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Caucasian Chalk Circle

Otterbein University Theatre and Dance Department

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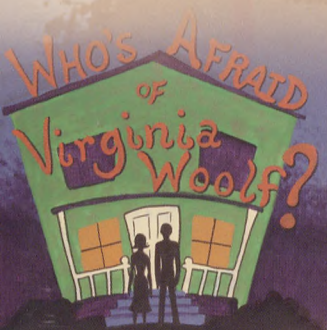
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2007-2008 Program



OTTERBEIN
COLLEGE

DEPARTMENT OF THEATRE & DANCE

OTTERBEIN COLLEGE
DEPARTMENT OF THEATRE AND DANCE
Presents

The Caucasian Chalk Circle

By
BERTOLT BRECHT

Translated by
ERIC BENTLEY

Direction by
CHRISTINA KIRK

Original Music and Music Direction by
DENNIS DAVENPORT

Choreography by
TIM VEACH

Set Design
ROB JOHNSON

Costume Design
REBECCA WHITE

Lighting Design
ANDY BAKER

January 31 - February 9, 2008
Fritsche Theatre at Cowan Hall

Produced by special arrangement with SAMUEL FRENCH, INC.

cast (in order of appearance)

Brecht, Governor, Old Man with Milk, Jussup, Azdak Cory Smith
Bentley, Singer, Shauwa Elizabeth Shivenor
Ruth Berlau, Petitioner, Servant, Wedding Guest, Farmer Jen Brunker
Ironshirt, Private, Wedding Guest, Stableman Drew Cotton
Ironshirt, Groom, Wedding Guest Eric Folks
Governor's Wife, Fat Peasant Woman, Aniko, Girl, Ludovica Emily Asbury
Adjutant, Merchant Man, Mother-in-Law, Grand Duke, Granny Grusinia Caitlin Morris
Doctor, Corporal, Monk, Biggest Boy Steve Czarnecki
Doctor, Peasant, Lavrenti, Young Nephew, Old Innkeeper, Old Man Josh Mahaffey
Beggar, Servant, Michael Kate Gosnell
Palace Servant, Architect, Nina, Merchant Man, Wedding Guest, Lawyer Amanda Huxtable
Petitioner, Suliko, Wedding Guest, Corporal Sara King
Palace Servant, Architect, Young Woman, Merchant Woman, Wedding Guest, Lawyer Tina Scariano
Petitioner, Old Woman, Wedding Guest, Cook Caitlin Scott
Beggar, Servant, Wedding Guest, Lavrenti's Servant, Farmer Angel Young
Fat Prince, Drunken Peasant, Fat Boy Trenton Weaver
Rider, Maro, Wedding Guest, Farmer, Old Woman Jonelle Browne
Simon Shashava, Bandit Irakli Leon Axt
Grusha Kari Ringer
Michael Jackson Becker (1/31, 2/1, 2/2, 2/7), Sean Fabb-Soto (2/3, 2/8, 2/9)

orchestra

Conductor/Keyboard Dennis Davenport
Violin Erin Gilliland, Dan Bolton (2/2, 2/3)
Clarinet Claire Brock
Trombone William Paul Davis
Guitar/Mandolin/Balalaika Spencer Elliot
Bass David White
Percussion Tomasz Jarzecki

production team

Artistic Advisor	John Stefano
Audience Services Director	Elizabeth Saltzgeber
Production Manager	Becky Morrison
Speech/Dialect Coach	Melissa Bell
Technical Director	Gregory Bell
Scenic Studio Supervisor	Richard Uhrick
Costume Shop Supervisor	Marcia Hain
Assistant Scenic Designer	Roger Payne
Assistant Directors	Tori Alexander, Lizzy Couture
Stage Manager	Kathlene Boone
Assistant Stage Managers	Derrick McPeak, Debbie Rutherford
Assistant Technical Director	Dieter Willis
Deck Chief	Micah Harvey
Master Carpenter	Sandy Vojta
Master Painter	Wes Jenkins
Props Master	Carmen Rowlands
Wardrobe Master	Chrissy Nickel
Master Electrician	David Kerr
Assistant Props Master	Alex Raabe
Assistant Wardrobe Master	Jonathan Seiler
Assistant Master Electrician	Sarah Taylor
Light Board Operator	Jack Denzinger
Sound Consultant	David L. Mead
Sound Operator	Laura Fickley
Sound Assistant	Laura Prengaman
House Manager	Amber Lewandowski

Scenic Studio Assistants

Micah Harvey, Peter Sichko, Sarah Taylor, Colin Murray, Doug Sarmir, Jack Denzinger, Jonathan Seiler, Chrissy Nickel

