



THE GOOD PERSON OF SZECHWAN

EDUCATION PACK

For Drama GCSE & BTEC Performing Arts students

Overview & Contents

The Lyric Hammersmith Theatre's Young Lyric department are committed to deepening and nurturing young people's understanding of theatre and the arts. We aim to raise the cultural aspirations of young people and make theatre accessible to all. We work closely with teachers and students to ensure that our offer fulfils their needs and desires. With this in mind, this education pack is designed for teachers of Drama GCSE and BTEC Performing Arts students and is geared towards the live theatre review and practitioner study.

This pack is written from a theatre maker's perspective and we are keen to draw your attention to the section called 'Provocations' which outlines tensions and questions the creative team have identified within the text and which they then explore onstage in this translation by Nina Segal of Bertolt Brecht's *The Good Person of Szechwan*. We hope that these provocations stimulate robust student discussion on capitalism, exploitation and the patriarchy. Moreover we hope this education pack prompts your students to consider the cultural importance of reclaiming narratives for the next generation.

Contents

4	Synopsis
5	The Text
7	Our Vision
9	Socio-cultural and political context
11	Provocations
12	Our interpretation
14	Our process
16	Design Elements
16	– Set design
17	– Costume
17	– Music & sound design
18	– Lighting
20	Credits & resources

Content warning: please note that this production contains strong language and references to suicide. Click [here](#) for more information on trigger warnings.

Synopsis

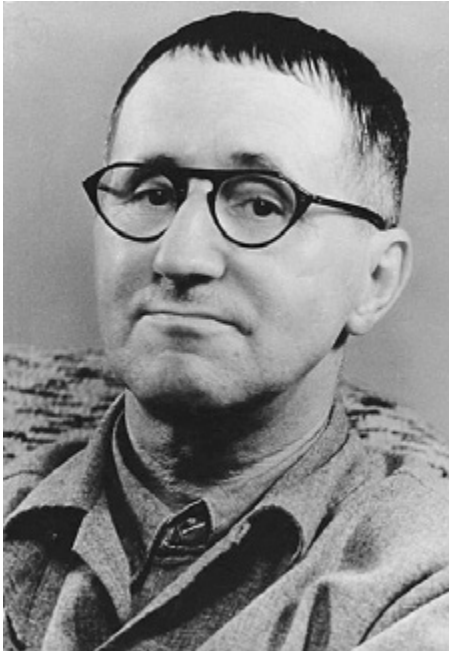
Three Gods have come to Earth on a fact-finding mission; are there any 'good' people left in existence? They arrive in the 'city of Szechwan', where they are hosted by Shen Te, a kind-hearted woman who is also a sex worker. As a reward for her goodness, the Gods give her \$1000 which she hopes she can invest to lift herself out of poverty. An opportunity arises and Shen Te buys a small tobacco shop from Mrs. Shin, however, upon seeing her change of fortune Shen Te's neighbours take advantage of her generosity. They tell her repeatedly that if she had a man in her life she wouldn't be so abused.

Shen Te has a chance meeting with Yang Sun, an unemployed pilot, and falls in love. She later discovers he is only interested in using her money

to his own advantage, so she invents an alter ego: the ruthless Shui Ta and transforms herself into a man. Never seen in the same place at once, Shui Ta is able to protect Shen Te from her ruthless neighbours. Whereas Shen Te would have been taken advantage of and manipulated, Shui Ta is respected, credited and congratulated for the success of his tobacco shop. With business booming, Shui Ta takes over and the neighbours become suspicious of Shen Te's disappearance. The police investigate and Shui Ta is accused of her murder. The Gods are furious their 'good' person has gone missing and attack Shui Ta revealing his true identity. Shen Te is left exposed and confused – how can she remain 'good' and survive in such a cruel world? A question the audience too are left to contemplate.



