

NOTTINGHAM PLAYHOUSE THEATRE COMPANY PRESENTS

HENRIK IBSEN'S

AN
ENEMY
OF THE PEOPLE

IN A NEW VERSION BY REBECCA LENKIEWICZ

INSIGHT PACK

**Nottingham
Playhouse**



Sponsored by



**BREWIN
DOLPHIN**



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



**Nottingham
City Council**

CONTENTS

1. Introduction to Nottingham Playhouse

2. Introduction to the show

3. Director's note

4. Bertolt Brecht

5. Konstantin Stanislavski

6. Steven Berkoff

7. Augusto Boal

8. Frantic Assembly

9. Rehearsal Techniques

11. Show Photography

12. Character breakdown

14. Timeline of making a show

16. Job roles in theatre production

19. Go digital

INTRODUCTION TO NOTTINGHAM PLAYHOUSE

The Nottingham Playhouse makes bold and thrilling theatre. It is world-class, made in Nottingham and as diverse as our community. Situated in Nottingham city centre, Nottingham Playhouse puts on a wide variety of drama, music, dance, comedy and of course, the legendary Nottingham Playhouse pantomime.

Nottingham Playhouse has been one of the United Kingdom's leading producing theatres since its foundation in 1948. Touring work nationally and internationally, the Playhouse remains firmly rooted in its vibrant home city, where its spacious modernist building – fronted by Anish Kapoor's Sky Mirror – is one of the region's most popular landmarks.

Within these walls we create productions large and small: timeless classics, enthralling family shows and adventurous new commissions.

We are currently The Stage Regional Theatre of the Year – an award made in large part in recognition of our uniquely ambitious and meaningful engagement with our many diverse communities.



INTRODUCTION TO THE SHOW

“Who forms the majority? The wise or the foolish?”

When Dr Stockmann discovers the town’s famous spa waters are poisoned, she presumes she’ll be treated as a hero for saving the community from disaster. Instead she’s accused by the mayor of threatening the town’s livelihood. Public and media opinion is soon swayed and the community becomes split into factions.

Would you make a stand, even if it led to your family’s social isolation? And when does a moral campaign tip into ego-driven martyrdom? A timely and gripping play about fake news, whistle-blowers and the corruption of power which challenges both personal and global politics.

This updated version from acclaimed playwright Rebecca Lenkiewicz will be directed by Adam Penford (*Wonderland*, *The Madness of George III*) and offers a fresh and contemporary look at Henrik Ibsen’s classic drama.



PLOT SYNOPSIS

The town in which the play is set has built a huge bathing complex that is crucial to the town’s economy. Dr. Stockmann has just discovered that the baths’ drainage system is seriously contaminated. She alerts several members of the community, including Hovstad and Aslaksen, and receives generous support and thanks for making her discovery in time to save the town. The next morning, however, her brother, who is also the town’s mayor, tells her that she must retract her statements, for the necessary repairs would be too expensive. They have a fierce argument, but Dr. Stockmann hopes that at least Hovstad’s newspaper will support her. However, the mayor convinces Hovstad and Aslaksen to oppose Dr. Stockmann.

The doctor holds a town meeting to give a lecture on the baths, but Aslaksen and the mayor try to keep her from speaking. Dr. Stockmann then begins a long tirade in which she condemns the foundations of the town and the tyranny of the majority. The audience finds her speech incredibly offensive, and the next morning the doctor’s home is vandalised. She and her daughter are fired. The mayor insinuates that the doctor’s actions were merely a scheme to inherit more of Morten Kiil’s money, and Kiil himself soon arrives to suggest just such a plan to Dr. Stockmann. However, the doctor refuses all such suggestions and decides to defy authority and remain in town. Her family is supportive, and she says that the strongest woman is the woman who stands alone.

DIRECTOR'S NOTE

An Enemy of the People is often cited as one of the greatest dramas ever written. Ibsen wrote it in 1882 to highlight the hypocrisy of those who had reacted with moral outrage to his earlier play, *Ghosts*, for depicting issues such as adultery and syphilis. Its exploration of power, money, corruption, politics and the press are universal and the play has been frequently produced ever since. It remains controversial: only last year China banned a production because it was deemed too politically sensitive.

Morality plays portray the complexity of life. It's fascinating watching an audience being challenged first by one argument then another. Theatre is about putting yourself in someone else's shoes and in this play the audience are forced to decide what they would do in Dr Stockmann's position.