Set and Props Running Crew

Michelle Leibrock, Derrick McPeak

Electrics Crew

Leon Axt, Seth Cotterman, Jordan Bartz, Trenton Weaver, Allie Van Niman, Tom Tekieli, Jack Denzinger, Jade Waters-Burch, Garrett Zollars, Kayla Hall, Doug Sarmir

Spot Light Operator

Jordan Bartz

Wardrobe Crew

Abigail Berger, Daniel Glaser, Travis Harty, Luke Scroggins, Jonathan Seiler

Scenic Studio Participation Students

Barbara Bednarczuk, Dolan Bloom, Kyle Eberlein, Melissa Fults, Michelle Leibrock, Julia Rice, Sarah Robertson, Jonathan Seiler, Alisa Sugita, Derrick McPeak

Box Office Assistants

Emily Asbury, Nicole Lehman, Amber Lewandowski, Derrick McPeak, Kendra Knight, Liz Shivener, Sarah Waits, Tanya Wilhite

scene synopsis/music

Our story takes place at least 1000 years ago in Nuka, a town in Azerbaijan. “The reasons for resettling the old Chinese story in Transcaucasia are not far to seek. The play was written when the Soviet chief of state, Joseph Stalin, was a Georgian . . . And surely there is a point in having this story acted out at the place where Europe and Asia meet, a place incomparably rich in legend and history. Here Jason found the Golden Fleece. Here Noah’s Ark touched ground. Here the armies of both Genghis Khan and Tamerlane wrought havoc.” - Eric Bentley

THE PROLOGUE

ACT I

Scene 1: The Noble Child

In Olden Times Singer
Simon Shashava Grusha

Scene 2: The Flight Into the Northern Mountains

Flight into the Northern Mountains Singer & Ensemble
Four Generals Ensemble
Sadly to War Ironshirt
Since No One Else Will Take You Grusha
Deep is the Abyss Grusha
The Song of the Child Grusha

Scene 3: In the Northern Mountains

As She Sat Washing..... Singer & Two Women

Intermission

ACT II

Scene 1: The Story of the Judge

Entr’acte (Four Generals)..... Orchestra
The Song of Injustice in Persia Azdak & Shauwa
When the Sharks the Sharks Devour Ensemble
The Song of Chaos in Egypt Azdak & Shauwa

Scene 2: The Caucasian Chalk Circle

The Child Who Walks in Golden Sandals Singer
Final Dance (The Song of the Child) Orchestra

director's note

About the play . . .

"Sister hide your face! Brother, take your knife! The times are out of joint!"

Brecht sets his story of *THE CAUCASIAN CHALK CIRCLE* in the midst of chaos and disorder. Early in our story the high and mighty, who have known only privilege and complacency are deposed in a deft and bloody coup. But the assassin creates a democracy in name only. Thus, the people continue to be oppressed and abused. Unfortunately, cycles of violence, abuse and unrest are still the norm today: Iraq, Zimbabwe, Kenya, Pakistan, Afghanistan. The specific circumstances vary from region to region. But, still today, we live in a bloody time. The call to restore order is a natural and understandable response to so much chaos and unrest.

Brecht's play, however, calls into question the dangers of either extreme: utter chaos on the one hand, and extreme order on the other. He gives us two engaging stories. The first is about a common kitchen maid who finds herself caught in the center of controversy over a noble child she chooses to rescue and eventually adopt as her own. The second story is that of the judge who will decide her case. In this parable, the precarious balance between chaos and order is suspended just long enough for a rascal character like Azdak, our judge, to dispense justice with his own unique mix of contradictions and absurdities. But what seems like chaos has just enough real justice in it to make Azdak both human and strangely heroic.

Azdak's brief reign as judge poses some interesting questions. What would happen if a society did away with conventional notions of good and evil and right and wrong? What might occur if that society abandoned conventional hierarchies of order? In Brecht's view, this delicately orchestrated form of chaos could become "almost an age of justice."

About the concept . . .

In his time Brecht used various techniques to alienate and jolt his audience out of the story and into a deeper appreciation of and understanding for the ideas and questions he was posing. In our time Brecht's alienation techniques have become the norm in our theatres. For example, Brecht was one of the first to abandon fourth-wall realism in favor of simply suggesting a setting with an object or two. And his use of a Singer who comments on the story with direct address to the audience was a radical innovation then. Now, these practices are common. Instead of alienating the audience from the action, these theatrical conventions actually enhance our connection to the story.

For this reason we have invited Brecht himself (along with his English translator, Eric Bentley, and his lover and collaborator, Ruth Berlau) onto the stage. We were curious to examine how Brecht might cope with a 21st century audience. We hope you enjoy our experiment.

