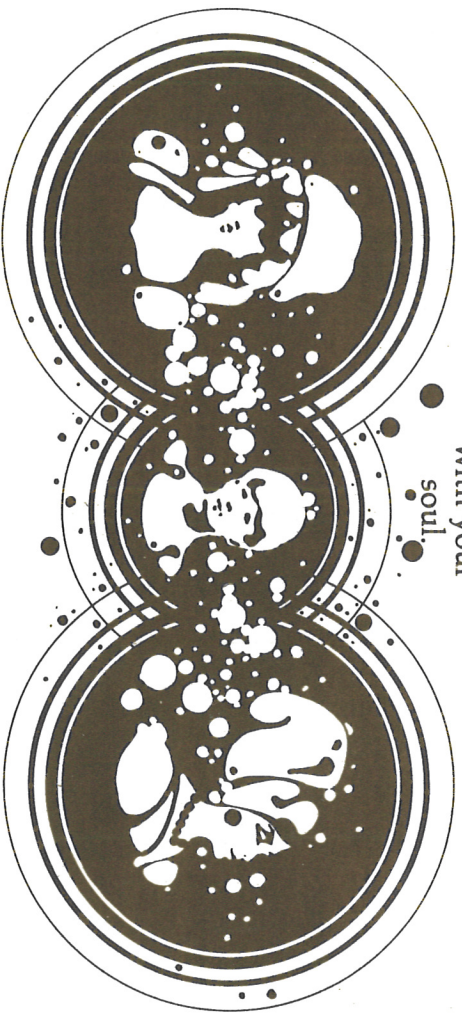


With  
all its sham,  
corruption, and injustice,  
the world still holds great  
promise and selfless people.  
The individual will can  
rise superior to chaos.  
Endure — keep peace  
with your  
soul.



What you will experience tonight is really an adaptation of Brecht's complete work. He wrote it with a prologue which slanted the story to illustrate the teaching: "Things should belong to those who can best care for them." We have chosen to replace this prologue with our own and let the parable world of *The Caucasian Chalk Circle* illuminate a broader vision of world conditions today and, more particularly, let the message be the actions and attitudes of the peasant girl Grusha. In an age when so many are selling out, compromising, and becoming self-centered, her choices seem worthy of emulation.

Brecht intended his theatre to be a teaching theatre — entertaining yes, but with messages coming through loud and clear. In order to achieve this he embraced the epic form and developed the audience *alienation* technique. That is, he wanted the audience to remain objective and thinking about what was happening in front of them and to never lose sight of the fact that they were in a theatre letting actors instruct them, rather than escaping into an imaginary world of "another time and place."

Brecht was much concerned with political matters and revolt, and these have had their strong voice in most productions of his plays. This has been an appealing factor to the "college rebel." But we hear in this play a louder voice speaking, one of *man's humanity to man*. Burton Hersh summarized this observation this way: "If Brecht was prickly, and if his work was pricklier yet, it was because the world as he knew it nettled him so. He meant his writing, his manner, and his "possibilities" to help prod our stolid and unhappy time toward a day when people would know that

CAST

*Walt Berry*, An Ironshirt; peasant husband who refuses to take child Jussup, a dying farmer on the other side of the mountain.  
*William Bisson*, Legless beggar; an architect; old grandfather with the milk; servant; funeral mourner; Sandro Oboladze, a lawyer. *Chris Brower*, Arsen Kazbeki, a fat prince; a monk; an Ironshirt; old married man who wants a divorce. *Kraig Cassidy*, Simon Shashava, an Ironshirt. *Jim Farnsworth*, Shalva, an adjutant; groom to Lavrenti; funeral mourner; the grand duke; a farmer.  
*Cathy Filmore*, Woman with the starving child in her arms; servant; mother-in-law to Grusha.  
*Maria Guerra*, Natella Abashwilli, wife of the governor; funeral mourner. *Mary Hatami*, Woman whose taxes are too high; servant; merchant woman at bridge; funeral mourner; old married woman who wants a divorce. *Brad Haymond*, A messenger; the private (Blockhead); an Ironshirt; messenger of the grand duke. *Pat Hughes*, The singer-storyteller. *Kelli Jimison*, Woman who cannot see the child; a frightened cook; funeral mourner; Granny Grusinia. *Dean Kerr*, An Ironshirt; Lavrenti Vashnadze, brother of Grusha; the limping man. *Frank McEntire*, An Ironshirt; Andre, who fishes for the bridge rope; Shauwa, a policeman. *Nita McKenzie*, Woman who pleads for her son's discharge; servant; Aniko, wife of Lavrenti; funeral mourner. *Mauria Merrill*, Grusha Vashnadze, a kitchen maid. *Skip Morrow*, Milka Loladze, a doctor; merchant man at bridge; funeral mourner; nephew of the fat prince; a blackmailer; a farmer. *Max Mulliner*, Niko Milkadze, a doctor; an Ironshirt; the doctor on trial; a farmer. *Judith Piquet*, Peasant whose brother is innocent; servant; peasant woman who takes the child in; funeral mourner; woman who lies for Grusha in court. *Ken Salzman*, A beggar; an architect; servant; funeral mourner; the invalid; Irakli, a bandit; Illo Shuboladze, a lawyer. *Lee Scanlon*, Peasant who complains about the water inspector; groom who indicates beheading of governor; Azdak, a village recorder and poacher. *Mark Stoddard*, Georgi Abashwilli, governor; the corporal; an Ironshirt. CREWS—*Assistant Director*, Herb Tucker; *Stage Manager*, Scott Roberts; *Properties*, Joe Cherrington; *Bookholder*, Kathy McClellan; *Lighting Technician*, Gary McFadyen. *Construction Crew*—Mark Balzotti, Ina Bartholomew, Tim Bryson, Diane Burns, Tim Cotton, Norlan Jacobs, Brent LaFavor, Scott Lorimer, Paul Nibley, Allan Richards, Terry Spallino, Ray Willis. *Scenic Artists*—Frank McEntire, George Nelson. *Costume Crew*—Marjorie Allabes, Diane Betts, Mary Jo Cunningham, Annette Du Paix, Kathy Ensign, Wendy Goff, Patricia Hickman, Andrea Morgan. *Costume Stock*—Kraig Cassidy, Lemuel Harsh. *Ticket Office Staff*—Murray Boren, Jim Farnsworth, Cosette Vance. *Musicians*—Brenda Sinclair, Eric Stoddard, Jeanne Anderson. *House Manager*, Murray Boren; *Ticket Office Manager*, Colleen Bird; *Publicity Manager*, Herb Tucker.

CAUCASIAN CHALK CIRCLE has been entered in the American College Theatre Festival, which is presented by the John F. Kennedy Center for the Performing Arts and the Smithsonian Institution in association with the American National Theatre and Academy, produced by the American Theatre Association, and sponsored by the Amoco Oil Company and American Airlines.



CAUCASIAN CHALK CIRCLE

by Bertolt Brecht;  
 November 29 - December 15, 1973;  
 Pardoe Drama Theatre.

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