The text



BERTOLT BRECHT (1898 – 1956)

PLAYWRIGHT

Born into a wealthy family in Augsburg, Germany, Bertolt Brecht had a privileged education, which he abandoned in 1918 during World War I to become a poet and dramatist. Brecht was a radical opponent of war and the nationalistic attitudes associated with it. He believed theatre should be used as a public cultural forum to bring about positive political, social and economic¹ changes within society. When Hitler's National-Socialist party came into power in 1933, Brecht was on their black list. Despite his successes in the theatre, most notably with *The Threepenny Opera*, a work written and produced in collaboration with composer Kurt Weill, Brecht was forced into exile in Scandinavia and from there, during World War II, to the United States, where he was kept under surveillance by the FBI.

During these troubled years, Brecht wrote some of his best known plays, including *The Good Woman of Szechuan* (1938 – 40) and *Mother Courage and Her Children* (1941). After WWII he was subpoenaed by the House Un-American Activities Committee and, returned to East Berlin after the war, where he established the theatre company Berliner Ensemble with his wife and long-time collaborator, actress Helene Weigel.

The Good Woman of Szechuan or, as it has come to be known, *The Good Person of Szechwan* is a play Brecht developed over many years. His notebooks show that he first began work on a sketch about a sex-worker who disguises herself as a man in the late 1920s. The sketch (not yet a play) was set in Germany and focussed on how a woman sex-worker could 'circumnavigate reliance on a pimp and avoid double exploitation by the capitalist system' (Fuegi, 1974). Brecht was studying Marxism² at the time and was interested in economic structures and how people could be empowered to change them. As John Fuegi points out, the title of this sketch was *Die Ware Liebe* (Love for Sale) and played a pun in German on the word 'wahr' (true). The sketch is both about 'true love' and 'love for sale'. Brecht returned to develop the theme of the disguised sex-worker whilst in exile in Scandinavia, 1939 – 1941, and this time he expands the sketch into a play that is very clearly set in China.

¹Economics: refers to the way people spend money and the way people make money.

²Marxism: is an economic and political theory that examines the flaws inherent in capitalism and seeks to identify an alternative.



Photo: Oliver Rosser

NINA SEGAL (1988 –)

TRANSLATOR

Born in 1988 and raised in South London, Segal is of mixed heritage; her mother is Malaysian and father is of Eastern European Jewish descent. Segal studied drama at Bristol University before joining the Donmar Warehouse as a general assistant at the age of 21. After several years of working as a young producer in New York, Segal returned to London, to produce at the Gate Theatre, before deciding to pursue a career as a playwright.

Segal has never been interested in naturalism; her style plays against mainstream dramaturgical ideas and rules, with the intention of activating an audience to ask questions. Therefore, as translator of Brecht's *The Good Person of Szechwan*, Segal wasn't keen to 'fix' what might be seen as fundamental 'flaws', but to write a new translation that remains in 'conversation' with the original and which offers the creative team and company space to make it their own. Although her translation keeps to the narrative beats of the original play, Segal intentionally moved away from Brecht's heavy didactic theatre³ style towards something accessible and contemporary.

³ Didactic Theatre: is a type of theatre used to teach. Its purpose is to send a message to the audience.



Our vision

THE GOOD PERSON OF SZECHWAN

By **Bertolt Brecht**

in a new translation

by **Nina Segal**

Directed by **Anthony Lau**

Anthony Lau's directorial vision for *The Good Person of Szechwan* is inspired by several key pop culture references including the installation work of Venezuelan artist Alex Da Corte, Daniel Kwan and Daniel Scheinert's recent film *Everything Everywhere All at Once* (2022) and Hong Kong action cinema, in particular the work of Stephen Chow (*Kung Fu Hustle*, 2004). These references speak to both the scale and speed of Lau's storytelling and the design aesthetic of the production. Whilst the show is visually stimulating and filled with joyful colour and visual gags, Lau did not want to drown out the more sinister and disturbing aspects of the text with too much playful parody. For him, understanding the world of the play starts with appreciating how high the stakes are; although the action might seem amusing at first as we see the characters struggle and falter, so we come to understand their desperation is a symptom of their tragic circumstances trapped in a ruthless capitalist society.

