

Mother Courage and her Children Scenography

By

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Submitted to the graduate degree program in Theatre and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Master of Arts.

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Date Defended: 4/14/2014

The Thesis Committee for Author Julia Ann Ubert  
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Chairperson Mark Reaney

Date approved: 4/14/2014

## Abstract

Bertolt Brecht's *Mother Courage and her Children* is a story of strong headed Canteen Woman, Anne Fierling, who is determined to earn her living and support her family from the Thirty Years War.

I chose Mother Courage because the struggle of the Mother and her children in this world really sparked my curiosity as to why she would choose this living for her family.

When I read *Mother Courage* my husband was playing a video game called *FallOut: New Vegas*. This video game is set in a post-nuclear war, where the inhabitants of the world were living in a highly irradiated desert atmosphere. I chose to place the play in this setting because Post-apocalyptic is current in today's youth and media. I approached the costumes with this same aesthetic with an edge. The lighting concept serves the mood and atmosphere supporting the dark days of fear and war.

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I began my hunt for a thesis project subject by reading several plays till something struck a chord. I was looking for something with grit and earthiness. I began by listening to rock operas, reading Peter Weiss' *Marat/Sade* and Martin Sherman's *Bent*. It was then recommended to me to read *Mother Courage and her Children* by Bertolt Brecht. The play grabbed my interest immediately: the world Brecht makes in *Mother Courage and her Children* is so rough and intense.

In the beginning of the play we meet Anne Fierling, a.k.a Mother Courage, a canteen woman during the Thirty Years War. She spends the entire play trying to keep her business and her three children alive. Mother Courage only wants to survive the war, but she needs the war, because war is what her business thrives on. Throughout the play she balances her business and her family's survival. What follows is a brief synopsis of the action:

Act One: Mother Courage comes upon a Recruiter and a Sergeant. They see her two sons and immediately try to convince Eilif Nojocki, Courage's eldest son, to join the army. In a moment of foreshadowing Mother foretells how both men and each of her children will die: Eilif for his bravery, Swiss Cheese for his honesty, and dumb Katrin for her kindness. Her son Eilif is taken away to join the army while Mother is distracted selling something to the Sergeant.

Act Two: We meet the Cook. Mother is trying to sell him poultry and haggling when Eilif shows up with the General and the Chaplain. He is being hailed for killing a peasant and for pillaging his cattle to feed the troops.

Act Three: Courage's second son, Swiss Cheese, joins the troops as a Paymaster. Life is good, Yvette, a working girl who follows the troops as well, sings the "Fraternization Song" about Peter Puff, an old love. She walks off without her things and Katrin tries on Yvette's boots and hat. Suddenly the enemy troops are upon them, Mother scrambles, and she takes down the

regimental flag, gives the Chaplain clothes to change into, catches Katrin in the boots and promptly orders her out of them and rubs dirt on her face. Swiss Cheese shows up with the Regimental cash box and stashes it in the cart. Mother scolds him for not thinking and tells him to change out of his Regiment colors. Three days pass and Mother goes off to buy a new flag. Swiss Cheese decides to take the cash box and hide it somewhere else. Because Swiss Cheese is not that quick, he gets caught by enemy forces and Mother denies knowing him, trying to protect Katrin, herself, and her business. She sends Yvette to the Catholics camp to negotiate his release. Despite all Mother can do, she haggles too long over his life and loses her second son because he is honest.

Act Four: Mother Courage is outside the Catholic's officer tent to complain about the damage to her cart and is told to wait. A young and old soldier shows up and the young soldier is extremely angry for being shorted his reward money. Seeing the young man's anger Mother sings 'The Song of Great Capitulation'. Mother convinced herself through her song that complaining would only bring trouble and leaves.

Act Five: The Chaplain, Katrin, and Courage move on together to a war ravaged village and rescue the inhabitants of a burning building. The Chaplain asks for linen for the hurt people but Mother refuses to tear up her shirts, because the peasants cannot pay for them. Katrin runs in a building to save a child, and Mother is distracted long enough for the Chaplain to get the shirts. The scene ends on an eerie note as the chaplain says, "There's still someone under there."

Act Six: Mother and Katrin are taking inventory while it rains outside. After a while Mother sends Katrin with a Clerk to town to make a few purchases. When Katrin returns she has a gash above her eye. After getting bandaged, Katrin runs into the cart. Mother laments that this misfortune should happen to her. Katrin has been waiting for the war to end so she can get

married, but now that she is disfigured as well as dumb, Mother doesn't see how Katrin will ever get what she wants now.

Act Seven is that the height of Mother's career! She is flush with goods—life could not get better. She sings a ditty in her jubilation.

Act Eight: It is a summer morning. An old woman and her son wake Mother Courage because they need to sell their bedding. Mother is refusing to buy the bedding when they get the news from a band of Lutherans passing through that peace broke out several weeks before. She frets because she had just restocked. The Cook shows up with the Lutherans and suggest that Mother go and sell her wares before prices bottom out. Yvette shows up dressed in fine attire and much heavier because she is a recent Colonel's widow. Mother and Yvette go off to the town to sell her wares. Mother uses Yvette as a lure in order to get better prices. While Mother is gone, Eilif shows up with two guards in tow. He has stolen cattle as before, only this time he is condemned for it because they were at peace. Before Mother can come back, he is taken off. The Chaplain, seeing a chance for him to get back to being a religious figure, follows to offer Eilif absolution. Thus Eilif dies because of his bravery. The Cook is left alone with Katrin, who is still hiding in the cart. He tries to talk with her when gunfire is heard in the distance. Mother Courage runs back on and declares that war resumed three days ago. She convinces the Cook to travel with them and to get the cart moving so they can get to the Lutheran side of the battle lines.

Act Nine: It is the seventeenth year of the war and it is a harsh winter. Mother and Cook are pulling the cart when they come upon a dilapidated parsonage. The Cook tells her that he is tired of this life and received a letter telling him he owns a small inn. Mother and Cook start singing outside so they can get the attention of people inside the crumbling building. They are hoping that the people inside will be nice enough to give them some food. While they are singing

Mother contemplates this offer, though the offer does not include Katrin. The people inside the parsonage wave them in. While they are in the parsonage Katrin collects her things and lays out pants and a skirt on the hood of the truck. This is her attempt to tell her Mother why she left. But before Katrin can leave, Mother Courage comes back out and tells Katrin that she would never leave her. The women dump the Cook's things on the ground and pull the wagon away.

Act Ten: Mother and Katrin are still pulling the cart and pass a peasant's house. They can hear singing inside about how lucky are those to have shelter. Mother Courage and Katrin trudge on.

Act Eleven: The cart is pulled up near a peasant's shack in the middle of the night. Four Catholic guards appear at the shack. They pull the family from the shack and demand a guide to town. When the family refuses, the guards threaten their livestock and the young man relents and offers to lead the way. After they exit, the peasant uses his ladder to climb his roof and see what they are doing. They realize that the town is going to be overtaken. While the peasants are trying to think of a way to warn the town, Katrin moves into action. She grabs the drum from the cart, climbs the ladder and begins banging the drum. The peasants try to stop her because they are afraid they will be killed, but Katrin pulls the ladder up with her before they can stop her. She keeps hitting the drum. The soldiers run back and try to come up with ways to cover up the sound. When this fails, the leader sends his men to get a gun and has another soldier attack the cart. This does not stop Katrin; in tears she keeps banging the drum. The leader shoots Katrin dead. But her death is not in vain: the final bang of the drum is answered by the town's cannons. Katrin was too kind, and in the end that spells her doom. Mother Courage's children are all taken by the war that for so long supported them.

Act Twelve: We see Mother Courage crying over her daughter's body. The peasants keep trying to urge her to move on; tell her that they will give Katrin a proper burial. Courage gives

them money for taking care of Katrin then harnesses herself to the cart and tries to pull it after the armies.

### Research Process

After deciding to do *Mother Courage and her Children*, I began researching Bertolt Brecht and the historical circumstances that led him to write such a compelling masterpiece. Brecht was raised in a middle class family in Bavaria. He attended the University of Munich and found work as a dramaturge at the Deustches Theatre in 1924. In 1928 he had his first real success with *Threepenny Opera*. The Marxist and anti-fascist tones in the play forced him to flee Germany in 1933 when Hitler rose to power. He lived in exile for the next 15 years, traveling across Scandinavia and eventually making his way to America. Throughout this time, Brecht wrote dramatic plays with themes of persecution and sacrifice. His 1939 *Mother Courage and her Children* is hailed as his greatest masterpiece. It was inspired by the invasion of Poland and only took him five months to write his first draft. It was first produced in Schauspielhaus Zurich in 1941. Finding that critics and audiences were too sympathetic, he undertook important revisions. In Act Five, for example, Mother Courage originally cut up her military shirts to help the injured people. Brecht changed it to the Chaplain and Katrin taking them against Mother Courage's wishes, thus making her harder to sympathize with. The play was then produced in 1949 in East Berlin.

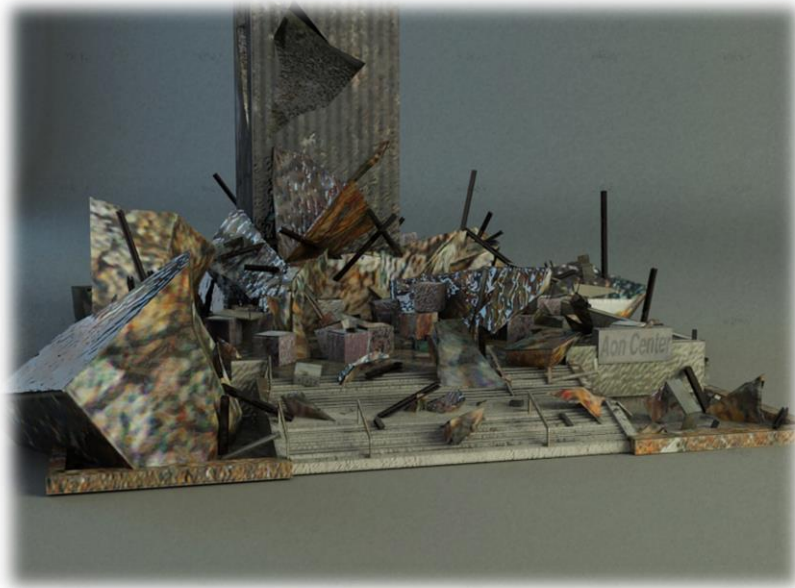
I was confused as to why Brecht wouldn't want the audience to sympathize with Mother Courage, so I continued my research on Epic theatre and Brecht's aesthetic to better understand how he meant his work to be received. Brecht's "Epic Theatre" is meant as a way to keep the audience from getting emotionally involved in dramatic spectacle and becoming instead a critical

observer of the action. Brecht wants his audience to view *Mother Courage's* actions critically – to provoke thought and rouse them to action. Brechtian theatre is often most known by his theory of alienation or the “*verfremdungseffekt*.” Brecht had several ways of achieving this. First actors should not fully immerse themselves in the character or become the character. Instead, they should portray themselves and the character at the same time. Actors should demonstrate that they are just actors pretending to be these characters, showing disconnection. In conjunction with this, Brecht would have his minor characters playing several parts in the play without trying too hard to make them look like a different character. He would not hide the technical aspects of the production but bring them to the audience’s attention. He advocated using cards or curtains with the summary of the scene written on it before the scene happens, interrupting that action with a song, and avoiding masking that hides backstage areas and lighting instruments. By using all these effects he was attempting to have the audience see that theatre is a presentation of a story told by actors and hindering them from fully immersing themselves in the story. Through the course of the play, *Mother Courage* loses all three of her children to the war she tries to profit from. I read two different scripts and chose to work from the translation by John Willett, as opposed to Eric Bentley’s translation, because it was more modern and would complement my design concept.

### **Design Process**

When I first read *Mother Courage and her Children* by Bertolt Brecht I was overwhelmed with curiosity about its visual environment. While I was reading *Mother Courage*, my husband was playing a video game based on the premise of a post-nuclear war. *FallOut: New Vegas* came out in 2010 and reflects the the fascination with the post-apocalyptic in current media. Because of its popularity for today’s generation, I felt the post-apocalyptic environment would make for an interesting setting for *Mother Courage*. I chose to place the play in a

futuristic post-nuclear war with a neutral desert atmosphere. I looked online for a singular picture from the *FallOut* design to be my jumping off point for the set design.



In *FallOut*, the population has broken up into several different factions, all at war with each other, just trying to make it to the next day. Among these people are canteen sellers, where you can purchase food, weapons, and other supplies. This is when I realized that I wanted to design *Mother Courage and her Children* in a post-apocalyptic setting. I could really see the story happening in this atmosphere. These canteen sellers represented Mother Courage and the struggles her and her family go through during the war.

### Set Design

My set design is based on the post-apocalyptic atmosphere of *Fallout: New Vegas*. In this world, a nuclear war has left the planet earth a desert. Most of the plant life has died off or mutated into a new species and most of the population has broken into different factions; everyone is in a constant state of fear and war. This correlated with the impression I got from what people in *Mother Courage and her Children*'s world could have been like in the Thirty

Years War, where honor and loyalty are not virtues and scavenging a battlefield for supplies and food to sell back to the armies is the norm. I have always found a fascination in how beautiful things are when they are crumbling and wearing away from time: metal rusts, fabrics decay, and structures fall apart. With this and the script in mind, I continued watching my husband play *FallOut: New Vegas* while I sketched and generated ideas. The environment of *FallOut* inspired me to look at images of the Chernobyl disaster and the nearby town of Pripyat, Ukraine in order to see what a real nuclear disaster looks like.



In these photographs, I was struck most by all the textures of paint peeling, rusted metal, the chipping floor boards of decaying buildings, and their monotone grayish feeling. This in



conjunction with the initial inspiration of the video game, I knew that the setting of my design would be a dangerous and barren land. The structures would be made out of anything the people could find and pull together to make a shelter. Materials like corrugated steel, scrap pieces of metal, crumbling bricks, chain link fence, and erosion cloth. These were the basis for the materials used in the set design. I began building the model, working in a three dimensional medium allowed me to shape the space in a more realistic and organic way. As I was building I began using cardboard for the majority of the set. If you peel off one side of cardboard and expose the corrugated middle it makes for a great representation of corrugated steel. I realized it made sense to me to make this environment out of a recyclable material when that is what the characters are building their shelters out of, salvaged parts of buildings. I started with a scaffolding unit on the center of the turntable. Because of the episodic nature of the play, the scene shifts would have to happen with some expediency. The turntable allowed me to have a standard unit in place for the scenes that demanded more from the setting. Most productions of *Mother Courage and her Children* are done on a nearly bare stage; however, I did not wish to do this. I was striving to create a dangerous barren land covered with debris and trash. After creating a series of scaffolding units and positioning them on the model, the production began to take shape. Each scaffolding unit had multiple types of metal, textures, and poles bent and twisted. These angles and shapes helped to convey this dangerous fearful war zone. The structures could fall down on you at any moment. Because the world I have created is irradiated, I decided that during scene shifts all actors responsible for the shift should be in gas masks. After making this decision, I turned back to the set design. I needed a way to block off parts of the stage for the smaller locations. I originally thought of Brecht's innovation of using large strips of cloth to block off large parts of the stage, though I was thinking of using erosion cloth. This material has a lot of texture and it was loosely woven, so the audience would be able to see

through it at times. After some reflection on this I decided that the erosion cloth would not fit it the world if it was so large. I chose to design two fly units—made of steel, bolts, and chain link fence—that are rigged to tracks. This would allow me to fly them out and pan them left and right to provide great flexibility in the scene variations. These units would not be masked off, so the mechanism for them moving would be very apparent. After these were designed I moved on to address the scene shifting again. Brecht often used drapes with a summary of the scene projected on it preceding the each act, a tactic to further his alienation theory. In true Brechtian fashion, I designed a projection screen that would fly in at the top of each act while the scene shift is happening as well as giving the audience something to look at while the scene gets in place. These projections would be the TV test screen, with the words “Please Standby” at the top and the act summary following.



Using the projection screen allows the time needed for the scene shift to execute, but more importantly it gives the turntable time to turn. I do not intend the projections to distract completely from scene shifts. I chose to use the turntable because it is a very obvious technical mechanism. While the shift is being executed, the stage will be backlit so all the movement is visible to the audience. This gap also allows time to get Mother Courage’s cart moved into place, with the actors breaking character momentarily to do this. Traditionally the cart is

represented as a covered wagon pulled by actors. This presented a challenge. I knew that the cart had to be big enough to fit a person and various props. Given my concept, I decided to use a truck as the cart. I wanted the truck to look like a “beater,” as if Mother Courage found an empty shell and put wagon wheels and a harness on it. I envision the truck having working doors and a working hood. She would use the engine as a place to store her wares and the cab of the truck would be a place for one of her children to sleep. In the bed of the truck there would be a little shack built into it, providing shelter for the rest of them. The truck would be covered in rust, bullet holes, and broken glass to give the unmistakable impression that this vehicle has been through hell and then some. As far as moving it on stage, the truck would be hoisted up on swivel casters, allowing it maximum mobility on stage.

### **Costume Design**

The costumes are designed on the premise of repurposing items and patching up old things, a feature that I also noticed in *FallOut*. As Mother Courage is scavenging the battlefield, it is natural she would save the best of everything for her children but would sell the item off their backs if it fetched a sizeable price. The wellbeing of her family relied on her frugality. This gave me impression that she was a shrewd woman with one end goal in sight: protecting her family. I began researching the military uniforms of different eras and watching several movies based on the post-apocalyptic world. *Mad Max* movies are a great source for seeing creative uses of mundane items repurposed.



The costumes are based on salvage and re-purposing items for protection. The wealthier you are, the better are materials available to you. In *Mother Courage and her Children*, the military is the driving force behind the economy. As Mother Courage's character points out in the play, if there is no war how will she make a living? So I made the choice that all Generals, commanders and higher ranks would have access to uniforms and the best of everything, while the Sergeants and soldiers would have to create their own uniform in gorilla warfare fashion. The better a fighter you are, the more bodies and towns you can pillage from in order to fashion the best armor. So some characters have a bulletproof vest, while some have elbow pads and kneepads or antiquated equipment. One of my soldiers has a World War I helmet while another has a gas mask.



It is important that audiences see which side of the war is which, so I chose to give the sides signifying colors. I wanted to make a decisive difference so the audience would understand when Mother Courage and her children get over run by the enemy and Mother Courage pretends to not know her own son for fear of getting them all killed. Mother Courage and her children each have blue hints in the costumes that Courage makes them switch out to blend in when in danger. This tactic will only save one child. I chose a general color pallet for all the costumes because I wanted everyone to be of the same world.



I chose blue and orange to represent the two factions of the war—blue for the Protestants and orange for the Catholics. I designed all the costumes to be made of rough fabrics and for everything to be distressed, some more than others. I wanted to give the impression that everyone was in a similar situation; everything worn by the characters has either been picked up or patched together. The peasants of this world have both signifying colors in their costumes. The reason for this is that they are so poor that they take whatever scraps they can find and save up till they can piece together a garment.

Mother Courage's costume is a mechanic's jumper with license plates for shoulder guards and a hip satchel in which she keeps all the most precious items, for instance her money and anything precious enough that could be traded for a drink. I wanted her costume to be something she found on the road and tailored to fit her. When the play comes to winter in Act Nine she adorns a scarf and a winter coat made of sheepskin and other materials.





Her eldest son Eilif's first costume is made of distressed jeans with a leather jacket. He is her brave son. I put him in a leather jacket to give him the look of a hot head, quick to make decisions. He joins the Protestants in Act One. He kills a peasant to get the peasant's livestock to feed the regiment and is rewarded. He does it a second time during peacetime and suffers the repercussions of his actions. Eilif's second costume, after he joins the second Finnish regiment, adds on a few new items that would have either been given to him or taken from the battlefield.



Swiss Cheese is Mother Courage's middle child; she raised him to be honest because he's not that smart. For his look I wanted something more subdued and simple. Swiss Cheese joins the regiment as a paymaster. Because Swiss Cheese is more of a clerical worker for the war, his military uniform is a jacket made from brown fabric, scraps of blue fabric, and duct tape. This style of jacket shows he has an important job of handling money (as opposed to his brother, who

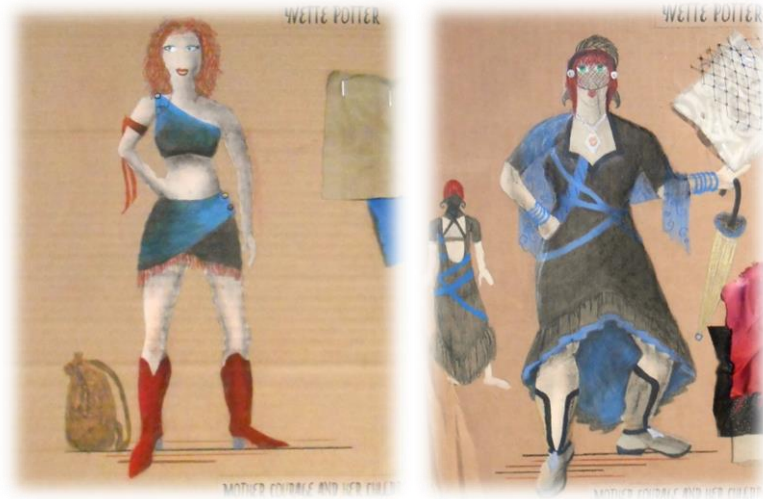
is a fighter). He does not spend much time in this jacket because the Catholics invade and Mother Courage instructs the children to change so as to not raise suspicion. This does not save him and he is killed.



Yvette Pottier is a prostitute who shows up in Act Three. She also travels with the regiment as her mode of survival. She begins the play in an animal skin fringed halter top and skirt with a large floppy sun hat over her wild mess of red hair and red boots. Being a prostitute, I wanted her to look like she has some money to look nice enough to keep men interested. Yvette is however the only one in the play to truly profit from the war. Because she sleeps around she also had enough sense to sleep her way up the chain of command until she shows back up in Act Eight rich, fat, and heavily powdered, all the signs of having money. Her second costume is made of fine fabrics and black and blue strips decoratively placed around the dress. I



gave her a sleeker hairstyle and headband styled cloche hat with a mesh veil. She is also adorned with many fine rings, bracelets, and a large pendant necklace.



We first meet the Cook when Mother Courage is trying to sell him a capon. The Cook is the personal cook to the General of the Second Finnish Army. The Cook is a Don Juan past his prime and vies for Mother Courage's affection and food. When we first meet him, he looks as any cook would. He wears an apron and his clothes are as much in disrepair as everyone else's, very dirty with grease stains and singe marks from working over a fire.

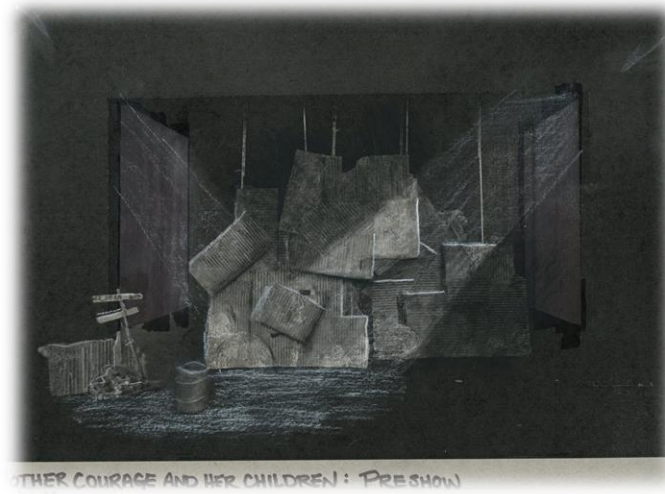


The Chaplain is supposed to be a pious man of the Reformation, although he shows himself to somewhat of a hypocrite. I didn't want to make him look like a chaplain of today, so I designed his costume to answer the question "How would religious apparel and items change?". I chose to keep the cassock silhouette and changed some features. I decided to make his cassock a blue-gray, to keep him tied in with the Lutheran's signifying color, and added duct tape around the chest, as if the duct tape were covering up a burned hole or a rip. His bible is also covered in duct tape as a substitute binding. I also plan to give him a strand of prayer beads made from bottle caps and tin. When the Catholics invade, the Chaplain is with Mother Courage and get frightened. Mother Courage tells him to change and then gives him something to change into. His second costume is a pair of overalls and a shirt. Because he is less devoted to his religion and more devoted to saving his own neck, he takes the clothes and ends up staying with Mother Courage and Kattrin for several years. He works for Mother Courage and in return she looks after him.



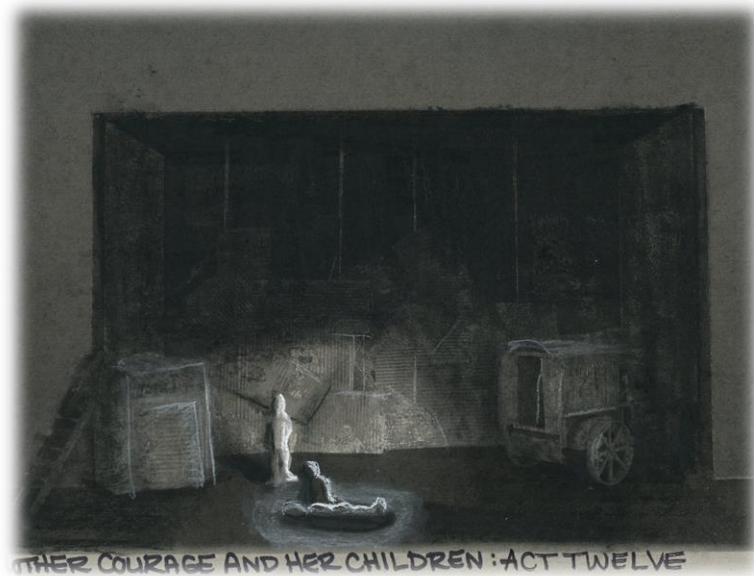
## Lighting Design

Brecht does not often use color in his lighting designs, he instead favored harsh bright lighting. He did not allow there to be any changes in the lighting for mood, unless prompted by a line from a character, or its source was visible.



My lighting design would be based primarily around the time of day and season dictated in the script but with a more concentrated amber tint to further create the feeling of a barren land. I chose to use two front light tints, Bastard Amber and No Color Blue, in my lighting instruments. I made this choice because the tint would add more contrast to the highlight and shadow than white light and would be more flattering on the actors' skin (as opposed to washing them out with harsh white light). My front lights are plotted out to give a general wash across the stage that can be cut down for the more isolated scenes. For the sidelight in the front of house box booms I have decided to use gel scrollers because I like to have some very saturated colors for sidelight and gel scrollers have a very noticeable noise. This noise draws attention and would fit very nicely into Brecht's aesthetic. Also going with his aesthetic, I have a projector positioned on the center balcony rail and a follow spot. The projector will be used to project the "Please Standby" slides with the act summary. The follow spot will be used with no gel

whenever there is a song, at the end of the play when Kattrin is on the roof, and when Mother Courage is kneeling over her daughter's dead body.