Rebecca Lenkiewicz has written a fresh new adaptation which takes on new meaning in our contemporary world of fake news, whistle blowers and an increasingly polarised society.



Adam Penford
Director



PRACTITIONERS

Bertolt Brecht (1898 – 1953)

Born in 1898 in Augsburg Germany and sickened by the impact of the First World War, Bertolt Brecht began studying theatre in 1917, and wrote his first plays *Baal* and *Drums in the Night* in 1918. By 1921 he had arrived in Berlin where he soon became involved with a large number of Berlin's leading actors and directors.

When discussing Brechtian theatre, we are fundamentally examining **theatre of Politics**. Brecht was reacting directly against the Fascist regime and, following the teachings of Karl Marx, Brecht's writings were focused on a **Marxist ideology**.

Brecht was a Playwright, Director and Poet who created what we now know as Epic Theatre. Epic Theatre was a reaction against Naturalism, and aimed to provoke the audience into action. This was a theatre of change. He believed that theatre should not only reflect the world, but change it. After watching one of his plays, Brecht hoped that the audience would leave the theatre, determined to take action against the unfair society they were living in. He did this was through the development of the *Verfremdungseffekt* – or **Making Strange**.

The V effect is also known as the A effect, or **Alienation effect**, and is essentially a range of devices that Brecht used to prevent the audience becoming emotionally attached to the characters within the plays. He wanted them to maintain a '**distanced objectivity**' so that they could see things as they really were. An example of these techniques were: **Audience interaction (breaking the fourth wall), Narration, Montage, Gestus (Gesture with attitude), Spass, Song, Mime and Third Person Dialogue**.

Brecht's impact was so pertinent that he had to flee from the Nazi regime in 1933, only to return to Germany in 1948 after the end of the Second World War. In 1949 Brecht created the **Berliner Ensemble** where he continued to develop his work until his death in 1956.



HIGHLIGHTED INFORMATION

- Fundamentally examining theatre of Politics
- Writings focused on a Marxist ideology
- Created what we now know as Epic Theatre
- A reaction against Naturalism
- Aimed to provoke the audience into action
- Not only reflect the world, but change it

PRACTITIONERS

Konstantin Stanislavski (1863 – 1937)

Konstantin Stanislavski, born to one of the richest families in Russia in 1863 is widely credited with the development of the first form of formal actor training in the modern world, most commonly referred to as his System. Set out across three major books, *An Actor Prepares*, *Building a Character* and *Creating a Role*, Stanislavski was the first to document a process which trainee actors could follow in order to create the image of **truth on stage**.

Stanislavski's privilege and wealth enabled him to create an alternative theatre to the melodramatic and declamatory style which was prevalent in Russia at the time. He dedicated his life to changing outmoded practice with a desire for perfection that led to international success. With barely any training, he embarked on a quest for truth in art and devoted his whole life to this journey. In 1897, he and Nemirochov-Danchenko created **The Moscow Art Theatre** to develop and shape his ideals.

The System that he developed aimed to be a systematic approach to lay down ground rules for approaching character, and for how an actor could use their voice and body effectively to **fully embody a character** on stage. Working closely with playwright **Anton Chekhov**, Stanislavski was able to experiment with text and actors in order to hone and develop his teachings.

Exercises that are included in The System and that are still widely used in actor training today include: **Emotion Memory, The Magic 'If', Circles of Concentration, The Method of Physical Actions, Imagination, Relaxation** and **Action with a Purpose**.

These exercises still form the basis of most actor training in the western world which is a testament to how truly influential Stanislavski has been in the development of actor training.



HIGHLIGHTED INFORMATION

- The first form of formal actor training
- Create the image of truth on stage
- An alternative to the melodramatic and declamatory style
- Fully embody a character on stage
- A systematic approach

PRACTITIONERS

Steven Berkoff (1937 – present)