-- Christina Kirk, Director

composer's note

Much of the score for *The Caucasian Chalk Circle* was created for a production at Theatre Intime on the Princeton University campus in 1975, when I was a senior there. We made a cast recording on LP (they look like big CD's, and play on devices called "turntables"), and that artifact was my only record of the score, so to speak, as the written score had been lost. I transferred the recording to digital media, transcribed the songs, and was happy to feel that the tunes still had enough juice in them to warrant another hearing. The score has been revised, expanded, and orchestrated for a seven-piece band. Along the way, one song was dropped, and several more pieces were newly composed for this production. It seems that theatre scores are always in flux, and must be adapted to new visions of the story they help to tell—and that makes composing for the theatre a continuing joy, as new discoveries are made.

I am grateful to Chris Kirk for the collaboration on this production, and to the departments of theatre and music for making my work on this production possible, and I am especially grateful to the cast for infusing the tunes with new spirit and wonderful technical execution. I am also grateful to Kate Mendeloff, student director of the Princeton production, and now a theatre professor at the University of Michigan, for introducing me to Brecht's great play, showing me how to collaborate, and last but not least, for contributing the English paraphrase of Brecht's lyrics in the final song, "The Child Who Walks in Golden Sandals."

--Dennis Davenport, Composer & Music Director

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Christina Kirk's (Director) directing credits include work at The Living Theatre and New Dramatists in New York, as well as assisting Liviu Ciulei at Arena Stage in Washington, D.C. Productions at Otterbein include *Necessary Targets*, *Women of Lockerbie* and, most recently, the world premiere of Kia Corthron's *Poetic Pandemic*. Kirk received her M.F.A. in Directing from Columbia University in New York and her B.F.A. in Acting from the University of Illinois at Champaign-Urbana. Kirk's performance credits include the Joseph Jefferson award winning *Kabuki Medea* directed by Shozo Sato. She has also performed at the Nebraska Repertory Theatre, CATCO and Otterbein Summer Theatre. Favorite performance projects include *Three Tall Women* at CATCO, *Medea* at Otterbein, and her one woman show, *Conversations with Judith Malina*, reviewed in the March 2006 Theatre Journal. Next fall, as part of her sabbatical, she will be performing in *The Clean House* at Heartland Theatre in Illinois.

Dennis Davenport (Musical Director) is Associate Professor of Music and music director for the BFA program in musical theatre at Otterbein. He holds a DMA in composition from the University of Oregon, a M.Mus. in choral conducting from Austin Peay State University, and an A.B. in music from Princeton University. In addition to his musical theatre works, Dennis has created scores for such plays as *The Taming of the Shrew* (Shakespeare Festival of Dallas), *The Tempest* (Cumberland County Playhouse), Sophocles' *Elektra* (Rockford College), and Aristophanes' *The Birds* (Vanderbilt University Theatre). He thanks his family for their patience, and for making his off-campus life so lively and interesting, and sends them his love.

Rob Johnson (Scenic & Projection Design) is a full professor with the Department of Theatre & Dance at Otterbein College. In his twentieth year, Rob teaches scenic design, scenic rendering, computer-aided drafting and a number of specialty courses in computer graphics. Recent design work at Otterbein includes the settings for the hit musicals *Urinetown*, *Hello Dolly!*, *42nd Street*, and *The Spitfire Grill*. Rob recently designed scenery, lighting, and projections for *The Romeo & Juliet Project* at Denison University. Also on his design agenda this year will be the quirky and challenging *Miss Witherspoon*, for which he will create both the scenic and lighting designs. Rob has been blessed by God with a quirky (great) family as well as a quirky (fun) career. He also plays guitars and racquetball in his spare time. He's a bit quirky.

Tim Veach (Choreographer) is the Artistic Director and founder of Columbus Dance Theatre where he is the resident choreographer, teaches in the school, and serves as chief administrator. He holds an M.F.A. in choreography from The Ohio State University and a B.F.A. in acting from The University of Illinois. Mr. Veach has choreographed dozens of works for CDT including its signature ballet, *Matchgirl*. His choreography for dance, theatre, and opera has been presented by: Opera Columbus, The Columbus Symphony Orchestra, The Crested Butte Music Festival, The Toledo Opera, Contemporary Dance Fort Worth, The Lancaster Arts Festival, JazzMet, The Ohio State University, The Illinois State University, Ohio Wesleyan University, and New York Central Ballet among others. Mr. Veach has directed and/or choreographed dozens of plays and musicals. For Otterbein he has choreographed: *The Trojan Women*, *Phantom*, *Arcadia*, *Scapino* and most recently, *Saving the Planet*. He continues to enjoy his collaborations with his wife, (continued on next page)

