style, procedure, and content, each contributed to the best approach for this particular play.

An analysis of Miller's An Enemy of the People was made in order to gain an understanding of the play and prepare it for direction.

A study of the life and personality of Henrik Ibsen and its influence on An Enemy of the People was considered basic to the purpose. Augmenting this was an evaluation of selected professional productions, as well as a study of the literary criticism.

Since it is Arthur Miller's adaptation that the writer directed, an examination of the adaptation was also necessary. By comparing Miller's work with that of Ibsen's, the writer determined the reasons for Miller's adaptation decisions. This involved the examination of a modern playwright's philosophy in attempting to make a dated work pertinent today.

This study also consists of the acting script, the technical plots, and other materials related to the production.

Tryouts for An Enemy of the People were held on March 1, 2, and 6, 1970, at the Town and Gown Community Theatre in Stillwater, Oklahoma. After the play was cast, rehearsals began on March 11 and eight public performances were given on April 16, 17, 18, 19, 22, 23, 24, and 25,

1970. It was during the rehearsal period that the production script was prepared.

CHAPTER II

ANALYSIS OF AN ENEMY OF THE PEOPLE

The purpose of this chapter is to make a pre-production analysis of Arthur Miller's adaptation of An Enemy of the People by Henrik Ibsen. In order to expedite the analysis of the play, the writer examined the criteria and made analytical decisions as the play was summarized.

John E. Dietrich, in Play Direction, bases his discussion of play structure on Gustav Freytag and the Aristotelian principles. He states:

> For over two thousand years, dramatic structure has remained essentially unchanged. Aristotle, in his analysis of the best plays of his day, defined a play as having two parts, the complication and unraveling. Interpretation of Aristotle's writings have led to a definition of play structure including five parts: the exposition, the complication, the climax, the resolution or denouement, and the conclusion or catastrophe.
>
> In 1863, Gustav Freytag, the noted German dramatist, diagrammed the action of a play in his The Technique of the Drama. His pyramid of action employed the five Aristotelian divisions to indicate a rise in the dramatic action to the climax and a falling away of the action to a conclusion. Note that this definition is based upon the two major divisions set up by Aristotle, the complication and the unraveling.[1]

It is the intention of the writer to use Gustav Freytag's analysis of play structure, as well as Lane Cooper's interpretation of Aristotle in Aristotle: On the Art of Poetry. Definitions of terms are made as they are used in the text.

An Enemy of the People is structured into three acts with five divided scenes. The sequence of scenes, and the time and place of each

is as follows:

Act I

Scene 1: Dr. Stockmann's living room. Evening. Early Spring, late 1800's.

Scene 2: Dr. Stockmann's living room. The following morning.

Act II

Scene 1: Editorial office of the People's Daily Messenger. Immediately following.

Scene 2: A room in Captain Horster's house. That evening.

Act III

Scene: Dr. Stockmann's living room. The following morning.

Act I, Scene 1

As noted previously, Dietrich stated that the interpretation of Aristotle's writings has led to a definition of play structure including five parts, the first of which is exposition. He defines exposition as follows:

> The expedition is the beginning, the introduction. It is that part of the play in which the initial situation is described. The time, the place, the social and psychological aspects of situation are set forth for the information of the audience. The characters are introduced, and the audience is given all data necessary to understanding their reasons for being. And finally, the theme is introduced with the background information sketched in so that the spectator is aware of all the forces leading to the conflict, though during the exposition they are still essentially in balance. Above all, the exposition, as is true of all introductions, must catch the interest of the audience.[2]

An Enemy of the People begins on an early spring evening in Norway. Mrs. Stockmann has just seen her father, Morten Kiil, to the door after dinner, when her brother-in-law, Peter Stockmann, arrives. Peter, the Mayor of the town, declines an invitation to dinner, commenting on the

excessiveness of having roast beef at night. The next arrival is the editor of the People's Daily Messenger, Hovstad. The Mayor has a few words of sarcasm for Hovstad's newspaper and a great deal of praise for Kirsten Springs, which are going to greatly improve the standard of living in the town. Although Hovstad gives Doctor Stockmann credit for creating the Springs, the Mayor assumes the principal share of credit for its organization. Both agree that not printing an article the Doctor has written concerning the Springs until later is very good timing.

The Doctor enters with his two young sons and Captain Horster, a family friend. The Doctor inquires about the mail for the day, but learns that none has come. After refusing the Doctor's offer of a toddy, because he doesn't go in for drinking parties, the Mayor mentions the article Hovstad had spoken of. Doctor Stockmann says that he can't print the article because there may be abnormal conditions concerning the Springs. The Mayor replies that any reports or arrangements about the Springs must be made through the proper channels and dealt with by the legally constituted authorities. If this is not done, the Mayor believes the Doctor will someday pay for it.

After the Mayor leaves, the Doctor, Captain Horster, Hovstad, Billing, and Catherine, the Doctor's wife, converse. After learning that the Captain is sailing to America the next week, the topic turns to the new elections, about which the Captain is indifferent. Petra, the daughter, returns from her day's work at the school, bringing a letter for her father. While the Doctor retires to his study to read the letter, Hovstad and Billing inquire about a book that Petra is translating for them.

Doctor Stockmann returns, announcing that a great discovery has just

been confirmed by the letter. An analysis of water samples he had sent to the University shows the Springs to be polluted by waste matter from the nearby tanneries. The miraculous Springs that are to cure people will actually make them ill. He states that the Springs are useless until the whole water system is changed, and that if the board had listened to him in the first place, this never would have happened. The Doctor has the report on the Springs sent to the Mayor. Although Catherine and Petra are worried about Peter's reaction, the Doctor is elated by his discovery. Hovstad suggests putting an article about it in the paper and Billing feels that the town should pay Doctor Stockmann some tribute. The Doctor wants no fuss made over him and gleefully dances about with Catherine in his arms.

Analysis of Act I, Scene 1

In Act I, Scene 1, Miller lays the necessary exposition and preparation. The exposition is presented in an interesting and entertaining manner, by means of an after-dinner social gathering. In the course of the scene, all the substantial characters, except Aslaksen, are introduced and tersely characterized. The economic and political situation of the town is lucidly sketched; the new era of prosperity, due to the Springs, and the fact that anything concerning the Springs must go through the proper channels and be dealt with by the legally constituted authorities is clearly delineated. By the time the Doctor returns home, one is already aware that the Mayor has very little respect for the newspaper and that the Doctor has written an article for it. It is the conversation concerning the article that indicates a conflict between the two brothers and illustrates the psychological aspects of the situation.

The action is launched by the arrival of the letter confirming the

Doctor's suspicion about the pollution of the Springs. This happens only a few moments after the brothers' argument, but Catherine and Petra are the only two that are worried about what the Mayor will think. It is the argument and the letter that would mainly catch the audience's attention, since they give the most information concerning the initial situation.

Dietrich defines foreshadowing as, "A suggestion or indication of some action which will occur later in the play."[3] There are two such instances in Act I, Scene 1. The first occurs when Peter warns the Doctor that he might pay dearly for not subordinating himself to the authorities who are in charge of the general welfare. The second occurs when Catherine and Petra are the only two who indicate that the Mayor may not be happy over the Doctor's discovery.

Act I, Scene 2

In his discussion on exposition, Dietrich states:

> The inciting action is really a point during the play rather than a division of the play. It is the destruction of the balance of forces, the upsetting of the apple cart.[4]

Lane Cooper's interpretation of Aristotle states it this way:

> More specifically, Complication is meant everything from the beginning of the story up to that critical point, the last in a series of incidents, out of which comes the change of fortune; by Dénouement, everything from the beginning of the change of fortune to the end of the play.[5]

In Act I, Scene 2, the inciting incident takes place. The scene begins the following morning, and Doctor Stockmann is reading a letter from Peter concerning the report he had sent the night before. Morten Kiil comes in chuckling with merriment over the Doctor's theory of the "little animals" that no one can see polluting the water but the Doctor.

Since he has a grudge against the Mayor for kicking him off the town council, Kiil hopes that the Doctor will stick to his story and embarrass the Springs Committee. He is afraid, however, that the Mayor may not be foolish enough to believe such a story.

Hovstad next arrives, spouting that the true poison is not the Springs, but the self-centered, rich group of bureaucrats who run the town. He believes by exposing the story in his newspaper, it will give the common man what he needs, a say in the government of society.

The printer Aslaksen then arrives. He preaches his usual doctrine of moderation to the Doctor and informs him that he will have the majority on his side concerning the Springs issue. Doctor Stockmann is elated to see that the press and the majority are on his side. When he tells his wife about it, she asks him if that really is a good thing.

The Mayor arrives and is upset about the report on the Springs; first, because it was done behind his back, and second, because the proposed improvements would be enormously expensive and take two years to complete. Peter Stockmann is sure that his brother's report is exaggerated and if the Doctor acts with discretion, the Directors of the Institute will be inclined to take, without financial sacrifices, considerations of possible improvements. When the Doctor places the blame squarely upon the Mayor and his administration's insistence on locating the Springs where they now are, Peter insists that the report be kept secret, to be acted upon by himself and other officials as they see fit. Finally, he threatens the Doctor with dismissal from the Institute if he does not make a public retraction of his views on the Springs. When the Doctor states that the town is getting fat by peddling filth and corruption to innocent people, the Mayor exits saying that anyone who could have such offensive ideas about the town is nothing but a traitor to

society. The Doctor remains unshaken. He will not give in to the Mayor's demands regardless of the consequences. The scene ends with Doctor Stockmann telling his own sons that he is going to teach them what a man is.

Analysis of Act I, Scene 2

Act I, Scene 2, is concerned primarily with the destruction of the balance of forces. The Doctor and the Mayor are seen at opposite ends over how to handle the pollution of the Springs. Both believe he is acting in the best interest of the town. If the Doctor doesn't keep secret his report and make a statement saying he overestimated the danger of the Springs, Peter will dismiss him from the Institute. The Doctor feels he has the truth on his side and he must let it be known.

This scene also gives one a deeper insight into the characters involved. Morten Kiil is seen as a disbeliever in the pollution and wanting revenge against the Mayor and his administration. Kiil's attitude gives us an idea of what a malicious interpretation could be put upon the Doctor's fight against his brother. Hovstad, being from a simple family, wants to attack the bureaucrats in his newspaper. Aslaksen, the printer for the newspaper, is introduced. He is a man that preaches moderation, but assures the Doctor that the majority is on his side. Not only does the political and economical situation become clearer, but so do the personalities and the conflict between the brothers. Peter Stockmann's motives are quite obvious: he is concerned with keeping his position, and for it he will sacrifice anyone, even his own brother's welfare.

The foreshadowing in this scene is quite clear. The prediction of old Morten Kiil, that the Mayor will not believe the Doctor's story about the Springs, comes true. Catherine Stockmann's question about the

worth of the majority is another example. Hovstad also indicates that the Mayor might be against the Springs discovery.

Dietrich stated that the theme is usually introduced in the exposition, and this is true of Act I, Scene 2. The theme of a play is what the play means; it is a statement of the author's point of view. Dietrich defines theme as, "The central thought of the play, as differentiated from plot, mood, or tone."[6] Though the theme is the motivating factor, it will be treated briefly, since it is covered in another section of this chapter.

In this scene, Miller gives his first statement of the theme when Hovstad declares that not only is the Spring poisonous, but the whole social life of the town is, too. Stockmann's statement to the Mayor that the Springs are poisoned internally and externally serves as another indication of the theme. These statements of Peter touch on the themes of the play: ". . . without moral authority there can be no government;" and ". . . you have no right to express any convictions or personal opinions about anything connected with policy;" and "The public doesn't need new ideas--the public is much better off with old ideas."[7] Catherine's question to Thomas, "Without power, what good is truth?"[8] is another example.

The rising action in Act I is due to the two forces, Peter and Thomas, and the issue of Kirsten Springs. There are three places in particular which cause the dramatic action to rise. The first occurs in Act I, Scene 1, when it is learned that there may be abnormal conditions about the Springs. The second occurs in the same scene, when the Doctor receives a letter from the University confirming the pollution of the Springs. The last occurs in Act I, Scene 2, when Peter and Thomas argue over how to handle the Springs and the Doctor is threatened with

dismissal from the Institute.

Act II, Scene 1

In his discussion of play structure, Dietrich states that the complication is the bringing together of the protagonistic and antagonistic forces.[9] He defines the protagonist and antagonist as follows:

> Plays are rooted in human struggle. They concern the wants, needs, desires, wishes of human beings. Even more important, the play is the story of conflicting wants, conflicting needs, conflicting desires, conflicting wishes. In its barest form, the play is the story of a protagonist who wants something and an antagonist who opposes the fulfillment of the want. The clash of these opposing forces results in dramatic action.[10]

Act II, Scene 1, in the Editorial Office of The People's Messenger, Hovstad and Billing are discussing the Doctor's manuscript on the Springs. When Doctor Stockmann enters, he tells them to print the article. He is determined to fight his brother and all officials who are trying to poison the town. Hovstad and Billing encourage him while Aslaken preaches moderation.

After the Doctor leaves, Aslaksen gives the two editors a brief talk about politics, in which he declares himself a liberal in national affairs, where no one is harmed by it, but very moderate in local affairs, where opposition to officials only hurts oneself. He reminds them that the previous editor of the paper proved himself a turncoat, and he remarks on Billing's having applied for a local government position.

After Aslaksen exits, Billing and Hovstad talk about the possibility of having Doctor Stockmann back them financially, since it is believed that his father-in-law, Morten Kiil, has money. If that is possible, then they could put out the kind of paper they want.

Petra brings in an English novel which the editors had asked her to

translate for them. She refuses because it is a fiction in which the good are rewarded and the bad are punished. Hovstad explains that since their readers like such stories, they print them. Petra is disappointed by his lack of principles and feels he is only trying to put something over. Thoroughly disgusted, she leaves.

The next arrival is the Mayor, who informs Aslaksen and Hovstad that any improvements in the Springs will have to be made through a municiple loan, a tax on the townspeople. Worried by the thought of higher taxes, both agree with the Mayor that the Doctor's report might be untrue and that he's just out to destroy the town and its authorities. The two of them agree to study the Mayor's statement about the Springs.

As the Mayor hurriedly leaves the room, Thomas Stockmann returns, eager to see the proofs of his article. He insists that no tribute be made to him for his discovery. Catherine then comes in looking for him, saying that he must come home and talk with Petra. Catherine accuses the editors of trying to lead the Doctor into a disaster and making a fool of him. The Mayor enters when the Doctor finds the Mayor's cane and hat. The Doctor accuses him of not only poisoning the water, but also the press. When Hovstad and Aslaksen refuse to print his article, the Doctor says he will call a mass meeting proclaiming that the Springs are befouled and poison is rotting the body politic.

Analysis of Act II, Scene 1

In Act I, Scene 2, the protagonist and antagonist met. Doctor Stockmann wanted to expose the truth about the Springs to the public. His brother, the Mayor, wanted it to be kept secret, and threatened dismissal if he refused.

In Act II, Scene 1, the two forces meet again. Not only has the

press turned against the Doctor in favor of the Mayor, but the Doctor is now leaving to inform the townspeople through a mass meeting. The characters are in trouble. More complications have set in.

The purpose of Hovstad and Billing's support is now clear. In supporting the Doctor, they hope to receive financial aid from his father-in-law. Like the book she was supposed to translate, Petra learns that the two newspaper men also have no principles. We see Aslaksen and the editors at first declaring the Doctor a friend and backing him all the way, but then turning against him when the Mayor applies economic pressure.

In this scene, the rising action has now reached an even higher point. The conflict between the two brothers has increased with such fury that it can go no further without resolution.

Act II, Scene 2

Dietrich lists the third part of a play as the climax and defines it in this manner:

> In reality, the climax is a point in a play rather than a true division. In most plays it is a short scene in which the final die is cast. From the spectator's standpoint, it is the high point in the excitement of the drama. From the standpoint of conflict, it is that point at which the protagonist and antagonist become so embroiled that there can be no solution but to resolve their difficulties. In the modern play, the climax usually appears near the end of the second act, though occasionally it may appear well into the third act.[11]

Aristotle gives a more precise definition of what takes place in this part of the play:

> In addition to all this, the most vital feature of Tragedy, by which the interest and emotions of the audience are most powerfully aroused - that is, reversals of fortune, and discoveries of the identity of agents - are parts of the plot or action . . . An Involved action is one in which

> the change of fortune is attended by such Reversal, or by such Discovery, or both . . . A Reversal of Situation is a change in some part of the action from one state of affairs to its precise opposite - as has been said (p. 29), from good fortune to ill, or from ill to good; and a change that takes place in the manner just described, namely, in a necessary or probable sequence of incident . . . A Discovery, as the word itself indicates, is a transition from ignorance to knowledge, and hence a passing into love or hate on the part of those agents who are marked for happiness or misfortune. The best form of Discovery is a recognition of the identity of persons, attended by reversals of fortune . . .[12]

In Act II, Scene 2, the townspeople are assembled in a room in Captain Horster's house. It is the only place Doctor Stockmann could find to deliver his public lecture. The entire Stockmann family is present, as well as the Mayor, Aslaksen, Hovstad, Billing, and many of the townspeople. Before Doctor Stockmann can start, Aslaksen is elected chairman. After the printer's usual speech on moderation, Peter Stockmann begins his speech. He says that the town will some day be one of the richest and most beautiful resort towns in the world if it is not defamed and maliciously attacked, and that the townspeople must take a person who would do that by the collar and silence him. He then moves that the Doctor be prohibited from reading his report. Before the motion is passed, the Doctor wants to discuss the motion and is allowed to speak, as long as he does not mention the Springs.

Doctor Stockmann then begins by saying that he has a new discovery that is a thousand times more important than all the Institutes in the world. He states his major contention that the entire social framework of the community is founded upon falsehood, and he places the blame squarely upon the compact majority itself. With frequent interruptions from the crowd, the Doctor insists that the minority is always in the right, and when accused of wanting to ruin the community, the Doctor answers that he would rather destroy the town than see it prosper upon a

foundation of filth and lies. Aslaksen then calls for a vote declaring Doctor Stockmann an "enemy of the people." With that, the Stockmanns' leave with the crowd chanting "enemy," "enemy," "enemy."

Analysis of Act II, Scene 2

Act II, Scene 2, is the climax of the play. The conflict between the protagonist and antagonist has reached its highest point.

Aristotle suggested that the best form of discovery is a recognition of the identity of persons, attended by reversals of fortune. Doctor Stockmann's discovery is this type. He walks in the meeting confident that the town would support him; that he would have the majority on his side. His discovery comes from not even being allowed to speak; a denial of his democratic rights. His discovery is that the entire social framework of the community is founded upon falsehood. He places the blame squarely upon the compact majority and they prove it to him. He knows now that he is the minority on the issue of the Springs, but he also knows that he is right, since the truth is on his side, and that is why he insists the minority is always right.

Aristotle's reversal also begins. He walked in having the truth and majority on his side, but by the end of the meeting, the situation had gone to its exact opposite: the majority is not on his side. He has gone from good fortune to ill. His majority turned against him, declaring him "an enemy of the people."

During this scene, the strongest thematic statement comes out in the Doctor's speech. He believes he has the truth and that it should not be a source of guilt because a mass of men, a majority, condemn this truth as a dangerous lie. As stated before, the theme is treated briefly here, since it is covered in another section of this chapter.

Act III

Dietrich defines the fourth and fifth part of a play as the resolution and conclusion. He states:

> After the turning point of the climax passes, the resolution must set in. It is the inevitable unwinding of the conflict and it is governed by the turn the conflict takes at the climax.
>
> . . . it may be said that during the resolution the tension does drop somewhat, in that the audience is able to forecast the final result though not the method of reaching it, but the unwinding of the conflict must be handled without any loss of interest.
>
> The conclusion -- called the catastrophe by Aristotle, who was observing classic tragedy with the end of the play literally involving a catastrophe -- serves to return the play to a semblance of equilibrium. It is the section in the play that logically and finally answers all of the questions of the audience.[13]

Act III begins the following morning with Doctor Stockmann picking up rocks which have broken out windows in their home. Catherine enters and hands him an eviction notice from the landlord, telling him that the glazier is afraid to fix the broken windows. When the Captain arrives, the Doctor decides to go with him to America.

Petra comes home early, having been fired because her superior did not dare do otherwise. Captain Horster mentions that he too has lost his position as ship's captain, but that he can get them to America on another ship. Finally, Peter Stockmann brings in a letter of dismissal for his brother from the Institute. He holds out hope for his brother's possible reinstatement, provided the latter retract his position on the Springs. When the Doctor refuses, Peter threatens him with the fact that Morten Kiil has been running around all morning buying up stock in Kirsten Springs, which makes the Doctor look as though he had destroyed the corporation on purpose. The Mayor also threatens arrest and prosecution

for conspiracy if the Doctor opens an out-of-town attack, but the Doctor refuses to make any public statements.

As the Mayor exits, Morten Kiil arrives. The Doctor explains to Morten that his shares are worthless, but Kiil insists he did it to clean his family name of three generations of poisoning the town, since the tanneries have been in his family for that length of time. Kiil goes on to say that the money he invested was what he was to leave to Catherine and the two boys, and if the Doctor will retract his position on the Springs, his name will be clean. If he refuses, the shares will go to charity and that will clean his name for him.

The next guests are Hovstad and Aslaksen, who apologize for turning against the Doctor the day before. They claim that with their paper, they can prove to the public that the shares were bought up because the management would not make the changes required for the public health. All they need is financial support. The Doctor accuses them of trying to put him in charge of corruption and runs them out of the house, with Hovstad stating that the Doctor deserves everything he's going to get.

Doctor Stockmann now is determined to fight for truth and freedom at home; he will not give in to the compact majority. At this moment his two sons arrive, dismissed from school because Morton had gotten into a fight with a student who had called his father a traitor. This gives the Doctor an idea. He decides to open a school to teach his own sons and any impoverished boys in the town who need an education. All the while, people have been gathering in front of the Stockmann home throwing rocks. He now realizes that he is the strongest man in the town, "and the strong must learn to be lonely."[14]

Analysis of Act III

The resolution of Act III did drop in tension somewhat, but the unwinding of the conflict is without any loss of interest. It presents a final series of counter-moves on the part of society to dislodge the Doctor from his position of victory in isolation. The Doctor is tempted three times: first by the Mayor, who offers eventual reinstatement; second by Morten Kiil, who offers financial security; and third, by Hovstad and Aslaksen, who put him within reach of popularity and wealth. None succeeded in changing the Doctor's mind. The conclusion to the play has occurred. Doctor Stockmann will stay and fight, because he has learned that, "We're the strongest people in the world . . . and the strong must learn to be lonely."[15]

Theme

As previously mentioned by Dietrich, the theme of a play is defined as its central thought. Aristotle defines theme, (thought), in the following manner;

> . . . the power of the agent to say what can be said, or what is fitting to be said, in a given situation.
>
> The intellectual element, on the other hand, is manifested in everything the agents say to prove or disprove a special point, and in every utterance the make by way of generalization.[16]

In the case of An Enemy of the People, the theme and subject of the play are not identical. The subject of Kirsten Springs is used to demonstrate the author's view of truth. In the preface to his adaptation, Arthur Miller stated:

> And I believed this play could be alive for us because its central theme is, in my opinion, the central theme of our social life today. Simply, it is the question of whether the democratic guarantees protecting political minorities ought to be set aside in time of crisis. More personally,

> it is the question of whether one's vision of the truth ought to be a source of guilt at a time when the mass of men condemn it as a dangerous and devilish lie. It is an enduring theme--in fact, possibly the most enduring of all Ibsen's themes--because there never was, nor will there ever be, an organized society able to countenance calmly the individual who insists that he is right while the vast majority is absolutely wrong.
>
> . . . At rock bottom, then, the play is concerned with the inviolability of objective truth. Or, put more dynamically, that those who attempt to warp the truth for ulterior purposes must inevitably become warped and corrupted themselves.[17]

John Gassner, in Masters of the Drama, states the following concerning the play's theme:

> An Enemy of the People, however, is telling in its mockery of the complacencies and hypocrisies of respectable society which is willing to countenance anything for the sake of profit, as well as in its exposure of the spinelessness of so-called liberals of the press.[18]

Theodore Jorgenson, in Henrik Ibsen, also mentions what he believes to be the play's theme:

> An Enemy of the People is a relatively simple drama. It classifies naturally with The League of Youth as a photographic picture rather than a deep piece of literary art. It makes the point that anyone who tries to further the truth, regardless of vested interests, must necessarily expect to be misunderstood and persecuted.[19]

The writer believes that the strongest thematic statements are made at the climax of the play by Doctor Stockmann. In it, he says:

> Stockmann: Let me finish! I thought to myself--the majority, I have the majority! And let me tell you, friends, it was a grand feeling. Because the reason I came back to this place of my birth was that I wanted to give my education to this town, I loved it, so I spent months without pay or encouragement and dreamed up the whole project of the Springs. And why? Not as my brother says, so that fine carriages could crowd our streets, but so that we might cure the sick, so that we might meet people from all over the world and learn from them, and become broader and more civilized--in other words, more like Men, more like A People.

Edvard: You don't like anything about this town, do you?

Nansen: Admit it, you're a revolutionist, aren't you? Admit it!

Stockmann: I don't admit it! I proclaim it now! I am in revolt against the age-old lie that the majority is always right!

Hovstad: He's an aristocrat all of a sudden!

Stockmann: And more! I tell you now, that the majority is always wrong, and in this way!

Peter: Have you lost your mind! Stop talking before. . .

Stockmann: Was the majority right when they stood by while Jesus was crucified? Was the majority right when they refused to believe that the earth moved round the sun, and let Galileo be driven to his knees like a dog? It takes fifty years for the majority to be right. The majority is never right until it does right.

Hovstad: I want to state right now, that although I've been this man's friend and I've eaten at his table many times, I now cut myself off from him absolutely.

Stockmann: Answer me this! Please, one more moment! A platoon of soldiers is walking down a road toward the enemy. Every one of them is convinced he is on the right road, the safe road. But two miles ahead stands one lonely man, the outpost. He sees that this road is dangerous, that his comrades are walking into a trap. He runs back, he finds the platoon. Isn't it clear that this man must have the right to warn the majority, to argue with the majority, to fight with the majority if he believes he has the truth? Before many can know something, one must know it! It's always the same. Rights are sacred until it hurts for somebody to use them.[20]

At the end of the play, when Catherine asks her husband what will happen to them, the Doctor states: "I don't know. But remember now, everybody. You are fighting for the truth, and that's why you're alone. And that makes you strong--you're the strongest people in the world . . . And the strong must learn to be lonely."[21]

Doctor Stockmann is saying that a majority belief in something,

does not make it right or truthful. The majority has been wrong, so they should not condemn those with minority viewpoints. Those with minority viewpoints are the strongest people in the world, because they are alone.

Characterization

Oscar G. Brockett, in The Theatre an Introduction states:

> A character is revealed through a number of devices: through description in stage directions, prefaces, or other explanatory material not part of the dialogue or action; through what he himself says; through what others say about him; and, perhaps most important, through what he does.[22]

As the play progresses, these four determinants of character eventually form a complete picture of the whole thing. It is these four determinants of characterization that the writer uses in the following analysis.

Morten Kiil

Morten Kiil, sixty-five years old, is the owner of a tannery and is Mrs. Stockmann's adoptive father. He is a slovenly old man who sneaks in and out of the play. He is a dealer, a greedy man, but one with a sharp mind. His actions and clothes would never indicate that he has any money. He is sometimes likable because he is without morals and announces the fact laughingly. He is happy over Doctor Stockmann's discovery because his brother Peter had him bounced off the council. His revenge is seeing jackasses made of them all.

Catherine Stockmann

Doctor Stockmann's wife is the protective wife and mother. She constantly tries to smooth things over, especially the conflicts between her husband and his brother. A mild mannered woman of forty-five, she

believes that no good can come of fighting and that a husband's duty to his family is more important than sacrificing them to pursue some cause. Her attitude is that we must learn to live with injustice, rather than fight it.

Billing

Billing is the foolish, thirty-year-old subeditor of the People's Daily Messenger. His devotion and admiration for Doctor Stockmann is seen from the very beginning of the play. He professes to believe that all should help shape society, but being a politician, he also wants to be on the right side, and turns against the Doctor in the end. Billing represents the weak, the cowardly, the opportunist, whose action serves himself only.

Peter Stockmann

Being the Mayor and Chief Constable of the town, as well as Chairman of the Board for the Springs, Peter Stockmann represents an authoritative man bound to his job and duties. He has no tolerance for his brother's point of view and uses any means in his power to try to force the Doctor to come to terms. Peter is a bachelor nearing sixty. Because he is the Mayor, he makes everything his business. He probably envies the family life and warmth of his brother's house, but when he comes to their home, he never admits it. He fears jealously that someone else might do something good for his town, so he exercises his power relentlessly. He would never admit to an administrative mistake and he uses every means possible to protect his reputation, including blackmail, threats of arrest, and manipulation of the local newspaper. Peter Stockmann does not want change or new ideas for the townspeople, because he

might then lose some of his power over them.

Hovstad

A man in his early thirties, and the editor of the People's Daily Messenger, Hovstad is an opportunist and turncoat. At the beginning of the play, he and his associate, Billing, display liberal ideas and beliefs, yet once the Mayor applies economic pressure, they turn against the Doctor. Although he is a freethinker at the Stockmann's house, he is thoroughly conventional in his editing of the paper. He supports the Doctor only as long as it seems that the Doctor might win the struggle with the Mayor, for while he hates authority and wealth, he cannot bring himself to cast off a certain desire to partake of them. Although he has no principles, he claims that his conscience directs him to help the underdog in society.

Doctor Stockmann

Thomas Stockmann is a reformer and a constant fighter for the ideals of truth and freedom. He opposes any attempt to curtail his freedom of expression which makes him blindly courageous. He is a happy and optimistic man to the point of being easily duped by others. An example of this is the way in which he is used by Hovstad and Billing for their political schemes. His optimism forces him to look on the bright side of things, and his idealism causes him to lose sight of details. His personality reveals that he is in the prime of his life; a lover of things, of people, of living, a man for whom the days are too short. For him, life consists of things to work for and fight for. His actions reveal strong motivations for revenge and his nature reveals an egotism as strong as his ideal.

Captain Horster

A courageous and quiet man, the Captain is a good friend of the Stockmanns. He is treated as a rare guest in their home and when the time comes, he proves loyal to them. He is aware of everything, but rarely acts as if he is.

Petra

The Stockmanns' daughter, Petra, is forthright, determined, and knows the meaning of work. She is not afraid to express her opinion and sees through Hovstad before anyone else does. A school teacher of twenty, she is very loyal to her father.

Aslaksen

Aslaksen, the printer, is representative of middle-class mediocrity and shallowness. He never fails to preach moderation. A careful man, he makes a big issue for the little man. He even assures the Doctor that he has the solid majority behind him, when very few of the townspeople are even aware of the pollution.

Summary

Using Freytag's interpretation of the Aristotelian points of analysis, the play showed strong similarities to the "well made play." The exposition, in best Aristotelian form, is present throughout the play. The plot progresses from complication to complication with gradual development of all elements of the drama; and the Ibsen technique of foreshadowing, which, though obvious, serves the plot admirably.

In the second act, the highest form of Aristotle's discovery and

reversal is enacted. Doctor Stockmann realizes the fallibility of society, the corruption, and the weak morality of its democratic spirit. A different set of conditions then faces the Doctor providing a well planned reversal. Three times society attempts to dislodge the Doctor's ideals. This serves to harden his intentions and the resolution brings the play to a moment of strong dedication.

The unified theme is well supported with dialogue, and the plot with action, from the beginning of the play. The theme is represented to a degree in every character: Hovstad's vision of a polluted social life; Catherine's belief of truth being on the side of power; Petra's discovery of unprincipled newspaper men who exploit her father's truth for their own gain; Peter's suggestion of silencing those that do not agree with a majority viewpoint; Kiil's belief that no man would believe the truth about the Springs when only the Doctor could see the pollution; and Doctor Stockmann's discovery that a man fighting for truth must learn to be lonely and strong.

