



WAKE FOREST
UNIVERSITY

THE CAUCASIAN CHALK CIRCLE

by Bertolt Brecht

Translated by James & Tania Stern with W.H. Auden | Directed by Cindy Gendrich

APR 5-6 & APR 11-13 2019 at 7:30 PM
APR 7 & APR 14 2019 at 2:00 PM

THE TEDFORD MAINSTAGE

DIRECTOR'S NOTE PART I

What a ride! This play has been in my life for over 30 years, but in the past 10 months I've forged a whole new relationship with it. Last summer I began research, and then in the fall met regularly to work on music with six remarkable young people: Eli Bradley, Caleb Cabiness, Whitaker Gannon, Caroline LeDuc, Maddie Jones, and Tori Spong. The groundwork we did in those fun Friday afternoon sessions (including Caleb composing Grusha's first song) gave us a foundation for our amazing song-writer/musician/performers to (in a mere five weeks!) compose the rest of the score.

Working with the actors, my fabulous dramaturg/assistant directors, stage management staff, and all the talented designers and technical folks on this monster of a show (70+ roles/costumes and a multi-sided revolving set) has been exciting and rewarding—and yes, a little exhausting at times! We also partnered with Dr. Jack Dostal's Physics 115 class, who with some of the cast developed objects/instruments to expand the soundscape of the show. These included a 7' rainstick, a balloon with hex nuts in it, a metal pot that makes the most extraordinary racket, and lots more. Cute little kids (and their fabulous parents), alumni actors, and student choreographer Maddie Jones have contributed to the rich experience of making this piece.

Throughout, the process has been surprisingly smooth. But it has been marked by some real sadness, too. Our beloved former chair, Dr. Don Wolfe, died just as we began rehearsals in early March, and shortly thereafter, our stage manager, Charles Cicchino, suffered the loss of his wonderful mother, Suzanne. We want to dedicate this production to their families and to their memories, feeling grateful, as we do, for the caretaking Don and Suzanne gave the people they knew. They were, in the words of the play, good parents, good drivers, and good waterers.

The Caucasian Chalk Circle has a lot to say about caretaking, especially at a time when wealth inequality has skyrocketed, and when power, greed, and privilege too often trump compassion and responsibility for the vulnerable. Sacrifice, justice, goodness, fairness, love: you might not think of these themes when you think of Brecht, but the play is full of them, and more. So please keep your ears open for the things that resonate for you, and I hope you'll enjoy this big, fun circus of a play as much as we have enjoyed making it.

SPECIAL THANKS

Jack Dostal and his Physics 115 class
Caleb Cabiness
Taryn Griggs
Leah Roy
Mary Wayne-Thomas

Innuendo a cappella group
Jan Gendrich
David Phillips
Tori Spong
Chris Yon

Wake Forest University Theatre presents

The Caucasian Chalk Circle

by Bertolt Brecht

translated by W.H. Auden and James & Tania Stern

April 5-7 & 11-14, 2019

Director

Cindy Gendrich

Scenic Designer

Dahlia Al-Habiel

Costume Designer

Clare Parker

Lighting & Sound Designer

Kevin Frazier

Dramaturg

Eli Bradley ('18)

Properties Designer

Matt Crawford*

Choreographer

Maddie Jones*

Assistant Directors

Eli Bradley ('18) & Habby Olusesi

Stage Manager

Charles Cicchino*

Music composed and performed by

Whitaker Gannon*, Caroline LeDuc*, Katy Milian*, Trey Sutton, and Brae Troutman

*Anthony Aston Players member

INFORMATION

TIPS for a pleasant experience tonight. In consideration of everyone in the theatre, especially the cast who've been rehearsing for weeks, please observe the following:

- ◆ Turn off and put away your cell phone or any device that might ring, buzz, or light up.
- ◆ If you are anticipating the need to be contacted during the performance, leave your name and seat number with the box office staff and the box office number with the person who may need you; the box office number is 336-758-5295.
- ◆ Laptops are not allowed; pens and paper are great alternatives for taking notes.
- ◆ Copyright laws prohibit recording in any format of any performance. Flash photography can be especially hazardous to performers and a distraction to the rest of the audience.
- ◆ Eating and drinking (other than water) are never allowed inside the theatre.
- ◆ We proudly offer recycling of tonight's playbills; please place in baskets at the door.