profiles

Tim Veach (con.) director Christina Kirk, having directed her one woman production of *Conversations with Judith Malina* and having served as actor/director of her *A Marriage of True Minds*. Other favorite projects include his work as choreographer with Opera Columbus most especially his choreography for OC's *Hansel and Gretel* which was celebrated in Opera News as "spellbinding dance." Upcoming projects include: *Peter Pan* for Otterbein, *Orchesis* for Ohio Wesleyan University, *Ten Cents a Dance* for CDT, and the presentation of his evening length work *The String Machine* which will air on WOSU-TV in February of 2008 and is nominated for a regional Emmy award.

Rebecca White (Costume Designer) holds a Master of Fine Arts degree from the University of Minnesota, and a Bachelor of Science degree from the University of Wisconsin, LaCrosse. Originally from Minnesota, Rebecca has worked with The Penumbra Theatre and Park Square Theatre in St. Paul and Theatre l'Homme Dieu in Alexandria. Rebecca's work has also been seen at the Milwaukee Repertory Theatre and the Santa Fe Opera. Rebecca is thrilled that her first costume design at Otterbein is this collaborative and exciting production of *The Caucasian Chalk Circle*.

Andy Baker (Lighting Designer) is in his third year of studies at Otterbein College. Previous credits at Otterbein include Student Lighting Designer for last year's production of *Dance 2007: Encore*, Master Electrician for *Urinetown*, *Hello Dolly!*, and *Tartuffe*, and Sound Designer for the 2007 Summer Theatre Series. When not working on an Otterbein production, Andy serves as Lighting Designer for Westerville Central High School and the newly opened New Albany Performing Arts Center. He has worked on productions at other local colleges, including Assistant Lighting Designer for Denison's production of *The Romeo and Juliet Project*, and Ohio Wesleyan's production of *Henry IV Part 1*. In his spare time, Andy is currently the President of Cap and Dagger and is the supervisor of the lighting and sound departments. Andy would like to thank the faculty for this opportunity and for all their guidance. He would also like to thank his friends, family, and fiancé for all the constant support.

Melissa Bell (Speech Coach) teaches speech, dialects, and theatre history in the Department of Theatre and Dance at Otterbein College. She also serves as the resident speech and dialects coach for all productions. Some favorite Otterbein credits include *Private Lives*, *Violet*, *The Women of Lockerbie*, and *Necessary Targets*. Last year, she coached the British dialect for Ohio Wesleyan University's production of *Noises Off* and the British and Afghani dialects for *Homebody/Kabul* at Denison University. Melissa holds an M.F.A. in Acting from the combined program of Carnegie Mellon University and the Moscow Art Theatre in Russia and a B.F.A. in Acting from Carnegie Mellon. She was a founding company member of the American Studio Theatre in New York City and also served as the company's resident voice and speech coach. This past summer Melissa played Goneril in *King Lear* at Actors' Theatre Company in Schiller Park. Other favorite roles include Marina in *Volodya* (LaMama E.T.C.), Margaret in *Richard III* and Emilia in *Othello* (AST), Clytemnestra in *The Greeks* (Moscow Art Theatre), and the title role in *Miss Julie* (CMU). Melissa is a member of the Voice and Speech Trainers Association (VASTA).

Marcia Hain (Costume Shop Supervisor) has been a member of the Otterbein Theatre Tech Staff since 1989. She runs the costume shop full time and has also designed for the productions of *Urinetown*, *The Spitfire Grill*, *Private Lives*, *Hello, Dolly!*, *Harvey*, Dance 2006: *Street Fest*, *You're A Good Man Charlie Brown*, Dance 2005: *Passions*, *The Ugly Duckling* + 2, *The Music Man*, *Schoolhouse Rock*, *Live!*, *The Mystery of Edwin Drood*, *A Guy, A Girl and Gershwin*, *Blithe Spirit*, *The Secret Garden*, *Oklahoma*, *Hay Fever*, Dance 2000, *Pinocchio*, *How The Other Half Loves*, *Once Upon A Mattress*, 1776, *A Few Good Men*, and *Sherlock's Last Case*. She also served as Associate Designer for *Phantom*. Ms. Hain has an extensive background in Home Economics as well as commercial costuming and free-lance design and construction.

