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The Life of Galileo is presented through special arrangement with Samuel French, Ltd. 45 West 25th Street, New York, N.Y. 10010
info@samuelfrench.com

The Life of
Galileo
 by Bertolt Brecht
 translated by David Hare

MICHELLE S. POLGAR
 DIRECTOR

CHASE STAGGS
 SCENIC DESIGN

ALLIE TOWELL
 MAKE-UP AND HAIR DESIGN

STEPHEN PRUITT
 LIGHTING DESIGN

MIRIAM JURGENSEN
 PROJECTION DESIGN

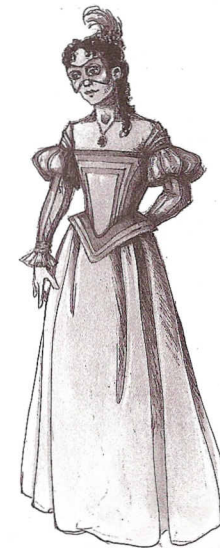
SUSAN BRANCH TOWNE
 COSTUME DESIGN

SHANNON K. BISHOP**
 PRODUCTION STAGE MANAGER

PHILLIP OWEN
 ORIGINAL MUSIC
 AND SOUND DESIGN

DAVID STAHL*
DAVID STOKEY*
MICHAEL MILLER*
 EQUITY GUESTS

MEDIA SPONSORS



November 12-22, 2009

The Company

Production Staff

Galileo Galilei David Stahl*
 Andrea Sarti, as a boy/A boy Ben Roberts
 Signora Sarti, Andrea's mother/Peasant/Puppeteer Evangeline Jimenez**
 Ludovico Marsili/Peasant/Puppeteer/The Official Duncan Coe**
 Chancellor Priuli/Clavius/Clerk #2/Peasant/Puppeteer/Vanni Elliott Dooley**
 Virginia, Galileo's daughter Steffanie Ngo-Hatchie**
 Sagredo, Galileo's friend/Cardinal Barberini, later Pope Michael Miller*
 Senator/Guard/Peasant/Puppeteer/Cosimo de Medici, older/Dresser Kaleb Dworsky**
 Senator/First Monk/Peasant/Puppeteer/Rector Kel Sanders**
 Senator/Second Monk/A Man at the Ball/Peasant/
 Puppeteer/Guarding Monk David Cameron Allen**
 Chamberlain/Astronomer/Clerk #1/Peasant/Puppeteer/Crier Andrew Butler**
 Cosimo, the Grand Duke de Medici, as a boy/A girl Amelia Long
 Mathematician/Andrea (older) Christopher Smith**
 Philosopher/Very Old Cardinal/Cardinal Bellarmin/Peasant/
 Puppeteer/A Man/Border Guard Nathan Brockett**
 Federzoni, the lens grinder/Peasant/Puppeteer Austin Rausch**
 Fulganzio, the Little Monk Jarrett King**
 The Cardinal Inquisitor David Stokey*
 A Woman at the Ball/Peasant/Puppeteer/Dresser/Peasant Avery Ferguson**

Setting: Italy, 1609–1637, with echoes to present day.

THERE WILL BE ONE 10-MINUTE INTERMISSION.

* **Member, Actors' Equity Association, the union of professional actors and stage managers in the United States**

