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## **Brand**

by

**HENRIK IBSEN**

English Stage

Version by

**JAMES FORSYTH**

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*Ltd*

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April 18th-28th, 1964

THE QUESTORS present  
**"BRAND"**

by Henrik Ibsen

English stage version by James Forsyth

Characters: (in order of appearance)

Brand, a pastor	...	...	...	...	RAYMOND MOSS
A Man of the locality	...	...	...	...	HARRY IVES
His Son	...	...	...	...	WYLIE LONGMORE
Einar, an artist	...	...	...	...	HUGH FORSYTH
Agnes, a young woman	...	...	...	...	FRANGCON WHELAN
Gerd, a mad gypsy girl	...	...	...	...	JAN KENNY
The Sheriff, the local Government Officer	...	...	...	...	BILL PHILLIPS
A Fisherman	...	...	...	...	DAVID LORRAINE
Other men from the village	...	...	...	...	PETER HEALY, JOHN TURNER, DENIS STRATTON
Brand's Mother	...	...	...	...	ALEXANDRA MIKELLATOS
The Doctor	...	...	...	...	KEN CONINGTON
A villager	...	...	...	...	MICHAEL LANGRIDGE
Another villager	...	...	...	...	JOHN TURNER
A Gypsy Woman	...	...	...	...	MARY HOLLAND
The Sexton	...	...	...	...	RALPH COTTRELL
The Schoolmaster	...	...	...	...	PETER JONES
The Dean	...	...	...	...	MYLES McDOWELL

Villagers — BERYL AINSLEY, JULIA ATKINSON, DIANA BENN, CANDY CAVE, MABEL COPPERWHEAT, ESTELLE HAMPTON, AUDREY HEWLETT, MARY HOLLAND, ANN LEWIS, MARGARET PARRY, WENDY STONE, THELMA WHYBRO, SANDRA TURNER, DOROTHY WOOD, JOHN ALIOGLU, PATRICK BACON, MARTIN FERRIDAY, STANLEY GOODCHILD, RONALD LEE, JAMES NEIL, PETER SHARP, CHRISTOPHER TAYLOR, HAROLD THORNLEY, GEOFFREY TURNER.

The play produced by ALFRED EMMET

Associate Producer: ALAN CHAMBERS

Assistant Producer: TOM OSBORN

Setting designed by TADEUSZ ORLOWICZ

Costumes designed by MARGARET REICHLIN

Organ music played by MARGARET COBB,

on the organ of the Church of St. Lawrence Jewry Next Guildhall  
Music composed by ARNOLD JUDSON, and played and recorded by members of the Music Club and The West London Opera Orchestra, conducted by ANTHONY UNDERWOOD

The action takes place in various parts of a fjord district on the west coast of Norway about 100 years ago.

ACT 1 Scene 1 High in the mountains.  
Scene 2 On the edge of the fjord.  
Late afternoon of the same day.

INTERVAL OF 15 MINUTES

ACT 2 Scene 1 The garden of the Pastor's house.  
Three years later.  
Scene 2 Inside the Pastor's house.  
Christmas Eve of the same year.

INTERVAL OF 5 MINUTES

ACT 3 Scene 1 Outside the New Church.  
Some months later — a spring morning.  
Scene 2 High in the mountains.



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**PROGRAMMES FOR THE WEEK**

A Discussion is held after each production by The Questors, which all members of the audience are cordially invited to attend. The Discussion on "Brand" will be held in The Bernard Shaw Room on

**Wednesday, 29th April, at 7.30 p.m.**

and will be opened by Laurence Speak (Resident Staff Tutor at London University). This is an excellent opportunity for audience, actors and technicians to discuss the merits and demerits of play and production.

For "BRAND"

