



Otterbein College Theatre

OTTERBEIN COLLEGE THEATRE

presents

BRECHT ON BRECHT

December 7-10, 1966

Directed by – Richard Lorenzen

Technical Director – Prof. Fred Thayer

CAST

James Anderson
Barbara Immel
James Lewis

Michael Metzel
Sharon Ruhly
Constance Theokas

PART ONE

On Lighting

OF POOR B.B.

Tape
Of Poor B.B.
Song About My Mother
Maria
Ballad of Marie Farrar
Questions From a Son
Birth of My Son
The Solomon Song

ETERNAL STUDENT

Questions From a Worker
The Solution
Some Stories About Herr K
The Barbara Song
Parable of the Burning House
Spring 1938

WRITTEN ON THE WALL

Tape
Written On The Wall
From a German Primer For War
In Memory of a German Soldier
Song of a German Mother
To My Countrymen

IN EXILE

Changing Wheels
Tape
1941
Landscapes of Exile
Bad Times
To the Next Generation

CONVERSATION IN EXILE

Tape
Hollywood Elegies
Burning of the Books
In Praise of Passports
Last Song

PART TWO

BRECHT ON THEATRE

Army Song
Letter to Some New York Actors
On Critics
The Lion
On Casting
Certain General Tendencies
The Old Hat
The Playwright's Song

PLAYWRIGHT AND POET

The Good Woman
Schweik
Prologue to Jewish Wife
Tape
The Jewish Wife
Envoi

PRODUCTION CREWS

Stage Manager: Judi Garratt**
Costumes: Sharon Johnson*, Chrm.
House Manager: Holly Puterbaugh*
Lights: Bill Ahl*, Jim Granger**, Co-Chrm., Larry J. Evans, Marcia Long, Don Parsisson, Pat Spreng, Dave Schein
Makeup: Gwendy Miles*, Chrm., Mary Corbin, Carol McCoy, Bonnie O'Leary*, Marian Stabler
Properties: Marsha Shauck*, Chrm., Dawne Henkel, Marian Stabler
Programs: Elaine Mollencopf**, Chrm.
Publicity: Mary Furniss*, Chrm., Brian Hartzell, Barb Immel, Marcia Long, Marsha Shauck*
Scenery: Speech 213 class members
Tickets: Elma Lee Schmidt*, Chrm., Mark Peters, Ron Rucker, Marsha Shauck*, Marian Stabler, Helen L. Ware

* Denotes membership in Cap and Dagger Dramatics Club

** Denotes membership in Theta Alpha Phi Dramatics Fraternity

NEW YORK SPRING THEATRE TOUR

There are still a few openings for the SPRING THEATRE TOUR, scheduled for March 28 through April 1. Participants will see a musical, three plays, visit the Lincoln Center, Radio City Music Hall, etc. Total cost is \$84.50, not including meals, and the first deposit of \$20 is due immediately with the remainder to be paid in February. Interested persons should contact Dr. Charles W. Dodrill immediately.

DIRECTOR

Our thanks to Richard Lorenzen for taking time off from his busy schedule of classes at Ohio State University where he is completing work on his Ph.D. A native of California, Dick has an extensive background of theatre activity at Long Beach and Ohio State where he received his M.A. degree. In addition to his studies he is currently the graduate assistant in charge of the Introduction to Theatre course at Ohio State, a course taken by approximately 1500 students each semester.

BRECHT ON BRECHT

Brecht on Brecht is not a play; it is more a portrait of Bertolt Brecht, made up from selected writings by the playwright-poet. In 1963, George Tabori assembled poems and selections from plays and arranged them in thematic order to resemble Brecht's own life experiences. This was essentially the script for **Brecht on Brecht**. The response to the initial performance at the Theatre de Lys was overwhelming, and the "live" anthology of Brecht's work was one of the most impressive presentations in New York that season.

Specifically, the script gathers together Brecht's slashing criticism of man's inhumanities to his fellow man, his concerned questioning of man's reluctance to become involved in and play an important role in the shaping of his own destiny, and his own witty and sarcastic efforts to awaken man to the evils of non-participation. Brecht's philosophies, his humor, and his words are compelling forces in a world of inactivity. We can laugh at his jokes, fear the unknown, and perhaps be jolted into a keener awareness of how we alone are responsible for our happiness, our success, and our future as men. **Brecht on Brecht** is designed to ask questions and to challenge our thinking, but it is up to us to take action.

THE PLAYWRIGHT-POET

Bertolt Brecht was born in Germany at the turn of the twentieth century, and at an early age, he displayed poetic genius. As a mature poet, he was acclaimed in German literary circles, but these productive years also paralleled the rising fanaticism of the Nazi regime which ultimately forced Brecht into exile from his native land. Brecht's attitude toward this interruption of his career and the senselessness of such an interruption creates a bitter, acid tone in many of his works. He continually attacks the thoughtless, warring peoples about him, and he strives to make his fellow man recognize war for what it is – a painful waste for all mankind. Not all of his work is harsh, however; for even in the midst of death and destruction, he finds beauty in the basic goodness of men. Brecht is a master at exhibiting in his work three essential qualities of the sensitive writer: utter simplicity, basic truthfulness, and genuineness of spirit. The tenuous age in which he wrote served as a background against which his own experiences, intellect, compassion, and love of man could be displayed in brilliant contrast. Brecht died in 1956; yet, even after a decade since his last written word we can learn of one man, his times and his interpretation of those times, and we can gain insight from his expression into the hearts of men who lived, loved, fought, and died only yesterday.

COMING EVENTS

Jan. 13-14 – "Snow White and the Seven Dwarfs" – Children's Theatre
January 13 – 7:30 p.m. January 14 – 10:30 a.m. & 2:00 p.m.

Tickets may be purchased at the Cowan Hall Box Office or at Howard's Office Supply, 18 North State Street.