'Happiness doesn't come into it – she [Shen Te] does what is required to survive.' SHUI TA

In counterpoint to this heightened reality, Lau stages 'real' moments that anchor the audience to the human narrative and provide them with important emotional touchpoints throughout the play. With so many characters in the play, and many of them broad archetypes, Lau believes it is critical to stage quieter moments where the relationships between key characters are more fully explored. These moments specifically highlight Shen Te's emotional journey and, in particular, her complex relationships with Yang Sun (the pilot) and Wang (the water-seller).



Set & Costume designer
Georgia Lowe

Georgia Lowe's set design and aesthetic exemplifies Lau's directorial vision by creating a space that is both playful and simultaneously sinister. Lowe specifically references high-stakes interactive game-shows and soft-play / playground spaces with the inclusion of slides, a ball pool, and through playful interventions into the space. Referencing Brecht's design principles a digital caption board displays a title for each scene and lyrics during the songs. Working in conjunction with the set design, Lowe's costumes deliberately portray the characters as archetypes carrying totems (symbolic objects) that represent the space they exist in and / or their feelings.

Lighting designer
Jessica Hung Han Yun

Jessica Hung Han Yun's bold lighting design catapults the action into a game-show world where kinetic arcade light textures sweep through the space. Switching between Tungsten⁴ and LED (saturated neon light) Hung Han Yun drives the action forwards, marks transitions between scenes and amplifies the songs (karaoke) as the lights pulse with the beat. The lighting works carefully in conjunction with the music, sound and set to establish location, mood and atmosphere.

Music **DJ Walde**
 Sound design **Alexandra Faye Braithwaite**

Music and sound design blend seamlessly in this production to underscore scenes and establish location. Arcade sound effects emphasises the game-show quality of Lowe's set whilst DJ Walde's specially composed karaoke songs range in style and genre to capture individual character archetypes and personalities.

⁴Tungsten lighting: a form of incandescent illumination incorporating pressurized halogen gas. Tungsten lamps operate much like filament-based light bulbs.

Socio-political context

CRITICAL PERSPECTIVES

Nina Segal's translation of Bertolt Brecht's *The Good Person of Szechwan* marks 80 years since its premiere in 1943 at the Zürich Schauspielhaus in Switzerland. Written whilst Brecht was in exile from Hitler's National Socialist Party, *The Good Person of Szechwan* is written in the form of a parable⁵ and examines the challenge of remaining 'good' in a society which is intrinsically 'bad'; a world in which harsh social and economic conditions breeds cruelty and greed.

BRECHT'S STYLE & FORM

Brecht set the play in the fictitious 'city of Szechwan', China, a creative choice influenced by his experience watching a performance by the Peking Opera in Moscow, 1935. This exposure to traditional Chinese dramaturgy, and performance by the famous actor (and female impersonator) Mei Lanfang, inspired him to experiment further with his concept of 'epic theatre' which deliberately breaks with theatre traditions by combining narration with enactment (punctuated by song) to distance the audience from the characters. Brecht's *Verfremdungseffekt* or 'alienation effect' was achieved through several different strategies (epic theatre being one) and was developed to challenge audiences 'to think, analyse and act in the interest of social change; [to keep] a cool and critical distance in order to be able to judge the actions of fictional women and men by the highest ethical standards' (Hirsch, 2021).