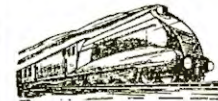
Stage Managers ... ..	DAVID WEDMORE, PATRICIA FERRIDAY
Assistant Stage Managers ... ..	BERYL HUNT, DIANE WILLIAMS
Assisted by ... ..	SHEILA CARLISLE, ANN CONHEENEY, DOROTHY CRAIK, PAT DIGBY, JENNIFER JEREMY, DIANE McDOWELL, SYLVIA WARREN, NINA WATTERS
Lighting ... ..	BOB ANDERSON
Assisted by ... ..	MALCOLM FERGUSON, GERALD ISENTHAL
Sound ... ..	RICHARD COLLINS
Assisted by ... ..	DAVID EDWARDS, GRAHAM EVANS, BARBARA JACKSON
Music Recorded and Edited by ... ..	DENIS COMPER
	Recording Equipment loaned by Sound Level Studios
Properties ... ..	IRIS PHELPS
Assisted by ... ..	JUDY DRAKE, RITA FROST
Set Construction ... ..	FRED CANN, PETER TALL
Wardrobe ... ..	HILDA COLLINS, MARJORIE GOLSBY, JOAN PYLE
Assisted by ... ..	MEMBERS OF THE WARDROBE STAFF
Production Secretary ... ..	PATRICIA McGRAIL
Stage Director ... ..	TONY SHIPLEY

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Sandwiches and coffee are obtainable in The Bernard Shaw Room before performances, and refreshments will be served there during the first interval.

The Grapevine Club is open to its members from 7.00 to 10.30 p.m. (11.00 p.m. on Fridays and Saturdays)

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## "BRAND"

It was almost exactly 100 years ago that Ibsen conceived **Brand**. He had left Norway for Rome with a small travel grant shortly after war had broken out between Denmark and Germany. He was feeling bitterly ashamed that Norway had refused to come to the aid of her Scandinavian neighbour, and it was then that **Brand** "began to grow inside me like a foetus", as he later wrote. The full version of the play contains much passionate criticism of his country.

**Brand**, although conceived as a play, was first written as an epic poem; then re-fashioned into its present form. Finished in 1865, it was published in March 1866 and was an immediate and startling success, running through three editions with a fourth in the press before the end of the year. It was Ibsen's first triumph, the first public recognition of his genius, and brought him both fame and money.

It is curious that a large part of the book's success was probably due to its being misinterpreted as a religious play, an idea far from Ibsen's intention. "When I wrote **Brand**," he replied to a correspondent, "my aim was merely to draw a vigorous personality". He also wrote that **Brand** could just as easily have been an artist, a politician or scientist. He once said, "Brand is myself in my best moments".

It is supposed that Ibsen never intended **Brand** to be staged, but had written it for reading only. At any rate, it was 1885 before it had its first stage production, in Stockholm, the first performance lasting for six and a half hours. It was nearly twenty years later that it was first produced in Norway, but meanwhile it had been presented in most European countries except England.

The first production of the play in England was a single performance by the Stage Society in 1912. The only other recorded production in London was five years ago at the Lyric, Hammersmith, in a translation by Michael Meyer.

James Forsyth's version was first broadcast in the Third Programme in 1949 with Ralph Richardson, Sybil Thorndike and Margaret Leighton. This is the first production on the English stage.

It is a play which we have considered time and again for production in the past ten years or so, but always there has been some reason against it. We are therefore particularly pleased to open our new theatre with this much neglected masterpiece.

## "BRAND" — in a flexible theatre

There is always a place where the actors perform the play, and this place is always part of a larger space which is the theatre. The theatre includes audience and off-stage area, levels on which the actor stands and the galleries used for lights, but in a flexible theatre, the actors' space is not always the same, for the producer can choose. However, wherever it is, it is always part of the larger, theatre space of which we in the audience must be aware.

The actors' space which designer and producer have elected to use for "Brand" was dictated by what they felt to be the best way to present this play in this theatre. It was, however, exciting how many different possibilities the flexible theatre offered them. No other theatre exists where the play could be presented in just this manner.

## A NEW THEATRE

Here is a new theatre of a kind not built before. This is the first production in it. We have created a new instrument, which we have yet to learn to play. We shall make mistakes; if we do not, we shall learn nothing.

Please understand that and bear with us. By your encouragement and support, by your criticism too, you can help us to make this theatre a place to which it will always be good to go.

## DATES FOR YOUR DIARY

Wednesday, 29th April — Discussion on "Brand" at 7.30 p.m.

Saturday, 2nd May — The Music Club at 7.30 p.m.

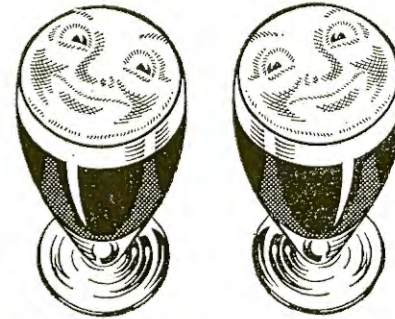
Sunday, 3rd May — The Film Society — "Candide" at 7.30 p.m.

