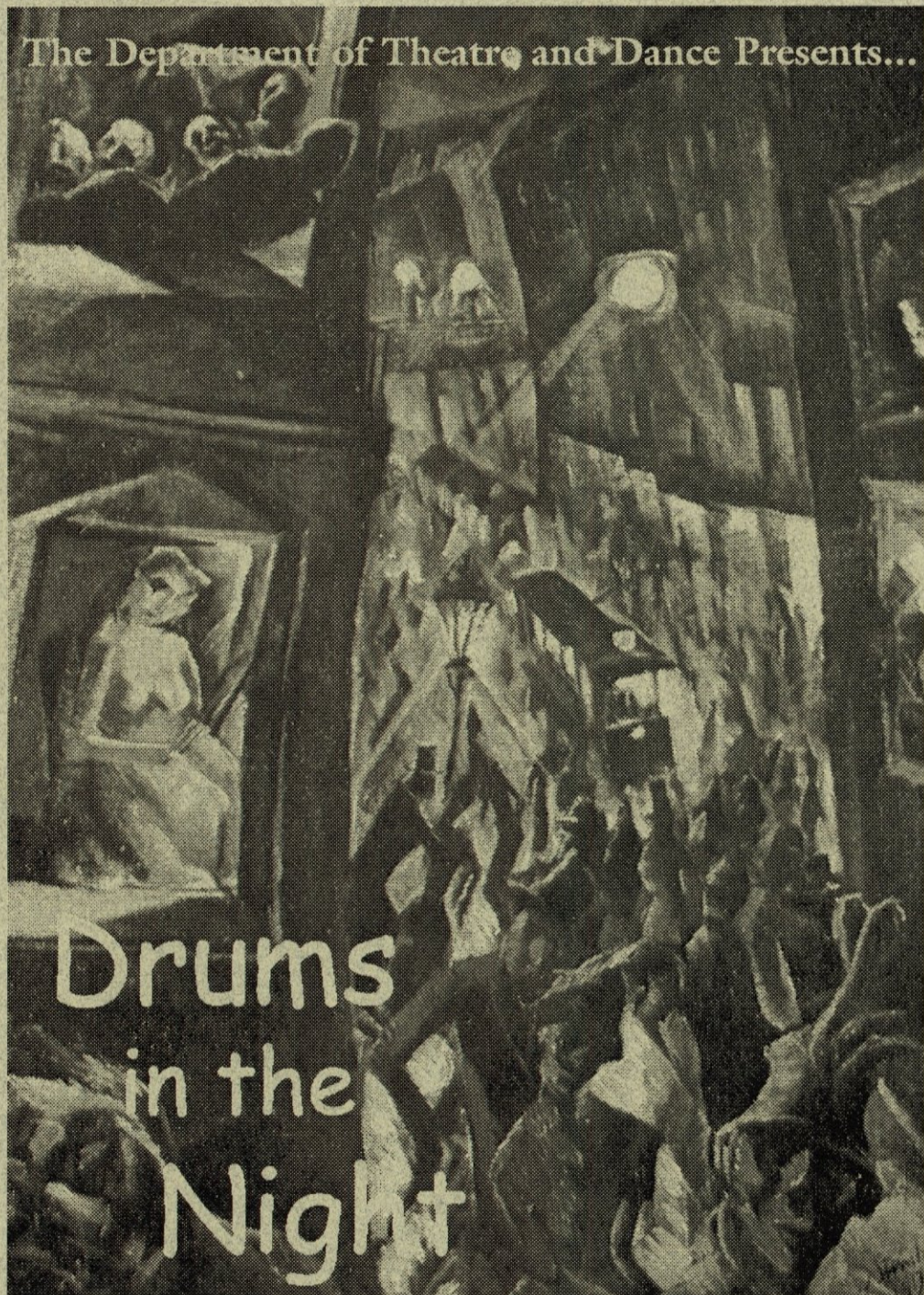


The Department of Theatre and Dance Presents...



Drums in the Night

by Bertolt Brecht

directed by Karen Forgione

8:00 pm

February 12, 13, 14 & 15

Tustin Studio Theatre

Bucknell University

The Department of Theatre and Dance presents

Drums in the Night

A Comedy

By Bertolt Brecht

Directed by Karen Forgione

Scene Design by Christopher Scholl

Lighting Design by Meghan Somers

Costume Design by Reiko Kamiyama and Melanie Taylor

Cast

Andreas Kragler	David E. Carpenter
Anna Balicke	Carla Conover
Karl Balicke	Andrew Baldwin
Amalia Balicke	Lindsey Stokes Rosenberg
Frederick Murk	Alexander McCausland
Piccadilly Bar Manke/Raisins Manke	Kate McDevitt
Babusch	Matthew Griffin
Marie	Megan Charles
Augusta	Spring Potoczak
Glubb	James Garvey
Bulltrotter	Patrick Batarilo
Woman/Worker/Maid/Newsgirl	Hillary DePiano
Drunk/First Man	Trevor Rutledge-Leverenz
Laar/Second Man	Eric Hart

Time: January 1919

Place: Berlin, Germany

Department of Theatre and Dance Patrons 1998-1999

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Piano Company

Historical Background

BERLIN.

