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Mother Courage and Her Children

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MOTHER COURAGE AND HER CHILDREN

(Bentley Translation)
By Bertolt Brecht

Directed by Shinshin Yuder Tsai

November 3, 4 & 9–11, 2023



CHAPMAN
UNIVERSITY

College of
Performing Arts
Department of Theatre

A MESSAGE FROM THE DEAN



Dear Friends:

Without you, our audience, the performance you are about to enjoy would be incomplete. On behalf of our students, faculty and staff, thank you for supporting Chapman University's Department of Theatre through your attendance at today's performance.

Our students are at the core of everything we do in the College of Performing Arts (CoPA) and we are passionately dedicated to providing them the best possible education. Our mission is to help them master their craft and prepare for today's performing arts professions by providing access to all the tools necessary to succeed.

Training artists and transforming lives: that's our focus each and every day. Our students have exceptional opportunities to learn; whether from master artists and residencies or experience performing in venues ranging from intimate studios to state-of-the-art facilities, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

Please enjoy this performance and come back for another CoPA event soon! To view our full season of events, visit Chapman.edu/tickets-copa.

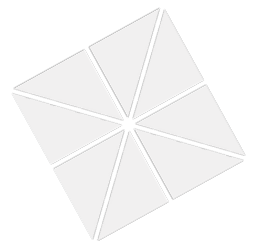
Giulio Ongaro, PhD

Dean and Professor

Bertea Family Chair in Music

College of Performing Arts

Chapman University



**CHAPMAN UNIVERSITY
DEPARTMENT OF THEATRE PRESENTS**

MOTHER COURAGE AND HER CHILDREN

**by Bertolt Brecht
English version by Eric Bentley**

Directed by Shinshin Yuder Tsai

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November 3 & 9–11, 2023

7:30 p.m.

November 4, 2023

2 p.m. & 7:30 p.m.

WALTMAR THEATRE

Mother Courage and Her Children (Bentley trans.) is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

CREATIVE TEAM

Director.....**Shinshin Yuder Tsai**

Assistant Director/.....**Tamiko S. Washington**
Choreographer

Scenic Designer.....**Katherine Sharpless**

Costume Designer.....**JoJo Siu**

Lighting Designer.....**Camille Roberts**

Sound Designer.....**Cinthia Nava**

Props Master.....**Victoria Montes**

Hair Designer.....**Joyce Cantrell**

Makeup Designers.....**Joyce Cantrell**
Henry Davis-Morales

Music Director and Composer.....**Spencer Pepke**

Fight Assistant.....**Jerry "Yi Hang" Zou**

Dance Captain.....**Marguerite Fields**

Vocal Captains.....**Travis Deane**
Izzy Kaplan

Dramaturgs.....**TH373: Dramaturgy Class**

CAST

"Mother Courage" Anna Fierling.....**Izzy Kaplan**

Yvette Pottier.....**Ansley Teal**

Katrin Haupt.....**Sophie Rose**

Eilif Noyocki.....**Travis Deane**

Swiss Cheese (Feyos).....**Landon Smith**

Recruiting Officer/.....**Adriann Wrice**
Regimental Clerk

Sergeant/Young Peasant/Valet.....**Ata-Han Erentok**

Cook.....**Matthew Layton**

Commander.....**Daniel Guajardo**

Chaplain.....**Zachary McDevitt**

Ordnance Officer.....**Kylie Pickering**

One Eye/Voice Peasant/.....**Olivia Potter**
Peasant Woman

Colonel/Older Soldier.....**Jerry "Yi Hang" Zou**

Young Soldier, First Soldier.....**Liam Berkovich**

CAST

Soldier/Singing Soldier/.....**Karli Jean Lonquist**
2nd Soldier

Old Woman/Old Peasant/.....**Madeleine Thomas**
Woman

Young Man/Lieutenant.....**Wylie Wagon**

Shaman Trio.....**Chase Anichini**
Kaiya Shivers
Jessica James-Lewis

PRODUCTION TEAM

Stage Manager.....**Ariel Bradshaw**
Assistant Stage Managers.....**Charlotte Burchetta**
Marguerite Fields
Julia Poprac

FACULTY MENTORS

Lighting.....**Joshua Epstein**
Hair & Makeup.....**Joyce Cantrell**
Practicum.....**Madison Huckaby-Budds**
Dramaturgy.....**Jocelyn Buckner**
Stage Management.....**Lyla Flashman**

DRAMATURGY NOTES

Notes on the Production History of *Mother Courage and Her Children* by Charlotte Burchetta

