

WAGNER  
THEATRE

21 + 22 SEASON

\$10 STUDENT | \$20 COMMUNITY

JUNE 1, 3 & 4 @ 7:30PM  
JUNE 4 @ 2PM

LIVE!



theatre

# BAAL

BY BERTOLT BRECHT

DIRECTED BY MADISON MAE WILLIAMS

UC San Diego  
ARTS AND HUMANITIES  
Theatre and Dance

[theatre.ucsd.edu](http://theatre.ucsd.edu)

# BAAL

by Bertolt Brecht  
directed by Madison Mae Williams

## CAST

Mech/Second Lumberjack	Daylon de Alva
Emily	Emily Cronan
Sophie Barger	Sophia Donner
Johannes	Marcus Escobar
Younger Sister/Second Farmer	Diego Gonzalez
First Lorry Driver/Lupu/Farmer/Watzmann	Lucas Grimwade
Ekart	Seth Gunawardena
Piller/Third Lorry Driver/The Parson/Second Policeman	Tommy Huebner
A Young Lady/Louise/The Chanteuse	Rachel Hughes
Other Man/Second Lorry Driver/ First Farmer/First Policeman/Teddy	Michael Kendrick
Tramp/Third Lumberjack	Stephen Loftesnes
Johanna	Alexa Maris McGinnis
Pschierer/Pianist/Fourth Lumberjack	Ben McLaren
Older Sister/Young Woman	Juliana Scheduling
Baal	Alex Savage
Another Man/Mjurk/First Lumberjack	Frank Seed
A Young Man/The Landlady	Vanathi Sundararaman

## CREATIVE TEAM

Scenic Designer	Tess Jordahl
Lighting Designer	Russell Chow
Sound Designer	Kaci Koelker
Costume Designer	Caprice Shirley
Production Stage Manager	Ruby Hays
Dramaturg/Understudy for Johanna	Mia Van Deloo
Assistant Costume Designer	Madi Hoffman
Assistant Costume Designer	Melina Ginn
Assistant Director	Emma Brady
Assistant Sound Designer	Mawce Dunn
Assistant Lighting Designer	Stephaney Knapp
Assistant Stage Manager	Niles Hallie
Assistant Stage Manager	EmmaJo Spencer
Production Assistant	Julia Cube
Production Assistant	Robert Remedios
Guitar Consultant	Michael Kendrick

## CREATIVE TEAM CONT.

Fight and Intimacy Coordinator  
Fight and Intimacy Coordinator

Rachel Flesher  
Zachariah Payne

## THE PLAYWRIGHT

**Bertolt Brecht** was a twentieth-century German playwright, poet, theorist, and theatre practitioner. After moving to Berlin in 1924, Brecht began working with composer Kurt Weill, with whom he wrote *The Threepenny Opera*, and started his long-time collaboration with composer Hanns Eisler. After fleeing Germany during the Nazis' rise to power in 1933, he wrote many of his best-known antifascist plays while in exile in Sweden, Finland, and the United States. Brecht is known as the foremost practitioner of epic theatre, a political theatre movement that privileges the relationship between drama's political content and form over aesthetic value and audiences' emotional reactions. This form of dialectic theatre uses dramatic and theatrical techniques that position the practice as one that—like the real world—is “in disharmony with itself,” and calls for audiences to engage with it critically. After being blacklisted for his Marxist ideology and called to testify in front of the House Un-American Activities Committee in 1947, Brecht returned to Europe, founding the Berliner Ensemble in 1949. He died in 1956 in East Berlin, East Germany. Brecht wrote hundreds of letters, essays, and poems in his lifetime. His best-known works include *The Threepenny Opera*, *Mother Courage and Her Children*, *Life of Galileo*, *The Good Person of Szechwan*, and *The Caucasian Chalk Circle*.

## DIRECTOR'S NOTE

“Our own period, which is transforming nature in so many and different ways, takes pleasure in understanding things so that we can interfere. There is a great deal to man, we say; so a great deal can be made out of him. He does not have to stay the way he is now, nor does he have to be seen only as he is now, but also as he might become. We must not start with him, we must start on him. This means, however, that I must not simply set myself in his place, but must set myself facing him, to represent us all. This is why the theatre must alienate what it shows.” — Bertolt Brecht, from “A Short Organum for the Theatre”

*Baal* is a play is meant to disturb—not simply for the sake of spectacle or cheap shock, but to frame the transactional, consumptive nature of so many of our relationships. While there are no easy answers to the questions this play asks—and purposefully so—we view the text's messiness and moments of deep uncomfotability as sites for critical engagement. If art is a hammer with which to shape reality, *Baal* is a play that comes in swinging—and we encourage you to consider how you can take up your own hammers.”