** **Equity Member Candidate**

Assistant Director Sarah Burkhalter
 Fight Choreographer David Long
 Vocal Coach Sheila Gordon
 Dramaturgical Consultant Dr. Innes Mitchell
 Stage Management Mentor Bill McMillin*
 Assistant Technical Director Scott Guthrie
 Student Assistant to the Technical Director George Marsolek
 Assistant to the Master Electrician Kris Carpenter
 Properties Master Rachel Magee
 Properties Lead Assistant Brooke Friesen
 Properties Design and Construction Breanna Batson, Annie Bond, Laura Burgess,
 Marrett Hanes, Danielle Ploeger, Megan Parady, Erica Salazaar, Kel Sanders
 Assistant Stage Managers Jessica Anigma, Rhiann Janak, Meredith Montgomery,
 Tyler Mount, Johnny Joe Trillayes
 Stage Crew Students of THAR 1330
 Assistant to the Master Electrician/Board Operator Jackie Longoria
 Assistant to the Sound Designer/Board Operator Zorica Simic
 Sound Department Staff Christopher Smith
 Scene Shop Staff Katie Andries, Casandra Castillo, Joseph Leudecke,
 George Marsolek, Candice Rogers, Carli Werner
 Costume Shop Staff Kera Blay, Jordan Campbell, Eileen Chaffer, Reetah Gonzalez,
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 Angela Stokes-Wickersham
 Head Dresser Eileen Chaffer
 Dressers Kera Blay, Brian Brown, April Linton, Kaylee Nelson
 Laundry Kass Ortiz, Erica Porter
 Costume Crew Rebecca Bernstein, Devon Brownlow, Eileen Chaffer,
 Kaleb Dworsky, Kimberly Gates, Jackie Harper,
 Lauren Hayes, Kari Strunk and the students of THAR 1331
 Scenic Crew Nicholas Campagna, Chad Duda, Avery Ferguson,
 Drew Kimball, Lynn Lapham, Austin Lowery,
 Candace Rogers, Bonnie Sturdivant, Jacob Trussell, Roy Varney
 and the students of THAR 1330
 Make-up/Hair Crew Kyle Houseworth, Melanie Vasquez, Carli Werner
 Lighting Crew Duncan Coe, Michael Davis, Erin Flemming,
 Estevan Labrado, Jon Wayne Martin, Lainey Murphy, Jacob Trussell,
 Andrew Zimmer and the students of THAR 1330 and THAR 3323

ACTORS' EQUITY ASSOCIATION (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theater as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence.



www.actorsequity.org

Notes on the Play

All men by nature desire knowledge.

- Aristotle, *Metaphysics*

Aristotle

Greek philosopher and scientist. Born 384 BCE, died 322 BCE. Studied under the great philosopher Plato. After Plato's death, Aristotle established his own school in Athens, The Lyceum, in 335 BCE. Over the next 12 years, he wrote treatises on subjects including the soul, physics, metaphysics, ethics and poetics. These treatises become the foundation for all subsequent scholarly debate and knowledge in these fields. Brecht developed his own dramaturgy in part as a reaction to concepts Aristotle introduced in *The Poetics* regarding the role of drama in society.

Ptolomey

Greek astronomer and geographer. Born around 85 in Egypt, died 165. Using Aristotle's assertion that the earth stands at the center of the universe and all other objects revolve around the earth, Ptolomey set out to create a mathematical description of the universe. His theory stood for 1400 years.

Nicolaus Copernicus

Polish scholar, mathematician and astronomer. 1473–1543. In 1543 he published *De Revolutionibus Orbium Coelestium* (*On the Revolution of The Celestial Spheres*), which set out a fully predictive mathematical model of a heliocentric solar system, in which all planets revolve around the sun, and all the bodies of the universe move in circular motions. The book was a critical influence on the European Scientific Revolution.

Galileo Galilei

Mathematician and astronomer. Born February 15, 1564, in Pisa; died in 1642 outside of Florence. Galileo had three children by Marina Gamba, whom he never married. The oldest was his daughter Virginia, who, along with her sister Livia, entered a convent in 1614. Virginia was to be a great supporter of her father, and they maintained an active correspondence (see Sobel, Dava. *Galileo's Daughter: A Historical Memoir of Science, Faith and Love*. New York: Walker and Company, 1999).

Galileo's contributions to science include:

- Invented the pulse meter while a student at the University of Pisa — later was the foundation for the mechanism used in the pendulum clock.
- Contributed research on the Law of Falling Bodies, challenging the Aristotelian view that heavy objects fall faster than light ones.
- Adapted and vastly improved a telescope first created in Holland by Dutch spectacle maker Hans Lippershey. Galileo increased its power from three to 30 times, creating the first astronomical telescope.
- Using his new telescope, discovered the moon had mountains and valleys and was not a smooth orb as Aristotle had suggested.
- Also with the telescope, over the course of several days in January of 1610, discovered the moons of Jupiter. This discovery called into question the Ptolomeic theory of the universe which was based on the teaching of Aristotle.