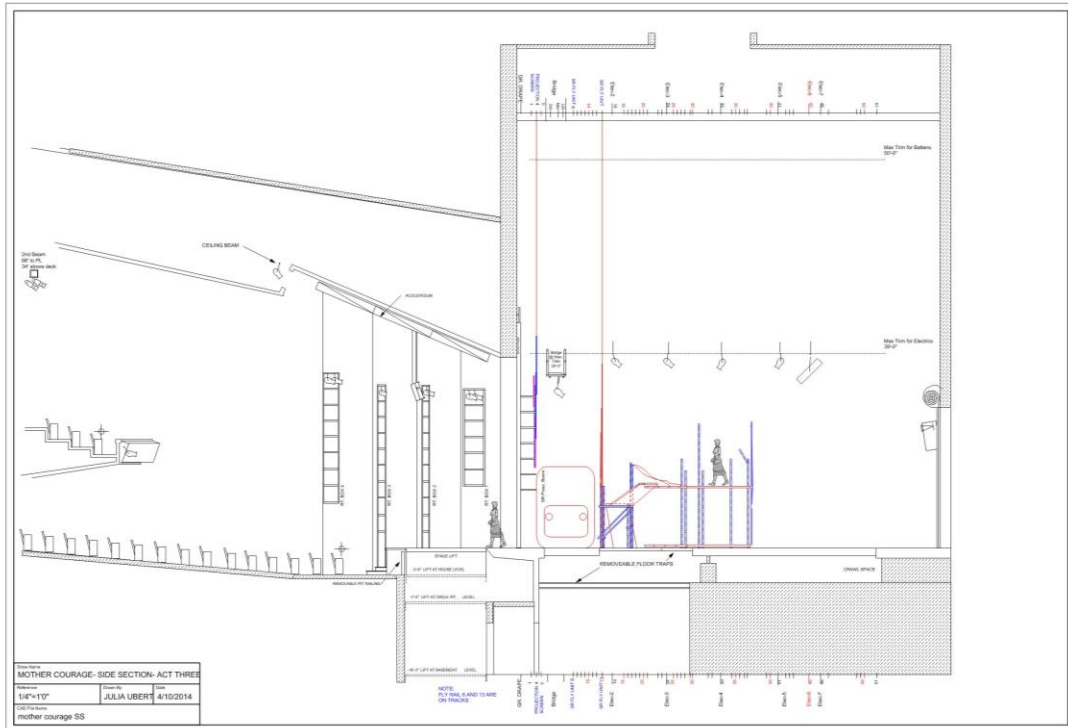


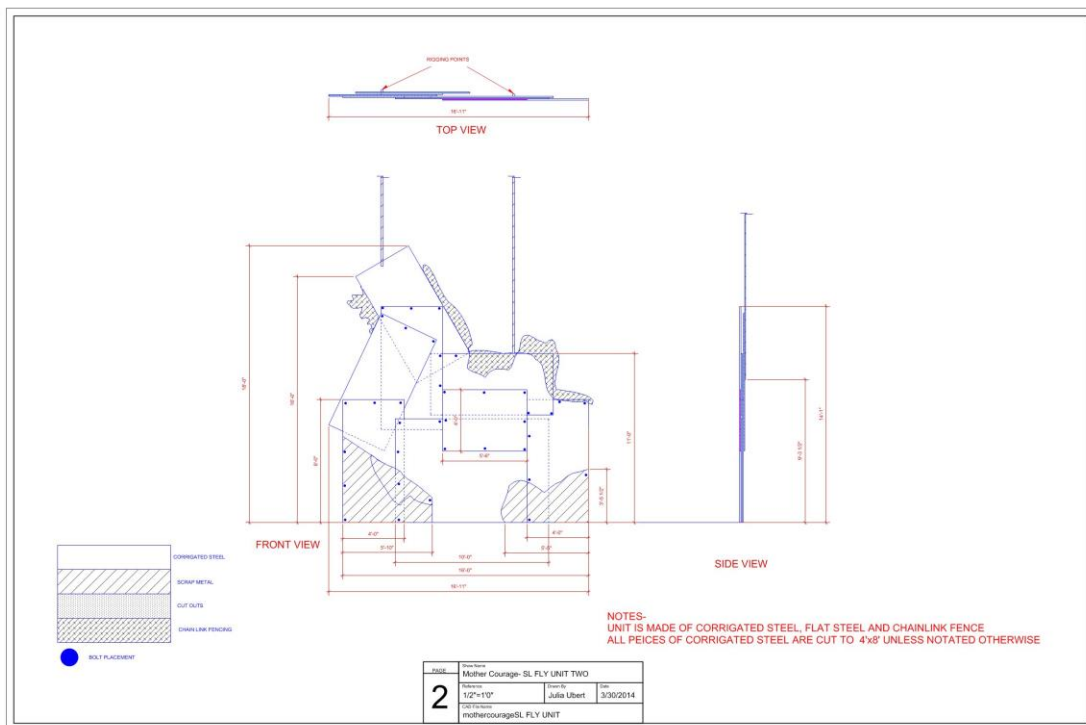
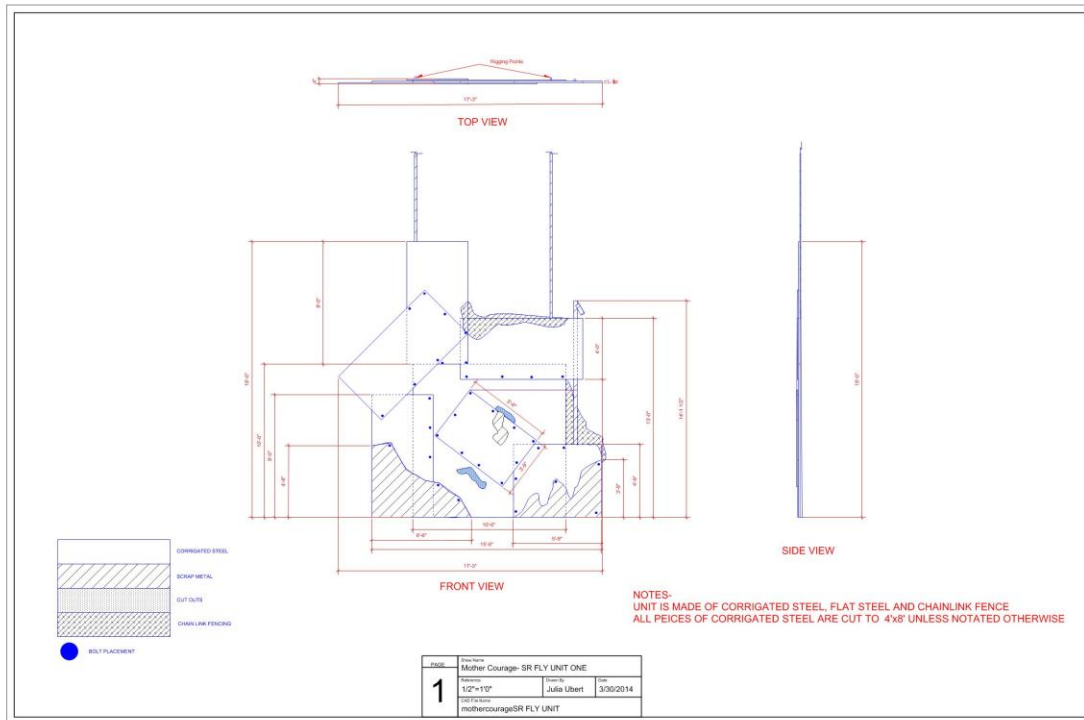
### Conclusion

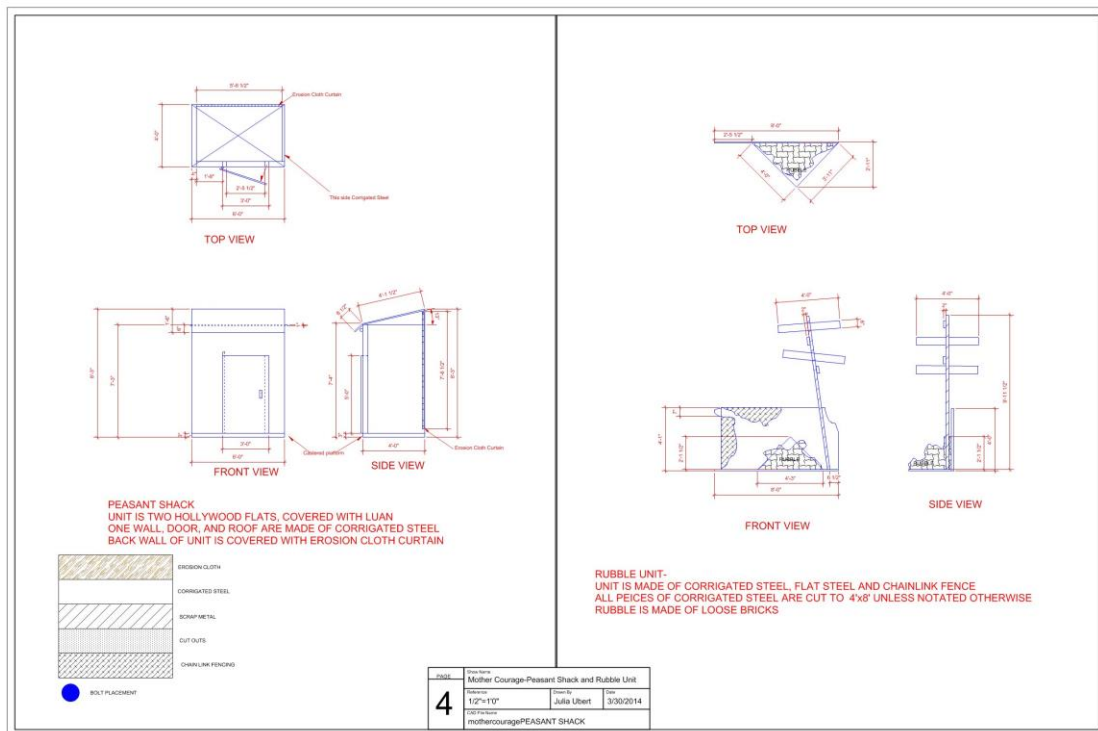
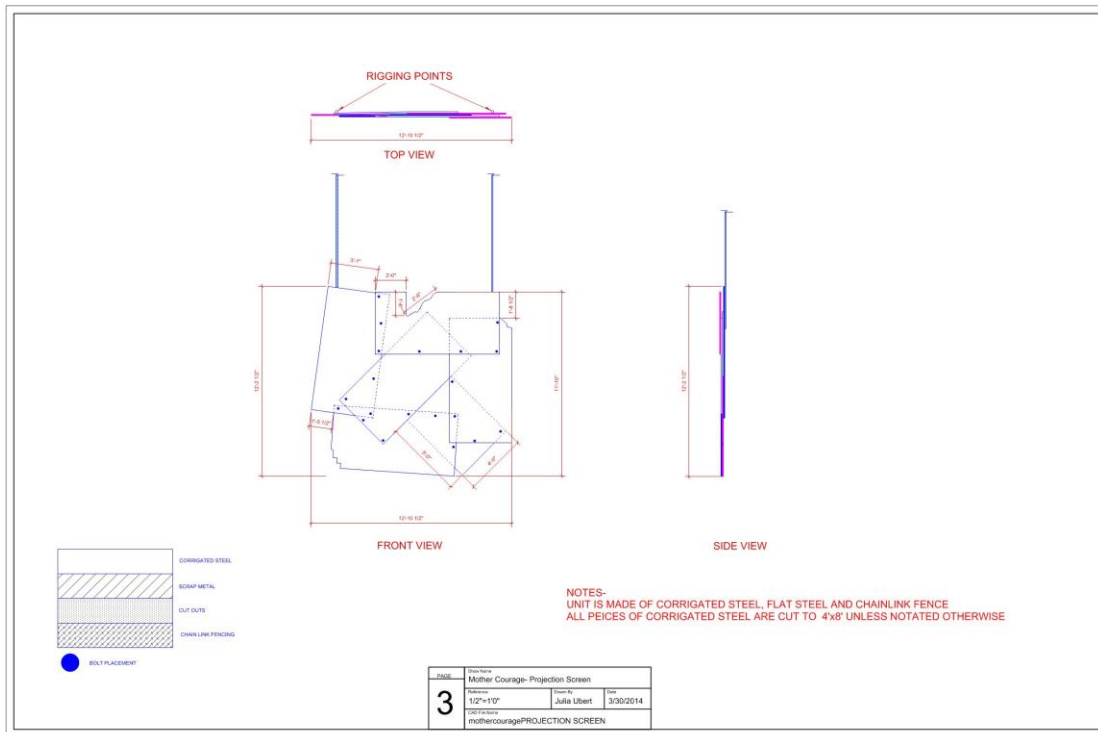
Bertolt Brecht's play, *Mother Courage and her Children*, is a very strong piece of work. Through my research, set, costume, and light design, I have brought to the stage a sense of a barren war torn world without being too literal. This world is not a literal representation of the play, only a metaphoric representation. I did not want to be too literal because that is not how Brecht would have wanted it portrayed. I designed *Mother Courage and her Children* so the audience would look at the characters and think of their actions with a critical outlook, instead of fully immersing themselves into it.

## Supporting Paperwork

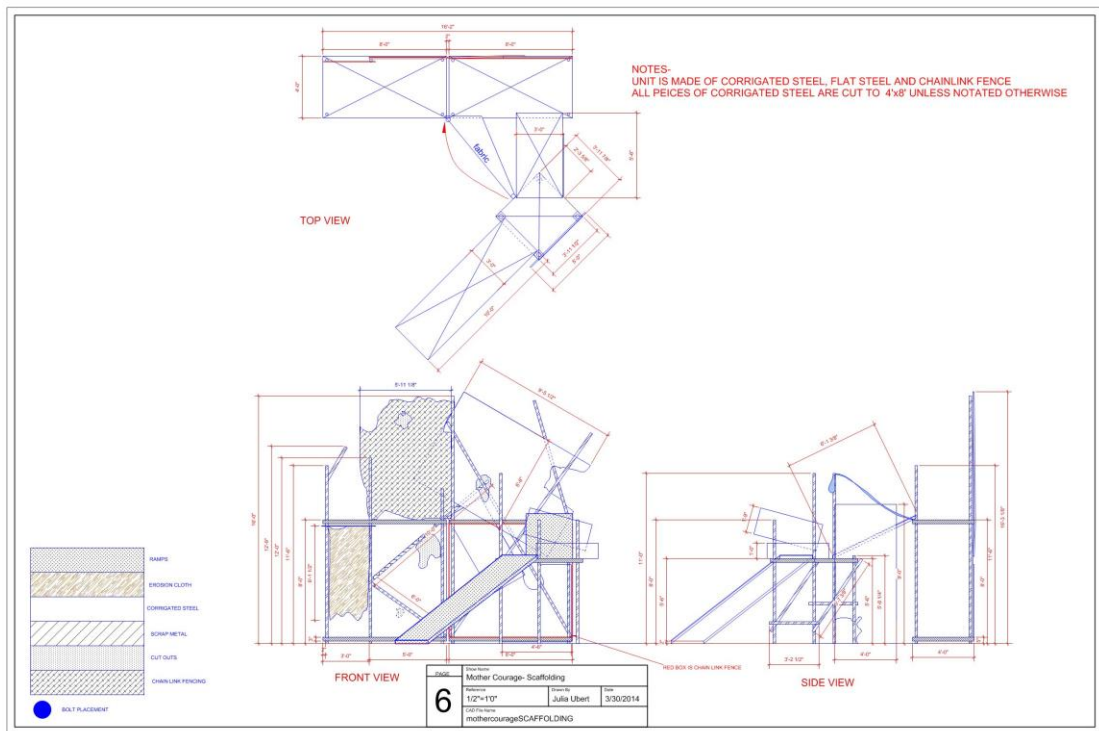
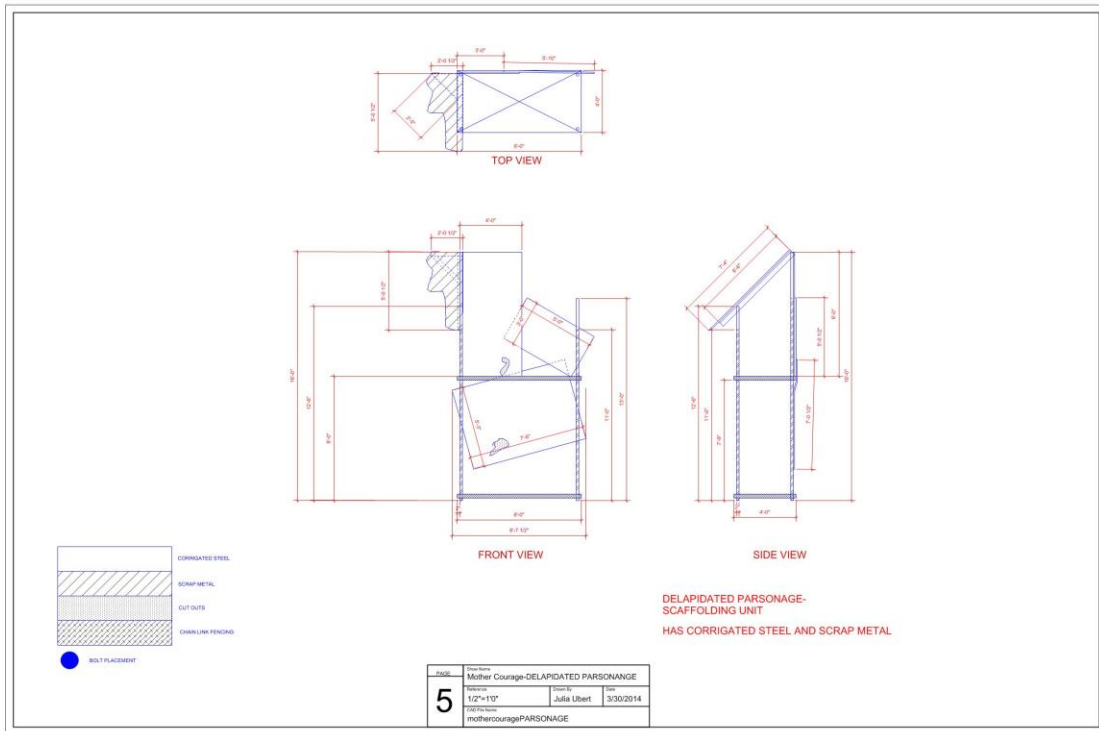
### Drafting Paperwork



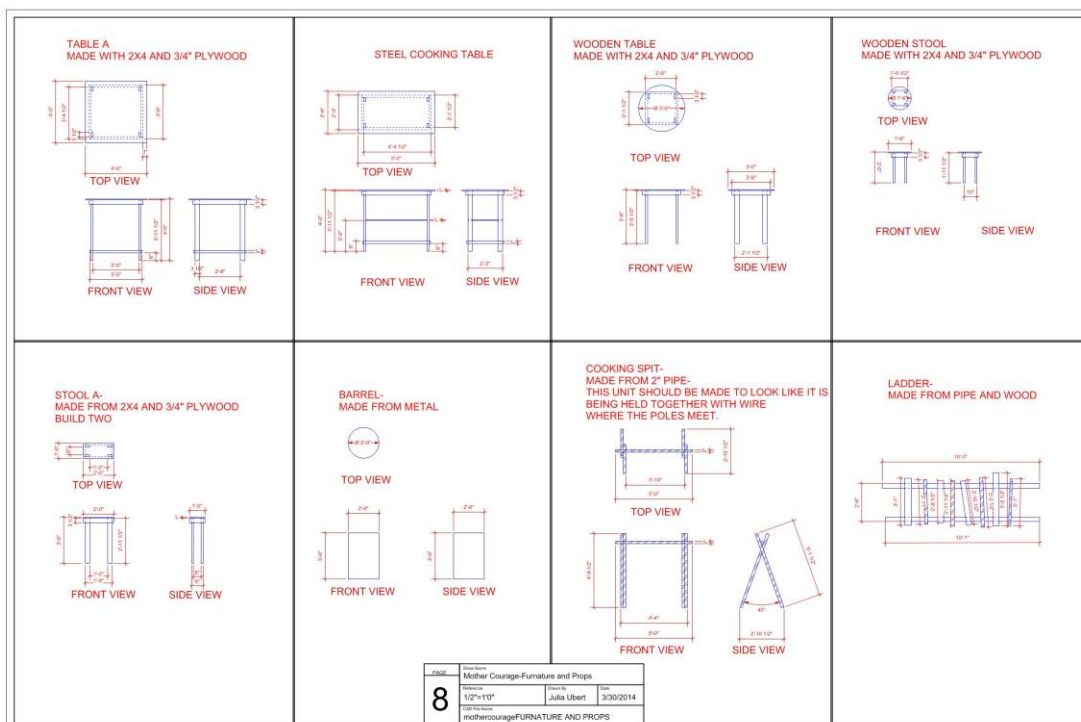
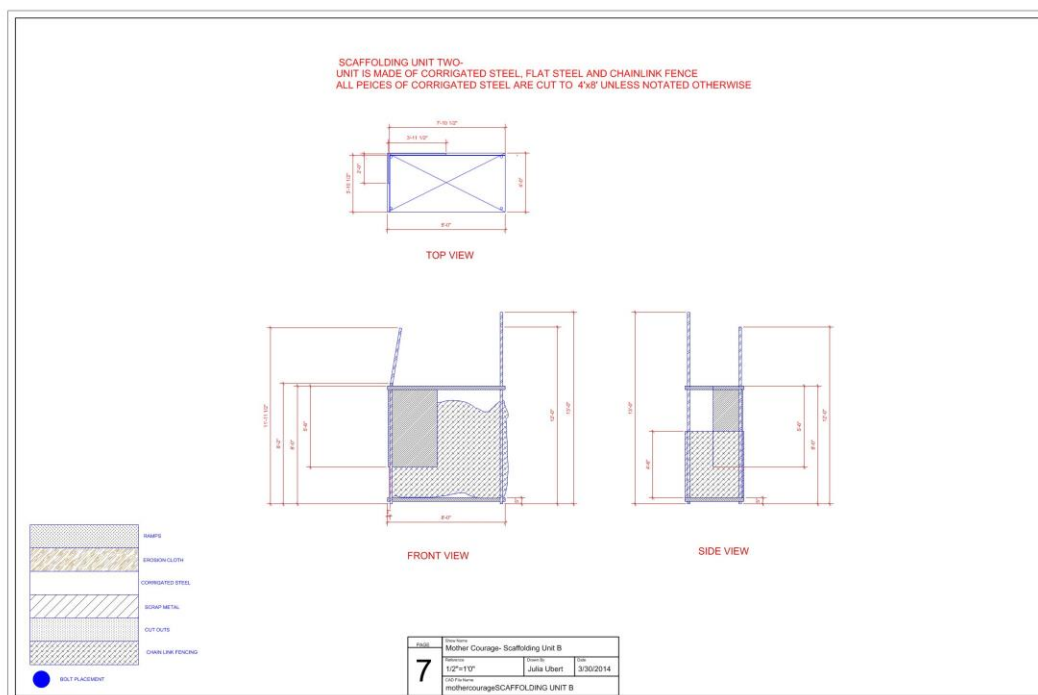


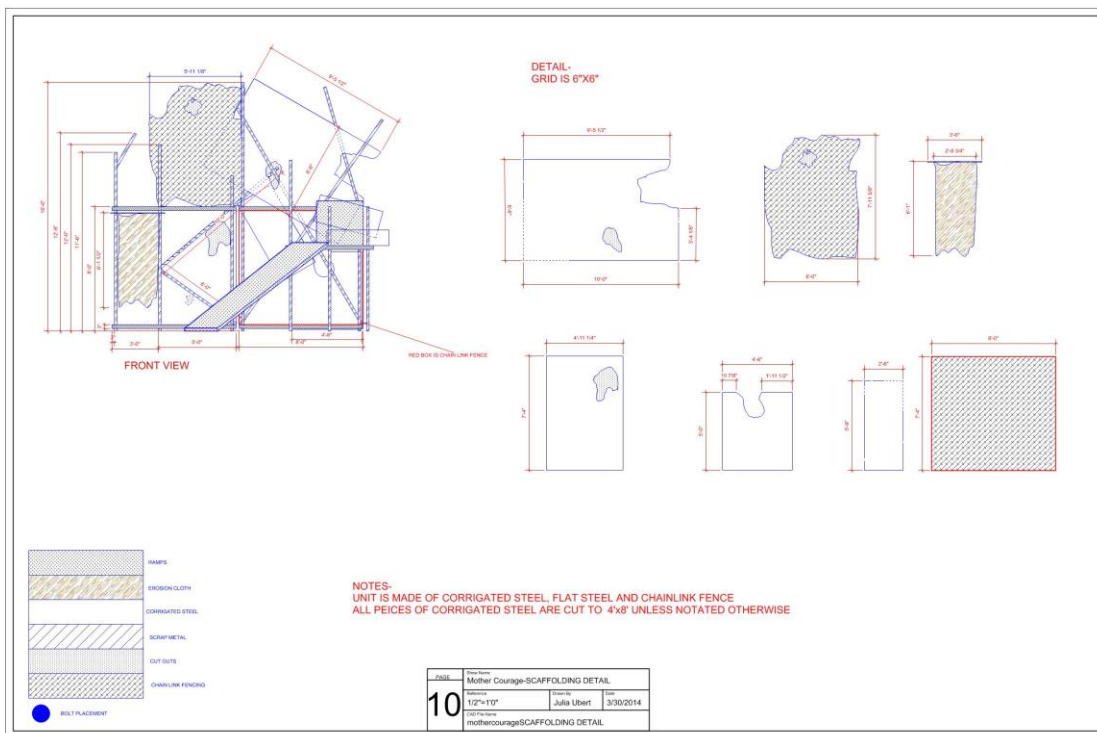
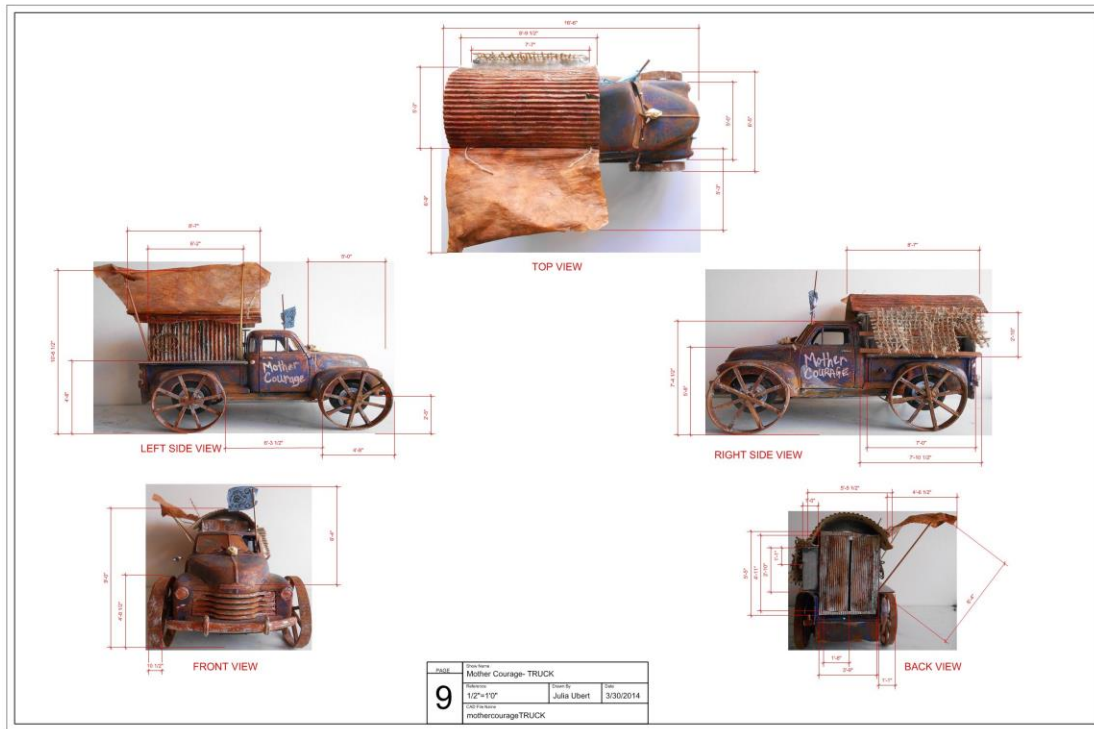