— Madison Mae Williams, Director

## THE DIRECTOR

**Madison Mae Williams** (she/her) is a fourth-year PhD candidate. Born and raised on Cape Cod, she received her BA concentrating in musical theatre, poetry, and Africana studies from Hampshire College. Maddie's dissertation project focuses on alienation in countercultural performances of the Long Sixties. Her other research areas include American musical theatre, the Black Power/Arts movements, horror and the uncanny, performance for children, and the films of Stanley Kubrick and John Cassavetes.

Maddie has worked with La Jolla Playhouse, the Old Globe, Cygnet Theatre, the New Cosmopolitans, the Playwrights Realm, and the Eugene O'Neill Theater Center. She is passionate about theatre work that is accessible, radical, and increases visibility and representation for people of marginalized identities. Maddie is a proud member of the Literary Managers and Dramaturgs of the Americas and the Black Theatre Network. UC San Diego credits: *Elektra* (Music Director), *Man In Love* (Dramaturg), *Incendiary* (WNPF '19 staged reading), *Everybody Black* (Assistant/Music Director, Dramaturg). [Madisonmaewilliams.com](http://Madisonmaewilliams.com)

## DRAMATURGY NOTE

“In traditional Brechtian fashion, *Baal* forces its audience to be an active observer of the world of the play. Brecht was just 20 years old when he wrote this play in 1918, but it did not see the stage until 1923. This play has a limited production history due to the fact that it is often overlooked when compared to Brecht's more renowned works, like *Mother Courage* and *The Threepenny Opera*, which demonstrate concrete Brechtian theories of “epic theatre” that are commonly studied today. *Baal* uniquely offers a world in which German expressionist concepts can be infused and yet rejected simultaneously. While morphed constructs of reality are displayed, concrete references to Catholic traditions are evident and representative of theatre practices preceding the German expressionist movement.

Baal as a character challenges notions of human nature but also exudes characteristics of a higher power. Caananite mythology points to Baal being the universal god of fertility while being confined to mortal combat with Mot – the god of sterility. But, when taken from the perspective of Christian religions, Baal (known as Beelzebul) is claimed to be Satan. From this, Brecht drew from religion and mythology to experiment with this conflict and how deities of life and death can play tug of war with each other in various cultural spheres. Brecht also utilizes poetry, music, and dialogue to capture abstract emotions and inner conflict that push the audience to diligently observe how Baal represents and challenges the concept of consumption in the context of today's society.”

— Mia Van Deloo, Dramaturg

## CONTENT WARNING

Please note that *Baal* contains depictions and intense themes of violence, sexual assault, suicide, screaming, sudden loud noises, and flashing lights.

The themes and content of this show have the potential to be triggering. These themes and topics weigh heavy on cast, crew, and audience. Just as it is not an easy show to watch, it is also not an easy show to perform. We emphasize these points to encourage you to take space as you need to in order to prioritize your health and safety when watching our performance. Should you need to step out or leave, we hold the space for you to do so. We prioritize safety first and foremost, and encourage audience members to take the steps necessary to take care of themselves.

If you are in need of additional support regarding mental health and sexual assault, we have compiled a list of resources in the program, including CAPS, CARE at SARC, and other on- and off-campus resources.

The show will start in one or two minutes. Please take this time to check in with yourself and we will hold space for anyone that would like to leave at this time. Thank you for coming.

CAPS (Counseling and Psychological Services): 858-534-3755,  
[caps.ucsd.edu](http://caps.ucsd.edu)

CARE at SARC (Sexual Assault Resource Center): 858-534-5793,  
[care.ucsd.edu](http://care.ucsd.edu)

24/7 National Suicide Prevention Hotline: 800-273-8255

24/7 Trevor Project Hotline (mental health support for members of the LGBTQ community): 866-488-7386

## THE CAST

**Daylon de Alva (Mech/Second Lumberjack)** is a third-year theatre major. UC San Diego credits: *Napoli*, *Twelfth Night*. Other credits: *She Kills Monsters*. Daylon is a transfer student from San Diego City College where he was nominated for the Irene Ryan Acting Scholarship for his performance in *She Kills Monsters*.

**Emily Cronan (Emily)** is a third-year theatre and communications double major from San Francisco, CA. UC San Diego credits: *Mr. Burns A Post Electric Play*. Other credits: The 24 Hour Play Festival (Playwright), *Night of Tens* (Co-Director), *Six Characters in Search of An Author* (Company 157), and *Pippin* (Muir Musical).

**Sophia Donner (Sophie Barger)** is a third-year theatre and literature major. UC San Diego credits: *Elektra*, *Title of Show*, *As You Like It*, *Epicene*, *Backwaters* (ASM), *Neighborhood 3 Requisition of Doom*, *Fall Dance Show* (ASM), *Visions of Bodies Being Burned* (Dancer), *Circle Mirror Transformation*.

