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## The Good Woman of Setzuan, November 16-19, 1983

Theatre Arts Discipline

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# The Good Woman of Setzuan



November 16, 17, 18, 19, 1983  
Proscenium Theatre HFA

University of Minnesota, Morris  
Division of Humanities  
U.M.M. Theatre  
Presents

# The Good Woman of Setzuan

by Bertolt Brecht

Revised English Version by Eric Bentley

## CHARACTERS

WANG . . . . .	Brian Pope
THREE GODS . . . . .	Kevin Hansen Paul Roberts Mitchell C. Frazier
SHEN TE . . . . .	Deborah Kroehnert
MRS. SHIN . . . . .	Karen Wiese
A FAMILY OF EIGHT:	
HUSBAND . . . . .	David M. Johnson
WIFE . . . . .	Rebecca L. Driggins
BROTHER . . . . .	Charles Dawson
SISTER-IN-LAW . . . . .	Susan Madson
GRANDFATHER . . . . .	Glen O. Meyer
NEPHEW . . . . .	Sandra Marie Dunagan
NIECE . . . . .	Gail Hammerschmidt
BOY . . . . .	Jan Thelen
AN UNEMPLOYED MAN . . . . .	Neil G. Carlson
A CARPENTER . . . . .	Matthew J. Larson
MRS. MI TZU . . . . .	Mary Kelash
YANG SUN . . . . .	Gregory S. Beech
AN OLD WHORE . . . . .	Jean A. Moga
A POLICEMAN . . . . .	Matt LeFebvre
AN OLD MAN . . . . .	David M. Johnson
AN OLD WOMAN . . . . .	Karla Pronk
A PRIEST . . . . .	Kevin Hansen
A WAITER . . . . .	Paul Roberts
MR. SHU FU . . . . .	Charles Dawson
MRS. YANG . . . . .	Jean A. Moga
GENTLEMEN, VOICES, CHILDREN, etc. . . . .	Cast
PIANIST . . . . .	Lisa Iversen

## PRODUCTION STAFF

DIRECTOR	. . . . .	George C. Fosgate
SCENIC/LIGHTING DESIGNER	. . . . .	Tap R. Payne
COSTUME DESIGNER	. . . . .	Jean A. Moga
ASSISTANT DIRECTOR/STAGE MANAGER	. . . . .	Debra M. Mensinger
HOUSE MANAGER	. . . . .	Warren W. Pockrandt
LIGHT CREW	. . . . .	Licia Swanson Tim Goodmanson
SLIDES	. . . . .	Paul LaGrange David M. Johnson
PROPS	. . . . .	Rebecca L. Driggins
SET CREW	. . . . .	Steve Merrill Mitchell C. Frazier Novella Tindall Carol Olson
STUDENT STAFF	. . . . .	Gregory S. Beech Rebecca L. Driggins Sandra Marie Dunagan Jean A. Moga Dion O'Keefe Warren W. Pockrandt Janell Stevens

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Music adapted from Bertolt Brecht's music for  
Die Hauspostille.

Arranged for piano by . . . . . George C. Fosgate  
Lisa Iversen

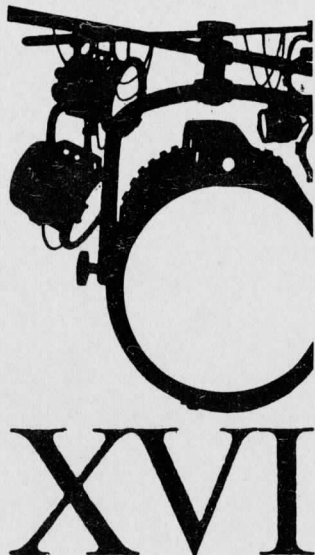
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### BERTOLT BRECHT 1898-1956

Brecht's theatrical style, variously termed "epic," "alienated," "dialectic," and "didactic," has been a major influence in modern drama. Brecht wanted the spectator to be critical and active, to respond thoughtfully rather than emotionally. To this end he employed a variety of devices and techniques to make the stage action "strange" to its audience: a somewhat episodic structure; insertion of narration, songs and poetry; use of projections; making production elements such as lights and scene changes visible rather than hidden. In other words, he wished the production to be theatrical. Abandon hope of illusion ye who enter here!

In a certain sense every stage production is an experiment. In educational theatre, production is a laboratory situation, the stage a testing ground. For several weeks the company has grappled with Brecht's play and its production. The experiment has at least produced a fuller understanding of it.

# American College Theatre Festival



You are about to become involved in more than a play produced by the local college.

This production is entered in the American College Theatre Festival, and the actors, actresses, and crew members hope to be one of the productions chosen to perform in a national Festival in the Spring of 1984 in the John F. Kennedy Center for the Performing Arts in Washington, D.C.

From the local campus to the regional level, more than 400 productions and 10,000 students will compete for awards, scholarships, and special grants for actors, playwrights, designers, and critics.

The American College Theatre Festival is possible because of pluralistic support of the arts in America. The ACTF is produced by the University and College Theatre Association, a division of the American Theatre Association. The Kennedy Center and the U.S. Department of Education contribute public sector financial and administrative support. The Amoco companies, for the 15th year, are the corporate sponsors of ACTF, and their contribution is to help college theatre grow and receive more recognition for the work being done on the campus.

Presented and produced by the John F. Kennedy Center for the Performing Arts  
in cooperation with the University and College Theatre Association  
a division of the American Theatre Association  
Supported in part by a grant from the U.S. Department of Education

**Sponsored by the Amoco companies**