Galileo's story has been held up as a classic illustration of the long history of disputes between science and the church. In this sense, history has cast a poor light on the Italian scientist, for Galileo never presumed a conflict between religion and science — not even with regard to his defense of the Copernican system. He felt strongly that one could be religious and a scientist, and that God made the world and gave man the capacity to understand and explore it. He believed that proof could sway rational men to accept radical ideas.

For Brecht, writing in 1938, the choice to examine Galileo's life was an exercise in examining abuse of political power in many forms — Naziism, fascism and Stalinism, among others. As he revised the play several times between 1938 and 1947, it also took on the added role of a message against providing scientific progress to the wrong hands — his chilling call in response to the bombing of Hiroshima and Nagasaki. It also served as a manifesto for his Marxist beliefs. To achieve this end, Brecht took liberties with historical fact.

This is not to say that the Roman Catholic church functions solely as a metaphor in this play. The church in Galileo's time was certainly rife with abuses, and the Holy Inquisition, which ultimately squelched his voice, committed horrible acts in the name of preventing or obscuring any threats to an already shaky Church system. In 1600, only nine years before Galileo turned his telescope to the skies, philosopher, mathematician and astronomer Giordano Bruno was burnt alive at the stake because he supported the Copernican heliocentric view that the earth revolved around the sun.

Galileo and Pope Urban VIII

In 1632 Galileo's friend Cardinal Maffeo Barberini became Pope Urban VIII. Barberini was an open-minded man of science and culture and an admirer of Galileo. Soon after the Pope's inauguration, Galileo traveled to Rome to ask Barberini's permission to publish his Copernican theory. The Pope agreed, as long as Galileo published his theory as a hypothesis and not as fact. Galileo finished his masterpiece, *Dialogue Concerning the Two Chief World Systems*, on Christmas 1629. Concerned that his book reach a wide audience, Galileo wrote in Italian, not Latin, and used the entertaining, popular style of a dialogue between three characters, Salviati (Galileo's alter ego), Sagredo (a referee), and Simplicio (Aristotle's advocate). In order to obtain the approval of the church, Galileo was obliged to close the dialogue with a statement by Urban VIII. In his book, Galileo put the views of the Pope into the mouth of the fool, Simplicio, who represented the Aristotelian view of the universe sanctioned by the church. Galileo's old friend viewed his role as a comic foil in the *Dialogue* as an impertinence and a grievous insult. Subsequently Barberini sanctioned Galileo's heresy trial by the Holy Inquisition in 1633.

Only in 1992 did a Papal Commission finally reconsider the church's handling of the Galileo affair. Pope John Paul II expressed formal regret that the Galileo affair had contributed to a tragic and mutual misunderstanding between religion and science. Nearly 400 years later, the debate continues in various forms — as evidence by the push in Texas for a more God-centered social studies curriculum, or a Kansas decree that creationism must be taught in public schools, or the ongoing political challenges to stem cell research. The effect is staggering: According to researcher Chris Mahoney, in a recent study only half of the adult populace knows the earth orbits the sun once per year.

Contributors: Dr. Innes Mitchell and Michelle Polgar

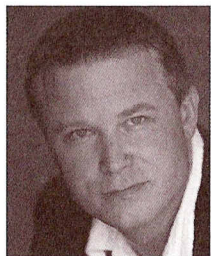
The Company

DAVID STAHL (*Galileo Galilei*) is a professional actor living and working in Austin. He received his BFA from Southwestern University in Georgetown and his MFA from the University of Texas at Austin. He is a member of the Board



