

# THE ENEMY

## ADAPTING THE ENEMY FOR THE STAGE

It's March 2020, and after a couple of years of developing the script, we're preparing to go into rehearsals for *The Enemy* – our new take on Henrik Ibsen's *An Enemy of the People*. The tour has been booked, the cast is announced, tickets are on sale. Production meetings have been had, model boxes of the set have been built, scripts have been sent to actors and the diligent among them have begun to learn their lines. There is the usual excitement, anticipation, and nerves. It's all starting to feel very real.

Of course, we all remember what else was happening in Spring of last year. A new and deadly coronavirus – which for first few months of the year had been reaching the UK only in the form of a terrifying news story about devastating events overseas – had now unambiguously reached our shores, and was spreading in the UK. As countries across Europe hurriedly announced national-scale lockdowns, we looked to our government wondering what was going to happen next. Ahead of official guidance some businesses began to announce closures citing public safety concerns. Some theatres began to shut down of their own accord. At home, we cancelled our daughter's upcoming fifth birthday party. None of us really knew what to do, but we felt sure we had to do something. And so, with a grim inevitability, about a week before the UK officially entered lockdown, the decision was made to pull the show. We'll be back soon, we thought. What we didn't know then was that theatres across the country would be going dark for the best part of the next eighteen months, and that much of the cancelled work would never make it back onstage at all.

Henrik Ibsen's *An Enemy of the People* is about a man who, on returning to his home town, discovers a previously undetected poison in the water. Hoping to act to prevent a public health catastrophe, he takes this discovery to his

brother, the town's mayor, expecting swift and decisive action. But the mayor sees things differently. After all, the town's entire economy is dependent on the reputation of its health-giving water – and keeping the economy open and running is fundamental to the long-term wellbeing of the town. Without the economy, the mayor argues, the town is nothing. In the weeks surrounding the decision to cancel the show, there was of course a kind of twisted irony in watching this exact debate play out in relation to our own lives. In amongst the fear, dread, and panicked confusion of the first lockdown and the time leading up to it, we watched with a kind of heartbroken wry frustration as this production of ours took on whole new very immediate social relevance in relation to the crisis we found ourselves in. And yet because of this very same crisis, it seemed, we might never get to share it with anyone.

The story of the covid pandemic is of course only one chance part of why we want to re-tell this particular story in these times we live in. Here we also have a story of elite expertise pitted against mass popular will, of a figure who is publicly hounded in the media, of truth, lies, and corrupt politicians. That these themes from a nineteenth century play should resonate with us so vividly today is testament to the enduring power of Ibsen's vision. We hope to have honoured that vision here, while also inviting a new discussion more sharply focused on our times through some of the liberties we've taken with his text. He was a writer who wasn't shy of a provocation, of getting himself into trouble with his audience, and we hope to have honoured something of that spirit too. This new play is our version of his classic story. And – after everything – we could not be more delighted that you are able to join us for it.

Kieran Hurley, Writer (after Henrik Ibsen)

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## CREATIVE TEAM

Kieran Hurley	Writer (after Henrik Ibsen)
Finn den Hertog	Director
Jen McGinley	Set and Costume Designer
Lewis den Hertog	Video Designer
Katharine Williams	Lighting Designer
Kathryn Joseph	Composer
Matt Padden	Sound Designer
Vicki Manderson	Co-Movement Director
Robbie Gordon	Co-Movement Director
Leonie Rae Gasson	Assistant Director
Louise Chan	Trainee Lighting Designer
Laura Donnelly CDG	Casting Director
Rosanna Vize	Original Set Design
Jean Sangster	Voice Support

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## PERFORMERS

Hannah Donaldson	Kirsten Stockmann
Billy Mack	Derek Kilmartin
Neil McKinven	Benny Hovstad
Taqi Nazeer	Aly Aslaksen
Gabriel Quigley	Vonny Stockmann
Eléna Redmond	Petra Stockmann

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## FEATURING

Connor Bryson, Angela Costello, Firas Ibrahim, David James Kirkwood, Susannah Laing, Ruth Murphy, Amy Murray, Ciaran Stewart, Peter Vint.

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## PRODUCTION TEAM

Alice Black	Production Manager
Amy Dawson	Lighting Supervisor
Jock Dinsdale	Stage Supervisor
Sophie Ferguson	Costume Supervisor
Maddy Grant	Deputy Stage Manager
Ross Hunter	Lighting Programmer
Corey Jackson	Sound Technician
Nicky McKean	Costume Technician
Andy Reid	Video Supervisor
Kat Siebert	Assistant Stage Manager
Andy Stuart	Sound Supervisor
Emma Yeomans	Company Stage Manager

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## ACCESS

Glenda Carson	Captioner
Amy Cheskin	BSL Performance Interpreter
Emma-Jane McHenry	Audio Describer

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A list of the National Theatre of Scotland staff involved in this and all productions can be found here:  
[nationaltheatrescotland.com/about/contact-us](https://nationaltheatrescotland.com/about/contact-us)

If you would like to give us feedback on the show, please email us at [feedback@nationaltheatrescotland.com](mailto:feedback@nationaltheatrescotland.com)

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## THE COMPANY WOULD LIKE TO THANK:

Heather Andrews, Niall Black, Conor Burgess, The Citizens Theatre workshop, Daryl Cockburn, Marian Colquhoun, Ailie Crerar, Dundee Rep, Gillian Gourlay, Cait Irvine, Just Rigging, Danny Krass, Macrobert Arts Centre, Keir Martin, Jon Meggat, Robert Milne, Kim Moore, Andrew Paul, Lizzie Powell, Annie Louise Ross, Fratelli Sarti, Scottish Opera, Paul Savage, Claire Sharp, Martha Steed, Chem19 Studios, Tom Worthington.

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## ABOUT NATIONAL THEATRE OF SCOTLAND

National Theatre of Scotland is a Theatre Without Walls. We don't have our own building. Instead, we bring theatre to you. From the biggest stages to the smallest community halls, we showcase Scottish culture at home and around the world. We have performed in airports and tower blocks, submarines and swimming pools, telling stories in ways you have never seen before.

We want to bring the joy of theatre to everyone. Since we were founded in 2006, we have produced hundreds of shows and toured all over the world. We strive to amplify the voices that need to be heard, tell the stories that need to be told and take work to wherever audiences are to be found.

**Jackie Wylie** Artistic Director & Chief Executive

**Brenna Hobson** Executive Director

**Seona Reid DBE** Chair

For the latest information on all our activities, visit us online at [nationaltheatrescotland.com](https://nationaltheatrescotland.com) or follow us on:

   **#THEENEMY**

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To learn more, please visit: [nationaltheatrescotland.com/support](https://nationaltheatrescotland.com/support). To speak to us about the opportunities available, contact: Adam McDougall, Development Manager

**E:** [adam.mcdougall@nationaltheatrescotland.com](mailto:adam.mcdougall@nationaltheatrescotland.com)

**T:** 0141 221 0970

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## DID YOU KNOW

100% of the set design on *The Enemy* has been recycled from previous National Theatre of Scotland productions? Find out more about our commitment to keeping sustainability at the heart of our work by reading our Green Plan: [nationaltheatrescotland.com/green-plan](https://nationaltheatrescotland.com/green-plan)

The National Theatre of Scotland is core funded by:



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