Although An Enemy of the People is usually thought of as a social drama, thoughtful analysis shows it to be far more concerned with character than with problems that afflict society.

FOOTNOTES

1. John E. Dietrich, Play Direction (New Jersey, 1953), pp. 29-30.
2. Ibid., p. 32.
3. Ibid., p. 459.
4. Ibid., p. 32.
5. Lane Cooper, Aristotle (New York, 1947), p. 59.
6. Dietrich, p. 467.
7. Henrik Ibsen, An Enemy of the People: An Adaptation for the American Stage by Arthur Miller (New York, 1950), pp. 30-31. Hereinafter cited as: Ibsen, An Enemy of the People (Dramatists Play Service, Inc.)
8. Ibid., p. 34.
9. Dietrich, pp. 32-33.
10. Ibid., p. 7.
11. Ibid., p. 33.
12. Cooper, pp. 25-36.
13. Dietrich, pp. 33-34.
14. Ibsen, An Enemy of the People (Dramatists Play Service, Inc.) p. 77.
15. Ibid.
16. Cooper, p. 26.
17. Henrik Ibsen, An Enemy of the People: An Adaptation by Arthur Miller (New York, 1951), pp. 8-9. Hereinafter cited as: Ibsen, An Enemy of the People (The Viking Press).
18. John Gassner, Masters of the Drama (New York, 1954), p. 372.
19. Theodore Jorgenson, Henrik Ibsen (Minnesota, 1945), p. 531.
20. Ibsen, An Enemy of the People (Dramatists Play Service, Inc.), pp. 57-58.

21. Ibid., p. 77.

22. Oscar G. Brockett, The Theatre: An Introduction (New York, 1964), p. 30.

CHAPTER III

HENRIK IBSEN AND AN ENEMY OF THE PEOPLE

The purpose of this chapter is to discuss briefly the life and work of Henrik Ibsen. Special emphasis is given to that time in his life when An Enemy of the People was written. Selected productions and literary criticisms are also reviewed.

Henrik Ibsen

Henrik Ibsen was born in Skien, a small coastal town in Southern Norway, on March 20, 1828. At first a prosperous merchant, his father went into bankruptcy in 1836. The family moved to a small farm north of town the same year. Henrik was compelled to attend a small local school where, in company with other poor children, he received an inferior education. In 1843 the family returned to town, but still lived in what to Ibsen was a humiliating poverty. In the following year, he left town to become a druggist's apprentice in another small town, Grimstad. He visited his family only once afterwards, in 1852. The poverty of these years apparently left its mark, for Ibsen, resentful of his early life and of his family, became stubborn, rebellious, and often aloof and unsociable.

Ibsen rebelled against convictions, although he performed his duties adequately at the druggist's. With several other youths, he formed a radical club, dedicated to the cause of Scandinavian unity and freedom, and critical of the times in general. Ibsen showed his revolt against

small-town life by numerous practical jokes, by heavy drinking and gambling, and by fathering an illegitimate child when he was only eighteen.

Encouraged by his friends, he began to write at first inflammatory patriotic verses inspired by the unsuccessful revolts in Hungary and Germany in 1848. In 1850 he had written his first play, Catiline, while he was studying for entrance examinations at the University of Christiania (now Oslo). After his failure to complete the examinations, he continued to write verse, and began to produce satiric articles for several liberal publications. He then joined a secret revolutionary party which was soon dissolved by government action. Never did Ibsen again engage actively in any political party.

Ibsen's miscellaneous writings soon attracted the attention of the great violinist Ole Bull, who secured for the young author the position of threatre poet and stage manager at the theatre in Bergen. Here from 1851 to 1857 Ibsen staged and directed nearly 150 performances of different plays by Shakespeare, the 19th-century French playwright Eugène Scribe, and others. In addition, he wrote several pieces, of which the Feast at Solhoug (1855), a romantic historical drama, is most notable.

In 1856 he proposed to Susannah Thoresen, whom he married two years later. In 1857, he moved to Christiania (Oslo), where he became director of the Norwegian Theatre. Here his career seems to have reached a point of indecision, since he neglected both writing and the theatre, plunging into social life with his literary friends, and drinking heavily. After the bankruptcy of the Norwegian Theatre in 1862, Ibsen, depressed and nearly desperate, had a brief success with the drama The Pretenders (1883), which inspired him to write a number of poems. He became bitterly disappointed with current political events, especially with the failure of the Norwegians to help the Danes in their unsuccessful

war against Prussia in 1863. He left his native country in 1864, to remain a voluntary exile until 1891.

In Italy, Ibsen composed his first truly great work, Brand, in 1866. The play was so well received that it was frequently reprinted, and the Norwegian parliament voted Ibsen a pension for life. Relieved of financial pressures, he was able to devote more attention to writing. He next presented the world with Peer Gynt in 1867. Both of these verse dramas are distinguished by some of Ibsen's best dramatic poetry. After Peer Gynt, Ibsen wrote only two more plays in verse, Emperor and Galilean (1873), and When We Dead Awaken (1899).

After Emperor and Gaililean Ibsen turned to realistic prose drama dealing with contemporary problems. From 1877 to 1881, he steadily produced, every other year, one drama after another. The popular success of the first of these, Pillars of Society (1877), led to his receiving an honorary doctorate from the University of Upsala in Sweden. But two years later, his A Doll's House made him the enemy of conservatives everywhere. So great was the uproar that Ibsen was compelled to compose an alternate and less offensive ending. The next play, Ghosts (1881), with its treatment of venereal disease, outraged even those who could accept A Doll's House without the alternate ending. Ibsen rapidly followed with An Enemy of the People (1882). In the next decade, Ibsen wrote a play every other year, ending with The Master Builder in 1892. He continued with Little Eyolf (1894), John Gabriel Borkman (1896), and When We Dead Awaken (1899).

In 1891, Ibsen returned to Norway and settled in Christiania, where he lived a quiet, retired life. In 1900, a severe stroke left him an invalid until his death on May 23, 1906.

An Enemy of the People

As previously mentioned, Ibsen wrote Ghosts in 1881. The play deals with congenital syphilis, which was perceived to be a symbol for the more pervasive and dangerous ghosts in society, the dead, out-moded ideas and values that still cling to people and influence their lives.

His contemporaries, however, could see only the taboo subject of syphilis and the possible mercy killing at the end. The play aroused furious reactions all over Europe. Loudest of the objectors were Ibsen's own countrymen, where even the book-sellers refused to sell or stock copies of the play. The world premiere of Ghosts was presented in America, the first of his plays to be produced here. As late as 1906, the play was still forbidden to the public theatres in England. In March, 1882, Ibsen wrote to his publisher Hegel:

> As regards Ghosts, I feel certain that the minds of the good people at home will soon be opened to its real meaning. All the infirm, decrepit creatures who have fallen upon the work, thinking to crush it, will themselves be crushed by the verdict of the history of literature.[1]

But without waiting for such a verdict, he answered his detractors in the shape of a new play, An Enemy of the People. Herman Weigand, in The Modern Ibsen states:

> Yet he would not have been Ibsen, had he not boiled inwardly with rage over the stupidity and the hypocritical cant of his detractors. But fortunately rage subsided into derisive humor; and in that frame of mind he conceived and wrote his ringing dramatic defense, 'An Enemy of the People.'[2]

Ibsen was motivated to write An Enemy of the People by the universal condemnation of his previous effort Ghosts by both conservative and liberal forces. In the introduction to his translation of An Enemy of the People, James Walter McFarlane, gives his ideas of where the story of

the play came from:

> Three items, chiefly, 'seeded' his mind, super-saturated as it was by bitterness and contempt for these things; and they provided the nuclie around which the drama eventually crystallized. One was an anecdote, reported to him by a German acquaintance, Alfred Meissner, about a spa doctor who had been persecuted by his fellow-townsmen for reporting, to the great detriment of the tourist trade, a local case of cholera. Another was the incident in February, 1881, involving a chemist called Harald Thaulow and the Christiania Steam Kitchens, in which Thaulow was prevented at a public meeting from reading his indictment of the management of the Kitchens and instead delivered an impromptu speech of denunciation. And the third was the personality of his great contemporary Bjørnstjerne Bjørnson.[3]

Ibsen enjoyed a life-long friendship with him. At the time Ibsen was working on An Enemy of the People, he was very fond of the man, since Bjørnson had come to his defense of Ghosts. The courage and honesty that Ibsen acknowledged in Bjørnson seems to reappear in his character, Doctor Stockmann.

These are the elements which determined the ultimate shape of An Enemy of the People. Ibsen completed the play in the summer of 1882, and it was published in November of the same year.

Reviews of Productions

The 1883 Production

In Ibsen The Master Builder, A. E. Zucker states:

> On September 9, 1882, Ibsen sent the meticulously finished manuscript to his publisher, saying that he felt quite lost and lonely after parting with the doctor. But this same doctor was received with joy in the theatres of Christiania, Bergen, Stockholm and Copenhagen, where An Enemy of the People became the play of the year. The crowds applauded the priceless humor of the jovial scientist . . . .[4]

William Archer also comments on the 1883 productions:

> As Ibsen predicted, the Scandinavian theatres seized with avidity upon An Enemy of the People. Between January and March, 1883, it was produced in Christiania, Bergen,

Stockholm, and Copenhagan. It has always been very popular on the stage, and was the play chosen to represent Ibsen in the series of festival performances which inaugurated the National Theatre at Christiania.[5]

The 1887 Production

William Archer says of the 1887 production in Germany:

Oddly enough, Ein Volksfeind was four years old before it found its way to the German stage. It was first produced in Berlin, March 5, 1887, and has since then been very popular throughout Germany. When first produced in Paris in 1895, and again in 1899, it was made the occasion of anarchist demonstrations.[6]

The 1893 Production

James Walter McFarlane gives a study of the 1893 production in England as follows:

Ludvig Josephson, the distinguished Swedish theatre director, attended this production and in August wrote an account for the Stockholm newspaper Dagens Nyheter (quoted in Dagbladet, Oslo, No. 245, 31 Aug. 1893): 'With great anticipation, if not exactly in great expectation of witnessing a correct interpretation of the piece in the true spirit of the author, I took myself to the performance which - and I say without the least exaggeration - was the best Ibsen performance I have seen for many a day. It was an exceptionally interesting production of this admirable and popular piece, which so firmly and exactly, and at the same time so easily and humorously, with its deadly satire hits the nail on the head. The public, distinguished and as it were chosen from the proper level of society, was in the best of moods the whole time, and repeatedly applauded, expecially at the end of the acts. Not only were the more intimate scenes splendidly played . . . but also all the players supported each other excellently, and the crowd scene . . . was splendidly handled.[7]

The 1905 Production

F. L. Lucas, in Ibsen and Strindberg, gives an interesting coverage of a production in Moscow:

. . . in 1905, on the day of the massacre in Kazansky Square, the play was performed, says Stanislavsky, at the Moscow Art Theatre. At the moment when Dr. Stockmann remarks, 'One must never put on a new coat when

> one goes to fight for liberty and truth', such a pandemonium of applause burst from the delighted theatre that the performance had to stop. The audience stormed towards the footlights. Hundreds of hands were stretched out to Stanislavsky who was playing the Doctor.[8]

From the productions reviewed, An Enemy of the People was well received. The literary critics, however, were less favorable.

Literary Criticism

A brief appraisal of the vast amount of criticism written about Ibsen's An Enemy of the People reveals a varied response among the literary critics. Of the books examined, few of them bore any direct relationship to the problems involved in directing Miller's adaptation.

William Archer, in his introduction to the Marx-Aveling translation of An Enemy of the People, considers the play as secondary when compared to other works of Ibsen. He states:

> Of all Ibsen's plays, An Enemy of the People is the least poetical, the least imaginative, the one which makes least appeal to our sensibilities. . . . In this play, on the other hand, there is no appeal either to the imagination or to the tender emotions. It is a straightforward satiric comedy, dealing exclusively with the everyday prose of life.
>
> Yet An Enemy of the People takes a high place in the second rank of the Ibsen works, in virtue of its buoyant vitality, its great technical excellence, and the geniality of its humor.[9]

James McFarlane, in Ibsen and the Temper of Norwegian Literature, comments on the same points as Archer, but from the Norwegian viewpoint:

> In the first place there are a number of things that are there but do not show. This is partly the case with his alleged lack of humor. There is humor there of a kind and there in abundance, but it is the solitary, unshared, suppressed laughter behind a desperately straight face; there is the tight-lipped fun that be made of contemporary Norwegian society, there is the encoded satire that he aimed at some of his more eminent contemporaries, a code which a study of the draft manuscripts, the letters and the life of the author help to crack; and not least there is the wry ironic detachment with which he turned many a

> private hurt into a public show. Nor is it so very different with his alleged lack of poetry or imaginative inventiveness. So often one hears the reproach that he is prosaic, uncompromisingly realistic, inverately observed - a reproach that admittedly sees (say) Pillers of Society or An Enemy of the People or Ghosts as the purest and most characteristic expression of Ibsen's genius . . . .[10]

While Archer felt the play lacked in the poetical and the imaginative, McFarlane believes that it is there in abundance, if one knows Ibsen and the Norwegian society.

F. L. Lucas, in The Drama of Ibsen and Strindberg, considers the play a prosaic work of high quality and more:

> Ibsen never wrote a prosier play. But this is not a condemnation. Comedy can quite well dispense, on occasion, with poetry. Yet how many authors would have dared write a play about anything so prosaic as - drains? Curiously enough, this prosaic work was immediately followed by one of the pieces where Ibsen most deeply infused his prose with hidden poetry - The Wild Duck.
>
> But if Ibsen never wrote a prosier play, he never wrote one more breezy and boisterous. Perhaps its unusual dash and high spirits were helped by the unusual rapidity with which its author's anger tossed it off. An Enemy of the People becomes, in my experience, even more amusing than one might expect, when acted and produced with vigour. For here, as so often, comedy gains by being seen rather than read; whereas tragedy, unless superlatively staged, is often better read than seen.[11]

George Bernard Shaw, like James McFarlane, believes a knowledge of the Norwegian society increases the humor of An Enemy of the People. In his The Quintessence of Ibsensim, Shaw states:

> Only those who take an active part in politics can appreciate the grim fun of the situation, which, though it has an intensely local Norwegian air, will be at once recognized as typical England, not, perhaps, by the professional literary critics, who are for the most part faineants as far as political life is concerned, but certainly by everyone who has got as far as a seat on the Committee of the most obscure Ratepayer's Association.[12]

Summary

This chapter examined the life of Ibsen, concentrating on the actual time of his life involved with An Enemy of the People.

Struggling with poverty most of his early years, Ibsen achieved fame and financial security with Brand in 1866. In 1882, An Enemy of the People was written in reaction to the criticisms of his play Ghosts.

As the dramatic reviews indicate, the play was well received. The literary critics however, were mild to enthusiastic in their opinions. It should be noted that those critics with an understanding of Norwegian society were the most enthusiastic.

FOOTNOTES

1. Letters of Henrik Ibsen, trans. John Nilsen Laurirk and Mary Morison (New York, 1905), p. 358.

2. Herman Weigand, The Modern Ibsen: A Reconsideration (New York, 1925), pp. 101-102.

3. James Walter McFarlane (ed.), Ibsen, Vol. VI (London, 1960), p. 3.

4. A. E. Zucker, Ibsen the Master Builder (New York, 1929), pp. 184-185.

5. Eleanor Marx-Aveling (tr.), The Collected Works of Henrik Ibsen, Vol. VIII (New York, 1929), p. 8.

6. Ibid.

7. McFarlane, Ibsen, pp. 426-427.

8. F. L. Lucas, The Drama of Ibsen and Strindberg (New York, 1962), p. 175.

9. Marx-Aveling, pp. 9-10.

10. James Walter McFarlane, Ibsen and the Temper of Norwegian Literature (London, 1960), p. 63.

11. Lucas, p. 174.

12. George Bernard Shaw, The Quintessence of Ibsenism (New York, 1913), p. 104.

CHAPTER IV

AN EXAMINATION OF ARTHUR MILLER'S ADAPTATION

Introduction

The phenomena to be evaluated in this chapter is Arthur Miller's adaptation of An Enemy of the People. The criteria are the statements Mr. Miller makes in the preface of his play concerning his adaptation. The method used in evaluating the criteria is a comparison of Miller's adaptation to Ibsen's original work in translated form.

In the preface of his adaptation, Arthur Miller writes:

> In recent years Ibsen has fallen into a kind of respectful obscurity that is not only undeserved but really quite disrespectful of culture - and a disservice to the theatre besides. I decided to work on An Enemy of the People because I had a private wish to demonstrate that Ibsen is really pertinent today, that he is not 'old-fashioned,' and implicitly, that those who condemn him are themselves misleading our theatre and our playwrights into a blind alley of senseless sensibility, triviality, and the inevitable waste of our dramatic talents; for it has become the fashion for plays to reduce the 'thickness' of life to a fragile facsimile, to avoid portraying the complexities of life, the contradiction of character, the fascinating interplay of cause and effect that have long been part of the novel. And I wished also to buttress the idea that the dramatic writer has, and must again demonstrate, the right to entertain with his brains as well as his heart. It is necessary that the public understand again that the stage is the place for ideas, for philosophies, for the most intense discussion of man's fate. One of the masters of such a discussion is Henrik Ibsen, and I have presumed to point this out again.[1]

Mr. Miller continues in his preface,[2] by stating the three major changes made in attempting to make An Enemy of the People alive today.

The three changes are concerned with theme, translation, and structure.

It is the specific purpose of this chapter to examine these three changes, by comparing Miller's work with Ibsen's play.

Theme

The first change that Miller refers to is concerned with the theme of the play. He states as follows:

> In the original meeting scene in which Dr. Stockmann sets forth his - and Ibsen's - point of view most completely and angrily, Dr. Stockmann makes a speech in which he turns to biology to prove that there are indeed certain individuals 'bred' to a superior apprehension of truths and who have the natural right to lead, if not to govern, the mass.
>
> . . . structurally speaking, the theme is not wholly contained in the meeting scene alone. In fact, this speech is in some important respects in contradiction to the actual dramatic working-out of the play. But that Ibsen never really believed that idea in the first place is amply proved by a speech he delivered to a worker's club after the production of An Enemy of the People. He said then: 'Of course I do not mean the aristocracy of the intellect. I mean the aristocracy of character, of will, of mind - that alone can free us.'
>
> I have taken as justification for removing those examples which no longer prove the theme - examples I believe Ibsen would have removed were he alive today . . . .[3]

The speech to which Miller is referring is Doctor Stockmann's at the mass meeting in the fifth act of Ibsen's play. Using the Eleanor Marx-Aveling translation, it reads as follows:

DR. STOCKMANN. (Reflecting.) No, upon my soul, you're right there; you've never had the frankness to do that. Well, well, I won't put you on the rack, Mr. Hovstad. Let me be the freethinker then. And now I'll make it clear to you all, and on scientific grounds too, that the Messenger is leading you shamefully by the nose, when it tells you that you, the masses, the crowd, are the true pith of the people. I tell you that's only a newspaper lie. The masses are nothing but the raw material that must be fashioned into a People. (Murmurs, laughter, and disturbance in the room!)

DR. STOCKMANN. Is it not so with all other living creatures? What a difference between a cultivated and an uncultivated breed of animals!

Just look at a common barn-door hen. What meat do you get from such a skinny carcase? Not much, I can tell you! And what sort of eggs does she lay? A decent crow or raven can lay nearly as good. Then take a cultivated Spanish or Japanese hen, or take a fine pheasant or turkey--ah! then you'll see the difference! And now look at the dog, our near relation. Think first of an ordinary vulgar cur--I mean one of those wretched, ragged, plebeian mongrels that haunt the gutters, and soil the sidewalks. Then place such a mongrel by the side of a poodle-dog, descended through many generations from an aristocratic stock, who have lived on delicate food, and heard harmonious voices and music. Do you think the brain of the poodle isn't very differently developed from that of the mongrel? Yes, you may be sure it is! It's well-bred poodle-pups like this that jugglers train to perform the most marvelous tricks. A common peasant-cur could never learn anything of the sort--not if he tried till doomsday. (Noise and laughter are heard all round.)

A CITIZEN. (Shouting.) Do you want to make dogs of us now?

ANOTHER MAN. We're not animals, Doctor!

DR. STOCKMANN. Yes, on my soul, but we are animals, my good sir! We're one and all of us animals, whether we like it or not. But truly there are few enough aristocratic animals among us. Oh, there's a terrible difference between poodle-men and mongrel-men! And the ridiculous part of it is, that Mr. Hovstad quite agrees with me so long as it's four-legged animals we're talking of----

HOVSTAD. Oh, beasts are only beasts.

DR. STOCKMANN. Well and good--but no sooner do I apply the law to two-legged animals, than Mr. Hovstad stops short; then he daren't hold his own opinions, or think out his own thoughts; then he turns the whole principle upside down, and proclaims in the People's Messenger that the barn-door hen and the gutter-mongrel are precisely the finest specimens in the menagerie. But that's always the way, so long as the commonness still lingers in your system, and you haven't worked your way up to spiritual distinction.

HOVSTAD. I make no pretence to any sort of distinction. I come of simple peasant folk, and I am proud that my root should lie deep down among the common people, who are here being insulted.

WORKMEN. Hurrah for Hovstad. Hurrah! hurrah!

DR. STOCKMANN. The sort of common people I am speaking of are not found among the lower classes alone; they crawl and swarm all around us--up to the very summits of society. Just look at your own smug, respectable Burgomaster! Why, my brother Peter belongs as clearly to the common people as any man that walks on two legs----(Laughter and hisses.)[4]

The writer suggests that Miller's observation in removing the Doctor's speech is probably correct. It is doubtful that Ibsen intended racial superiority to be in conjunction with his theme of truth. Ibsen's

insistence upon repeating the theme of the play in the fifth act shows no evidence of this.

In the Fifth Act,[5] the last act of Ibsen's play, he concludes An Enemy of the People by pointing out through Doctor Stockmann that the man with truth, the strongest man in the world, must stand alone. This appears to coincide with the theme of the play. The discussion of this theme is found in Chapter II of this thesis.

Since Miller believed[6] that this speech had been taken by others to mean that Ibsen was a fascist, the writer suggests that those parts removed by Miller helped to clarify the theme and make it more pertinent today.

Translation

The second change that Miller mentions in the preface to his adaptation, is concerned with translation:

> On reading the standard translations of Ibsen's work it quickly became obvious that the false impressions that have been connected with the man would seem to be justified were he to be produced in 'translated' form. For one thing, his language in English sounds impossibly pedantic.
>
> I set out to transform his language into contemporary English. Working from a pidgin-English, word-for-word rendering of the Norwegian, done by Mr. Lars Nordenson, I was able to gather the meaning of each speech and scene without the obstruction of any kind of English construction.[7]

Mr. Miller continues by giving examples of these changes, one of which is as follows:

> . . . 'Well, what do you say Doctor? Don't you think it is high time that we stir a little life into the slackness and sloppiness of halfheartedness and cowardliness?' This last speech now reads: 'Well, what do you say to a little hypodermic for these fence-sitting deadheads?'[8]

It is not the writer's intention to list every change Miller made

in transforming Ibsen's language into contemporary English. Other examples, however, will serve to point out the nature of Miller's transformation of Ibsen's language.

In Eleanor Marx-Aveling's translation, Doctor Stockmann states, "Here it is! And it proves beyond dispute the presence of putrefying organic matter in the water-millions of infusoria. It's absolutely pernicious to health, whether used internally or externally."[9] In the Miller transformation, the statement became: "This is it. It proves the existence of infectious organic matter in the water."[10] Other examples are as follows:

> 'The fact is, I am keenly alive to my responsibilities. If you attack the Government, you at least do society no harm; for the men attacked don't care a straw, you see - they stay where they are all the same. But local authorities can be turned out; and then we might get some incompetent set into power, to the irreparable injury both of house-owners and other people.'[11]

becomes

> 'Yes, but there is a difference. You attack the national Government, what's going to happen? Nothing. They go right on. But a town administration--they's liable to be overthrown or something! I represent the small property owners in this town . . . .'[12]

and:

> 'Do you think the plebeians aren't just as insolent in other towns? Oh yes, they are, my dear; it's six of one and half a dozen of the other. Well, never mind; let the curs yelp; that's not the worst; the worst is that every one, all over the country, is the slave of his party. Not that I suppose--very likely it's no better in free West either; the compact majority, and enlightened public opinion, and all the other devil's trash is rampant there too. But you see the conditions are larger there than here; they may kill you, but they don't slow-torture you; they don't screw up a free soul in a vice, as they do at home here. And then, if need be, you can keep out of it all. If I only knew of any primeval forest, or little South Sea island to be sold cheap---'[13]

becomes

> 'I don't know, it just seems to me in a big country like that, the spirit must be bigger. Still, I suppose they must have the solid majority there, too? I don't know, at least there must be more room to hide there.'[14]

In his transformion, some of Miller's characters and places were also made contemporary. He changed Burgomaster to Mayor, Katrina to Catherine, Badger to Morten Kiil, and the Baths to the Springs.

The above examples seem to illustrate how Miller is able to grasp the meaning of each speech and scene, without the obstruction of any kind of English construction. This one element alone seems to make contemporary any dated work. He is concerned with adapting this play for the American stage and for an American audience to hear. The change of lines becomes clearer with the lessening of awkward English construction. He grasped the meaning of long speeches and made them clearer for the American ear.

Structure

Miller's third change is concerned with the structure of An Enemy of the People. Miller speaks of the changes in structure as follows:

> The original has a tendency to indulge in translations between scenes that are themselves uninteresting, and although as little as possible of the original construction has been changed and the play is exactly as it was, scene for scene, I have made each act seem of one piece, instead of separate scenes. And my reason for doing this is simply that the tradition of Ibsen's theater allowed the opera-like separation of scenes, while ours demands that the audience never be conscious that a 'scene' has taken place at all.
>
> Structurally the largest change is in the third act--Ibsen's fifth. In the original the actual dramatic end comes a little past the middle of the act, but is followed by a wind-up that keeps winding endlessly to the curtain. I think this overwriting was the result of Ibsen's insistence that his meaning be driven home. . . . Generally, in this act, I have brought out the meaning of the play in terms of dramatic action, action which was already there and didn't need to be newly invented, but which was separated by tendentious speeches spoken into the blue.[15]

The following outline should serve to illustrate Miller's intention of "making each act seem of one piece, instead of separate scenes."[16]

1. Ibsen's Act I and II is Miller's Act I, scene 1 and 2.
2. Ibsen's Act III and IV is Miller's Act II, scene 1 and 2.
3. Ibsen's Act V is Miller's Act III.

As stated above, the largest structural change is made by Miller in the third act, Ibsen's fifth. After Aslaksen and Hovstad exit, Ibsen ends his fifth act as follows:

DR. STOCKMANN. Yes, here; the field of battle is here; here the fight must be fought; here I will conquer! As soon as my trousers are mended, I shall go out into the town and look for a house; we must have a roof over our heads for the winter.

HORSTER. That you can have in my house.

DR. STOCKMANN. Can I?

HORSTER. Yes, there's no difficulty about that. I have room enough, and I'm hardly ever at home myself.

MRS. STOCKMANN. Oh, how kind of you, Captain Horster.

PETRA. Thank you!

DR. STOCKMANN. (Shaking his hand.) Thanks, thanks! So that is off my mind. And this very day I shall set to work in earnest. Oh, there's no end of work to be done here, Katrina! It's a good thing I shall have all my time at my disposal now; for you must know I've had notice from the Baths---

MRS. STOCKMANN. (Sighing.) Oh yes, I was expecting that.

DR. STOCKMANN. ---And now they want to take away my practice as well. But let them! The poor I shall keep anyhow--those that can't pay; and, good Lord! it's they that need me most. But by heaven! I'll make them listen to me; I'll preach to them in season and out of season, as the saying goes.

MRS. STOCKMANN. My dear Thomas, I should have thought you had learnt what good preaching does.

DR. STOCKMANN. You really are absurd, Katrina. Am I to let myself be beaten off the field by public opinion, and the compact majority, and all that sort of devilry? No, thank you! Besides, my point is so simple, so clear and straightforward. I only want to drive it into the heads of these curs that the Liberals are the craftiest foes free men have to face; that party-programmes wring the necks of all young and living truths; that considerations of expediency turn justice and morality upside down, until life here becomes simply unlivable. Come,

Captain Horster, don't you think I shall be able to make the people understand that?

HORSTER. Maybe; I don't know much about these things myself.

DR. STOCKMANN. Well, you see--this is the way of it! It's the party-leaders that must be exterminated. For a party-leader is just like a wolf, you see--like a ravening wolf; he must devour a certain number of smaller animals a year, if he's to exist at all. Just look at Hovstad and Aslaksen! How many small animals they polish off--or at least mangle and maim, so that they're fit for nothing else but to be house-owners and subscribers to the People's Messenger! (Sits on the edge of the table.) Just come here, Katrina--see how bravely the sun shines to-day! And how the blessed fresh spring air blows in upon me!

MRS. STOCKMANN. Yes, if only we could live on sunshine and spring air, Thomas.

DR. STOCKMANN. Well, you'll have to pinch and save to eke them out--and then we shall get on all right. That's what troubles me least. No, what does trouble me is that I don't see any man free enough and high-minded enough to dare to take up my work after me.

PETRA. Oh, don't think about that, father; you have time enough before you.--Why, see, there are the boys already. (EILIF and MORTEN enter from the sitting-room.)

MRS. STOCKMANN. Have you a holiday to-day?

MORTEN. No; but we had a fight with the other fellows in playtime----

EILIF. That's not true; it was the other fellows that fought us.

MORTEN. Yes, and then Mr. Rorlund said we had better stop at home for a few days.

DR. STOCKMANN. (Snapping his fingers and springing down from the table.) Now I have it! Now I have it, on my soul! You shall never set foot in school again!

THE BOYS. Never go to school!

MRS. STOCKMANN. Why, Thomas----

DR. STOCKMANN. Never, I say! I shall teach you myself--that's to say, I won't teach you any mortal thing----

MORTEN. Hurrah!

DR. STOCKMANN. ---but I shall help you to grow into free, high-minded men.--Look here, you'll have to help me, Petra.

PETRA. Yes, father, you may be sure I will.

DR. STOCKMANN. And we'll have our school in the room where they reviled me as an enemy of the people. But we must have more pupils. I must have at least a dozen boys to begin with.

MRS. STOCKMANN. You'll never get them in this town.

DR. STOCKMANN. We shall see. (To the boys.) Don't you know any street urchins--any regular ragamuffins---?

MORTEN. Yes, father, I know lots!

DR. STOCKMANN. That's all right; bring me a few of them. I shall experiment with the street-curs for once in a way; there are sometimes excellent heads amongst them.

MORTEN. But what are we to do when we've grown into free and high-minded men?

DR. STOCKMANN. Drive all the wolves out to the far west, boys! (EILIF looks rather doubtful; MORTEN jumps about shouting, "Hurrah!")

MRS. STOCKMANN. If only the wolves don't drive you out, Thomas.

DR. STOCKMANN. Are you quite mad, Katrina! Drive me out! Now that I am the strongest man in the town?

MRS. STOCKMANN. The strongest--now?

DR. STOCKMANN. Yes, I venture to say this: that now I am one of the strongest men in the whole world.

MORTEN. I say, what fun!

DR. STOCKMANN. (In a subdued voice.) Hush; you must'nt speak about it yet; but I have made a great discovery.

MRS. STOCKMANN. What, another?

DR. STOCKMANN. Yes, of course! (Gathers them about him, and speaks confidently.) This is what I have discovered, you see: the strongest man in the world is he who stands most alone.

