

uk theatre presents

**mother
courage**
and her children



a chronicle of the thirty years war by bertolt brecht

guignol theatre

february 25-27, march 4-6 at 8:00 pm

march 7 at 2:00 pm

mother courage

and her children

**a chronicle of the thirty years war by bertolt brecht
with original music by joseph baber, lyrics by bertolt brecht
directed by nyalls hartman**

scene design by
jamey halley

costume design by
gion a. defrancesco

lighting design by
john holloway

sound design by
david cross

technical director
john holloway

costume director
mary frances hodson

setting: thirty years war, 1624–1636

twelve scenes

there will be a 15-minute intermission.

special thanks to:

elijah hartman, the ink under my fingertips, joey prather,
mollie alexander, andrew hall, rhea lehman,
wilma christy, mike mangina, and mike peters

*Please do not smoke, eat or drink, use cameras or record in the theatre.
Turn off cell phones and beepers or leave them with the House Manager
along with your seat number. Thank you.*

cast

mother courage
shannon christy

peasant women, guitarist
beth collins

protestant ordnance officer, soldier
lawrence furbish

commander, one eye
josiah george

sergeant, soldier
brian kelly

katrin
amelia lewis

regimental clerk, young peasant, christ
micah logsdon

chaplin
jim mcdermott

old colonel, old peasant
jason meenach

soldier
mike pafunda

soldier, violinist, peasant
joy parks

eilif, guitarist
rex samuell

catholic lieutenant
neil soult

recruiting officer
kimberly thomson

yvette
alecia whitaker

soldier, one-armed peasant
aaron white

swiss cheese
thomas wilkins

cook
sean zehnder

production staff

stage manager
jenny drexler

assistant stage managers
mark alderman, ashley estep

assistant directors
craig miller, levi wilson

fight choreographer
josiah george

scene change choreographers
craig miller, levi wilson

cutters/drapers
michael denhardt, mary frances hodson

first hands
jenni hopkins, laura morton, alecia whitaker

costume painter/dyer
nelson fields

costume construction
students of TA 365 002, costume design

properties master
mike allen

publicity
michael braun, amanda durfee, esther livingston

scene shop assistants
jenny drexler, erin isaacs, drew hall, jamey halley

scenic construction
students of TA 260 stagecraft

production crew

deck electrician **charles skeens**

followspots
miranda thomas, betsy hughes, heather conn

flypersons
steve kohler, mike peters

lighting console **kat hall**

sound console **baesha vanachek**

properties **christopher thomasson**

make-up
tammy cavitt, rosalind hodgkins, jayne swisher

wardrobe supervisor **kristi hall**

wardrobe crew
**andrew hall, michelle harbrecht, maggie hohl
patric richardson, shannon robinson**

director's notes

Taking place during the great war of religion (and what war isn't about religion), *Mother Courage* presents us with a powerful example of the great sacrifice and the high personal cost of maintaining faith in the tenets of our own essential beliefs. In her unshaken belief—a belief in business and her own business acumen (her religion if you will)—*Mother Courage* continually meets with the heartaches and challenges that even the simple act of living presents. But a faith that is acted upon without being questioned, regardless of its ideology, is a blind faith.

For most of us, it is during times of duress—of battle in our everyday lives—that we question, strengthen, and perhaps even refute our faith in our beliefs. And it is during war especially, that we as a society take stock, order, and evaluate what we have come to accept as ethical actions entangled within the ideology of our beliefs. If this—the killing, dying, and suffering—is what we as a collected humanity are continually doing in the name of our faith, then as Brecht asks, should we not re-evaluate ourselves, our commitment to a particular religion or religious doctrine, and even the very tenets of those beliefs?

This is the essential issue Brecht wanted his audience to confront and grapple with when he wrote *Mother Courage*. And by not resolving the 'imposed' dilemma at the end of the play (the war of religion still continues and *Mother Courage* still believes in business), Brecht leaves his audience to solve the 'real' problem outside the theatre in their own lives—daily.

To achieve this, Brecht used The Epic Style—a style that calls for a performance containing continual disruptions between the audience's response and the story of the play. In keeping with his intent, we have followed Brecht's theories of staging, incorporating song, visual images, and modern references to make clear the issues of the play—moments that we believe heighten and elucidate the essential ideas Brecht wanted for his own audiences. We hope that through the use of these elements we have allowed *Mother Courage* to speak to us directly, as Brecht wished, in our own clear voices.