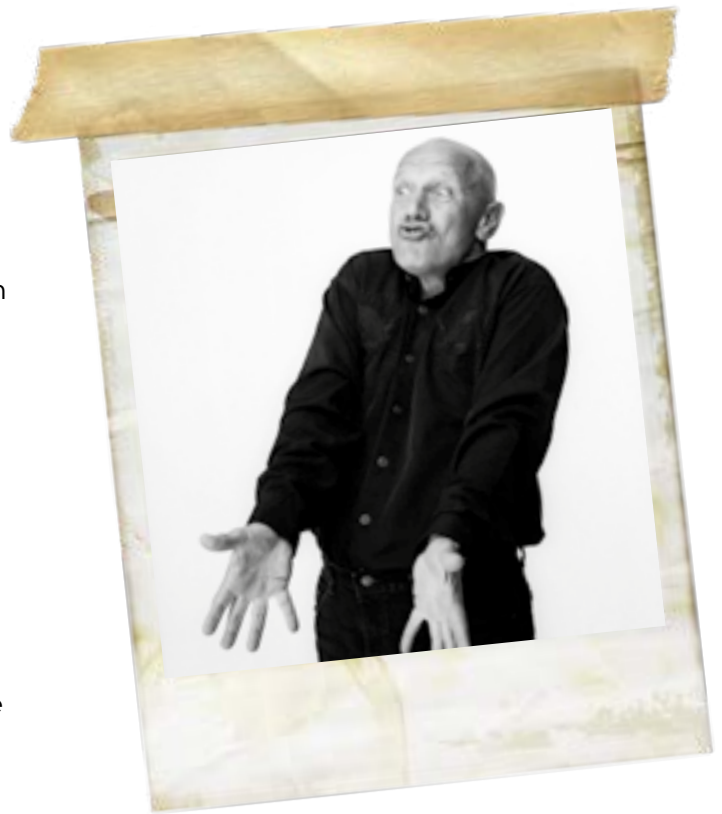
Steven Berkoff is a British Actor, Director and Playwright who was born in London in 1937. Berkoff trained as a mime artist at the **Lecoq School** in Paris before he began developing his own work. Alongside the many plays that he has written, Berkoff has also had a successful career in film; often playing the sinister 'bad guy' character.

Berkoff's approach to theatre is incredibly **physical and non-naturalistic**, often focusing on **movement rather than voice**. According to him, the only purpose of a script is to help **'minimalise and physicalise'** the story; stripping it down to its most basic components.

The theory of **Total Theatre** is key to Berkoff and stemmed from Artaud's theatre style. Total Theatre maintains that every aspect of theatre must have purpose: every movement, that is choreographed; to each line, that is learned perfectly; to each lighting effect, that is used to convey a mood or message; to each sound effect, that enhances the audience's experience; to each prop that has a use.

The aim of Total Theatre is to create extreme moods to give the audience an overwhelming experience and to shock, amuse, scare, or amaze them. Berkoff particularly embraced this in his **Kafka adaptations** such as *Metamorphosis*, *The Trial* and *In the Penal Colony*. Total Theatre performances are often stripped back and minimalist, with bare stages and little language so that the focus remains on the physical movement. This serves to detach the audience from the play and make them think about what was being said.

Berkoff likes to use **stereotype and cliché** in order to examine human behaviour. These stereotypes require the actor to demonstrate the character in a heightened manner, through **exaggerated physical movement** and often base, foul language.



HIGHLIGHTED INFORMATION

- Physical and non-naturalistic
- Minimalise and physicalise the story
- Every aspect of Total Theatre must have purpose
- Create extreme moods
- To detach the audience from the play

PRACTITIONERS

Augusto Boal (1931-2009)

Born in Rio de Janeiro, Brazil in 1931, Boal is most renowned for creating the **Theatre of the Oppressed**, a form of interactive theatre intended to transform lives. Boal's theatre invited **spectators to become performers**, acting out solutions to their own social problems. Boal (like Brecht) believed that theatre should be a **vehicle for social change**, and his Theatre of the Oppressed aimed to show the people what was possible and give them a voice for action.

Theatre of the Oppressed begins with the idea that everyone has the capacity to act in the 'theatre' of their own lives; everybody is at once an actor and a spectator. Boal called his audience '**Spect-actors**'.

Theatre of the Oppressed encompasses three key forms:

Image Theatre invites spect-actors to form a tableau of frozen poses to capture a moment in time dramatising an oppressive situation. They are then asked to reflect critically on this situation before being asked to depict an ideal outcome, or to reshape an image to show different **perspectives**.

Forum Theatre is a short play that dramatises a situation, with an oppressive ending that spect-actors cannot be satisfied with. After an initial performance, it is shown again, however this time the spectators become spect-actors and can at any point yell 'freeze' and step on stage to replace the protagonist(s) and take the situation in different directions.

