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67  
The Questors Theatre

## Mother Courage and Her Children

by Bertolt Brecht

Translated by  
Eric Bentley



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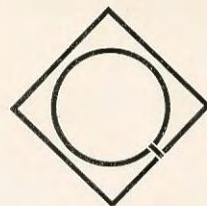
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December 9th at 11 a.m. and 2.30 p.m.

UNICORN THEATRE FOR YOUNG PEOPLE presents  
"POLKA!" The Mime and Puppet Theatre

Children 7 - 11 years

Tickets 4/-

December 29, 30, 31 January 1, 2, 3, 4, 5, 6 at 7.45 p.m.

**THE FLYING DUTCHMAN**

by Edward Fitzball

directed by Alan Chambers

Members free seats are not available for this special production  
Tickets 6/6 and 4/6

January 7, 10 at 1.30 p.m. and 9,10, 11, 12, 13 at 7.45 p.m.

Royal Shakespeare Company THEATRE GO ROUND

Programme details to be announced later

Tickets 6/6

Children 3/-

January 11, 12, 13

UNICORN THEATRE FOR YOUNG PEOPLE presents

"POLKA!" The Mime and Puppet Theatre

January 11, 12 at 1.30 p.m. Children 7 - 11 yrs.

January 13 at 11.00 a.m. Children 4 - 7 yrs.

Tickets 4/-

For The Questors Theatre :

**Administrator** ..... **Gordon Caleb**  
**House Manager** ..... **Cliff Hampton**  
**Box Office Manager** ..... **Joan Hockridge**



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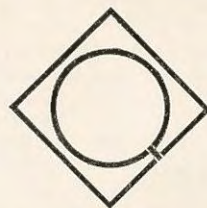
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THE QUESTORS THEATRE

FIRST PERFORMANCE

SATURDAY, 2nd DECEMBER, 1967

## BRECHT, ALIENATION, AND THE AUDIENCE

Brecht found the end of "Mother Courage" unsatisfactory. After the first performance, he rewrote the end of the play and inserted lines into the rest of the text. The reason for his concern was that, try as he would, he could not make the audience feel unsympathetic towards his main character. Brecht was interested in the purpose and function of the theatre as a place of instruction. To this end he invented what became known as the A-effect: that is, alienation or 'Verfremdungseffekt'.

Martin Esslin defined the A-effect in his book "Brecht—a choice of evils" as follows :-

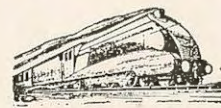
" . . . the audience must be discouraged from losing its critical detachment by identification with one or more of the characters . . . therefore the producer must strive to produce by all the means at his disposal effects which will keep the audience separate, estranged, alienated from the action."

The A-effect works very well in the shorter, more didactic plays like "The Measures Taken"; but, in writing "Mother Courage", Brecht failed to disengage the sympathies of the audience. The denial of Swiss Cheese, the death of Kattrin, the whole sense of the cumulative loss experienced by Mother Courage is emotionally disturbing, and the last image of the play is one of the courage and indomitable nature of the human spirit. The very name Courage is meant to be ironical within the context of the play, but even this point does not register with the force Brecht would have wished.

Therefore, in this production, only those effects which seem relevant in the light of this "failure" have been included; but it is still true that this play demands more of an audience than mere passive acceptance. It is not enough for you to sit back in your seats and wait to be entertained: listen, think, and take nothing at face value. The cast are going to work hard—they expect you to do the same.

Members of the audience are requested to refrain from smoking in the auditorium.

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## MOTHER COURAGE AND HER CHILDREN

by BERTOLT BRECHT  
Translated by Eric Bentley

PROLOGUE : On the march  
Anna Fierling, commonly known as "Mother Courage" ..... JOAN ROBERTS  
Katrin ..... LORNA WATSON  
Eil'f } her children ..... JOHN TURNER  
Swiss Cheese } ..... ROBIN DUVAL

SCENE I : A highway outside a town in Sweden; Spring, 1624  
A recruiting officer ..... MICHAEL LANGRIDGE  
A sergeant ..... STANLEY GOODCHILD

SCENE II : The camp of the Swedish Commander, Poland; 1626  
The cook ..... NED GETHINGS  
The Swedish Commander ..... MARTIN BOWLEY  
The chaplain ..... LAURENCE NIXON

SCENE III : A camp; 1629  
a) Afternoon  
An ordnance officer ..... GERRY BLAKE  
Yvette Pottier ..... JILLYANN HEALY  
Protestant Soldiers ..... ROBIN INGRAM, CHRISTOPHER LEY,  
GEOFFREY WEBB, FRANCIS FALLON, ERIC SMITH

b) Three days later  
One-eye ..... PHILIP IRVING  
A sergeant ..... ERIC SMITH  
c) Evening  
An old colonel ..... STANLEY GOODCHILD

SCENE IV : Outside a captain's tent; 1629  
A scrivener ..... DAVID LORRAINE  
Young soldier ..... KEITH GODMAN  
Older soldier ..... GERRY BLAKE

INTERVAL (18 minutes)

SCENE V : The wagon stands in a war-torn village; 1631  
First soldier ..... ROGER DE TONEY  
Second soldier ..... PHILIP IRVING  
Peasant woman ..... MARILYN JONES  
Peasant ..... MICHAEL LANDGRIDGE

SCENE VI : The canteen tent; 1632  
Catholic soldiers ..... ERIC SMITH, ROBIN INGRAM, CHRISTOPHER LEY,  
RICHARD GAUNT, GEOFFREY WEBB, ROGER DE TONEY