of Directors and Acting Company of Austin Playhouse where he has played roles such as David Frost in *Frost/Nixon*, Phillippe in *Heroes*, Nixon in *The Dead Presidents Club*, Henry in *Travesties*, Bernard in *Arcadia*, Werner Heisenberg in *Copenhagen*, Elliot in *Private Lives*, Bernard in *House and Garden*, Sir Thomas More in *A Man For All Seasons*, Felix in *The Odd Couple*, and Henry Drummond in *Inherit the Wind* among others. He has also appeared in *The Glass Menagerie*, *Nightswim*, *A Christmas Carol*, *Mrs. Warren's Profession*, *Art*, *Prides Crossing*, *Henry V*, *Richard III*, and *The Merry Wives of Windsor*, among others. David toured with the Greater Tuna Company's production of *The Foreigner* as Jaston Williams' understudy and as a dresser for *A Tuna Christmas*. Currently, David is a lecturer in the Department of Theatre and Dance at Texas State University in San Marcos.

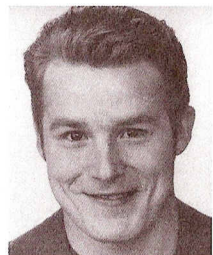
DAVID STOKEY (*The Cardinal Inquisitor*) was last seen on the MMNT stage as Victor Emmanuel/Poche in *A Flea In Her Ear* (B. Iden Payne/Austin Critics Table). Some of David's favorite regional credits include:



The Night Hank Williams Died, *House and Garden* (Critics' Table), *Rumors*, *Private Lives* (B. Iden Payne/Critics' Table), *Dinner*

with Friends (B. Iden Payne/Critics' Table), *As Bees in Honey Drown* (B. Iden Payne/Critics' Table), *The Good Doctor*, *The Young Man from Atlanta* (B. Iden Payne), and *Down Along the Brazos* (B. Iden Payne/Critics' Table) at the Austin Playhouse/State Theater; *Love! Valour! Compassion!* (B. Iden Payne) and *Shear Madness* (Critics' Table) at Zachary Scott Theater; *The Grapes of Wrath*, *Chicago* (B. Iden Payne/Critics' Table), *Night of the Iguana* (B. Iden Payne/Critics' Table), and *Into the Woods* (Critics' Table) at MMNT; and *A Midsummer Night's Dream* and *Twelfth Night* at Austin Shakespeare. TV credits include: NBC's *Friday Night Lights* and Fox's *Prison Break*. Film credits include: *Master of the Game* and *Fall to Grace*. David is a proud St. Edward's alum, a founding company member of The Austin Playhouse, and a member of Actors' Equity.

MICHAEL MILLER (*Sagredo/Barberini*)



This production marks Michael's return to the stage after many years. Previous Austin credits include: Judas in *First Rain's Corpus Christi*; Dan in *Closer* and Peachy in *Last Night of Ballyhoo* (Zach Theatre); Tesla in *Rude Mechanical's Requiem for Tesla*; James in *The Collection* (Subterranean Theatre); Einstein in *Picasso at the Lapin Agile* (The State Theatre); Dracula in *Dracula*, Richard III in *Wars of the Roses & Larabee* in *Sherlock Holmes* (Public Domain). He received a BFA in Theatre from Texas State University and an MFA in Acting from UT Austin.

DAVID CAMERON ALLEN '13 (*Senator/Second Monk/Man at the Ball/Peasant/Puppeteer/Guarding Monk*) makes his MMNT debut with *The Life of Galileo*. Prior to attending St. Edward's University,

Cameron appeared in *Dracula* as Dr. Seward, *Our Town* as Editor Webb, and *Pippin* as Luis. Cameron has received such awards as best supporting actor, best actor in a leading role, and award for excellence in the study of the performing arts at Episcopal High School.

NATHAN BROCKETT '11 (*Philosopher/Very Old Cardinal/Cardinal Bellarmin/Peasant/Puppeteer/A Man/Border Guard*) is a third-year acting student. He feels grateful to be sharing the experience of this show with this cast and crew. Recently Nathan appeared in SummerStock Austin's Production of *Sweeney Todd: The Demon Barber of Fleet Street*. He has been seen in previous MMNT productions including *Three Sisters* (Solyony) and *bobrauschenbergamerica* (Wilson). He would like to thank all of his inspiring peers and mentors.

