

**UPCOMING ATTRACTIONS
AT THE
SCHOOL OF DRAMA**

SUMMERFOLK

By Maxim Gorky
A new American translation
by Lora Bratoff and Aaron Levin
The Penthouse Theatre

May 5-15

BLUE WINDOW

By Craig Lucas
The Playhouse Theatre
May 26, -June 5, 1993

**CALL 543-4880 FOR
SUBSCRIPTION AND TICKET INFORMATION!**

*In Special Recognition of Contributors to the School of Drama Endowed
Scholarship Campaign 1992-1993*

The School of Drama would like to thank the following individuals for their donations to the School of Drama Endowed Scholarship Fund. In recognition of their gifts, contributor's names will be engraved in a place of honor at The Glenn Hughes Penthouse Theatre. Our goals is to raise \$150,000 by July 1993. For more information call 543-0600.

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SCHOOL OF DRAMA

FACULTY

Executive Director, Barry Witham
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Theory, Sarah Bryant-Bertail
Playwriting, M. E. Comtois
Design, Robert A. Dahlstrom
Design, William Forrester
Design, Sarah Nash Gates
Technical Director, Jay O. Glerum
Acting, Corey Hansen
Acting, Robyn Hunt

Theatre History, Richard Lorenzen
Design, Richard Paulsen
Acting, Steve Pearson
Theory, Michael Quinn
Acting, Judith Shahn
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Jeff Caldwell
Bob Davidson

Mark Jenkins
Richard Jessup

Catherine Mason
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Scott Weldin

STAFF

Stage Technician, Malcolm Brown
Stage Technician, Alex Danilchik
Librarian, Liz Fugate
Costumer, Josie Gardner
Program Manager, Arlene Hamilton
Publicist, Denise Jarrett
Program Assistant, Dorothy Kerst

Costumer, Laurie Kurutz
Office Assistant, Sue Ryan
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Production Manager, Anne Stewart
Costumer, Meri Wada
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Mephisto
by Klaus Mann
adapted by Ariane Mnouchkine
translated by Timberlake Wertenbaker



UW
School of
DRAMA

The Playhouse Theatre
~~54th~~ Season
400th Production
April 21, 1993 - May 1, 1993

MEPHISTO

Written By Klaus Mann
Translated by Timberlake Wertenbaker
Adapted by Ariane Mnouchkine

Director	Susan Finque
Costume /Mask Design	Regan Haines
Set Design	Craig Brown
Lighting Design	Donna Popky*
Sound Designer	Scott Hafso
Musical Director and Composer	Chris Jeffries**
Technical Director	Mark Hoffman*
Stage Manager	Susan Brewer
Dramaturg/Research Assistant	Misha Berson
Props Design	Kimb Petterson

There are uncritical people who never doubt
And there are scrupulous people who never take action..
With the murderer's axe raised above their heads
They ask themselves whether he isn't human too...

You can make mistakes
By acting with too little thought,
But the mistake in time of danger
Is to go on thinking too long.

-- BERTOLT BRECHT

* Thesis production in partial fulfillment of a Master of Fine Arts degree
** composer of *Prince of Lies & Immortal Sacrifice*

THE CAST

(in alphabetical order)

<i>Klaus Mann</i>	Karl Bury*
<i>then Sebastien Bruckner</i>	Karl Bury*
<i>Emelyne</i>	Sharon Dasho
<i>Theresa Von Herzfeld</i>	Sara DeBoer*
<i>Juliette</i>	Lisa Estridge-Gray*
<i>Mrs. Efeu</i>	Adalyn Gardner
<i>Theophile Sarder</i>	Ron Heneghan*
<i>Otto Ulrich</i>	William Hill*
<i>Nicoletta Van Niebhur</i>	Carol Johnson*
<i>Mr. Knurr</i>	Josh List
<i>Alex</i>	James Ludwig*
<i>Myriam Horowitz-Gottchalk</i>	Jessica Marlowe Goldstein*
<i>Gen. Fonnesique, Hans Josthinkel,</i>	David Morden*
<i>The Maitre d', Actor</i>	David Morden*
<i>Lorenz Ludwig</i>	Craig Olsen
<i>Magnus Gottchalk</i>	Seth Panitch*
<i>Hendrik Hofgen</i>	Brian Senter*
<i>Carola Martin</i>	Judith Shahn
<i>Erika Bruckner</i>	Pamela Thomas*
<i>Thomas Bruckner, The Officer</i>	Ken Van Dine
<i>Hans Miklas</i>	David Veach*

MUSICIANS

James Ludwig (piano, percussion, kazoo, harmonica)
Jessica Marlowe (piano)

