

## DIRECTOR'S NOTE

In *The Complete Brecht Toolkit* (2014), Stephen Unwin writes: "Staging Brecht's plays today presents us with a number of real difficulties [...] they were written in response to very particular 'dark times', in conditions that don't exist any more." Unwin compares 1930's economic catastrophe with 2014's potential for recession; the emergence of Nazi Fascism compared with a pre-Trump 'alt right'.

In 2014 Unwin claimed "[...] Brecht's plays, have to a certain extent become irrelevant." A mere 10 years later we may be catching up, rendering Bert's plays pertinent and timely.

Two things.

It's generally believed that *Mother Courage* is an anti-war play. Sort of...?

More so, Brecht's constructed it hoping audiences will adopt an analytical view of Capitalism and how context shapes our choices. Asked "What is [it] meant to show?" Brecht: "That war is a continuation of business by other means, making the human virtues fatal even to those who exercise them".

Myth #2: The Alienation effect

Brecht spoke of *verfremdung* which translates into English as 'to make strange' or 'defamiliarisation'. Often though it's been translated as 'alienation'. Not useful. Trying to *alienate* an audience can lead to head scratching and bad acting. That's not what the play is set up to do.

It *is* intended to create a number of 'wtf' moments; huh?!; or, "a Mother shouldn't behave like *that!*" Brecht hopes the spectator asks 'why has this Mother behaved like this?' What forces shaped *that* brutal choice? What would I choose? Defamiliarisation disturbs the audience's 'sleep of empathy'; sparks a 'real time' critical analysis further spurred by wonky theatrical techniques. The slightly 'unreal' acting. Speaking directly to the audience. The humour - random songs in the middle of a war play? For us, a lot of 'fucks'...perhaps until we've none left to give and are free...to speak our Truth.

We hope you laugh.

More so, we hope you think;

- about why these characters do as they do;
- about our World as it is now;
- about what you'll do to shape it for the better.

## FULL-TIME FACULTY

Meghan Moe Beitiks, *Assistant Professor*  
Raymond Marius Boucher, *Senior Lecturer*  
Ana Cappelluto, *Professor*  
Jessica Carmichael, *Associate Professor*  
Shana Carroll, *Artist-in-Residence*  
Noah Drew, *Associate Professor, Department Chair*  
Lesley Ewen, *Artist-in-Residence*  
Peter Farbridge, *Artist-in-Residence*  
Gene Gibbons, *Associate Professor*  
Shauna Janssen, *Associate Professor*  
Ursula Neuerburg-Denzer, *Associate Professor*  
Robert Reid, *Associate Professor*  
Luis C. Sotelo Castro, *Associate Professor*  
Warona Setshwaelo, *Artist-in-Residence*  
Mark Sussman, *Professor*  
Emma Tibaldo, *Artist-in-Residence*

## ADJUNCT PROFESSORS

Kevin Pinvidic, Raissa Simone

## PART-TIME FACULTY 2023/24

Leslie Baker, Suzanne Cerreta, Elisabeth Couture, Janet Feindel, Jean-François Gagnon, Amy Keith, Amanda Kellock, Mark Krupa, Gabriela Petrov, Rose Plotek, Koby Rogers Hall, Harry Standjofski, Alessandro Simari, Liz Valdez