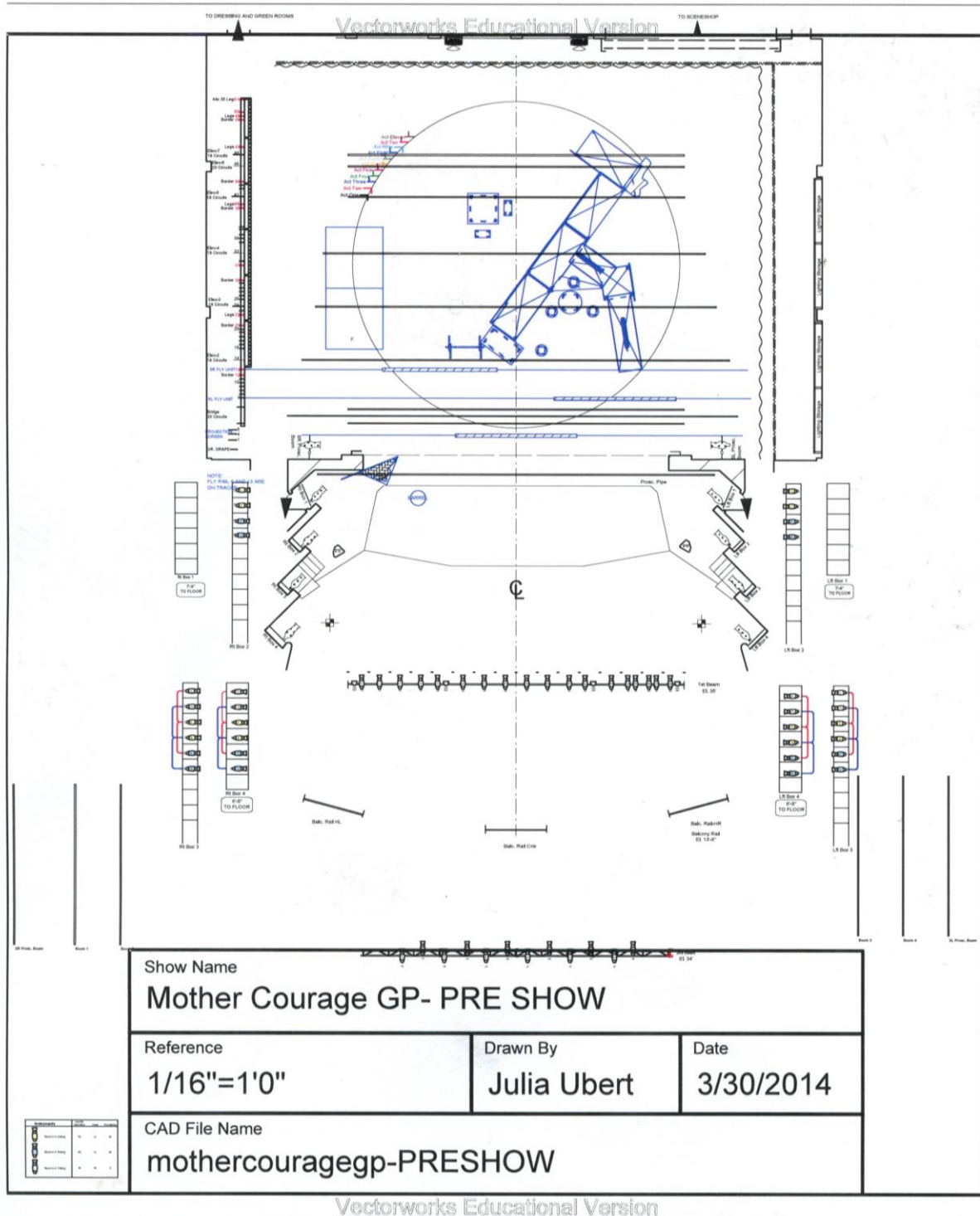


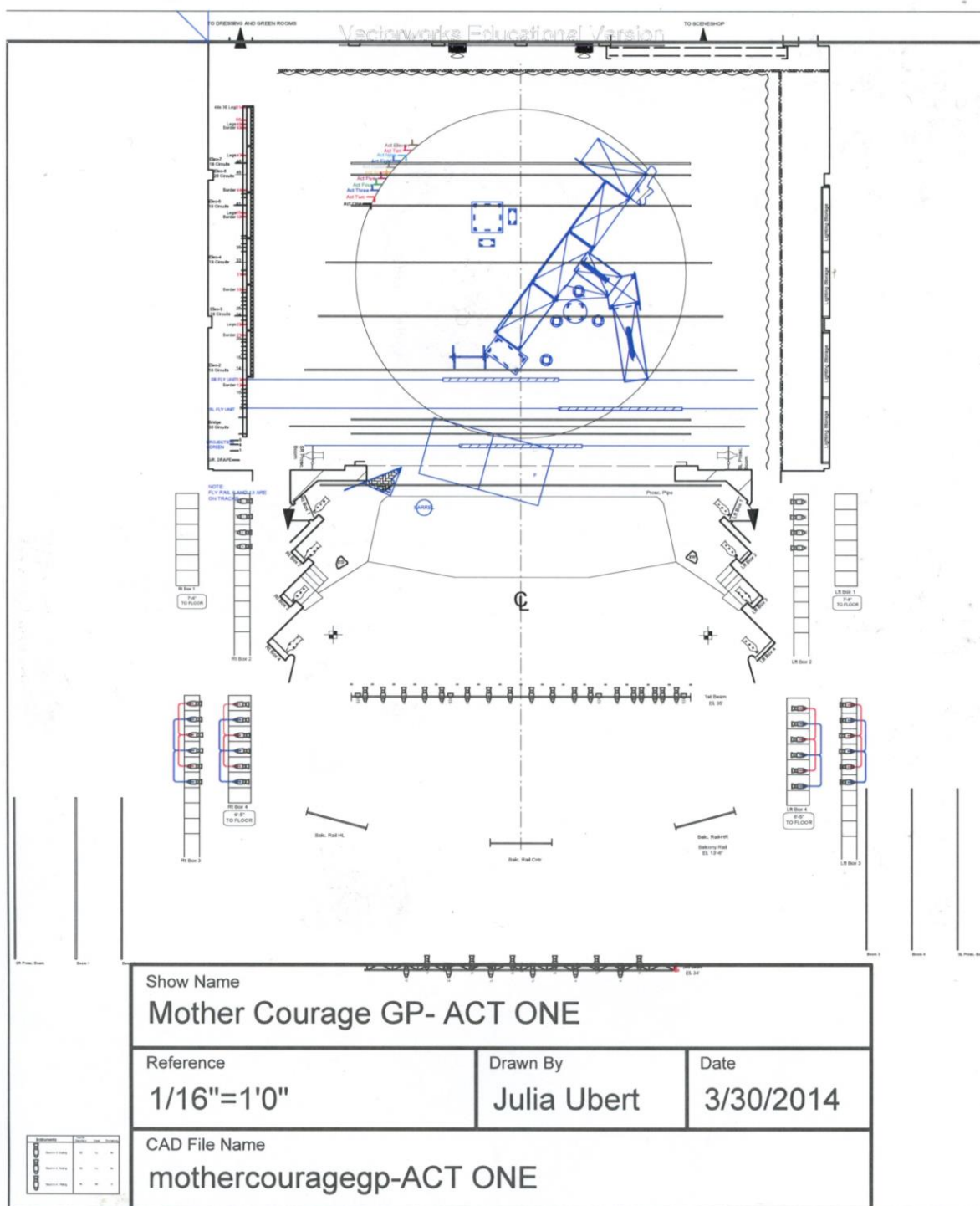


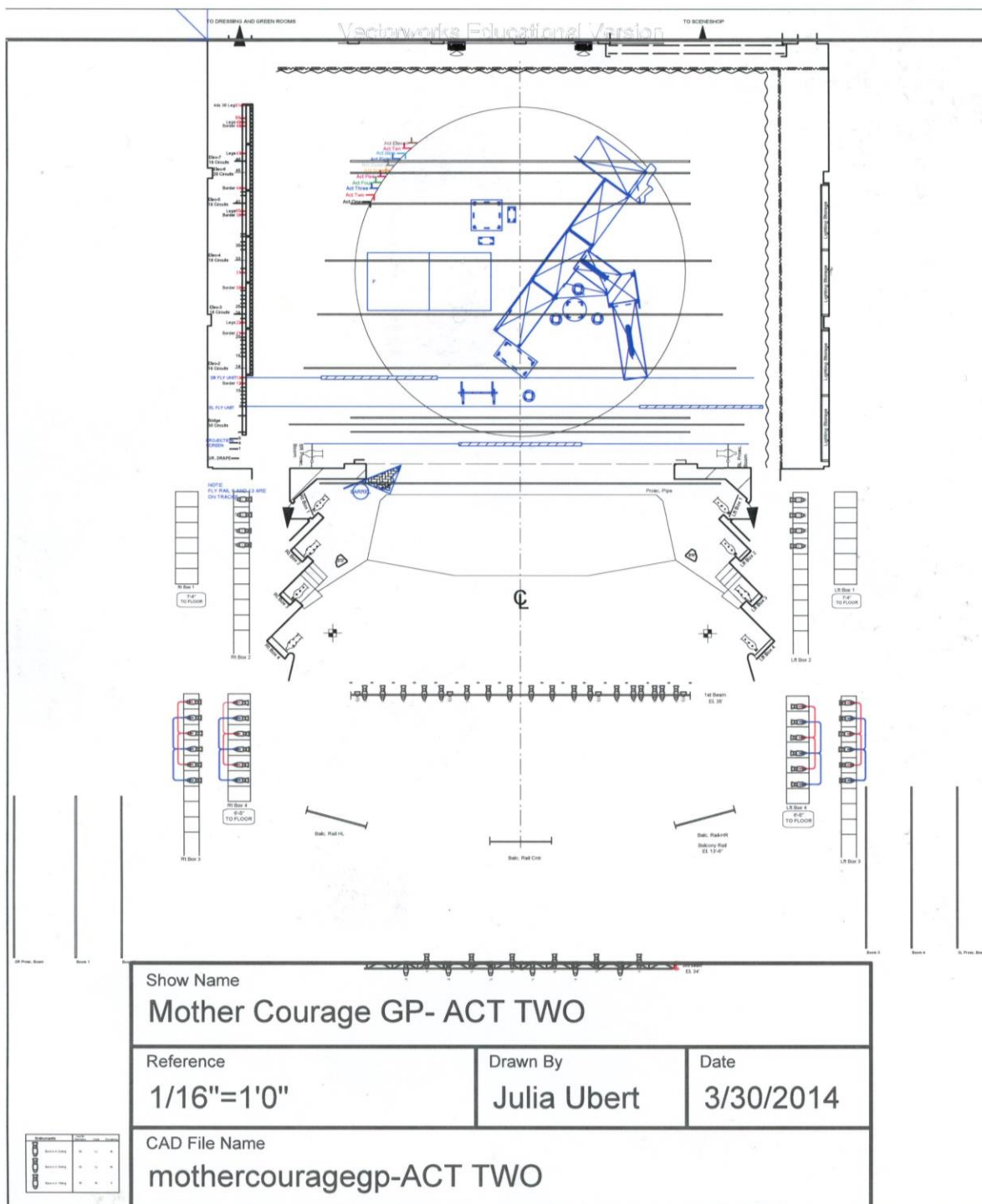




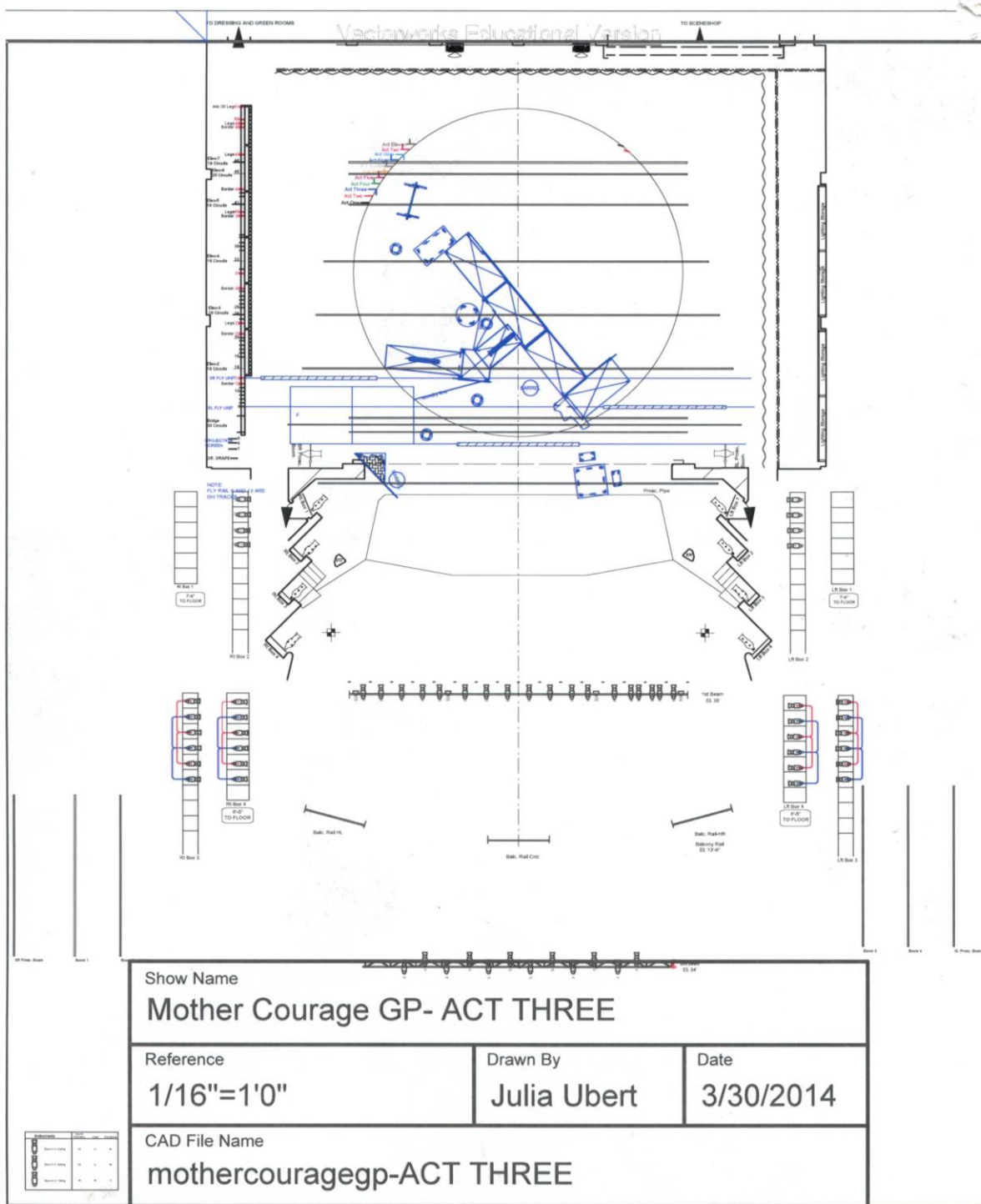
*Ground Plan- Shift Plot*

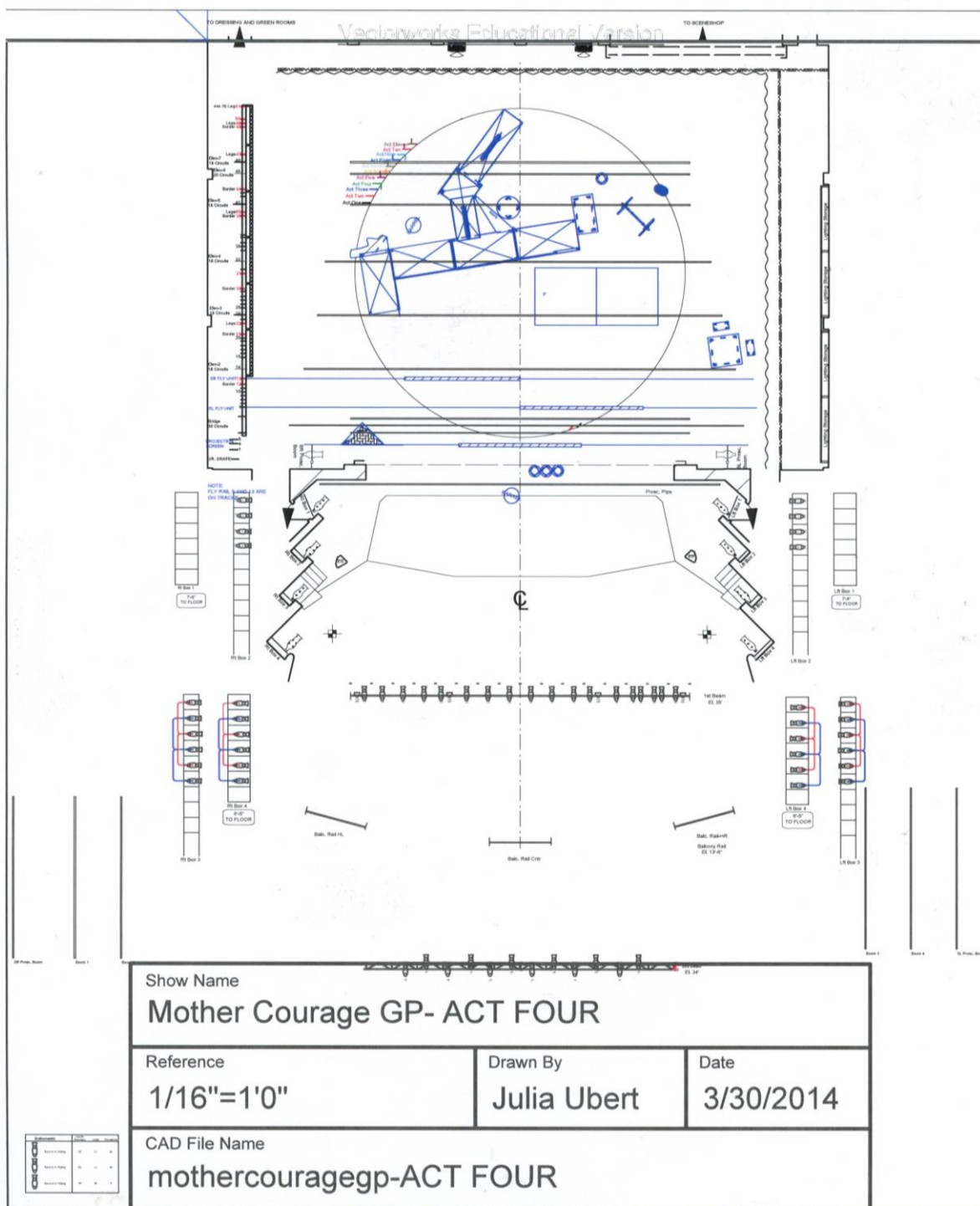


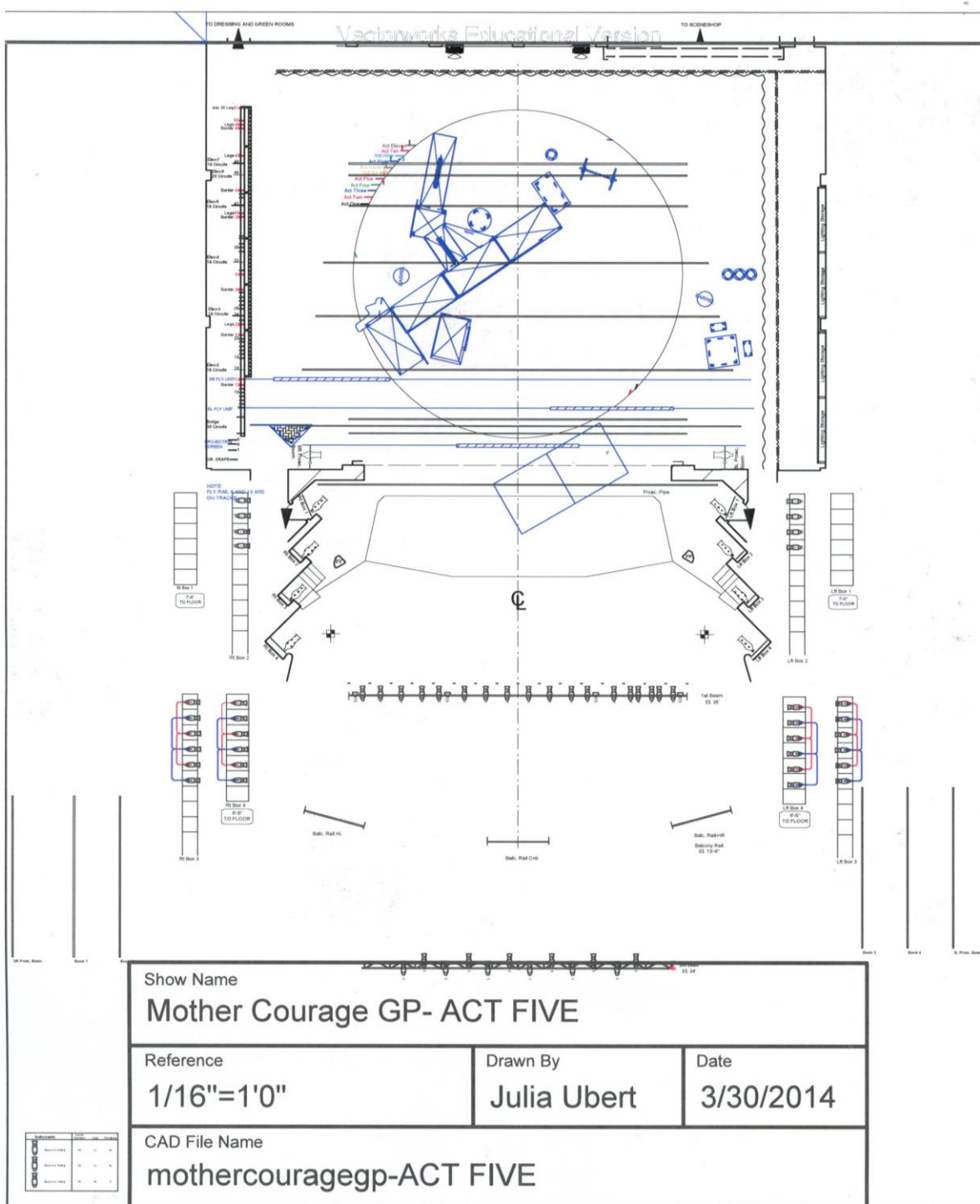




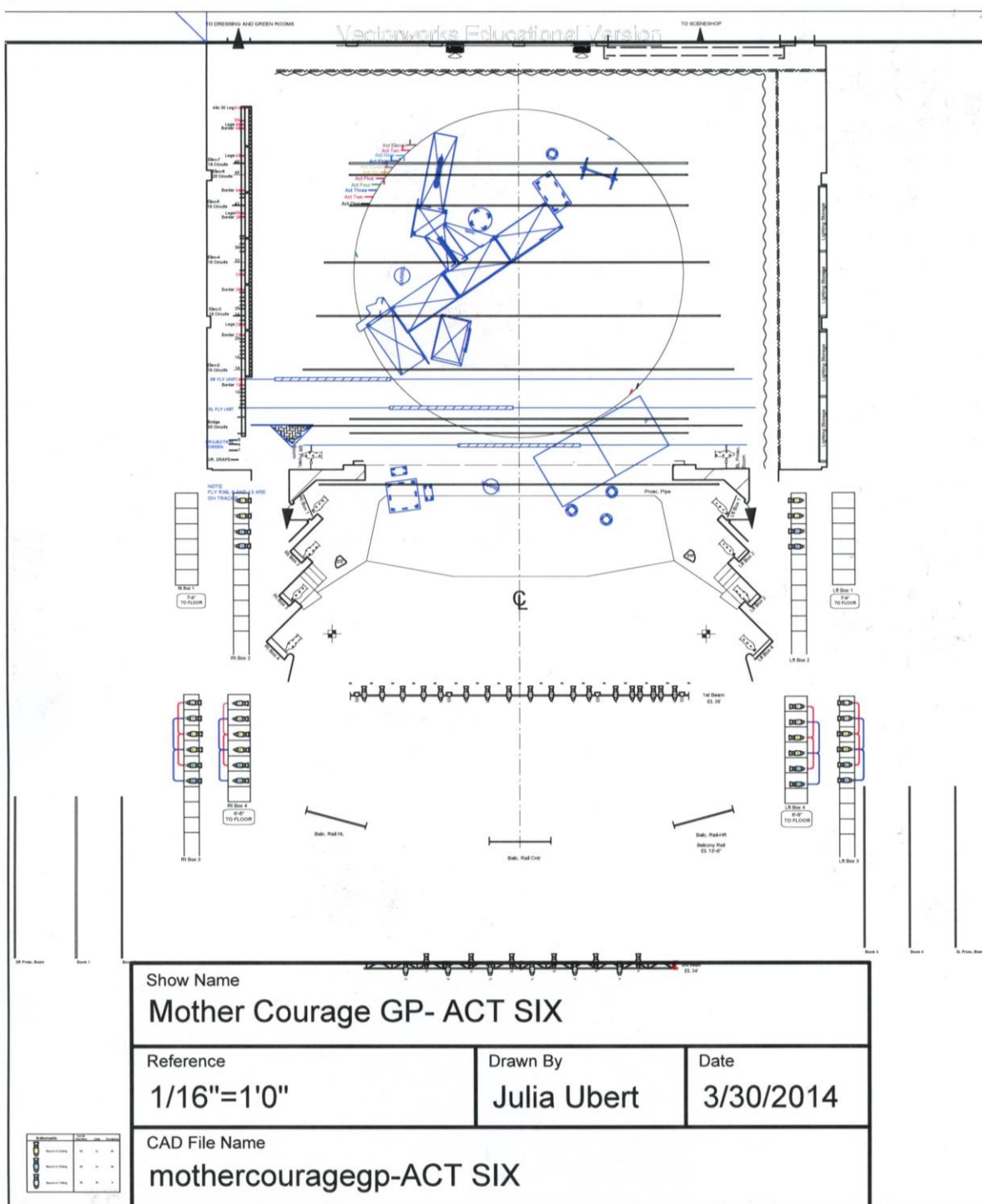


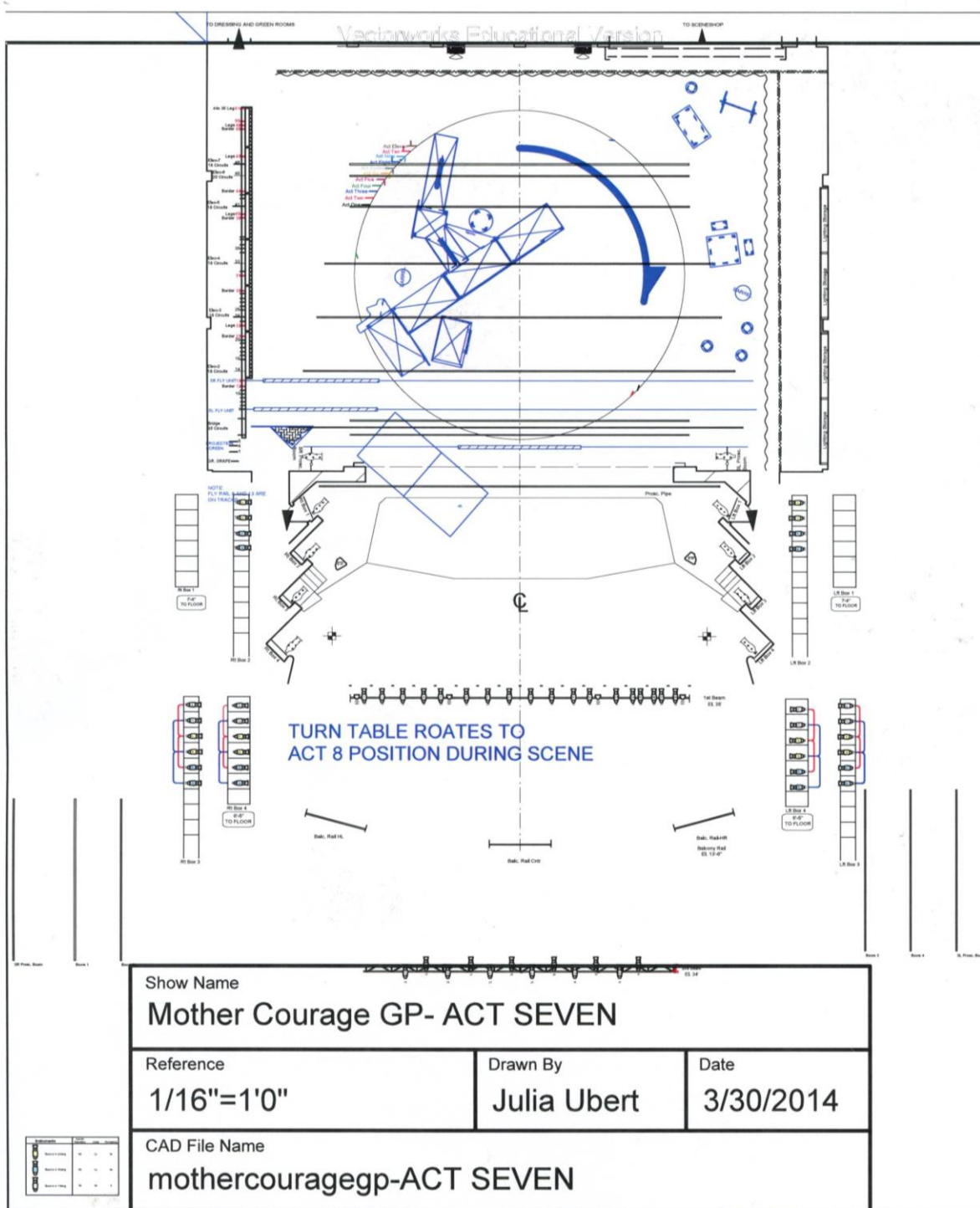


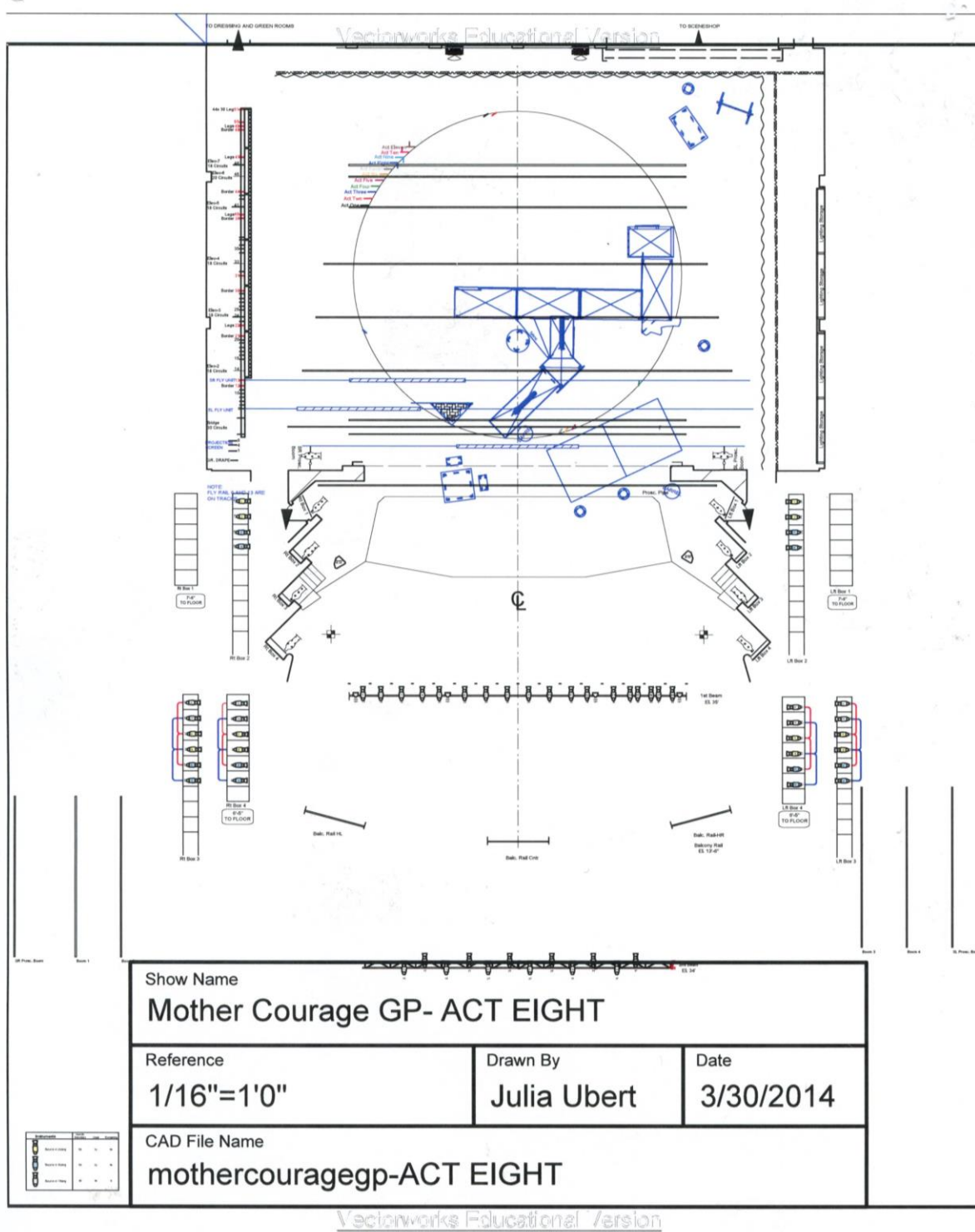


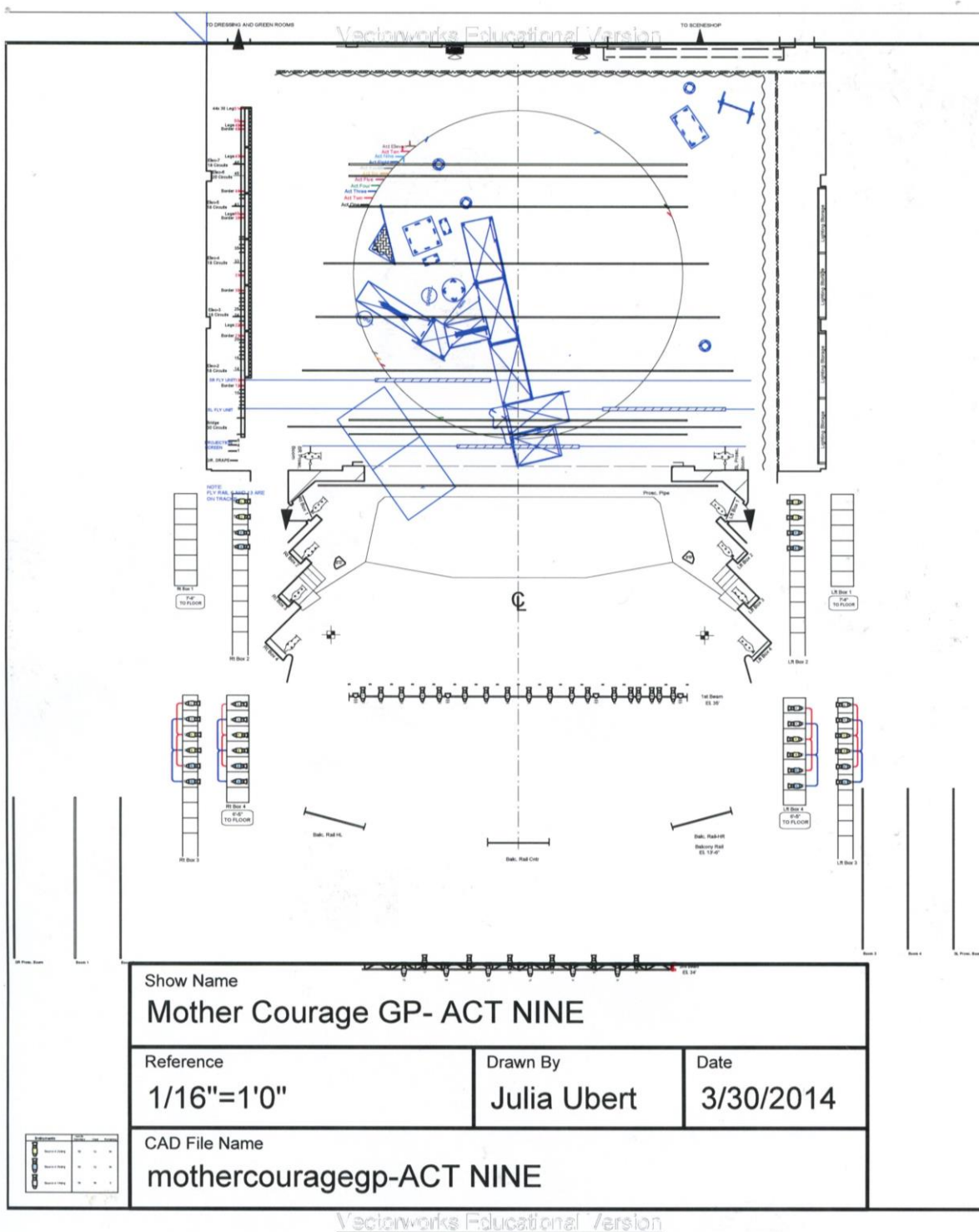


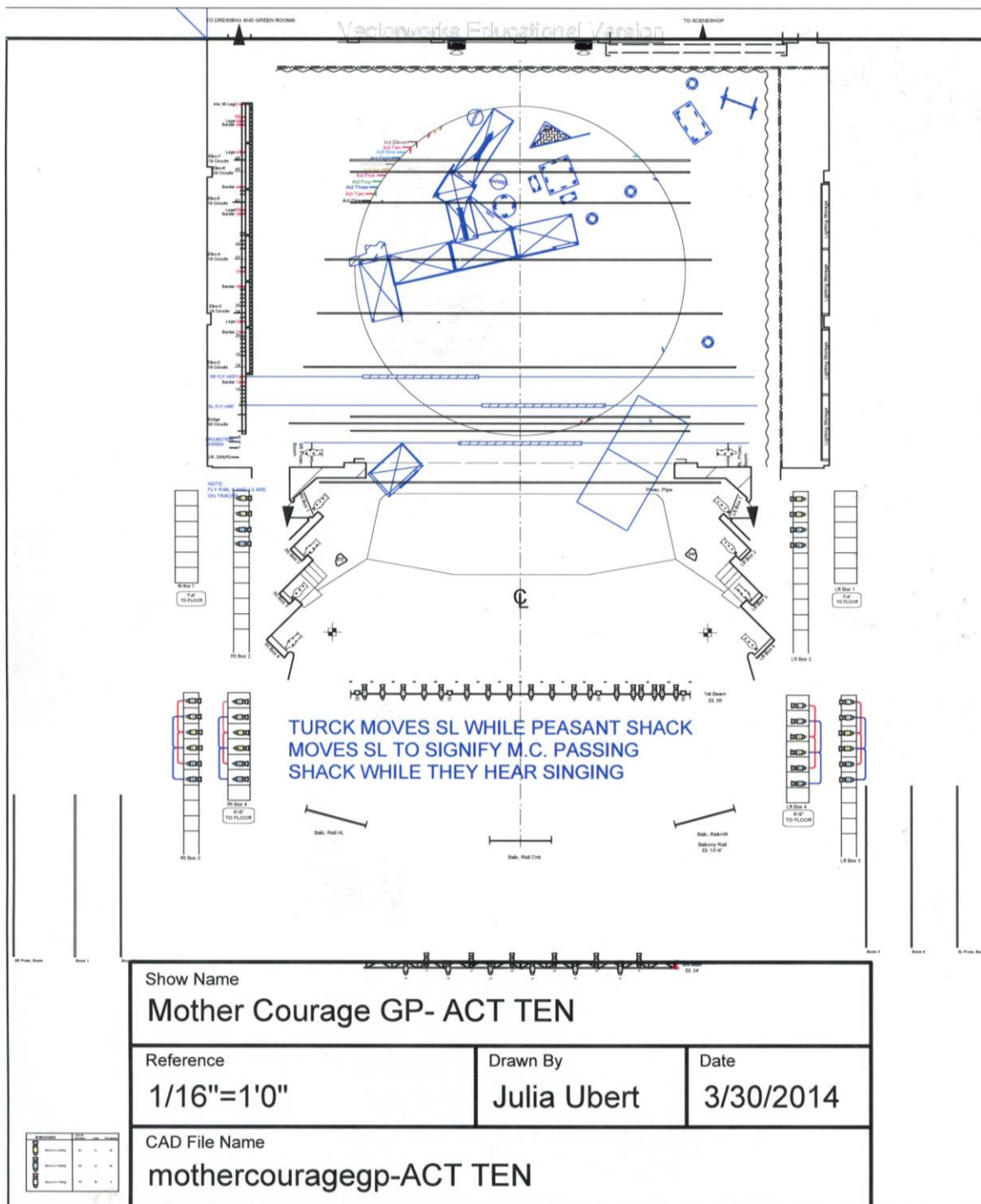




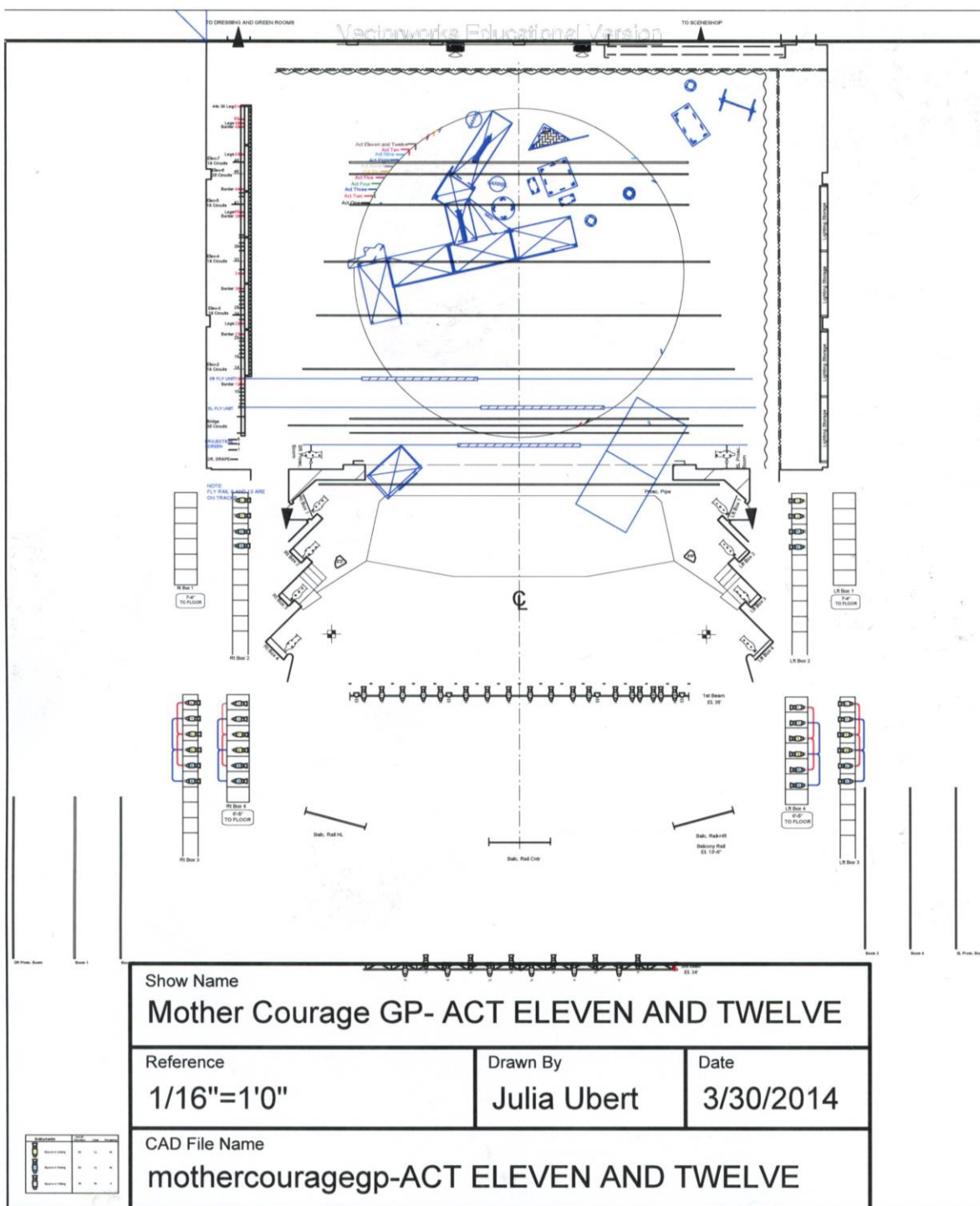













Paint Elevations



12'10" 10"

PROJECTION SCREEN

PAGE 1	Project Name Mother Courage- PAINT ELEVATIONS		
	Scale 1"=10"	Drawn By Julia Ubert	Date 3/30/2014
	Client/Location mothercouragePAINT ELEVATIONS		



12'10" 10"

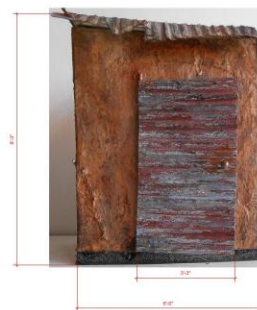
SL FLY UNIT

PAGE 2	Project Name Mother Courage- PAINT ELEVATIONS		
	Scale 1"=10"	Drawn By Julia Ubert	Date 3/30/2014
	Client/Location mothercouragePAINT ELEVATIONS		