Richard A. Uhrick (Scene Shop Supervisor) is in his fourth season at Otterbein College. Before his return to his alma mater, he worked in Regional Theatres across the Midwest and New England, including Actors Theatre of Louisville, Merrimack Repertory Theatre, New American Theatre, Kansas City Repertory Theatre (at UMKC), and The Court Theatre in Chicago. He received his Master's in Theatre Technology from UMKC in 1997. He now lives in Columbus with his wife Lisa. They work with Ohio Pug Rescue to provide abandoned or surrendered Pugs [dogs] foster homes.

Emily Asbury (Governor's Wife, Fat Peasant Woman, Aniko, Girl, Ludovica) is a junior Acting major from Barboursville, WV. This is her third performance on the Fritsche stage, having previously appeared in *Urinetown* (Poor Ensemble) and *Prelude to a Kiss*. Most recent credits include *Into The Woods* (Baker's Wife) at Columbus Children's Theatre and many, many student directed workshops here at Otterbein. She would like to thank her parents, her roommates, the fabulous BFA class of '09, this amazing cast and crew, and Chris Kirk and all of the other wonderful teachers and directors who have supported her over the years. "It's the day of the show, y'all!"

Leon Axt (Simon Shashava, Bandit Irakli) is a freshman BFA Acting major who can really only be described by one word, sadly he cannot spell that word, suffice it to say that the word itself is very shallow and pedantic. He hopes everyone will enjoy the show, except for the person in row "I" seat "7", to them he wishes a very special evening and to note "the larch is on the move, I repeat, the larch is on the move."

Kathlene Boone (Stage Manager) is a sophomore majoring in Directing and Writing, and is proud to have been a part of such an epic and influential piece of art for her Stage Management debut at Otterbein College! "Special thanks to Chris Kirk who has been involved with/influential in all of these. It's been a deliciously pseudo-political, instinct-following-and-changing trip throughout. I couldn't be happier." She is very excited to Assistant Direct *Civil Disobedience* in the spring. She wishes to profusely thank Debbie and Derrick, without whom her life would have been a 'Song of Chaos'. "Love to Mother, Father, Wife, Boy, and Room Mate."

profiles

Jonelle Browne (Rider, Maro, Wedding Guest, Farmer, Old Woman) is a junior BFA Acting major from Louisville, KY. Last quarter she played Joanne Galloway in *A Few Good Men* at Emerald City Playhouse. Some past productions at Otterbein include *The Batting Cage*, *Private Lives*, and *While We Were Bowling*. She'd like to thank Chris for creating a very educational opportunity and for taking on such a challenging production. She'd also like to thank her parents for their love and support and the cast and crew for working hard and being so much fun.

Jen Bruncker (Ruth Berlau, Petitioner, Servant, Wedding Guest, Farmer) is a sophomore BFA Acting major from Cincinnati. Jen is thrilled to be making her Otterbein mainstage debut, after appearing in several workshops including *Anything for You* and the Director's Circle production of *How I Learned to Drive*. She would like to send a big thank you to the entire cast and crew, the wonderful class of '10, her alpaca, and her mother for their boundless love and support. Jen dedicates her performance to Leslie Knotts, beloved mentor, teacher, friend, and inspiration.

Drew Cotton (Ironshirt, Private, Wedding Guest, Stableman) is a sophomore B.F.A. Musical Theatre major and is pleased to be part of this wonderful cast. He has previously been in *Urinetown* and *Hello, Dolly!* He would like to thank Chris for this wonderful experience; the class of '10 for always imagining things with him; and his family and Amanda for all their love and constant support.

Steve Czarnecki (2nd Doctor, Corporal, Monk, Biggest Boy) is a junior BFA Musical Theatre major from Rochester Hills, MI. Some of his previous credits include Officer Lockstock in *Urinetown: The Musical*, Sheriff Joe in *The Spitfire Grill*, and Stickpin Padowski in *While We Were Bowling*. All in all, Steve is thrilled to be part of such a challenging and inventive piece and he would like to express his love and thanks to Liz, his parents, and the rest of the Circus. "Enjoy the show...it's Brecht!"

Eric Folks (Ironshirt, Groom, Wedding Guest) is a sophomore Acting major from Fort Wayne, IN. His previous Otterbein credits include Old Man Strong in *Urinetown* and Horace Vandergelder in *Hello, Dolly!* Other favorite roles include George in *Our Town* and Selridge in *Biloxi Blues*, both performed at First Pres Theatre in Fort Wayne. Eric would like to thank his parents Kay and Ken, his brother Nathan, and the BFA class of 2010 for all their love and support.