MRS. STOCKMANN. (Shakes her head, smiling.) Ah, Thomas, dear---!

PETRA. (Grasping his hands cheerily.) Father!

THE END.

Miller maintains that the preceding dialogue is not needed for the meaning of the play. He concludes the play shortly after Hovstad and Aslaksen have exited, eliminating the "wind up that keeps winding

endlessly to the curtain."[18] Miller's conclusion reads as follows:

CATHERINE. What are you doing?

STOCKMANN. They want me to buy the paper, the public, the pollution of the Springs, buy the whole pollution of this town. They'll make a hero out of me for that! (Furiously to ASLAKSEN and HOVSTAD.) But I am not a hero, I am the enemy and now you're first going to find out what kind of enemy I am! I will sharpen my pen like a dagger--you, all you "friends" of the people are going to bleed before I'm done! Go, tell them to sign the petitions, warn them not to call me when they're sick; beat up my children; and never let her . . . (Points to PETRA.) in the school again or she'll destroy the immaculate purity of the vacuum there! See to the barricades, the truth is coming, ring the bells, sound the alarm! The truth, the truth is out, and soon it will be prowling like a lion in the streets!

HOVSTAD. Doctor, you're out of your mind. (He and ASLAKSEN turn U.R. to go quickly, STOCKMANN runs after them.)

STOCKMANN. Out of here, out of here!

EJLIF. (Rushing at them.) Don't you say that to him!

STOCKMANN. (At hall.) Out of here! (He throws umbrella after them, slams the door U. R. behind them, crosses C. with EJLIF on his R. After a moment:) I've had all the ambassadors of hell today, but there'll be no more. Now, now listen, Catherine. Children, listen. We are besieged. They'll call for blood now, they'll whip the people like oxen . . . (A rock comes through remaining pane of R. window. MORTEN starts for window, STOCKMANN stops him. HORSTER turns to face STOCKMANN.) Stay away from there!

CATHERINE. The Captain knows where we can get a ship . . .

STOCKMANN. No ships!

PETRA. We're staying?

CATHERINE. But they can't go back to school, I won't let them out of the house!

STOCKMANN. We're staying.

PETRA. Good!

STOCKMANN. We must be careful now. We must live through this. Boys, no more school. I'm going to teach you. And Petra will. Do you know any kids, street louts, hookey-players . . .?

EJLIF. Oh, sure!

STOCKMANN. We'll want about twelve of them to start. But I want them good and ignorant, absolutely uncivilized. Can we use your house,

Captain!

HORSTER. Sure, I'm never there.

STOCKMANN. Fine! We'll begin, Petra, and we'll turn out not taxpayers and newspaper subscribers, but free and independent people, hungry for the truth. Oh, I forgot! Petra, run to Grandpa and tell him . . . tell him . . . as follows . . . NO!

CATHERINE. (Puzzled.) What do you mean?

STOCKMANN. It means, my dear, that we are all alone. And there'll be a long night before it's day . . . (A rock smashes through another window. PETRA starts for window, STOCKMANN holds her back. HORSTER crosses to D. of window, crouches low and looks out.)

HORSTER. Half the town is out. (STOCKMANN pulls family down low. All are crouching a little.)

CATHERINE. What's going to happen? Tom! What's going to happen? (HORSTER crosses D. R. C., looks U. at family.)

STOCKMANN. I don't know. But remember now, everybody. You are fighting for the truth, and that's why you're alone. And that makes you strong--we're the strongest people in the world . . . (Crowd noises build.) And the strong must learn to be lonely.[19]

CURTAIN

Miller ends the play with a crowd of people gathering outside the Stockmann home throwing rocks through the windows, with the Doctor delivering his last thematic line.

Ibsen's ending is less dramatic. After pounding out the theme from the time that Hovstad and Aslaksen exit, he ends the play with about the same lines as Miller's. He does not, however, have the townspeople attacking Doctor Stockmann's home.

Miller's conclusion did restate the theme, although not as extensively as Ibsen, and the play ended shortly after the dramatic action of throwing Hovstad and Aslaksen out of the house. Miller has eliminated the extra speeches and concluded the play shortly after what he refers to as the dramatic ending. This type of ending is believable to modern audiences because it gives the play a contemporary style.

Other minor structural changes in the play are as follows:

1. Miller cut a conversation between Petra, Horster, and Billing in act one of Ibsen's play, concerning the hypocrisy at home and in the school.[20]

2. Miller cut the Mayor's speech in act four of Ibsen's play concerning his close relationship with his brother.[21]

3. Miller did not give Hovstad or Aslaksen as many lines during the mass meeting as did Ibsen in his fourth act.[22]

4. Miller also eliminated the conversation between Kiil and Doctor Stockmann at the mass meeting, in Ibsen's fourth act.[23]

Conclusion

Miller justified the removal of parts of Doctor Stockmann's speech concerning racial superiority, by stating that he did not believe it was a part of the theme. The writer suggests upon examination of the play, particularly the fifth act of Ibsen's, that Miller's observation in removing these parts is probably correct.

Miller's second concern was translation. The writer believes, as Miller suggests, that his adaptation is actually a transformation, in that he was able to grasp the meaning of each speech or scene and make it clear to the American ear. This construction seems very effective in making the play contemporary.

The structure of the play is the last of Miller's changes. He changed Ibsen's five act drama into three acts. He also runs many of Ibsen's scenes into each other and smooths over the transitions between them. This seemed to increase the interest of each scene and eliminate the pedantics of Ibsen.

This writer is inclined to agree with Robert Hogan, when he said in

Arthur Miller, "The stiff and old-fashioned flavor of the Archer translation is far from Miller's mid-century Americanese which strikes the ear as both colloquial and easy."[24] The Archer translation referred to is William Archer's, who for many years represented Ibsen to the American people. It is similar to the Marx-Aveling translation used in this chapter, which is the first English translation of An Enemy of the People.

It appears that, by his own criteria, Miller succeeded in making Ibsen's An Enemy of the People alive for today's audiences.

FOOTNOTES

1. Ibsen, An Enemy of the People (The Viking Press), pp. 7-8.
2. Ibid., pp. 8-12.
3. Ibid., pp. 9-10.
4. Eleanor Marx-Aveling (tr.), The Collected Work of Henrik Ibsen, Vol. VIII (New York, 1929), pp. 163-165.
5. Ibid., pp. 176-217.
6. Ibsen, An Enemy of the People (The Viking Press), p. 9.
7. Ibid., p. 11.
8. Ibid.
9. Marx-Aveling, p. 46.
10. Ibsen, An Enemy of the People (Dramatists Play Service, Inc.), p. 18.
11. Marx-Aveling, p. 105.
12. Ibsen, An Enemy of the People (Dramatists Play Service, Inc.), pp. 38-39.
13. Marx-Aveling, p. 179.
14. Ibsen, An Enemy of the People (Dramatists Play Service, Inc.), p. 62.
15. Ibsen, An Enemy of the People (The Viking Press), p. 12.
16. Ibid.
17. Marx-Aveling, pp. 211-217.
18. Ibsen, An Enemy of the People (Viking Press), p. 12.
19. Ibsen, An Enemy of the People (Dramatists Play Service, Inc.), pp. 76-77.
20. Marx-Aveling, pp. 41-42.

21. Ibid., pp. 147-148.

22. Ibid., pp. 149-151.

23. Ibid., pp. 171-172.

24. Robert Hogan, Arthur Miller (University of Minnesota Pamphlets on American Writers, No. 40; Minneapolis, 1964), pp. 23-24.

CHAPTER IV

PRODUCTION OF AN ENEMY OF THE PEOPLE

Eight public performances of An Enemy of the People were given on April 15, 16, 17, 18, 22, 23, 24, and 25, 1970. The technical designs and plots for this production are as follows: set designs, production script, light plot, light and sound cue sheets, property plot and cue sheet, set plot and cue sheet, costume plot, rehearsal schedule, time sheet, publicity, and production photographs.

The action of the characters in the production script is as indicated by this director. The following abbreviations are used: R. - right; L. - Left; X - cross; D.R. - dining room; S. - study; B.W. - bay window; and C. - center. The cues placed in the production script are plotted as follows: lights and sound are represented by a number; properties are represented by a letter; and set changes are represented by a numbered letter.

An Enemy of the People was produced in the Town and Gown Community Theatre in Stillwater, Oklahoma. It was the seventy-seventh play staged in its arena theatre.

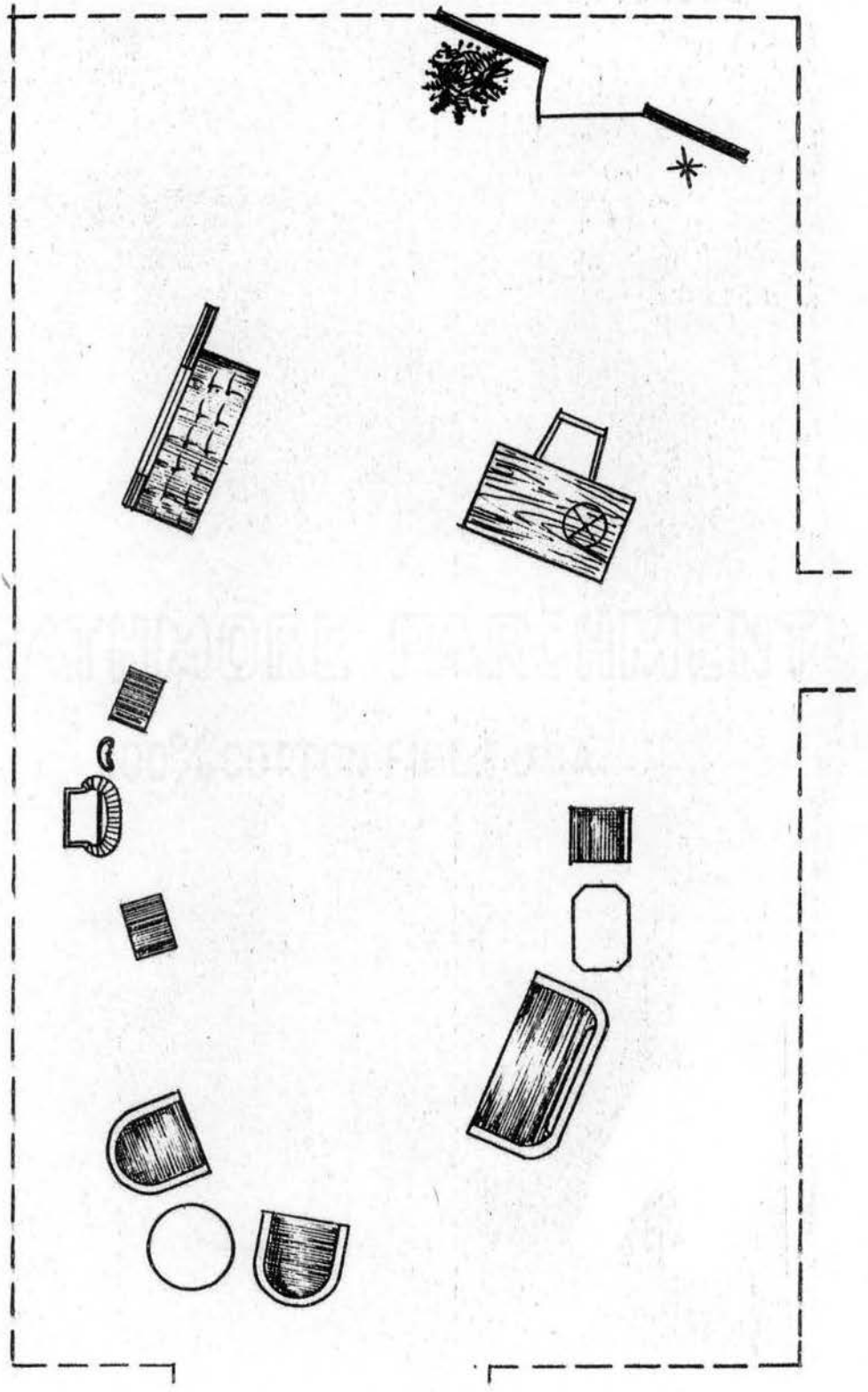


Figure 1. Set Design for Act I and Act III
Dr. Stockmann's Living Room

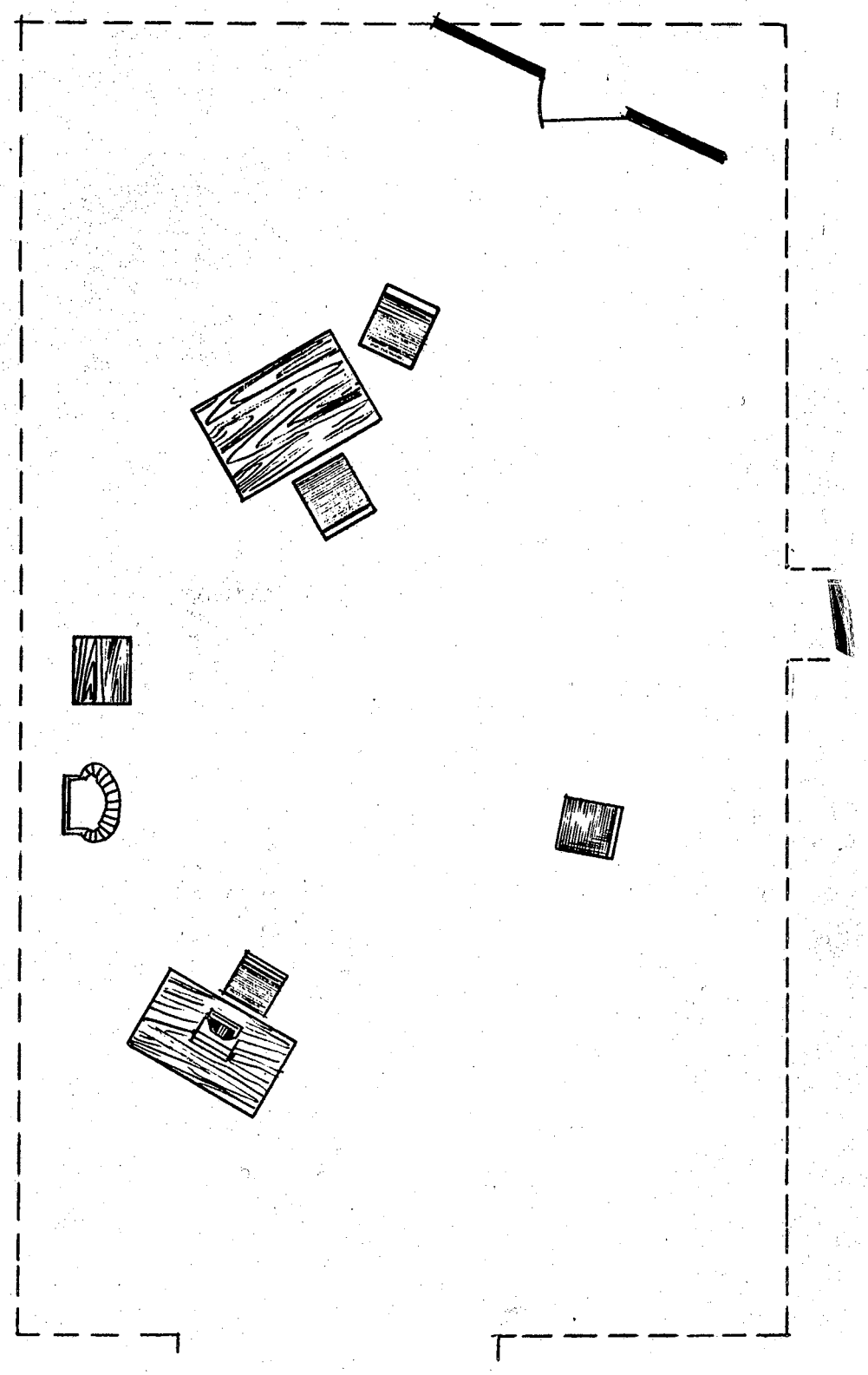


Figure 2. Set Design for Act II, Scene 1
Editorial Office of the
People's Daily Messenger

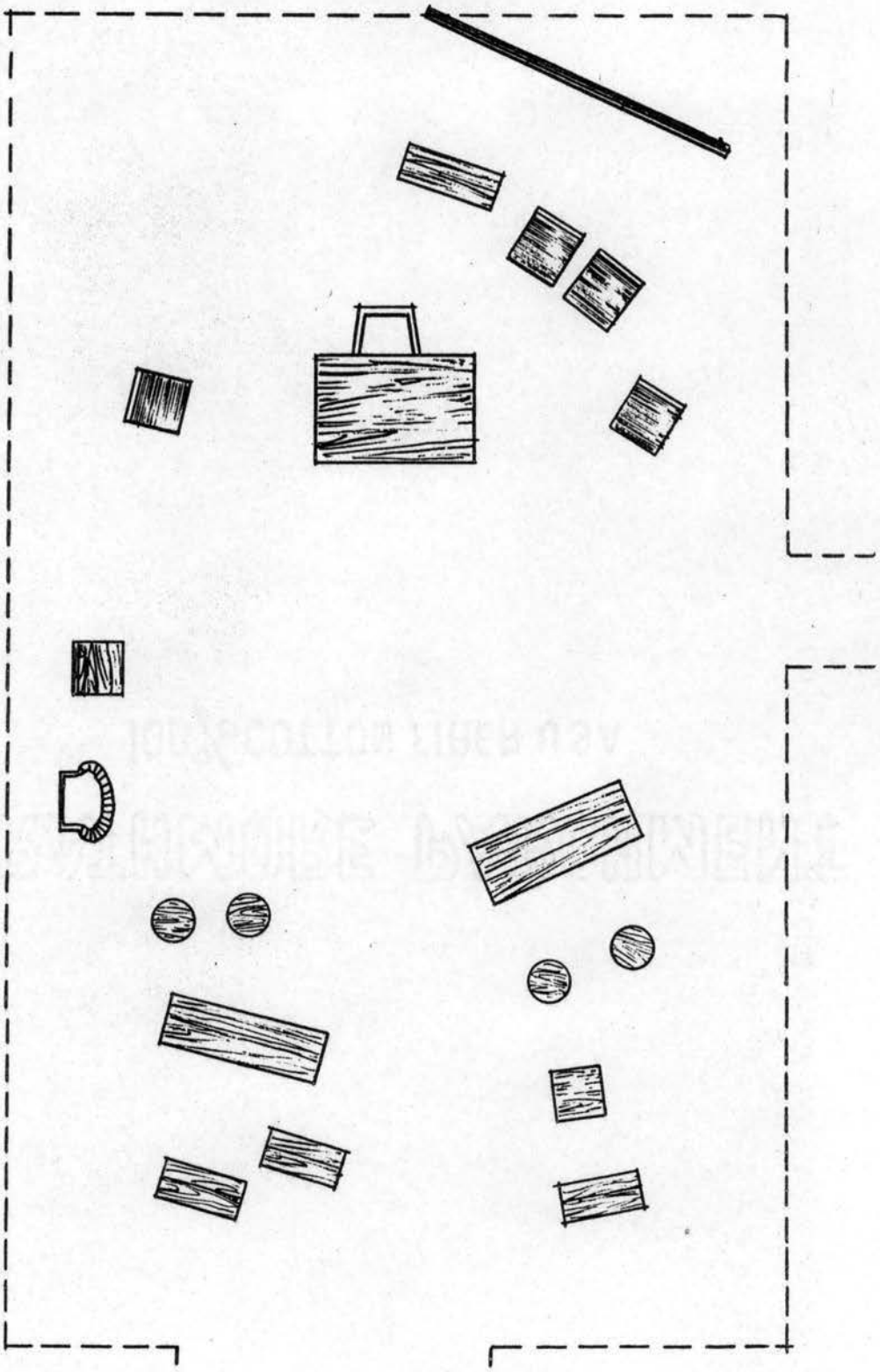


Figure 3. Set Design for Act II, Scene 2
A Room in Captain Horster's
House

Production Script

AN ENEMY OF THE PEOPLE

by

Henrik Ibsen

ACTING EDITION

By Henrik Ibsen

An Adaptation for the American Stage

By Arthur Miller

DRAMATISTS
PLAY SERVICE
INC.

The action takes place in a Norwegian town.

ACT I

SCENE 1: Dr. Stockmann's living room.

SCENE 2: The same, the following morning.

ACT II

SCENE 1: Editorial office of the People's Daily Messenger.

SCENE 2: A room in Captain Horster's house.

ACT III

SCENE: Dr. Stockmann's living room the following morning.

WHEN SET: 1A on 80 while audience is seated

Table lamp and stove light on

Music playing: Band one, side one

CUE: 1

CUE: 2

ACT I

SCENE I

It is evening. DR. STOCKMANN'S living-room is simply but cheerfully furnished. As the curtain rises KIIL is busily helping himself to some apples.

BILLING. (Enters D.R.) You sure finished dinner in a hurry Mr. Kiil. Don't tell me you're leaving?

KIIL. Eating don't get you anywhere, boy.

BILLING. All right. (He returns to dining-room, Kiil notices tobacco humidor on table, looks slyly up at dining-room, X to library table and covertly fills his coat pocket with tobacco. As he sets the humidor down, CATHERINE enters from D.R., X to Kiil.)

CATHERINE. Father! You're not going, are you? Now hang your coat right back up.

KIIL. Got all kinds of business to tend to.

CATHERINE. Oh, you're only going to sit alone in your room and you know it! Stay--Mr. Billing's here, and Mr. Hovstad's coming; it'll be interesting for you.

KIIL. No, I got all kinds of business. Only reason I come over was the butcher told me you bought roast beef today. And it was very tasty, dear.

CATHERINE. Why don't you wait for Tom? He only went for a little walk.

KIIL. (Points to tobacco can on table.) You suppose he'd mind if I filled my pipe?

CATHERINE. Oh, help yourself! (He does so.) And why don't you take some apples? (X to round table, gets apples, returns.) You should always have some fruit in your room, go ahead.

KIIL. No, no, wouldn't think of it.

CATHERINE. (X to C. with FATHER.) Why don't you move in with us, Father? I often wonder if you're eating.

KIIL. I'm eating. Well . . . (Doorbell rings.) See you soon, Catherine.

CATHERINE. (X to door.) That must be Hovstad. (KIIL steps R.)

PETER. (Enters and X to B.W.) Good evening, Catherine. How are you tonight? (Sees KIIL.) Mr. Kiil!

KIIL. Your Honor! (Takes big bite out of apple and goes out door.)

CATHERINE. You mustn't mind him, Peter. He's getting terribly old. Wouldn't you like some supper?

PETER STOCKMANN. No . . . no, thanks. (Removes coat.)

CATHERINE. (Nervously, quietly.) He just sort of dropped by, Peter.

PETER. (X to stove placing gloves and scarf on stool.) That's all right. I can't take hot food in the evening, anyway. I stick to my tea and toast. Much healthier and more economical.

CATHERINE. (X to him.) You sound as though Tom and I threw money out the window.

PETER. Not you, Catherine. He wouldn't be home, would he?

CATHERINE. He went for a little walk with the boys.

PETER. You don't think that's dangerous--right after dinner? (Loud knocking on door. CATHERINE X to door.) That sounds like my brother.

CATHERINE. Tom? He hasn't knocked on the door for ten years. (HOVSTAD enters, removing coat.) Mr. Hovstad! Come in, please.

HOVSTAD. (Handing her coat.) Sorry I'm late. I was held up at the printing shop. (A little surprised, X to Mayor and shakes hand.) Good evening, Your Honor. (CATHERINE X to library table.)

PETER. Hovstad. On business, no doubt.

HOVSTAD. Partly. It's about an article for the paper . . .

PETER. Ha! I didn't doubt it. I understand my brother has become a very prolific contributor to--what do you call it--(Sarcastically.) The People's Daily Liberator?

HOVSTAD. (X to sofa.) The People's Daily Messenger, sir? (Turning to PETER.) The Doctor sometimes honors the Messenger when he wants to uncover the real truth of some subject.

PETER. The truth. Oh, yes, I see . . .

CATHERINE. (Nervously X to HOVSTAD.) Would you like a bite to eat?

HOVSTAD. No, thanks. (HOVSTAD and CATHERINE sit.)

PETER. (X to HOVSTAD.) I don't want you to think I blame the Doctor for using your columns. After all, every performer goes for the audience that applauds him most. It's really not your paper I have anything against, Mr. Hovstad.

HOVSTAD. I really didn't think so, Your Honor.

PETER. (X to rocker and sits.) As a matter of fact, I happen to admire the spirit of tolerance in our town--its magnificent. Just don't forget that we have it because we all believe in the same thing; it brings us together.

HOVSTAD. Kirsten Springs, you mean?

PETER. The Springs, Mr. Hovstad, our wonderful new Springs. They've changed the soul of this town. Mark my words, Kirsten Springs are going to put up on the map, and there's no question about it.

CATHERINE. That's what Tom says, too.

PETER. Everything is shooting ahead; real estate going up, money changing hands every hour, business humming . . .

HOVSTAD. And no more unemployment.

PETER. Right. Give us a really good summer and sick people will be coming here in carloads, the Springs will turn into a regular fad, a new Carlsbad. And for once, the well-to-do people won't be the only ones paying taxes in this town.

HOVSTAD. I hear reservations are really starting to come in?

PETER. Coming in every day. Looks very promising, very promising.

HOVSTAD. That's fine. (To CATHERINE.) Then the Doctor's article will come in handy.

PETER. He's written something again?

HOVSTAD. No, it's a piece he wrote during the winter recommending the water. But at that time, I let the article lie . . .

PETER. Why, some hitch in it?

HOVSTAD. Oh, no, I just thought it would have a bigger effect in the spring, when people start planning for the summer.

PETER. That's smart, Mr. Hovstad, very smart.

CATHERINE. (X to arm chair, sits.) Tom is always so full of ideas about the Springs; every day he . . .

PETER. Well, he ought to be, he gets his salary from the Springs, my dear.

HOVSTAD. Oh, I think it's more than that, don't you? Doctor Stockmann created Kirsten Springs.

PETER. (Looks at HOVSTAD.) You don't say! I've been hearing that lately, but I did think I had a certain modest part . . .

CATHERINE. Oh, Tom always says . . .

HOVSTAD. (Stands.) I only meant the original idea was . . .

PETER. (Rises, X to HOVSTAD.) My good brother is never at a loss for ideas. All sorts of ideas. But when it comes to putting them into action you need another kind of man, and I did think that at least people in this house would . . .

CATHERINE. But, Peter, dear . . . we didn't mean to . . . (X to HOVSTAD, helping him toward dining-room a little.) Go get yourself a bit, Mr. Hovstad, my husband will be here any minute.

HOVSTAD. (Overlapping a little.) Thank you, maybe just a little something . . . (Exits to D.R.)

PETER. (Lowering his voice.) Isn't it remarkable . . . Why is it that people without background can never learn tact?

CATHERINE. (X and sits on sofa.) Why upset yourself,

Peter? Can't you and Thomas share the honor, like good brothers?

PETER. (Sits with CATHERINE.) The trouble is that certain men are never satisfied to share, Catherine.

CATHERINE. Nonsense. You've always gotten along beautifully with Tom . . . (DOCTOR THOMAS STOCKMANN, MORTEN, EJLIF AND CAPTAIN HORSTER enter front door. CATHERINE X to C.; PETER stands.) That must be him now.

STOCKMANN. (Taking off coat, revealing smoking-jacket underneath.) Hey, Catherine! Here's another guest for you! (Hangs coat on rack.)

CATHERINE. Captain Horster . . . so good to see you.

STOCKMANN. Go on in boys.

BOYS. Come on Captain Horster. Sit by me Captain Horster. (HORSTER and BOYS exit to D.R.)

CATHERINE. Tom, dear . . . (Motions toward PETER.)

STOCKMANN. Oh, Peter . . . (X to PETER, C., holding out his hand.) Say, now, this is really nice.

PETER. I'll have to go in a minute.

STOCKMANN. Oh, nonsense, not with the toddy on the table. You haven't forgotten the toddy, have you, Catherine?

CATHERINE. (X to D.R.) Of course not, I've got the water boiling. (Goes into D.R.)

PETER. Toddy, too?!

STOCKMANN. Sure. You must stay.

PETER. No, thanks, I don't go in for drinking parties.

STOCKMANN. But this is no party.

PETER. What else do you call it? It's extraordinary how you people can consume all this food and live.

STOCKMANN. (X to stove.) Why? What's finer than to watch young people eat! Peter, those are the follows who are going to stir up the whole future.

PETER. (X to him.) Is that so?! What's there to stir up?

STOCKMANN. (X to D.R.) Don't worry, they'll let us know when the time comes. Old idiots like you and me, we'll

be left behind like . . .

PETER. I've never been called that before.

STOCKMANN. Oh, Peter, don't jump on me every minute, will you? You know your trouble, Peter--your impressions are blunted. You ought to sit up there in that crooked corner of the North for five years like I did and then come back here. It's like watching the first seven days of Creation.

PETER. Here?!

STOCKMANN. Things to work and fight for, Peter! Without that, you're dead. (Calling.) Catherine, are you sure the mailman came today?

CATHERINE. (From D.R.) There wasn't any mail today.

STOCKMANN. (X to library table for apples.) And another thing, Peter, a good income; that's something you learn to value after you've lived on a starvation diet.

PETER. When did you starve?

STOCKMANN. (X to PETER and offers apple.) Damned near! It was pretty tough going a lot of the time up there. And now, to be able to live like a prince--(X to round table and puts apples.) Live to the hilt! That's my motto. Anyway, Catherine says I'm earning almost as much as we spend.

PETER. Well, you're improving.

STOCKMANN. (Leads PETER to chair by sofa; PETER sits.) Why can't I give myself the pleasure of having young interesting people around me? You'll see--when Hovstad comes in, we'll talk and . . . (Sits on sofa.)

PETER. Oh, yes, Hovstad. That reminds me--he told me he was going to print one of your articles.

STOCKMANN. One of my articles?

PETER. Yes, about the Springs--an article you wrote during the winter.

STOCKMANN. Oh, that one--in the first place, I don't want that one printed right now.

PETER. No? It sounded to me as though it would be very timely.

STOCKMANN. Under normal conditions maybe so.

PETER. Well, what's abnormal about the conditions now?

STOCKMANN. I can't say that for the moment, Peter--at least not tonight. There could be a great deal abnormal about conditions--then again, there could be nothing at all.

PETER. Well, you've managed to sound mysterious. Is there anything wrong? Something you are keeping from me? Because I wish once in a while you'd remind yourself that I am chairman of the board for the Springs, as well as Mayor.

STOCKMANN. And I'd like you to remember that, Peter. Look, let's not get into each other's hair.

PETER (X to stool for scarf and gloves.) For God's sake, no--I don't make a habit of getting into people's hair. But I'd like to underline that everything concerning Kirsten Springs must be treated in a businesslike manner, through the proper channels and dealt with by the legally constituted authorities. I can't allow anything done behind my back in a roundabout way.

STOCKMANN. (X to PETER.) When did I ever go behind your back, Peter?

PETER. You have an ingrained tendency to go your own way, Thomas, and that simply can't go on in a well-organized society. The individual really must subordinate himself to the overall--or more accurately to the authorities who are in charge of the general welfare.

STOCKMANN. Well, that's probably so, but how the hell does that concern me, Peter?

PETER. (X to B.W. for coat.) My dear Thomas, this is exactly what you will never learn--but you had better watch out because some day you might pay dearly for it. (X to door; turns.) Now I've said it--good-bye.

STOCKMANN. Are you out of your mind? (Follows PETER.) You're absolutely on the wrong track.

PETER. I am usually not--anyway, may I be excused? Tell Catherine good-bye. (He leaves.)

CATHERINE. (Entering from D.R.) He left? (Gets knitting from chair.)

STOCKMANN. (Surprised at PETER's behavior.) Yes, he did, and thoroughly burned up.

CATHERINE. (X to C.) What'd you do to him now?