Playwright Bertolt Brecht's claim to fame is certainly his timeless play *Mother Courage and Her Children* which was written and produced in the 1940s during the early years of WWII, right around when Germany invaded Poland. The epic war tragedy was written at a time of turmoil in Germany and throughout the rest of the world; however, the play itself is set in the 1600s during the Thirty Years War between the Protestants and Catholics. Brecht capitalized on the turbulence in his native land Germany, as the Holocaust and presence of Marxism shaped his writing. *Mother Courage and Her Children* tackles themes of religion, despair/grief, identity, resilience and violence, all influenced by the socio-political standings of the time. The first staged production of *Mother Courage* was in Zurich, 1941 with Therese Gieshe as the title role. The second, more prominent production was done in East Berlin in 1945, starring Brecht's wife Helene Weigel as Mother Courage. Contrary to popular belief, Brecht did not write the title role for his wife, rather for Swedish actress Naima Wifstrand. Although, Katrin was inspired by Weigel as she did not speak any Swedish. Brecht and Weigel created vocal and movement techniques or a "model" that set the stage for many *Mother Courage and Her Children* productions in the future. In 1984 Judi Dench at the Royal Shakespeare Company played *Mother Courage* and incorporated Brecht and Weigel's method into her performance. There have been many notable actresses as Mother Courage over the years, such as Diana Rigg, Linda Hunt and Meryl Streep. Productions of *Mother Courage and Her Children* have varied greatly as people continue to find Brecht's work relevant and contemporary. There is nothing as timeless as strength in times of great pain.

Notes on Bertolt Brecht by Reese Chavez

Bertolt Brecht (1898–1956) was a German playwright who redefined theatrical conventions and expectations through epic theatre, which aimed to inform audiences of political and social inequities through means of alienation. He grew up in Bavaria and studied medicine at Ludwig Maximilian University of Munich to serve as a medical orderly. He wrote poetry illustrating his despair about a crumbling civilization and his nihilistic beliefs. Brecht's anti-war theatrical style responds to senseless violence and corruption as he lived through the First and Second World Wars. His works reflect

DRAMATURGY NOTES

an anti-fascist and socialist ideology accompanied by his staunch beliefs in Marxism. Brecht's values and influences of Expressionistic art and poetry in Europe inspired his conventions of exaggerated acting, non-linear scenes and viewing characters as symbols and ideas in need of audience critiques. Brechtian theatre was not meant to follow traditional theatrical structure nor allow the audience to watch the show passively. Brechtian theatre is analytical, thought-provoking and a call to action. His demand for societal and political critique and anti-capitalist views are reflected in his other well-known works, *Mahagonny* and *The Threepenny Opera*. In his play, *Mother Courage and Her Children*, he presents how greed and capitalism diminish one's humanity due to the cruel nature of war. Brecht's experiences of war and political unrest reflect how his character's motives, choices and emotions are products of social conditions. Brecht calls us to analyze and acknowledge the suffering and unrest and feel that sense of disillusionment and unresolve. We must confront ourselves, the world we live in and dare to challenge and critique the status quo to make a change as Brecht once did.

Notes on the Production History of *Mother Courage and Her Children* by Rhea Chhagan

The original production of *Mother Courage and Her Children* took place in 1941 at the Schauspielhaus Zurich, an esteemed theatre in Zurich, Switzerland. However, it was the following rendition of this theatrical masterpiece in 1945 East Berlin, Germany that spread Bertolt Brecht's work around the world. This production was a triumph led by Brecht's theatre company, The Berliner Ensemble, and starred his wife and artistic collaborator, Helene Weigel, in the central role of Mother Courage. During the time, Brecht's play acted as a response to Nazism in Germany and World War II, causing it to be a popular piece of epic theatre. *Mother Courage and Her Children* has been continuously produced for the past 80 years and has seen quite a few memorable productions over time. In March of 1963, the Martin Beck Theatre hosted the first *Mother Courage* performance on Broadway. Jerome Robbins was the director of this production which included a cast of Anne Bancroft, Barbara Harris and Gene Wilder. The play, following themes of anti-capitalism, received five Tony Award nominations after a run of 52 shows.

In 2006, *Mother Courage* returned to the stage with The Public Theatre in New York at the Delacorte Theater in Central Park. Directed by George C. Wolfe, this

DRAMATURGY NOTES

performance cast Meryl Streep as the Mother Courage and Kevin Kline playing the Cook. Since the original play was written and performed in German, Tony Kushner's English translation was used for the performance. This translation concentrated on informal diction by enhancing profanity, adding rhymes and using modern language/slang so the audience could connect more easily with the piece. Using the same Kushner translation as The Public Theatre, the National Theater in London performed *Mother Courage* in 2009. Deborah Warner was the director and the production starred Fiona Shaw as Mother Courage. This performance is distinctive in that it took place on a rotating stage that was empty except for a live band and the characters. As a result, the play's concept took on a unique rock aesthetic. Audience members could observe technicians and crew workers, which altered the piece's fierce and vigorous tone for that production.

Bertolt Brecht's resolute dedication to using theater as a forum for social and political criticism can be seen through the masterpiece of *Mother Courage and Her Children*. The play's journey from Zurich to Broadway and beyond is evidence of its enduring ability to provoke and inspire audiences of all ages.

Notes on Bertolt Brecht by Alyssa Helstern

What's the deal with *Mother Courage*? Who even wrote this thing? The man behind the creation of this epic story is Eugen Berthold Friedrich Brecht. He is more commonly known to us now as Bertolt Brecht. He was born in 1898 in Augsburg, Germany. Brecht studied medicine from 1917 to 1921, even serving a year in an army hospital. While studying medicine in Munich, he worked on his first play, *Baal*, completed in 1918. *Baal* would later be produced in 1923 and other plays he wrote would follow in the coming years.