'Nobody wants a woman that's ambitious' POLICEMAN

In *The Good Person of Szechwan* Brecht creates crude character archetypes reinforcing gender stereotypes of male dominance over female compliance. The fact Brecht chose to use the uncomplicated narrative structure of a parable (a short tale that is supposed to illustrate a 'universal truth') and yet set the play in a part of the world he had no lived experience of, suggests a lack of awareness, and, or interest in portraying a true representation of China and its people. Whilst, Brecht was interested in encouraging his audience to think through the moral and philosophical issues presented in the theatre event, his use of China as a 'no place' reinforces and

perpetuates a skewed misconception of Chinese culture. For people living in Western Europe in 1943, the 'Orient' (what we now call East and South East Asia (ESEA)) was perceived as a place of great mysticism and inexplicable spirituality; a place where people's lives were ruled by Gods, driven by honour and family and ordered by the simplistic notions of 'good' and 'evil'/'right' and 'wrong'. This is why for some, Brecht's mythological representation of China is perceived as an act of Orientalism⁶. Interestingly, Professor Shen-mei Ma, argues that Brecht's 'alienation effect' was only accepted amongst audiences and critics precisely because the action took place in an 'alien nation' (Shen-Mei Ma, 2021) and very consciously imitated the style of highly conventionalised Chinese drama.



⁵ Parable: a parable is a short tale that illustrates universal truth; one of the simplest narratives. They often involve a character who faces a moral dilemma, or makes a questionable decision, and then suffers the consequences.

⁶ Orientalism: the representation of Asia in a stereotyped way that is regarded as embodying a colonialist attitude.



A CULTURAL RE-CLAIMING

Playwright Nina Segal made a conscious choice not to shy away from the political complexities of Brecht's original play text and so did not set about fixing its 'flaws'. With guidance from the Brecht Estate, she chose instead to keep to the narrative structure of the original play and approach the task with a spirit of radical irreverence in keeping with Brecht's own practice. Her own political reasons for taking on the commission were clear from the outset as she saw her translation could offer a new generation of BESEA / ESEA (British East and South East Asian / East and South East Asian) creatives the chance to reclaim and perform the narrative for themselves.

In early conversations with director Anthony Lau, Segal discussed amending the choice Brecht made in setting the play in the 'city of Szechwan' (Szechwan is, in fact, a Chinese province). Whether this error was deliberate or not, it pointed to the fact that accuracy was not a priority for Brecht. Whilst Segal saw the political significance of relocating her translation of the play to a specific city within a specific province in China, she felt this would mean staging a 'naturalistic' production and this seemed at odds with the original text for three key reasons. Firstly, staging a naturalistic production did not fit with Brecht's theories of emotionally detached 'alienation'; secondly, Segal's own writing

style lends itself more to non-naturalism (heightened theatre); and thirdly, staging a naturalistic production would mean the cast (who are predominantly of BESEA / ESEA heritage) might feel they had to play 'authentic / real' characters. For Segal and Lau, this last point proved the most significant as they believed that it was a political imperative to release the actors and creative team from the responsibility of representing a whole continent and its people.

Instead of simply relocating the action to a new setting, Segal decided to make a conceptual change by 'turning the lens around' and repositioning who the 'other' is within her text. This was not a just a case of shifting the power balance between key characters; she also chose to deliberately poke fun at authority figures through the use of comedy and satire⁷. A clear example of this is Segal's choice to depict the three male Gods as hopeless white 'Western' tourists, culturally uneducated outsiders who are totally out of their depth. Whilst in Brecht's original text the Gods are respected and upheld, Segal strips them of their power, gives them mortal forms and humiliates them as they are forced to sleep on a riverbank, defecate into buckets and hunt frogs for food. This creative choice intentionally demystifies them and rebalances the relationship between God and the people of earth.

⁷ Satire: the use of humour, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.

Provocations

Tensions & Questions

The Good Person of Szechwan raises many complex questions about capitalism, exploitation and patriarchy. It demands that we not only reflect on the power dynamics at play in our society but also on our own agency to affect socio-political and economic change.