Kate Gosnell (Beggar, Servant, Michael) is a sophomore BFA Musical Theatre major from Belding, MI. At Otterbein she has appeared in *Urinetown* and *Hello, Dolly!*, and is delighted to be a part of this cast. She would like to thank Chris for the great acting opportunity to play 4 characters; Melissa for the "Laban", Melinda for the "chimp moves", and Dennis for his amazing "shark song". Kate also thanks her incredibly supportive family, "Jamiejean", and the class of '10!!

Amanda Huxtable (Palace Servant, Architect, Nina, Merchant Man, Wedding Guest, Lawyer) is a sophomore BFA Musical Theatre major from London, Ontario, Canada. She has recently been seen at Otterbein in *Hello, Dolly!* and *Urinetown: The Musical*. Favorite past credits include *Macbeth* (Lady Macbeth), *Children of Eden* (Yonah), and *The Sound of Music* (Maria). "Hugs and thanks to the class of 2010, Drew, Moo, and all my crazy Canadians back home!"

Wes Jenkins (Master Painter) is a junior BFA Design/Tech student from New Albany, IN. Past Otterbein credits include Costume Design for *While We Were Bowling*, assistant Scenic Designer for *Urinetown*, Sound Designer for *Poetic Pandemic*, and Wardrobe Master for *Hello, Dolly!* Later this season he will design the costumes for *Miss Witherspoon*, part of the Otterbein studio season. Wes would like to thank his friends, family, and teachers for their continuous support.

David Kerr (Master Electrician) is a sophomore Theatre Design/Tech major. This is his ninth production at Otterbein. Previous positions include Sound Assistant for *Company*, Assistant Master Electrician for *While We Were Bowling*, Master Electrician for *And Baby Makes Seven*, and Master Carpenter for *Urinetown, the Musical*.

Sara King (Petitioner, Suliko, Wedding Guest, Corporal) is a freshman Musical Theatre major here at Otterbein College. She has performed extensively with Derby Dinner Playhouse, Music Theatre Louisville, Stage One, and the Louisville Orchestra in the Kentuckiana area. Some of her favorite roles include Cinderella in *Cinderella*, Mrs. Potts in *Beauty and the Beast*, and most recently, Sharpay in *High School Musical*. Sara was also a 2007 Silver Award winner through the National Foundation for Advancement in the Arts. She performed in the off-Broadway show *Breakthrough*, and was a 2007 Presidential Scholar in the Arts. Sara would like to thank her friends, family, and teachers for all of their support!

Amber Lewandowski (House Manager) is a sophomore/junior BA Theatre major from Amherst, OH. Past production credits include Crew Member for Dance Concert 2007: *Encore!*, Spotlight Operator for *Hello, Dolly!*, and Assistant Stage Manager for *Urinetown, the musical*. Upon graduation, Amber hopes to work in theatre for the deaf and hearing impaired.

Derrick McPeak (Assistant Stage Manager) is a freshman Design/Tech major from Zanesville. *Caucasian Chalk Circle* is the first production for which he has been assigned a major position here at Otterbein. He is pleased to be a part of this show and is thankful for the exciting and challenging experience. "It's Brecht...."

Josh Mahaffey (Doctor, Peasant, Lavrenti, Young Nephew, Old Innkeeper, Old Man) is extremely excited to be working on this thought-provoking play with this hugely talented cast. Josh's previous credits include many performances with the Black Box Pre-Professional Theatre Co. He has also worked with the Rosebriar Theatre Co. and Chimera Drama Co. Josh's Otterbein credits include two student-directed performances and an awkward dancing goose in Dance 2007: *Encore!* last year. He would like to thank Chris Kirk for giving him this opportunity, as well as Fort Hayes, his family and girlfriend, the BFA class of '10, and the brothers of Pi Beta Sigma.

profiles

Caitlin Morris (Adjutant, Merchant Man, Mother-in-Law, Grand Duke, and Granny Grusinia) is a junior BFA Acting major from St. Petersburg, FL. Recent Otterbein credits include Martha in *Who's Afraid of Virginia Woolf?*, Ruth in *And Baby Makes Seven*, Lydia in *While We Were Bowling*, and Susan in *Company*. She would like to thank Chris for this unique and rare opportunity to play five characters, three of which are male. Gratitude and appreciation are also due to her incredible, wacky family, her beautiful roommates, and the brilliant, stunning and remarkable class of '09'.

Kari Ringer (Grusha) is a junior Musical Theatre major from North Canton,—home of Hoover Sweepers. Previous Otterbein credits include Annie in *42nd Street*, Ann in *1940's Radio Hour*, Marta in *Company*, Dolly in *Hello, Dolly!*, Amanda in *Private Lives*, Percy in *Spitfire Grill*, and Pennywise in *Urinetown*. She would like to thank the ridiculously versatile cast, super crew, faculty, family, the wonder of '09, and Chris for taking a chance. Special thanks go to UDF, McMelissa, 100 Best Novels, peppermint mochas, and Lifetime Fitness. "Get'cha head in the game!"