**Marcus Escobar (Johannes)** is a fourth-year transfer theatre major from Los Angeles, CA. He is excited to perform his first and final show at UC San Diego. UC San Diego Credits: *Hope* (Winter Lab '22), *Dying Art* (Company 157), *1LIFE* (Fall Lab '21), *Get Out of Your Head* (Company 157).

**Diego Gonzalez (Younger Sister/Second Farmer)** is a second-year theatre major. UC San Diego credits: *Twelfth Night*, *Epicene: A Queer Extravaganza*, and *As You Like It*. Other credits: *Circle Mirror Transformation*, *Neighborhood 3: Requisition of Doom*.

**Lucas Grimwade (First Lorry Driver/Lupu/Farmer/Watzmann)** is a second-year theatre major. UC San Diego credits: *The Elaborate Entrance of Chad Deity*. Other credits: *I\_\_\_\_You* (Company 157).

**Seth Gunawardena (Ekart)** is a fourth-year theatre major. UC San Diego credits: *As You Like It*, *The Elaborate Entrance of Chad Deity*.

**Tommy Huebner (Piller/Third Lorry Driver/The Parson/Second Policeman)** is a second-year theatre major. UC San Diego credits: *Dying Art* (Company 157), *I\_\_\_\_You* (Company 157).

**Rachel Hughes (A Young Lady/Louise/The Chanteuse)** is a third-year theatre and business psychology double major. UC San Diego credits: *Paranoir* (Company 157).

## THE CAST cont.

**Michael Kendrick (Other Man / Second Lorry Driver / First Farmer / First Policeman / Teddy)** is a third-year transfer student working towards a BA in theatre. UC San Diego credits: *Peerless, In the Red and Brown Water*. Other credits: *In Love and Warcraft, Noises Off* (Los Angeles Pierce College) *Much Ado About Nothing, Legally Blonde the Musical* (Sherman Oaks CES).

**Stephen Loftesnes (Tramp/Third Lumberjack)** is a fourth-year theatre major. UC San Diego credits: *As You Like It, Epicene: A Queer Extravaganza!, Sotoba Komachi, Napoli*.

**Alexa Maris McGinnis (Johanna)** is a theatre major originally from Morgan Hill, California. UC San Diego credits: *Men on Boats, As You Like It*. Other credits: *Hookman* (LAPC Theatre), *Retrocade Lvl.1 & 2* (Barker Room Rep), *Twelfth Night* (LAPC Theatre).

**Ben McLaren (Pschierer/Pianist/Fourth Lumberjack)** is a fourth-year theatre major. UC San Diego credits: *Our Town, Sonnets of an Old Century, Balm in Gilead, The Nether, Weirdo, Twelfth Night, Neighborhood 3: Requisition of Doom* (Director), *Circle Mirror Transformation* (Director).

**Juliana Scheduling (Older Sister/Young Woman)** is a fourth-year theatre major and literature/writing minor. UC San Diego credits: *Trojan Women, Epicene: A Queer Extravaganza, Much Ado About Nothing, Balm in Gilead, Sonnets for an Old Century, Life is a Dream, Tartuffe*. Other credits: *All News Radio* at New Village Arts Theatre.

**Alex Savage (Baal)** is a third-year theatre major. UC San Diego credits: *Napoli, Epicene: A Queer Extravaganza, The Nether, Mr. Burns: A Post-Electric Play, Balm in Gilead*. Other credits: *Jesus Christ Superstar* at Little Theatre of Alexandria.

**Frank Seed (Another Man/Mjurk/First Lumberjack)** is a second-year theatre major. UC San Diego credits: *Hope* (Lighting Design, Lab), *I\_\_\_You* (Set Design, Lab). Other credits: *On Her Shoulders We Stand* (Tuyo Theatre Company and The WOW Festival), *The Tempest* (Fair Play Theatre Company).

**Vanathi Sundararaman (A Young Man/The Landlady)** is a fourth-year psychology major with a double minor in theatre and business from San Ramon, CA. UC San Diego credits: *Men On Boats, Trojan Women*. Other credits: *Big Fish* (Josephine Bloom).

## THE CREATIVE TEAM

**Emma Brady (Assistant Director)** is a fourth-year theatre major. UC San Diego credits: *Sotoba Komachi*. Emma followed a professional ballet career before transferring to UCSD, and now works as a freelance costume designer and classical ballet instructor.

**Russell Chow (Lighting Designer)** is a fourth-year theatre major. UC San Diego credits: *Hells Canyon* (ASD), *Peerless* (ALD).

**Julia Cube (Production Assistant)** is a first-year structural engineering major and theatre minor. Other credits: *American Idiot* (PA, Muir Musical).