ANDREW BUTLER '11 (*Chamberlain/Astronomer/Clerk #1/Peasant/Puppeteer/Crier*) is happy to perform in the MMNT once again! Andrew has been an active member of the St. Edward's Transit Theatre Troupe since its founding, and has performed around Austin in both Frontera Fest's long and short fringe. He most recently performed at MMNT in *The Three Sisters* as Kulygin. He would like to thank his parents for their unyielding support and Michelle and David Long for this wonderful experience!

DUNCAN COE '10 (*Ludovico Marsili/Peasant/Puppeteer/The Official*) is excited to return to the arena. Previous appearances on the MMNT stage include *bobrauschenbergamerica*, *Cyrano de Bergerac*, *Kneeling Down at Noon*, *Durang/Durang*, and *A Midsummer Night's Dream*. In 2008 he co-wrote and performed in *Sad, Sad, Sad* at the NYC International Fringe Festival. He would like to thank Elena and Nick for their love.

ELLIOTT DOOLEY '10 (*Chancellor Priuli/Clavius/Clerk #2/Peasant/Puppeteer/Signor Vanni*) appeared last season at

MMNT in *Cyrano de Bergerac* and *The Three Sisters*. He also appeared as the bartender in *Ah, Wilderness!* Special thanks to his family for their love and support.

KALEB DWORSKY '12 (*Senator/Guard/Peasant/Puppeteer/Cosimo de Medici (grown)/Dresser*) is excited to be in his first show on the MMNT stage! He would like to thank his parents for their continued support, Michelle for her hard work, and the cast of *The Life of Galileo*, who have made the show a great experience.

AVERY FERGUSON '11 (*Woman at the Ball/Peasant/Puppeteer/Dresser/Peasant*) makes her MMNT debut with this production. Previous credits include: *Far Away*, *Betty's Summer Vacation*, *The Flu Season* (Austin Community College), *Night of the Living Dead* (Weird City Theater), and *The Red Balloon* (Tongue and Groove Theater). Thanks to friends and family for their support and Michelle for this great opportunity.

EVANGELINE JIMENEZ '10 (*Mrs. Sarti/Peasant/Puppeteer*) is excited and sad that this is her last year at St. Edward's. She has appeared in *The Pajama Game*, *Cyrano de Bergerac*, *Three Sisters*, *On the Town*, *Death and the King's Horseman*, and *Ring 'Round the Moon*. She would like to thank her friends, Michelle for the opportunity to work on this show, and the incredible cast and crew who brought this stellar vision to life. Above all, she would like to thank her parents, the unwavering paragons she looks up to, for being indescribably supportive and encouraging.

JARRETT KING '09 (*Fulganzio, the Little Monk*) is grateful to have the opportunity to return to his alma mater. His past work at MMNT includes roles in *Antigone*, *Parade*, *Full Circle* (B. Iden Payne Award nomination), *Death and the King's Horseman*, *Cyrano de Bergerac*, and *The Pajama Game*. Most recently, he was the voice of Audrey

II in SummerStock Austin's production of *Little Shop of Horrors*. Jarrett holds a BA in Theater Arts and a minor in English Writing and Rhetoric. He thanks Michelle for her brave vision and never-ending wisdom.

AMELIA LONG (*Cosimo, the Grand Duke de Medicis/A Girl*) This is Amelia's third appearance at MMNT. She was seen as Young Antigone in *Antigone* and The Bloody Child in *Macbeth*. She would like to thank Michelle for this wonderful opportunity and her Mom, Dad, and sister for their loving support.

STEFFANIE NGO-HATCHIE '10 (*Virginia*) will be graduating in May with her BA in Theater Arts with a performance emphasis. Along with her theater training, Steffanie is also a voice student of Michael McKelvey. She was last seen as Phil's Girl in *bobrauschenbergamerica*. Her other theater credits include *Orestes* (Iphigenia) with Cambiare Productions, *The Fantasticks* (Luisa) with Austin Playhouse, and several shows at MMNT, including *Cyrano de Bergerac* (Food Seller/Sister Claire), *Three Sisters* (Irina), and *Full Circle* (Translator/Rock Singer). Steffanie has also been a choral member and soloist of the St. Edward's Omni Singers, Madrigal Choir, and was the soprano soloist in the St. Edward's University Music Department's performance of Fauré's *Requiem* last spring. She would like to thank Michelle for her beautiful direction and allowing her to be part of this great production. She would also like to thank the cast and crew for being such great collaborators and artists and her family for their love.