The statements below outline a few of the provocations the creative team have identified in the text. Use these points to trigger discussion and encourage your students to analyse our interpretation. Set your students the task of identifying the moments in which these tensions are explored on stage and then ask them how the acting and design elements (set, costume, lighting and music/sound design) combine to communicate these ideas. How effectively are the creative team able to convey the layers of meaning to the audience? How might your students do it differently?

- Money = power.
- You cannot have a 'good' life as a woman without a man.
- We have to exploit others for our gain.
- Every human relationship comes down to a financial transaction.
- The powerful few dictate our lives; we are powerless to affect change.





Our interpretation

THEMES & SYMBOLS

The Good Person of Szechwan asks the audience to consider what being ‘good’ means; if we can remain ‘good’ and survive in a world that is fundamentally ‘bad’. Brecht personifies simplistic notions of ‘good / bad’ in the characters of Shen Te / Shui Ta, and in so doing explores the audience’s prejudgments of the ‘nature’ of men and women.

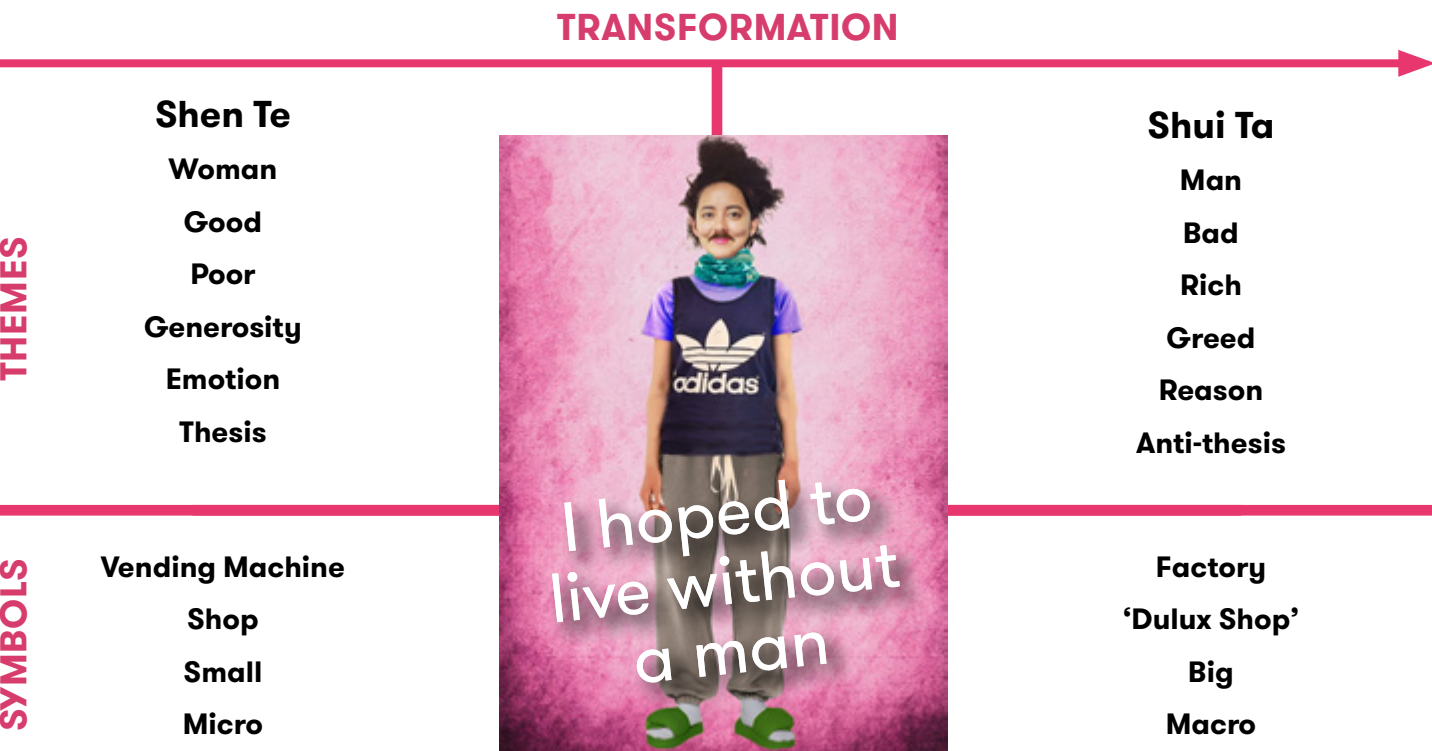
Whilst Shen Te’s neighbours constantly tell her that she needs a man to survive, Lau deliberately highlights the subjectivity of gender by satirising her transformation into a man. There is no dramatic shift in her characterisation and no elaborate costume change; she simply applies a false moustache and parodies male machismo⁸ by stuffing plastic balls