**Mawce Dunn (Assistant Sound Designer)** is a third-year theatre and clinical psychology major. UC San Diego credits: Wagner New Play Festival *One Acts* (ACD), *Rot* (Director), *In the Red and Brown Water* (ACD), *Paranoir* (Assistant Director), *Epicene* (Scenic Designer).

**Melina Ginn (Assistant Costume Designer)** is a fourth-year theatre major. UC San Diego credits: *Nonna Kills the President*, *Napoli*. Melina is a 2018 Desert Star Award winner for Outstanding Lead Actress in *Go Ask Alice*.

**Ruby Hays (Production Stage Manager)** is a fourth-year theatre major. UC San Diego credits: *Sotoba Komachi* (PSM), *Trojan Women* (ASM), *The Nether* (PA), *Mr. Burns Act I* (SM). Other credits: *American Idiot* (PSM, Muir Musical), *Big Fish* (PSM, Muir Musical), *Pippin* (ASM, Muir Musical), *Hairspray* (PA, Muir Musical), *The Gardens of Anuncia* (SM Intern, The Old Globe).

**Niles Hallie (Assistant Stage Manager)** is a fourth-year theatre major. UC San Diego credits: *Men on Boats* (Asst. Lighting Designer), *In the Red and Brown Water* (Lighting Board Operator), *winterWORKS* (ASM). Other credits: *American Idiot* (Dramaturg, Muir Musical), *The Patrick O'Sullivan Show* (Ensemble, Company 157), *The Disco Ball Gala* (Asst. Lighting Designer. Diversionary Theatre).

**Madi Hoffman (Assistant Costume Designer)** is a third-year theatre transfer with a focus in acting and playwriting. She previously attended Rutgers University in New Jersey as well as San Diego Mesa College. This is her first production as an assistant costume designer at UC San Diego. She's very grateful to have worked alongside Caprice and Melina this quarter. She would like to thank the crew, production staff, department staff, and cast for making this an amazing experience!



## THE CREATIVE TEAM cont.

**Tess Jordahl (Scenic Designer)** is a third-year studio art major and theatre minor. UC San Diego credits: *winterWORKS 2022*, *Trojan Women: A Version* (ScD), *Everybody*, *A Midsummer Night's Dream*, *The Nether* (AScD). Other credits: *A Chorus Line* (ScD, Muir Musical).

**Stephaney Knapp (Assistant Lighting Designer)** is a second-year theatre major. UC San Diego credits: *The Elaborate Entrance of Chad Deity* (ALD), *Hells Canyon* (ALD).

**Kaci Koelker (Sound Designer)** is a third-year theatre major. This is their first department show at UCSD.

**Robert Remedios (Production Assistant)** is a transfer student with a passion in technical theatre. He is also interested in improv, acting, and writing. He is happy to be involved with UCSD's ballin community and is eager to have a ball.

**Caprice Shirley (Costume Designer)** is a second-year theatre transfer from Victorville, California. This show marks her debut as a solo costume designer and she couldn't be more ecstatic. She would like to thank Madi Hoffman and Melina Ginn for their incredible work and support throughout the show and offers her congratulations to all cast and crew. UC San Diego credits: *Men on Boats* (ACD), *Napoli* (ACD).

**EmmaJo Spencer (Assistant Stage Manager)** is a fourth-year theatre and communications double major. UC San Diego credits: *Everybody* (Dramaturg), *Sotoba Komachi* (ASM), *New Directions '21* (ASM), *Antikoni* (PSM).

**Mia Van Deloo (Dramaturg/Understudy for Johanna)** is a second-year theatre and history double major from the Bay Area. UC San Diego credits: *Everybody*, *Backwaters*, *winterWORKS*. Other credits: *Big Fish* (Muir Musical), *A Chorus Line* (Muir Musical).

## CONNECT WITH US!

Follow, share, and stay up-to-date!  
#ucsdtheatreanddance #BAAL



## SPECIAL THANKS

*Special thanks to Jade Power-Sotomayor, Julie Burrelle, Steven Adler, Lora Powell, Ilana Waniuk, Jesse Marchese, Michelle Huynh, and UC San Diego Theatre faculty and staff!*

## UPCOMING SHOWS

JUNE 2-4  
@ 7:30PM

# NEW DIRECTIONS

AN EVENING OF NEW DANCE WORKS

21 + 22 SEASON

[theatre.ucsd.edu/season](http://theatre.ucsd.edu/season)

DIRECTED BY  
YOLANDE  
SNAITH



UC San Diego

ARTS AND HUMANITIES  
Theatre and Dance

## CONNECT WITH US!

Visit us at [theatre.ucsd.edu](http://theatre.ucsd.edu)