Thanks, and enjoy the show!

CAST

GRUSHA.....	Anne Peyton Brothers [§]
SIMON.....	Matt Crawford*
NATELLA ABASHVILLI.....	Maddie Jones*
AZDAK, BEGGAR/PETITIONER, STABLEMAN.....	R.J. Pratt*
THE GOVERNOR (<i>performances on Apr. 5-7</i>).....	Michael Kamtman
(<i>performances on Apr. 11-14</i>).....	Steve Nedvidek (MA '87)
MICHAEL (<i>performances on Apr. 5-7</i>).....	Finley Archer Scheidt
(<i>performances on Apr. 11-14</i>).....	Bea Yon
FAT PRINCE, MONK.....	Eli Bradley ('18)
ARCHITECT, INNKEEPER, GUEST.....	Jay Buchanan ('17)
SOLDIER, LAVRENTI, LIMPING MAN.....	Cody Burke*
DOCTOR, MERCHANT, GUEST, BLACKMAILER, ENSEMBLE.....	Jen Carroll
CARAVANSARY SERVANT, IRONSHIRT.....	Jonathan Chen*
BEGGAR/PETITIONER, COOK, YOUNGER LADY, GUEST.....	Lainey Drake [§]
SINGER, LAWYER ONE.....	Whitaker Gannon*
DOCTOR, MERCHANT, GUEST, FARMER.....	Meredith Groce
IRONSHIRT, GUEST, BANDIT.....	Hugo Hernandez-Villagra*
BEGGAR/PETITIONER, MAID, FARM WOMAN, GUEST, BAD DOCTOR, LAWYER TWO.....	Anna Hibbert*
SINGER, GRANNY.....	Caroline LeDuc*
IRONSHIRT, CORPORAL.....	Michael Littrell
BEGGAR/PETITIONER, MAID, SISTER-IN-LAW, FARMER.....	Ria Matheson*
SINGER.....	Katy Milian*
BEGGAR/PETITIONER, ARCHITECT THREE, ELDER LADY.....	Cassidy Noble*
FARMER MAN, YUSSUP, NEPHEW, SOLDIER.....	Christopher Quiroz ^{§*}
RIDER, BLOCKHEAD, IRONSHIRT, FUGITIVE.....	Christian Ricci*
ADJUTANT, STABLEMAN, INVALID.....	Yaser Salamah ^{§*}
ARCHITECT ONE, OLD PEASANT, MOTHER-IN-LAW, RIDER.....	Cameron Smith [§]
BEGGAR/PETITIONER, MAID, MERCHANT, GUEST, FARMER.....	Adarian Sneed ^{§*}
SINGER, SHAUVA.....	Trey Sutton
SINGER, OLD MAN.....	Brae Troutman

*Anthony Aston Players member

[§]Presidential Scholar in Theatre

IN MEMORIAM

We are saddened by the fact that, within the span of one year, we lost two great men who were cornerstones of this University Theatre, James Dodding last March and Don Wolfe this March. Don was the department chair for over 30 years and, along with leading the academic arm of our department, directed over 30 plays and made Wake Forest known through his lifetime of exemplary service to North Carolina Theatre Conference and Southeastern Theatre Conference. When James wasn't living in his native England, he brought musical theatre and Shakespeare to life on our stage for over 20 years. His productions of *The Passion* as a promenade, utilizing many areas of the Reynolda Campus, and *The Sesquicentennial Sound and Light Show* on Hearn Plaza were hallmarks of his career at Wake Forest.

DIRECTOR'S NOTE PART II

For those of you interested in a bit of dramaturgical information, I'll point you to Eli Bradley's excellent lobby materials, which cover some biographical and contextual elements. Here, I'll risk being a little reductive (since my space is very limited), and offer just a bit of Brechtian theory. Along with Brecht's own writings, David Barnett's remarkable book *Brecht in Practice* has been in my metaphorical pocket for the past 10 months. So I'll be drawing here on Barnett, as well as Brecht.