Saturday, 16th May — "Dandy Dick" opens.

Saturday, 20th June — New Plays Festival opens.

Wednesday, 22nd July — "Dark of the Moon" (Student Production) opens.

# There's no understudy for a GUINNESS



—except, of course, another Guinness

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take  
the necessary

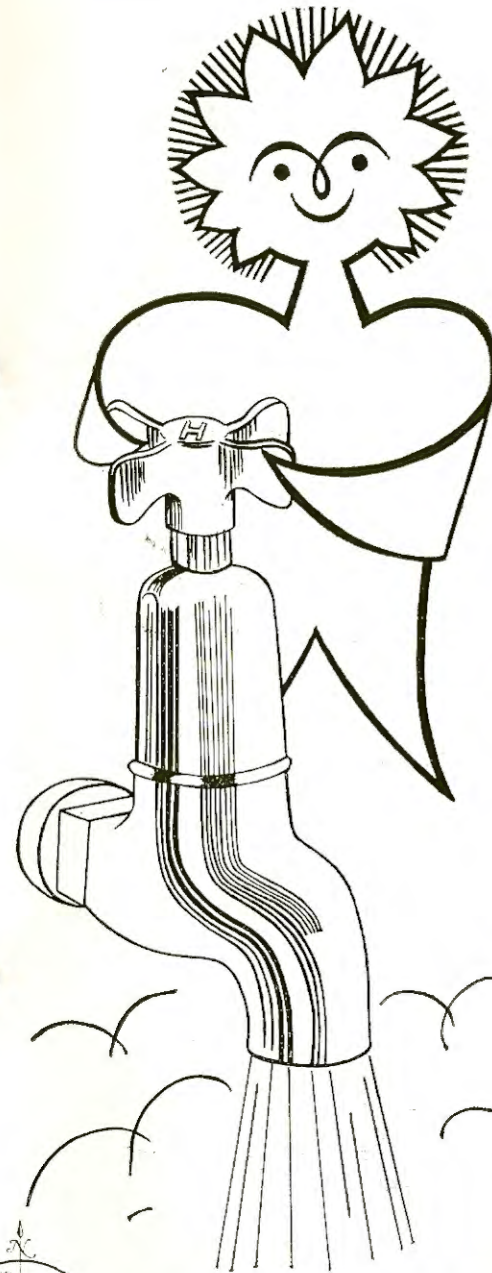
## SCHWEPPES



## HENRIK IBSEN

- 1828 Henrik Ibsen was born in the rather grim little port of Skien in Norway. His reputed father was ruined when he was a small boy, and the home background was an unhappy one. So much so that after Ibsen left home when twenty-two, he never again returned. Ibsen believed himself to be the illegitimate son of one Tormod Knudsen.
- 1844 apprenticed to an apothecary at a tiny port called Grimstad. Desperately poor, his financial position was not improved by having to pay maintenance for an illegitimate son, born when he was eighteen.
- 1849 wrote his first play "Catiline". A friend raised the money to print 250 copies of which over 200 had to be sold as waste paper.
- 1850 tried but failed to enter Christiania University. Wrote his second play "The Warrior's Barrow".
- 1851 engaged as "theatre poet" and assistant at the newly established theatre at Bergen. Here other early plays were produced with a marked lack of success. Only one, "Feast at Salhaug" (1856), met with some acclaim.
- 1857 appointed artistic director of the Norwegian Theatre in Christiania.
- 1858 married Susanna Thoresen, a fortunate and lasting marriage.
- 1862 having been as unsuccessful as a theatre director as he had been as a playwright, his theatre failed. Ibsen was left desperate and almost penniless.
- 1864 "The Pretenders" had a moderate success (that is to say, eight performances). Ibsen went to Italy, living in great penury and wrote "Brand".
- 1866 "Brand" was published, Ibsen "arrived" (at the age of 38) and his whole life was transformed.
- 1867 "Peer Gynt" another success with the reading public.
- 1877 "Pillars of Society" was produced. This was Ibsen's first real theatre triumph, achieved at the age of forty nine.
- 1899 after 20 years of intense creative activity, world wide acclaim and success, Ibsen wrote what was to prove his last play "When We Dead Awaken". In 1901, Ibsen had a paralytic stroke and could write no more. He died in 1906.

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