**SR FLY UNIT**

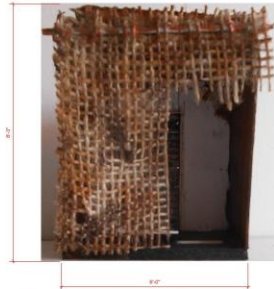
PAGE	Project Name	Artist Name	Date
3	Mother Courage- PAINT ELEVATIONS	Julia Libert	3/30/2014
	110"x110"	mothercouragePAINT ELEVATIONS	



**PEASANT SHACK**

PAGE	Project Name	Artist Name	Date
4	Mother Courage- PAINT ELEVATIONS	Julia Libert	3/30/2014
	110"x110"	mothercouragePAINT ELEVATIONS	





**PEASANT SHACK**  
**BACK VIEW**



**RUBBLE UNIT**

PAGE	Project Name Mother Courage- PAINT ELEVATIONS		
5	Dimensions 11" x 11"	Created By Julia Ubert	Date 3/30/2014
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**DELAPIDATED PARSONAGE**

PAGE	Project Name Mother Courage- PAINT ELEVATIONS		
6	Dimensions 11" x 11"	Created By Julia Ubert	Date 3/30/2014
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BARREL



COOKING SPIT



STEEL COOKING TABLE



STOOL A

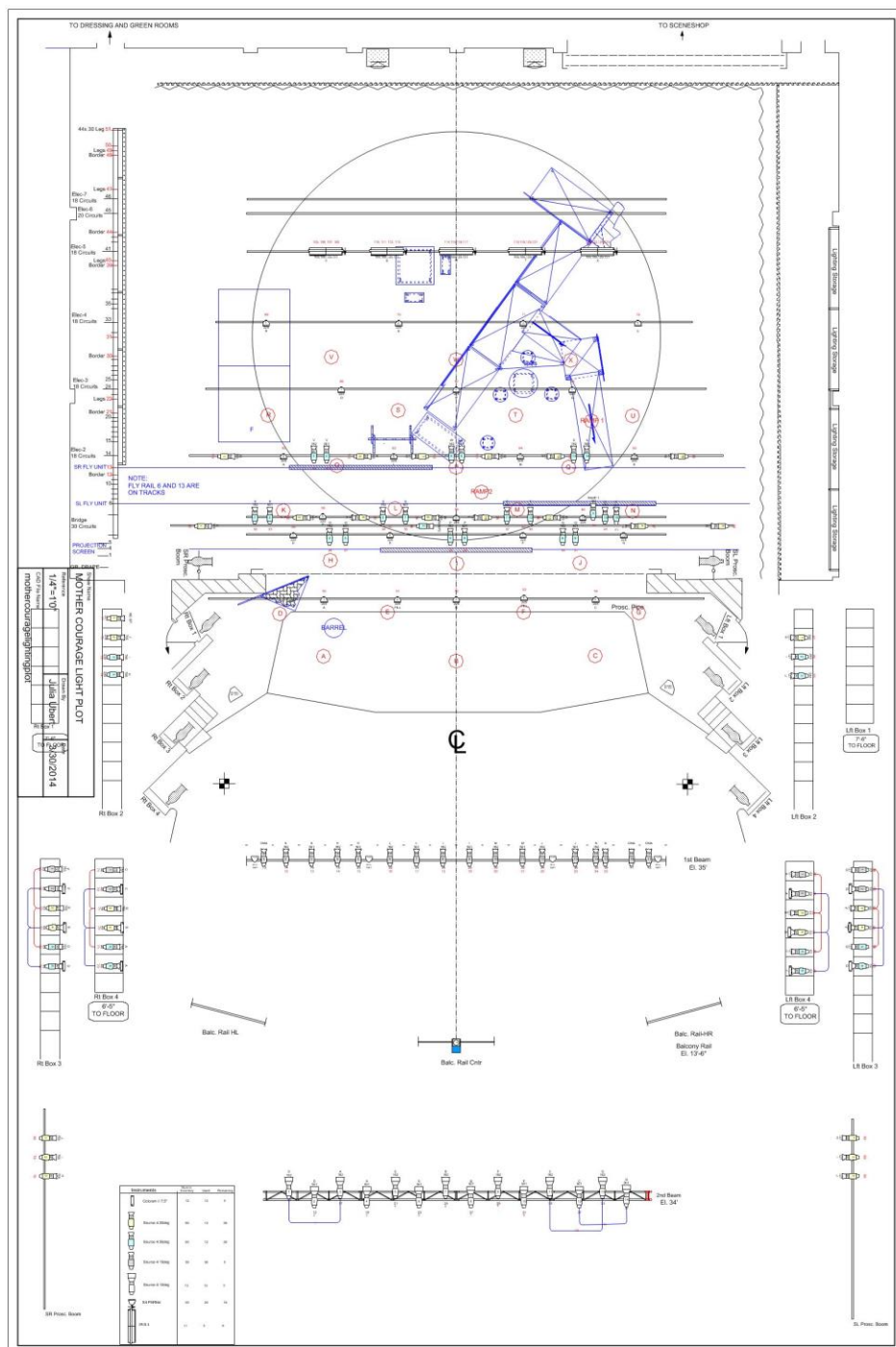


LADDER



TABLE A

PAGE	Mother Courage- PAINT ELEVATIONS		
7	Scale: 1/2"=1/4"	Artist: Julia Ubert	Date: 3/30/2014
mothercouragePAINT ELEVATIONS			