SCENE VII : A highway; 1632

SCENE VIII : A camp; 1632  
An old woman ..... DORINNE INGRAM  
Her son ..... PHILIP IRVING  
A servant ..... MARILYN JONES  
Catholic soldiers ..... GEOFFREY WEBB, ROBIN INGRAM, CHRISTOPHER LEY  
Two guards ..... ROGER DE TONEY, FRANCIS FALLON

SCENE IX : In front of a half-ruined parsonage; 1634

SCENE X : On the highway; 1635  
Singer ..... MARIE CRABB or HILLARY ELLWOOD

SCENE XI : A peasant farm; 1636  
The lieutenant ..... MARTIN BOWLEY  
Catholic soldiers ..... GERRY BLAKE, ROBIN INGRAM, CHRISTOPHER LEY,  
GEOFFREY WEBB, ROGER DE TONEY, ERIC SMITH, KEITH GODMAN  
RICHARD GAUNT

Old peasant ..... DAVID LORRAINE  
His wife ..... SHEILA SORLEY  
Their son ..... FRANCIS FALLON

SCENE XII : The Same

Narration spoken by PETER HEALY

The action takes place during the Thirty Years War, 1618-1648

Directed by DAVID GOWER Set designed by STEFAN PACZAI  
Costumes designed by JACQUELINE LEARNER, and made in the Questors wardrobe

Armour by HELEN BRAKE

The music for the songs composed by PAUL DESSAU,  
arranged and played by ERIC KIRBY



**For "Mother Courage"**

Stage Manager ..... **HEATHER DE LEON**  
Deputy Stage Managers ..... **DENYS NELSON, MARIE CRABB**  
Assistant Stage Managers ..... **CLIVE BOOTH, HILARY BRANKIN,  
ANDREA BROOKE, JOAN CLARKE, MARION DEAN, HILARY ELLWOOD  
ALAN FISK, JUDITH HIGGINS, MARGARET MACKENZIE,  
NORA NELSON, MARY TODD, BRENDA WOOD, SYLVIA BANNISTER**  
Properties ..... **IRIS PHELPS, RITA FROST**  
Assisted by ..... **FRANCES ALLEN, LYNN SIMONON, MARGARET VAUGHN**  
Lighting ..... **BOB HARRIS**  
Assisted by ..... **NICHOLAS OSOVIQ**  
Sound ..... **COLIN FOX**  
Assisted by ..... **ROGER DRIVER**  
Wardrobe ..... **JACQUELINE LEARNER**  
Construction ..... **GEOFF DOBSON**  
Assisted by ..... **TONY ALLEN, DOUGLAS BROWN, JOHN STALLEY,  
STEPHEN WESTOBY, PETER WALL**

A DISCUSSION is held after each production by The Questors to which all members of the audience are cordially invited. The discussion on MOTHER COURAGE will be held in the Bernard Shaw Room on Monday 11th December at 7.30 p.m. This is an excellent opportunity for audience, actors and technicians to discuss the merits and demerits of play and production.

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## SHAW ROOM EXHIBITION

An exhibition of ceramic painting by HAROLD ELVIN will be held in the Bernard Shaw Room during the run of "Mother Courage". The Questors gave Mr. Elvin his first exhibition some 18 months ago since when he has been very much in demand. His last exhibition was in Norway earlier this year.

## QUESTORS MUSIC CLUB 1967 - 68 SEASON

Shaw Room — Saturdays — at 7.30 p.m.

Tickets for Single Concerts 10/- each

### Concert of Christmas Music December 16th

THE BACCHOLIAN SINGERS were founded at King's College, Cambridge. Originally formed to raise money for spastic children, they have now gained a considerable reputation as a professional group. They have been resident group in the B.B.C. Programme "Friday Night is Music Night" and have sung at the Festival Hall, St. Pauls Cathedral and toured extensively in the West Country. Recently they have taken part in a E.M.I. recording and given the first performance outside America of the Lennox Berkley Songs for male voices. They are all soloists in their own right.

PETER BINGHAM—Tenor: Christ's Hospital and Cambridge, where he was a tenor in the King's College choir. He is successful in oratorios and recitals, especially with the Canzone Harp Trio, and is an accomplished Evangelist in the Bach Passions.

IAN PARTRIDGE—Tenor: Clifton College and Guildhall, successful both as a soloist and accompanist. He has done much oratorio, broadcast and T.V. solo work, and last year sang in his first Promenade Concert in Purcell's 'India Queen' which he has just recorded.

JOHN HUW DAVIES—Baritone: Royal Masonic School, graduate of Trinity College, London, A.R.C.O. He has toured with the English Opera Group and made over 200 solo broadcasts and television appearances in the last few years, being well known for his broadcasting of the new 'Music Workshop' programmes. He has sung several times on the Continent, and done much solo recording work.

BRIAN ETHERIDGE—Baritone: Christ's Hospital and Cambridge, is a graduate in music. He has recorded for Argo with the King's College Choir, and until recently he was Director of Music at Quernmore School. In addition to his solo engagements he sings with the John Alldis Choir and the English Opera Group.

LEONARD PEARCEY—Bass: Christ's Hospital and Cambridge. He appeared in revues and musicals at Cambridge, 'Footlights' Cabaret at the Edinburgh Festival, and made a pop record for Decca featured on 'Tonight!' He has sung as cantor for Modern Folk Masses, and also with guitar on B.B.C. T.V. 'Seeing is Believing', B.B.C. 2 and the Light Programme.

Sandwiches and coffee are available in the Bernard Shaw Room before performances and refreshments will be served there in the interval.

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