November 1918. World War I is crawling to a halt. Kaiser Wilhelm II renounces his throne, and the Crown Prince Max appoints Fredrich Ebert, leader of the Social Democratic Party, as the new Chancellor of the Reich. The streets of Berlin are in turmoil, as soldiers returning from war flood the city. Food is scarce—the workers and soldiers are practically starving—and the streets are riddled with bullets and rioting. The stage is set for revolution. Karl Liebknecht and Rosa Luxemburg, leaders of the extreme left wing Socialist Party, nicknamed the Spartacists, are crying for “the dictatorship of the proletariat,” and pointedly take advantage of Ebert, the “luke-warm Socialist,” who was simply unprepared to assume power of the country. Guns can be purchased in the streets for under a dollar, and the Spartacists refuse to relinquish their quest for the installment of a Socialist government in Berlin. Fighting continues on for the months to come.

January 1919. Our play is set in the center of Berlin amidst this second uprising, as the Spartacists persist in their revolutionary attempts. After the fighting in November, Leibknecht and Luxemburg launch a second revolution, after the appointment of a new, unyielding chief of police by the Ebert government. The Spartacists refuse to back down, and organize seiges on Berlin’s police headquarters, newspaper offices and public buildings. They are determined to gain control of the city. The situation in the streets remains chaotic, at best, as violent fighting and rifle-fire persist for days on end. Diary entries by Count Harry Kessler document the struggles in January:

Saturday, 11 January 1919
The impression made by the shelled Leipziger Strasse was eerie. The lightless facades of the houses towered even more hugely in the darkness. At street-corners people could be seen taking cover because uncertain what to do. At every crossing a small, murky, shapeless throng dithered before the empty but fire-raked side-streets as on the edge of a chasm. Trams still ran, without lights, but throwing off electric sparks which crackled like fireworks and were briefly reflected in the wet, glistening roadway. Patrols encouraged the frightened groups to use the trams as being comparatively the safest means of conveyance. Many however were not prepared to take the risk and stayed stuck in doorways. This dumb panic in a tangle of streets turned into a battlefield was one of the most weird scenes these revolutionary days have presented.

Merely four days after the above diary account was written, the Ebert government responds to these “weird scenes” with aggression. With the strength of three thousand Freikorps volunteers, Ebert’s faction storms the city, seizing Liebknecht and Luxemburg, and assassinates them. With the leaders of the Sparacists murdered, the revolution temporarily grinds to a halt.

— information compiled from *Bertolt Brecht’s Berlin*, written by Wolf Van Eckardt and Sander L. Gilman

Act I (Africa): At the Balickes’

Act II (Pepper): At the Piccadilly Bar

Act III (Ride of the Valkyries):
Street Leading to the Newspaper District

Act IV (A Dawn Will Come): A Small Gin Mill

Act V (The Bed): A Bridge

Production Staff

Technical Director	Heath Hansum
Assistant Technical Director	Ashley Elder
Stage Managers	Karen E. Johnson, Allison Bagby
Scenic/Lighting Crew	Eric Charles, Fred Stillman, Rodney Young, Brian Bishop, Charles Crosby, George Gibbons
Sound	Karen Ann Forgione
Props/Paint	Pablo Chao, Rachel Ziegler, Christopher Scholl
Light Board Operator	Sharon Savage
Sound Board Operator	Mollie Martin
Costume Design Intern	Heather Long
Costumer	Pam Miller
Costumes	Mary Kokie, Kelly Lybolt, Amanda Young, Patricia McGrath
Makeup	Mary Kokie
Publicity and Box Office	Eileen Kennedy, Krista McCabe, Jason Seymour
Running Crew	Liz Asti
Ushers	Provided by Cap and Dagger
House Manager	Donald E. Jones II
Poster and Program Design	Karen Ann Forgione

At the time this program was printed, a complete list of the production staff was unavailable. We would like to thank all those without whose help this show would not be possible.

Special Thanks — Bloomsburg Theatre Ensemble, Penn State University Theatre Department, the Forgione Family, Dr. Gary Grant, Meenakshi Ponnuswami, Elaine Williams, Robyn Dillon, Danna Frangione

Faculty and Staff

Department of Theatre and Dance

Ashley Elder, Assistant Technical Director

Assistant Technical Direction

Danna Frangione, Director of Dance

Technique and Theory

Christine Fry

Secretary

Robert Gainer, Director of Theatre

Acting and Directing (on leave)

Gary Grant, Chair

Theatre History, Theory, Directing

Allyson Green, Adjunct Instructor

Dance Technique and Theory

Heath Hansum, Technical Director

Technical Direction, Lighting

Er-Dong Hu, Assistant Professor

Dance Technique and Theory

Heather Long

Costume Design Intern

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Theatre Studies

Pam Miller

Costumer

N. J. Stanley, Visiting Asst. Professor

Acting and Directing

Elaine Williams, Director of Design

Design