Debbie Rutherford (Assistant Stage Manager) is a junior here at Otterbein. She is working toward her BA in Theatre and this is Debbie's fourth show here on the Stage Management team. Her most recent work was this summer as Stage Manager for both *Private Lives* and *The Spitfire Grill*. Debbie is enjoying her experience here along with the opportunities she has been given. Her upcoming work is Stage Manager for *Miss Witherspoon* and she is looking forward to it. She would like to thank her parents for all they have done and for their support. She would also like to thank Doug for everything he has done for her. Lastly, she would like to thank all of you. "Without you, none of this would matter. Love you all."

Christina Scariano (Palace Servant, Architect, Young Woman, Merchant Woman, Wedding Guest, and Lawyer) is a sophomore Musical Theatre major from Billings, MT. Main stage credits include *Urinetown: The Musical* (Hope Cladwell), and *Hello, Dolly!* She is thrilled to be a part of such a creative and talented cast. Christina thanks her other half - "Moo" and "muah!" to the class of '10! This performance is dedicated to Mom and Dad. "EXPECT A MIRACLE!"

Caitlin Scott (Petitioner, Old Woman, Wedding Guest, Cook) is a sophomore Musical Theatre major from Portland, OR. She was previously seen at Otterbein in *Caligula*, *Hello, Dolly!*, *Urinetown*, and in the Otterbein Summer Theatre production of *The Spitfire Grill*. Favorite past shows also include *West Side Story*, *The Laramie Project*, and *Kiss Me, Kate*. She sends infinite thanks to Chris Kirk for this opportunity and her continuing guidance. "All my love and sass to the BFA class of 2010. Thanks for the Facebook Threads"

Elizabeth Shivenor (Bentley; Singer; Shauwa) is a junior Musical Theatre major from Reynoldsburg. Past Otterbein credits include *Company* (Amy), *Hello, Dolly!* (Irene Malloy), *The Batting Cage* (Juliana), *The Spitfire Grill* (Effy) and *Urinetown* (Little Becky Two Shoes-the pregnant one). She would like to thank Chris, Dennis and Tim for a once in a lifetime "Brechtian" experience. Elizabeth sends all her love to her family, Doreen, Steve, John and Janice, the crazy roommates and, last, but not least, her beautiful, talented class of '09' sisters. "O Confusion!"

profiles

Cory Smith (Brecht, Governor, Old Man with Milk, Jussup, Azdak) is a junior Musical Theatre major from Hilliard. Among his favorite roles at Otterbein are Nick in *Who's Afraid of Virginia Woolf?*, Elyot in *Private Lives*, and Brent in *While We Were Bowling*. He would like to thank Chris for giving him an opportunity to explore such dense literature and to express a political voice through theatre. He would also like to extend thanks to a dedicated cast, the brilliant set and lighting designers, Jen for being a beautiful stage lover, his housemates, and of course, his family for their continuous support and inspiring love. "Vote!"

Trenton I. Weaver (Fat Prince, Drunken Peasant, Fat Boy) is a freshman Musical Theatre major, and is enjoying his first year thus far at Otterbein. Trenton has long wanted to make his living in the theater. He has played such varied roles as Tevye in *Fiddler on the Roof* and M. Thenardier in *Les Miserables*. He would like to thank the staff and students of Otterbein College, especially Chris Kirk, for allowing him this opportunity; his family and Baby; and, of course, Mama Mace without whose guidance and training he would not be here today.

Lauren Williams (Asst. Master Painter) is a sophomore Theatre Design /Tech major here at Otterbein College. She was the Wardrobe Master for this past season of Otterbein Summer Theatre. Lauren was the Assistant Wardrobe Master for last fall's production of *Urinetown*. She will be the Sound Board Operator for the next upcoming production of *Dance 2007: Gotta Dance*. She would like to thank her family and friends for all of their love, support and patience with her busy schedule.