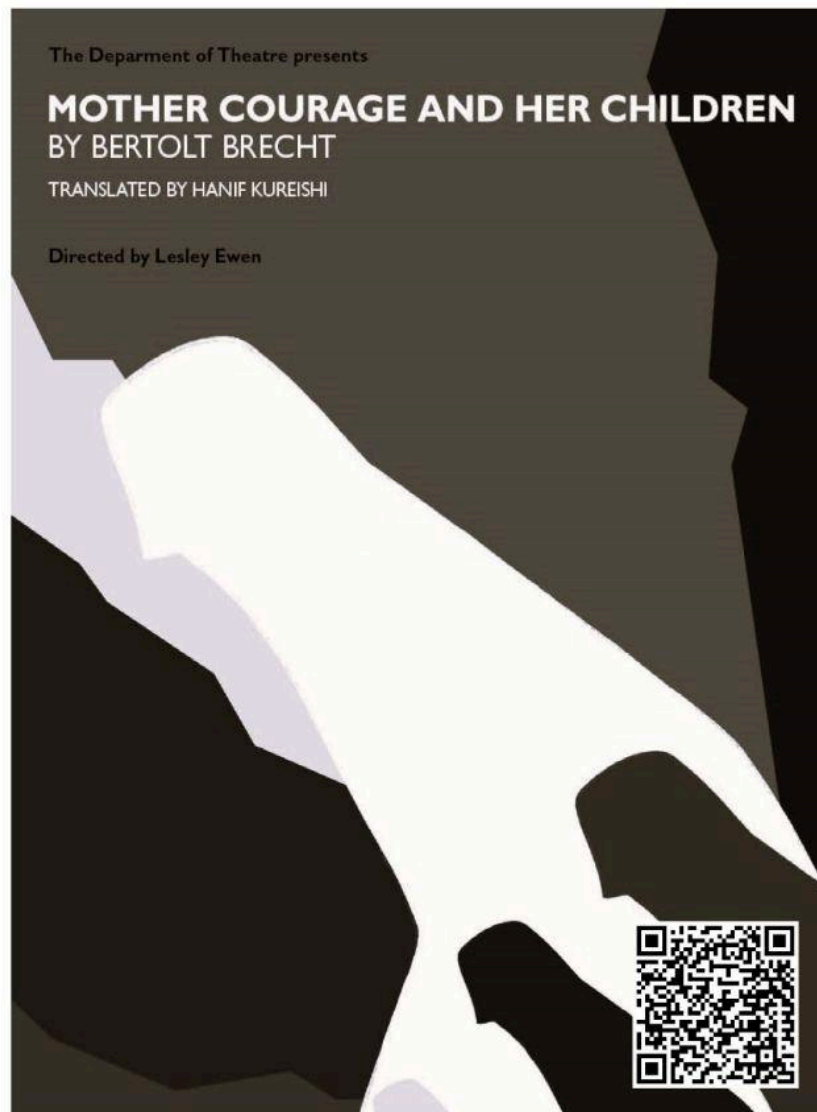
## ADMINISTRATIVE STAFF

Maud David Lerebours, *Department Administrator*  
Karl Lebel Viens, *Department Assistant*  
Katherine Scribner, *Department Assistant*  
Samantha Treglia, *Receptionist & Office Assistant*

## Visual Poster Design for Season 2023-24

By Rim Fekhar  
Supervision by Raymond Marius Boucher

## COMING UP NEXT



February 21, 2024 8pm  
February 22, 2024 8pm  
February 23, 2024 8pm  
February 24, 2024 2pm & 8pm

Henry F. Hall Building  
1455 De Maisonneuve Blvd. W  
Concordia Theatre

[concordia.ca/theatre](https://concordia.ca/theatre)

## Mother Courage and Her Children

By Bertold Brecht

Translated by Hanif Kureishi

### CREATIVE TEAM

Director- Lesley Ewen

Assistant Director- Natalie Harrison

Stage Manager- Carolle Delisle

Assistant Stage Managers- Angela Milette, Sara Capanna

Production Assistants- Helena Piedmont, Anne Lalancette

### CAST (In Alphabetical Order)

Nicole Bejarano-Libreros	Anika Paterson
Aliyah Campuzano	Ashley Pearson
Rae-Michelle Comodero	Sarah Lyndsay Rodricks
Noa De Gasperis Tedesco	Gwenn Kustera
Louna Fezoui	Jackson Lee Thompson
Gabrielle Fraser	Anastasia Van Gaver
Nathalie Harrison	Enora H.Wang
Adlin Loud	