*Lighting Paperwork*

MOTHER COURAGE								MONDAY, April 10 2014	
				MAGIC SHEET				JULIA UBERT	
AREA	FRONT AMBER	FRONT BLUE	SIDE LEFT	SIDE RIGHT	COLOR CHANGERS	BACK			
A	1	3	82	71	81	50			
B	6	7	82	71	81	52			
C	10	11	82	71	81	54			
D	1	2		73	83,72	55			
E	4	5	84	73	83,72	57			
F	8	9	84	73	83,72	59			
G	10	11	84		83	61			
H	14	15	74,78	90,87		56			
I	18	19	75,79	89,86		58			
J	22	23	80,76	88,85		60			
K	12	13	93	91		62			
L	16	17	95	92		63			
M	20	21	97	94		64			
N	24	25	98	93		65			
O	26	27	102	104		66			
P	28	29	100	103		67			
Q	30	31	99	101		68			
R	32	33				69			
S	34	35				70, 118-121			
T	37	38				71, 110-113			
U	40	41				72			
V	42	43				105-108			
W	44	45				114-117			
X	46	47				122-125			

MOTHER COURAGE		Channel Hookup		MONDAY, April 6, 2014		
				JULIA UBERT		
Channel	Inst Type	Wattage	Color	Position	Unit Number	Focus
90	26i S4	575W		127 SL Prosc. Boom	1	H
89	26i S4	575W		127 SL Prosc. Boom	2	I
88	26i S4	575W		127 SL Prosc. Boom	3	J
80	26i S4	575W		765 SR Prosc. Boom	1	J
79	26i S4	575W		765 SR Prosc. Boom	2	I
78	26i S4	575W		765 SR Prosc. Boom	3	H
36	36i S4	575W		BRIDGE-MID	2	RAMP2
39	36i S4	575W		162 BRIDGE-MID	3	RAMP 1
101	26i S4	575W		765 ELEC-2	10	Q
103	26i S4	575W		765 ELEC-2	5	P
104	26i S4	575W		765 ELEC-2	1	O
102	26i S4	575W		127 ELEC-2	7	O
100	26i S4	575W		127 ELEC-2	12	P
99	26i S4	575W		127 ELEC-2	16	Q
93	26i S4	575W		127 BRIDGE-US	5	K
95	26i S4	575W		127 BRIDGE-US	10	L
97	26i S4	575W		127 BRIDGE-MID	4	M
98	26i S4	575W		127 BRIDGE-MID	5	N
96	26i S4	575W		765 BRIDGE-US	13	N
94	26i S4	575W		765 BRIDGE-US	8	M
92	26i S4	575W		765 BRIDGE-US	3	L
91	26i S4	575W		765 BRIDGE-MID	1	K
50	Source 4 PARNel	575/750W		228 Prosc. Pipe	1	A
51	Source 4 PARNel	575/750W		228 Prosc. Pipe	2	FILL
52	Source 4 PARNel	575/750W		228 Prosc. Pipe	3	B
53	Source 4 PARNel	575/750W		228 Prosc. Pipe	4	FILL
54	Source 4 PARNel	575/750W		228 Prosc. Pipe	5	C
61	Source 4 PARNel	575/750W		228 BRIDGE-DS	10	G
59	Source 4 PARNel	575/750W		228 BRIDGE-DS	7	F
57	Source 4 PARNel	575/750W		228 BRIDGE-DS	4	E

Channel	Inst Type	Wattage	Color	Position	Unit Number	Focus
55	Source 4 PARNel	575/750W		228 BRIDGE-DS	1	D
60	Source 4 PARNel	575/750W		228 BRIDGE-US	14	J
58	Source 4 PARNel	575/750W		228 BRIDGE-US	9	I
56	Source 4 PARNel	575/750W		228 BRIDGE-US	4	H
65	Source 4 PARNel	575/750W		228 ELEC-2	15	N
64	Source 4 PARNel	575/750W		228 ELEC-2	11	M
63	Source 4 PARNel	575/750W		228 ELEC-2	6	L
62	Source 4 PARNel	575/750W		228 ELEC-2	2	K
68	Source 4 PARNel	575/750W		228 ELEC-3	3	Q
67	Source 4 PARNel	575/750W		228 ELEC-3	2	P
66	Source 4 PARNel	575/750W		228 ELEC-3	1	O
69	Source 4 PARNel	575/750W		228 ELEC-4	1	R
114,115,116,117	Iris 4	1000	106,105,120,121	ELEC-5	3	W
122,123,124,125	Iris 4	1000	106,105,120,121	ELEC-5	5	X
118,119,120,121	Iris 4	1000	106,105,120,121	ELEC-5	4	T
110,111,112,113	Iris 4	1000	106,105,120,121	ELEC-5	2	S
105,106,107,108	Iris 4	1000	106,105,120,121	ELEC-5	1	V
47	36i S4	575W		501 ELEC-2	14	X
46	36i S4	575W		162 ELEC-2	13	X
45	36i S4	575W		501 ELEC-2	9	W
44	36i S4	575W		162 ELEC-2	8	W
43	36i S4	575W		501 ELEC-2	4	V
42	36i S4	575W		162 ELEC-2	3	V
41	36i S4	575W		501 BRIDGE-US	16	U
40	36i S4	575W		162 BRIDGE-US	15	U
38	36i S4	575W		501 BRIDGE-US	12	T
37	36i S4	575W		162 BRIDGE-US	11	T
35	36i S4	575W		501 BRIDGE-US	7	S
34	36i S4	575W		162 BRIDGE-US	6	S
33	36i S4	575W		501 BRIDGE-US	2	R
32	36i S4	575W		162 BRIDGE-US	1	R
31	36i S4	575W		501 BRIDGE-DS	9	Q
30	36i S4	575W		162 BRIDGE-DS	8	Q



Channel	Inst Type	Wattage	Color	Position	Unit Number	Focus	
29	36j S4	575W		501 BRIDGE-DS	6	P	
28	36j S4	575W		162 BRIDGE-DS	5	P	
27	36j S4	575W		501 BRIDGE-DS	3	O	
26	36j S4	575W		162 BRIDGE-DS	2	O	
11	CE Source 4 10deg	575W		501 2nd Beam	14	G	
	CE Source 4 10deg	575W		501 2nd Beam	12	C	
1	CE Source 4 10deg	575W		162 2nd Beam	1	D	
	CE Source 4 10deg	575W		162 2nd Beam	3	A	
	Coloram II 7.5"			Lft Box 4	6		
	Coloram II 7.5"			Lft Box 4	4		
	Coloram II 7.5"			Rt Box 3	4		
	Coloram II 7.5"			Rt Box 3	2		
	Coloram II 7.5"			Lft Box 4	2	A	
	Coloram II 7.5"			Lft Box 3	2		
				Balc. Rail Cntr			
	Coloram II 7.5"			Lft Box 3	6		
	Coloram II 7.5"			Lft Box 3	4		
	Coloram II 7.5"			Rt Box 3	6		
	Iris 4	1000					
	Source 4 PARNel	575/750W					
	CE Source 4 10deg	575W					
	Coloram II 7.5"			Rt Box 4	2		
	Coloram II 7.5"			Rt Box 4	6		
	Coloram II 7.5"			Rt Box 4	4		
	Source 4 19deg	575W		1st Beam	1	CMA	
	Source 4 19deg	575W		1st Beam	16	CMA	
	Source 4 19deg	575W		1st Beam	17	CMA	
70	Source 4 PARNel	575/750W		228 ELEC-4	2	S	
	Source 4 36deg	575W		Rt Box 4	6	A	
	Source 4 19deg	575W		Rt Box 4	2	C	
	Source 4 26deg	575W		Rt Box 4	4	B	
71	Source 4 PARNel	575/750W		228 ELEC-4	3	T	
	Source 4 36deg	575W		765 Rt Box 4	5	A	

Channel	Inst Type	Wattage	Color	Position	Unit Number	Focus	
	Source 4 19deg	575W		765 Rt Box 4	1	C	
	Source 4 26deg	575W		765 Rt Box 4	3	B	
72	Source 4 PARNel	575/750W		ELEC-4	4	U	
	Source 4 36deg	575W		Rt Box 3	6	D	
	Source 4 19deg	575W		Rt Box 3	2	F	
	Source 4 26deg	575W		Rt Box 3	4	E	
77	Source 4 26deg	575W		Rt Box 2	1	MCSP.	
76	Source 4 26deg	575W		765 Rt Box 2	2	J	
75	Source 4 36deg	575W		765 Rt Box 2	3	I	
74	Source 4 36deg	575W		765 Rt Box 2	4	H	
73	Source 4 36deg	575W		765 Rt Box 3	5	D	
	Source 4 26deg	575W		765 Rt Box 3	3	E	
	Source 4 19deg	575W		765 Rt Box 3	1	F	
87	Source 4 26deg	575W		127 Lft Box 2	2	H	
86	Source 4 36deg	575W		127 Lft Box 2	3	I	
85	Source 4 36deg	575W		127 Lft Box 2	4	J	
84	Source 4 36deg	575W		127 Lft Box 3	5	G	
	Source 4 26deg	575W		127 Lft Box 3	3	F	
	Source 4 19deg	575W		127 Lft Box 3	1	G	
83	Source 4 36deg	575W		Lft Box 3	6	G	
	Source 4 26deg	575W		Lft Box 3	4	F	
	Source 4 19deg	575W		Lft Box 3	2	G	
82	Source 4 36deg	575W		127 Lft Box 4	5	C	
	Source 4 26deg	575W		127 Lft Box 4	3	B	
	Source 4 19deg	575W		127 Lft Box 4	1	A	
81	Source 4 36deg	575W		Lft Box 4	6	C	
	Source 4 26deg	575W		Lft Box 4	4	B	
	Source 4 19deg	575W		Lft Box 4	2	A	
12	Source 4 19deg	575W		162 1st Beam	2	K	
2	CE Source 4 10deg	575W		501 2nd Beam	2	D	
13	Source 4 19deg	575W		501 1st Beam	3	K	
14	Source 4 19deg	575W		162 1st Beam	4	H	
3	CE Source 4 10deg	575W		501 2nd Beam	4	A	

Channel	Inst Type	Wattage	Color	Position	Unit Number	Focus	
15	Source 4 19deg	575W		501 1st Beam	5	H	
4	CE Source 4 10deg	575W		162 2nd Beam	5	E	
16	Source 4 19deg	575W		162 1st Beam	6	L	
5	CE Source 4 10deg	575W		501 2nd Beam	6	E	
17	Source 4 19deg	575W		501 1st Beam	7	L	
6	CE Source 4 10deg	575W		162 2nd Beam	7	B	
18	Source 4 19deg	575W		162 1st Beam	8	I	
7	CE Source 4 10deg	575W		501 2nd Beam	8	B	
19	Source 4 19deg	575W		501 1st Beam	9	I	
8	CE Source 4 10deg	575W		162 2nd Beam	9	F	
9	CE Source 4 10deg	575W		501 2nd Beam	10	F	
20	Source 4 19deg	575W		162 1st Beam	10	M	
21	Source 4 19deg	575W		501 1st Beam	11	M	
10	CE Source 4 10deg	575W		162 2nd Beam	11	C	
	CE Source 4 10deg	575W		162 2nd Beam	13	G	
22	Source 4 19deg	575W		162 1st Beam	12	J	
23	Source 4 19deg	575W		501 1st Beam	13	J	
24	Source 4 19deg	575W		162 1st Beam	14	N	
25	Source 4 19deg	575W		1st Beam	15	N	

MOTHER COURAGE					MONDAY, April 6, 2014		
			Instrument Schedule		JULIA UBERT		
Position	Unit Number	Channel	Circuit Number	Inst Type	Wattage	Color	Focus
				Iris 4	1000		
				Source 4 PARNel	575/750W		
				CE Source 4 10deg	575W		
1st Beam	1		13	Source 4 19deg	575W		CMA
	2	12	14	Source 4 19deg	575W	162	K
	3	13	16	Source 4 19deg	575W	501	K
	4	14	18	Source 4 19deg	575W	162	H
	5	15	20	Source 4 19deg	575W	501	H
	6	16	22	Source 4 19deg	575W	162	L
	7	17	24	Source 4 19deg	575W	501	L
	8	18	26	Source 4 19deg	575W	162	I
	9	19	28	Source 4 19deg	575W	501	I
	10	20	30	Source 4 19deg	575W	162	M
	11	21	32	Source 4 19deg	575W	501	M
	12	22	34	Source 4 19deg	575W	162	J
	13	23	36	Source 4 19deg	575W	501	J
	14	24	38	Source 4 19deg	575W	162	N
	15	25	39	Source 4 19deg	575W		N
	16		41	Source 4 19deg	575W		CMA
	17		42	Source 4 19deg	575W		CMA

Position	Unit Number	Channel	Circuit Number	Inst Type	Wattage	Color	Focus
2nd Beam	1	1	17	CE Source 4 10deg	575W	162	D
	14	11	37	CE Source 4 10deg	575W	501	G
	13	10	33	CE Source 4 10deg	575W	162	G
	12	11	37	CE Source 4 10deg	575W	501	C
	11	10	33	CE Source 4 10deg	575W	162	C
	10	9	31	CE Source 4 10deg	575W	501	F
	9	8	29	CE Source 4 10deg	575W	162	F
	8	7	27	CE Source 4 10deg	575W	501	B
	7	6	25	CE Source 4 10deg	575W	162	B
	6	5	23	CE Source 4 10deg	575W	501	E
	5	4	21	CE Source 4 10deg	575W	162	E
	4	3	19	CE Source 4 10deg	575W	501	A
	3	1	17	CE Source 4 10deg	575W	162	A
	2	2	15	CE Source 4 10deg	575W	501	D
Balc. Rail Cntr							
BRIDGE-DS	1	55		Source 4 PARNel	575/750W	228	D
	9	31		36j S4	575W	501	Q
	4	57		Source 4 PARNel	575/750W	228	E
	10	61		Source 4 PARNel	575/750W	228	G
	7	59		Source 4 PARNel	575/750W	228	F
	3	27		36j S4	575W	501	O
	2	26		36j S4	575W	162	O
	5	28		36j S4	575W	162	P
	8	30		36j S4	575W	162	Q
	6	29		36j S4	575W	501	P



Position	Unit Number	Channel	Circuit Number	Inst Type	Wattage	Color	Focus
BRIDGE-MID	3	39		36i S4	575W	162	RAMP 1
	2	36		36i S4	575W		RAMP2
	4	97		26i S4	575W	127	M
	1	91		26i S4	575W	765	K
	5	98		26i S4	575W	127	N
BRIDGE-US	14	60		Source 4 PARNet	575/750W	228	J
	3	92		26i S4	575W	765	L
	4	56		Source 4 PARNet	575/750W	228	H
	9	58		Source 4 PARNet	575/750W	228	I
	10	95		26i S4	575W	127	L
	5	93		26i S4	575W	127	K
	8	94		26i S4	575W	765	M
	13	96		26i S4	575W	765	N
	6	34		36i S4	575W	162	S
	7	35		36i S4	575W	501	S
	1	32		36i S4	575W	162	R
	2	33		36i S4	575W	501	R
	15	40		36i S4	575W	162	U
	16	41		36i S4	575W	501	U
	11	37		36i S4	575W	162	T
	12	38		36i S4	575W	501	T

Position	Unit Number	Channel	Circuit Number	Inst Type	Wattage	Color	Focus
ELEC- 2	16	99		26i S4	575W	127	Q
	12	100		26i S4	575W	127	P
	11	64		Source 4 PARNet	575/750W	228	M
	15	65		Source 4 PARNet	575/750W	228	N
	5	103		26i S4	575W	765	P
	10	101		26i S4	575W	765	Q
	7	102		26i S4	575W	127	O
	1	104		26i S4	575W	765	O
	8	44		36i S4	575W	162	W
	9	45		36i S4	575W	501	W
	3	42		36i S4	575W	162	V
	4	43		36i S4	575W	501	V
	2	62		Source 4 PARNet	575/750W	228	K
	6	63		Source 4 PARNet	575/750W	228	L
	13	46		36i S4	575W	162	X
	14	47		36i S4	575W	501	X
ELEC-3	3	68		Source 4 PARNet	575/750W	228	Q
	2	67		Source 4 PARNet	575/750W	228	P
	1	66		Source 4 PARNet	575/750W	228	O
ELEC-4	3	71		Source 4 PARNet	575/750W	228	T
	4	72		Source 4 PARNet	575/750W		U
	1	69		Source 4 PARNet	575/750W	228	R
	2	70		Source 4 PARNet	575/750W	228	S
ELEC-5	5	122,123,124,125		Iris 4	1000	106,105,120,121	X
	3	114,115,116,117		Iris 4	1000	106,105,120,121	W
	4	118,119,120,121		Iris 4	1000	106,105,120,121	T
	1	105, 106, 107, 108		Iris 4	1000	106,105,120,121	V
	2	110, 111, 112, 113		Iris 4	1000	106,105,120,121	S

Position	Unit Number	Channel	Circuit Number	Inst Type	Wattage	Color	Focus
Lft Box 2	2	87	242	Source 4 26deg	575W	127	H
	3	86	243	Source 4 36deg	575W	127	I
	4	85	244	Source 4 36deg	575W	127	J
Lft Box 3	6			Coloram II 7.5"			
	2			Coloram II 7.5"			
	4			Coloram II 7.5"			
	1	84	50	Source 4 19deg	575W	127	G
	2	83	52	Source 4 19deg	575W		G
	3	84	50	Source 4 26deg	575W	127	F
	4	83	52	Source 4 26deg	575W		F
	5	84		Source 4 36deg	575W	127	G
	6	83	52	Source 4 36deg	575W		G
Lft Box 4	6			Coloram II 7.5"			
	2			Coloram II 7.5"			A
	4			Coloram II 7.5"			
	1	82	51	Source 4 19deg	575W	127	A
	2	81	53	Source 4 19deg	575W		A
	3	82	51	Source 4 26deg	575W	127	B
	4	81	53	Source 4 26deg	575W		B
	5	82	51	Source 4 36deg	575W	127	C
	6	81	53	Source 4 36deg	575W		C
Prosc. Pipe	2	51		Source 4 PARNel	575/750W	228	FILL
	1	50		Source 4 PARNel	575/750W	228	A
	3	52		Source 4 PARNel	575/750W	228	B
	5	54		Source 4 PARNel	575/750W	228	C
	4	53		Source 4 PARNel	575/750W	228	FILL

Position	Unit Number	Channel	Circuit Number	Inst Type	Wattage	Color	Focus
Rt Box 2	1	77	237	Source 4 26deg	575W		MC SP.
	2	76	238	Source 4 26deg	575W	765	J
	3	75	239	Source 4 36deg	575W	765	I
	4	74	240	Source 4 36deg	575W	765	H
Rt Box 3	6			Coloram II 7.5"			
	2			Coloram II 7.5"			
	4			Coloram II 7.5"			
	1	73	43	Source 4 19deg	575W	765	F
	2	72	44	Source 4 19deg	575W		F
	3	73	43	Source 4 26deg	575W	765	E
	4	72	44	Source 4 26deg	575W		E
	5	73	43	Source 4 36deg	575W	765	D
	6	72	44	Source 4 36deg	575W		D
Rt Box 4	6			Coloram II 7.5"			
	4			Coloram II 7.5"			
	2			Coloram II 7.5"			
	1	71	46	Source 4 19deg	575W	765	C
	2	70	48	Source 4 19deg	575W		C
	3	71	46	Source 4 26deg	575W	765	B
	4	70	48	Source 4 26deg	575W		B
	5	71	46	Source 4 36deg	575W	765	A
	6	70	48	Source 4 36deg	575W		A
SL Prosc. Boom	1	90		26j S4	575W	127	H
	2	89		26j S4	575W	127	I
	3	88		26j S4	575W	127	J
SR Prosc. Boom	1	80		26j S4	575W	765	J
	2	79		26j S4	575W	765	I
	3	78		26j S4	575W	765	H

MOTHER COURAGE					MONDAY, April 6, 2014
		Color Out List			JULIA UBERT
	Position	Color	Frame Size	# Cuts	
	2nd Beam	162	10"	7	
		501	10"	7	
	1st Beam	162	6.25"	7	
		501	6.25"	6	
	Lft Box 4	127	6.25"	3	
	Lft Box 3	127	6.25"	3	
	Lft Box 2	127	6.25"	3	
	Prosc. Pipe	228	7.5"	5	
	Rt Box 3	765	6.25"	3	
	BRIDGE-DS	162	6.25"	3	
		501	6.25"	3	
		228	7.5"	4	
	BRIDGE-MID	765	6.25"	1	
		127	6.25"	2	
		162	6.25"	1	
	BRIDGE-US	765	6.25"	3	
		127	6.25"	2	
		162	6.25"	4	
		501	6.25"	4	
		228	7.5"	3	
	ELEC-3	228	7.5"	3	
	ELEC-4	228	7.5"	3	
	ELEC-5	106,105,120,121	16"X12.2"	5	
	ELEC-6				
	ELEC-7				
	Lft Box 1				
	Balc. Rail-HR				
	Balc. Rail Ontr				
	Balc. Rail-HL				
	Rt Box 1				

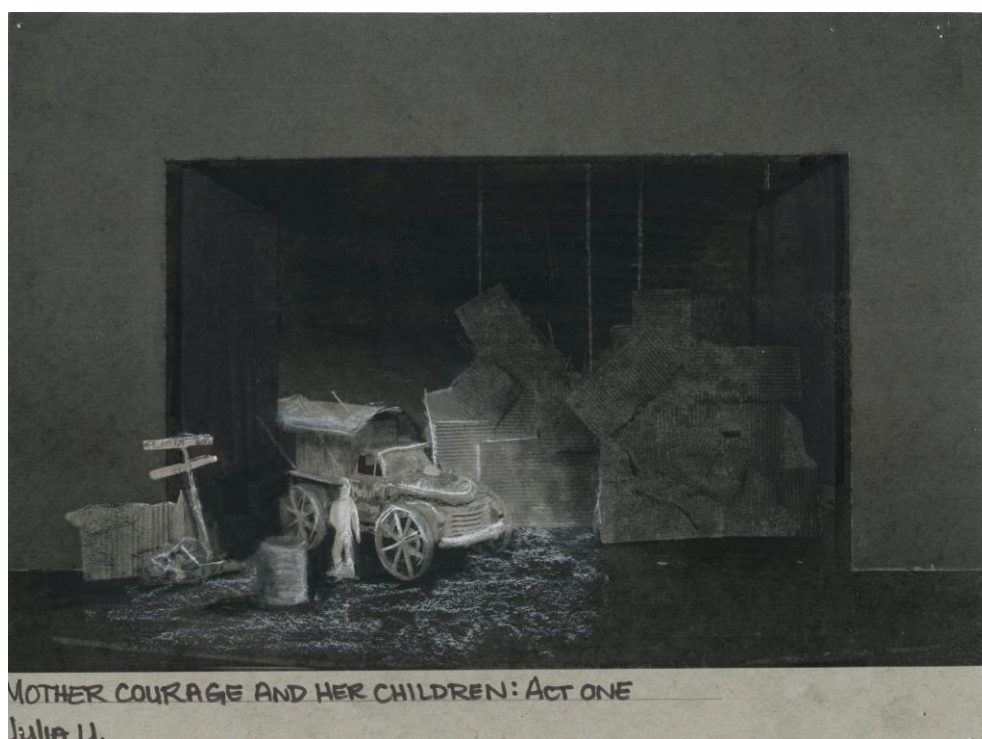
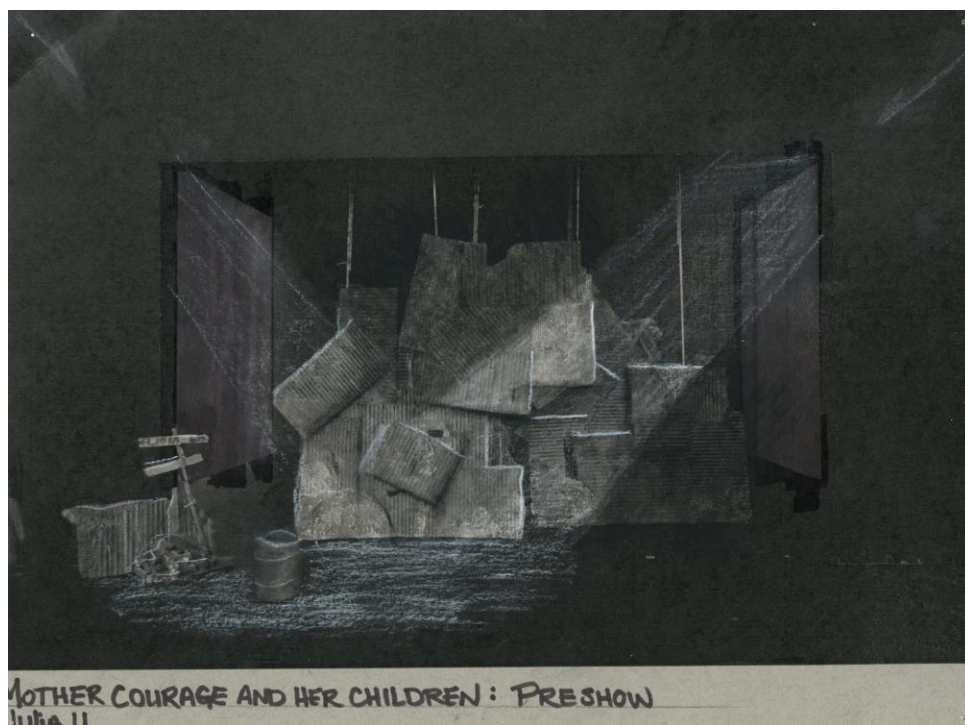
MOTHER COURAGE		Color Schedule		MONDAY, April 6, 2014
				JULIA UBERT
Color	Frame Size	Position	Unit Number	Inst Type
		Rt Box 3	6	Coloram II 7.5"
		Rt Box 3	4	Coloram II 7.5"
		Rt Box 3	2	Coloram II 7.5"
		Rt Box 4	4	Coloram II 7.5"
		Rt Box 4	6	Coloram II 7.5"
		Rt Box 4	2	Coloram II 7.5"
		Lft Box 4	6	Coloram II 7.5"
		Lft Box 3	4	Coloram II 7.5"
		Lft Box 3	2	Coloram II 7.5"
		Balc. Rail Cntr		
		Lft Box 4	4	Coloram II 7.5"
		Lft Box 4	2	Coloram II 7.5"
		Lft Box 3	6	Coloram II 7.5"
	10'			CE Source 4 10deg
	16'X12.2'			Iris 4
	6.25'	Rt Box 4	6	Source 4 36deg
	6.25'	Rt Box 4	4	Source 4 26deg
	6.25'	Lft Box 3	2	Source 4 19deg
	6.25'	Lft Box 3	6	Source 4 36deg
	6.25'	Lft Box 3	4	Source 4 26deg
	6.25'	Rt Box 3	4	Source 4 26deg
	6.25'	Rt Box 3	2	Source 4 19deg
	6.25'	Rt Box 3	6	Source 4 36deg
	6.25'	Rt Box 2	1	Source 4 26deg
	6.25'	Rt Box 4	2	Source 4 19deg
	6.25'	1st Beam	16	Source 4 19deg
	6.25'	1st Beam	15	Source 4 19deg
	6.25'	1st Beam	17	Source 4 19deg
	6.25'	1st Beam	1	Source 4 19deg
	6.25'	Lft Box 4	4	Source 4 26deg
	6.25'	Lft Box 4	2	Source 4 19deg
	6.25'	BRIDGE-MID	2	36j S4
	6.25'	Lft Box 4	6	Source 4 36deg
	7.5'	ELEC-4	4	Source 4 PARNel
	7.5'			Source 4 PARNel
106,106,120,121	16'X12.2'	ELEC-5	5	Iris 4
	16'X12.2'	ELEC-5	3	Iris 4
	16'X12.2'	ELEC-5	4	Iris 4
	16'X12.2'	ELEC-5	1	Iris 4
	16'X12.2'	ELEC-5	2	Iris 4
127	6.25'	BRIDGE-US	5	26j S4
	6.25'	ELEC- 2	16	26j S4
	6.25'	BRIDGE-MID	4	26j S4

