

BUCKNELL UNIVERSITY

DEPARTMENT OF THEATRE AND DANCE
Presents



Bertolt Brecht's

THE GOOD
WOMAN OF SETZUAN

APRIL 11, 12, 13, & 14, 2003

8:00 pm

HARVEY POWERS THEATRE IN COLEMAN HALL

Bucknell

DEPARTMENT OF THEATRE AND DANCE

Presents

The Good Woman of Setzuan

By Bertolt Brecht

English Version by Eric Bentley

DirectionBob Gainer
Scene DesignDavid Fillmore
Assistant Scene DesignStewart B. Farrar
Lighting Design & Technical DirectionHeath Hansum
Costume DesignPaula Davis-Larson
Associate Costume DesignKim Salsbury
Musical Composition and DirectionAshi Day
Stage ManagementSara Bradley

CAST

WONGMike Moran
FIRST GODTim Wojton
SECOND GODAmir Sadaghiani
THIRD GODAlixanne Agnew
SHEN TEPaola Grande
MRS. SHINNicole Thompson
HUSBANDChad North
WIFEKristen Habacht
BROTHER/PRIESTRob Glassman
SISTER-IN-LAWHollie Barattolo
GRANDFATHERKyle McGee
NEPHEWEthan Cherkasky
NIECEKim Klaunder
BOYNicholas Frangione
UNEMPLOYED PERSONMallory Lidksy
CARPENTERMichael Mellas
MRS. MI TZULiisa Britt
YANG SUNAdam Hargus
OLD WHORE/WAITRESSLauren Kraus
POLICEMANSteven Stumbris
OLD MANEr-Dong Hu
OLD WOMANKacy O'Brien
MR. SHU FUZubin Mehta
MRS. YANGKandy Turner
CARPENTER'S CHILDRENJosh Perez
Deanne Griffin, Polly Solomon

MUSICIANS

PIANOColin Aherne
SAXOPHONEAdam Clark
PERCUSSIONLiz Grasing

- There will be one 10-minute intermission -

Please Note:

Smoking, the taking of photographs, and the use of recording devices are strictly prohibited.
Please turn off your cell phones and beepers before the performance begins. *Thank you.*

PRODUCTION STAFF

Technical Director	Heath Hansum
Assistant Technical Director	Stewart B. Farrar
Stage Manager	Sara Bradley
Asst. Stage Managers	Lee Cromwell, Ashi Day, Cari Haimes
Set Construction and Electrics	Josh Hagofsky, Jonathan Hoyle, Peter Kim, Ernest Martin, Jeffrey Moeur, Chris Stokes, Tom Stroka, Ryan Kacnur, Charles Jackson, Colby Ricker
Lightboard Operator	Jon Hoyle
Followspot Operators	Blake Cardwell, Chris Stokes
Soundboard Operator	Jeff Moeur
Projection Designer	Dale Campbell
Projection Operator	Cliff DeMattia
Running Crew	Joe Schweitzer, Gabe Muttaugh Mark Kampert, Casey Gallagher, Justin Schwartz, Noah Swad, Rachel Slotcavage, Mia Fioravanti, Kristen Hughes
Props and Paints	Adam Clark, Melissa Loftus, Cari Haimes, Kacy O'Brien
Costumer	Pam Miller
Costume Intern	Kimberly Salsbury
Costume Construction	Kristen Barton, Diane Hennelly, Ruth Dowe, Vita Lamberson, Martine Worrall
Makeup and Hair	Bekah Clark, Lauren Young,
Dressers	Jean Yang, Jessica Ripley
Publicity & Box Office	Lauren McLaughlin, Allison Robl
House Managers	lbby Cizmar, Melissa Loftus
Poster Design & program cover	Stewart B. Farrar