Due to his Marxist beliefs, Brecht had to flee from Germany when Hitler came to power in 1933. The years 1937 through 1941 were productive for Brecht as he continued playwriting, writing poetry and essays. Most of his notable works would be conceived from his exile outside of Germany. Some of his most popular works from his exile include *The Life of Galileo* (1943), *The Good Woman of Setzuan* (1943) and *Mother Courage and Her Children* (1941). His exile took him to Denmark as well as to the United States where he worked in film for a very short period. Later, in 1949, Brecht decided to return to Germany after helping stage *Mother Courage*

DRAMATURGY NOTES

and Her Children in Max Reinhardt's Deutsches Theater. Brecht wanted to create his own theatre company, which he named the Berliner Ensemble. In the present day, we see Brecht's work still being produced on stages worldwide. He is remembered for his plays having strong political beliefs yet breaking against the framework of classic theatrical rules set by ancient Greek philosophers.

Notes on Epic Theatre by Victoria Hess

Epic theatre, like the name suggests, has an epic history starting in twentieth century Germany, it usually will involve drama, politics and the social climate at the time such as war. Some of the most famous examples of epic theatre include *Mother Courage and Her Children* (1939), *The Life of Galileo* (1939) and *The Good Person of Setzuan* (1942).

When seeing the term epic theatre you may often take that as meaning a form of large and grand plays such as *The Odyssey* and *The Iliad*, but it is rather where your focus and perspective lies as the audience that makes these plays so epic. There is a focus on reaction and seeing the world created as it is which is a contrast to most theater today which aims to transport the audience. Some characteristics that help identify when a show is an example of epic theatre include characters summarizing past events, ironic acting, interactions with the audience, or actors speaking stage directions.

Today epic theatre is often associated with Bertolt Brecht and the plays he has written such as *Mother Courage*. Brecht specifically aimed to create critical distance between the audience and the production so that the viewers could better evaluate the performance and the messages. There is even a Brechtian technique of performance which includes an alienation effect. This alienation effect involves giving the audience reminders throughout the performance that they are watching the play. The purpose is to distance the audience from having emotional involvement that might distract you from thinking about the messages of the play critically. This also guides the audience into looking at the story and themes in a way they might not have before. This is done by giving the audience signals that what they are watching is not real. These signals can include captions projected onto a screen or exposing lights and ropes within the set. It is a stark contrast to

DRAMATURGY NOTES

the type of theatre that is encouraged by Konstantin Stanislavsky, a director who wanted productions to be more “real” and natural to our world and time.

The reason why epic theatre is still so relevant today is because one of its sole purposes is to focus on social issues, many of which are still seen in our society today. Epic theatre helps to make us more aware of our surroundings and makes it easier for us to address issues within our society.

Notes on Epic Theatre by Sophie Little

Epic theatre was first introduced and made popular in the 1920s with Bertolt Brecht being seen as the leading playwright in this genre. During this time, melodrama and realism were dominating theatre, encouraging audiences to emotionally engage with the art on stage and become a part of the story. These genres mirror human life and have the goal of creating emotional reactions from the audience. Brecht rejected these aspects and thought that they deprived humans of all intellectual thoughts; he wanted to create theatre that portrays the truth and suffering of life. Epic theatre was born from the notion that performances should present an idea to the audience and allow them to critically assess and draw conclusions to the issues at hand. It should create critical thinking within the people watching the show and encourage people to think on how it relates to real life. Unlike melodramas, epic theatre does not ask the audience to remove themselves from the real world and become a part of the story, but instead encourages an awareness that you are watching a show which demonstrates the true-life issues that are occurring outside of the theatre. This idea is called the alienation effect and allows the audience to remain at an emotional distance from the show, while creating intellectual thoughts within the audience. This genre has enabled theatrical performances to create social change and put on display issues of race, class, gender and many other pressing issues that are existing in real time. While watching an epic theatre performance you, as an audience member, are challenged to think about how the issues on stage are present in your daily life and what can be done to solve these issues, both as an individual and a society. As you watch our production of *Mother Courage and Her Children*, we invite you to consider the struggles that are occurring in the story and relate them to our society as a whole. What is this show displaying? How is this present in your own life and the world today? How can you change the narrative or contribute to diminishing these issues?

DRAMATURGY NOTES

Notes on Epic Theatre by Karli Jean Lonnquist

Our intrinsic “humanness” is cultivated through a series of choices based on our personal values, derived from our lived experiences and directed by our individual moral compasses. Theatre, at its core, aims to challenge our understanding and encourage us to ask questions, intentionally engaging us in a dialogue with our own system of beliefs. Theatre subtly shapes our humanity in ways we can’t even begin to imagine. But what if it did so on an even larger scale? What if its approach was blatant and overt as opposed to understated?

