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Galileo

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Taylor University Theatre Presents

Bertolt Brecht's

GALILEO

Little Theatre
February 8-11
BERTOLT BRECHT was born in Augsburg, Bavaria on February 10, 1898. He attended the University of Munich as a medical student but soon drifted into the world of theatre and literature. In 1921 he abandoned his medical studies to become a “Dramaturg” (playreader and adapter) in Augsburg and in 1922 his play DRUMS IN THE NIGHT was produced with great success. In 1924 he moved to Berlin to become Dramaturg of the Deutsches Theatre and while in Berlin wrote numerous plays, collaborating with Kurt Weill in 1928 on THE THREE PENNY OPERA which brought them both fame.

In 1929 with Germany being threatened by Nazi tyranny Brecht’s thoughts turned more strongly to Communism. He produced “didactic pieces” intended as Marxist propaganda. His efforts on behalf of the Communist Party were viewed with suspicion and in 1933 he was forced to flee Germany, his books already under a ban. He settled in Denmark from 1933 until 1939 where he was co-editor of Das Wort, the refugee periodical published in Moscow. In 1941 Brecht came to America, settling in California. He was able to sell Hollywood only one movie story, HANGMEN ALSO DIE (1942) but in Switzerland three of his plays, MOTHER COURAGE, THE GOOD WOMAN OF SETZUAN and GALILEO, were scoring great success. In 1945 Brecht collaborated with Charles Laughton on a joint revision of GALILEO which was presented in Beverly Hills in July 1947.

About this time Brecht’s existence as a left-winger in American society was becoming uncomfortable. Subversion was being suspected in Hollywood and in September 1947 Brecht received a subpoena to appear before the Committee on Un-American Activities. However, the committee was not well informed and Brecht cleverly misled them denying any Communist tendency and left Washington with the thanks of the Committee for his co-operation. Returning to Europe, he settled briefly in Switzerland before returning to East Berlin in 1949 to accept the Communist offer of a theatre and company of his own. He soon founded his famous Berliner Ensemble which he directed until his death in 1956.

Although he received the Stalin Peace Prize in 1955, he succeeded most with non-Communist audiences who (Brecht believed) misunderstood or missed the social-revolutionary “messages” of his plays. His plays are masterful for their rich variety, and satiric, often broadly comic approach. His epic theatre was meant to diminish traditional theatrical effects and to present a meaningful, deeply moving insight into reality. He believed in the didactic purpose of drama but failed to succeed in creating the emotional distance he strove for in order to elicit rational intellectual judgment.

In the 1930’s what presumably commended the trials of Galileo to Brecht was their analogy to the underground activities of the 20th century left-winger in Hitler’s Germany. Brecht’s Galileo is not strictly biographical or historical. Whereas the historical Galileo was a proud man, Brecht invents for his Galileo a new quality - cowardice. Galileo’s abjuration not only denied the world of his scientific knowledge but underscored the precedent that scientists were not at liberty to think. However, Brecht brings about a partial redemption of his hero by Galileo’s final thrust to advance his teachings through a secretly written manuscript.

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A Communication & Theatre Arts Department Production
### Galileo
Director/Designer: Ollie Hubbard
Costumier: Jessie Rousselow