AUSTIN RAUSCH '12 (*Federzoni/Peasant/Puppeteer*) This is Austin's first performance on the MMNT stage. Recently, he has been seen in The City Theatre's production of *The Lion, the Witch, and the Wardrobe* as Mr. Tumnus. In addition to conventional plays, he is employed at the House of Torment, working as an icon

character, The Pumpkin King. Aside from acting, his other talents include make-up design and execution, costume design and construction, and studio art. After earning his degree at St. Edward's University, he hopes to get his master's in Acting or Design in London.

BEN ROBERTS (*Young Andrea/A Boy*) is thrilled to join the cast and crew of *The Life of Galileo* as Andrea. Ben recently made his theatrical debut in the Zilker Hillside Theatre 2009 production of *The Music Man* as Winthrop Paroo. Prior to this he provided voice-over narration for the Barton Springs Audio Tour as part of the City of Austin's Watershed Protection project. Ben spends his freetime singing, playing Nintendo DS and drawing his favorite superheroes.

KEL SANDERS '11 (*Senator/First Monk/Peasant/Puppeteer/Rector*) makes his third appearance in an MMNT production. You may recognize him from last season's *Cyrano de Bergerac* and *The Pajama Game*. He has also appeared in *Oklahoma!* (SummerStock Austin) and *The Real Inspector Hound* (Transit Theatre Troupe, for which he is producing director). He would like to thank Michelle, his friends and family, Shannon and Phil.

CHRISTOPHER SMITH '10 (*Mathematician/Andrea (older)*) is a Theater Arts major planning to graduate in May. Christopher has appeared in several shows at the MMNT, including *bobrauschenbergamerica* as Phil the Trucker, *The Pajama Game* as Joe, *Cyrano de Bergerac* as Christian, *Cloud 9* as Betty/Gerry, *On the Town* in the Chorus, and *Death and the King's Horseman* as HRH the Prince. He has also been fortunate enough to work on productions with SummerStock Austin and Transit Theatre Troupe. For Michelle's enduring faith and guidance as well as the support of his friends and family, he is infinitely grateful.

RACHEL MAGEE (*Properties Master*) is currently the Properties Master for Austin Lyric Opera. She has worked professionally for several companies in Austin, including Properties Master for the State Theatre and Austin Musical Theater, Scenic Designer for Austin Shakespeare, and Scenic Artist for Tuna, Sweetwood Productions, and Texas Ex. Prior to moving to Austin, her credits include building and providing props for Opera Northern Ireland and Castleward Opera, and building props and large-scale puppets for the Lyric Theatre and the Ulster Theatre Company. At St. Edward's, Rachel assists and supervises the students who are assigned to prop MMNT shows, often designing and workshopping the prop builds.

ALLIE TOWELL '09 (*Make-up/Hair Design*) returns to MMNT after graduating last spring. She last designed hair and make-up for *Cyrano de Bergerac*. While at MMNT, Allie served on the make-up crew for *Parade* and *On the Town*, assisted the costume designer for SummerStock Austin's 2007 season and worked in the costume shop. She would like to thank Jeff and her family and friends for always encouraging and believing in her.

PHILLIP OWEN (*Original Music and Sound Design*) recently assisted on the sound design/composition for *A Steady Rain* on Broadway. Austin credits include *Vaudeville Vanya*, *Americamisfit*, and *A Midsummer Night's Dream*. He has worked as performer and designer for the transient theatre company, TENT, in *Oh, Sweet Captain* and *KG: Life in a Tin Can* in Portland, Maine. He currently works as the Lead Sound Engineer at the Alley Theatre in Houston. In May of this year, he received an MFA from Yale School of Drama. He is happy to be back among friends at MMNT.