Color	Frame Size	Position	Unit Number	Inst Type
	6.25'	BRIDGE-US	10	26j S4
	6.25'	ELEC- 2	12	26j S4
	6.25'	SL Prosc. Boom	2	26j S4
	6.25'	SL Prosc. Boom	1	26j S4
	6.25'	ELEC- 2	7	26j S4
	6.25'	SL Prosc. Boom	3	26j S4
	6.25'	BRIDGE-MID	5	26j S4
	6.25'	Lft Box 2	4	Source 4 36deg
	6.25'	Lft Box 3	1	Source 4 19deg
	6.25'	Lft Box 2	2	Source 4 26deg
	6.25'	Lft Box 2	3	Source 4 36deg
	6.25'	Lft Box 3	3	Source 4 26deg
	6.25'	Lft Box 4	3	Source 4 26deg
	6.25'	Lft Box 4	5	Source 4 36deg
	6.25'	Lft Box 3	5	Source 4 36deg
	6.25'	Lft Box 4	1	Source 4 19deg
152	10'	2nd Beam	9	CE Source 4 10deg
	10'	2nd Beam	7	CE Source 4 10deg
	10'	2nd Beam	11	CE Source 4 10deg
	10'	2nd Beam	1	CE Source 4 10deg
	10'	2nd Beam	13	CE Source 4 10deg
	10'	2nd Beam	5	CE Source 4 10deg
	10'	2nd Beam	3	CE Source 4 10deg
	6.25'	BRIDGE-US	6	36j S4
	6.25'	BRIDGE-DS	8	36j S4
	6.25'	BRIDGE-US	1	36j S4
	6.25'	BRIDGE-MID	3	36j S4
	6.25'	ELEC- 2	3	36j S4
	6.25'	ELEC- 2	8	36j S4
	6.25'	BRIDGE-US	15	36j S4
	6.25'	BRIDGE-US	11	36j S4
	6.25'	ELEC- 2	13	36j S4
	6.25'	1st Beam	6	Source 4 19deg
	6.25'	1st Beam	8	Source 4 19deg
	6.25'	1st Beam	2	Source 4 19deg
	6.25'	1st Beam	4	Source 4 19deg
	6.25'	1st Beam	10	Source 4 19deg
	6.25'	BRIDGE-DS	2	36j S4
	6.25'	BRIDGE-DS	5	36j S4
	6.25'	1st Beam	12	Source 4 19deg
	6.25'	1st Beam	14	Source 4 19deg
228	7.5'	BRIDGE-DS	4	Source 4 PA RNet
	7.5'	BRIDGE-DS	7	Source 4 PA RNet
	7.5'	BRIDGE-DS	1	Source 4 PA RNet
	7.5'	BRIDGE-US	9	Source 4 PA RNet
	7.5'	BRIDGE-US	14	Source 4 PA RNet

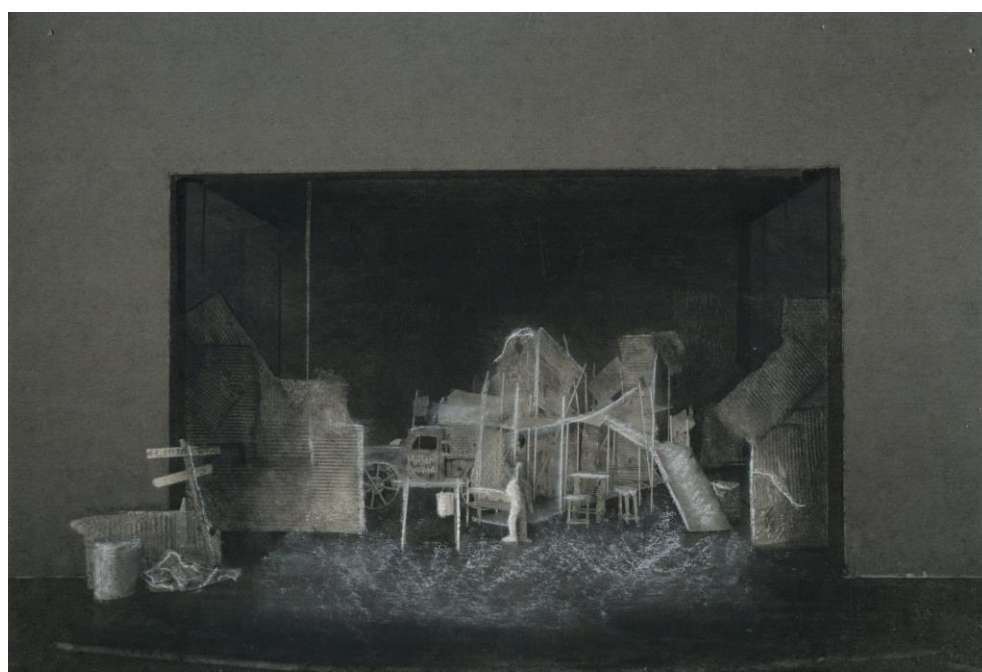
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	7.5'	BRIDGE-DS	10	Source 4 PARNet
	7.5'	Prosc. Pipe	2	Source 4 PARNet
	7.5'	Prosc. Pipe	1	Source 4 PARNet
	7.5'	Prosc. Pipe	3	Source 4 PARNet
	7.5'	Prosc. Pipe	5	Source 4 PARNet
	7.5'	Prosc. Pipe	4	Source 4 PARNet
	7.5'	ELEC-3	1	Source 4 PARNet
	7.5'	ELEC-3	2	Source 4 PARNet
	7.5'	ELEC-4	3	Source 4 PARNet
	7.5'	ELEC-4	1	Source 4 PARNet
	7.5'	ELEC-4	2	Source 4 PARNet
	7.5'	ELEC-3	3	Source 4 PARNet
	7.5'	ELEC- 2	15	Source 4 PARNet
	7.5'	BRIDGE-US	4	Source 4 PARNet
	7.5'	ELEC- 2	11	Source 4 PARNet
	7.5'	ELEC- 2	2	Source 4 PARNet
	7.5'	ELEC- 2	6	Source 4 PARNet
501	10'	2nd Beam	8	CE Source 4 10deg
	10'	2nd Beam	14	CE Source 4 10deg
	10'	2nd Beam	12	CE Source 4 10deg
	10'	2nd Beam	10	CE Source 4 10deg
	10'	2nd Beam	6	CE Source 4 10deg
	10'	2nd Beam	4	CE Source 4 10deg
	10'	2nd Beam	2	CE Source 4 10deg
	6.25'	BRIDGE-DS	9	36j S4
	6.25'	BRIDGE-US	2	36j S4
	6.25'	BRIDGE-US	7	36j S4
	6.25'	ELEC- 2	9	36j S4
	6.25'	ELEC- 2	14	36j S4
	6.25'	ELEC- 2	4	36j S4
	6.25'	BRIDGE-US	12	36j S4
	6.25'	BRIDGE-US	16	36j S4
	6.25'	1st Beam	7	Source 4 19deg
	6.25'	1st Beam	9	Source 4 19deg
	6.25'	1st Beam	3	Source 4 19deg
	6.25'	1st Beam	5	Source 4 19deg
	6.25'	BRIDGE-DS	3	36j S4
	6.25'	BRIDGE-DS	6	36j S4
	6.25'	1st Beam	11	Source 4 19deg
	6.25'	1st Beam	13	Source 4 19deg
765	6.25'	BRIDGE-US	13	26j S4
	6.25'	ELEC- 2	1	26j S4
	6.25'	BRIDGE-US	3	26j S4
	6.25'	BRIDGE-US	8	26j S4
	6.25'	ELEC- 2	5	26j S4
	6.25'	SR Prosc. Boom	2	26j S4

Color	Frame Size	Position	Unit Number	Inst Type
	6.25'	SR Prosc. Boom	1	26j S4
	6.25'	ELEG- 2	10	26j S4
	6.25'	SR Prosc. Boom	3	26j S4
	6.25'	BRIDGE-MID	1	26j S4
	6.25'	Rt Box 2	4	Source 4 36deg
	6.25'	Rt Box 3	1	Source 4 19deg
	6.25'	Rt Box 2	2	Source 4 26deg
	6.25'	Rt Box 2	3	Source 4 36deg
	6.25'	Rt Box 3	3	Source 4 26deg
	6.25'	Rt Box 4	3	Source 4 26deg
	6.25'	Rt Box 4	5	Source 4 36deg
	6.25'	Rt Box 3	5	Source 4 36deg
	6.25'	Rt Box 4	1	Source 4 19deg

*Lighting Story Boards*







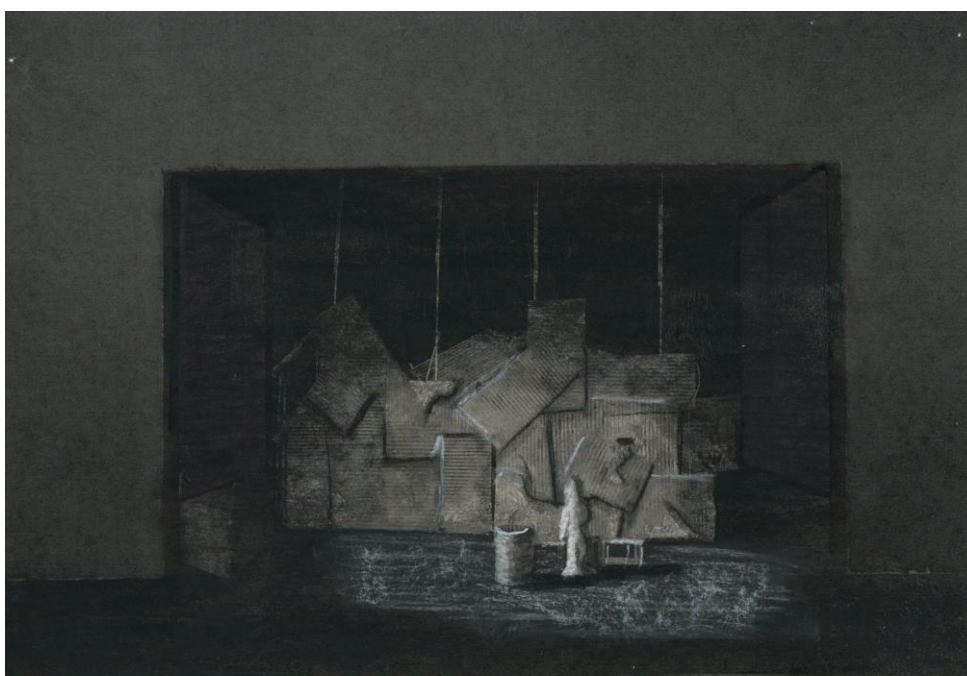
MOTHER COURAGE AND HER CHILDREN: ACT TWO  
U.



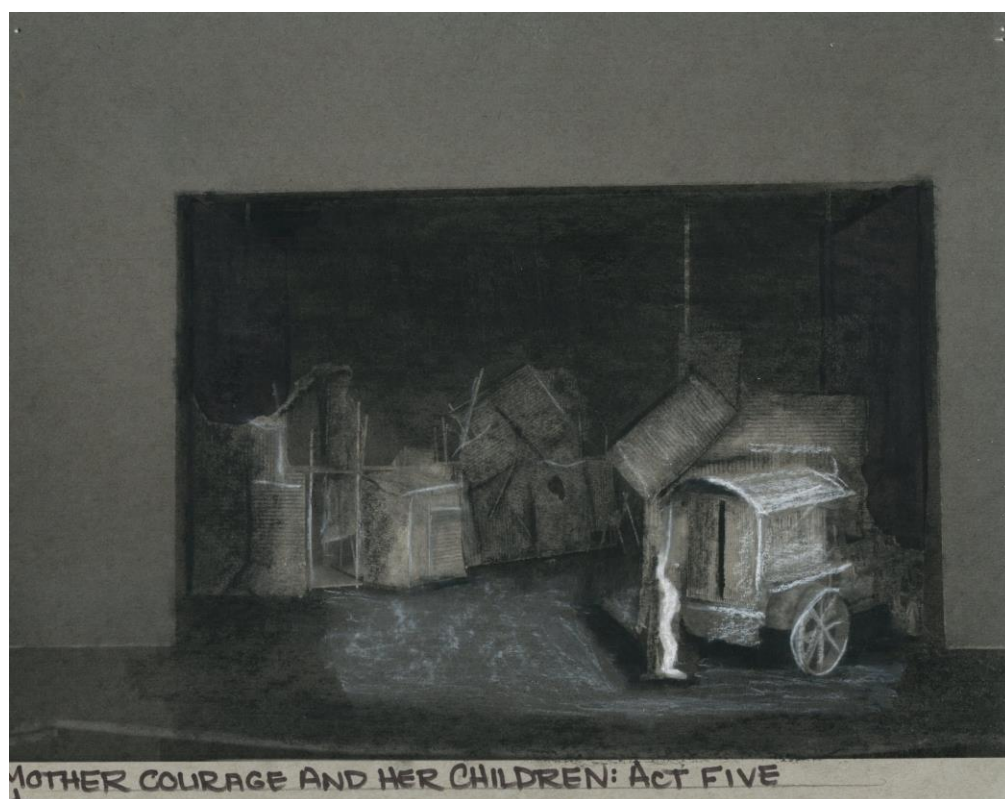
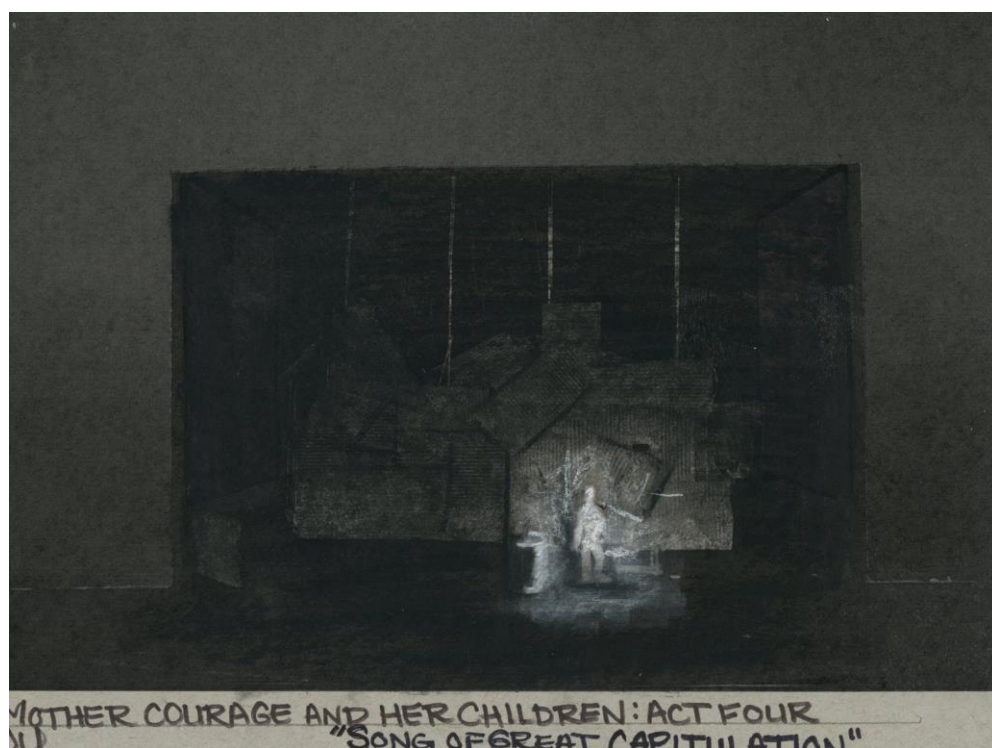
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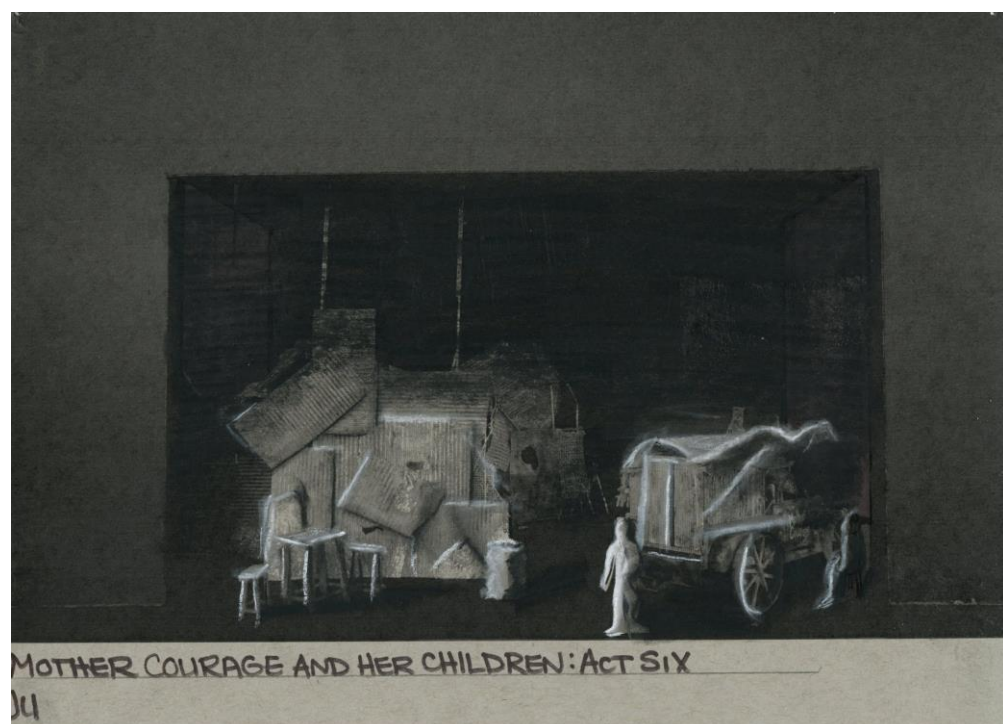
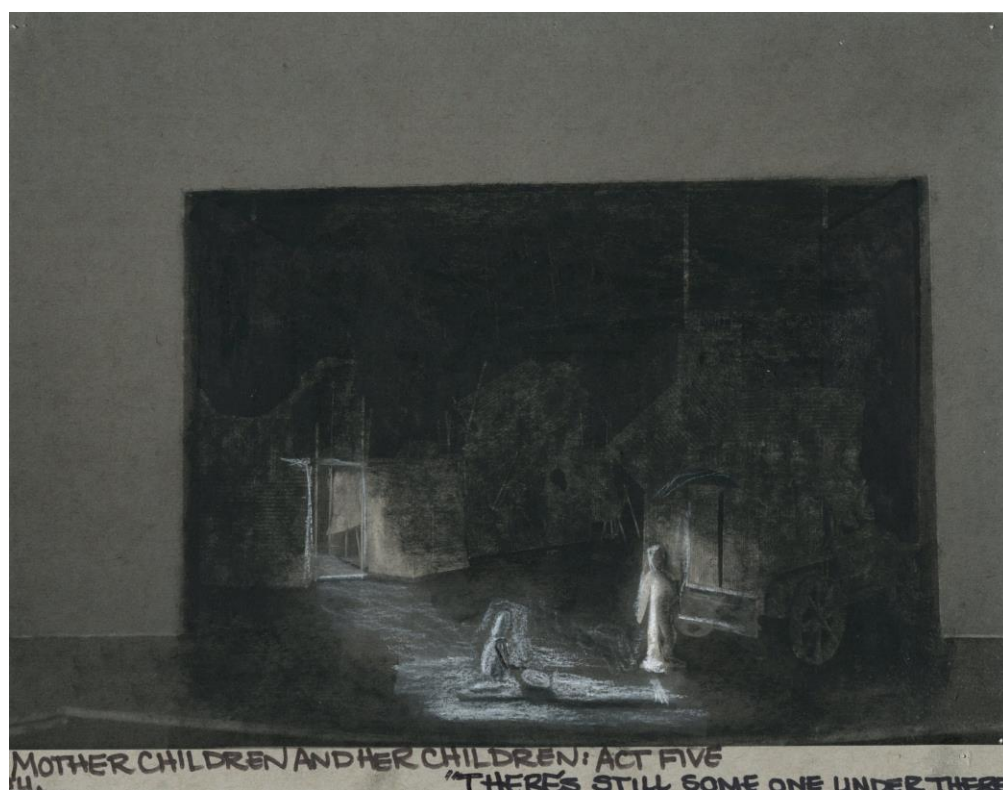
MOTHER COURAGE AND HER CHILDREN: ACT THREE  
"CHAPLAIN SING SONG OF THE HOURS"  
II.

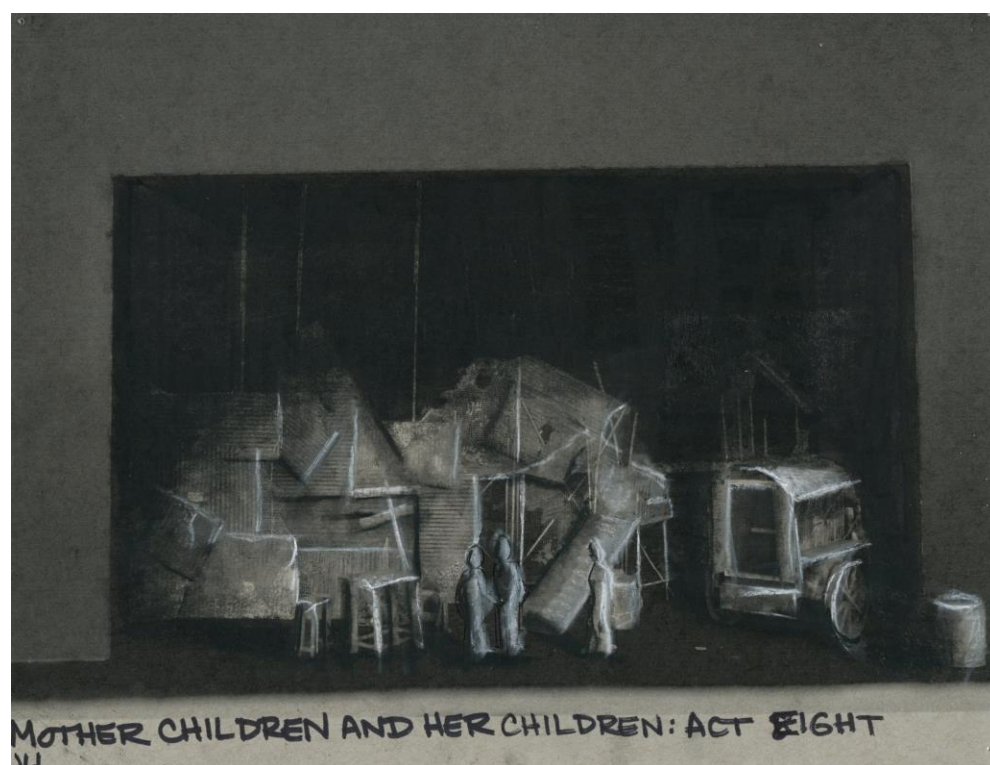
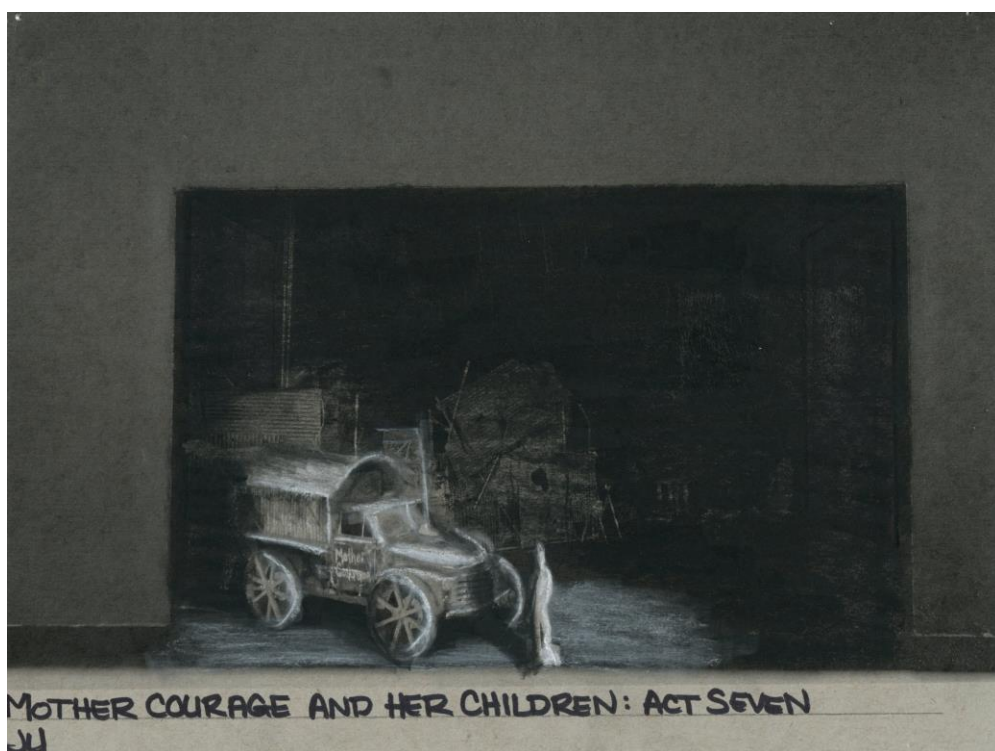