Invisible Theatre is public theatre that involves the public as participants in the action without their knowing about it. The objective is to unsettle passive social relations and spark critical dialogue among the spect-actors. Several actors rehearse a scene which they then play in an appropriate public space in order to provoke a reaction from the public who think they are watching a spontaneous event.



HIGHLIGHTED INFORMATION

- Interactive theatre intended to transform lives
- Acting out solutions to their own social problems
- Everyone has the capacity to act in the 'theatre' of their own lives
- Give people a voice for action

PRACTITIONERS

Frantic Assembly

Frantic Assembly are a **physical theatre company** who were formed in 1994 by Scott Graham, Steven Hoggett, and Vicki Middleton, who had all met whilst studying at Swansea University. They aimed to create physical theatre, using **dynamic and engaging movement** with storytelling at the heart of the work.

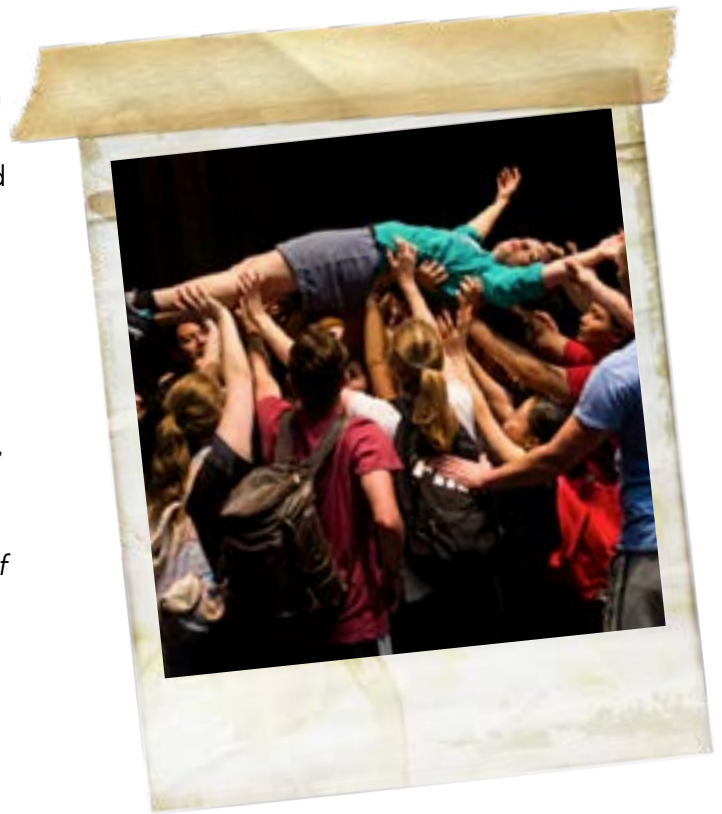
Scott Graham is still the Artistic Director of the company who have developed and created a wide range of work. Notable productions include, *Pool (No Water)* by Mark Ravenhill, *Beautiful Burnout* by Bryony Lavery, *Things I Know To Be True* by Andrew Bovell and *The Curious Incident of the Dog in the Night-time* by Simon Stephens.

Frantic Assembly devise most of their work in **collaboration with a playwright**. Taking the movement as the basis for action, they use a series of exercises to develop physical theatre. Speech and dialogue is then added in order to **create a narrative structure**. The movement and the dialogue go hand in hand to create visually dynamic and engaging theatre. It is essentially **directing through movement**.

Scott Graham describes their way of working as '**The Frantic Method**'. He says: 'The Frantic Method is approaching devising as a series of tasks, each broken down into building blocks. This is designed to establish progress from the **simplest discoveries**.

Performers are encouraged to **take a moment back to its simplest truth and build from there**. This places dancers, actors, students, teachers and all participants on the same starting point. Using these building blocks they are empowered to find and create complex work through a process that is safe, fun and constantly illuminating.'

Performers who work with Frantic Assembly have to have extremely high levels of physical fitness, as their work is very demanding. They do lots of outreach work with schools and colleges to share their methods and encourage participation in physical theatre.