SUSAN BRANCH TOWNE (*Costume Design*) has designed previous MMNT productions including *Amadeus*, *Ah,*

Wilderness! and *The Pajama Game*. In Austin, Susan designed *The Bat* for Austin Lyric Opera and *The Grapes of Wrath*, *Jesus Christ Superstar*, *Present Laughter*, *Urinetowne*, *Aida*, *Cabaret* and many others at Zach Theatre; *The Music Man*, *My Favorite Year*, *Seven Brides for Seven Brothers*, *Annie Get Your Gun*, *The Secret Garden* and *Crazy For You* for Zilker Theatre Productions; and several original works for Ballet Austin. Favorite regional engagements include Denver Center Theatre Company, the Alabama Shakespeare Festival, Pioneer Theatre in Salt Lake City and Milwaukee's Skylight Opera Theatre. In New York, Susan designed for New York City Opera and numerous off-Broadway productions. Susan is a graduate of Carnegie Mellon University and the Yale School of Drama, and is a 23-year member of United Scenic Artists, Local 829.

STEPHEN PRUITT (*Lighting Design*) is a former aerospace engineer who decided it was better to be a scientist working in the arts, rather than an artist working in science. Over the past 12 years in Austin, he has done photography, lighting, scenic and event design for a mix of local and national groups including Cirque du Soleil, the Rude Mechanicals, Salvage Vanguard Theater, Trouble Puppet Theater, Spank, Ballet East, Aztlan and Tapestry Dance Companies, and has received multiple awards nominations for both his scenic and lighting work. His previous designs for MMNT have included sets for *Cloud 9* and *Cyrano de Bergerac*, as well as lighting for *bobrauschenbergamerica*, *Metamorphoses*, *Macbeth*, *Death and the King's Horseman*, *Honk* and *Antigone*. In addition to designing for others, Stephen also creates performance art and theater. His most recent project, a workshop production titled *TBA* received the "best of" designation at FronteraFest 2009 and was expanded to full scale insanity at the Blue Theater in October. Stephen can be contacted through his web site, www.fluxiondesigns.com.

CHASE STAGGS (*Scenic Design*) returns to MMNT where he most recently designed *The Pajama Game*. Chase has designed for the stage since 1988 and is an art designer and set decorator for film and television. He trained as a painter, working in oil and acrylic, and as a sculptor, sculpting an assemblage of found objects as well as working in traditional mediums. Chase has designed costumes, lights, sound, special effects and puppets, acted in numerous productions and is a singer-songwriter. Chase holds a degree in graphic arts from the Art Institute of Houston.

SHANNON K. BISHOP '11 (*Production Stage Manager*) is proud to be the production stage manager of *The Life of Galileo*. This is her second role as PSM at MMNT following *The Pajama Game*. She is also the MMNT box office manager as well as the managing director of the St. Edward's student organization Transit Theatre Troupe. Shannon is pursuing a degree in Theater Arts and hopes to travel the country to work under different theater companies upon graduation. She would like to thank her ASM team on the show for their excellent work, and her Dad and Kel for their constant support.

BERTOLT BRECHT (*Playwright*) was born in Augsburg, Germany in 1898. He studied philosophy and medicine at the University of Munich before being drafted as medical orderly during the First World War. He returned to his studies after the war but became gradually more interested in literature and theater. His first play, *Baal*, was produced in 1922. This was followed by *Drums in the Night*, *Jungle of the Cities* (1923) and *A Man's a Man* (1926). In 1927 Brecht collaborated with the composer Kurt Weill to produce the musical play, *The Little Mahagonny*.