#### Cast (in order of appearance)

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
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</thead>
<tbody>
<tr>
<td>Galileo Galilei</td>
<td>Greg Johnson</td>
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<tr>
<td>Andrea Sarti (boy)</td>
<td>Danny Burden</td>
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<tr>
<td>Mrs. Sarti, the housekeeper</td>
<td>Sara DePree</td>
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<tr>
<td>Ludovico Marsili, a student</td>
<td>Bill Wallace III</td>
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<tr>
<td>Priuli, the curator</td>
<td>Mark Collins</td>
</tr>
<tr>
<td>Sagredo, Galileo’s friend</td>
<td>Kurt Bullock</td>
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<tr>
<td>Virginia, Galileo’s daughter</td>
<td>Pat Goodine</td>
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<tr>
<td>Senator</td>
<td>Tom Triol</td>
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<tr>
<td>Matti, an iron founder</td>
<td>Kevin Conklin</td>
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<tr>
<td>Lord Chamberlain</td>
<td>Dan Mayer</td>
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<tr>
<td>Prince Cosimo De’Medici</td>
<td>Scott Delcamp</td>
</tr>
<tr>
<td>Elderly Lady</td>
<td>Tammy Lane</td>
</tr>
<tr>
<td>First Young Lady</td>
<td>Terri Rogers</td>
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<tr>
<td>Second Young Lady</td>
<td>Debby Cox</td>
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<tr>
<td>Federzoni, assistant to Galileo</td>
<td>Doug Marlow</td>
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<tr>
<td>Prelate</td>
<td>Matt Bolinger</td>
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<tr>
<td>Scholar</td>
<td>Kevin Conklin</td>
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<tr>
<td>Monk</td>
<td>Tom Triol</td>
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<tr>
<td>Old Cardinal</td>
<td>Kurt Greg Bahas</td>
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<tr>
<td>Christopher Clavius</td>
<td>Tim Sexton</td>
</tr>
<tr>
<td>Fulganzio, the little Monk</td>
<td>David Nitzsche</td>
</tr>
<tr>
<td>First Secretary</td>
<td>David Nitzsche</td>
</tr>
<tr>
<td>Second Secretary</td>
<td>Tom Lough</td>
</tr>
<tr>
<td>Cardinal Bellarmin</td>
<td>A. J. Anglin</td>
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<tr>
<td>Cardinal Barberini (later Pope Urban VIII)</td>
<td>Tim Bertsche</td>
</tr>
<tr>
<td>Cardinal Inquisitor</td>
<td>Neil Williams</td>
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<tr>
<td>Andrea Sarti (adult)</td>
<td>Tom Larsen</td>
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<tr>
<td>Rector</td>
<td>Matt Bolinger</td>
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<tr>
<td>Informer</td>
<td>Tom Lough</td>
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<tr>
<td>Town Crier</td>
<td>Mark Collins</td>
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<tr>
<td>Peasant</td>
<td>Mark Collins</td>
</tr>
<tr>
<td>Official</td>
<td>David Nitzsche</td>
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<tr>
<td>Paolo</td>
<td>Brian Roth</td>
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<tr>
<td>Children</td>
<td>David Jackson</td>
</tr>
<tr>
<td>Customs Officer</td>
<td>Greg Bahas</td>
</tr>
</tbody>
</table>

Due to injury, this part will be played by Timothy McGarvey.

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The role of the little Monk is played by Tim Sexton due to injury.
Synopsis of Scenes

Scene i
Apparently we are on the threshold of a new era, Mrs. Sarti.

Scene ii
Even a great man has to have an incentive.

Scene iii
Where is God in your system of the universe? Within ourselves. Or -- nowhere.

Scene iv
"Truth is the daughter of Time, not of Authority."

Scene v
Monsignor, are you sure it didn't drop up?

Scene vi
It is not given to man to know the truth: it is granted to him to seek after the truth. Science is the legitimate and beloved daughter of the Church.

Scene vii
I can see their divine patience, but where is their divine fury?

Scene viii
There is happiness in doubting, I wonder why.

Scene ix
Good people, what will come to pass
If Galileo's teaching spread?

Scene x
I wanted to present my book to His Highness.

Scene xi
Church, Church, Church! Reason, Reason, Reason!

Scene xii
You can't make a man unsee what he has seen.

Scene xiii
Blessed be our bargaining, whitewashing, death-fearing community!

Scene iv
A man can't know about a thing he hasn't looked into, or can he?

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Musical Selections Heard This Evening

Canon in D Major ......................... Johann Pachelbel
Partia No. VI in B-Flat Major
Partia in G Major
Production Staff

Technical Director ........................................ Ollie Hubbard
Assistant to the Director ................................ Julee Volz
Set Committee ................................................. Brian Baker
                                      Brenda Conway
                                      David Jackson
                                      Tim Jackson
                                      Tom Lough
                                      Bob Parish
                                      Tracy Sibley
                                      Bill Wallace III
                                      Julee Volz
Lighting .................................................. Brenda Conway
                                      Doug Taylor
                                      Kathy Turner
                                      Bill Wallace III
Sound ....................................................... Brian Rishaw
Projectionist ................................................ Tracy Sibley
Properties .................................................. EDIERADER
                                      Debbie Cox
                                      Janet Maier
                                      Dan Mayer
                                      Terri Rakestraw
                                      Doug Taylor
                                      Lisa Wortman
                                      John Van Vleet
Make-up .................................................... DON TOWNSEND
                                      Lisa Barth
                                      Debby Cox
                                      Catherine Curtis
                                      Sharon Gentry
                                      Becky Kerlin
                                      Tom Lough
                                      Kim Montgomery
                                      Terri Rogers
                                      Vicki Wilson
Costumes ................................................... Terri Rogers
                                      Terri Rupp
House Manager ............................................. Rhonda Jeter
Program Cover Design ..................................... Angie Landon

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ACKNOWLEDGEMENTS
For their generous help in making GALILEO possible, our thanks to Dr. Ted Gabrielsen, Mrs. Bill Preston, and the Taylor Science Department.

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OUR NEXT PRODUCTION

A DOLL'S HOUSE ........................................ April 19-22

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As a courtesy to the actors, please do not use cameras during the performance.