HIGHLIGHTED INFORMATION

- Dynamic and engaging movement with storytelling at the heart of the work.
- Devise most of their work in collaboration with a playwright
- Movement as the basis for action
- Visually dynamic and engaging theatre
- Progress from the simplest discoveries

REHEARSAL TECHNIQUES

Warm Up games

- **GRANDMA'S FOOTSTEPS** is a great one. You can use it at every stage of rehearsal to build group co-hesion, play with character relationships, or build obstacles that they have to overcome. Fun and great for focus. Try changing the shape of the space, playing the game as characters or playing in pairs on piggyback!
- **BUZZY BEES:** Walk around the space, 'buzzing' like a bee and flapping your wings. On the call, get into groups (which can be determined at the beginning of the game). Once in the groups, form an image starting with a specific letter of the alphabet. This image could be random, or it could be something from the text they are working on. (eg: Create something beginning with the letter D that you might find in Romeo's bedroom!) The best image is deemed the winner by the facilitator, and if you create the same thing as another group, you lose that round.

Text

- **FACTS AND ASSUMPTIONS:** Starting with your script, and working in groups if preferable, find out all the facts about a specific character. Once they've done that, assumptions can also be made based on these facts, building a set of Given Circumstances for each character in the play. This can then be shared with the group so that the Given Circumstances for the whole play can be set.
- **BITE SIZE STORYTELLING:** In groups, take a short scene from the play. The group have to tell the story of the scene in whatever way they feel fit. They can take key lines that highlight the main events, or they can create a series of freeze frames depending on the ability of the group. The scenes need to be kept short and the stories within the scene isolated. You can then stick the whole show (or chunks of it) together so that you create the whole thing in their own way.

Devising

- **ONE WORD STORYTELLING:** In a circle, a story is created using only one word each. You can give each story a theme or a stimulus, or you can see where the story goes and use that as an idea for devising. (Beware of rude stories!)
- **IMPROVISATION WITH OBJECT:** Each group is given an object. They have to create a short scene with the object as the central focus. You can do this in a couple of ways. First – they have to use the object as it actually is (a brush must be used as a brush) , or the object cannot be used literally (the brush becomes a microphone or a spade).

Character/Plot development

- **ACTING THE OBJECTIVES:** Each actor plays a scene that they have rehearsed, but instead of speaking the dialogue, they state what they WANT to do to the other people in the scene, for example 'I want to make you jealous'. This is useful if you have been able to action the text first, and it also helps with the reactions of the other actors in the scene.
- **WARM UP GAMES IN CHARACTER:** Playing warm up games such as Grandma's Footsteps or Name Volleyball can be really useful for character development to help explore attitude and relationships with other characters. Competition can help to highlight status of characters and can provide an interesting discussion when things don't follow the same outcomes as the play.

REHEARSAL TECHNIQUES

Polish/Final stages

- **LINE, SCENE, GO:** The director shouts a random line to the company. They are instantly expected to get themselves into position and pick up the play at the point of the line. Run a couple of moments – then shout another line which they all then run to. Great for keeping things fun and fresh – and for highlighting points of confusion or those who are less sure of their lines)

- **PEER NOTE TAKING:** Whilst the director is focusing on the overall vision of the piece, peer note taking can be a really useful tool for each actor. Pair people up with others who aren't in the scene. The actor can tell their note taker if there is any specific thing that they'd like their note taker to focus on (such as diction or intonation), or specifics can be stated by the director. Positive notes and room for improvement can be highlighted. You will generally find that they are really positive about each other's performance and it is a great way of developing self-reflection too.



REHEARSAL AND PRODUCTION IMAGES



Photography by Tristram Kenton



CHARACTER BREAKDOWN



Doctor Teresa Stockmann

A practicing medical doctor, the local GP of the town baths, and the brother of the mayor, who got her the job at the baths. Stockmann is idealistic and excitable. For much of her life she was destitute and lived in the countryside; now she is happy to be fairly prosperous and living in a bustling town.



Christopher Stockmann

Dr. Stockmann's husband. He is loyal and practical and often encourages his wife to think of her family when she is being rash. Morten Kiil is his adoptive father.



Petra Stockmann

The daughter of Thomas and Katherine, Petra is as idealistic as her mother. She is a hard-working teacher, and she is frustrated that the law requires her to teach things she doesn't believe in



Peter Mattsson

Peter is Dr. Stockmann's brother. He is also chairman of the baths committee, the mayor and a community police officer. He is a cautious but sometimes ruthless politician

CHARACTER BREAKDOWN



Morten Kiil

A rich old man, Kiil owns several of the tanneries that Dr. Stockmann implicates in her water pollution report. He is the father of Christopher Stockmann, and his will assigns a good deal of wealth to him and his children.



Ulrika Hovstad

Hovstad is editor of The People's Messenger, the town's leftist newspaper. Although slightly corrupt, she is at heart a political radical.