Angel Young (Beggars, Servant, Wedding Guest, Lavrenti's Servant, Farmer) is a sophomore BFA Musical Theatre major from Westerville. This is Angel's second mainstage show here at Otterbein. She was last seen in *Urinetown, the Musical*. She likes to thank her parents for their love and support and God for blessing her with the talent to do what she loves! "Enjoy the show! It's Brechtian!"

about the playwright

Bertolt Brecht (b. Feb. 10, 1898, Augsburg, d. Aug. 14, 1956, East Berlin) original name EUGEN BERTHOLD FRIEDRICH BRECHT, German poet, playwright, and theatrical reformer whose epic theatre departed from the conventions of theatrical illusion and developed the drama as a social and ideological forum for leftist causes. Brecht was, first, a superior poet, with a command of many styles and moods. As a playwright he was an intensive worker, a restless piecer-together of ideas not always his own (*The Threepenny Opera* is based on John Gay's *Beggar's Opera*, and *Edward II* on Marlowe), a sardonic humorist, and a man of rare musical and visual awareness; but he was often bad at creating living characters or at giving his plays tension and shape. As a producer he liked lightness, clarity, and firmly knotted narrative sequence; a perfectionist, he forced the German theatre, against its nature, to underplay. As a theoretician he made principles out of his preferences—and even out of his faults. (From "Brecht, Bertolt" *Encyclopædia Britannica Online*.)

Eric Bentley (b. 1916, Bolton England—), American critic, editor, and translator, graduate of Oxford, 1938, Ph.D. Yale, 1941. A highly regarded and rigorously intellectual critic, particularly of the drama, Bentley is the author of such works as *A Century of Hero-Worship* (1944), *The Playwright as Thinker* (1946), *Bernard Shaw* (1947), *What Is Theatre?* (1956), *The Life of the Drama* (1964), *The Importance of Scrutiny* (1964), *Theatre of War* (1972), *Brecht Commentaries* (1981), *Thinking about the Playwright* (1987), and *Bentley on Brecht* (1998). He is also known for his translations of plays of Bertolt Brecht and Luigi Pirandello and for his editions of collected plays, including *The Classic Theatre* (4 vol., 1958–61). He was the drama critic for the *New Republic* from 1952 to 1956 and has taught at several universities. (From *The Columbia Encyclopedia, Sixth Edition Copyright© 2004, Columbia University Press. Licensed from Lernout & Hauspie Speech Products N.V. All rights reserved.*)

special thanks

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Brechtian Scholar to Visit Otterbein College

Paula Hanssen, internationally recognized Brechtian scholar, will present a brief seminar on the Otterbein College campus on **Thursday, February 7 at 2:00 p.m.** in the Fritsche Theatre at Cowan Hall. She will also present a brief talk-back following the Thursday evening performance of *The Caucasian Chalk Circle*. Both events are free and open to the public. No reservation is required.

Hanssen, Asst. Professor and Coordinator of German Studies at Webster University in the Department of International Languages and Cultures in St. Louis, specializes in the study of Bertolt Brecht and his collaborators.



The Artistic Team behind the Otterbein College production of *The Caucasian Chalk Circle* will also be on hand to discuss their vision for the production and the relevant importance of Bertolt Brecht in contemporary theatre. Panelists will include Christina Kirk (Director), Rob Johnson (Scenic & Projections Designer), and Rebecca White (Costume Designer). Attendees will have the opportunity to ask questions of both the Artistic Team and Paula Hanssen.

Currently at work on drama for the classroom and research on Bertolt Brecht and collaborators in exile, Paula Hanssen is chair of the Small Interest Group (SIG) for Small German Programs with ACTFL, American Association of Teachers of Foreign Language, and is at-large member of Missouri AATG, American Association of Teachers of German, as well as Treasurer for the International Brecht Society.



Stella Hiatt-Kane, and fellow faculty choreographers present an evening of magical movie favorites from George M and The Rocky Horror Show to Saturday Night Live! and Singin' In the Rain.

March 6-9, 2008
Fritsche Theatre at Cowan Hall
30 S. Grove St.
Box Office: 614-823-1109

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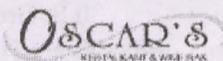
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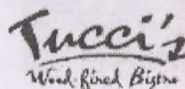
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Otterbein College Theatre (Cowan Hall)

Latecomer's Policy - The House Manager may seat latecomers only during times which minimize disruption of the play. The management accepts no responsibility for inconvenience to latecomers and can make no adjustment because of it.

Fire Notice - The exit indicated by a red light nearest to your seat is the shortest route to the street. In the event of fire or other emergency please do not run - walk to that exit.

Cameras and Recording Devices - The use of recording equipment and the taking of photographs during the performance are strictly prohibited.

Restrooms and Telephones - The restrooms and telephones are located underneath the lobby in Cowan Hall and on the ground level of the Campus Center.

Assisted Hearing Devices are available in Cowan Hall at the Box Office upon request.

Administrative Office

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Monday - Friday
8:30 - 5:00

Box Office

614/823 - 1109
Monday - Friday
1:30 - 4:30