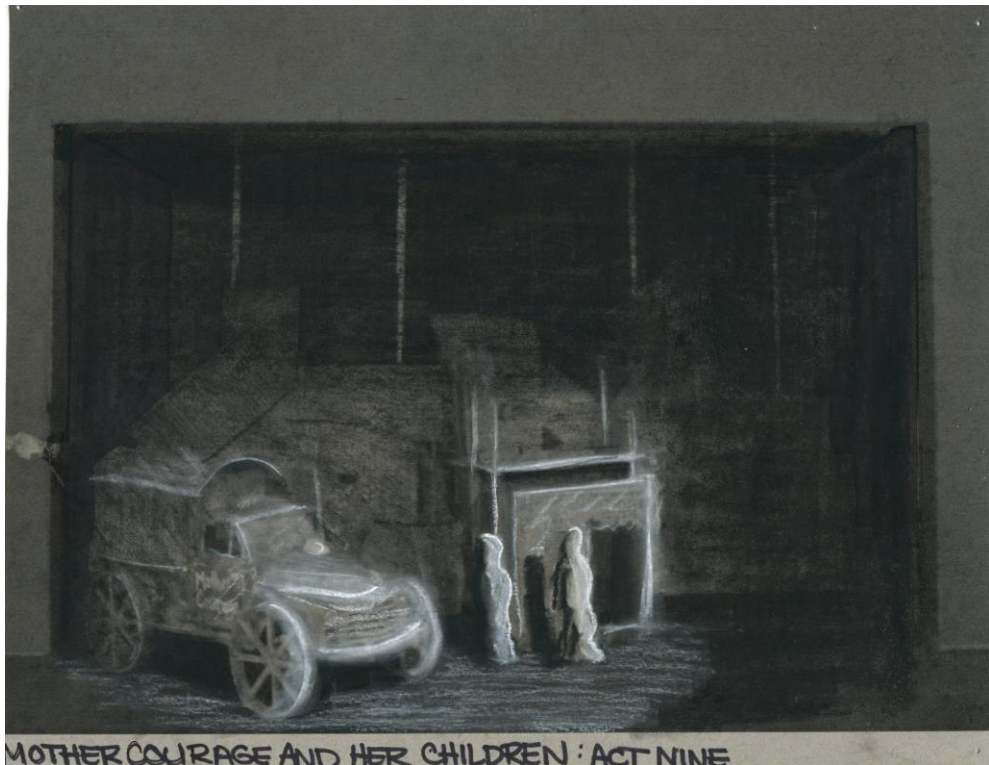
MOTHER COURAGE AND HER CHILDREN: ACT 4  
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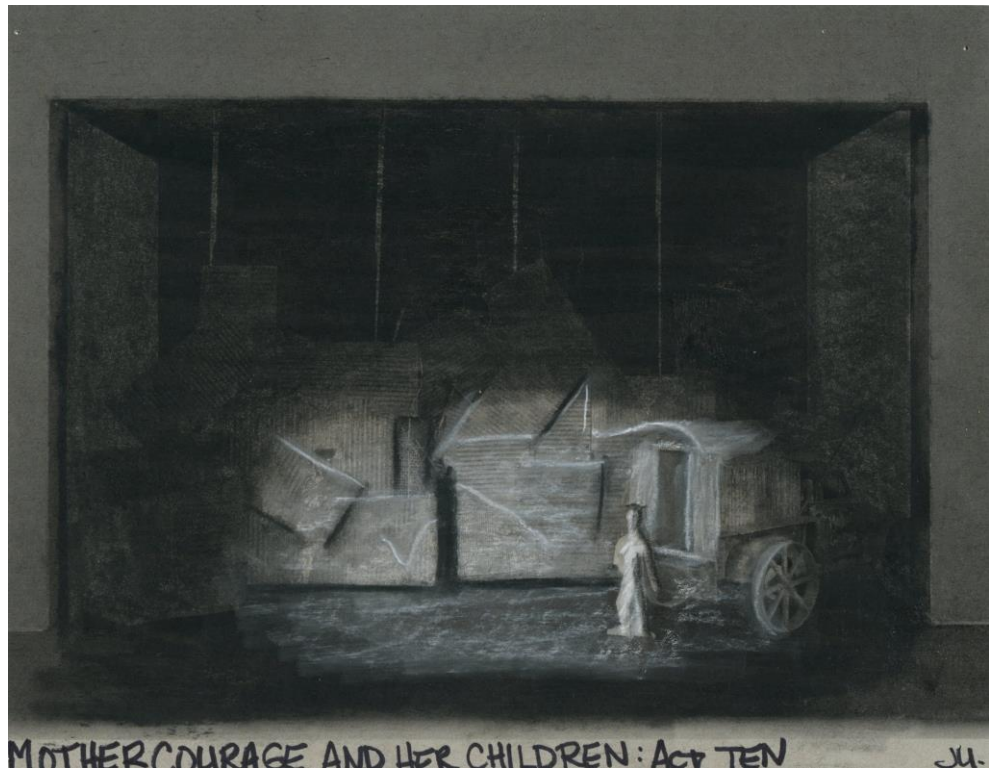








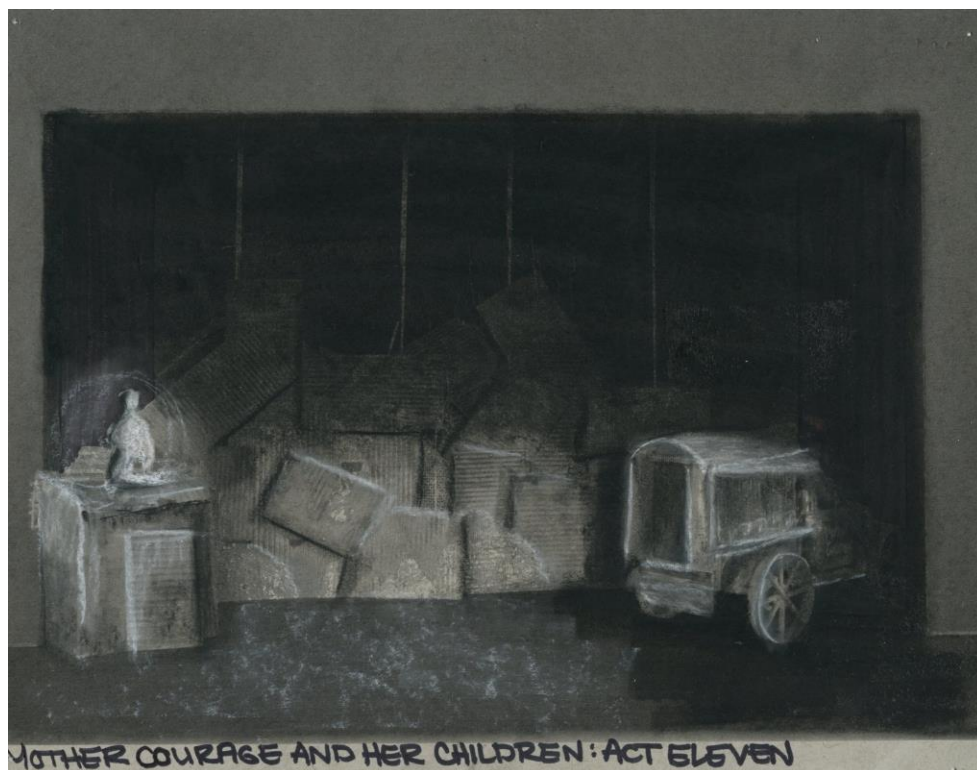
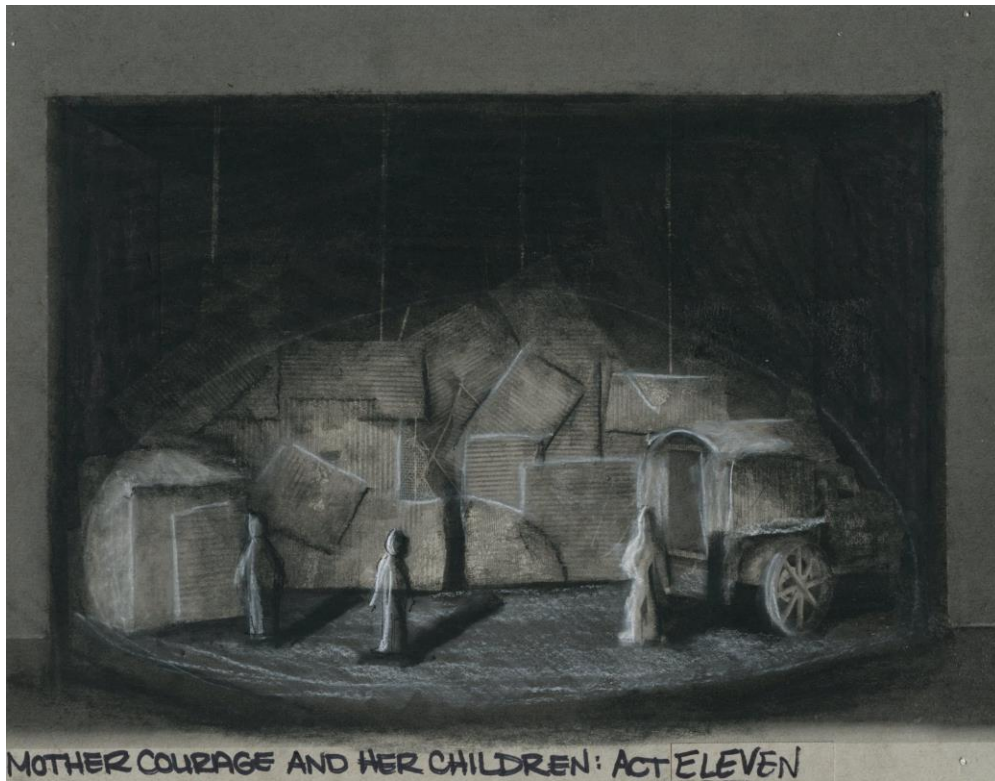
MOTHER COURAGE AND HER CHILDREN : ACT NINE



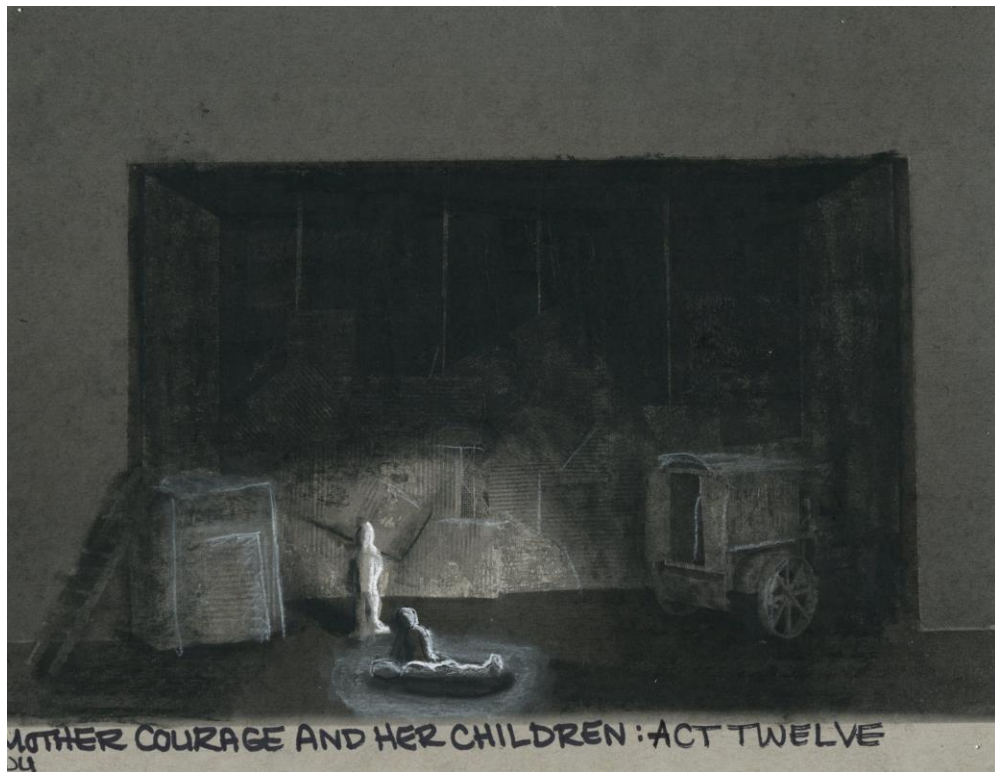
MOTHER COURAGE AND HER CHILDREN : ACT TEN

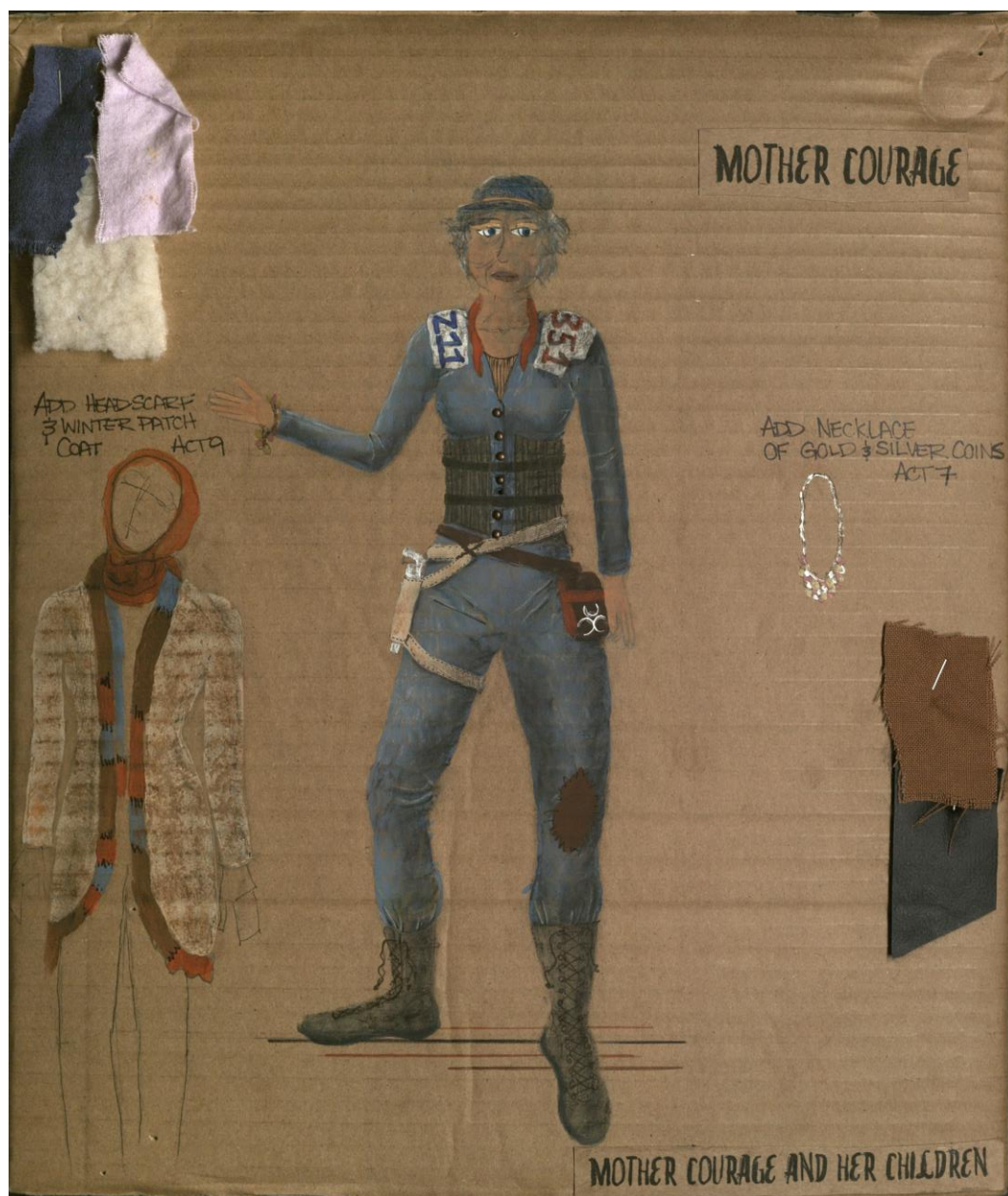
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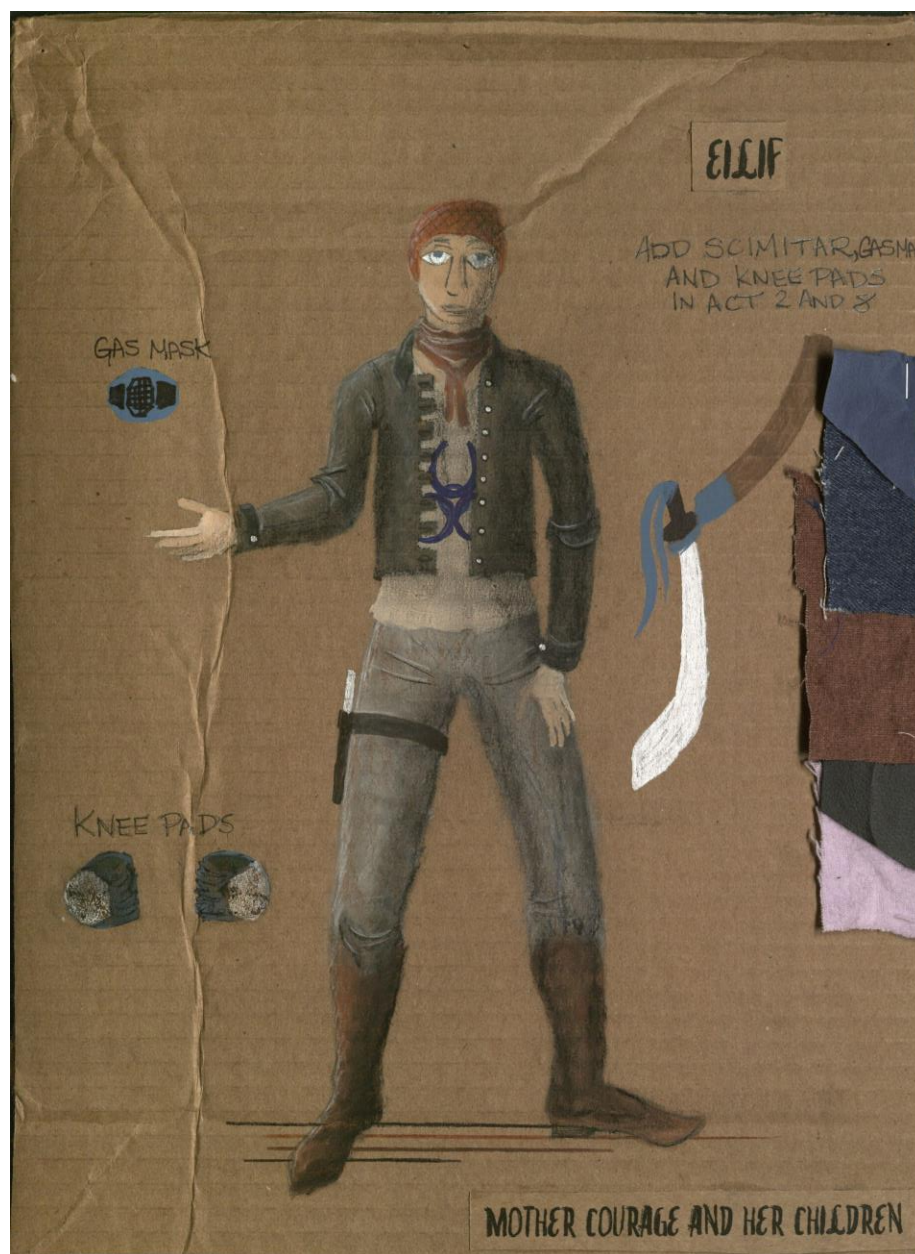