STOCKMANN. (X to her.) What does he want from me? He can't expect me to give him an accounting of every move I make--every thought I think, until I'm ready to do it.

CATHERINE. Why? What should you give him an accounting of? (Exits D.R.)

STOCKMANN. Just leave that to me, Catherine. (X to B.W., looking out.) It is peculiar that the mailman didn't come today. (Men enter downstage from D.R., HORSTER to chair; HOVSTAD X to stove; BILLING in front of rocker; EJLIF and MORTEN X and sit in window seat.)

BILLING. After a meal like that, by God, I feel like a new man. This house is so . . .

HOVSTAD. (Cutting him off.) The Mayor certainly wasn't in a glowing mood tonight.

STOCKMANN. It's his stomach--he has a lousy digestion.

HOVSTAD. (Indicating BILLING and self.) I think two editors from the <u>People's Daily Messenger</u> didn't help, either.

STOCKMANN. No, it's just that Peter is a lonely man--poor fellow, all he knows is official business and duties and then all that damn weak tea that he pours into himself. (X to D.R. entrance.) Catherine, may we have the toddy.

CATHERINE. (From D.R.) I'm just getting it.

STOCKMANN. (Takes HORSTER to sofa.) Sit down here on the couch with me, Captain Horster--a rare guest like you--sit here. Sit down, friends. (HORSTER and DOCTOR sit on sofa; BILLING takes rocker; HOVSTAD sits in arm chair.)

HORSTER. This used to be such an ugly house; suddenly it's beautiful.

BILLING. (To HORSTER, intimately, indicating STOCKMANN.) Great man. (CATHERINE brings in from D.R. tray with pot, glasses, and serves men.)

CATHERINE. Here you are. Help yourselves.

STOCKMANN. We sure will. And the cigars, Ejlif--you know where the box is--and, Morten, get my pipe. (MORTEN and EJLIF X to library table.) I have a sneaking suspicion that Ejlif is snitching a cigar now and then, but I don't pay any attention. (MORTEN X to STOCKMANN with pipe.) Catherine, you know where I put it? Oh, he's got it. Good boys! (EJLIF hands out

cigars, offers them to HORSTER, HOVSTAD and BILLING then sits with MORTEN on window seat.) Help yourselves, fellows. I'll stick to the pipe--this one's gone through plenty of blizzards with me up in the north. Skol! (All drink. STOCKMANN looks around.) Home! What an invention, heh!

CATHERINE. (Sits in chair by sofa.) Are you sailing soon, Captain Horster?

HORSTER. I expect to be ready next week.

CATHERINE. And then to America, Captain?

HORSTER. Yes, that's the plan.

BILLING. Oh, then you won't be home for the new election?

HORSTER. Is there going to be another election?

BILLING. Don't you know? (STOCKMANN lights pipe.)

HORSTER. No, I don't get mixed up in those things.

BILLING. But you are interested in public affairs, aren't you?

HORSTER. Frankly, I don't understand a thing about it.

CATHERINE. (Sympathetically.) Neither do I, Captain; maybe that's why I'm always so glad to see you.

BILLING. Just the same, you ought to vote, Captain.

HORSTER. Even if I don't understand anything about it?

BILLING. Understand? What do you mean by that? Society, Captain, is like a ship--every man should do something to help navigate the ship.

HORSTER. That may be all right on shore, but on board a ship it doesn't work out so well. (PETRA, carrying hat and coat with textbooks and notepads under her arm, enters front door.)

PETRA. Good evening. (Men rise. PETRA removes her coat and hat and places books on library table. There are mutual greetings.)

STOCKMANN. (Warmly.) Good evening, Petra.

PETRA. And here you are lying around like lizards while I'm out slaving. (Hangs coat on rack.)

BILLING. (Close to HOVSTAD.) Great young woman. Shall I mix a toddy for you?

PETRA. (X to library table.) Thank you, I had better do it myself--you always mix it too strong. Oh, Father, I forgot--I have a letter for you. (Gets letter from book).

STOCKMANN. (Stands.) Who's it from?

PETRA. (Takes letter to STOCKMANN.) I met the mailman on the way to school this morning and he gave me your mail, too, and I just didn't have time to run back.

STOCKMANN. And you don't give it to me until now!

PETRA. (X to stove.) I really didn't have time to run back, Father.

CATHERINE. If she didn't have time . . .

STOCKMANN. Yes, indeed.

CATHERINE. Is that the one you've been waiting for?

STOCKMANN. (Exits to study.) I'll be right back. Please excuse me for a moment.

PETRA. What's that, Mother? (PETRA X to library table, fixes drink.)

CATHERINE. I don't know. The last couple of days he has been asking again and again about the mailman.

BILLING. Probably an out-of-town patient of his.

PETRA. Poor Father, he's got much too much to do. (She mixes her drink.) This ought to taste good.

HOVSTAD. (X to stove.) By the way, what happened to that English novel you were going to translate for us?

PETRA. I started to, but I got so busy . . .

HOVSTAD. Oh, have you been teaching evening school again?

PETRA. Two hours a night.

BILLING. Plus the high school every day?

PETRA. (X to HOVSTAD.) Yes, five hours, and every night a pile of lessons to correct . . .

CATHERINE. She never stops going.

HOVSTAD. Maybe that's why I always think of you as kind of breathless.

PETRA. I love it. I get so wonderfully tired.

BILLING. She looks tired.

MORTEN. (X to front of PETRA.) You must be a wicked woman, Petra.

PETRA. (Laughing.) Wicked?

MORTEN. You work so much. My teacher says that work is a punishment for our sins.

EJLIF. And you believe that?

CATHERINE. Ejlif! Of course he believes his teacher.

BILLING. (Smiling.) Don't stop him . . .

HOVSTAD. Don't you like to work, Morten?

MORTEN. Work? No.

HOVSTAD. (X to sit in arm chair.) Then what will you ever amount to in this world?

MORTEN. Me? I'm going to be a Viking.

EJLIF. (X to Morten.) You can't! You'd have to be a heathen.

MORTEN. So I'll be a heathen.

CATHERINE. (Rising, X to boys.) I think it's getting late, boys . . .

BILLING. (X to boys.) I agree with you Morten; I think . . .

CATHERINE. (Interrupting BILLING.) You certainly don't, Mr. Billing.

BILLING. Yes, I do. I'm a heathen and proud of it. You'll see, pretty soon we are all going to be heathens.

MORTEN. And then we can do anything we want ---

BILLING. Right! You see, Morten . . .

CATHERINE. (Interrupting.) Don't you have any home-work . . . (Boys exit.)

HOVSTAD. You don't really think it hurts them to listen to such talk, do you?

CATHERINE. (X and sits on sofa by HORSTER.) I don't know, but I don't like it. (As STOCKMANN enters from study.) Tom!

STOCKMANN. (X C., open letter in his hand.) Boys, there is going to be news in this town!

BILLING. News?

CATHERINE. What kind of news?

STOCKMANN. A terrific discovery, Catherine.

HOVSTAD. Really?

CATHERINE. That you made?

STOCKMANN. That I made. (Walks to B.W.) Now let the baboons running this town call me a lunatic! Now they'd better watch out. Oh, how the mighty have fallen!

PETRA. What is it, Father?

STOCKMANN. Oh, if Peter were only here! Now you'll see how human beings can walk around and make judgments like blind rats.

HOVSTAD. What in the world's happened, Doctor?

STOCKMANN. It is the general opinion, isn't it, that our town is a sound and healthy spot?

HOVSTAD. Of course.

CATHERINE. What happened?

STOCKMANN. Even a rather unusually healthy spot----Oh, God . . . (Throws his arms up, holding glasses in L. hand, CATHERINE takes glasses from him, puts them in his pocket.) a place that can be recommended, not only to all people but sick people.

CATHERINE. But, Tom, what are you----?

STOCKMANN. (X to chair by sofa.) And we certainly have recommended it. I myself have written and written about it, in the <u>People's Messenger</u>, pamphlets . . .

HOVSTAD. Yes, yes, but, Doctor, what are you trying to say?

STOCKMANN. (Few steps to C.) The miraculous Springs that cost such a fortune to build. The whole Health Institute is a pest hole.

PETRA. Father! The Springs?

CATHERINE. Our Springs?

BILLING. That's unbelievable!

STOCKMANN. You know the filth up in Windmill Valley--that stuff that has such a stinking smell? It comes down from the tannery up there and the same damn poisonous mess comes right out into (To HORSTER.) the blessed, miraculous water we're supposed to cure people with!

HORSTER. You mean actually where our beaches are?

STOCKMANN. Exactly.

HOVSTAD. How are you so sure about this, Doctor?

STOCKMANN. I had a suspicion about it a long time ago--last year there were too many sick cases among the visitors; typhoid and gastric disturbances.

CATHERINE. That did happen. I remember Mrs. Svensen's niece . . .

STOCKMANN. Yes, dear. At the time we thought that the visitors brought the bug, but later this winter I got a new idea and I started investigating the water.

CATHERINE. So that's what you've been working on!

STOCKMANN. I sent samples of the water to the University for an exact chemical analysis.

HOVSTAD. And that's what you have received?

STOCKMANN. (Showing letter.) This is it. It proves the existence of infectious organic matter in the water.

CATHERINE. Well, thank God you discovered it in time.

STOCKMANN. I think we can say that, Catherine.

CATHERINE. Isn't it fortunate.

HOVSTAD. And what do you intend to do now, Doctor?

STOCKMANN. Put the thing right, of course.

HOVSTAD. Do you think that can be done?

STOCKMANN. (X to B.W.) What'd you want me to do?--go out and shoot my mouth off before I really knew? No, thanks, I'm not that crazy. You don't realize what this means, Catherine. The whole water system has got to be changed.

CATHERINE. The whole water system?!

STOCKMANN. The whole water system. The intake is too low, it's got to be raised to a much higher spot. The whole construction's got to be ripped out!

PETRA. Well, Dad, at least you can prove they should have listened to you!

STOCKMANN. Ha, she remembers!

CATHERINE. That's right, you did warn them . . .

STOCKMANN. (X and sits on edge of library table.) Of course I warned them! When they started the damned thing I told them not to build it down there. But who am I, a mere scientist to tell politicians where to build a health institute! Well, now they're going to get both barrels!

BILLING. This is tremendous . . . He's a great man!

STOCKMANN. (X to C.) It's bigger than tremendous. Wait'll they see this. Petra, my report is in the study. (PETRA exits out study.) And envelopes, Catherine! (CATHERINE goes into D.R., PETRA returns with report, gives it to STOCKMANN; X to chair by sofa.) Gentlemen, this final proof from the University and my report . . . (X to stove.) five solid, explosive pages . . .

CATHERINE. (Returns, hands him envelopes.) Is that big enough?

STOCKMANN. Fine. Right to the Board of Directors! (Hands report, letter to CATHERINE.) Will you give this to the maid . . . what's her name again?

CATHERINE. Randine, dear , Randine . . .

STOCKMANN. Tell our darling Randine to wipe her nose and run over to the Mayor right now. (CATHERINE stands looking at him as though she'd had a little pain.) What's the matter, dear?

WARN: CUE 3

CATHERINE. I don't know . . .

PETRA. (Sits.) What's Uncle Peter going to say to this?

WARN: CUE 4

CATHERINE. That's what I'm wondering.

STOCKMANN. What can he say! He ought to be damn glad that such an important fact is brought out before we start an epidemic. Hurry, dear! (CATHERINE goes into D.R.)

HOVSTAD. (X to Doctor.) I would like to put a brief item about this discovery in the Messenger.

STOCKMANN. Yes, now I'd really be grateful for it.

HOVSTAD. Because the public ought to know soon.

STOCKMANN. Right away.

BILLING. (X to DOCTOR and HOVSTAD.) By God, you'll be the leading man in this town, Doctor.

STOCKMANN. (X to sofa R. and turns.) Oh, there was nothing to it. Every detective gets a lucky break once in his life. But just the same, I . . .

BILLING. Hovstad, don't you think the town ought to pay Dr. Stockmann some tribute?

STOCKMANN. Oh, no, no . . .

HOVSTAD. Let's all put in a word for . . .

BILLING. I'll talk to Aslaksen about it. (CATHERINE enters, stands next to STOCKMANN.)

STOCKMANN. No, no, fellows, no fooling around. I won't put up with any commotion. Even if the Board of Directors want to give me an increase, I won't take it . . . (To CATHERINE.) I just won't take it, Catherine.

CATHERINE. That's right, Tom.

PETRA. (Stands, lifting glass.) Skol, Father!

ALL. (Standing.) Skol, Doctor.

HORSTER. Doctor, I hope this will bring you great honor and pleasure. (They drink.)

STOCKMANN. Thanks, friends, thanks. There's one blessing above all others: to have earned the respect of one's neighbors is . . . is . . . Catherine, I'm going to dance! (He grabs CATHERINE, and whirls her around. Boys enter from study to watch.)

CUE: 3

CATHERINE. (Seeing boys.) Children! (Boys exit study.)

CUE: A

CUE: 4

ACT I

SCENE 2

SCENE: The same. The following morning.

CATHERINE. (Off stage.) Are you there, Tom?

STOCKMANN. (Hanging coat on rack.) I just got in. What's up?

CATHERINE. (Enters from study giving him letter.) From Peter. It just came.

STOCKMANN. (Taking letter.) Peter! Oh, let's see. (Opens envelope, reads letter, X to stove.) "I am returning herewith the report you submitted . . ."

CATHERINE. (X to B.W.) Well, what does he say? Don't stand there!

STOCKMANN. (X to her.) He just says he'll come around this afternoon.

CATHERINE. Oh. Well, maybe you ought to try to remember to be home then.

STOCKMANN. (Arms around her.) Oh, I sure will. I'm through with my morning visits, anyway.

CATHERINE. I'm dying to see how he's going to take it.

STOCKMANN. Why, is there any doubt? He'll probably make it look like he made the discovery, not me.

CATHERINE. But aren't you a little bit afraid of that?

STOCKMANN. Oh, underneath he'll be happy, Catherine. It's just that Peter is so damn afraid that somebody else is going to do something good for this town.

CATHERINE. I wish you'd go out of your way and share the honors with him. Couldn't we say that he put you on the right track or something?

STOCKMANN. Oh, I don't mind--as long as it makes everybody happy.

KIIL. (Enters front door, chuckling.) Is it really true?

CATHERINE. (X to Father, taking coat.) Father! Come on in.

STOCKMANN. Well, good morning!

KIIL. It better be true, or I'm going.

STOCKMANN. What had better be true?

KIIL. (X to STOCKMANN.) This crazy story about the water system. Is it true?

CATHERINE. (X to library table.) Of course it's true.

STOCKMANN. How did you find out about it?

KIIL. Petra came flying by on her way to school this morning.

STOCKMANN. Oh, she did?

KIIL. Yes. I thought she was trying to make a fool out of me . . .

CATHERINE. Now, Father, why would she do that?

KIIL. Nothing pleases young people more than to make fools out of old people. But this is true, eh?

STOCKMANN. Of course it's true----(Seating KIIL in arm chair; CATHERINE moves to sofa and knits.) Sit down here. It's pretty lucky for the town, eh?

KIIL. (Fighting his laughter.) Lucky for the town?!

STOCKMANN. I mean that I made the discovery before it was too late.

KIIL. Tom, I never thought you had the imagination to pull your own brother's leg like this.

STOCKMANN. Pull his leg?

CATHERINE. But, Father, he's not . . .

KIIL. How does it go now. Let me get it straight. There's some kind of . . . like cockroaches in the waterpipes . . .?

STOCKMANN. (Laughing.) No, not cockroaches . . .

KIIL. Well, some kind of little animals. . .

CATHERINE. Bacteria, Father . . .

KIIL. Ah, but a whole mess of them, eh?

STOCKMANN. Oh, there'd be millions and millions . . .

KILL. And nobody can see them but you, is that it?

STOCKMANN. (X to library table for pipe.) Yes, that's . . . well, of course, anybody with a micro . . . (Breaks off.) What are you laughing at?

CATHERINE. Smiling at KIIL.) You don't understand, Father, nobody can actually see bacteria, but that doesn't mean they're not there . . .

KIIL. (Chuckling.) Good girl, you stick with him. By God, this is the best thing I ever heard in my life!

STOCKMANN. (Smiling.) What do you mean?

KIIL. But tell me, you think you are going to get your brother to actually believe this?

STOCKMANN. Well, we'll see soon enough!

KIIL. You really think he's that crazy?

STOCKMANN. (X to sit in chair by sofa.) I hope the whole town will be that "crazy," Morten.

KIIL. Ya, they probably are, and it'll serve them right, too--they think they're so much smarter than us old-timers. Your good brother ordered them to bounce me out of the council, so they chased me out like a dog. Make jackasses out of all of them, Stockmann.

STOCKMANN. (Interrupting.) Yes, but Morten . . .

KIIL. (Stands, X to him.) Long-eared, short-tailed jackasses . . . Stockmann, if you can make the Mayor and his elegant friends grab at this bait, I will give a couple hundred crowns to charity, and right now, right on the spot.

STOCKMANN. (Interrupting.) Well, that would be very kind of you, but I'm . . .

KIIL. I haven't got much to play around with, but if you can pull the rug out from under him with this cockroach business, I'll give at least fifty crowns to charity. (Knock at door, KIIL X to stove, STOCKMANN X to door.)

HOVSTAD. (Enters handing coat to STOCKMANN.) Good morning!

KIIL. Oh, this one is on it, too?

HOVSTAD. What's that, sir?

STOCKMANN. (Moves with HOVSTAD to library table.) Of course, he's in on it.

KIIL. (X to coat rack.) Couldn't I have guessed that--and it's going to be in the papers, I suppose. You're sure tying down the corners, aren't you? Well, lay it on thick. I've got to go.

STOCKMANN. Oh, no, stay a while, let me explain it to you!

KIIL. (Moves toward them.) Oh, I get it, don't worry! Only, you can see them, heh? That's the best idea I've ever heard in my life. (He goes out front door.)

CATHERINE. (Laughing.) But, Father, you don't understand about bacteria . . . (Exits to D.R.)

STOCKMANN. (X with HOVSTAD to C.) (Laughing.) The old badger doesn't believe a word of it.

HOVSTAD. What does he think you're doing?

STOCKMANN. Making an idiot out of my brother, imagine that?

HOVSTAD. You got a few minutes?

STOCKMANN. Sure, as long as you like.

HOVSTAD. Have you heard from the Mayor?

STOCKMANN. Only that he's coming over later.

HOVSTAD. (Paces toward D.R.; turns.) I've been thinking about this since last night . . . For you as a medical man, a scientist, this is a really rare opportunity. But I've been wondering if you realize that it ties in with a lot of other things.

STOCKMANN. (Sits on sofa.) How do you mean? What are you driving at?

HOVSTAD. (X to STOCKMANN.) You said last night that the water comes from impurities in the ground---

STOCKMANN. It comes from the poisonous dump in Windmill Valley.

HOVSTAD. Doctor, I think it comes from an entirely different dump--the same dump that is poisoning and polluting our whole social life in this town.

STOCKMANN. For God's sake, Hovstad, what are you babbling about?

HOVSTAD. Everything that matters in this town has fallen into the hands of a few bureaucrats.

STOCKMANN. Well, they're not all bureaucrats ----

HOVSTAD. (X to pull chair out by sofa, sits.) They're all rich--all with old reputable names and they've got everything in the palm of their hands.

STOCKMANN. Yes, but they happen to have ability and knowledge.

HOVSTAD. Did they show ability and knowledge when they built the water system where they did?

STOCKMANN. No, of course not, but that happened to be a blunder and we'll clear it up now.

HOVSTAD. You really imagine it's going to be as easy as all that?

STOCKMANN. Now wait--you can't call it a scandal yet.

HOVSTAD. Doctor, when I took over the People's Messenger, I swore I'd blow that smug cabal of old, stubborn, self-satisfied fogies to bits. This is the story that can do it.

STOCKMANN. But I still think we owe them a deep debt of gratitude for building the Springs.

HOVSTAD. The Mayor being your brother, I wouldn't ordinarily want to touch it, but I know you'd never let that kind of thing obstruct the truth.

STOCKMANN. Of course not, but . . .

HOVSTAD. I want you to understand me. I don't have to tell you I come from a simple family. I know in my bones what the underdog needs--he's got to have a say in the government of society--that's what brings out ability, intelligence, and self-respect in people.

STOCKMANN. I understand that, but . . .

HOVSTAD. (Stands, X to round table, turns.) I think a newspaper man who turns down any chance to give the underdog a lift is taking on a responsibility that I don't want. I know perfectly well that in fancy circles they call it agitation, and they can call it anything they like if it makes them happy--but I have my own conscience!

STOCKMANN. (X to HOVSTAD.) I agree with you, Hovstad . . . (ASLAKSEN knocks.) but this is just the water supply and . . . (STOCKMANN X toward door.) Damn it, come in.

ASLAKSEN. (Entering in front door, places hat, coat, on window seat.) I beg your pardon, Doctor, if I intrude . . . (STOCKMANN takes him by R. arm and brings him to C.)

HOVSTAD. (Sits in arm chair.) Are you looking for me, Aslaksen?

ASLAKSEN. No, I didn't know you were here. I want to see the Doctor.

STOCKMANN. What can I do for you?

ASLAKSEN. (X to stove.) Is it true, Doctor, what I hear from Mr. Billing that you intend to campaign for a better water system?

STOCKMANN. Yes, for the Institute--but it's not a campaign.

ASLAKSEN. I just wanted to call and tell you that we are behind you one hundred percent.

HOVSTAD. (To STOCKMANN.) There, you see . . .

STOCKMANN. (Sits in chair by sofa.) Mr. Aslaksen, I thank you with all my heart, but, you see . . .

ASLAKSEN. (X half way toward STOCKMANN.) We can be important, Doctor. When the little business man wants to push something through, he turns out to be the majority, you know, and it's always good to have the majority on your side.

STOCKMANN. That's certainly true, but I don't understand what this is all about. It seems to me it's a simple, straightforward business. The water . . .

ASLAKSEN. Of course, we intend to behave with moderation, Doctor. I always try to be a moderate and carefull man.

STOCKMANN. You are known for that, Mr. Aslaksen, but . . .

ASLAKSEN. (Sits on sofa.) Kirsten Springs are becoming a gold mine for this town. Especially for the little businessmen, and that's why, in my capacity as Chairman of the Property Owners' Association . . .

STOCKMANN. Yes . . .

ASLAKSEN. And furthermore, as a representative of the Temperance Society--you probably know, Doctor, that I am active for prohibition.

STOCKMANN. So I've heard.

ASLAKSEN. As a result, I come into contact with all kinds of people, and since I'm known to be a law-abiding and solid citizen, I have a certain influence in this town--you might even call it a little power.

STOCKMANN. I know that very well, Mr. Aslaksen.

ASLAKSEN. That's why you can see that it would be practically nothing for me to arrange a demonstration.

STOCKMANN. Demonstration? What are you going to demonstrate about?

ASLAKSEN. The citizens of the town complimenting you for bringing this important matter to everybody's attention. Obviously it would have to be done with the utmost moderation so as not to hurt the authorities . . .

HOVSTAD. This could knock the big-bellies right into the garbage can!

ASLAKSEN. No indiscretion or extreme aggressiveness toward the authorities, Mr. Hovstad! I don't want any wild-eyed radicalism on this thing. I've had enough of that in my time, and no good ever comes of it, but for a good solid citizen to express his calm, frank and free opinion is something nobody can deny.

STOCKMANN. (X to R. of ASLAKSEN.) My dear Aslaksen, I can't tell you how it heartens me to hear this kind of support. I'm happy--I really am--I'm happy. Listen! Wouldn't you like a glass of sherry?

ASLAKSEN. I am a member of the Temperance Society, I---

STOCKMANN. Well, how about a glass of beer?

ASLAKSEN. (Stands, X to C.) I don't think I can go quite that far, Doctor. Well, good day, and I want you to remember that the little man is behind you like a wall. You have the solid majority on your side, because when the little man takes over . . . (X to B.W. for coat.)

STOCKMANN. (X to ASLAKSEN.) Thanks for that, Mr. Aslaksen--and good day.

ASLAKSEN. Are you going to the printing shop, Mr. Hovstad?

HOVSTAD. I just have a thing or two to attend to here.

ASLAKSEN. Very well. (Exit front door.)

HOVSTAD. (Rising.) Well, what do you say to a little action for these fence-sitting deadheads? Everybody's afraid--afraid--they know perfectly well what's right, but they're afraid.

STOCKMANN. (X toward him.) Why? I think that Aslaksen is a very sincere man.

HOVSTAD. Isn't it time we pumped some guts into these well-intentioned men of good-will? Under all their liberal talk, they still idolize authority and that's got to be rooted out of this town. This blunder of the water system has to be made clear to every voter. Let me print your report.

STOCKMANN. (Turning away a little.) Not until I talk to my brother.

HOVSTAD. (Following.) I'll write an editorial in the meantime, and if the Mayor won't go along with us---

STOCKMANN. I don't see how you can imagine such a thing!

HOVSTAD. Believe me, Doctor, it's entirely possible . . .

STOCKMANN. Listen. I promise you: he will go along and then you can print my report, every word of it.

HOVSTAD. On your word of honor?

STOCKMANN. (Giving him manuscript.) Here it is, take it. It can't do any harm for you to read it. Return it to me later.

HOVSTAD. (Takes manuscript, puts it in his pocket, starts for front door.) Good day, Doctor.

STOCKMANN. Good day. You will see it's going to be easier than you think.

HOVSTAD. (Gets coat from rack.) I hope so, Doctor, sincerely. Let me know as soon as you hear from His Honor. (Exits front door.)

STOCKMANN. (X to library table, notices CATHERINE and PETRA.) Catherine! Oh, you're home already, Petra.

PETRA. (Entering D.R. with CATHERINE.) I just got back from school.

CATHERINE. Hasn't he been here yet?

STOCKMANN. (Sits with CATHERINE on sofa, PETRA takes arm chair.) Peter? No, but I just had a long chat with Hovstad. He's really fasinated with my discovery and, you know, it has more implications than I thought at first. Do you know what I have backing me up?

CATHERINE. What, in heaven's name, have you got backing you up?

STOCKMANN. The solid majority.

CATHERINE. Is that good?

STOCKMANN. Good? It's wonderful. You can't imagine the feeling, Catherine, to know that your own town feels like a brother to you. I haven't felt so at home in this town since I was a boy. (Door-bell.)

CATHERINE. Someone's at the door. (She X to door; lets PETER in.)

STOCKMANN. (Rises.) Oh, it's Peter, then. Come in.

PETER. (Enters, putting gloves, hat, on window seat.) Good morning!

STOCKMANN. It's nice to see you, Peter.

CATHERINE. How are you today?

PETER. (X to stove.) Well, so-so . . . I received your thesis about the condition of the Springs yesterday.

STOCKMANN. I got your note. Did you read it?

PETER. I read it.

STOCKMANN. Well, what do you have to say? (PETER clears his throat, glances aside.)

CATHERINE. Come on, Petra. (She and PETRA exit to D.R.)

PETER. (After a moment.) Thomas, was it really necessary to go into this investigation behind my back?

STOCKMANN. Yes, until I was convinced myself, there was no point in . . .

PETER. And now you are convinced?

STOCKMANN. (X to Peter.) Well, certainly--aren't you, too, Peter? The University chemists corroborated . . .

PETER. (X toward B.W.) You intend to present this document to the Board of Directors, officially, as the Medical Officer of the Springs?

STOCKMANN. Of course, something's got to be done, and quick.

PETER. You always use such strong expressions, Thomas. Among other things, in your report, you say that we guarantee our guests and visitors a permanent case of poisoning.

STOCKMANN. (X to C.) Yes, but, Peter, how can you describe it any other way? Imagine! Poisoned internally and externally!

PETER. (X to chair by sofa, sits.) So you merrily conclude that we must build a waste disposal plant--and reconstruct a brand new water system from the bottom up?

STOCKMANN. (Sits in arm chair.) Well, do you know some other way out. I don't.

PETER. I took a little walk over to the City Engineer this morning and in the course of conversation I sort of jokingly mentioned these changes--as something we might consider for the future, you know.

STOCKMANN. The future won't be soon enough, Peter.

PETER. The Engineer kind of smiled at my extravagance and gave me a few facts. I don't suppose you've taken the trouble to consider what your proposed changes would cost?

STOCKMANN. No, I never thought of that . . .

PETER. Naturally. Your little project would come to at least three hundred thousand crowns.

STOCKMANN. That expensive?

PETER. (Rises, paces back and forth.) At the least, and what do you propose we do about the Springs in the meantime--shut them up, no doubt! Because we'd have to, you know. As soon as the rumor gets around that the water is dangerous, we won't have a visitor left. And that's the picture, Thomas--you have it in your power to literally ruin your own town.

STOCKMANN. (Rises, X to him.) Now look, Peter! I don't want to ruin anything.

PETER. Thomas, your report has not convinced me that the conditions are as dangerous as you try to make them.

STOCKMANN. Now, listen, they are even worse than the report makes them out to be. Remember, summer is coming, and the warm weather.

PETER. I think you're exaggerating. A capable physician ought to know what precautions to take.

STOCKMANN. And then what?

PETER. The existing water supplies for the Springs are a fact, Thomas, and they've got to be treated as a fact. If you are reasonable and act with discretion, the Directors of the Institute will be inclined to take under consideration any means to reasonably and without financial sacrifices make possible improvements.

STOCKMANN. Dear God, do you think for one minute that I would ever agree to such trickery?

PETER. Trickery?

STOCKMANN. (Paces to B.W., turns.) Yes, a trick, a fraud, a lie, a treachery--a down-right crime against the public and against the whole community.

PETER. I said before that I'm not convinced that there is any actual danger.

STOCKMANN. Oh, you aren't? Anything else is impossible! My report is an absolute fact. The only trouble is that you and your administration were the ones who insisted that the water supply be built where it is, and now you're afraid to admit the blunder you committed. Damn it! Don't you think I can see through it all?

PETER. (X to STOCKMANN.) All right, let's suppose that is true. Maybe I do care a little about my reputation. I still say I do it for the good of the town; without moral authority there can be no government. AND THAT IS WHY, THOMAS, IT IS MY DUTY TO PREVENT YOUR REPORT FROM REACHING THE BOARD. Some time later I will bring up the matter for discussion. In the meantime, not a single word is to reach the public.

STOCKMANN. Oh, my dear Peter, do you imagine you can prevent that!

PETER. It will be prevented.

STOCKMANN. (X to library table for pipe.) It can't be. There are too many people who already know about it.

PETER. Who? (Angered.) It can't possibly be those people from the Daily Messenger who . . .

STOCKMANN. Exactly. The liberal, free and independent press will stand up and do its duty.

PETER. You are an unbelievably irresponsible man, Thomas. Can't you imagine what consequences that is going to have for you?

STOCKMANN. For me?

PETER. Yes, for you and your family.

STOCKMANN. (X to him.) What the hell are you saying now?

PETER. (X to sit in arm chair.) I believe I have the right to think of myself as a helpful brother, Thomas.

STOCKMANN. You have been and I thank you deeply for it.

PETER. Don't mention it. I often couldn't help myself. I had hoped that by improving your finances I would be able to keep you from running completely hog-wild.

STOCKMANN. (X to sofa.) You mean it was only for your own sake?

PETER. Partly yes. What do you imagine people think of an official whose closest relatives get themselves into trouble time and time again?

STOCKMANN. (Sits.) And that's what I've done?

PETER. You do it without knowing it--you're like a man with an automatic brain--as soon as an idea breaks into your head, no matter how idiotic it may be--you get up like a sleep-walker and start writing a pamphlet.

STOCKMANN. Peter, don't you think its a citizen's duty to share a new idea with the public?

PETER. (Rises.) The public doesn't need new ideas--the public is much better off with old ideas.

STOCKMANN. You're not even embarrassed to say that?