Epic theatre is a genre of theatre that does just that. Typically centering political and social struggles, the storyline in an epic play is often “interrupted” in order to pose analysis and argument to an audience. Epic productions alienate their viewers in order to influence them to think objectively about what they are seeing and push them to question the arguments or moral dilemmas presented within. It intends for the audience to see the world as it is: flawed and bittersweet. With epic theatre, suspending one’s disbelief is nearly impossible, if not outright discouraged.

Epic theatre came to fruition by the pen of Bertolt Brecht (1898-1956). Brecht, a German theatre practitioner, playwright and poet, wanted to engage his audiences with cultural and social issues and allow them to think critically about these issues without their emotional responses hindering their intellectual reactions. He did this in his plays by inserting songs seemingly at random, having characters directly address the audience and frequently breaking the “illusion of reality.” Brecht often wrote plays centering societal matters he disagreed with and wanted to instigate discourse around. His work was widely successful and is still produced often to this day.

Meant to be analyzed and thoroughly examined whilst you watch a performance, epic theatre provokes critical thought processes in striking ways. It successfully informs the human condition by posing universal questions to its audiences: who are you in relation to the people who surround you? Why does society operate in the ways it does? And most importantly, how can you create change in an imperfect world?

DRAMATURGY NOTES

Notes on Bertolt Brecht by Julia Poprac

Bertolt Brecht was a German playwright and poet whose theatrical work is still renowned today. He was born on February 10, 1898, in Augsburg, Germany. When Brecht was 16, World War I was just beginning and Brecht was initially enthusiastic about it. However, his viewpoint quickly changed when he saw his friends “swallowed by the enemy,” a viewpoint that can be seen in his play, *Mother Courage and her Children*. Brecht wrote his first full-length play, *Baal*, in 1918 and his second just a year after that. He created a type of theatre, called epic theatre, which proposed the idea that an audience should not be able to emotionally connect with the actions or characters and instead caused the audience to critically analyze the show and elicit a response of self-reflection. Brecht desperately tried to keep the audience aware of the fact that the show that is happening before them is simply that: a show to be analyzed. Brecht wrote his plays not as entertainment, but rather to historicize and analyze many political and social issues. Both his poetry and plays are heavily influenced by the world around him including World War I and II, even going so far as to criticize the Nazi regime during World War II. Some of his most famous plays are *Mother Courage and her Children* (1941), *The Threepenny Opera* (1928), *The Good Person of Szechwan* (1943) and *The Resistible Rise of Arturo Ui* (1958).

Along with plays, Brecht also wrote a variety of poetry, some of which he set to music and performed with his plays. However, due to his controversial works, Brecht’s plays were banned and he went into exile in the 1930s, eventually coming to California in 1941 to write for Hollywood. However, he was not accepted and moved to Switzerland after a run-in with the House Un-American Activities Committee. He finally returned to Germany in 1946 where he ran a theatre company called the Berliner Ensemble. At the end of his life in 1956, Bertolt Brecht had written a total of 31 plays, more than 2,000 poems and was widely regarded as one of the most influential playwrights of the 20th century.

Notes on Epic Theatre by Ariya Selvakumar

Many people expect what they see in the theatre to be somewhat reminiscent of their lives. They crave characters that they can relate to and stories in which they can find themselves. They may want to see something true to reality that speaks to the experiences they have lived and validates their perspectives and feelings about the world around them. Well, that is precisely not what this piece nor this type of theatre is about.

DRAMATURGY NOTES

Mother Courage and Her Children is a play written by Bertolt Brecht strongly rooted in the genre of epic theatre. Like its epic counterparts, *Mother Courage* defies the boundaries of Aristotelian theatre and the tidy story arcs presented in climactic plays. Instead of proposing some sort of theatrical illusion that is satisfyingly presented and resolved in a single storyline, epic theatre aims to estrange its audience members and leave them questioning what they just witnessed. Developed by Brecht himself in the early 20th century, the epic genre was his response to theatre feeling too simple or contained. Brecht wanted the audience to be significantly impacted by a theatre piece, thinking critically about the often uncomfortable and stark realities surrounding power, class and ethics that his works touch on. A wake-up call that forces an active audience to approach theatre intellectually, epic theatre was originally founded as a device to topple exploitative political agendas and corrupt capitalism. Moreover, devices of epic theatre that help alienate the audience include multiple episodic-style storylines, a focus on the lives of real people (usually members of the lower class) and a lack of characters who are wholly good or bad but instead maintain some moral ambiguity.

Ultimately, by allowing the audience to piece together what occurs in a play and how they feel about it, Brecht shows us that the power of theatre is in mobilizing the viewer. "Art is not a mirror with which to reflect reality, but a hammer with which to shape it."

Notes on Bertolt Brecht by Daisy Shang

Bertolt Brecht, also known as Eugen Berthold Friedrich Brecht, was born on February 10, 1898, and passed away on August 14, 1956. He was a highly renowned German theatre practitioner, playwright and poet. His early successes as a playwright were in Munich and he later moved to Berlin in 1924. Immersed in Marxist thought, he became one of the great theoreticians of epic theatre. Due to his family's background, with both parents being devout believers, Bertolt Brecht was familiar with the Bible. He was born into a middle-class family, which afforded him the opportunity to pursue higher education. His works are characterized by their stability and a sense of holiness.

