

transformed when it becomes theatre, its form and substance alters so that it no longer requires of us to adhere to reality in a literal sense. Theatre only needs to adhere to reality in so far as to make reality more real for us, through whatever means. In that sense Brecht transcends the barriers of different cultures and different times.

I would like to thank my cast, designers and crew for their creative energy, commitment, and support, the drama faculty and staff for being a huge help, Reinhard Mayer and David Leubke for their time and help, Emily for her time and strong and silent presence, Ramaa, Owen and all the other DII's and DIII's for their cooperation, Nejem for being a Gladden substitute in moments of stress and last but by no means the least, Gladden, my friend, philosopher and guide for simply being.

**The production would like to thank:**

Gladden Schrock, Tony Carruthers, David Groupé, Alan Del Vecchio, Derek Campbell, Janis Young, Paul Zimet, Tom Farrell, Michael Giannitti, Shannon Giannitti, Reinhard Mayer, David Leubke, Maud Sogg, David Anthony, Sue Rees, Brian Rogers, Jonathan Paine, Allison Mitchell, Nejem Raheem and emagic.

**The Bennington College Drama Division Faculty & Staff:**

Derek Campbell, Tony Carruthers, Elizabeth Covey, Alan Del Vecchio, Tom Farrell, Michael Giannitti, Shannon Giannitti, David Groupé, Danny Michaelson, Ann Resch, Gladden Schrock, Terry Teitelbaum, Janis Young, Paul Zimet

April 23-25, 1994

BERTOLT BRECHT'S

# THE PRIVATE LIFE OF THE MASTER RACE

APRIL 23, 24, 25  
VAPA-D 207 8:00pm

The Bennington College Drama Division Presents

**Bertolt Brecht's**  
**The Private Life**  
**of the**  
**Master Race**

**Set Design**            Ana Miljacki

**Lighting Design**    Lizzie Harris

**Costume Design**    Francina Stewart

**Music Composer**    Todd Tarantino

**Photographer**       Rachel Whitman

**Stage Manager**     Emily Graham

**Director**             Zuleikha Allana

**Cast**

"The Informer"

Cologne 1935.

**Boy**                    Eric Ninneman  
**Mother**                Hedda Sjögren  
**Father**                 Ben Sunderlin  
**Maid**                  Rachel Whitman

"The Jewish Wife"

Bombay 1993.

**Man**                    Tariq Allana  
**Woman**                Tarini Bedi  
**Soldiers**               Nell Cochrane  
                              Doug Faneuil

Sound Engineer Nathaniel Reichman

Sound Board Operator Eswan Keyes

Light Board Operator Kendall Ayoub

Projectionist Elden Steele

Paint/Run Crew Fonta Hadley

Light Hang and Focus Hilary Bauman

---

Production Manager Daemon Condie

Production Assistant Jonas Omberg

Program Designer Kerry Ann Gilbertson

**Director's Note:**

The Private Life of the Master Race, written in the mid thirties, deals with fear and misery inflicted on people in the wake of Hitler's Nazi armies overrunning Europe. The seventeen scenes which constitute the play (of which I have selected two) are unconnected vignettes from the daily life of a cross section of the people. Brecht foregrounds this daily life and examines, in simple terms, the changing relationships between human beings under severe pressure. The pressure is seen less as violent aggression of any physical kind-the play is located within the private homes of the seemingly complacent middle class. On the surface normal daily life continues, as it does even in times of war. Brecht then proceeds to unearth what lies beneath this and in each scene shows how the fabric of daily existence is ripped apart by the atmosphere of terror which fills the air with unspoken demands and pressures-human relationships change-between husband and wife, parents and children-a fear and suspicion of each other, a lack of trust, dwindling faith in human ideals-a basic morality which binds people together and allows them to behave with dignity and honesty-are shown to not just be lost but systematically indicated. History then for Brecht is not a series of dates and battles fought, rather the story of human beings as they are affected in their day to day lives by a corroded political atmosphere which changes the nature and complexion of their relationships. The point of adapting "The Jewish Wife" to the Indian context is not to find an exact approximation of the rise of German Fascism to the present situation in India's present political crisis. A situation of such drastic dimensions as Nazism doesn't yet exist-but the fear is that it may escalate into such a situation-my attempt is to mediate history through several strands. History is