First it's important to know that Brecht had theatrical inspiration aplenty. He learned from Erwin Piscator, Kurt Weill, Karl Valentin, and Charlie Chaplin, among many others. And his collaborations with the women in his life, especially Elizabeth Hauptmann and Helene Weigel, were pivotal. At the center of Brecht's work, though, are Marx's ideas about dialectics. In Marxist dialectics, there are three stages: the status quo (thesis), the pressure created by contradictions to that status quo (antithesis), and then an overthrow of the old reality that leads to the creation of a new one (synthesis). And then the cycle begins again, with the new synthesis becoming the status quo, in a never ending flow of change. Brecht saw that the theatre was particularly good at setting up a thesis and exploring the antithesis. After all, most good plots include contradictory and unpredictable human behavior ripe for observation and judgment. This human unpredictability is also potentially funny and entertaining, making Brecht's plays (when done well) a delight to experience.

Embedded in his understanding of a materialist dialectic is Brecht's desire for us to pay attention to what characters are choosing to do, and to evaluate them. He was convinced that our tendency to get "swept away" in the theatre encourages us to adopt a comfortable and passive state, accepting as inevitable much of what happens in a play (and, he would suggest, in life). In an effort to disrupt this, Brecht developed his ideas about Epic Theatre and the concept of the *verfremdungseffekt*, roughly translated as the "alienation effect." Alienation has often been misconstrued in the English-speaking world as attempting to put us continuously in a state of judgment or disengagement, but this seems both impossible and counterproductive to Brecht's goals. Brecht wanted us to be passionate and awake—and this involves both engagement with a narrative and being regularly reminded that we're in a theatre, watching a constructed fiction, noticing character choices and contradictions, and observing the not-so-inevitable results. In this way, Brecht believed, we could be awakened and inspired to change ourselves and the world.

Every production will manifest the dialectical and the *verfremdung* in different ways, and we have tried our very best to find OUR way of helping you see, hear, and feel in some rich and unusual ways. Surprises, anachronisms, stylistic shifts, along with costume, scenic, sound, and props choices will hopefully give you happy little jolts as you enjoy the production, and return you to awareness of the play as play, and to yourself as audience members. It's our hope that you leave invigorated, entertained, and ready for action in your own lives.

PRODUCTION STAFF

Technical Director.....	David Shouse
Assistant Technical Director.....	Christian Ricci*
Assistant Stage Managers.....	Sierra Browning, Abigail Franke*, Victoria Hargett*
Assistant Costume Designer.....	Cat Mizzi*§
Assistant Lighting and Sound Designer.....	Isabella Cornea§
Assistant Master Electricians.....	Jyles Rodgers, Lily Wieland*
Electrician.....	Isabella Cornea§
Carpenters.....	Jyles Rodgers, Courtney Geiger, Charles Cicchino*
	Isabella Cornea§, Hugo Hernandez Villagra*, Jake duPlooy
	Monty King, Christopher Cates*, Jonathan Chen*, Chase Rubio
	Serenity Chen, Christian Ricci*, Justin Browning*
Wardrobe Supervisor.....	Alice Burton Barsony
Stitchers.....	Emma Kennett, Ria Matheson*, Lily Wieland*
	Payton Calvert, Bree Patsey*, Madeleine Ash*§
Wardrobe Assistants.....	Morgan Milhollen*, Zoe Stuckey
	Solomon Hollingsworth, Lucas Gomez-Acebo
Light Board Operator.....	Christopher Cates*
Sound Board Operator.....	Gwyneth Lonergan*§
Photographer.....	Bill Ray III
House Managers.....	Jake Skillings ('14), Hope Peterson ('17), Jayson Pugh ('18)
Box Office Staff.....	Jen Carroll, Payton Calvert, Devin Collins, Ben Diehl
	Anna Hibbert*, Hannah Menaker*, Katy Milian*, Habby Olusesi, Casey Williams
Ushers.....	Anthony Aston Players, WFU Dance Company, APO service fraternity