PETER. (X to STOCKMANN, then returns.) Now look, I am going to lay this out once and for all. You're always barking about authority. If a man gives you an order, he's persecuting you. Nothing is important enough to respect, once you decide to revolt against your superiors. All right, then, I give up. I'm not going to try to change you any more. I told you the stakes you are playing for here, and now I'm going to give you an order and I warn you, you'd better obey it if you value your career.

STOCKMANN. (X to him.) What kind of an order?

PETER. You are going to deny these rumors officially.

STOCKMANN. How?

PETER. You simply say that you went into the examination of the water more thoroughly and you find you over-estimated the danger.

STOCKMANN. I see!

PETER. And that you have complete confidence that whatever improvements are needed, the management will certainly take care of them.

STOCKMANN. My convictions come from the conditions of the water. My convictions will change when the water changes, and for no other reason.

PETER. What are you talking about convictions? You're an official, you keep your convictions to yourself!

STOCKMANN. To myself?

PETER. As an official, I said. God knows as a private person that is something else, but as a subordinate employee of the Institute, you have no right to express any convictions or personal opinions about anything connected with policy!

STOCKMANN. Now you listen to me! I am a doctor and a scientist!!

PETER. What's this got to do with science?

STOCKMANN. And I have the right to express my opinion on anything in the world!

PETER. Not about the Institute--that I forbid.

STOCKMANN. You forbid!

PETER. I forbid you as your superior, and when I give orders you obey.

STOCKMANN. (Fist in air.) Peter, if you weren't my brother . . .

PETRA. (Enters with CATHERINE from D.R. to Father's side.) Father! You aren't going to stand for this!

CATHERINE. (Following PETRA.) Petra, Petra . . .

PETER. What have you two been doing, eavesdropping?

CATHERINE. You were talking so loud we couldn't help. . .

PETRA. (X to chair by sofa.) Yes, I was eavesdropping.

PETER. That makes me very happy.

STOCKMANN. You said something to me about forbidding---

PETER. (Turns away.) You forced me to.

STOCKMANN. So, you want me to spit in my own face officially, is that it?

PETER. (Turns.) Why must you always so colorful?

STOCKMANN. And if I don't obey?

PETER. Then we will publish our own statement, to calm the public.

STOCKMANN. (X to B.W., turns.) Good enough! And I will write against you. I will stick to what I said, and I will prove that I am right and that you are wrong, and what will you do then?

PETER. Then I simply won't be able to prevent your dismissal.

STOCKMANN. What.

PETRA. (Steps toward Father.) Father!

PETER. Dismissed from the Institute is what I said. If you want to make war on Kirsten Springs, you have no right to be on the Board of Directors.

STOCKMANN. You'd dare to do that?

PETER. Oh, no, you're the daring man.

PETRA. Uncle, this is a rotten way to treat a man like Father.

CATHERINE. Will you be quiet, Petra.

PETER. So young and you've got opinions already--but that's natural (To CATHERINE.) Catherine, dear, you're probably the only sane person in this house. Knock some sense into his head, will you? Make him realize what he's driving his whole family into.

STOCKMANN. (X to PETER.) My family concerns nobody but myself.

PETER. His family and his own town!

STOCKMANN. I'm going to show you who loves this town. The people are going to get the full stink of this corruption, Peter, and then we will see who loves his own town!

PETER. (X to B.W. for scarf, hat.) You love your town when you blindly, spitefully, stubbornly go ahead trying to cut off our most important industry?

STOCKMANN. (X to PETER.) That source is poisoned, man. We are getting fat by peddling filth and corruption to innocent people!

PETER. I think this has gone beyond opinions and convictions, Thomas. A man who can throw that kind of insinuation around is nothing but a traitor to society!

STOCKMANN. (Striving to control self.) How dare you to . . . ?

CATHERINE. (Moves with PETRA to STOCKMANN'S side.) Tom.

PETRA. (Grabbing STOCKMANN'S arm.) Be careful, Father!

PETER. I won't expose myself to violence. You have been warned. Consider what you owe yourself and your family. Good day! (He exits front door.)

STOCKMANN. (X to door, turns.) He's insulted! He's insulted!

CATHERINE. (X to him.) It's shameful, Thomas.

PETRA. (X to chair by sofa.) Oh, I would love to give him a piece of my mind.

STOCKMANN. (X to sofa R., turns.) It was my own fault-- I should have shown my teeth right from the beginning. He called me a traitor to society. Me! Damn it all, that is not going to stick.

CATHERINE. (X to C.) Please, think; he's got all the power on his side.

WARN: CUE 5

STOCKMANN. Yes, but I have the truth on mine.

CATHERINE. Without power, what good is the truth?

STOCKMANN. That's ridiculous, Catherine. I have the liberal press with me and the majority, the solid majority. If that isn't power, what is?

WARN: CUE 6

CATHERINE. (X to arm chair.) But for Heaven's sake, Tom, you aren't going to . . .?

STOCKMANN. What am I not going to do---?

CATHERINE. You aren't going to fight it out in public with your brother!

STOCKMANN. What the hell else do you want me to do?

CATHERINE. But it won't do you any earthly good--if they won't do it, they won't. All you'll get out of it is notice that you're fired.

STOCKMANN. I am going to do my duty, Catherine. Me, the man he calls a traitor to society!

CATHERINE. And how about your duty to your family--the people you're supposed to provide for?

PETRA. (Moves forward.) Don't always think of us first, Mother.

CATHERINE. You can talk--if worst comes to worst, you can manage for yourself, but what about the boys, Tom, and you and me?

STOCKMANN. (X to front of library table.) What about you? You want me to be the miserable animal who'd crawl up the boots of that damn gang? Will you be happy if I can't face myself the rest of my life?

CATHERINE. (Sits.) Tom, Tom, there's so much injustice in the world--you've simply got to learn to live with it. If you go on this way, God help us, we'll have no money again. Is it so long since the North that you have forgotten what it was to live like we lived? (MORTEN and EJLIF enter front door, placing books on library table.) Haven't we had enough of that for one lifetime? What will happen to them? We've got nothing if you are fired . . .!

STOCKMANN. (X and takes boys' hands.) Well, boys, did you learn anything in school today?

MORTEN. We learned what an insect is . . .

STOCKMANN. You don't say!

MORTEN. (To STOCKMANN.) What happened here? Why is everybody . . . ?

STOCKMANN. (Calming boys.) Nothing, nothing! You know what I'm going to do, boys? From now on, I'm going to teach you what a man is!

CUE: 5

CUE: 6

CUE: 1A

CUE: B

WARN: CUE 7

WARN: CUE 8

CUE: 7

CUE: 8

ACT II

SCENE I

The Editorial Office of The People's Daily Messenger. BILLING is sitting at his desk, reading STOCKMANN'S manuscript. After a moment, HOVSTAD enters from printing shop.

BILLING. Doctor not come yet?

HOVSTAD. (X to BILLING, looks over his shoulder.) No, not yet. You finish it. (BILLING holds up a hand to signal "just a moment." He reads on.) Well? What do you think of it?

BILLING. (X to file.) It's devastating. The Doctor is a brilliant man. I swear I myself never really understood how incompetent those fat fellows are, on top. (Holding manuscript, waves it a little.) I hear the rumble of revolution in this.

HOVSTAD. (X to BILLING.) Sssh! Aslaksen's inside.

BILLING. Aslaksen's a coward. With all that moderation talk, all he's saying is, he's yellow. You're going to print this, aren't you?

HOVSTAD. Sure, I'm just waiting for the Doctor to give the word. And if his brother hasn't given in, we put it on the press anyway.

BILLING. (X to desk R., sits.) Yes, but if the Mayor is against this it's going to get pretty rough. You know that, don't you?

HOVSTAD. (X to chair at entrance; sits.) Just let him try to block that reconstruction--the little businessmen and the whole town'll be screaming for his head. Aslaksen'll see to that.

BILLING. (Holding up manuscript.) But the stockholders'll have to lay out a fortune of money if this goes through.

HOVSTAND. Billing, I think it's going to bust them! And when the Springs go busted, the people are finally going to understand the level of genius that's been running this town. Those five sheets of paper are going to put in a liberal administration once and for all.

BILLING. (X toward HOVSTAD, holding manuscript.) It's a revolution. You know that? I mean it, we're on the edge of a real revolution! (STOCKMANN enters north.)

STOCKMANN. Put it on the press!

BILLING. (Over STOCKMANN's lines, X to west door, calling into shop.) Mr. Aslaksen! The Doctor's here! (X around table, sits on edge.)

HOVSTAD. Wonderful! What'd the Mayor say?

STOCKMANN. (X to L. of desk, turns.) The Mayor has declared war, so war is what it's going to be. (X back back in front of HOVSTAD.) And this is only the beginning! You know what he tried to do? . . . He actually tried to blackmail me! He's got the nerve to tell me that I'm not allowed to speak my mind without his permission.

HOVSTAD. He actually said it right out!?

STOCKMANN. Right to my face! The trouble with me was I kept giving them credit for being our kind of people, but they're dictators! (ASLAKSEN enters west of R. of table.) They're people who'll try to hold power even if they have to poison the town to do it!

ASLAKSEN. Now take it easy Doctor, you . . . musn't always be throwing accusations. I'm with you, you understand, but--moderation.

STOCKMANN. (Cutting him off.) What'd you think of the article, Hovstad?

HOVSTAD. It's a masterpiece. In one blow you've managed to prove beyond any doubt what kind of men are running us.

ASLAKSEN. (X to STOCKMANN.) May we print it now, then?

STOCKMANN. I should say so!

ASLAKSEN: (X to west door.) We'll have it ready for tomorrow's paper.

STOCKMANN. (X to ASLAKSEN.) And, listen, Mr. Aslaksen, do me a favor, will you? You run a fine paper, but supervise the printing personally, heh? I'd hate to see the weather report stuck into the middle of my article.

ASLAKSEN. (Laughs.) Don't worry, there won't be a mistake this time!

STOCKMANN. (X to desk.) Make it perfect, heh? Like you were printing money. You can't imagine how I'm dying to see it in print. After all the lies in the papers, the half lies, the quarter lies--to finally see the absolute unvarnished truth about something important . . .! And this is only the beginning. (X back to ASLAKSEN.) We'll go on to other subjects, and blow up every lie we live by! What do you say, Aslaksen?

ASLAKSEN. Just remember . . .

BILLING AND HOVSTAD (Together with ASLAKSEN.) Moderation! (BILLING and HOVSTAD are greatly amused.)

ASLAKSEN. (To BILLING and HOVSTAD.) I don't see what's so funny about that!

BILLING. (Rises, X to file.) Doctor Stockmann . . . I feel as though I were standing in some historic painting. Goddammit, this is a historic day! Some day this scene'll be in a museum. Entitled, "The Day the Truth was Born." (All are embarrassed by this.)

STOCKMANN. (Suddenly.) I have to meet a patient at the hospital. I'll see you later. (Exits north.)

HOVSTAD. (Moving to ASLAKSEN.) I hope you realize how useful he could be to us.

ASLAKSEN. I don't like that business about "this is only the beginning." Let him stick to the Springs.

BILLING. (X to L. of desk and puts manuscript down.) What makes you so scared all the time?

ASLAKSEN. (X to C.) I have to live here. It'd be different if he were attacking the national Government or something, but if he thinks I'm going to start going after the whole town administration . . .

BILLING. What's the difference, bad is bad!

ASLAKSEN. Yes, but there is a difference. You attack

the national Government, what's going to happen? Nothing. They go right on. But a town administration--they're liable to be overthrown or something! I represent the small property owners in this town . . .

BILLING. Ha! It's always the same. Give a man a little property and the truth can go to hell!

ASLAKSEN. (X to R. of desk.) Mr. Billing, I'm older than you are; I've seen fire-eaters before. (Points to Billing's desk.) You know who used to work at your desk before you? Councilman Stensford--Councilman!

BILLING. (X to file for notebook.) Just because I work at a renegade's desk, does that mean . . . ?

ASLAKSEN. You're a politician; a politician never knows where he's going to end up. And, besides, you applied for a job as secretary to the Magistrate, didn't you?

HOVSTAD. Billing! (X to file.)

BILLING. (X around table.) Well, why not? If I get it I'll have a chance to put across some good things---- I could put plenty of big boys on the spot with a job like that!

ASLAKSEN. All right, I'm just saying . . . People change. Just remember, when you call me a coward--I may not have made the hot speeches, but I never went back on my beliefs, either. Unlike some of the big radicals around here, I didn't change. (X to R. of table.) Of course, I am a little more moderate . . .

HOVSTAD. Oh, God!

ASLAKSEN. I don't see what's so funny about that! (Exits west door.)

BILLING. (After watching him off.) If we could get rid of him, we . . .

HOVSTAD. (X to L. of table.) Take it easy, he pays the printing bill, he's not that bad. I'll get the printer on this . . .

BILLING. Say, Hovstad, how about asking Stockmann to back us? Then we could really put out a paper!

HOVSTAD. What would he do for money?

BILLING. His father-in-law.

HOVSTAD. (Sits on L. of table.) Kiil? Since when has

he got money?

BILLING. (X to him.) I think he's loaded with it.

HOVSTAD. No! Really, as long as I've known him, he's worn the same overcoat, the same suit . . .

BILLING: Yeah, and the same ring on his right hand. You ever get a look at that boulder?

HOVSTAD. No, I never . . .

BILLING. All year he wears the diamond inside. But on New Year's Eve, he turns it around. Figure it out, when a man has no visible means of support, what's he living on?--Money, right? Now my idea is . . . (PETRA enters north, carrying book.)

PETRA. Hello.

HOVSTAD. (X to PETRA.) Well, what are you doing here? Would you like to sit down?

PETRA. (X to L. of desk.) I want to ask you something.

BILLING. (X to R. of desk.) What's that?

PETRA. That English novel you wanted translated.

HOVSTAD. (X to PETRA.) Aren't you going to do it?

PETRA. I don't get this?

HOVSTAD. You don't get what?

PETRA. This book is absolutely against everything you people believe.

HOVSTAD. Oh, it isn't that bad . . .

PETRA. (X to C., turns.) But, Mr. Hovstad, it says if you're good there's a supernatural force that'll fix it so you end up happy. And if you're bad, you'll be punished. Since when does the world work that way?

HOVSTAD. (X to her.) Yeah, but, Petra, this is a newspaper; people like to read that kind of thing. They buy the paper for that and then we slip in our political stuff. A newspaper can't buck the public . . .

PETRA. You don't say! (She starts to go out north, HOVSTAD hurries to her, grabs her arm.)

HOVSTAD. (Leads PETRA in a little.) Now, wait a minute. I

don't want you to go feeling that way. (Gets paper off desk.) Here, take this to the printer, will you?

BILLING. (Taking it.) Sure. (He exits west.)

HOVSTAD. (Follows BILLING, turns.) I just want you to understand something: I never even read that book. It was Billing's idea.

PETRA. I thought he was a radical.

HOVSTAD. He is. But he's also a . . .

PETRA. A newspaper man.

HOVSTAD. (X to PETRA.) Well, that, too. But I was going to say that Billing is trying to get the job as secretary to the Magistrate.

PETRA. What?

HOVSTAD. People are people, Miss Stockmann.

PETRA. But, the Magistrate! He's been fighting everything progressive in this town for thirty years.

HOVSTAD. Let's not argue about it, I just didn't want you to go out of here with a wrong idea of me. I guess you know that I . . . happen to admire women like you. I've never had a chance to tell you, but I . . . well, I want you to know it. Do you mind?

PETRA. No, I don't mind, but reading that book upset me. I really don't understand . . . Will you tell me why you're supporting my father?

HOVSTAD. What's the mystery? It's a matter of principle.

PETRA. But a paper that'll print a book like that has no principle.

HOVSTAD. (X to C., turns.) Why do you jump to such extremes! You're just like . . .

PETRA. Like what?

HOVSTAD. I simply meant that . . .

PETRA. (X to HOVSTAD.) Like my father, you meant. You really have no use for him, do you?

HOVSTAD. (Takes her hand.) Now wait a minute!

PETRA. (X to R. of table.) What's behind this? Are you

just trying to hold my hand or something?

HOVSTAD. I happen to agree with your father, and that's why I'm printing this stuff! Nothing would please me more than to hold your hand, Miss Stockmann, but I assure you this . . .

PETRA. You're trying to put something over, I think. Why are you in this?

HOVSTAD. Who are you accusing? Billing gave you that book, not me!

PETRA. (X to exit north.) But you don't mind printing it, do you? What're you trying to do with my father?--you have no principles, what are you up to here?! (ASLAKSEN hurriedly enters from west door.)

ASLAKSEN. My God! Hovstad! Miss Stockmann!

PETRA. I don't think I've been so frightened in my life. (She goes out north, HOVSTAD starts after her.)

HOVSTAD. Please, you mustn't think I . . .

ASLAKSEN. (X to HOVSTAD.) Where are you going? The Mayor's out there.

HOVSTAD. The Mayor!

ASLAKSEN. He wants to speak to you. He came in the back door. He doesn't want to be seen.

HOVSTAD. What does he want?

ASLAKSEN. I'll watch for anyone coming in here.

HOVSTAD. (X to open west door.) Come in, Your Honor!

PETER. (Entering and looking the place over.) Thank you. (He X HOVSTAD. HOVSTAD closes door.) It's clean! I always imagined this place would look dirty. But it's clean. (Sets hat on BILLING'S desk.) Very nice, Mr. Aslaksen.

ASLAKSEN. (X to L. of desk.) Not at all, Your Honor? Sit down?

PETER. (X to HOVSTAD.) I had a very annoying thing happen today, Mr. Hovstad.

HOVSTAD. That so?

PETER. It seems my brother has written some sort of . . . memorandum. About the Springs.

HOVSTAD. You don't say! (ASLAKSEN picks up manuscript from desk.)

PETER. (Looking at HOVSTAD.) Ah . . . he mentioned it . . . to you?

HOVSTAD. Ah . . . yes. I think he said something about it.

PETER. (Points to manuscript in ASLAKSEN'S hand.) That's it, isn't it?

ASLAKSEN. This? (X to C.) I don't know, I haven't had a chance to look at it, the printer just handed it to me . . .

HOVSTAD. (X to ASLAKSEN.) Isn't that the thing the printer wanted the spelling checked?

ASLAKSEN. (Starts toward west door.) That's it, it's only a question of spelling. I'll be right back . . .

PETER. (X to ASLAKSEN.) I'm very good at spelling. (Holds out his hand.) Maybe I can help you?

HOVSTAD. (X to L. of desk.) No, Your Honor, there's some Latin it in . . . you wouldn't know Latin, would you?

PETER. Oh, yes. I used to help my brother with his Latin all the time. Let me have it. (ASLAKSEN gives him manuscript. PETER looks at title on first page, then X to HOVSTAD.) You're going to print this?

HOVSTAD. I can't very well refuse a signed article. A signed article is the author's responsibility.

PETER. Mr. Aslaksen, you're going to allow this?

ASLAKSEN. (X to PETER.) I'm the publisher, not the editor, Your Honor. My policy is freedom for the editor.

PETER. You have a point; I can see that.

ASLAKSEN. (Reaching for manuscript.) So if you don't mind . . .

PETER. Not at all. (But he holds on to manuscript.) This reconstruction of the Springs . . . (X to chair by north entrance.)

ASLAKSEN. I realize, Your Honor, it does mean tremendous sacrifices for the stockholders . . .

PETER. (Turns.) Don't upset yourself. The first thing a Mayor learns is that the less wealthy can always be prevailed upon to demand a spirit of sacrifice for the public good.

ASLAKSEN. I'm glad you see that.

PETER. (X past ASLAKSEN going behind table.) Oh, yes. Especially when it's the wealthy who are going to do the sacrificing. What you don't seem to understand, Mr. Aslaksen, is that so long as I am Mayor, any changes in those baths are going to be paid for by a municipal loan.

ASLAKSEN. (X to PETER, table between them.) A municipal . . . You mean you're going to tax the people for this?

PETER. Exactly.

HOVSTAD. (X to file.) But the Springs are a private corporation . . .

PETER. (X around table to L. of desk.) The corporation built Kirsten Springs out of its own money. If the people want them changed, the people naturally must pay the bill. The corporation is in no position to put out any more money. It simply can't do it.

ASLAKSEN. (X to C.) That's impossible. People will never stand for another tax. (To PETER.) Is this a fact, or your opinion?

PETER. It happens to be a fact. Plus another fact---you'll forgive me for talking about facts in a newspaper office--but don't forget that the Springs will take two years to make over. Two years without income for your small businessmen, Mr. Aslaksen, and a heavy new tax, besides. And all because . . . (Throttling manuscript in his hand.) because of this dream, this hallucination that we live in a pest-hole . . .

HOVSTAD. (X to R. of desk.) That's based on science . . .

PETER. (Throwing manuscript on desk.) This is based on vindictiveness, on his hatred of authority, and nothing else. This is the made dream of a man who is trying to blow up our way of life! It has nothing to do with reform or science or anything else but pure and simple destruction! And I intend to see to it that the people understand it exactly so!

ASLAKSEN. (Hit by this.) My God! Maybe . . . (X to HOVSTAD.) You sure you want to support this, Hovstad?

HOVSTAD. (X to chair by north exit, turns.) (Nervously.) Frankly, I'd never thought of it in quite that way. I mean . . . When you think of it psychologically it's completely possible, of course, that the man is simply out to . . . I don't know what to say, Your Honor. I'd hate to hurt the town in any way . . . I never imagined we'd have to have a new tax.

PETER. You should have imagined it, because you're going to have to advocate it. Unless, of course, liberal and radical newspaper readers enjoy high taxes . . . (Takes own manuscript out of inside coat pocket.) You'd know that better than I, of course. (X to HOVSTAD.) I happen to have here a brief story of the actual facts. It proves that with a little care, nobody need be harmed at all by the water. Of course, in time we'd have to make a few minor structural changes, and we'd pay for those.

HOVSTAD. May I see that?

PETER. I want you to study it, Mr. Hovstad, and see if you don't agree that . . . (BILLING hurries in quickly from west door.)

BILLING. Are you expecting the Doctor?

PETER. (Alarmed.) He's here?

BILLING. He's just crossing the street. I saw him out the window.

PETER. I'd rather not run into him here. How can I . . .?

BILLING. (Taking PETER to west door.) Right this way, sir. Hurry up . . .

ASLAKSEN. Hurry up!

PETER. (Going out west door with BILLING.) Get him out of here right away.

HOVSTAD. (X to file.) Do something, do something! (ASLAKSEN rushes to table, picks up papers.)

STOCKMANN. (Enters north, X to HOVSTAD.) Any proofs yet? (Looks at HOVSTAD, then at ASLAKSEN.) I guess not, heh?

ASLAKSEN. (Looks up.) No, you can't expect them for some time.

STOCKMANN. You mind if I wait?

HOVSTAD. (Trying to smile.) No sense in that, Doctor; it'll be quite a while yet.

STOCKMANN. Bear with me, Hovstad, I just can't wait to see it in print.

HOVSTAD. We're pretty busy, Doctor, so . . .

STOCKMANN. Don't let me hold you up. That's the way to be, busy. We'll make this town shine like a jewel! Just one

thing, I . . .

HOVSTAD. Couldn't we talk some other time? We're very . . .

STOCKMANN. (X to L. of desk.) Two words. Just walking down the street now, I looked at the people, in the stores, and suddenly I was . . . well, touched, you know? By their innocence, I mean. What I'm driving at is when this exposé breaks, they're liable to start making a saint out of me or something, and I . . . Aslaksen, I want you to promise me that you're not going to try to get up any dinner for me, or . . .

ASLAKSEN. (X to L. of table, sits.) Doctor, there's no use concealing . . .

STOCKMANN. I knew it! Now look, I will simply not attend a dinner in my honor.

HOVSTAD. (X to R. of desk.) Doctor, I think it's time we . . . (CATHERINE enters north and X to STOCKMANN.)

CATHERINE. I thought so! Thomas, I want you home. Now come. I want you to talk to Petra.

STOCKMANN. What happened? What are you doing here?

HOVSTAD. Something wrong, Mrs. Stockmann?

CATHERINE. Doctor Stockmann is the father of three children, Mr. Hovstad!

STOCKMANN. Now look, dear, everybody knows that, what's the . . .

CATHERINE. (Restraining.) Nobody would believe it from the way you're dragging us into this disaster!

HOVSTAD. Oh, now, Mrs. Stockmann . . .

STOCKMANN. What disaster?

CATHERINE. (X to HOVSTAD.) He treats you like a son and you want to make a fool of him.

HOVSTAD. I'm not making a . . .

STOCKMANN. Catherine, how can you accuse . . .

CATHERINE. He'll lose his job at the Springs, do you realize that? You print the article and they'll grind him up like a piece of flesh!

STOCKMANN. Catherine, you're embarrassing me! I beg

your pardon gentlemen . . .

CATHERINE. Mr. Hovstad, what are you up to?

STOCKMANN. I won't have you jumping at Hovstad, Catherine!

CATHERINE. (X to STOCKMANN, leads him to north exit.) I want you home! This man is not your friend!

STOCKMANN. He is my friend--any man who shares my risk is my friend! (X to L. of desk.) You simply don't understand that as soon as this breaks, everybody in this town is going to come out in the streets . . . and drive that gang of . . . (he notices cane and hat, recognizes it, looks at HOVSTAD, then ASLAKSEN.) What's this? What the hell is he doing here?

ASLAKSEN. (X to STOCKMANN.) All right, Doctor, now let's be calm and . . .

STOCKMANN. (X to HOVSTAD.) Where is he? What'd he do, talk you out of it? Hovstad! (No reply.) He won't get away with it; where'd you hide him?

ASLAKSEN. Be careful, Doctor! (PETER enters west door.)

STOCKMANN. (X to PETER.) Well, Peter! Poisoning the water wasn't enough, you're working on the press now, eh?

PETER. My hat, please. And my stick.

STOCKMANN. I just wanted you to realize, Peter . . . (Handing him hat.) that a free citizen is not afraid to touch it. And as for the baton of command, Your Honor, it can pass from hand to hand. So don't gloat yet. (Hands stick to PETER.) The people haven't spoken. (Turning to HOVSTAD and ASLAKSEN.) And I have the people because I have the truth, my friends.

ASLAKSEN. (X to STOCKMANN.) Doctor, we're not scientists; we can't judge whether your article is really true.

STOCKMANN. Then print it under my name; let me defend it!

HOVSTAD. (X to file.) I'm not printing it. I'm not going to sacrifice this newspaper. When the whole story gets out the public is not going to stand for any changes in the Springs.

ASLAKSEN. His Honor just told us, Doctor. You see, there will have to be a new tax . . .

STOCKMANN. (X to desk.) Ahhh! Yes. I see! That's why

you're not scientists suddenly and can't decide if I'm telling the truth. Well, so.

HOVSTAD. Don't take that attitude. The point is . . .

STOCKMANN. (X to HOVSTAD.) The point, the point, oh, the point is going to fly through this town like an arrow, and I'm going to fire it! Will you print this article as a pamphlet? I'll pay for it.

ASLAKSEN. I'm not going to ruin this paper or this town. Doctor, for the sake of your family . . .

CATHERINE. You can leave his family out of this, Mr. Aslaksen. God help me, I think you people are horrible!

STOCKMANN. (X to ASLAKSEN.) My article, if you don't mind!

ASLAKSEN. (Giving it to him.) Doctor, you won't get it printed in this town.

PETER. (X around table.) Can't you forget it? Can't you see now that everybody . . .?

STOCKMANN. Your Honor, I can't forget it, and you will never forget it as long as you live. I'm going to call a mass meeting and I . . .

PETER. And who is going to rent you a hall?

STOCKMANN. (X to PETER, table between them.) Then I will take a drum and go from street to street proclaiming that the springs are befouled and poison is rotting the body politic!

PETER. And I believe you really are that mad?

STOCKMANN. (Waving manuscript in his hand.) Mad? Oh, my brother, you haven't even heard me raise my voice yet. Catherine? (He holds out his R. arm, she takes it. They exit north.)

CUE: 9

CUE: 10

CUE: 2B

CUE: C

ACT II

SCENE 2

CUE: 11

A room in CAPTAIN HORSTER'S house. CAPTAIN

HORSTER is carrying a pitcher of water on a tray with two glasses. As he is putting these on the table, BILLING enters east. Crowd gathers in east entrance.

BILLING. (X to C.) Captain Horster?

HORSTER. (X to BILLING.) Oh, come in. I don't have enough chairs for a lot of people.

BILLING. My name is Billing. Don't you remember, at the Doctor's house?

HORSTER. (A little coldly.) Oh, yes, sure--I've been so busy I didn't recognize you. (X to crowd.) Why don't those people come inside?

BILLING. I don't know. I guess they're waiting for the Mayor or somebody important so they can be sure it's respectable in here. I wanted to ask you a question before it begins, Captain. Why are you lending your house for this? I never heard of you connected with anything political.

HORSTER. I'll answer that. I travel most of the year . . . Did you ever travel?

BILLING. Not abroad, no.

HORSTER. Well, I've been in a lot of places where people aren't allowed to say unpopular things. Did you know that?

BILLING. Sure, I've read about it.

HORSTER. (Simply.) Well, I don't like it.

BILLING. One more question. What's your opinion about the Doctor's proposition to rebuild the Springs? (X to L. of table.)

HORSTER. (After a moment.) Don't understand a thing about it. (HORSTER X to people entering east.) Come in. Come in. (NANSEN, EDWARD, and some of crowd enter east, taking seats in front.)

HENRIK. Try the horn.

NANSEN. (Taking out horn.) Wait'll they hear this! I could blow your moustache off with this!

HORSTER. (X to NANSEN.) I don't want any rough-house, you hear me? (CATHERINE and PETRA enter east.) Come in. I've got chairs just for you. (leads women to table.)

CATHERINE. (Nervously.) There's quite a crowd on the sidewalk. Why don't they come in?

HORSTER. I suppose they're waiting for the Mayor.

PETRA. Are all those people on his side?

HORSTER. Who knows? People are bashful . . . and it's so unusual to come to a meeting like this, I suppose they . . .

BILLING. Good evening, ladies. (CATHERINE AND PETRA don't look at him.) I don't blame you for not speaking. I just wanted to say I don't think this is going to be a place for ladies tonight.

CATHERINE. I don't remember asking your advice, Mr. Billing.

BILLING. I'm not as bad as you think, Mrs. Stockmann.

CATHERINE. (Turns to BILLING.) Then why did you print the Mayor's statement and not a word about my husband's report? Nobody's had a chance to find out what he really stands for. Why, everybody on the street there is against him already!

BILLING. If we printed his report it only would have hurt your husband.

CATHERINE. Mr. Billing, I've never said this to anyone in my life, but I think you're a liar. (Suddenly NANSEN lets out a blast on his horn. The women jump. PETER enters west and moves to CATHERINE.)

HORSTER. (X to NANSEN.) You do that once more and I'll throw you out of here!

PETER. Catherine? Petra?

PETRA. Good evening.

PETER. Why so coldly? He wanted a meeting and he's got it. (To HORSTER.) Isn't he here?

HORSTER. The Doctor is going around town to be sure that there's a good attendance.

PETER. Fair enough. By the way, Petra, did you paint that poster--the one somebody stuck on the town hall?

PETRA. (Steps toward him.) If you call it a painting, yes.

PETER. You know I could arrest you, it's against the

law to deface the Town Hall.

PETRA. (Holding out hands for handcuffs.) Well, here I am.

CATHERINE. If you arrest her, Peter, I'll never speak to you!

PETER. (X to sit in chair L. of table.) Catherine, you have no sense of humor! (ASLAKSEN enters east and X to PETER.)

DRUNK. (Standing in east entrance.) Say, friend, who's runnin'! Who's the candidate?!

HORSTER. (Pushing drunk out.) You're drunk, Mister. Now get out of here.

DRUNK. There's no law says a man who's drunk can't vote!