* Member of the Professional Actor Training Program, Thesis production

PRODUCTION CREDITS

<i>Assistant Stage Manager</i>	Michelle Schneebeck
<i>Rehearsal Assistant</i>	Christina Chan
<i>Vocal Coach</i>	Deena Burke
<i>Assistants to Costume Designer</i>	Jean Frazier, Catherine Layton
<i>Master Electrician</i>	Scot Allison
<i>Set Construction Crew</i>	Bob Boehler, Craig Brown, Chuck Driscoll, Donald Dugan, Laura Hibbs, Tanya Hordney, Mark Hoffman, Brent Meyers, Shawnrick Ogdahl, Diane Palmieri, Michael Perrone, Kimb Petterson,
<i>Costume Construction Crew</i>	Cynthia Abbot, Susan Edie, Jennifer Mathiesen, Sarah Murdock, Sean Sullivan,
<i>Running Crew</i>	Jeanette Allen, Daisy Bakos, Pete Bjordahl, Christina Chan, Margaret Evans, Devon Jones, Josie O'Brien, Sarah Chambreau, Young Chung, Elena Mihailova, Hye Rey Yom
<i>House Management</i>	Rebecca Brown, Kara Morin, Margo Whitcomb
<i>Production Office Staff</i>	Tom Silvis
<i>Graphics</i>	UW Arts Ticket Office
<i>Ticket Sales</i>	

ACKNOWLEDGEMENTS

Josh List, Kathleen Mitchell, Alice B. Theatre, Seattle Children's Theatre, Civic Light Opera, Intiman Theatre Company, A Contemporary Theatre, The Seattle Repertory Theatre, The Empty Space Theatre, The Bathhouse Theatre.

-- There will be one fifteen-minute intermission --

GERMAN POLITICAL / THEATRE TIMELINE

- | | |
|--|--|
| <p>1923 Unsuccessful Nazi coup in Munich
Nazi and Communist parties temporarily banned
Soaring inflation -- \$1 = 2,000 billion marks</p> | <p>1929 Unemployment worsens
Polarization in politics, more street violence
Wall Street financial crash has worldwide ramifications
German actors protest against economic conditions
Thomas Mann receives Nobel prize for Literature</p> |
| <p>1924 More economic stability with introduction of new Reichsmark
Hitler released after serving 1/5 of his prison sentence
Bertolt Brecht directs for the first time</p> | <p>1930 Final evacuation of Rhineland by World War I allies
Communist and Nazi parties gain in elections
German unemployment rises to 4 million</p> |
| <p>1925 Hindenburg elected president of German Republic
Hitler re-forms the Nazi party
Brecht does first theoretical writings</p> | <p>1931 Five and a half million unemployed
Banks close temporarily
More street violence with National Socialists
Gustav Grundgens achieves success as opera director, as well as actor
Some theatres go out of business
Left wing political theatre groups very active until banned in March
Piscator leaves for the Soviet Union
Censorship reinstated</p> |
| <p>1926 Germany joins the League of Nations, Russo-German treaty of neutrality signed
Founding of Hitler Youth movement
First International conference of actors in Berlin
Celebration of Max Reinhardt's 25th year as a director</p> | <p>1932 Six million unemployed
Nazis narrowly miss winning a majority in National election
More theatres close, more actors out of work</p> |
| <p>1927 Growing prosperity, lower unemployment
German Theatre very active and innovative, thousands of actors employed in theatres throughout the country
Erwin Piscator opens his own theatre
Nazis found their own (unsuccessful) theatre in Berlin</p> | <p>1933 Reichstag (German parliament building) burns down;
Nazis blame the Communists to stir up populace
Nazis win a slight majority in parliament, Hitler becomes Chancellor
Blacklists of authors and works published in press
500 tons of books impounded by Nazis in Berlin alone
Reinhardt, Brecht, George Kaiser, and many other intellectuals and artists flee to exile
<i>Faust</i> starring Grundgens is revived in Berlin
Grundgens named head of Berlin State Theatre</p> |
| <p>1928 Two million unemployed (300,000 the year before)
Hitler's party and Communists gain a total of 40% of seats in federal elections
Premiere of Brecht-Weill's <i>Threepenny Opera</i>, a huge hit</p> | |

There are several layers of reality and fiction, truth and artifice in *Mephisto*, the play are about to witness. As with any piece of drama that draws on historical materials, fact and fantasy tend to blur and converge after awhile. It may be helpful in this case for the viewer to be able to separate and identify them.