*Costume Renderings*









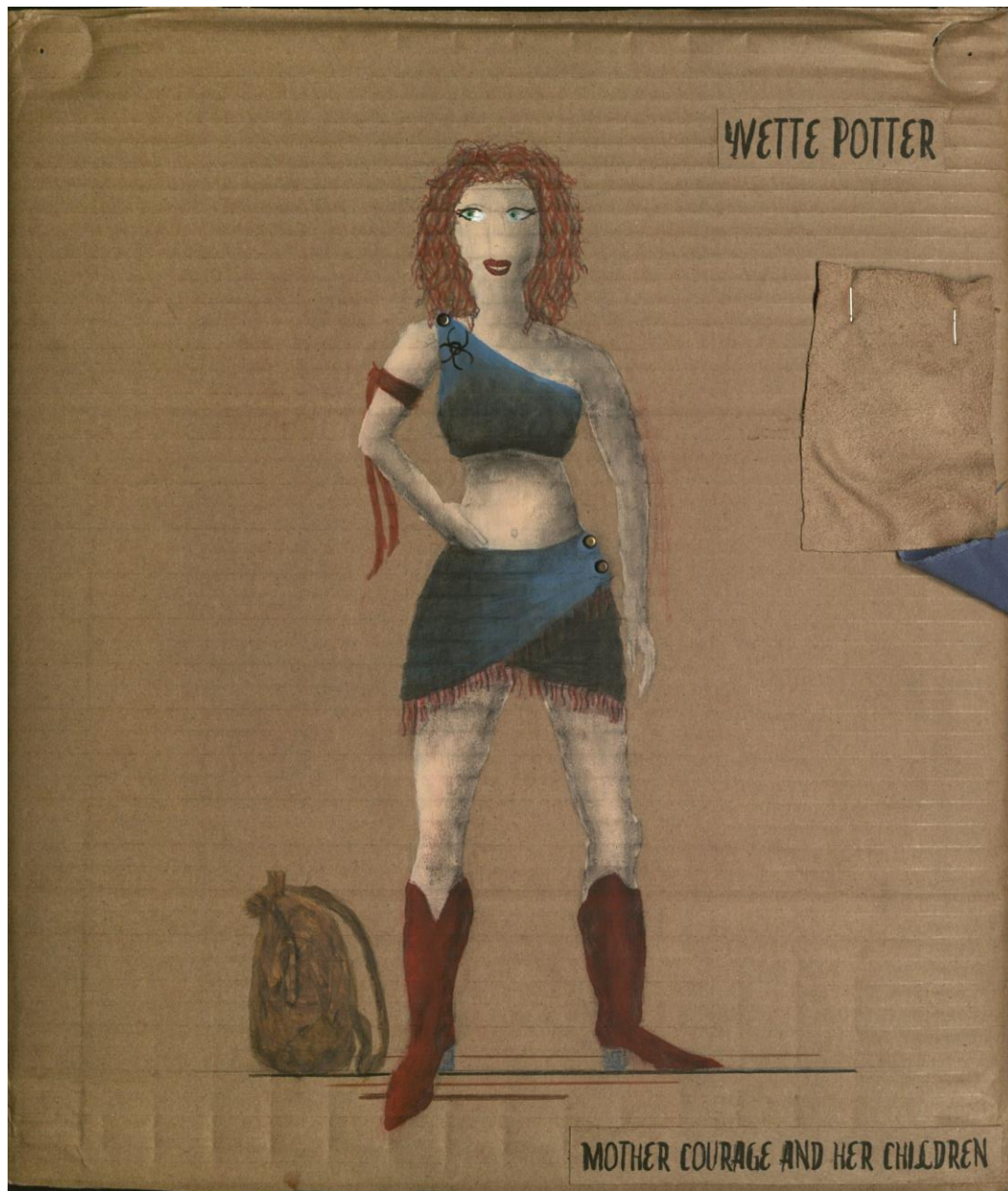
























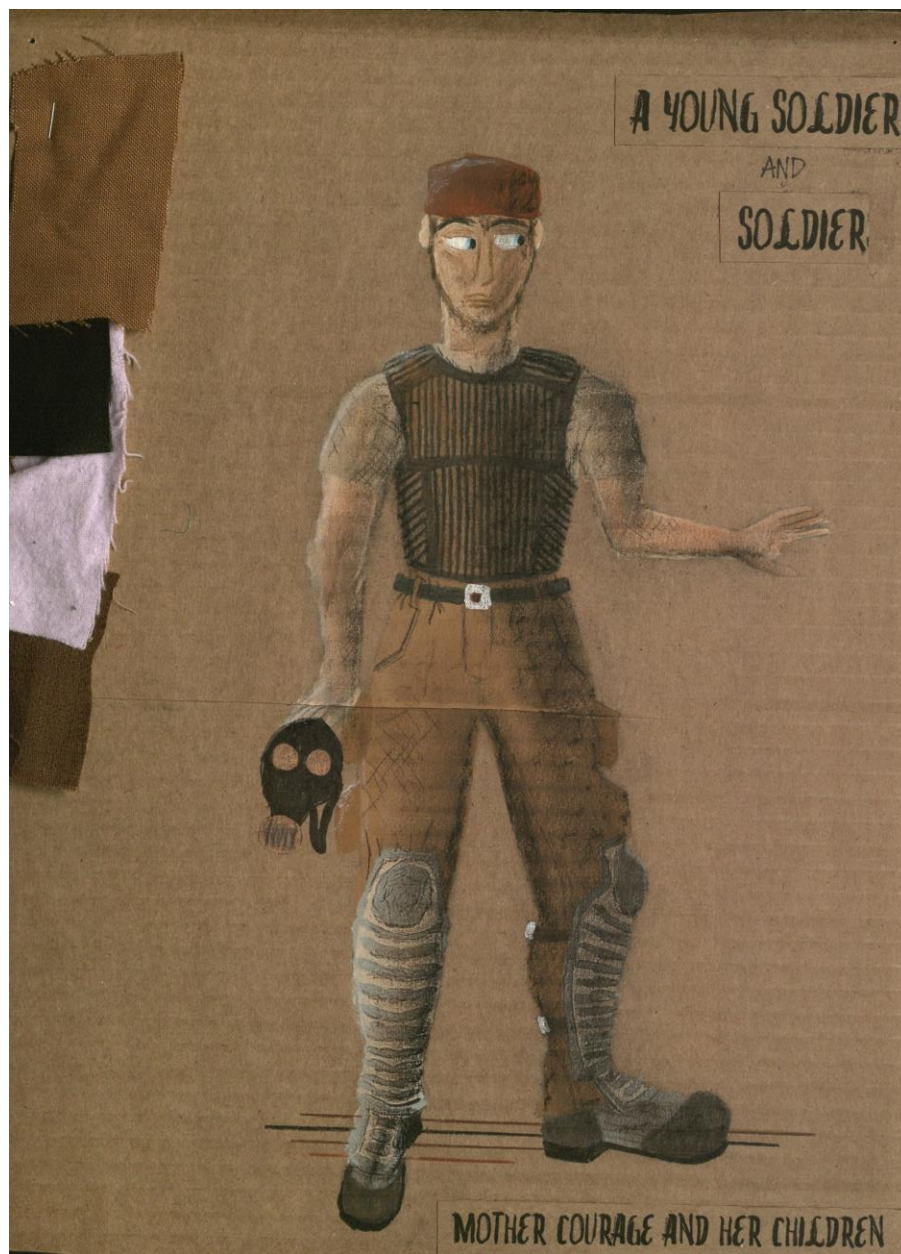


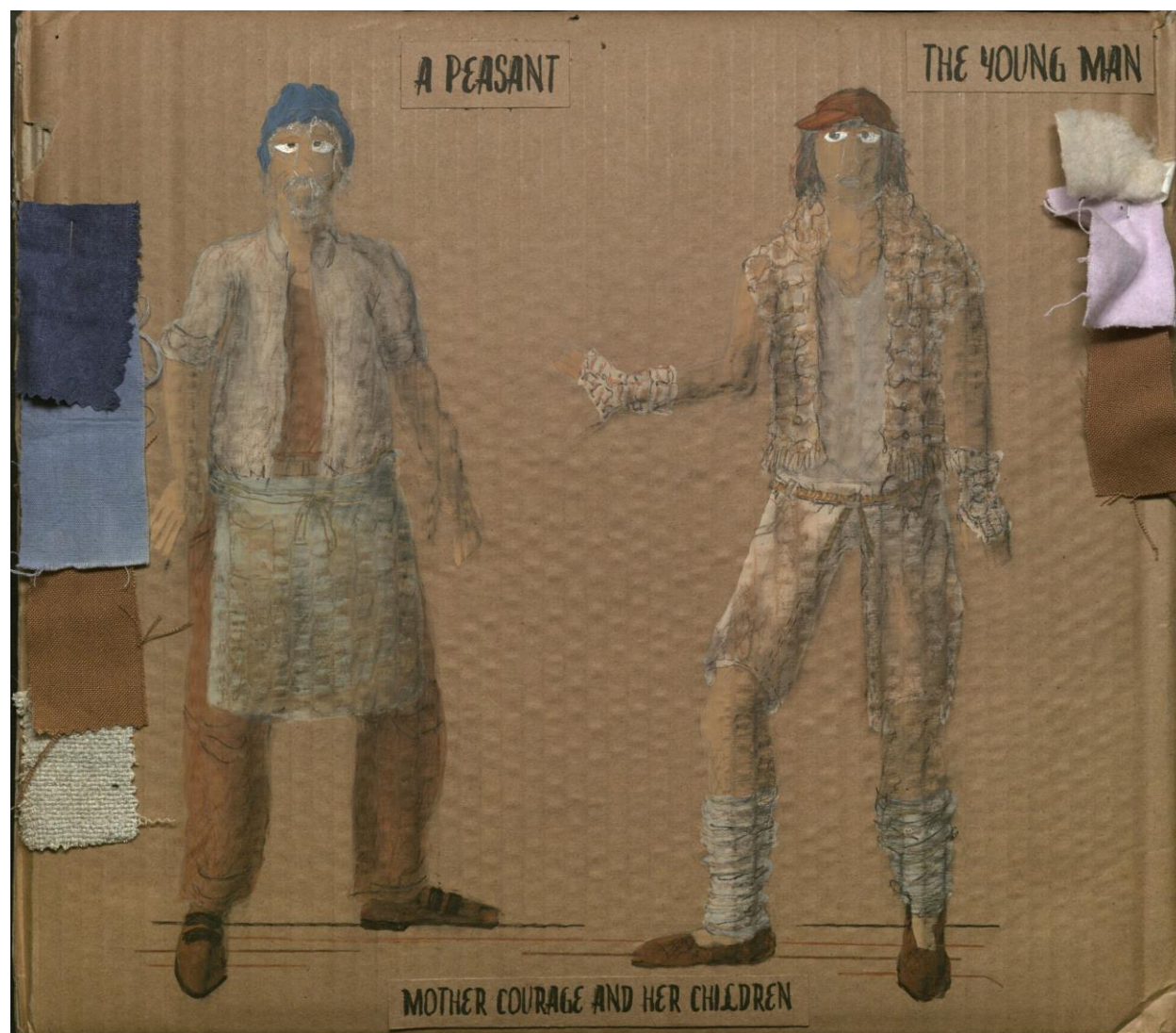






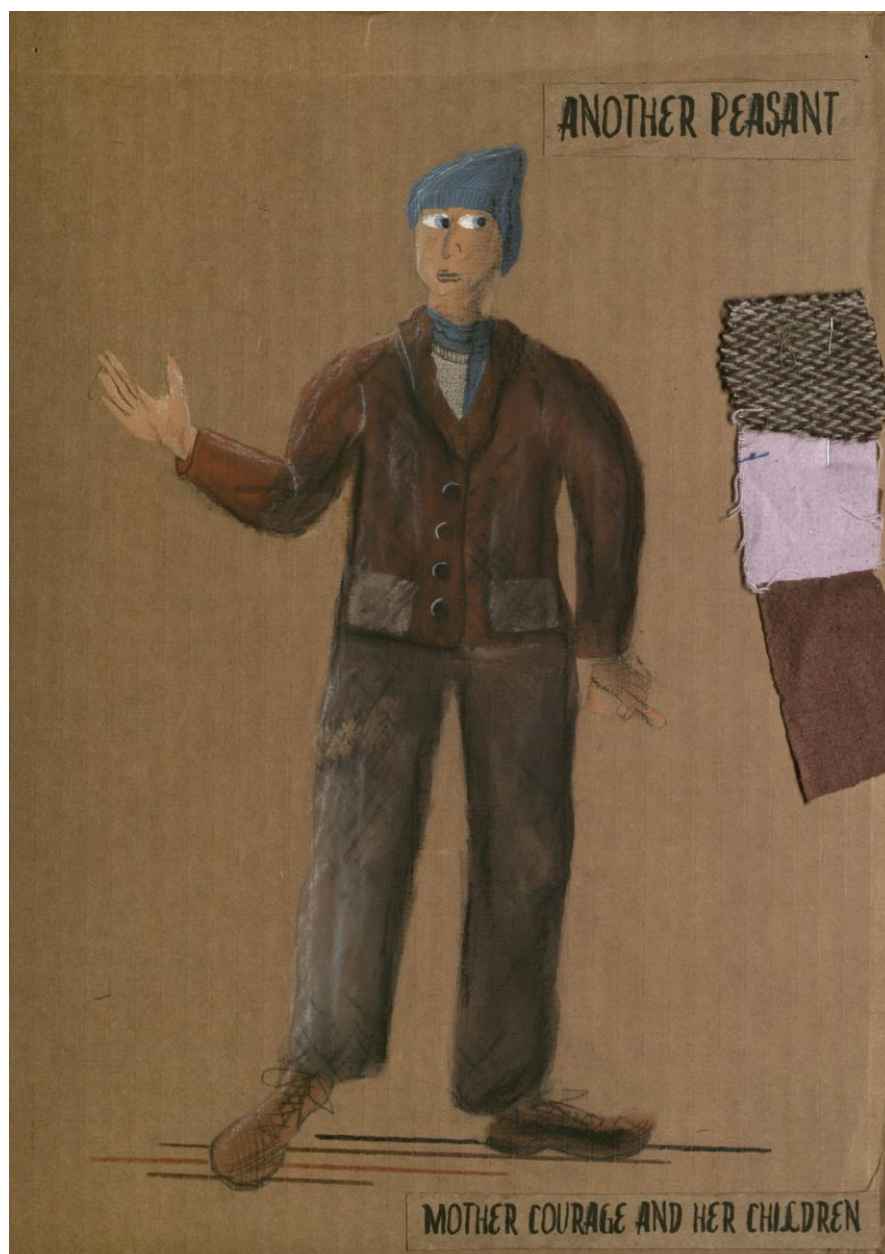


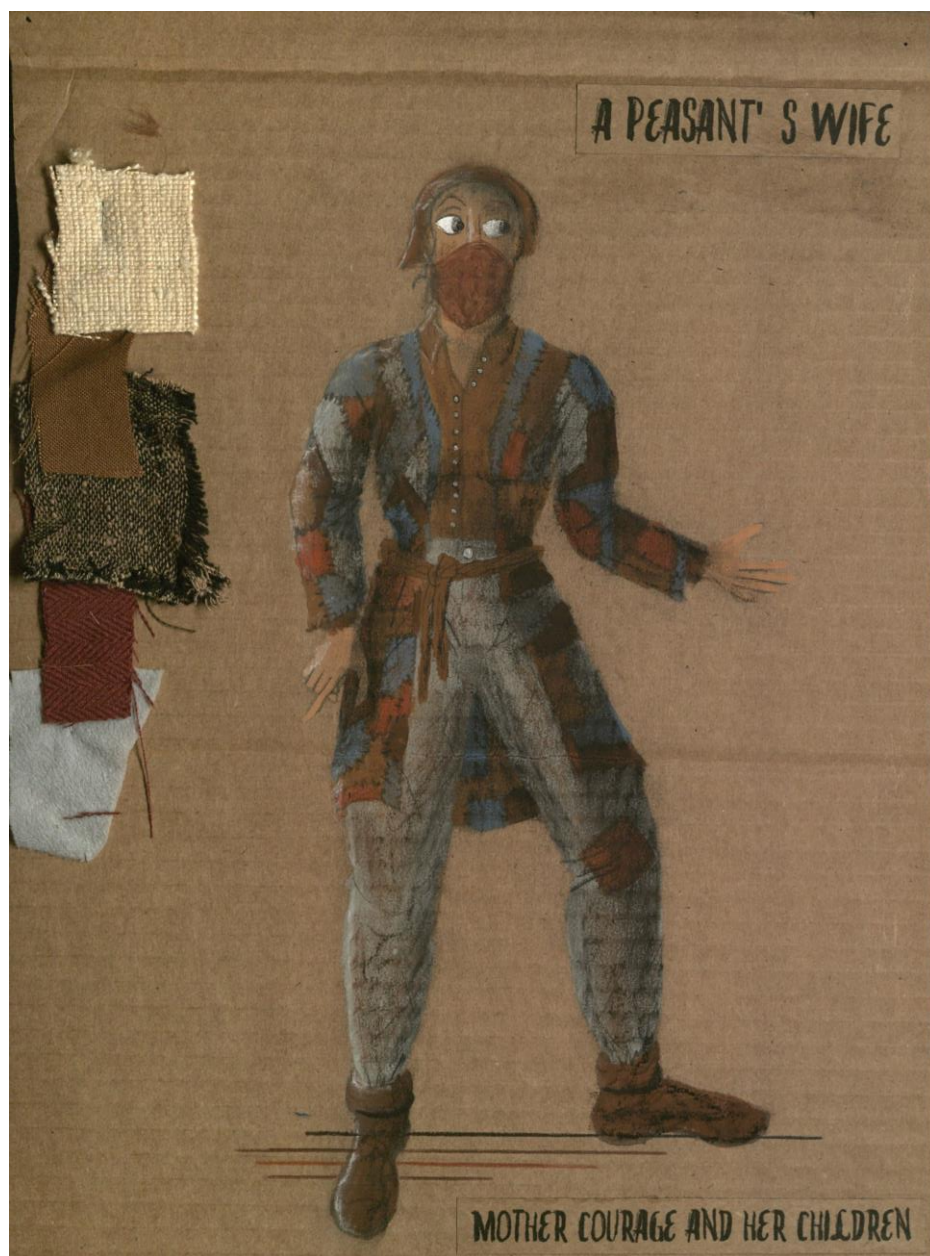
















### Costume Color Layout



## Costume Paperwork

[illegible]

SHOW <b>Mother Courage</b>					CHARACTER/ACTOR	Mother Courage
BUILD	PULL		BUY	RENT	FINALIZED	ITEM
						Costume A
						Shirt- GREY WIFEBEATER
						Shoes- BLACK MILITARY BOOTS
						Mechanic Jumper- BLUE (DISTRESSED)
						Socks- BLACK
						Hat- BLUE AND ORANGE- MILITARY
						Side sachel- BROWN AND ORANGE
						Kinfe holster- TAN
						Costume B
						ADD- Necklace of Coins and Bottle Caps
						Costume C
						ADD- Sheep skin Jacket- GOLDEN TAN
						ADD- PACTCH WORK SCARF

SHOW <b>Mother Courage</b>					CHARACTER/ACTOR	Elif (eldest son)
BUILD	PULL		BUY	RENT	FINALIZED	ITEM
						Costume A
						Shirt- OFF WHITE T-SHIRT, V NECK (DISTRESSED)
						Shoes- BROWN COWBOY BOOTS
						Pants- GREY JEINS (DISTRESSED)
						Socks- BLACK
						Belt- BROWN - MADE FROM A SEATBELT
						Jacket- BLACK PLEATHER
						Scarf- BROWN
						Head Scarf- ORANGE
						Thigh Knife Holster- BLACK
						Costume B
						ADD- KNEE PADS
						ADD- BLUE GAS MASK
						ADD- SIMITAR AND SWORD HOLSTER

SHOW <b>Mother Courage</b>					CHARACTER/ACTOR	Swiss Cheese
BUILD	PULL		BUY	RENT	FINALIZED	ITEM
						Costume A
						Shirt- OFF WHITE (DISTRESSED)
						Shoes- BROWN WORK SHOES
						Pants- CUT OFF BROWN SLACKS
						Socks- BLUE KNEE HIGH
						Belt- PIECE OF ROPE
						Vest- TAN WITH BROWN TRIM
						Scarf- BROWN
						Hat- WWI HELMET- BROWN AND GREY
						Costume B
						Jacket- BROWN AND BLUE PATCHED
						Slacks- BROWN WITH PATCHES

SHOW <b>Mother Courage</b>						CHARACTER/ACTOR	Katrin
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM	
					Costume A	Shirt- LIGHT BROWN	
						Shoes- MILITARY BOOTS- GREY	
						Skirt- BROWN	
						Socks-OFF WHITE- KNEE HIGH	
						Belt- GREY	
						Bodice- BROWN WITH ORANGE LACES	
						Head Scarf- BLUE	
					Costume B	ADD- SHEEP SKIN PACH WORK COAT	
						SCARF- BLUE AND ORANGE PATCH	
SHOW <b>Mother Courage</b>						CHARACTER/ACTOR	Seargant
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM	
					Costume A	Shirt- BLACK- FADDED	
						Shoes- BLACK MILITARY BOOTS	
						Pants- BLUE JEANS	
						Socks-BLACK	
						Duster- BROWN	
						Hat- RANGER STYLE	
						GUN HOLSTER- BROWN	
						GAS MASK- GREY	
SHOW <b>Mother Courage</b>						CHARACTER/ACTOR	The Recruiter
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM	
					Costume A	Shirt- WHITE- VNECK- STAINED AND DISTRESSED	
						Shoes- GREY AND BROWN MILITARY BOOTS	
						Pants- TAN CARGO SHORTS	
						Socks- BLACK	
						Vest- BLUE	
						Hat- BRIMLESS- TAN	
						KNEE PADS	
						ELBOW PADS	
						GUN	
SHOW <b>Mother Courage</b>						CHARACTER/ACTOR	The Cook
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM	
					Costume A	Shirt- BROWN CREW TSHIRT	
						Shoes- BROWN CLOGGS	
						Pants- BLUE CLOTH PANTS	
						Socks- GREY	
						Belt- BROWN LEATHER	
						Overshirt- GREY AND BLACK	
						PIPE- CORNCOB STYLE	
					Costume B	ADD- BROWN WINTER COAT	
						Scarf- BLUE WITH ULORANGE	

SHOW <b>Mother Courage</b>					CHARACTER/ACTOR	The General
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM
					Costume A	Shirt- BLUE
						Shoes- BROWN
						Pants- BROWN SLACKS
						Socks- BROWN
						Belt- BLACK SEATBELT
						Gloves- FINGERLESS- BLACK
						Hat- MILITARY STYLE
						METALS AND BARS

SHOW <b>Mother Courage</b>					CHARACTER/ACTOR	The Chaplain
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM
					Costume A	Under shirt- WHITE
						Shoes- BROWN BOOTS
						Robe- GREY AND BLUE WITH DUCKTAPE DETAIL
						Socks- BLACK
						Belt- COPPER, BROWN, AND SILVER
					Costume B	Shirt- LIGHT GREY (DISTRESSED)
						Overalls- BLUE JEIN (DISTRESSED)
						Shoes- BROWN BOOTS (same as Costume A)

SHOW <b>Mother Courage</b>					CHARACTER/ACTOR	The Armourer
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM
					Costume A	Shirt- BLACK (WASHED OUT)
						Shoes- CLUNKY BLACK BOOTS
						Pants- BLUE JEINS
						Socks- BLACK
						Belt- BLACK
						CATCHERS LEG PADS - BLACK AND GREY
						Elbow Pads- BLACK AND GREY
						Flak Vest- Seat belt buckles for closers
						Gantlets- VELCRO ATTACHMENTS FOR CLOSERS
						HELMET- BLUE RADIO ACTIVE SYMBOL ON IT

SHOW <b>Mother Courage</b>					CHARACTER/ACTOR	Yvette Pottier
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM
					Costume A	Top- ONE SHOLDER HALTER- BLUE AND BLACK SUADE
						Shoes- RED COWBOY BOOTS
						Skirt- BLUE AND BLACK SUADE WITH RED FRINGE
						Socks- BLUE
						Hat- FLOPPY HAT- RED
						Arm band- RED STRIP OF FABRIC
					Costume B	Necklace- SILVER AND COPPER
						Dress- BLACK WITH BLUE ACCENTS
						Scarf- SEE THROUGH WITH BEADING
						Hat- HEAD BAND WITH NETTING VEIL
						Shoes- TAN AND BLACK BOOTS WITH SILVER BUCKLE
						UMBRELLA
						BRACELETS AND RINGS- BLUE AND SILVE AND GOLD

SHOW <b>Mother Courage</b>					CHARACTER/ACTOR	The Man with the Patch
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM
					Costume A	Shirt- OFF WHITE BUTTON UP
						Shoes- TAN AND BLACK MILITARY BOOTS
						Pants- TAN/BROWN CLOTH SLACKS
						Socks- BLACK
						Belt- BROWN WITH SACHEL ATTACHED
						Hat- BROWN FEDORA (WIDE BRIM) WITH ORANGE
						Gun Holster- BLACK- WORN ON LEG
						Sholder Guard- MADE FROM TIRE WITH SEATBELT FASTNERS
						Vest- PADDED TO LOOK LIKE BULLET PROOF VEST- TAN AND BLACK
						Knee Pads- OFF WHITE AND BLACK
						EYE PATCH- BLACK
						SWORD WITH ORANGE STRIP OF CLOTH

SHOW <b>Mother Courage</b>					CHARACTER/ACTOR	Another Sergeant
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM
					Costume A	Shirt- BLACK- FADEDED
						Shoes- BLACK MILITARY BOOTS
						Pants- BULE JEINS
						Socks- BLACK
						Duster- BROWN
						Hat- RANGER STYLE
						GUN HOLSTER- BROWN
						GAS MASK- ORANGE



SHOW	<b><i>Mother Courage</i></b>					CHARACTER/ACTOR	The Ancient Colonel
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM	
					Costume A	Shirt- TAN BUTTON UP	
						Shoes- BLACK DRESS SHOES	
						Pants- BLACK WITH ORANGE ACCENTS	
						Socks- BLACK	
						Belt- BLACK	
						Jacket- BLACK WITH ORANGE ACCENTS AND METALS	
						Hat- MILITARY	
						Cane- BLACK	
SHOW	<b><i>Mother Courage</i></b>					CHARACTER/ACTOR	A Clerk
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM	
					Costume A	Shirt- TAN BUTTON UP	
						Shoes- BLACK MILITARY BOOTS	
						Pants- BLACK WITH PATCHES AND ORANGE ACCENTS	
						Socks- BLACK	
						Belt- BLACK	
						Jacket- BLACK WITH ORANGE ACCENTS	
						Hat- MILITARY PRIVATES HAT	
SHOW	<b><i>Mother Courage</i></b>					CHARACTER/ACTOR	A Young Soldier
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM	
					Costume A	Shirt- OFF WHITE	
						Shoes- BLACK AND GREY WORK BOOTS	
						Pants- KHAKI CARGO	
						Socks- BLACK	
						Belt- SEATBELT	
						Umpire- SHINGUARDS Grey and Tan	
						Bullet proof Vest- BLACK AND GREY	
						HAT- BRIMLESS- ORANGE	
SHOW	<b><i>Mother Courage</i></b>					CHARACTER/ACTOR	A Old Soldier
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM	
					Costume A	Shirt- BLACK (WASHED OUT)	
						Shoes- CLUNCKY BLACK BOOTS	
						Pants- BLUE JEANS	
						Socks- BLACK	
						Belt- BLACK	
						CATCHERS LEG PADS - BLACK AND GREY	
						Elbow Pads- BLACK AND GREY	
						Flak Vest- Seat belt buckles for closers	
						Gantlets- VELCRO ATTACHMENTS FOR CLOSERS	
						Helmet- ORANGE RADIOACTIVE SYMBOL ON IT	

SHOW	<b><i>Mother Courage</i></b>					CHARACTER/ACTOR	A Peasant	
BUILD	PULL		BUY		RENT	FINALIZED	ACT/SCENE	ITEM
							Costume A	Shirt- BROWN UNDERSHIRT
								Shoes- BROWN VELCRO SHOES
								Pants-BROWN SLACKS
								Socks- BROWN
								Apron- GREY
								Over shirt- OFF WHITE
								STOCKING CAP- BLUE
SHOW	<b><i>Mother Courage</i></b>					CHARACTER/ACTOR	The Peasant's Wife	
BUILD	PULL		BUY		RENT	FINALIZED	ACT/SCENE	ITEM
							Costume A	Shirt- GOLDEN BROWN- FRONT BUTTON UP
								Shoes- BROWN SLOUCHY BOOTS
								Pants- GREY JEINS
								Socks- GREY
								Belt- BROWN FABRIC
								Jacket- PATCHWORK DUSTER
								Head Scarf- BROWN
SHOW	<b><i>Mother Courage</i></b>					CHARACTER/ACTOR	The Young Man	
BUILD	PULL		BUY		RENT	FINALIZED	ACT/SCENE	ITEM
							Costume A	Shirt- GREY V-NECK UNDERSHIRT
								Shoes- BROWN SLIP-ONS
								Pants- BEIGE CUT OFF PANTS
								LEG WRAPPINGS- OFF WHITE
								Belt- ROPE
								Hat- ORANGE BASEBALL CAP
								Vest- WOVEN CHUNKY KNIT
								GLOVES- FINGERLESS KNIT
SHOW	<b><i>Mother Courage</i></b>					CHARACTER/ACTOR	The Old Woman	
BUILD	PULL		BUY		RENT	FINALIZED	ACT/SCENE	ITEM
							Costume A	Shirt- OFFWHITE T SHIRT
								Shoes- BROWN SLIPPERS
								Leg Wraps-STRIPS OF CLOTH WRAPPED AROUND LEG
								Socks- BLUE SCRUNCH
								Apron- LIGHT BROWN
								Head Scarf- ORANGE
								Stick Cane- BROWN RAW WOOD

SHOW <b>Mother Courage</b>					CHARACTER/ACTOR	Another Peasant
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM
					Costume A	Shirt- OFF WHITE UNDERSHIRT
						Shoes- BROWN
						Pants- DARK BROWN ALMOST BLACK
						Socks-BLUE
						Coat- BROWN
						Scarf- BLUE
						HAT- STOCKING CAP BLUE

SHOW <b>Mother Courage</b>					CHARACTER/ACTOR	His Wife
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM
					Costume A	Shirt- GOLDEN BROWN- FRONT BUTTON UP
						Shoes- BROWN SLOUCHY BOOTS
						Pants- GREY JEANS
						Socks- GREY
						Belt- BROWN FABRIC
						Jacket- PATCHWORK DUSTER
						Head Scarf- BROWN

SHOW <b>Mother Courage</b>					CHARACTER/ACTOR	The Young Peasant
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM
					Costume A	Shirt- GREY V-NECK UNDERSHIRT
						Shoes- BROWN SLIP-ONS
						Pants- BEIGE CUT OFF PANTS
						LEG WRAPPINGS- OFF WHITE
						Belt- ROPE
						Hat- ORANGE BASEBALL CAP
						Vest- WOVEN CHUNKY KNIT
						GLOVES- FINGERLESS KNIT

SHOW <b>Mother Courage</b>					CHARACTER/ACTOR	The Ensign
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM
					Costume A	Shirt- OFF WHITE BUTTON UP
						Shoes- TAN AND BLACK MILITARY BOOTS
						Pants- TAN/BROWN CLOTH SLACKS
						Socks- BLACK
						Belt- BROWN WITH SACHEL ATTACHED
						Hat- BROWN FEDORA (WIDE BRIM) WITH ORANGE
						Gun Holster- BLACK- WORN ON LEG
						Sholder Guard- MADE FROM TIRE WITH SEATBELT FASTNERS
						Vest- PADDED TO LOOK LIKE BULLET PROOF VEST- TAN AND BLACK
						Knee Pads- OFF WHITE AND BLACK
						SWORD WITH ORANGE STRIP OF CLOTH

SHOW		<b><i>Mother Courage</i></b>				CHARACTER/ACTOR	Soldier 1
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM	
					Costume A	Shirt- OFF WHITE	
						Shoes- BLACK AND GREY WORK BOOTS	
						Pants- KHAKI CARGO	
						Socks- BLACK	
						Belt- SEATBELT	
						Umpire- SHINGUARDS Grey and Tan	
						Bullet proof Vest- BLACK AND GREY	
						HAT- BRIMLESS- ORANGE	
SHOW		<b><i>Mother Courage</i></b>				CHARACTER/ACTOR	Soldier 2
BUILD	PULL	BUY	RENT	FINALIZED	ACT/SCENE	ITEM	
					Costume A	Shirt- WHITE- VNECK- STAINED AND DISTRESSED	
						Shoes- GREY AND BROWN MILITARY BOOTS	
						Pants- TAN CARGO SHORTS	
						Socks- BLACK	
						Vest- ORANGE	
						Hat- BRIMLESS- TAN	
						KNEE PADS	
						ELBOW PADS	

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