HORSTER. Get out of here, get out . . .

DRUNK. I wanna vote! I got a right to vote! (Drunk exits east.)

ASLAKSEN. (STOCKMANN and more crowd enter.) Your Honor, he's drunk.

STOCKMANN. Right this way, gentlemen! (HOVSTAD, KIIL, and more crowd enter.) In you go, come on, fellows . . . Not enough chairs, gentlemen, but we couldn't get a hall, y'know, so just relax, it won't take long. (STOCKMANN X to PETER.) Glad you're here, Peter!

PETER. Wouldn't miss it for the world.

STOCKMANN. (X to CATHERINE and PETRA.) How do you feel, Catherine?

CATHERINE. Just promise me, don't lose your temper . . . (STOCKMANN helps them to chairs behind table.)

DRUNK. (Enters north.) Look, if you ain't votin', what the hell's going on here!

HORSTER. (Starting after him.) Did I tell you to get out of here?

DRUNK. (Imperiously.) Don't push.

PETER. (Rising.) I order you to get out of here and stay out!

DRUNK. (Imperiously.) I don't like the tone of your

voice! And if you don't watch your step I'm gonna tell the Mayor right now and he'll throw yiz all in the jug! (Crowd is laughing, DRUNK turns to them.) What're you, revolution here?! (Amidst loud laughter, HORSTER pushes drunk out.)

STOCKMANN. (Crowd is taking seats, STOCKMANN stands R. of table.) All right, gentlemen, we might as well begin. Quiet down, please. The issue is very simple . . .

ASLAKSEN. (Rising.) We haven't elected a chairman, Doctor.

STOCKMANN. I'm sorry, Mr. Aslaksen, this isn't a meeting; I advertised a lecture and I . . .

HENRIK. (Rising.) I came to a meeting, Doctor, there's got to be some kind of control here. (Sits.)

STOCKMANN. What do you mean, control . . . what is there to control?

NANSEN. Sure, let him speak, this is no meeting!

EDVARD. (Stepping to PETER.) Your Honor, why don't you take charge of this . . .?

WARN: CUE 13

STOCKMANN. Just a minute now . . .

EDVARD. Somebody responsible has got to take charge . . . There's a big difference of opinion here . . . (Returning to seat.)

STOCKMANN. What makes you so sure? You don't even know yet what I'm going to say.

NANSEN. (Rising.) I've got a pretty good idea what you're going to say and I don't like it! If a man doesn't like it here let him go where it suits him better, we don't want any trouble-makers here! (A low grunt of assent from crowd, STOCKMANN looks at them.)

STOCKMANN. Now look, friend, you don't know anything about me . . .

NANSEN. We know plenty about you, Stockmann.

STOCKMANN. From what, from the newspapers? How do you know I don't like this town? (Holds up notes.) I'm here to save the life of this town. (NANSEN sits.)

PETER. (Rising quickly.) Now just a minute, Doctor. (Crowd quickly becomes silent.) I think the democratic thing to do is to elect a chairman.

EDVARD. I nominate the Mayor!

NANSEN. Second the Mayor!

PETER. No, no, no. That wouldn't be fair. We want a neutral person. I suggest Mr. Aslaksen who has always . . .

HEDVIG. (Rising.) I came to a lecture, I didn't . . .

NANSEN. (Rising.) To HEDVIG.) What're you afraid of a fair fight? Second, Mr. Aslaksen! (NANSEN and HEDVIG scuffle, then take each others' seat.)

STOCKMANN. All right, if that's your pleasure. I just want to remind you that the reason I arranged for this lecture was that I have a very important message for you people and . . . I couldn't get it into the press and nobody would rent me a hall. (To PETER.) I just hope I'll be given time to speak here. (To ASLAKSEN.) Mr. Aslaksen? (The crowd applauds ASLAKSEN, who moves behind table. STOCKMANN sits R. of table, PETER L. of table.)

ASLAKSEN. I just have one word before we start. Whatever is said tonight, please remember, the highest civic virtue is moderation. Now if anybody wants to speak . . .

CUE: 13

PETER. (Rising.) Mr. Chairman!

ASLAKSEN. (Quickly.) His Honor the Mayor will address the meeting. (Great applause.)

PETER. (X to L. of table, ASLAKSEN takes PETER'S chair.) Gentlemen, there's no reason to take very long to settle this tonight and return to our ordinary calm and peaceful life. Here's the issue: Doctor Stockmann, my brother--and believe me, it's not easy to say this--has decided to destroy Kirsten Springs, our Health Institute . . . (Crowd groans.)

STOCKMANN. (Rising.) Peter!

ASLAKSEN. (Rising.) Let the Mayor continue, please. There mustn't be any interruptions. (STOCKMANN and ASLAKSEN return to seats.)

PETER. He has a long and very involved way of going about it, but that's the brunt of it, believe me.

NANSEN. (Rising.) Then what're we wasting time for? Run him out of town! (Others agree; NANSEN sits.)

PETER. (X to front of table.) Now wait a minute. I want

no violence here. I want you to understand his motives. He is a man, always has been, who is never happy unless he is badgering authority, ridiculing authority, destroying authority. He wants to break the Springs so he can prove that the Administration blundered in the construction.

WARN: CUE 14

STOCKMANN. (Rising.) May I speak, I . . . ?

ASLAKSEN. The Mayor's not finished. (STOCKMANN returns.)

PETER. (Moves toward east end.) Thank you. Now there are a number of people here who seem to feel that the Doctor has a right to say anything he pleases. After all, we are a democratic country. Now God knows, in ordinary times, I'd agree a hundred percent with anybody's right to say anything. But these are not ordinary times. Nations have crises and so do towns. There are ruins of nations and there are ruins of towns all over the world, and they were wrecked by people who in the guise of reform and pleading for justice and so on, broke down all authority and left only revolution and chaos.

WARN: CUE 15

STOCKMANN. (X to front of table.) What the hell are you talking about!

ASLAKSEN. (X to STOCKMANN.) I'll have to insist, Doctor . . .

STOCKMANN. I called a lecture, I didn't invite him to attack me. He's got the press and every hall in town to attack me and I've got nothing but this room tonight. (Crowd murmurs.)

ASLAKSEN. I don't think you're making a very good impression, Doctor. (Assenting laughter and catcalls. Both return to seats.) Please continue, Your Honor.

PETER. Now this is our crisis. We know what this town was without our Institute. We coudly barely afford to keep the streets in condition; it was a dead, third-rate hamlet. Today we're just on the verge of becoming internationally known as a resort. I predict that within five years the income of every man in this room will be immensely greater. I predict that our schools will be bigger and better; and in time this town will be crowded with fine carriages; (Crowd applause.) great homes will be built here, first-class stores will open all along Main Street. (Crowd murmurs in appreciation.) I predict that if we were not defamed and maliciously attacked we will some day be one of the richest and most beautiful resort towns in the world. (General applause.) There are your choices. (X to front of table.) Now all you've got to do is ask yourself a simple question--has any one of us the right,

CUE: 14

the "democratic" right as they like to call it, to pick at minor flaws in the Springs, to exaggerate the most picayune faults . . . (Cries of "no, no!") and to attempt to publish these defamations for the whole world to see? We live or die on what the outside world thinks of us! I believe there is a line that must be drawn, and if a man decides to cross that line, we the people must finally take him by the collar and declare, "You cannot say that." (An uproar of assent.) All right, then. I think we all understand each other. CUE: 15
Mr. Aslaksen, I move that Doctor Stockmann be prohibited from reading his report at this meeting. (Ovation, PETER returns to his chair.)

ASLAKSEN. (Standing in front of table.) Quiet, please! Please, now! I think we can proceed to the vote.

STOCKMANN. (Rising.) Well, aren't you going to let me speak at all?

ASLAKSEN. Doctor, we are just about to vote on that question.

STOCKMANN. But damn it, man, I've got a right to . . .

PETRA. (Moving behind STOCKMANN.) Point of order, Father!

STOCKMANN. (Remembering.) Yes, point of order!

ASLAKSEN. Yes, Doctor? (STOCKMANN, at a loss, turns to PETRA for further instruction.)

PETRA. You want to discuss the motion.

STOCKMANN. That's right, damn it. I want to discuss the motion!

ASLAKSEN. Ah . . . (Glances at PETER, who nods.) All right, go ahead. (PETRA sits; ASLAKSEN takes chair behind table.)

STOCKMANN. (X to front of table.) Now listen. (Pointing to PETER.) He talks and he talks and he talks, but not a word about the facts.

HENRIK. (Rising.) We don't want to hear any more about the water!

HANSEN. (Rising.) You're just trying to blow up everything!

STOCKMANN. Well, judge for yourselves. Let me read . . . (Crowd calls, "No, no, no." This rapidly builds into the

biggest, noisiest reaction.)

ASLAKSEN. (Rising.) Please, please now, quiet. We can't have this uproar! I think, Doctor, that the majority wants to take the vote before you start to speak. If they so will, you can speak, otherwise . . . majority rules, you won't deny that.

STOCKMANN. Don't bother voting. I understand everything now. Can I have a few minutes?

PETER. (Rising.) Mr. Chairman . . .

STOCKMANN. I won't mention the Institute. I have a new discovery that's a thousand times more important than all the institutes in the world. (To ASLAKSEN.) May I have the platform?

ASLAKSEN. (Looking to PETER.) I don't see how we can deny him that as long as he confines himself to . . .

STOCKMANN. The Springs are not the subject. (All sit but STOCKMANN.) Before I go into my subject, I want to congratulate the "liberals" and "radicals" among us--like Mr. Hovstad . . .

HOVSTAD. (X to C.) What do you mean, radical! Where's your evidence to call me a radical!

STOCKMANN. You got me there. There isn't any evidence. I guess there never really was. I just wanted to congratulate you on your self-control tonight--you who have fought in every parlor for the principle of free speech these many years.

HOVSTAD. I believe in democracy. When my readers are overwhelmingly against something, I'm not going to impose my will on the majority. (He sits.)

STOCKMANN. You have begun my remarks, Mr. Hovstad. Gentlemen, Mrs. Stockmann, Miss Stockmann, tonight I was struck by a sudden flash of light, a discovery second to none. But before I tell it to you, a little story. I put in a good many years in the North of our country. Up there the rulers of the world are the great seal and the gigantic squadrons of duck. Man lives on ice, huddled together in a little pile of stone. His whole life consists of grubbing for food. Nothing more. He can barely speak his own language. And it came to me one day that it was romantic and sentimental for a man of my education to be tending these people. They had not yet reached the stage where they needed a doctor. If the truth were to be told, a veterinary would be more in order. (A murmur of displeasure works through crowd.)

BILLING. (X to STOCKMANN.) Is that the way you refer to decent, hard-working people!

STOCKMANN. I expected that, my friend, but don't think you can fog up my brain with that magic word, the People! Not any more! Just because there is a mass of organisms with the human shape . . . (Crowd reacts to this insult.) they do not automatically become a People. That honor has to be earned! (BILLING sits.) Nor does one automatically become "A Man" by having human shape, and living in a house, and feeding one's face--and agreeing with one's neighbors. (Slight reaction to this insult.) That name also has to be earned. (Crowd becomes quiet by the force of his words.) Now, when I came to my conclusions about the Springs . . .

PETER. (Rising.) You have no right to . . .

STOCKMANN. That's a picayune thing to catch me on a word, Peter, I'm not going into the Springs. (PETER sits.) When I became convinced of my theory about the water, the authorities moved in at once, and I said to myself, I will fight them to the death because . . .

NANSEN. (Rising.) What're you trying to make, a revolution here? He's a revolutionist! (Sits.)

STOCKMANN. (Almost pleading.) Let me finish! (To crowd.) I thought to myself--the majority, I have the majority! And let me tell you, friends, it was a grand feeling. Because the reason I came back to this place of my birth was that I wanted to give my education to this town, I loved it, so I spent months without pay or encouragement and dreamed up the whole project of the Springs. And why? Not as my brother says, so that fine carriages could crowd our streets, but so that we might cure the sick, so that we might meet people from all over the world and learn from them, and become broader and more civilized--in other words, more like Men, more like A People.

EDVARD. (Rising.) You don't like anything about this town, do you?

NANSEN. (Rising.) Admit, you're a revolutionist, aren't you? Admit it!

STOCKMANN. I don't admit it! I proclaim it now! I am in revolt against the age-old lie that the majority is always right! (Crowd's reaction is astonished, stunned.)

HOVSTAD. He's an aristocrat all of a sudden!

STOCKMANN. And more! I tell you now, that the majority is always wrong, and in this way!

PETER. (X to STOCKMANN.) Have you lost your mind! Stop talking before . . .

STOCKMANN. Was the majority right when they stood by while Jesus was crucified? (Silence.) Was the majority right when they refused to believe that the earth moved round the sun, and let Galileo be driven to his knees like a dog? It takes fifty years for the majority to be right. The majority is never right until it does right. (PETER sits.)

HOVSTAD. (X to C.) I want to state right now, that although I've been this man's friend, I now cut myself off from him absolutely. (Returns to seat.) CUE: 16

STOCKMANN. Answer me this! Please, one more moment! A platoon of soldiers is walking down a road toward the enemy. Every one of them is convinced he is on the right road, the safe road. But two miles ahead stands one lonely man, the outpost. He sees that this road is dangerous, that his comrades are walking into a trap. He runs back, he finds the platoon. Isn't it clear that this man must have the right to warn the majority, to argue with the majority, to fight with the majority if he believes he has the truth? Before many can know something, one must know it! (His passion has made a silence.) It's always the same. Rights are sacred until it hurts for somebody to use them. I beg you now--I realize the cost is great, the inconvenience is great, the risk is great that other towns will get the jump on us while we're rebuilding . . . WARN: CUE 17 WARN: CUE 18 WARN: CUE 19

PETER. (Rising.) Aslaksen, he's not allowed to . . .

STOCKMANN. Let me prove it to you! The water is poisoned! (Crowd stands, yelling.)

PETER. (X to STOCKMANN.) That's enough! Now stop it! Quiet! There is not going to be any violence here!! (People in the crowd look at PETER and become quiet. After a moment.) Doctor, give Mr. Aslaksen the platform.

STOCKMANN. I'm not through yet.

PETER. Give him the platform or I will not be responsible for what happends.

CATHERINE. (X to STOCKMANN.) I'd like to go home; come on Tom.

PETER. I move the Chairman order the speaker to leave the platform.

EDVARD. Sit down.

NANSEN. Get off that platform! (Others join in.)

STOCKMANN. All right. Then I'll take this to out-of-town newspapers until the whole country is warned . . .

PETER. You wouldn't dare!

HOVSTAD. You're trying to ruin this town, that's all, trying to ruin it.

STOCKMANN. You are trying to build a town on a morality so rotten that it will infect the country and the world! If the only way you can prosper is this murder of freedom and truth, then I say with all my heart--let it be destroyed, let the people perish! (Crowd yells.)

ASLAKSEN. Resolution: I declare Doctor Thomas Stockmann an enemy of the people. (Crowd agrees.) Meeting adjourned. (Crowd yells and moves to east entrance.)

CATHERINE. That's not true! He loves this town!

STOCKMANN. You damned fools, you fools! (Stepping to HORSTER.) Captain, do you have room for us on your ship to America?

HORSTER. Any time you say, Doctor.

STOCKMANN. Catherine! (She takes his R. arm.) Petra? (She takes his L. arm.)

NANSEN. Doctor! You'd better get on that ship soon.

CATHERINE. (Quickly.) Let's go out the back door . . .

HORSTER. Right this way . . .

STOCKMANN. No, no! No back doors! (To crowd.) I don't want to mislead anybody--the enemy of the people is not finished in this town--(Walks with family and HORSTER through crowd toward east exit.) not quite yet! And if anybody thinks . . .

HENRIK. (Suddenly.) Traitor! (Quickly the noise builds.)

EDVARD. Enemy! Enemy!

NANSEN. Throw him in the river! Come on, throw him in the river!

CUE: 18

(Out of the noice, a chant emerges, soon the whole crowd is calling, "Enemy! Enemy!" stamping their feet on last syllable. Crowd is snapping at them like animals. The whole stage trobs with the chant, "Enemy, enemy, enemy, enemy, enemy."

CUE: 19

CUE: 3C

CUE: D

ACT III

SCENE: Same as ACT I, SCENE 1.
The following morning. Windows are broken. Disorder. There are small rocks around the room.

STOCKMANN enters north and picks up a stone from B.W., sets it on table where there is a little pile of rocks.

STOCKMANN. Catherine! Tell what's-her-name there's still some rocks to pick up in here!

CATHERINE. (Off stage.) She's not finished sweeping up the glass! (STOCKMANN bends down to get another stone under a chair when a rock is thrown through one of the last remaining panes. He whirls around and rushes to B.W., looks out. CATHERINE runs in from dining-room door and X to STOCKMANN. They put their arms around each other.) You all right?!

STOCKMANN. (Looking out window.) A little boy. Look at him run. (Picking up stone in front of window.) How fast the poison spreads--even to the children. (X and sets rock on round table.)

CATHERINE. (Looking out window, has chill.) It's hard to believe this is the same town . . .

STOCKMANN. I'm going to keep these like sacred relics. I'll put them in my will. I want the boys to have these in their homes to look at every day. (X to stove.) Cold in here. Why hasn't what's-her-name got the glazier here?

CATHERINE. (X to him.) She's getting him . . .

STOCKMANN. She's been getting him for two hours. We'll freeze to death in here.

CATHERINE. (Unwillingly.) He won't come here, Tom.

STOCKMANN. No! The glazier's afraid to fix my windows?

CATHERINE. You don't realize . . . people don't like to be pointed out. He's got neighbors, I suppose, and . . . (A knock on front door.) Is that someone at the door? (She goes to door. Opens door, finds letter, X to STOCKMANN.) A letter -- left for you, Tom.

STOCKMANN. (Taking and opening it.) What's this now?

CATHERINE. (X to B.W.) I don't know how we're going to do any shopping with everybody ready to bite my head off . . .

STOCKMAN. Well, what do you know! We're evicted!

CATHERINE. (X to him.) Oh, no!

STOCKMAN. He hates to do it, but with public opinion what it is . . .

CATHERINE. (Frightened.) Maybe we shouldn't have let the boys go to school today?

STOCKMAN. Now don't get all frazzled again . . .

CATHERINE. But the landlord is such a nice man. If he's got to throw us out the town must be ready to murder us!

STOCKMANN. Just calm down, will you? (Leads her to sofa, sits, pulls her down on his L. knee.) We'll go to America and the whole thing'll be like a dream . . .

CATHERINE. But I don't want to go to America . . . (Noticing his pants.) When did this get torn?

STOCKMANN. Must've been last night . . .

CATHERINE. Your best pants!

STOCKMANN. Well, it shows you, that's all. Man goes out to fight for the truth should never wear his best pants. (She half-laughs.) Stop worrying, will you? You'll sew them up and in no time at all we'll be three thousand miles away . . .

CATHERINE. But how do you know it'll be any different there?

STOCKMANN. I don't know, it just seems to me in a big country like that, the spirit must be bigger. Still, I suppose they must have the solid majority there, too? I don't know, at least there must be more room to hide there.

CATHERINE. Think about it more, will you? I'd hate to go half around the world and find out we're in the same place.

STOCKMANN. You know, Catherine, I don't think I'm ever going to forget the face of that crowd last night.

CATHERINE. (X to round table.) Don't think about it . . .

STOCKMANN. Some of them had their teeth bared, like animals in a pack. And who leads them? Men who call themselves liberals! Radicals! (She looks around at furniture, figuring.) The crowd lets out one roar and where are they--my liberal friends! I bet if I walked down the street now not one of them would admit he ever met me! It's hard to believe, it's . . . Are you listening to me?

CATHERINE. I was just wondering what we'll ever do with the furniture if we go to America?

STOCKMANN. Don't you ever listen when I talk, dear?

CATHERINE. (X to him.) Why must I listen? I know you're right. (PETRA enters west.) Petra! Why aren't you in school?

STOCKMANN. (Rises, X to PETRA.) What's the matter?

PETRA. I'm fired.

CATHERINE. They wouldn't.

PETRA. As of two weeks from now. But I couldn't bear to stay there.

STOCKMANN. (Shocked.) Mrs. Busk fired you?

CATHERINE. (Sits on sofa.) Who'd ever imagine she could do such a thing?

PETRA. (X to round table to place books.) It hurt her. I could see it, because we've always agreed so about things. But she didn't dare do anything else . . .

STOCKMANN. (X to PETRA.) The glazier doesn't dare fix the windows, the landlord doesn't dare let us stay on . . .

PETRA. The landlord!

STOCKMANN. Evicted, darling! Oh, God, on the wreckage of all the civilizations in the world there ought to be a big sign--"They Didn't Dare!"

PETRA. (X to stove.) I really can't blame her, Father, she showed me three letters she got this morning . . .

STOCKMANN. From whom?

PETRA. They weren't signed . . .

STOCKMANN. (X to PETRA.) Oh, naturally. The big patriots with their anonymous indignation, scrawling out the darkness

of their minds onto dirty little slips of paper--that's morality, and I'm the traitor! What'd the letters say?

PETRA. Well, one of them was from somebody who said that he'd heard at the club that somebody who visits this house said I had radical opinions about certain things.

STOCKMANN. (X to library table.) Oh, wonderful! Somebody heard that somebody heard that she heard that he heard!--Catherine, pack as soon as you can. I feel as though vermin were crawling all over me. (HORSTER knocks and enters west.)

HORSTER. Good morning!

STOCKMAN. (X to HORSTER.) Captain! You're just the man I want to see.

HORSTER. I thought I'd see how you all were . . .

CATHERINE. That's awfully nice of you, Captain . . . (Leading him to arm chair.) and I want to thank you for seeing us through the crowd last night.

PETRA. Did you get home all right? We hated to leave you alone with that mob.

HORSTER. Oh, nothing to it. In a storm, there's just one thing to remember--it will pass.

STOCKMANN. Unless it kills you.

HORSTER. (After a moment.) You mustn't let yourself get too bitter.

STOCKMANN. I'm trying, I'm trying. But I don't guarantee how I'll feel when I try to walk down the street with "Traitor" branded on my forehead.

CATHERINE. (Sits on sofa.) Don't think about it.

HORSTER. Ah, what's a word?

STOCKMANN. A word can be like a needle sticking in your heart, Captain. It can dig and corrode like an acid, until you become what they want you to be--really an enemy of the people.

HORSTER. (Sits in arm chair.) You mustn't ever let that happen, Doctor.

STOCKMANN. (X to rocker.) Frankly, I don't give a damn any more. Let summer come, let an epidemic break out, then they'll know who they drove into exile. (Sits.) When are you sailing?

PETRA. (Sitting on stool.) You really decided to go, Father?

STOCKMANN. Absolutely. When do you sail, Captain?

HORSTER. That's really what I came to talk to you about.

STOCKMANN. Why, something happen to the ship?

CATHERINE. (Happily to STOCKMANN.) You see! We can't go!

HORSTER. No, the ship will sail. But I won't be aboard.

STOCKMANN. No!

PETRA. You fired, too? 'Cause I was this morning!

CATHERINE. Oh, Captain, you shouldn't have given us your house . . .

HORSTER. Oh, I'll get another ship. It's just the owner, Mr. Vik, happens to belong to the same party as the Mayor, and I suppose when you belong to a party and the party takes a certain position . . . Because Mr. Vik himself is a very decent man . . .

STOCKMANN. Oh, they're all decent men!

HORSTER. No, really, he's not like the others . . .

STOCKMANN. He doesn't have to be. A party is like a sausage grinder--it mashes up clear heads, longheads, fatheads, blockheads, and what comes out?--meatheads! (Bell at door. PETRA goes to answer it.)

CATHERINE. Maybe that's the glazier . . .

STOCKMANN. (Stepping to HORSTER.) Imagine, Captain . . . (Pointing to door.) He refused to come all morning. (PETER enters and stands at B.W.)

PETER. If you're busy . . .

STOCKMANN. (X to PETER.) Just picking up rocks and broken glass. Come in Peter. What can I do for you this brisk, fine morning?

CATHERINE. (Indicating D.R.) Come inside, won't you, Captain? Petra? (They exit.)

HORSTER. (On the way to D.R.) Yes. I'd like to

finish our talk, Doctor.

STOCKMANN. (X to HORSTER; then turns and X to PETER.) Be with you in a minute, Captain. Keep your coat on if you like, it's a little draughty in here today.

PETER. (X to stove.) Thanks, I believe I will. I think I caught cold last night--that house was freezing.

STOCKMANN. I thought it was kind of warm--suffocating, as a matter of fact. What do you want?

PETER. May I sit down? (Starts to sit in window seat.)

STOCKMANN. Not there, a piece of the solid majority . . . (Refers to window.) is liable to open your skull! There. (Indicating chair by sofa.) PETER X while taking a large envelope out of his breast pocket.) Now don't tell me!

PETER. Yes. (Hands him envelope, sits).

STOCKMANN. (Gets it.) I'm fired.

PETER. The Board met this morning. There was nothing else to do, considering the state of public opinion. (Pause.)

STOCKMANN. You look scared, Peter.

PETER. I . . . haven't completely forgotten that you're still my brother.

STOCKMANN. (Places envelope on round table.) I doubt that.

PETER. You have no practice left in this town, Thomas.

STOCKMANN. People always need a doctor.

PETER. A petition is going from house to house. Everybody is signing it. A pledge not to call you any more. I don't think a single family will dare refuse to sign it.

STOCKMANN. (X to him.) You started that, didn't you?

PETER. (Rising, X towards B.W.) No. As a matter of fact, I think it's all gone a little too far. I never wanted to see you ruined, Thomas. This will ruin you.

STOCKMANN. No, it won't . . .

PETER. For once in your life, will you act like a responsible man?

STOCKMANN. Why don't you say it, Peter? You're afraid I'm going out of town to start publishing things about the Springs, aren't you?

PETER. I don't deny that. Thomas, if you really have the good of the town at heart you can accomplish everything without damaging anybody, including yourself. (Pause.)

STOCKMANN. (X to PETER.) What's this now?

PETER. (X him toward L. of sofa.) Let me have a signed statement saying that in your zeal to help the town, you went overboard and exaggerated--put it any way you like, just so you calm anybody who might feel nervous about the water. If you'll give me that, you've got your job, and I give you my word you can gradually make all the improvements you feel are necessary. Now that gives you what you want . . .

STOCKMANN. You're nervous, Peter.

PETER. I am not nervous!

STOCKMANN. (X to library table for pipe.) You expect me to remain in charge while people are being poisoned?

PETER. In time you can make your changes . . .

STOCKMANN. (X to him.) When--five years, ten years? You know your trouble, Peter? You just don't grasp, even now, that there are certain men you can't buy.

PETER. I'm quite capable of understanding that; but you don't happen to be one of those men.

STOCKMANN. What do you mean by that now?

PETER. (X to arm chair.) You know damned well what I mean by that. Morten Kiil is what I mean by that.

STOCKMANN. Morten Kiil?

PETER. Your father-in-law, Morten Kiil.

STOCKMANN. I swear, Peter, one of us is out of his mind; what are you talking about?

PETER. Now don't try to charm me with that professional innocence . . .

STOCKMANN. (X to him.) What are you talking about?

PETER. You don't know that your father-in-law has been running around all morning buying stock in Kirsten Springs?

STOCKMANN. (Perplexed.) Buying up stock?

PETER. Buying up stock, every share he can lay his hands on!

STOCKMANN. Well, I don't understand, Peter, what's that got to do with . . .?

PETER. (Turns and walks away a few steps.) Oh, come now, come now, come now . . .

STOCKMANN. (Follows.) I hate you when you do that! Don't just walk around gabbling "Come now, come now"-- what the hell are you talking about?

PETER. (Turns.) Very well, if you insist on being dense. A man wages a relentless campaign to destroy confidence in a corporation. He even goes so far as to call a mass meeting against it. The very next morning, when people are still in a state of shock about it all, his father-in-law runs all over town picking up shares at half their value.

STOCKMANN. (After a pause.) My God!

PETER. And you have the nerve to speak to me about principles?

STOCKMANN. You mean you actually believe that I . . .?

PETER. (X to library table.) I'm not interested in psychology! I believe what I see! And what I see is nothing but a man doing a dirty, filthy job for Morten Kiil, and let me tell you, by tonight every man in this town'll see the same thing!

STOCKMANN. Peter, you, you . . .!

PETER. Now get to this desk and write me a statement denying everything you've been saying or . . .

STOCKMANN. (X to R. of PETER.) Peter, you're a son of a . . .!

PETER. All right, then, you'd better get this one straight, Thomas. If you're figuring on opening another attack from out of town, keep this in mind: the morning it's published I will send out a subpoena for you and begin a prosecution for conspiracy. I've been trying to make you respectable all my life, now if you want to make the big jump there'll be nobody there to hold you back. Now do we understand each other?

STOCKMANN. (X toward D.R.) Oh, we do, Peter! (KIIL enters front door. PETER starts for door and almost bumps into him.) Get the girl--what the hell is her name?--scrub the

floors, wash down the walls, a pestilence has been here!

PETER. (Turning to STOCKMANN, pointing to KIIL.) Hah! (He exits west. KIIL X to chair by sofa.)

STOCKMANN. (X to KIIL). Morten, now what have you done? What's the matter with you? Do you realize what this makes me look like?! (KIIL takes some stock shares out of his inside coat pocket.) Is that . . . them?

KIIL. (X to stove.) That's them, yes. Kirsten Springs shares. And very easy to get this morning.

STOCKMANN. (X to him.) Morten, don't play with me, what's this all about?

KIIL. What are you so nervous about? Can't a man buy some stock without . . .?

STOCKMANN. I want an explanation, Morten.

KIIL. Thomas, they hated you last night.

STOCKMANN. (X to library table.) You don't have to tell me that.

KIIL. But they also believed you. They'd love to murder you, but they believe you. The way they say it, the pollution is coming down the river from Windmill Valley.

STOCKMANN. That's exactly where it's coming from.

KIIL. (X to STOCKMANN.) Yes. And that's exactly where my tannery is.

STOCKMANN. Well, Morten, I never made a secret to you that the pollution was tannery waste.

KIIL. I'm not blaming you. It's my fault. I didn't take you seriously. But it's very serious now. Thomas, I got that tannery from my father, he got it from his father; and his father got it from my great-grandfather. I do not intend to allow my family's name to stand for the three generations of murdering angels who poisoned this town.

STOCKMANN. I've waited a long time for this talk, Morten. I don't think you can stop that from happening.

KIIL. No, but you can.

STOCKMANN. I?

KIIL. (X toward arm chair.) I've bought these shares because . . .

STOCKMANN. (Follows him.) Morten, you've thrown your money away: the Springs are doomed.

KIIL. (Turns to him.) I never throw my money away, Thomas. These were bought with your money.

STOCKMANN. My money? What . . .?

KIIL. You've probably suspected that I might leave a little something for Catherine and the boys?

STOCKMANN. Well, naturally, I'd hoped you'd . . . (X to sofa, sits.)

KIIL. (Touches shares.) I decided this morning to invest that money in some stock, Thomas.

STOCKMANN. You bought that junk with Catherine's money . . .!

KIIL. People call me badger, and that's an animal that roots out things, but it's also some kind of a pig, I understand. I've lived a clean man and I'm going to die clean. You're going to clean my name for me.

STOCKMANN. Morten . . .

KIIL. (X to rocker, sits.) Now I want to see if you really belong in a strait-jacket.

STOCKMANN. How could you dare do such a thing? What's the matter with you?

KIIL. Now don't get excited, it's very simple. If you should make another investigation of the water . . .

STOCKMANN. (X to him.) I don't need another investigation, I . . .

KIIL. If you think it over and decide that you ought to change you opinion about the water . . .

STOCKMANN. (Turns, X to C.) But the water is poisoned, poisoned!

