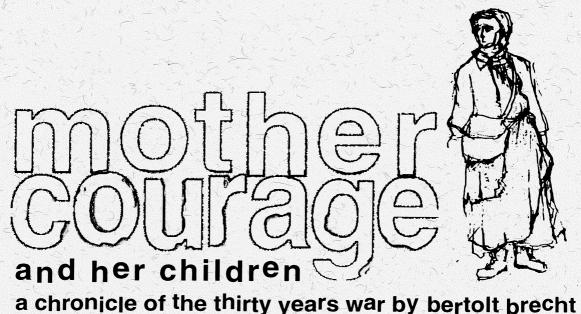
uk theatre presents



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



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

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

kattrin 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 rexx samuell

catholic lieutenant neil soult

recruiting officer kimberly thomson

yvette alecia whitaker

soldier, one-armed peasant aaron whilte

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 hughs, heather conn

flypersons

steve kohler, mike peters

lighting console kat hall

sound console baesha vanachek

properties christopher thomasson

make-up

tammy cavitt, rosalind hodgkins, jayme 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.