They then produced *The Threepenny Opera* together. In 1930 he collaborated with composer Hanns Eisner on *The Measure Taken*. Brecht's plays reflected a strong Marxist interpretation of society, and when Adolf Hitler gained power in 1933, Brecht was forced to flee from Germany. While living in exile, he wrote anti-Nazi plays such as *The Roundheads* and *The Peakheads* and *Fear and Misery of the Third Reich*. These were followed by *Galileo* (1939, revised in 1945), *Mother Courage and Her Children* (1939), *The Good Person of Szechuan* (1941), *The Resistible Rise of Arturo Ui* (1941) and *The Caucasian Chalk Circle* (1943). Still in exile, Brecht arrived in the United States in 1941 and settled in Hollywood. There he contributed to writing the film, *Hangman Also Die* (1943). In 1947, under investigation by the U.S. House of Un-American Activities Committee (HUAC) as a possible communist, Brecht left America for East Germany. In 1949 he founded the Berliner Ensemble which became the country's most famous theater company. Brecht wrote only one new play, *The Days of the Commune* (1949) thereafter. He was in rehearsal for a German production of *The Life of Galileo* when he died on August 14, 1956.

DAVID HARE (*Playwright*), British actor, director and playwright David Hare was born in 1947 in West Sussex, England. A Cambridge graduate, Hare co-founded Portable Theatre Company. His first play, *Slag*, was produced in London in 1970 at the Hampstead Theatre Club. He served as Resident Dramatist at the Royal Court Theatre in London in 1970–1971 and Resident Dramatist at the Nottingham Playhouse in 1973. In 1975, Hare co-founded Joint Stock Theatre Group with David Aukin and Max Stafford-Clark. In 1977 he held a U.S./U.K. Bicentennial Fellowship. Hare's plays include *Knuckle* (1974), *Fanshen* (1975), *Plenty* (1978), *Pavida: A Fleet Street Comedy* (1985), *The Secret Rapture* (1988), the trilogy *Racing Demon* (1990), *Murmuring Judges* (1991) and *The Absence of War* (1993),

Skylight (1995), *Amy's View* (1997), and *The Judas Kiss* (1998). He has also adapted Chekhov's *Platonov* and *Ivanov*, Schnitzler's *La Ronde* (The Blue Room), and Brecht's *Mother Courage and Her Children* for the theatre. More recent plays include *My Zinc Bed*, first staged at the Royal Court Theatre, London, in September 2000, and *The Breath of Life* (2002). *The Permanent Way* (2003) opened at the Royal National Theatre in January 2004. His play, *Stuff Happens* (2005), was premiered at the National in 2005. In addition to theater, Hare has a written and directed for film. His book, *Obedience, Struggle and Revolt* (2005), is a collection of lectures about politics and art. His most recent plays are *The Vertical Hour* (2006) and *Gethsemane* (2008), and the screenplay for the film of *The Corrections*, based on the novel by Jonathan Franzen. Hare was knighted in 1998 and is a Fellow of the Royal Society of Literature. He currently resides in London. His papers were acquired by the Harry Ransom Humanities Research Center at The University of Texas at Austin in 1993.

MICHELLE S. POLGAR (*Director, MMNT Managing Director*) returns to the director's chair after directing *Cyrano de Bergerac* for MMNT last season (Austin Critics' Table Award for Outstanding Direction, Outstanding Production of a Drama). Local directing credits include *A Christmas Carol*, *The Woman In Black* (Austin Critics' Table nomination), *Proof* and *The Glass Menagerie* (Austin Critics' Table nomination) for the State Theatre and *Sherlock Holmes* for The Public Domain. Michelle holds theatrical credits spanning more than 20 years in theatrical production and management from theaters including Children's Theatre of Charlotte, CPCC Summer Theatre, The Cleveland Playhouse, The State Theatre, Austin Shakespeare, UT-Austin and others. Michelle holds an MA from the University of Texas, a BA from the University of North Carolina and attended the North Carolina School of the Arts.

She would like to thank everyone who contributed time and energy to this production and Robi, Ari, Kaitlin and Didi for their unwavering support.

Truth is the child of time. It is not the prisoner of authority.

— Bertolt Brecht. *The Life of Galileo*.

Costume images by Susan Branch Towne.

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For more information, contact Jay Hume at johngh@stedwards.edu or 512-464-8811.

Thank you for your continued support. We look forward to seeing you again at the MMNT.

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