KIIL. (Rising.) If you simply go on insisting the water is poisoned, (Holds up shares.) with these in your house, then there's only one explanation for you--you are absolutely crazy!

STOCKMANN. You're right! I'm mad! I'm insane!

KIIL. You must be! You're stripping the skin off your family's back--only a madman would do a thing like that!

STOCKMANN. (X to stove.) Morten, Morten, I'm a penniless man, why didn't you tell me before you bought this junk?

KIIL. (X to STOCKMANN.) Because you would understand it better if I told you after. And Goddammit, I think you do understand it now! Don't you! Millions of tons of water come down that river. How do you know the day you made your tests there wasn't something unusual about the water?

STOCKMANN. (X to B.W.) No, I took too many samples.

KIIL. How do you know? (Following him.) Why couldn't those little animals have clotted up only in the patch of water you scooped out of the river? How do you know the rest of it wasn't pure?

STOCKMANN. It's not probable . . . people were getting sick last summer . . .

KIIL. They were sick when they came here, or they wouldn't have come!

STOCKMANN. Not intestinal diseases, skin diseases . . .

KIIL. The only place anybody gets a bellyache is here?! There are no carbuncles in Norway? Maybe the food was bad! Did you even think of the food?

STOCKMANN. (X to library table.) No . . . I didn't look into the food . . .

KIIL. (X to STOCKMANN.) Admit it. We're all alone here . . . you have some doubt . . .

STOCKMANN. Well, nothing is a hundred percent on this earth, but . . .

KIIL. Then you have a perfect right to doubt the other way! You have a scientific right! And did you ever think of some disinfectant? I bet you never even thought of that!

STOCKMANN. Not for a mass of water like that, you can't . . .

KIIL. Everything can be killed. That's science! Thomas, I never liked your brother, you have a perfect right to hate him . . .

STOCKMANN. (X to arm chair, back to KIIL.) I didn't do it because I hate my brother!

KIIL. (X to him.) Part of it, part of it, don't deny it!

You admit there's some doubt in your mind about the water, you admit there may be ways to disinfect it, and yet you went after your brother as though the only way to cure the thing was to blow up the whole Institute! There's hatred in that, boy, don't forget it. (X to round table, picks up shares in R. hand.) These can belong to you now, so be sure, be sure; tear the hatred out of your heart, stand naked in front of yourself--are you sure?!

STOCKMANN. (X to him.) What right have you to gamble my family's future on the strength of my convictions?

KIIL. Ah ha! Then the convictions are not really that strong!

STOCKMANN. I am ready to hang for my convictions! But no man has a right to make martyrs of others; my family is innocent. Sell back those shares, give her what belongs to her, I'm a penniless man!

KIIL. (X for coat on chair.) Nobody is going to say Morten Kiil wrecked this town. You retract your "convictions," or these go to charity.

STOCKMANN. Everything?

KIIL. There'll be a little something for Catherine, but not much. I want my good name. It's exceedingly important to me.

STOCKMANN. (Bitterly.) And charity . . .

KIIL. Charity will do it, or you will do it. It's a serious thing to destroy a town.

STOCKMANN. (X to KIIL.) Morten, when I look at you I swear to God I see the devil! HOVSTAD and ASLAKSEN enter west.)

ASLAKSEN. (Holds up hand defensively.) Now don't get excited, please!

KIIL. Too many intellectuals here!

ASLAKSEN. (Apologetically.) Doctor, can we have five minutes of . . .?

STOCKMANN. I've got nothing to say to you . . .

KIIL. I want an answer right away. You hear? I'm waiting. I'll leave back the back door if you don't mind. (Exits to D.R.)

STOCKMANN. (Follows KIIL, then turns to HOVSTAD and ASLAKSEN.) All right, say it quick. What do you want?

HOVSTAD. (X to stove, ASLAKSEN stands R. of library table.) We don't expect you to forgive our attitude at the meeting, but . . .

STOCKMANN. (X to HOVSTAD.) Your attitude was prone . . . prostrated . . . prostituted!

HOVSTAD. All right, call it whatever you want . . .

STOCKMANN. (X to library table.) I've got a lot on my mind, so get to the point. What do you want?

ASLAKSEN. Doctor, you should have told us what was in back of it all. You could have had the Messenger behind you all the way.

HOVSTAD. (X to B.W.) You'd have had public opinion with you now. Why didn't you tell us?

STOCKMANN. Look, I'm very tired. Let's not beat around the bush . . .

HOVSTAD. Kiil's been all over town buying up stock in the Springs. It's no secret any more.

STOCKMANN. Well, what about it?

HOVSTAD. You don't want me to spell it out, do you?

STOCKMANN. (Starts for D.R.) I certainly wish you would, I . . .

HOVSTAD. (X to STOCKMANN.) All right, let's lay it on the table. Aslaksen, you want to . . . ?

ASLAKSEN. No--no, go ahead.

HOVSTAD. Doctor, in the beginning we supported you. (Slowly, to drive it into his head.) We couldn't go on supporting you because, in simple language, we didn't have the money to withstand the loss in circulation. You're boycotted now? Well, the paper would have been boycotted, too, if we'd stuck with you.

ASLAKSEN. You can see that, Doctor . . .

STOCKMANN. Oh, yes, but what do you want?

HOVSTAD. The People's Messenger can put on such a campaign that in two months you'll be hailed a hero in this town.

ASLAKSEN. We're ready to go.

HOVSTAD. We will prove to the public that you had to

buy up the stock because the management would not make the changes required for the public health. In other words, you did it for absolutely scientific, public-spirited reasons. (Steps to STOCKMANN.) Now, what do you say, Doctor?

STOCKMANN. You want money from me, is that it?

ASLAKSEN. Well, now, Doctor . . .

HOVSTAD. (To ASLAKSEN.) No, don't walk around it. (To STOCKMANN.) If we started to support you again, Doctor, we'd lose circulation for a while. We'd like you--or Mr. Kiil, rather--to make up the deficit. Now that's open and above-board and I don't see anything wrong with it. Do you? (Pause, STOCKMANN looks at him, then X to him and ASLAKSEN to B.W. in thought.)

ASLAKSEN. (Turns to STOCKMANN.) Remember, Doctor, you need the paper, you need it desperately.

STOCKMANN. No, there's nothing wrong with it at all. I . . . I'm not at all averse to cleaning up my name, although for myself it never was dirty. I don't enjoy being hated, if you know what I mean.

ASLAKSEN. Exactly.

HOVSTAD. Aslaksen, will you show him the budget? (ASLAKSEN reaches into his pocket.)

STOCKMANN. (X to them.) Just a minute. There is one point. I hate to keep repeating the same thing, but the water is poisoned.

HOVSTAD. Now, Doctor . . .

STOCKMANN. (X between them to C.) Just a minute. The Mayor says that he will levy a tax on everybody to pay for the reconstruction. I assume you are ready to support that tax at the same time you're supporting me?

ASLAKSEN. That tax would be extremely unpopular.

HOVSTAD. (X to STOCKMANN.) Doctor, with you back in charge of the baths as Medical Officer, I have absolutely no fear that anything can go wrong. . .

STOCKMANN. In other words, you will clean up my name so that I can be in charge of the Corruption.

HOVSTAD. But we can't tackle everything at once. A new tax, there'd be an uproar!

ASLAKSEN. (Steps in a little). It would ruin the paper!

STOCKMANN. Then you don't intend to do anything about the water?

HOVSTAD. We have faith you won't let anyone get sick!

STOCKMANN. In other words, gentlemen, you are looking for someone to blackmail into paying your printing bill.

HOVSTAD. (X to ASLAKSEN'S R.) We are trying to clear your name, Doctor Stockmann! And if you refuse to co-operate, if that's going to be your attitude . . .

STOCKMANN. Yes? Go on. What will you do?

HOVSTAD. (Taking ASLAKSEN'S R. arm, starts to exit west.) I think we'd better go.

STOCKMANN. (Takes few steps toward them, ASLAKSEN and HOVSTAD stop and turn at library table.) What will you do? I would like you to tell me! Me, the man two minutes ago you were going to make into a hero--what will you do now that I won't pay you!

ASLAKSEN. Doctor, the public is almost hysterical!

STOCKMANN. To my face, tell me what you are going to do!

HOVSTAD. The Mayor will prosecute you for conspiracy to destroy a corporation, and without a paper behind you, you will end up in prison! (Start to exit.) WARN: CUE 22

STOCKMANN. And you'll support him, won't you?! I want it from your mouth, Hovstad! This little victory you will not deny me. (HOVSTAD and ASLAKSEN stop at door.) Tell the hero, Hovstad; you're going to go on crucifying the hero, are you not? (X to them.) Say it to me . . . you will not leave here until I get this from your mouth!

HOVSTAD. (Steps toward STOCKMANN.) You are a madman. You are insane with egotism, and don't excuse it with humanitarian slogans, because a man who'll drag his family through a lifetime of disgrace is a demon in his heart! (Advances on STOCKMANN.) You hear me! A demon who cares more for the purity of a public bath than the lives of his wife and children. Doctor Stockmann, you deserve everything you're going to get!

EJLIF. (Off west entrance.) Mother!

ASLAKSEN. (Nervously.) Doctor, please, consider it; it won't take much money and in two months' time I promise you your whole life will change and . . .

EJLIF. (Runs in with MORTEN, stops at stove.) Mother! Mother!

CATHERINE. (Running in from D.R. with PETRA and HORSTER.) What happened? My God, what's the matter? Something happened! Look at him! (CATHERINE is on knees.)

MORTEN. I'm all right. It's nothin'.

STOCKMANN. (X to MORTEN.) What happened here?

MORTEN. Nothin' Papa, I swear . . .

STOCKMANN. (To EJLIF.) What happened? Why aren't you in school? WARN: CUE 23

EJLIF. The teacher said we better stay home the rest of the week.

STOCKMANN. The boys hit him?

EJLIF. They started calling you names so he got sore and began to fight with one kid and all of a sudden the whole bunch of them jumped on him.

CATHERINE. (To MORTEN.) Why did you answer?

MORTEN. (Indignantly, to STOCKMANN.) They called him a traitor! My father is no traitor! WARN: CUE 24

EJLIF. But you didn't have to answer! WARN: CUE 25

CATHERINE. (Leads MORTEN to sofa; sits.) You should've known they'd all jump on you! They could have killed you! WARN: CUE 26

MORTEN. I don't care!

STOCKMANN. Morten . . .

MORTEN. I'll take a rock and the next time I see one of them I'll kill him!

STOCKMANN. (X to MORTEN.) Morten . . . Morten . . .

MORTEN. They called you traitor, an enemy . . . (He sobs.)

STOCKMANN. Sssh. That's all. Wash your face. (Turns to ASLAKSEN and HOVSTAD.) Good day, gentlemen.

HOVSTAD. Let us know what you decide, and we'll . . .

STOCKMANN. I've decided. I am an enemy of the people . . .

CATHERINE. Tom, what are you saying?

STOCKMANN. (X to library table, facing HOVSTAD and ASLAKSEN.) To such people who teach their own children to think with their fists--to them I'm an enemy! And my boy . . . my boys . . . my family . . . I think you can count us all enemies!

ASLAKSEN. Doctor, you could have everything you want . . .

STOCKMANN. Except the truth. I could have everything but that. The water is poisoned.

HOVSTAD. But you'll be in charge . . .

STOCKMANN. But the children are poisoned, the people are poisoned! If the only way I can be a friend of the people is to take charge of that corruption, then I am an enemy! (X to get fire poker, then turns on them.) The water is poisoned, poisoned, poisoned, that's the beginning of it and that's the end of it! Now get out of here!

HOVSTAD. You know where you're going to end?

STOCKMANN. I said get out of here!

CATHERINE. What are you doing?

ASLAKSEN. You're a fanatic! You're out of your mind! CUE: 22

CATHERINE. What are you doing?

STOCKMANN. They want me to buy the paper, the public, the pollution of the Springs, buy the whole pollution of this town. They'll make a hero out of me for that! (Furiously to ASLAKSEN and HOVSTAD.) I am the enemy and now you're first going to find out what kind of enemy I am! The truth is coming, the truth is out.

HOVSTAD. Doctor, you're out of your mind. (He and ASLAKSEN turn to exit west, STOCKMANN runs after them.)

STOCKMANN. Out of here, out of here!

EJLIF. (PETRA holds EJLIF back.) Don't you say that to him!

STOCKMANN. Out of here! (Replaces poker, then X to C.) I've had all the ambassadors of hell today, but there'll be no more. Now, now listen, Catherine. Children, listen. We are besieged. They'll call for blood now, they'll whip the people like oxen . . .

(Crowd noise outside home; STOCKMANN and HORSTER go to B.W.)

CATHERINE. The Captain knows where we can get a ship . . .

STOCKMANN. No ships! (X to C.)

CATHERINE. But they can't go back to school, I won't let them out of the house! CUE: 23

STOCKMANN. We're staying.

PETRA. Good!

STOCKMANN. We must be careful now. We must live through this. Boys, no more school. I'm going to teach you. And Petra will. Do you know any kids, street louts, hookey-players . . .?

EJLIF. Oh, sure!

STOCKMANN. We'll want about twelve of them to start. But I want them good and ignorant, absolutely uncivilized. Can we use your house, Captain!

HORSTER. Sure, I'm never there.

STOCKMANN. Fine! We'll begin, Petra, and we'll turn out not taxpayers and newspaper subscribers, but free and independent people, hungry for the truth. Oh, I forgot! Petra, when they leave, run to Grandpa and tell him . . . tell him . . . as follows . . . NO!

CATHERINE. (Puzzled.) What do you mean?

STOCKMANN. It means, my dear, that we are alone. And there'll be a long night before it's day . . . (A rock is heard breaking another window. EJLIF looks out B.W. with HORSTER.)

HORSTER. Half the town is out. They're picking up stones. (To EJLIF.) Get away from here.

CATHERINE. (X to STOCKMANN with MORTEN and PETRA; EJLIF joins them.) What's going to happen? Tom! What's going to happen?

STOCKMANN. I don't know. But remember now, everybody. You are fighting for the truth, and that's why you're alone. (All holding hands.) And that makes you strong --we're the strongest people in the world. . . (Crowd noises build.) And the strong must learn to be lonely. CUE: 24 CUE: 25 CUE: 26

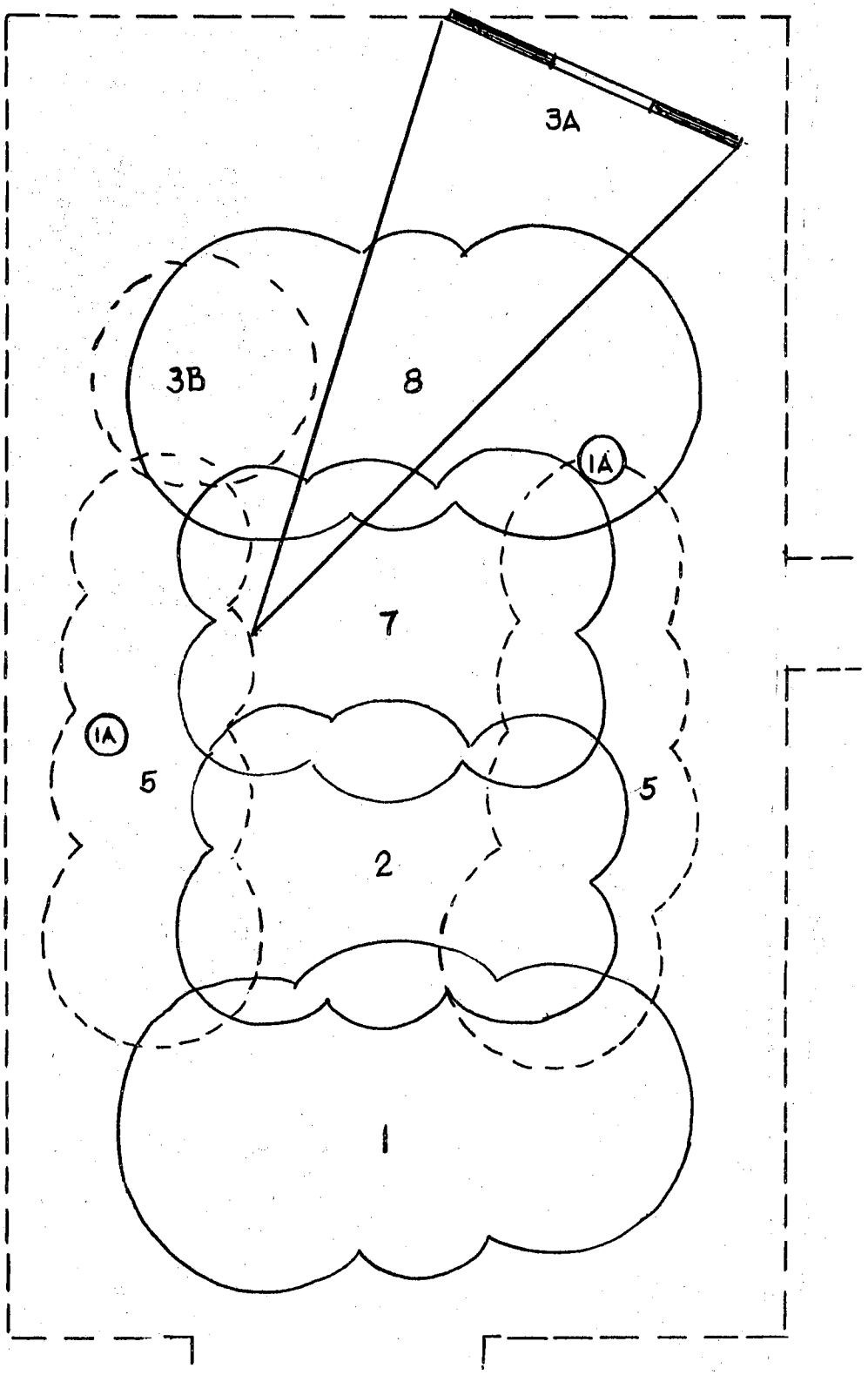


Figure 4. Lighting Plot Layout

Dimmer	Circuits	Area	Number of Lights	Wattage	Color Code
1	O-M	Far East	9x150	1350	Yellow
2	Q-Y	Center East	10x150	1500	Orange
5	T-V	Sides	8x150	1200	Brown
7	L-N	Center West	10x150	1500	Green
8	S-W	Far West	10x150	1500	Purple
1A	Grey Cord	Lamp & Fire		120	
3A 3B	K & R	Door and Yellow Window Spot	1x500 1x150	500 120	

Figure 5. Light Plot

Light and Sound Cue Sheet

Cue 1: Off house, sound, 1A

Cue 2: Up stage lights 1, 2, 5, 7, 8, on 70; 1A on 80; 3A on 50; B off

Cue 3: Out fast 1, 2, 5, 7, 8, 1A, 3A
Switch on B
Work light 5 on 20

Cue 4: Up stage lights 1, 2, 5, 7, 8, on 75; 3A, 3B on 50; 1A on 80

Cue 5: Out 1, 2, 5, 7, 8, 1A, 3A, 3B

Cue 6: Up house lights
Up sound to 40 (Band 1, side 2: Valse Triste)[1]

Cue 7: Off house, sound (Billing gets on stage)

Cue 8: Up stage lights 1 on 65; 2 on 75; 5, 7, on 70; 8 on 65; 1A on 80

Cue 9: Out 1, 2, 5, 7, 8, 1A (Catherine and Doctor exit; others freeze)

Cue 10: Work light 5 on 20
Up sound to 20 (Band 2, Side 1: Swedish Rapsody)[2]

Cue 11: Off house lights, sound

Cue 12: Up stage lights 1, 2, on 70; 7, 8, on 75

Cue 13: Slow sneak 1 to 65

Cue 14: Slow sneak 1 to 60

Cue 15: Slow sneak 1 to 55

Cue 16: Slow sneak 1 to 50

Cue 17: Fade 2 to 65

Cue 18: Out 1, 2, 7, 8 (after "enemy" 5 times)

Cue 19: Up house lights
Up sound to 20 (Band 2, Side 2: Finlandia)[3]

Cue 20: Out house, sound

Cue 21: Up stage lights 1, 2, 5, 7, 8, on 75; 1A on 80; 3A, 3B on 50

Cue 22: Slow sneak out 5

Cue 23: Very slow fade 1, 2, 7, 8, 3A, 5 points

Cue 24: Out 1, 2, 7, 8, 1A, 3A, 3B
Count to five
Up stage lights 1, 2, 7, 8, on 45 for five counts

Cue 25: Out 1, 2, 7, 8

Cue 26: Up house lights
Up sound to 30 (Band 2, Side 2: Finlandia)[4]

Property Plot and Cue Sheet

Act I, scene 1

On Stage

Flower pot on window sill
Knitting basket L. of arm chair on floor
Library table west: tobacco cannister, cigar box with unwrapped cigars, pipe rack with three pipes, ash tray and matches
Round table east: jar of shells, gold candle stick holder, silver ash tray, bowl with six apples
End table L. of sofa: ash tray, matches, red vase, glass candy dish on top; gold bowl, silver candy dish on bottom

Off Stage West

Tobacco pouch and pipe (Kiil)
School books with letter sticking out (Petra)

Off Stage East

Tray with five cups and pitcher of water (Catherine)
Walking stick and envelope (Peter)
Two small toys (Morten and Ejlif)

Off Stage North

Five page typewritten report (Petra)

Cue: A Strike East

Taking knitting to R. of sofa
Cup on floor R. of sofa put on tray
Put cigar box back on library table
Carry off tray, cup, pitcher, black gloves and books
Take gloves, pitcher, tray to west prop table

Strike West

Articles on coat rack

Act I, scene 2

On Stage

Same as Act I, scene 1

Off Stage West

School books (Morten and Ejlif)

Off Stage North

Envelope with letter and report inserted (Catherine)

Cue: B Strike East

Flower pot on window sill
Library table west: tobacco cannister, cigar box, pipe rack, pipes, ash tray, matches, articles on coat rack

Strike West

Round table east: jar of shells, gold candle stick holder, silver ash tray, bowl with apples
Take all to west end with furniture

Act II, scene 1

On Stage

Newspapers and galley sheets on west table
Report on Springs to R. of typewriter and typewritten sheets to L. of typewriter
Black notebook on top of file cabinet
Envelopes in top drawer of file cabinet

Cue: C Strike West

All on stage in Act II, scene 1 (above)

Act II, scene 2

On Stage

Two glasses on tray and pitcher of water on L. side of table
Bell and gavel on middle of table
Report on Springs on L. of table

Off Stage East

Brass horn (Nansen)

Cue: D Strike West

All on stage in Act II, scene 2 (above)

Act III

On Stage

Same as Act I, scene 1, minus cigar box, apples and knitting
Flower pot is turned over on window seat
Rocks: one on window sill, one on window seat, two on floor in front of window seat, two on east round table, and one in front of east round table on floor
Broken Glass: two pieces on window seat and one on window sill

Off Stage West

Envelope with budget inserted (Aslaksen)
Letter of dismissal (Peter)
Shares of stock (Kiil)
*Letter of eviction

Technical Effects

Throw rock against west door when Catherine says off stage west, "She's not finished sweeping up the glass." (Second line spoken in Act III)

*Place letter of eviction at east door after Catherine says "People don't like to be pointed out. He's got neighbors I suppose . . ." Ring doorbell.

Set Plot and Cue Sheet

Act I, scene 1

On Stage

East: Sofa, end table, small chair, rocker, round skirted table, arm chair
Center: Stove, stove set, two stools
West: Window seat, window sill flat, library table, chair, coat rack, stand with fern plant, lamp

Act I, scene 2

On Stage

Same as Act I, scene 1

Cue: 1A Strike West

Off: All in Act I, except coat rack, stand with fern plant stove

Act II, scene 1

On Stage

East: Desk, typewriter, swivel chair
West: File cabinet, table, two chairs
North: Wooden chair

Cue: 2B Strike West

Off: All in Act II, scene 1 except coat rack, stand with fern plant, stove, table, three chairs

Act II, scene 2

On Stage

Two benches, two short brown benches, old box, one chair, two black stools, two brown stools

Cue: 3C Strike West

Off: All in Act II, scene 2 except coat rack, stand with fern plant, stove

Act III

On Stage

Same as Act I, scene 1

Character	AI, S1	AI, S2	AII, S1	AII, S2	AIII
KIIL	Brown wool coat Black slacks Black overcoat	Same as AI, S1	———	Same as AI, S1	Same as AI, S1, with beige sweater, red plaid neck scarf
BILLING	Dark Blue-gray Suit Black bow tie	———	Same as AI, S1	Same as AI, S1 With tan overcoat	———
CATHERINE	Blue satin skirt Blue velvet top	Black mohair skirt Beige blouse (Eyelash)	Same as AI, S2 With black cape, muff, brown feathered hat	Same as AII, S1	Brown kettle cloth dress White shawl
PETER	Dark brown checked suit Black overcoat, Hat, Cane, Gloves Scarf, black ascot	Same as AI, S1	Same as AI, S1 with dark olive suit replacing brown suit	Same as AII, S1	Same As AII, S1
HOVSTAD	Olive wool suit Black overcoat Black ascot	Same as AI, S1	Same as AI, S1 Minus suit coat and overcoat	Same as AI, S1	Same as AI, S1
THOMAS	Brown smoking jacket Dark olive slacks Black overcoat Black ascot	Same as AI, S1 With dark olive suit coat and vest replacing Smoking jacket	Same as AI, S2	Same as AI, S2	Same As AI, S1 Minus black overcoat

Figure 6. Costume Plot

Continued

Character	AI, S1	AI, S2	AII, S1	AII, S2	AIII
MORTEN	White stocking cap Brown overcoat Beige sweater Black knickers Black knee socks	Same as AI, S1	———	———	Same as AI, S1
EJLIF	Blue stocking cap Dark overcoat Brown & white sweater Brown knickers Brown knee socks	Same as AI, S1	———	———	Same as AI, S1
CAPT. HORSTER	Dark blue sweater Black slacks Dark blue stocking cap	———	———	Same as AI, S1	Same as AI, S1
PETRA	Red gingham dress with overskirt Black short cape	Same as A1, S1 Minus cape	Pink linen skirt White blouse Black short cape Black hat with bow	Same as AII, S1	Blue print cotten dress Black short cape
ASLAKSEN	———	Black vested suit Black & white ascot Tan Overcoat Black hat, Gloves	Same as AI, S2 Minus suit coat, overcoat, hat, gloves	Same as AI, S2	Same as AI, S1
TOWNSPEOPLE	———	———	———	Men: Work clothes, Long & short coats Hats, gloves Women: Hats, capes, Dresses	———

Rehearsal Schedule

There were twenty-nine rehearsals for An Enemy of the People, the last five being complete in technical work. Eight public performances were given on April 15, 16, 17, 18, 22, 23, 24, and 25, 1970.

1. March 11: 7:30 p.m., Read through.
2. March 12: 7:30 p.m., Block Act I, scene 1.
3. March 13: 6:30 p.m., Act I, scene.
4. March 16: 7:30 p.m., Block Act I, scene 2.
5. March 17: 7:30 p.m., Act I, scene 2.
6. March 18: 7:30 p.m., Act I.
7. March 19: 7:30 p.m., Block Act II, scene 1.
8. March 20: 6:30 p.m., Act I for Peter and Stockmann only.
9. March 23: 7:30 p.m., Act I and block Act II, scene 1.
10. March 24: 7:30 p.m., Act II, scene 1 and block scene 2.
11. March 25: 7:30 p.m., Act II, scene 2 and block Act III.
12. March 26: 7:30 p.m., Acts I, II, and III.
13. March 27: 6:30 p.m., Act II, scene 2 and Act III.
14. March 29: 7:30 p.m., Act II.
15. March 30: 7:30 p.m., Acts I, II, and III.
16. March 31: 7:30 p.m., Act III.
17. April 1: 7:30 p.m., Act III.
18. April 2: 7:30 p.m., Acts I, II, and III.
19. April 3: 6:30 p.m., Act II, scene 1 and Act III.
20. April 5: 2:30 p.m., Act II.
21. April 6: 7:30 p.m., Act I.
22. April 7: 7:00 p.m., Acts I, II, and III.
23. April 8: 7:00 p.m., Acts I, II, and III.

24. April 9: 7:00 p.m., Acts I, II, and III. Deadline for lights, set, and props.

25. April 10: 6:15 p.m., Acts I, II, III. Deadline for costumes. Complete technical rehearsal.

26. April 12: 2:30 p.m., Acts I, II, scene 2, III. Complete technical rehearsal.

27. April 13: 7:30 p.m., Acts I, II, III. Complete technical rehearsal.

28. April 14: 8:15 p.m., Acts I, II, III. Complete technical rehearsal.

29. April 15: 8:15 p.m., Acts I, II, III. Complete technical rehearsal.

30. April 16: 8:15 p.m., Production.

31. April 17: 8:15 p.m., Production.

32. April 18: 8:15 p.m., Production.

33. April 19: 2:30 p.m., Production.

34. April 21: 7:30 p.m., Line rehearsal.

35. April 22: 8:15 p.m., Production.

36. April 23: 8:15 p.m., Production.

37. April 24: 8:15 p.m., Production.

38. April 25: 8:15 p.m., Production. Strike.

Date	Act I	Act II	Act III	Total
April 16, 1970	40 minutes	36 minutes	24 minutes	1 hour 40 minutes
April 17, 1970	40 minutes	35 minutes	24 minutes	1 hour 39 minutes
April 18, 1970	39 minutes	35 minutes	23 minutes	1 hour 37 minutes
April 19, 1970	39 minutes	35 minutes	23 minutes	1 hour 37 minutes
April 22, 1970	39 minutes	36 minutes	22 minutes	1 hour 37 minutes
April 23, 1970	39 minutes	36 minutes	22 minutes	1 hour 37 minutes
April 24, 1970	38 minutes	35 minutes	23 minutes	1 hour 36 minutes
April 25, 1970	39 minutes	35 minutes	23 minutes	1 hour 37 minutes

Figure 7. Production Time Sheet

Playwright Assails Political, Commercial Ideals in Next Town and Gown Production

While in some respects a true democrat, Henrik Ibsen, author of Town & Gown Theater's forthcoming production, "An Enemy of the People," conceived a supreme distrust of the "compact majority," pinning his faith rather to a small group of enlightened minds — an aristocracy — not of birth or wealth, but of character and will.

In "An Enemy of the People," Ibsen assails commercial and political ideals. Though the play deals ostensibly with the contaminated water supply of a Norwegian town, the charge is really directed at the poisoned sources of spiritual life, and at the hypocrisies which penetrate the social system.

The protagonist, the redoubtable Dr. Stockmann, played by Dean Smith whom many will remember from his performance as Tajomauro in "Rashomon," is a sympathetic character who embodies Ibsen's own robust individualism.

Although he is muddle-headed, stubborn and vain as a child, he wins his audience completely by his enthusiasm and geniality, his devotion to the cause of righteousness, and his indomitable fighting spirit.

His brave fight against the entrenched forces of evil take on inevitably a larger significance in the upcoming play.

His arena is no longer a small Norwegian town, but the broader world of men. He becomes the incarnate champion of truth against falsehood, or right against wrong.

Ibsen's influence on the content and technique of the modern drama is incalculable, many critics say. He was the creator of the so-called drama of ideas, or thesis drama, a type of which is Bernard Shaw.

His plays were never intended to be mere entertainments, but awakeners and stimulators of thought.

Ibsen was often considered the master builder of the modern drama, and for his influence in evaluating the theater to a higher level he is awarded the greatest credit.

The frequent revivals of his major plays prove that, although they may have aged a bit, they have by no means lost their appeal. The subject of pollution and the attitudes of the people, both political and personal, toward the problem is even more timely today than it was at the turn of the century.

When Walter Hampden revived "An Enemy of the People" in 1928, one New York critic went so far as to say that in comparison "there is not a play on Broadway that does not appear flaccid, sentimental, superficial, and weak." weak."