### DESIGN TEAM

Costume Design- Keren Amiga

Costume Design Assistants- Maélie Déragon, Olivia St-Jean

Set & Props Design- Roxane Bourassa

Set Assistant- Isobel Kloth

Props Assistant- Sofia López-Asselin

Lighting Design- Nicole Kritzinger

Lighting Assistant- Charlotte Alexander

Lighting Crew- Claire Labrecque, Kristen Hodder, Sarah Ivison,

Maggie Bee

Musical Director- Joel Sierra Alonso

Music Composer- Pierre-Yves Martel

Sound Crew- F.A. Pedneault, Martha Que

Hair & Makeup- Angela Milette, Natalie Harrison

### TRIGGER WARNINGS

**Health:** Haze, Flashing Lights; **Sounds:** Loud Noises, Foul

Language; **Subject:** War

**Not appropriate for young children.**

### DRAMATURGICAL NOTE

1624: Desolate wastelands, barren landscapes; a mother and her three children passing through with only the shoes on their feet and the cart they pull. Known as *Mother Courage*, Anna Fierling endures, as “the 30 Years War”—a religious war - rages on. Like fleas to a dog and vultures to a kill, Mother Courage and her children have a choice: feed off the war or starve to death. They trudge across Poland, Moravia, Bavaria, Italy, and Bavaria again. The war may feed her children, but she'll do anything to keep them far from it.

In 1939, on the precipice of WWII, Bertolt Brecht wrote *Mother Courage* in Sweden after fleeing Germany; in exile from a broiling political crucible. While his work burned in Germany, he found a platform in North America for his plays. The underbelly of capitalism thrives off war and is unforgiving to those who don't have the socioeconomic status to shield their families from the horror.

Tonight we are a voice for people who cannot tell their stories, then and today. 1624...1939...2024; war prevails, war provides, and war punishes those who choose virtue over survival. Join us in a tale sung over and over, a battle march. See the skeleton of our play, the anatomy of our work. Dissect us if you wish, for we hide nothing. In war...is it a question of us or them? Or survival.

*A message from me to you, dear audience is the heartbeat of our work: “Survival is insufficient” -Emily St. John Mandel -Natalie Harrison, Assistant Director*

### SPECIAL THANKS

A massive Thank You to the Designers for working so hard (and, for their endurance in climbing such a steep learning curve!) to bring us our wonderfully wonky environment. To the Tutors and Staff for their creative midwifery. To Noah Drew for inviting me all the way from London UK to Concordia. Finally, a big WoooooHoooo! to the passionate and talented Cast + Crew who've shown such immense Courage in, together, bringing to Life this mighty story for you all. -Lesley Ewen, Director

### PRODUCTION STAFF

Jen Strahl, *Supervisor; Performance Production and Venues Faculty of Fine Arts*

Peter Cerone, *Technical Coordinator; Multimedia*

Jon Cleveland, *Technical Coordinator; Lighting*

Tristynn Duheme, *Stage Supervisor; Concordia Theatre*

John Davis, *Stage Supervisor; Loyola Campus Performance Venues*

HeatherEllen Strain, *Performance Production Assistant; Front of House & Box Office Coordinator*

### COSTUME SHOP

*Head of Costume Shop-* Laura Acosta

*Work Study Student-* Eija Loponen Stephenson, Carolle Delisle

*Costume Shop Crew & Dressers-* Teagan Kaldor-Mair, Nadia Agrebi, Marguerite Gravel, Lo Voutsinas

### SCENE SHOP

*Head of Scene Shop-* Marlène Lucas

*Scene Shop Assistant-* Lucie Arseneault

*Scene Shop Crew-* Adelaide Himel, Éloise Monette, Jiyeon Lee, Diya Kapoor

### PROPERTIES SHOP

*Head of Properties Shop-* Dominique Coughlin

*Work Study Student-* Leslie Simpliciano-Szigeti

*Properties Shop Crew-* Maya Wright, Teira Pickering, Stella-Charles Fisher, Renata Duret

### TERRITORIAL ACKNOWLEDGEMENT

I/We would like to begin by acknowledging that Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtià:ke/Montréal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.