Some of his most famous works include *The Threepenny Opera*, written in 1928 in collaboration with composer Kurt Weill, *Mother Courage and Her Children* in 1941, *The Good Person of Szechwan* in 1943 and *The Resistible Rise of Arturo Ui* in 1958. His works were deeply influenced by dramatic elements such as war, ideals, escape

DRAMATURGY NOTES

and the concept of home. These influences stemmed from his early life experiences under Nazi occupation and federal surveillance, awakening his soul's desire for peace and freedom. Brecht experienced and suffered through two distinct worlds shaped by war and desire, resulting in his works being rich in conflict that explored humanity and society. In this way, he portrayed the real world in a dramatic version, highlighting both pure and sinful aspects, peace and struggle and positive and negative features. He viewed the world from a comprehensive perspective, without passing judgment, merely presenting the facts. This approach sometimes revealed the innocence and cruelty hidden within people's existing understanding.

Notes on the Production History of *Mother Courage and Her Children* by Paige Shubert

Bertolt Brecht's *Mother Courage and Her Children* was first produced in 1941 at the Schauspielhaus Zürich in Switzerland during the heat of World War II. Therese Giehse, an actress of German-Jewish descent who had left Germany for Switzerland in exile, played the role of Mother Courage. *Mother Courage* was produced a second time in 1949 after the conclusion of the second world war in East Berlin, this time directed by Brecht himself. In this production, Brecht used the feedback from the Schauspielhaus Zürich production to focus the play's message on Mother Courage's crimes more so than her suffering. Helene Weigel, the wife and artistic collaborator of Bertolt Brecht, played the role of Mother Courage. Brecht directed the production again in Munich in 1950 with Giehse returning to the titular role. It is during rehearsals for this production that Eric Bentley sat in and translated the text to the English version utilized for our production. He achieved this translation by listening to the actors and writing what he heard, rather than referencing a physical script and translating word for word.

Mother Courage premiered in the United States with a production in Cleveland directed by Benno Frank in 1958. The play's Broadway premiere in 1963 at the Martin Beck Theatre, directed by Jerome Robbins and starring Anne Bancroft, Barbara Harris and Gene Wilder, was nominated for four Tony Awards. After decades of various productions and translations of *Mother Courage* across the world, The Public Theater in New York City produced a new translation by Tony Kushner in Central Park in 2006. This production, directed by George C. Wolfe, starred Meryl Streep in the titular role, accompanied by Kevin Kline and Austin Pendleton. *Mother Courage*

DRAMATURGY NOTES

and Her Children has been produced countless times over the eight decades since its conception. Although written during the second World War, this story has managed to strike audiences and creatives across the years, with each of its productions introducing a unique perspective on this classic story.

ABOUT THE CREATIVE TEAM

SHINSHIN YUDER TSAI (Director) is pleased to return to Chapman University. After directing *Metamorphoses* last year and tackling the challenge of creating a waterless pool, he finds himself in familiar and welcoming surroundings. The experience was made exceptional by the incredible students involved.

KATHERINE SHARPLESS, she/her (Set Designer), is a set designer based in Los Angeles. Theater credits include *The Mortician's Wife* at OC Centric New Play Festival, *Into the Woods* and *Marisol* at Carnegie Mellon University, *A Son, Come Home* and *5x10* at Williamstown Theatre Festival. Film credits include *The Mandalorian S3*, *Skeleton Crew*, *The Lincoln Lawyer* and *The Morning Show S2*. Katherine is a member of Art Director's Guild and has a BFA in Drama from Carnegie Mellon University.

JOJO SIU (Costume Designer) has had work featured both nationally and internationally at Pasadena Playhouse, Deaf West Theatre, The Chance Theatre, Laguna Playhouse, Sierra Madre Playhouse, Santa Fe Opera, Perseverance Theater and Singapore Repertory among others. Her work has been recognized by Stage Scene LA and the OC Theatre Guild. She is an advocate for Asian diversity and representation in her work. New Works: *North*, *The Trial of Dedan Kimathi*, *The Madres*. Other projects: *Sanctuary City*, *Oedipus*, *A Midsummer Night's Dream*, *King of the Yeas*, *Joy Luck Club*, *Eurydice*, *Head Over Heels*, *Spring Awakening*, *Bright Star*, *Into the Woods*, *Fun Home*, *Kim's Convenience* and *Our Town*.

CAMILLE ROBERTS (Lighting Designer) is an L.A.-based designer and alumnus of Chapman University. She has had the privilege to design for a multitude of productions, including iLuminate at the STRAT Casino and

ABOUT THE CREATIVE TEAM

Hotel in Las Vegas and Palm Desert Dance Festival at the McCallum Theatre (camilleroberthdesign.com). Additionally, she has worked as a lighting technician on many shows, including EDC Las Vegas, Countdown, HARD Summer and others with Insomniac Events. Camille is very excited to be working on this production and hopes that you enjoy it as much as she does!