The first layer here is the actual experience of Klaus and Erika Mann, two of the six children of the great German novelist Thomas Mann, and his Jewish wife, Kastja. In the mid to late 1920's, Klaus and Erika led the relatively carefree lives of young, affluent, bohemian free-thinkers in Weimar Germany. Both dabbled in acting and writing, and frequented leftist theatrical and artistic circles. At one point, Erika married a talented, ambitious and handsome young actor named Gustav Grundgens. Their union lasted only a few years, ending in an acrimonious divorce.

In the early 1930's, as Adolph Hitler's National Socialist Party gained popularity, the Mann siblings became more vocal in their resistance to fascism. They put together an anti-Nazi revue called *The Pepper Mill*, and performed it successfully in German cabarets. Meanwhile, Erika's ex-husband Grundgens was enjoying a great success playing Mephistopheles in the Berlin State Theatre's production of Goethe's classic study of temptation, *Faust*.

After Hitler was elected Chancellor of Germany in 1933, Thomas Mann, his wife and their children fled, all eventually landing in the United States. Back in Berlin, however, Grundgens was sought out by one of his great admirers, Nazi Propaganda Minister Hermann Goering (a frequent playgoer), who invited the actor to become the highly paid artistic director of the prestigious Berlin State Theatre. After taking a month to make up his mind, Grundgens -- a "rehabilitated" leftist -- agreed.

With special protection from Goering, Grundgens spent the next decade in Berlin appeasing the Nazi ruling elite (who had definite opinions about what kind of theatre should be produced), while also trying to maintain some artistic autonomy and shield the Jewish spouses of his theatre colleagues from harm. However, by the late 1930's, most theatre artists who were "enemies of the Reich" had either fled Germany, been deported to concentration camps, or committed suicide.

Grundgens ran the Berlin State Theatre until 1944, at which time the government, crippled by war losses, closed down all German playhouses. After the war ended, he was prosecuted as a collaborator and spent time in prison. But by the late 1940's, he was released and working as the superintendent (artistic director) of a major West German theater. Because of the objections and legal action threatened by Grundgens and his family, *Mephisto* was not published in Germany until 1981.

Ariane Mnouchkine, the director and founder of Theatre du Soleil in Paris, read a French edition of Klaus Mann's *Mephisto* in the late 1970's. She was fascinated by a work which raised difficult questions about the responsibilities of artists in a time of great political crisis and moral upheaval. She also was eager to employ the clowning and commedia dell'arte skills her actors had acquired (for earlier productions), in reconstructions of the left-wing Berlin cabaret comedy of the 1930's.

And she hoped to further explore the epic theatre techniques of the innovative German playwright-theorist Bertolt Brecht. Brecht, not coincidentally, had known and worked with many of the theatre artists the *Mephisto* characters are based on.

Mnouchkine's own productions have often had strong political overtones, and her company (founded in 1968, in the social ferment of the Paris student strike) excels at collaborative creation. For Theatre du Soleil's play adaptation of *Mephisto*, Mnouchkine added a number of characters not in Mann's original book, but based on German Theatre artists who were also victims of the Nazis. She also eliminated a few Mann characters and parts of the novel.

She chose instead to focus on the relationship between Otto Ulrich, (a character based on the Communist actor Hans Otto), and Hofgen (Grundgens). Their divergent paths serve a dialectical purpose in the drama. Wrote Mnouchkine, "...in contrast to the novel, our play retraces the journey of two actors...who at the beginning are apparently similar, have the same ideals, the same discourse, but who, through individual and professional choices without an obvious political bearing on the future, suddenly find themselves with political and historical roles diametrically opposed."

Though Mnouchkine is credited with sole authorship of this *Mephisto* (British playwright Timberlake Wertenbaker later translated it from French into English), she has always acknowledged the major contributions of her actors during a long rehearsal period of improvisation and exploration.

Brilliantly realized on two stages in Theatre du Soleil's Cartoucherie Theatre in Paris (which is, ironically, a former munitions warehouse), *Mephisto* was a great success for the company in 1979 and 1980. Theatre du Soleil has since gone on to present acclaimed interpretations of Shakespeare texts and Greek tragedies, as well as original works.

In 1981, Hungarian director Istvan Szabo made a popular movie version of *Mephisto*, starring Klaus Maria Brandauer in the lead role. It earned an Academy Award for Best Foreign Film, and focuses much more tightly on the character of Hofgen than does the play *Mephisto*. For Mnouchkine, it was essential to examine not simply one man who impersonates Satan and then succumbs to the devil, but a network of friends and colleagues who comprise a social microcosm. Her drama not only questions the choices made by Hofgen/Grundgens, but also the actions of those who opposed Hitler (communists, socialists and others) yet could not unite to block his rise to power. She poses some searching questions for artists as to whether art alone, and what kind of art, can change hearts and minds..

Program Notes by **MISHA BERSON**