Billing

An assistant at the newspaper, he is a radical, like Hovstad, but he is also ambitious and plans to run for office. He is in some way courting Petra.

TIMELINE OF MAKING A SHOW

Assembling the creative team

Theatre making is a collaborative process, and appointing the right creative team is essential to the success of a production. Usually the Producer will appoint the Director first, as the Director will want to play a part in selecting the other members of the team. These are likely to include a Designer (set, costume or both), Lighting Designer, Sound Designer, Stage Manager(s) and Specialists (such as Choreographer, Musical Director, Fight Director etc), depending on the needs of the show.

Casting

Some people say that theatre-making is 90% about the casting. Certainly getting the right actors to play the roles and to work with in rehearsal is vitally important. Bigger shows work with a Casting Director, who helps the team to find the right actors. The most common way of finding actors is to run auditions, where the actors will present their skills to members of the Creative Team. Sometimes there may be a 'straight offer' where the actor is so perfect for the role, or quite famous, or well known to the Director, that they don't have to audition.

Pre-Rehearsal Meetings

The Creative Team will meet regularly before rehearsals begin, to plan and develop the vision and designs for the show. The Director will usually be at all of these meetings to ensure an overall coherent vision.

Script preparation

Long before rehearsals begin, the Director will do a great deal of work on the script and in researching the play and context. This ensures she/he is highly knowledgeable about the play and can run the process and the rehearsal room calmly and effectively. Sometimes the Assistant Director will help with this preparation.

Model Presentations

The Designer will usually create a detailed small-scale model of the set to aid visioning and

discussion. There are 2 stages to this process: the white card and the full model. The white card model is made of card and is a very basic model that allows for lots of changes to happen easily. The full model is painted and contains lots of detail – at this stage there are unlikely to be many further changes. The full model will usually be shown to the actors at the start of rehearsals to help them imagine the set in rehearsals.

The Read Through

The cast, creative team, producer and often others with an interest in the process will sit around a large table and hear the play read aloud by the cast. This is very exciting and quite nerve-wracking for the actors who may have only just met one another. The read through may be the only time some of the stage management team and technical team will hear the play before they work on it in the theatre space – so it is an important part of the process.



Set model for *An Enemy of the People*

TIMELINE OF MAKING A SHOW

Rehearsals

The period of time – usually between 3 and 5 weeks, when the cast, Director and creative team work intensively to make the show – often including table work (where the script and research are examined), blocking (where the moves for the actors are decided), games, exercises and run-throughs of scenes, acts and the whole show. The Deputy Stage Manager (DSM) is a crucial member of the rehearsal room team, keeping notes, organising schedules and acting as a conduit between the producing team and the rehearsal room. The DSM will usually also be in charge of cueing the lighting and sound for performances, so they create and keep the 'bible' – a version of the script with all the cues and notes needed to operate the performances.

Technical Rehearsals

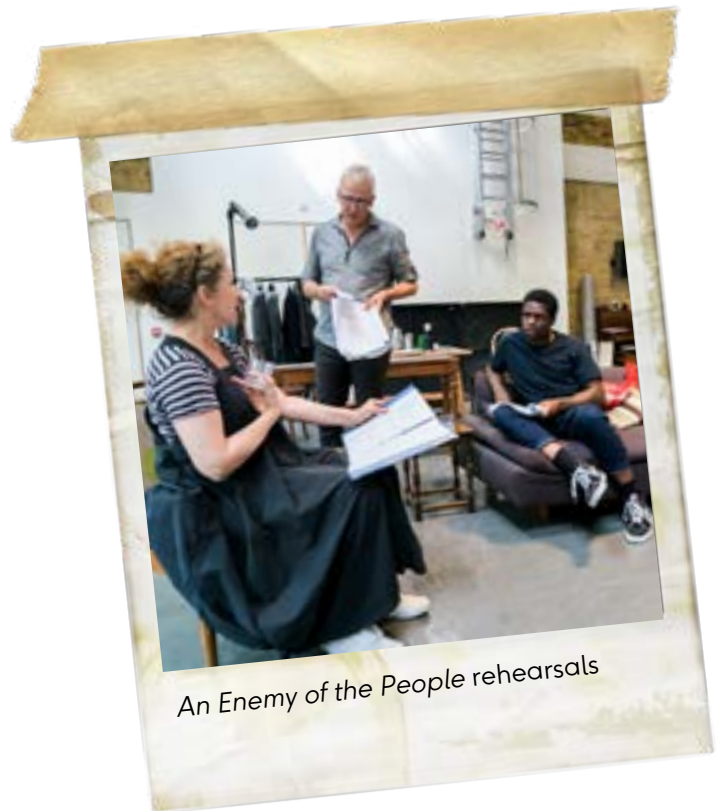
Always happening on the stage – the technical rehearsals usually take between 3 and 5 days, and are a chance for the lighting, sound, set, costume, projection, and all other elements to be carefully brought together – all under the watchful gaze of the Director. Technical rehearsals are vitally important and can be very slow and laborious, but also a really exciting chance to bring all the collaborators and their work together.