Arthur Miller, one of the most gifted playwrights on the American scene, adapted the play for another presentation on Broadway which opened in December, 1950.

Performances will be offered at 8:15 Thursday, April 16, through Saturday, April 18. Matinee performance is scheduled at 2:30 p.m. April 19, and again at 8:15 April 22-25.

Tickets for the show are available by calling the theater box office, 372-9122, on or after April 13.

Publicity

STILLWATER (OKLA.) NEWS-PRESS-Thursday, April 9, 1970-8

T&G Performers Plan Ibsen Play

Rehearsals are underway for Arthur Miller's adaptation of "An Enemy of the People" by Henrik Johan Ibsen which will open at the Town and Gown Theater, April 16.

Director Dennis Schneider has cast a mixture of seasoned performers such as Dean Smith, who is playing the role of Dr. Stockmann; Eric Noller as Captain Horster; Col. Clarence Breedlove as Aslaksen; Arlo Schmidt as Morton Kiil; and Gerald McClain and George Barnes as Edvard and Nansen.

Newcomers to Town and Gown's arena presenting fresh faces and talent will be Glenna Convertino as Catherine Stockman and her son, Mark, as Catherine's son, Ejlif. The Convertino's are also newcomers to the Stillwater community.

Hunter B. Hodson, son of Town and Gown member Betty Hodson, will portray another son of Catherine, Morton. Debbie Hall, an OSU undergraduate student, will portray Tetra, Catherine's daughter.

Another undergraduate, Robert Stone, will play the role of Hovstad and Lloyd Bishop, an OSU graduate student, is cast in the role of Peter Stockmann.

Production dates are set for April 16-19 and April 22-25. Reservations for those not holding season tickets may be made on and after April 13 by calling the box-office at the Town and Gown Theater.

Stillwater Schedules Ibsen Play

STILLWATER—Town and Gown Theatre's next show, Arthur Miller's adaptation of "An Enemy of the People," by Henrik Ibsen, will open at 8:15 p.m. Thursday, April 16; and will run two week-ends through April 25, with a matinee performance at 2:30 p.m. April 19.

Director Dennis Schneider, graduate assistant at Oklahoma State University, has cast a mixture of seasoned performers and fresh talent, with Dean Smith playing the role of the protagonist, Dr. Stockmann, a sympathetic character who embodies most completely Ibsen's own robust individualism. Schneider has been in several Town and Gown plays.

Glenna Convertino will portray Catherine Stockmann, and her son Mark will play Catherine's son Ejlif. The other son will be played by Hunter B. Hodson, son of Mrs. Bette Hodson. The daughter will be portrayed by Debbi Hall, who is a student at Oklahoma State University.

Another undergraduate, Robert Stone, will play the role of Hovstad, and Lloyd Bishop, an OSU graduate student, is cast in th role of Peter Stockmann. Arlo Schmidt will portray Morton Kiil, Professor Eric Noller is cast as Captain Horster, and Clarence Breedlove as Aslaksen.

In "An Enemy of the People," Ibsen assails commercial and political ideals. Though the play deals ostensibly with the contaminated water supply of a Norwegian town, the charge is really directed at the poisoned sources of spiritual life, and at the hypocrisies which interpenetrate the social system.

Ibsen's influence on the content and technique of the modern drama is incalculable. He was the creator of the so-called drama of ideas, or thesis drama. Never intended to be mere entertainments, his plays are awakeners and stimulators of thought.

The frequent revivals of his major plays prove that their appeal is timeless.

4 Daily O'Collegian
TUESDAY, APRIL 7, 1970

See
"An Enemy Of The People"
TOWN & GOWN
THEATRE - IN - THE - ROUND

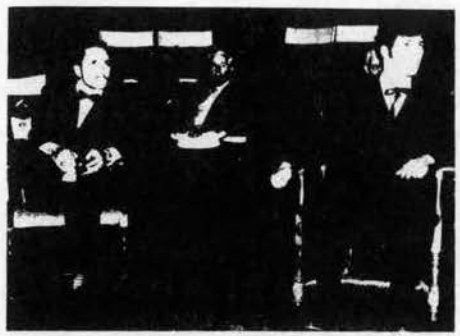
April 16-17-18	8:15 p.m.
April 19	2:30 p.m.
April 22-23-24-25	8:15 p.m.

$2.00 Wed., Thurs. or Sun.
$2.50 Friday and Saturday

For Reservations Call 372-9122
On or After April 13th

'Enemy of the People' Opens Thursday at T&G Arena

[illegible] Hall, Marc Convertino and Hunter B. Hodson



Robert Stone and Walter Bell, Clarence Breedlove in background

Marc Convertino, Eric Noller, Hunter B. Hodson

[illegible]

The curtain rises on Town and Gown's spring production, "An Enemy of the People" Thursday at 8:15 p.m. at the Community Theater, southeast of the city.

Directed by Oklahoma State University graduate student, Dennis Schneider, the play, written by Henrik Ibsen, includes a cast of Town and Gown "professionals" as well as several newcomers to the local theater arena.

Town and Gown audiences will remember Arlo Schmidt as the harmonica playing Arab in "The Time of Your Life" and Eric Noller's familiar face will long be remembered as the suave suitor in "Mary Mary".

George Barnes, a past president and long-time member of T&G, has shown his dramatic talents in "All the King's Men" and "The Mad Woman of Chaillot".

Dean C. Smith has delighted local audiences with his performance in such productions as "Blood, Sweat and Stanley Poole", "You Can't Take It With You" and "Rashoman".

Clarence Breedlove is T&G's veteran character actor and just a few of the credits to his name are "Little Mary Sunshine", "The Boy Friend", "Solid Gold Cadillac" and "The Remarkable Mr. Pennypacker".

OSU student, Debbie Hall, lists acting as her hobby and just recently finished playing the lead in "The Flies" for Theater Guild and also appeared in "Thieves Carnival".

A newcomer to T&G, Loyd M. Bishop is no newcomer to the stage. A graduate student at OSU, majoring in theater, he has worked with the Ponca City Playhouse and also appeared in the Theater Guild production of "Thieves Carnival".

Another student and newcomer to the community stage is Walter Bell who has several high school roles to his credit, as well as the portrayal of Charles in Theater Guild's production of "Sweet Birth of Youth".

Robert T. Stone is a Tulsan who is majoring in art at OSU and will be performing for local audiences for the first time on the T&G stage.

Two other newcomers to the local theater in the round are Glenna Convertino and her sixth-grade son, Marc. Mrs. Convertino has appeared in such college productions as "Gaslight", "Mikado", and "Carmen" and Marc will be comfortable in this first time out on the local stage, since he is playing the son of his own mother.

Another youngster on stage will be nine-year-old Hunter B. Hodson who appeared in "The Queen and The Rebels" at the age of four.

Performances are scheduled Thursday through Saturday with a matinee slated Sunday, April 19 at 2:30 p.m. The play will run again April 22-25 at 8:15 p.m.

Tickets may be reserved by calling the Town and Gown Box office at 372-9122 on or after Monday.

4—STILLWATER (OKLA.) NEWS-PRESS—Tuesday, April 14, 1970

Mrs. Brittan, Ron duBois To Exhibit Art at Theater

POTTERY by duBOIS

Two of Stillwater's leading craftsmen, Rena Penn Brittan and Ronald duBois, will combine works to produce an art exhibition in the gallery of the Town and Gown Theater opening Thursday and running concurrently with the production of the coming show, "An Enemy of the People".

Mrs. Brittan will show 12 hangings, including "Medusa — Innovation in Burlap", which won an award at Philbrook Art Center. In addition to Philbrook, Mrs. Brittan has had works exhibited at the Oklahoma Art Center in Oklahoma City, Arkansas Art Center at Little Rock, Springfield, Mo. Art Center and all four annual Oklahoma Designer Craftsmen Exhibitions.

Three of her hangings were included in "Stitchery '69," a traveling show sponsored by the Embroiderer's Guild of Tulsa and six works were recently featured at the Home Economics Awards Banquet.

duBois has prepared three other exhibitions so far this year. They include the 11th Midwest Biennial Joslyn Art Museum of Omaha, Neb.; the Oklahoma Artists Exhibition at Philbrook; and the OSU Faculty Exhibition in the Contemporary Arts Foundation in Oklahoma City.

duBois and his family have lived in Stillwater for 10 years and many of his ceramics and other art forms are featured in numerous local homes.

The exhibition will be open to the public during box office hours, 9 a.m. until showtime from Thursday, through the run of the current play, closing April 25.

RENA PENN BRITTAN

STILLWATER (OKLA.) NEWS-PRESS—Thursday, April 16, 1970—7

PLAY OPENING THURSDAY — Town and Gown's current production, "An Enemy of the People" opens for an eight-performance run Thursday at 8:15 p.m. at the Community Theater, southeast of the city. Among the cast members of Henrik Ibsen's play concerning pollution, are Dean Smith, Glenna Convertino, Debbie Hall and Lloyd Bishop. Tickets may be reserved by calling the T&G box-office. (News-Press photo by Micki Van Deventer)

O'Collegian photo by Nita Bridwell

Hard drama is the forethought in Henrik Ibsen's "An Enemy of the People," as noted in this scene between Arlo Schmidt, an Oklahoma State professor in physics, and Glenna Convertino, a regular member of the Town and Gown Theatre cast.

Opens Tonight

Ibsen Play About Pollution To Include Faculty-Students

By WAYNE COZART

An Oklahoma State graduate student, Dennis Schneider, is directing the Town and Gown production of "An Enemy of the People," opening on Thursday.

Schneider has lined up several other Oklahoma State students and members of the faculty for the Arthur Miller adaptation of the Henrik Ibsen play.

Included in the cast are Debbie Hall, Ada sophomore, playing the daughter of Peter Stockmann, the protagonist; Robert Stone, Tulsa junior; and Walter Bell, Dewey sophomore.

Lloyd Bishop is cast as Peter Stockmann and Dean Smith, owner of Smith's Bookstore, is cast as Dr. Stockmann.

In "An Enemy of the People," Ibsen assails commercial waste of natural resources and political ideals.

Although the play deals ostensibly with the contaminated water supply of a Norwegian town, it directs its comments toward the hypocrisies which penetrate the social system.

Much of what Ibsen saw in Norway during the late 19th century have close parallels with what is happening at the present time.

His accusations against the established businessmen and politicians resemble very much the questioning that is going on presently about pollution of natural and political resources.

Ibsen had a major influence on the course of modern drama. He was the creator of the "drama of ideas" or thesis drama.

Never intended to be mere entertainment, his plays are stimulators of thought about the human condition.

Production dates for the Town and Gown presentation are April 16-19 and April 22-25. All evening performances will be at 8:15 p.m. with one matinee on Sunday, April 19, at 2:30 p.m.

Reservations for those not holding season tickets may be made by calling the box-office at 372-9122 or writing Box 934.

Ticket prices are $2 for Wednesday, Thursday or Sunday and $2.50 for Friday and Saturday performances.

STILLWATER (OKLA.) NEWS-PRESS—Friday, April 17, 1970—7

New T-G Play Is Under Way

By JAMES C. STRATTON
News-Press Fine Arts Editor

Any number of things are occurring on the Town and Gown acting arena in the group's theater south of town, and I am sure that a first-night audience, Thursday, after being subjected to an assortment of jolts, departed into the rainy night with a clutch of theater experiences to mull over.

Another guarantee is that the group's current mounting of Ibsen's 'An Enemy of the People' overcomes audience resistence and a listener may emerge with mixed emotions plus a conviction that it is impossible to be indifferent. Involvement occurs either with the play itself or details of production or both.

The spring staging by Town and Gown extends to a Sunday matinee this week end and four performances next week end with the traditional 8:15 curtain.

In a one-thing-at-a-time assessment, basically Ibsen himself is again under fire with all of the overtones of whether his dramas stand the test of time in terms of playability. With "An Enemy of the People," the use of the Arthur Miller edition poses added questions.

A rough thumbnail of the situation finds a volatile and beamish doctor-scientist involved with his discovery that the waters of a potential spa are poisoned. Assuming that all and sundry will hail this news with shouts of joy, he is at first disarmed by overtones somewhat less than felicitous. As his determination to fight becomes firmer, he faces growing opposition. This peaks at a town meeting when he finds total opposition.

Ibsen adds a number of side levels to this heady brew and Playwright Miller has undoubtedly tossed in words and phrases in current usage. An interesting piece of homework is suggested in comparing this text with a standard library edition.

All of this is well and good with the mixture of old and new sparking verbal fireworks, but one is nagged by passages of wooden dialog and lines which defy reading. The gains, however, include a rash of words and phrases which are a semanticist's glossary of loaded verbalisms, a downpour of emotive reference which are useful as clubs to beat down opposition, reinforce the big lie, and skewer the straw man. The display is utterly fascinating, although one may inquire as to when the semantic exercise leaves off and drama begins.

The confrontation, however, does a remarkable job in tossing a host of abstracts — truth, honesty, democracy, love, virtue, and the like — to the audience and they may indulge in comparing the plight of Dr. Stockman, the "trouble maker" par excellant, and the reactions of the citizenry of this town in the boondocks with manifestations currently catalogued in our newspapers day by day. Even freedom of the press vs. a slanted approach gets into the act.

The Town and Gown production mines all of this in addition to adding some interesting considerations on its own level. Again, the direction by Dennis Schneideas a part of his graduate program underlines the understanding rapport between the 19-year-old community theater group and the campus theater, a possibly unique spirit of co-operation for town-campus communities.

This is further accented as well by generous casting of campus Theater Guild folk and Town and Gown regulars. Much of the edge of the play results from the clash created by Dean Smith of T&G as Stockman and Loyd Bishop of the campus theater. I admired both in decisive portrayals which contribute to build to the play's peak. Assistance is provided by Walter Bell as Billing and Robert Stone as the editor. T&G's Clarence Breedlove as Aslaksen the publisher and cliche maker rounds out the picture, a careful balance of types and ages.

Glenna Convertino as the wife and Debbie Hall as the daughter are quite fine as the feminine thrust. Arlo Schmidt as the father-in-law and Eric Noller as the Captain contribute thoughtful assistance. Too, Hunter Hodson and Marc Convertino as the Stockman children become a part of the total picture.

The detail of the Stockman living room adds up to a T&G set in its best tradition, and the backstage crew moves the work smoothly. In addition, I think those providing the figures at the climactic meeting of citizens deserve a hand. Stage crowds are the very devil in terms of credibility and this crowd is a good one.

[illegible] April 19, 1970-22

COFFEE HOSTS — Mr. and Mrs. Kermit Ingham served as coffee hosts for the traditional opening night intermission coffee at the Town and Gown Theater's first performance of "An Enemy of the People". Traditionally a Town and Gown couple hosts the opening night coffee for the audience. The play is scheduled for a 2:30 p.m. matinee today at the community theater, southeast of the city. (News-Press photos by Micki Van Deventer)

THE CRITICS GATHER — The critics were present for the opening night performance of "An Enemy of the People" and being served coffee by Mrs. Kermit Ingham are James C. Stratton, OSU professor and fine arts editor and Mr. and Mrs. John Acord. Mr. Acord is the theater critic for the Oklahoman and Times in Oklahoma City. The first night coffee, as hosted by Town and Gown volunteers, is one of the social highlights of each play's opening performance.

20 Monday, April 20, 1970 THE DAILY OKLAHOMAN

SETTINGS EXPERTLY DONE

Play, Performance Rate High

STILLWATER — The problem of pollution may be new to some people but the plight was exploited expertly in a play written in the 19th century by the great Norwegian Henrik Ibsen.

Not too surprisingly, the play is still loaded with impact and the explosiveness of the situation is

A REVIEW

deftly handled by an excellent cast in Stillwater's Town and Gown production of the epic work "An Enemy of the People."

Ibsen draws a situation where a doctor discovers that a spring that is bringing money into a dying town through the spring's so-called miraculous curing powers is actually polluted and instead of curing could very well lead to the death of the visitors.

Pollution or no pollution, when you start fooling around with finance and the economy of any group it can only lead to trouble. The trouble it leads to is the basic plot of the play.

The version presented by T&G is a modern adaption by playwright Arthur Miller. Miller hasn't changed the context; he has only modernized the text to make it more palatable to modern ears.

The intense dramatic virtues of the play are accented by a finely wrought performance by Dean Smith as the doctor. His brother, who is mayor of the village and leader of the fight against his brother revealing to the world about the spring's pollution, was Lloyd Bishop.

Fine assistance is provided by Walter Bell as Billing and Robert Stone as the psuedo-liberal editor of the village paper.

Old favorite Clarence Breedlove as Aslasken added some fine comedy touches to relieve the utter darkness of the play.

Debbie Hall as the doctor's daughter and Glenna Convertino as the wife made fine additions on the distaff side. Marc Convertino and Hunter Hodson were precocious in the role of the doctor's young sons.

Town and Gown's settings were expertly done in the period, and the overall direction was in the hands of Dennis Schneider. Schneider wrote his graduate thesis on the play and his knowledge and understanding of the meaning was apparent in his direction.

"An Enemy of the People" is great drama and the T&G people give it a grand performance. The play will run Wednesday through Saturday and curtain time in Stillwater is 8:15 p.m. It is worth a drive to see it.

John Acord III

Ibsen Play Continuing

The Town and Gown theatre's presentation of Henrik Ibsen's play "An Enemy of the People" is going into its second week of production running Wednesday through Saturday night.

Directed by Dennis Schneider, Stillwater graduate student, the play includes several Oklahoma State students, faculty members and alumni. Members of the cast are also drawn from interested townspeople.

"The play is just beginning to peak," Schneider stated in an interview Sunday afternoon. "I am now getting the type of performance I was expecting from this group."

The play can be seen each evening at 8:15 p.m. in the Town and Gown Theatre south of the city. Tickets are $2.00 for Wednesday and Thursday performances and $2.50 for the Friday and Saturday night performance.

12 Daily O'Collegian
WEDNESDAY, APRIL 22, 1970

The closets at T&G are filled with everything from period fashions to mod clothes for the 70's and making their selections for this play are Susan Thompson and Dennis Schneider, current director.

A variety of shoes and sizes are just a few of the props which Beth Perdue and Jon Wagner have to choose from for this play.

In Current Production. . . .

Credits Extended to Workers Behind Town and Gown Scenes

Although deserving credit is bestowed on the director and cast of the current Town and Gown production, "An Enemy of the People," appreciation for a successful performance should extend behind the scenes.

The "man behind the man", that is, the stage manager behind the director, is Jon Wagner, assisted by June Cleverly and Phil Perdue.

The title of stage manager is appropriate, since he is actually responsible for the management of the entire production staff: set, which is chaired by Barbara Lee Freed; props, Jean Mahoney; costumes, Susan Thompson; lights, Jean McClain; and sound, George Uzzell. Each of these divisions has a working committee.

One of the most important behind the scenes jobs is that of house manager, Doris Breedlove. Besides keeping the theater tidy, she is responsible for the selection of the first-night coffee hosts, the concessions, ushers and car parkers.

All of the jobs to this point are appointed for the duration of each play. Several posts are permanent, with volunteer assistance, such as the programs.

Soozi Vandegrift and Barbara Lee Freed are in charge of the advertising and layouts for the programs, with assistance for profiles and cover design from members.

The office, managed by Clarabell Woods and Mary Beth Trenton, has a staff working from nine to five or production time during the weeks the play is being produced, taking reservations and filling ticket orders. The office is also responsible for season ticket sales in the early fall.

The Gallery, which features the work of local artists, is managed by Monica Berry.

Since there are so many ways to contribute to the success of the season, from mowing the grass or sweeping the floor to serving coffee to loyal first-nighters, the lack of talent for drama should not prevent anyone who loves theater from applying for membership in Town and Gown.

Mrs. Betty Hodson makes up her son, Hunter B., for his role in the current production, "An Enemy of the People".

George Uzzell shows Lea Rubin how to work the light panels at the Town and Gown theater.

Figure 8. Production Photograph from Act I, Scene 1

Figure 9. Production Photograph from Act I, Scene 2

Figure 10. Production Photograph from Act II, Scene 1

Figure 11. Production Photograph from Act III

FOOTNOTES

1. Finlandia. The Philadelphia Orchestra; Eugene Ormandy, Conductor. Masterworks. Library of Congress, Catalogue No. R60-1342.

2. Ibid.

3. Ibid.

4. Ibid.

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A P P E N D I X

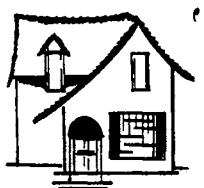
PROGRAM FOR AN ENEMY OF THE PEOPLE

CAST PROFILES

ARLO SCHMIDT (Morten Kiil). Much to the surprise of his professional colleagues, Arlo exhibited his hidden acting talents when he appeared as the harmonica-playing Arab in TIME OF YOUR LIFE earlier this season. Arlo arrived here from Hinton; then Oklahoma A&M and Iowa State prepared him for Associate Professor of Physics at OSU. Wife Elmina is on our costume crew.

WALTER W. BELL, JR. (Billing). A sophomore majoring in drama at OSU, Walter is new to T&G. In addition to various high school roles in Dewey, he played the part of Charles in Theatre Guild's production of SWEET BIRD OF YOUTH. Walter's hobbies include flying and building model planes and ships.

GLENNA CONVERTINO (Catherine Stockmann). Glenna's five children and husband, John, keep her on stages other than T&G's. The family has formed a gospel singing group and recently appeared in Tulsa. Glenna has not lacked for theatrical experience, having appeared in GASLIGHT, MIKADO, and CARMEN, while attending Lincoln Christian College in Lincoln, Illinois.



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LOYD M. BISHOP (Peter Stockmann). A newcomer to T&G, Loyd is no newcomer to the stage. He is a graduate student at OSU, majoring in theatre. Ponca City claims to be Loyd's home town where he has worked with the Ponca Playhouse. He appeared in Theatre Guild's production of THURBER CARNIVAL and T&G's MATCHMAKER. He served four years in the Navy.

ROBERT T. STONE (Hovstad). Robert lists his home as Tulsa--is now enrolled at OSU where he is majoring in art, and acting on the side in THIEVES CARNIVAL and THE FLIES. Concentrating on sculpture, Robert was honored when he recently learned that one of his pieces has been accepted by the Philbrook Museum in Tulsa for their 30th Anniversary Artists Exhibit.

DEAN C. SMITH (Dr. Stockmann). A fine actor and board member of T&G, Dean has delighted audiences with his performances in BLOOD, SWEAT, AND STANLEY POOLE, YOU CAN'T TAKE IT WITH YOU, and RASHOMON. Dean calls himself a "bookie"--with good reason--he's the owner of Smith's Book Store.

HUNTER B. HODSON (Morten). Hunter is nine years old and in the 3rd grade at Westwood Elementary. He was a real scene-stealer when he appeared in THE QUEEN & THE REBELS at age four. You've seen his mother, Bette Hodson, on T&G's stage.

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MARC CONVERTINO (Ejlif). Marc will be comfortable in this first-time-out on our stage since he is playing the son of his own mother. Marc attends Jefferson Elementary where he is in the 6th grade, plays the French horn in the band, and is active in Little League baseball.

ERIC NOLLER (Captain Horster). An OSU microbiology professor, Eric is a familiar face on T&G's stage. He will be remembered as the suave suitor in MARY, MARY as well as roles in THE AFFAIR and TIME OF YOUR LIFE. When he isn't on stage, he can usually be found helping with countless other jobs behind stage–such as the new risers he recently built in the southwest corner of our theatre.

DEBBIE HALL (Petra). When asked about her hobbies, Debbie says she can think of only one–acting–and she keeps busy doing just that along with her studies at OSU. She started out in Ada and just finished playing the lead in THE FLIES for Theatre Guild.

CLARENCE BREEDLOVE (Aslaksen). Husband of T&G's president and much-depended upon actor, Clarence doesn't need to be introduced to T&G regulars, and his list of credits is too long to mention to our new audiences. A few of the plays he has brightened are LITTLE MARY SUNSHINE, THE BOY FRIEND, SOLID GOLD CADILLAC, and REMARKABLE MR. PENNYPACKER.

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THE DIRECTOR

Exactly one year ago, DENNIS L. SCHNEIDER was under the lights of our arena as the young soldier-returnee of THE SUBJECT WAS ROSES. Tonight he sits in the director's chair. He has been well-prepared for this position by Professor Vivia Locke, his advisor and head-of-committee for his graduate program in speech and theatre. "An Analysis and Production of Arthur Miller's Adaptation of AN ENEMY OF THE PEOPLE by Henrik Ibsen" is the formidable title of Dennis' thesis for his Master of Arts degree.

Dennis attended Enid High School, received his B.A. in speech and theatre and continued with a graduate assistantship at OSU. Acting roles have included the Witch Boy in DARK OF THE MOON, Carl in KIND SIR, Bellomy in THE FANTASTICS, Percival in MISALLIANCE, Nicholus in THE LADY'S NOT FOR BURNING, Paul in BAREFOOT IN THE PARK and other roles in INCIDENT AT VICHY, PHILADELPHIA STORY, UNDER MILK WOOD, CASE OF LIBEL, and THE FLIES.

T&G audiences will remember him as Romeo in our production of ROMEO AND JULIET several seasons ago.

One of the functions of Town and Gown Theatre is in education in drama. One of the pleasures is in observing this process in the maturing of Dennis Schneider as a capable actor and director.

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THE PLAY

In the preface of his 1951 adaptation of AN ENEMY OF THE PEOPLE, Arthur Miller stated:

"In recent years Ibsen has fallen into a kind of respectful obscurity that is not only undeserved but really quite disrespectful of culture–and a disservice to the theater besides. I decided to work on AN ENEMY OF THE PEOPLE because I had a private wish to demonstrate that Ibsen is really pertinent today, that he is not "old-fashioned," and, implicitly, that those who condemn him are themselves misleading our theater and our playwrights into a blind alley of senseless sensibility, triviality, and the inevitable waste of our dramatic talents; for it has become the fashion for plays to reduce the "thickness" of life to a fragile facsimile, to avoid portraying the complexities of life, the contradictions of character, the fascinating interplay of cause and effect that have long been part of the novel. And I wished also to buttress the idea that the dramatic writer has, and must again demonstrate, the right to entertain with his brains as well as his heart. It is necessary that the public understand again that the stage is the place for ideas, for philosophies, for the most intense discussion of man's fate. One of the masters of such a discussion is Henrik Ibsen, and I have presumed to point this out again."

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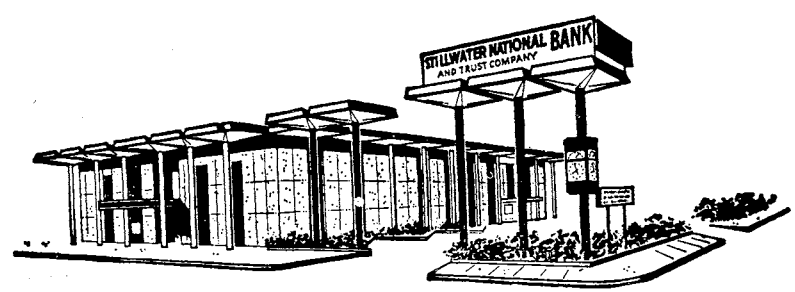

THE CAST

Morten Kiil	Arlo Schmidt
Billing	Walter W. Bell, Jr.*
Catherine Stockmann	Glenna Convertino
Peter Stockmann	Loyd M. Bishop*
Hovstad	Robert T. Stone*
Dr. Stockmann	Dean C. Smith
Morten	Hunter B. Hodson*
Ejlif	Marc Convertino*
Captain Horster	Eric Noller
Petra	Debbie Hall*
Aslaksen	Clarence Breedlove
Townspeople	George Barnes, Gerald McClain, Jeff Moon, Orville Schultz, Ruth Ann Miller*, Jon Wagner, Georgia Newell*, George Berry, John Franzmann, Uwe Pruss*, George Uzzell

*guest performer

THE SETTING

The action takes place in a Norwegian town.

ACT I

Scene 1: Dr. Stockmann's living room.
Scene 2: The same, the following morning.

Intermission

ACT II

Scene 1: Editorial office of the People's Daily Messenger.
Scene 2: A room in Captain Horster's house.

Intermission

ACT III

Scene: Dr. Stockmann's living room the following morning.

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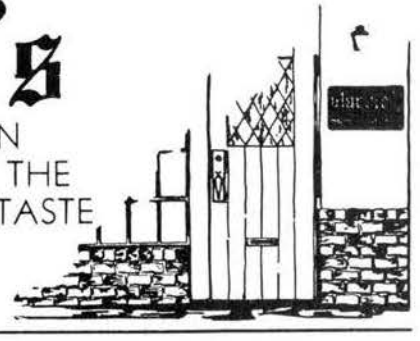

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by

Henrik Ibsen

an adaption for the American stage by

Arthur Miller

directed by

Dennis L. Schneider

April 16, 17, 18, 19,* 22, 23, 24, 25, 1970

curtain time 8:15 evening performance
2:30 matinee performance*

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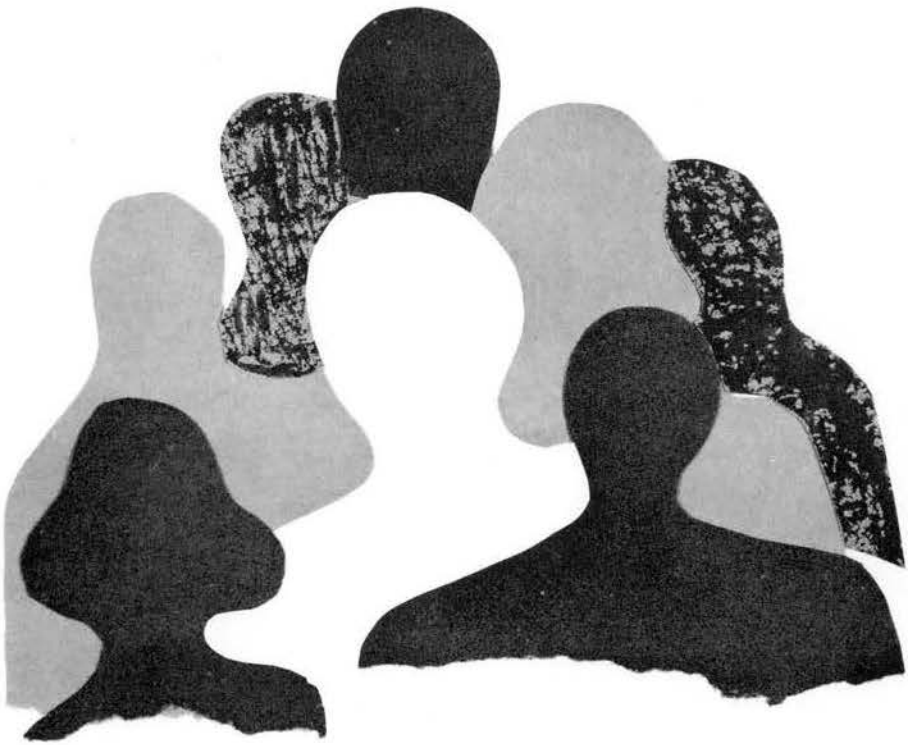

An Enemy Of The People

VITA

Dennis LeRoy Schneider

Candidate for the Degree of

Master of Arts

Thesis: AN ANALYSIS AND PRODUCTION OF ARTHUR MILLER'S ADAPTATION OF AN ENEMY OF THE PEOPLE BY HENRIK IBSEN

Major Field: Speech

Biographical:

Personal Data: Born in Enid, Oklahoma, April 14, 1945, the son of Mr. George S. Schneider and the late Edith M. Schneider.

Education: Graduated from Enid High School, Enid, Oklahoma, in May, 1963; received the Bachelor of Arts degree from Oklahoma State University in 1968, with a major in Speech and Theatre.

Professional Experience: Graduate teaching assistant in the Department of Speech, Oklahoma State University, 1968-1970.