CINTHIA NAVA (Sound Designer) is a local sound designer and composer. They've designed with Rogue Artists Ensemble, Rubicon Theatre, Shakespeare by the Sea, Victory Center Theater and Cerritos College. They've designed for youth theatre shows with Puttin' On Productions and South Coast Repertory. www.cinthianava.me

JOYCE CANTRELL (Hair Designer, Makeup Designer) is Assistant Professor Artistic Faculty in the Theatre Department at the College of Performing Arts at Chapman University. She has a Master of Fine Arts from UCI, is a member of Local 706 Makeup and Hair Stylist Union and has been designing makeup and building and styling wigs for almost 30 years.

HENRY DAVIS-MORALES, (Makeup Designer): sophomore, BA Technical Theatre, Medieval and Renaissance Themed Inquiry. Chapman credits: ASM and light board operator, *The Lesson* (Student-Directed One-Acts).

SPENCER PEPKE (Music Director and Composer) is a jazz performer and improviser. This is his second credit as a music director. To see more of his work, visit pepke.site

ABOUT THE PRODUCTION TEAM

ARIEL BRADSHAW, she/they (Stage Manager): senior, BA Theatre, Technical Theatre area of study, Minor in Leadership Studies. Chapman credits: *Metamorphoses* (Stage Manager), *A Midsummer Night's Dream* (Assistant Stage Manager) and *Horse Girls* (Dramaturg). *Mother Courage* is Ariel's ninth Chapman production and they are incredibly thankful to be part of such a strong team of stage managers, directors, designers and actors. Ariel looks forward to the rest of their time at Chapman and is very excited for everyone to see the amazing show the *Mother Courage* team has put together.

MJ FIELDS, she/her (Assistant Stage Manager, Dance Captain): sophomore, BA Theatre Studies, Directing/Performing emphasis. Chapman mainstage debut. MJ is a proud CSOP board member and Chapman Student Playwrights Vice President. She is thrilled to be part of these growing creative arts clubs that provide a space for students to explore and share their art with the community. MJ also loves stage-managing for other Chapman dance clubs, acting in short films and learning lighting design! She hopes to direct an independent production of her own musical in the near future here at Chapman.

JULIA POPRAC, she/her (Assistant Stage Manager): sophomore, BA Theatre, Directing and Performance emphasis. Chapman credits: *Freaky Friday, a new musical* (ASM). Other credits: *The Crooked Star* (CSOP, Ensemble); *If You Love Me for Me* (Bismark).

ABOUT THE CAST

CHASE ANICHINI, she/her (Shaman Trio): first-year transfer, BFA Screen Acting. Chapman mainstage debut. Other credits: *Dogfight* (Marcy), *Urinetown* (Penelope Pennywise) and roles in student-written pieces and original works. She would like to thank the entire creative team for this incredible opportunity and for making this production possible. She would also like to thank her family, teachers, professors and coaches for their support, feedback and belief in her. She cannot wait to see where her Chapman journey leads her and hopes you enjoy the show!

LIAM BERKOVICH, he/him (First Soldier, Younger Soldier): sophomore, BFA Theatre Performance. Chapman credits: *Freaky Friday, the new musical*. Liam thanks Shinshin, Professor Washington, Spencer, Ariel, the SM team and the production crew for this incredible performance!

TRAVIS DEANE, he/him (Eilif Noyocki): senior, BFA Theatre Performance, Musical Theatre minor. Chapman credits: *Freaky Friday, the new musical* (Dr. Ehrin) and *Our Town* (Simon Stimson). Travis is incredibly excited to be one of Mother Courage's children. He would like to thank his roommates and friends for their continual support as well as Izzy for inspiring him and keeping him going through this unique process. He hopes you enjoy the show!

ATA-HAN ALEXANDER ERENTOK (Sergeant, Young Peasant, Valet): sophomore, BFA Screen Acting. Ata-Han is part of the Chapman skate club and also has an album coming out called *Science of the Mind*. IG: @atahanerentok

DANIEL CHRISTOPHER GUAJARDO III, he/him (Commander): first-year transfer, BFA Screen Acting. Chapman debut. Daniel hails from Southern

ABOUT THE CAST

California. He is a recent transfer student from the University of Hawaii, Manoa. Daniel has been a member of the Screen Actors Guild since 2015 and has co-starred in two episodes of *General Hospital* along with appearances in multiple national commercials. Outside of being an artist, Daniel has served in the United States Marine Corps, is a licensed boat captain and loves to surf.

IZZY KAPLAN, she/they (Mother Courage/Anna Fierling): senior, BFA Theatre Performance and Musical Theater Minor. Chapman credits: *Freaky Friday, a New Musical* (Katherine Blake), *Metamorphoses* (Alcyone/Phaeton/Pomona), *Zanna, Don't* (Candi), *Tartuffe* (Elmire), *Theory of Relativity* (Ensemble) and *Equality* (Me, Myself). Izzy is also a member of The Chaptones, C.A.S.T., Cross the Line and Guerrilla Shakespeare. She would like to thank her wagonload: the cast and crew. And to the TP class of 2024, you are my family. Thank you for being my people. Look alive and enjoy the show, though you may not long survive.