Dress Rehearsals

These are the final rehearsals – a chance to run the show as if it were in front of an audience. Unless something goes very wrong – the dress rehearsal would not be stopped for notes or to alter anything. Instead the creative team will write lots of notes, and then share these with the cast and DSM in a meeting straight after the dress rehearsal.

Previews

Some shows have preview performances. These are performances in front of an audience, but where everyone understands that the show is very new and one or two things might not go quite to plan. The tickets are usually cheaper to attend these performances. The Director and creative team will always give notes to the cast and team after a preview show so that it keeps getting better before the opening night.



An Enemy of the People rehearsals

JOB ROLES IN MAKING THEATRE

You may have heard the phrase 'get a proper job' in relation to working in theatre. But this is very out of date. There are very many job roles with good salaries in theatre and culture. Nottingham Playhouse has over 100 permanent staff! Here are just a few.

Actor

Actors bring characters to life on stage with their performances, using speech, movement and expression to act a script or improvise their roles.

Agent

Agents are often the first point of contact for anyone looking to hire actors. Few actors work without the support of an agent. Agents can also supply artists for corporate and private events. Their clients may include actors, singers, dancers or supporting artists.

Administration

Administrators deal with customers, run offices, and take care of the day-to-day running of a jewellery business.

Artistic director

The artistic director makes sure their theatre is putting on the kind of shows that fit with the artistic aims of the organisation.

Arts journalist

Every show hopes for good reviews. Journalists get the word out about the show to the public. They make sure people know what shows are on offer and what is happening in the world of theatre.

Backstage crew

Building sets, helping create props and operating equipment, the backstage crew support the designers and performers with the running of the show.

Box office staff

Box office staff work in cinemas, theatres and concert halls. They are responsible for taking bookings and payments for tickets. Box office staff also arrange for group visits and discounts. They may also advise on seating for people with disabilities or special needs.

Carpenter

Carpenters and joiners in the theatre & dance sector and crafts sector work with wood. They work in theatres or in workshops. In the theatre & dance sector, they specifically make, fit or repair scenery and props that are part of a play or show.

Choreographer

Choreographers create routines and movement sequences for singers and musicians to perform.

Costume designer

The costume designer is responsible for designing all the costumes to be worn in a production. This can involve a mix of designing from scratch, and sourcing existing items of clothing.

Dance teacher

Dance teachers educate and instruct on different forms of dance. They work with individuals and groups of all ages and abilities to help them learn dance practices.

Dancer

Dance is a term for describing ways of using the body to tell stories, interpret music and express emotion. Some dance forms require an intense training starting from an early age; others can be learned later.

Dialect coach

Dialect coaches or voice coaches work with actors to develop and improve their vocal technique, and help them adopt convincing character accents.

JOB ROLES IN MAKING THEATRE

Director

Theatre directors take responsibility for the overall creative production of plays.

Dramaturg

A dramaturg is a theatre practitioner who focuses on how to convey the particular message the director wants to highlight.

Participation and education staff

Arts education staff in the creative industries support teachers and development workers in cultural venues. They work in art centres, galleries, theatres and other venues to provide an educational experience. They may work with individual children or visitors, small groups or a whole class.

Events staff

Events staff work with centre and gallery and theatre managers to deliver an event. They manage, organise and oversee the running of a venue or function. They are responsible for coordinating all the arrangements such as room bookings, catering and special effects or promotional items.

Finance staff (arts)

Finance staff officers in the performing and visual arts sectors provide administrative support to organisations.

Front-of-house work

The 'front-of-house' of a theatre refers to all areas accessed by the public, including the auditorium. Front of house staff look after the public to make sure their visit is safe and enjoyable.