DEPARTMENT OF THEATRE AND DANCE

FACULTY

Department Chair/Professor.....	Nina Maria Lucas
Director of Theatre/Associate Teaching Professor.....	J. E. R. Friedenberg
Director of Dance/Associate Professor.....	Christina Tsoules Soriano
Associate Chair/Associate Professor.....	Rob Eastman-Mullins
Professors.....	Sharon Andrews, Dr. Cindy Gendrich, Mary Wayne-Thomas
Associate Professors.....	Dr. J.K. Curry, Dr. Brook Davis
Assistant Professor.....	Kevin Frazier
Teaching Professor.....	Lynn Book
Associate Teaching Professor.....	Leah Roy
Associate Teaching Professors of the Practice.....	Chris Martin, Brantly Shapiro
Assistant Teaching Professor.....	Michael Kamtman
Research Assistant Professor.....	Jessie Laurita-Spanglet
Post-Graduate Teaching Fellows.....	Dahlia Al-Habieli, Janice Lancaster
Part-Time Instructors.....	Debbie Sayles, Robert Simpson, Tina Yarborough Liggins

STAFF

Administrative Coordinator.....	Carol Lavis
Staff Assistant.....	Richard Williams
Instructional Technology Specialist.....	Ryan McCollum
Costume Shop Supervisor.....	Alice Burton Barsony
Costume Shop Assistant.....	Clare Parker
Audience Services Coordinator.....	Leslie Spencer
Accompanists.....	Kelly Hammond, Dan Knight, Emma Lin, Elijah Rasul, Hashim Saleh
Social Media Managers.....	Madeline Jones*, Katy Milian*, Cat Mizzi*§
Office Assistant.....	Lily Wieland*

*Anthony Aston Players member

♦Presidential Scholar in Dance

§Presidential Scholar in Theatre

WAKE FOREST UNIVERSITY THEATRE ASSOCIATION

2018-2019 Season

March 25, 2019

BENEFACTORS

Barton & Brenda Baldwin*
Estate of John Arthur Collins III
J.K. Curry & Dan Bradley
Caroline Sandlin Fullerton
Joel Leander
Sioban Nicole McNamara*
Margaret Henry Moore
Ben Sutton
Dr. James & Patricia Toole*
Don & Nancy Wolfe

John J. Casey
Claire & John Friedenberg*
Mr. & Mrs. Henry H. Jordan II*
Denise Koch*
James & Angela McNamara
Allison McWilliams*
Steve* & Sue* Nedvidek
Harold & Josie Tedford
Mary Wayne-Thomas
Edwin & Emily Wilson*

Estate of Robert Parker Wilson

SUSTAINERS

Anne Boyle
Michele Gillespie & Kevin Pittard*

Jill Carraway* & Debora Horning
Dr. & Mrs. R. Byron Moore*

Jane Bess Wooten*

PATRONS

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Sam Roy

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Janice Gendrich
Elizabeth Rief* & Shawn Hooper
Tom Lewis*
Mary Lee Porterfield*
Meyressa Schoonmaker* & John Carroll

Lawrence & Sandra Webb

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Liz Shumate*
William H. Turkett, Jr.

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Paul & Linda Edwards Early*

Stephany Rayburn*

* Wake Forest alumni



SPRING STUDENT CHOREOGRAPHIC CONCERT

Directed by Jessie Laurita-Spanglet

April 25-27 at 7:30 PM

April 28 at 2:00 PM

Harold C. Tedford Stage

Tickets: \$15 adults,
\$12 senior citizens, \$7 students

336.758.5295

<http://college.wfu.edu/theatre>

Don't Miss the Drama!

The Wake Forest University Theatre is pleased to
announce its 2019-2020 Subscription Season.

How I Learned to Drive

by Paula Vogel
directed by Brook Davis
September 20-29, 2019
Ring Theatre

Ever in the Glades

by Laura Schellhardt
directed by Brittini Shambaugh Addison ('10)
February 7-16, 2020
Tedford Stage

The Crucible

by Arthur Miller
directed by Sharon Andrews
November 1-10, 2019
Tedford Stage

Into the Woods

Music and Lyrics by Stephen Sondheim
Book by James Lapine
directed by Cindy Gendrich
March 27-April 5, 2020
Tedford Stage