MATTHEW LAYTON, he/him (Cook): sophomore, BFA Screen Acting, Film Music minor. Matthew is thrilled to be part of *Mother Courage and Her Children*. Growing up in San Diego, he has always held a love for the theater and performing. When not on the stage he spends his time on Chaptones and ImprovINC.

JESSICA JAMES-LEWIS, she/her (Shaman): senior, BFA Theatre Performance, Musical Theatre minor. Chapman credits: *The Curious Incident of the Dog in the Night-Time* (Siobhan). Other credits: *Bright Star* (Alice Murphy) and *Into the Woods* (and Cinderella). Jess is from Eden, UT, and lives for musical and theatrical human connection. She is endlessly grateful to be in this rock and roll fever dream rendition of

ABOUT THE CAST

Mother Courage and Her Children. As always, she would like to thank her mom and dad for their boundless support.

KARLI JEAN LONNQUIST, she/her (Soldier/Singing Soldier/Second Soldier): sophomore, BA Theatre, Dramaturgy, Playwriting and Literary Management emphasis. Chapman credits: *The Curious Incident of the Dog in the Night-Time* (Mrs. Shears/Mrs. Gascoyne/Others). Karli has also written plays that combine macabre surrealism and absurdism with poetic whimsy to amplify the voices and struggles of young people. Three of her short plays, *Archer, Archer, Gloaming* and *if all the baths ran red...*, were produced on-campus in the spring of 2023 through Cross the Line, Chapman's theatre for social change club. Most recently, Karli's 10-minute play on the topic of gun violence, *Hunter/Hunted*, was one of 20 finalists out of 244 submissions in the ENOUGH! Plays to End Gun Violence's 2023 competition, and received feedback from industry professionals including Lauren Gunderson, David Henry Hwang and Zora Howard. Furthermore, Karli founded the Chapman Student Playwrights, a student organization that focuses exclusively on playwriting education and new work development. She currently serves as the organization's President and Executive Producer. When not creating or studying, you can find Karli baking cakes for customers of her home baking business, KJ's Cakery, listening to *The Magnus Archives* and training for triathlons!

ZACHARY McDEVITT (Chaplain): sophomore, BFA Screen Acting. Chapman mainstage debut. Other credits: *And Then There Were None* (Philip Lombard), *Romeo and Juliet* (Tybalt Capulet) and *Footloose: the Musical* (Willard Hewitt). Zachary is from Lawrenceville, NJ. He has enjoyed his time studying at Chapman thus far and appreciates all of the support from his friends and family!

ABOUT THE CAST

KYLIE BLEU PICKERING, she/her (Ordnance Officer): junior, BA Theatre, Honors Program. Chapman credits: *The Curious Incident of the Dog in the Night-Time* (Voice 5, Information, Punk Girl), *The Yellow Boat* (Costume Designer) and *Our Town* (Assistant Director). Other credits: *25th Annual Putnam County Spelling Bee* (Marcy Park), *Love Letters* (Melissa) and *Snow White* (The Witch). Kylie is ecstatic to be back working on another Chapman production! When she is not in the theatre, you can find her at the beach, painting, sewing, or blasting any and all kinds of music. Her other theatrical interests include costume design and directing. She sends love to her family and the girls.

OLIVIA DULCENEA POTTER, she/her (One Eye/Voice Peasant/Peasant Woman): junior, BFA Theatre Performance, Musical Theatre minor. Other stage credits: *A Chorus Line* (Maggie Winslow) and *Tuck Everlasting* (Winnie). Film credits: *Side by Side* (directed by Alyssa Uργο) and *Room 107*. Olivia has participated in Chapman's TAL (Theatre Academy of London) study-abroad program. While there, she collaborated with talented performers and earned her stage combat certification in dagger and rapier under RC Annies and directors Rachel Brown-Williams and Ruth Cooper-Brown. This experience led her to join DKA (Delta Kappa Alpha), a gender-inclusive film business fraternity. She credits her mother's support and the guidance she received from Kids Unlimited, a non-profit organization, for shaping her into the woman she is today. Olivia is profoundly grateful to her parents and extends heartfelt thanks to the cast and crew of *Mother Courage and Her Children*!

SOPHIE ROSE, she/her (Katrin Haupt): junior, BFA Theatre Performance, Public Relations minor. Chapman mainstage debut. Sophie hails from San Francisco, CA, and has grown up acting and singing. At Chapman,

ABOUT THE CAST

she loves to participate in various performances and films. She cannot wait for you to see the show.

KAIYA SHIVERS (Shaman Trio): junior, BFA Theatre Performance, Advertising minor. Kaiya is from Portland, OR, and has been passionate about acting and singing since she was little. She loves performing in shows and films at Chapman and is excited for you to see the show!

LANDON SMITH, he/him (Swiss Cheese (Feyos)): sophomore, BFA Theatre Performance. Chapman mainstage debut. Other credits: *Heathers* (Kurt Kelly), *Noises Off* (Lloyd Dallas) and *Three Sisters* (Vershinin). Landon hails from Chicago, IL, and is ecstatic to be performing in his first main stage production at Chapman alongside such a talented cast and crew. In his free time, he enjoys writing, acting in short films and playing basketball. He has loved his time at Chapman thus far and is thankful for his friends, family, and to be surrounded by such a safe and creative community.