Hair, make-up and wigs

People that work in hair, makeup and wigs for the theatre & dance sector help to style performers. The style of makeup needed depends on the type of production. The hair, make-up and wigs may be contemporary and straightforward or require more creative approaches. Performers may need

to appear from a different nationality or historical period. The makeup artist will also need to dress wigs and attach them correctly to the actor or performer.

Lighting designer

Lighting designers work to ensure effective lighting for a commercial or residential property. They aim to enhance a building's environment through lighting.

Lighting technicians

Lighting technicians are vital to theatre. Their work may involve design, operating lighting rigs, and looking after equipment.

Marketing officer

Marketing is about understanding what a customer wants and promoting this product, event or service. It is also making sure the public is talking about a brand, which for the arts sector could be a theatre, museum, art gallery or community arts project.

Playwright

The playwright or dramatist is the author of a production, the writer or adapter of the original play. Often they work alone, but sometimes they also collaborate with a director and the cast.

Producer (live events)

Producers of live events are responsible for running successful live spectacles. The producer works on live shows and events in the music industry such as concerts and music festivals. They must coordinate technical staff and performers to ensure everything runs smoothly. They have to have high quality acts and performers for a successful event. Live events may be one-offs or regular annual events. They can be held in indoor and outdoor music venues of all sizes.

JOB ROLES IN MAKING THEATRE

Props manager

A props manager supervises the building, making and buying of the props needed for a production.

Puppeteer

Puppeteers animate and manipulate puppets as part of a theatre, television or film production. Puppetry is a performing art used to entertain adults or children.

Sound designer

Sound design can involve making sure the mix of sounds is correct at a live event, designing the sound effects on a mobile phone, and many other things.

Sound engineer

Sound engineers work in the theatre & dance sector to handle all aspects of a production's sound. They ensure that speech, music and sound effects can be heard to the best effect in a theatre production.

Sound technician

Sound technicians ensure that the best sound possible is available in a variety of venues for performances. They prepare, operate and maintain technical equipment to amplify, enhance, mix or reproduce sound. They work in recording studios, films, radio and television programmes (on set or location) and live performances, including theatre, music and dance.

Special effects

Special effects and pyrotechnics staff are responsible for special effects and pyrotechnics required as part of a production. In some shows, for example using magic, special effects may be an integral part of an act.

Stage designer

Stage designers are responsible for designing stage settings for productions. This can range from single scene dramas, to complex scenery and

scene changes required by major productions.

Stage manager

Stage managers coordinate all aspects of a theatre production or event, including actors, technical staff, props, scenery and costumes. They make sure technicians and performers alike are in the right place at the right time and ready to meet their cues.

Stagehand

Stagehands in performing arts are the behind scenes support staff for a production. They carry out a wide variety of jobs backstage to ensure a production is successful.

Technical manager

A technical manager in the theatre & dance sector coordinates a production's technical staff. This could include the set making staff, lighting staff and props making staff.

Wardrobe assistant

Wardrobe assistants work to provide support with costumes and accessories. Performances like plays and musicals rely on a strong wardrobe team to make the production look credible.

GO DIGITAL



Trailer



Audience Reactions



In production

WHEN YOU WATCH THE SHOW

Look out for:

- Look out for Dr Stockmann's report of the baths. Follow its possession and transaction.
- Look out for the defacing of the town/baths' sign. This alludes to the film *Jaws* which was inspired by *An Enemy of the People*.
- Look out for references to the upcoming council elections.

Consider these questions:

- What does Billing and Hovstad turning up late to the Stockmanns' house for dinner suggest about how they treat Teresa? How does this foreshadow subsequent events, especially their reactions to the report?
- What does the Mayor coming through the 'back way' to The People's Messenger suggest about the Mayor's intentions?
- What motivates Teresa and what motivates the Mayor? Can anybody be considered 'right' in the play?

KEY QUOTES/MOMENTS TO SPOT

'The most dangerous public enemy is the majority! The liberal minded bloody majority!' – Teresa Stockmann

'He's [Morten Kiil] as rich as Ceresus. And it'll all go to the Stockmanns won't it?'
– Billing

'I'm all for freedom of expression. But in this case I say we must proceed with caution.' – Ulrika Hovstad

'I never vote.'

'Oh but you should it's your right.'

'Even if you don't understand what you're voting for?' – Captain Horster and Billing.

When the Mayor takes the briefcase off of Teresa and when Aslaksen takes the microphone off of her.