

THE
BRIGHAM YOUNG UNIVERSITY
THEATRE

Presents

The Good Woman of Setzuan

An "Epic" Drama

by

BERTOLT BRECHT

(Translated by Eric Bentley)



Joseph Smith Auditorium

March 12, 13, 14, 15, 1958

8:15 p.m.

The Good Woman of Setzuan

An "Epic" Drama
By Bertolt Brecht

Director Dr. Lael J. Woodbury
Stage Design Jed Richardson
Technical Director Robert E. Struthers
Light Director Carl White
Costume Director Dorothy Whittaker
Music composed by Jeanette Boyack Smith

CAST OF CHARACTERS

Wang Ron Olauson
First God Miller R. Gardner
Second God Wayne D. Elton
Third God Varney Gailey
Shen-Te (Shui-Ta) Helen Walser
Mrs. Shin Marilyn Knudsen
Wife Yvonne Skillman
Nephew Courtney Buchanan
Husband Vernon W. Mattson, Jr.
Ragged Unemployed Merrill Ray Carter
Carpenter James Judd
Wung Blaine McClellan
Sister-in-law Gay Valentine
Landlady Sharon Parsons
Boy Lonnie Keith
Grandfather Robert Tripp
Niece Linda Shirts
Old One Judith Baxter
Policeman Randall Buchanan
Old Woman Sandra Hill
Yang Sun William E. Hall Jr.
The Old Man Tom Macaulay
Mrs. Yang Martha Christensen
Shu Fu Wayne M. Ayers

PRODUCTION STAFF

Stage Manager Wayne D. Elton
Bookholder Carol Lynn Wright
Design Consultant Perrin Walker
Publicity Marilyn Knudsen
Props Ron Olauson, Judy Baxter, John Taylor
Sound Effects Brad Powell, Merrill Frost
Special Effects Neil Park, Stan Porter, John Taylor,
Dale Harris
Lighting Design Charles Henson
Light Operation Carl Markworth, Kenna Dayton,
Maida Rust, Karen Grimmett
Painting Warren Luch, Charles Henson
Set Construction Judy Baxter, Gene Blinco,
Kenna Dayton, Merrill Frost, Bert Williams, Mo Gardner, Karen
Grimmett, Kay Harris, Sara Heilesen, Jean Houston, Carolyn
Juarez, Tom Macaulay, Brad Powell, Maida Rust, Miriam
Smith, Paul Andersen, Grant Debry, Ronald Judd, John Knupp,
Graham Misbach, Rita Ringquist, Yvonne Skillman, Margaret
Smith

The Good Woman of Setzuan, cast in the new 'Epic' form, expresses a new standard of social responsibility in theatre art. One of the early exponents of this form, Erwin Piscator, was reminded while under enemy fire in World War I, that he had once hoped for an acting career: "Before all those exploding grenades the word 'actor' . . . which had been for me the highest and most important goal I could strive for, seemed . . . so false and so inadequate to the situation I was in, that I was less afraid of the grenades coming toward me than I was ashamed of having chosen such a profession."

Similar reasoning has convinced many that much theatre is an opiate entertainment, an exploitation of symmetry, beauty, color, and rhythm so as to mesmerize the intellect. From such thinking sprang 'Epic' drama—a form dedicated to a rational analysis of social problems.

Actually, the practice of 'Epic' drama is much less dogmatic than is its theory. And so, even though we solicit your thought more than your feeling, your reason rather than your intuition, we do not discourage your caring about the people we depict. With communication as our justification, we deliberately destroy illusion, convention, and mood, and through narration and demonstration present a problem to you. Thus you are not transported to a land of oriental fantasy; we are not romantic characters revealing our lives to you through a fourth wall. We are actors discussing a social conflict with you.

COMING; "Utah Trail," a Youtheatre production directed by Dr. Albert O. Mitchell. College Hall, April 2, 3, 4.

After The Show -

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