ANSLEY TEAL, she/her (Yvette Pottier): sophomore, BFA Theatre Performance. Chapman mainstage debut. Other credits: *The Mystery Forest Project* (Shegumo), Chapman Celebrates 2023 (Vocal Ensemble), *The Crooked Star* (Pirate Ensemble) and the upcoming show *Look Into My Eyes* (Guilty). From Albany, NY, Ansley's favorite past roles are Sandy Dumbrowski in *Grease* and Ariel in *The Little Mermaid*. She likes to draw, analyze media and sing with her acapella group, Simply Vocale. She hopes you enjoy the show!

MADDIE THOMAS, she/her (Old Woman, Old Peasant): junior, BFA Theatre Performance, Sociology minor. Chapman credits: *Metamorphoses*

ABOUT THE CAST

(Bacchus, Narcissus). Other credits: *Something Rotten* (Bea) and the film *Potting Soil* (Hope). She is also a proud member of the campus acapella group Simply Vocale. Maddie has a deep passion for the theatre and music and is very excited to be a part of this production!

WYLIE WAGNON, he/him (Young Man, Lieutenant): sophomore, BFA Theatre Performance. Chapman credits: *The Yellow Boat*.

ADRIANN WRICE, she/her (Recruiting Officer, Clerk): senior, BFA Screen Acting, Themed Inquiry: Culture, Media and Society. Chapman credits: *Equality*, *Tartuffe* and *Our Town*. Aside from performing, Adriann serves as the BFA Screen Acting Student Ambassador, President of the Black Student Union and is currently interning within the Universal Studio Group's television department! Adriann would like to thank all of her family, friends and, most importantly, her director Shinshin and professors for their immense guidance and support during this process and her time at Chapman University!

JERRY "YI HANG" ZOU, he/him (Fight Assistant/Colonel, Older Soldier): senior, BFA Theatre Performance, Asian-American Studies Minor. Chapman credits: *Freaky Friday, a new musical* (Ensemble) and *A Midsummer Night's Dream* (Fairy Ensemble). Other credits: *Standing Proud: A Collection of Our Asian Stories*. Jerry is from Beijing, China. His love for ensemble play and connectivity grows as he witnesses the amazing work of everyone in the cast and crew of this show.

COMING UP NEXT...

February 15–17, 2024

Twelfth Night, or What You Will by William Shakespeare

Directed by Tamiko S. Washington

Bring your Valentine out for some riotously witty fun as we present what is arguably Shakespeare's most famous romantic comedy—full of misguided efforts, unrequited loves and mistaken identities that will send you into side-splitting laughter!

Various Times | Musco Center for the Arts

April 4–7, 2024

Student-Directed One-Acts:

Kissing Scene by Carl Martin | Directed by Jane Broderson

Trifles by Susan Glaspell | Directed by Sydney Feldman

Icarus's Mother by Sam Shepard | Directed by Jerry Zou

Theatre students direct and perform a series of one-act plays.

Various Times | O.L. Halsell Foundation Studio Theatre

April 26, 27 & May 2–4, 2024

The Storm in the Barn

Adapted by Eric Coble

Based on the book by Matt Phelan

Directed by Jeremie Loncka

It is 1937, the height of the infamous Dust Bowl era. Young Jack Clark is struggling in a life marked by daily bullying, poverty and family crises along with the usual challenges of youth—until one day, when he encounters a fantastical and mystical presence in a barn that brings him solace and hope, and changes his and his family's life forever.

Various Times | Waltmar Theatre

[Chapman.edu/tickets-copa](https://www.chapman.edu/tickets-copa)



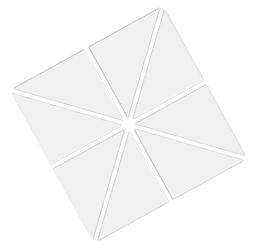
SUPPORT THE STARS OF TOMORROW

One of the best ways to help support CoPA students is to give to the **Fund for Excellence**. This invaluable program gives students access to a variety of high-caliber resources so they can create and perform their best work.

Every dollar donated to the Fund has an immediate impact on the performing arts student experience. Donations are used exclusively to help CoPA students through enhancement of student productions, recruiting professional artists for master classes and supporting touring student ensembles, to name a few. For example, the Fund allowed us to bring Complexions Contemporary Ballet to campus for a week-long intensive with our dance students, giving them a valuable opportunity to train with working professionals from an award-winning, internationally renowned company.

If you're already a contributor to our Fund for Excellence, THANK YOU! And if you haven't yet joined hands with others who support the performing arts at Chapman University, please, consider making a gift today. Any amount helps!

To learn more about how you can make a direct impact on our students' education, contact Bobby Reade at reade@chapman.edu.





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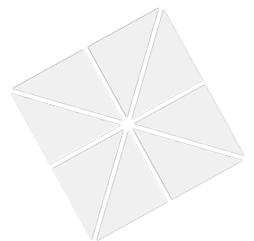
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