DEPARTMENT OF THEATRE AND DANCE

Paula Davis-Larson, costume design and history

Stewart B. Farrar, technical direction intern

David Fillmore, scene and lighting design

Kim Whittam, dance technique

Christine Fry, secretary

Robert Gainer, chair, acting and directing

Gary Grant, theatre history, theory, directing

Heath Hansum, technical direction, lighting

Er-Dong Hu, director of dance, dance technique and theory

Pam Miller, costumer

Kimberly Salsbury, costume design intern

F. Elaine Williams, scene and costume design

THE PLAYWRIGHT

Bertolt Brecht 1898-1956 Bertolt Brecht was born in Germany of middle-class parents. Though most of his best known plays were written between 1928 and 1945, it was not until he started directing them himself with his own company, the Berliner Ensemble (founded in 1949), that their importance was recognizable, and his international fame dates from performances of "Mother Courage" (written in 1939) and "The Caucasian Chalk Circle" (written in 1944-45) at the Paris Theatre des Nations in 1954 and 1955. Since his death in 1956 he has exerted a tremendous influence all over Europe and in the United States, not only on playwriting, on design and on style in production, but in helping to politicize our attitude to the arts. As an innovator he advanced such ideas as the "alienation effect," which advocated the use of anti-illusionistic elements such as songs, placards, projections, film and other devices for stylization, introduced to discourage spectators from losing themselves in the performance as if they were watching real characters in a real situation. Holding back from complete identification, the actors should help the audience to remain detached and critical, so that it can take a 'historical' view of the action, observing that nothing is inevitable, that in different social and economic circumstances, people might have behaved differently. This is didactic theatre. Without pleasing the public, a production can only fail, but, according to Brecht, it cannot fully succeed unless it ferments a desire for social change.

Brecht was above all a poet, one of the greatest in German literature, introducing a virile conversational directness and a broad, pungent irony into a literary tradition that had become sclerosed with artificiality....

'I am looking for new forms,' he wrote in June 1920, 'and am experimenting with my emotions like the most up-to-date artists. But then again and again I am struck by the thought that simplicity, greatness and emotion are the essence of art, and the essence of its form is coolness.'....

The 1928 production of "Threepenny Opera," fruit of his first collaboration with the composer Kurt Weill, was a great success.

In 1933, on the day after the Nazi's burnt the Reichstag, Brecht escaped to settle for 6 years in Denmark, then Finland, where he wrote "The Life of Galileo" (1938), "Mother Courage," and "The Good Woman of Setzuan" (1938-41)...and "The Resistable Rise of Arturo Ui" (1941). In 1941 he settled for 6 years in the United States (where he continued to write plays). After being hounded by the Committee on Un-American Activities (for the influence of Marxism and Communism on him), he moved back to Switzerland....then settled in East Berlin. During the early fifties, the Berliner Ensemble was probably the finest theatre company in the world.

Notes by Ronald Hayman

THE PLAY

The "Good Woman of Setzuan" is an example of Brecht's epic form. Written in ten episodes, it is a parable cum fairy tale about three gods who come down to earth in a Chinese city looking for "good" people. The only person who will give them shelter is the local prostitute Shen Te – an immediate assertion of true goodness being found in a woman regarded as "bad" by society's morality. The play then goes on to explore the dialectic between the attempt to be good and the need to make a living in contemporary social conditions. This is done through the central conceit of the play: Shen Te becomes a split person, pretending to be her cousin, Shui Ta, who is her temperamental opposite – a tough, rational businessman. Each episode of the play gives a different perspective upon this central theme, and the episodes contrast with each other to show the problems Shen Te's "goodness" gets her into, followed by the hard-nosed actions of Shui Ta sorting out the problem.

The dialectical theme of the play is clearly delineated in each episode and constantly brought to the audience's attention. Shen Te, as her own loving, sympathetic self, finds it impossible to operate in the modern world, whereas the somewhat ruthless, hardheaded Shui Ta actually brings about more "good" in the world's terms than she does. Nor are the gods any help. Having found some goodness in the world, they are happy enough to leave things as they are – the implication being, of course, that humankind must change itself. Shen Te is left pretty much in the position she started in – to be good and yet survive tears a person in two. Brecht has stated the thesis and the antithesis; he leaves the audience to find the synthesis, saying "It is for you to find a way, my friends, you write the happy ending to the play."

Notes by John Harrop & Sabine Epstein

BRECHT'S EPILOGUE TO THE PLAY

You're thinking, aren't you, that this is no right
conclusion to the play you've seen tonight?
After a tale, exotic, fabulous,
a nasty ending was slipped on us.
We feel deflated too. We too are nettled
To see a curtain down and nothing settled.
How could a better ending be arranged?
Could one change people?

Can the world be changed?
Would new Gods do the trick? Will atheism?
Moral rearmament? Materialism?
It is for you to find a way, my friends,
To help good people arrive at happy ends.
You write the happy ending to the play!
There must, there must, there's got to be a way!

Special Thanks To:

Bloomsburg University Dept. of Theatre & Dance,
Bloomsburg Theatre Ensemble, Choice Cigarette Discount Outlet,
Lois Svard, Bill Kenny, Iris Rifkin-Gainer, Tom Stickly,
Richard Pauling, Ken Kuznicki, Justin Charles, Gary Grant,
Susan Beckley, Bill Duckworth, Peter and Helen Morris-Keitel

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UPCOMING EVENTS

Bucknell Dance Company Spring Performance
 "Celebrating 15 years of the Bucknell Dance Program"
 April 25 & 26 at 8 p.m. – Weis Center