down her trousers. This directorial choice points out the superficiality of our perceptions of male / female, however, as Shui Ta’s business empire thrives (and Shen Te disappears) so it becomes harder to separate capitalism and the patriarchy⁹ that upholds it. This is made even harder still when female characters like Mrs Mi Tzu (the landlady) re-enforce it and the power structures it imposes on the poor.

‘I hate to see a woman fail. But what can you do? It’s hard – to be a woman without a man.’ MRS MI TZU

You have a man? SHEN TE

I don’t – but I’m rich. It’s different.’ MRS MI TZU





MICRO-MACRO

Over the course of the play, Georgia Lowe uses specific scenic elements symbolically to illustrate Shen Te's transformation into Shui Ta – the successful businessman. At the start Shen Te's shop is an arcade machine with a claw-grabber poised to make its selection. As opposed to a regular vending machine, this 'shop' won't guarantee you the selection of your choice; you must win your purchase instead. The shop is also Shen Te's hiding place and refuge, an escape from her pursuers. As Shui Ta takes over the 'shop' so it expands to fill the whole stage space. Factory workers are seen sorting tobacco and wrapping large cigarettes, until finally (at the height of his power) Shui Ta's workers wheel in an enormous cigarette and a giant claw grabber flies in along with a portrait of Brecht. The design expands from micro to macro in parallel to Shui Ta's developing wealth, greed and power. Whereas at first Shen Te was able to escape into her micro shop, by the end of the play her identity has been absorbed by it; lost to Shui Ta's successes.



⁸ Machismo: overly assertive or exaggerated masculinity.

⁹ Patriarchy: a system of society or government in which men hold the power and women are largely excluded from it.

Our process

EXPLORING SONG IN THE GOOD PERSON OF SZECHWAN

By **Lexine Lee**
Assistant Director

This new version of Bertolt Brecht's 1943 play *The Good Person of Szechwan* includes new musical numbers that amplify a signature of Brecht's practice – the 'alienation effect'. We will explore three key moments of song that utilise the dramatic device of karaoke, contrast, and anti-catharsis to connect a contemporary audience with social issues tackled in the text.

KARAOKE

Karaoke is a key social element in many ESEA cultures after it originated in Japan and gained popularity as a group entertainment activity. In this production, we use karaoke as a dramatic device to alienate the audience through direct address and performance tone. Karaoke is used as the backdrop to every musical number in the show. The shift into this immersive song world is signified through multicolour flashing lights, projected lyrics, amplified instrumental tracks, and actors transforming into backup dancers.

In *The Drinking Song* – a raucous party number influenced by the musical genres of angular indie and dubstep – lyrics and instrumental notation are projected onto the karaoke screen, a gold mic is passed around as the actors each sing a section and dance as heightened versions of their characters:

*It's only the wealthy that ever do well –
The rest don't have a chance in hell.
So drink! Don't think!
About everything you'll never have.*

Although this song is performed as a celebratory number, the lyrics are inherently dark, highlighting the play's underlying political commentary on capitalism.

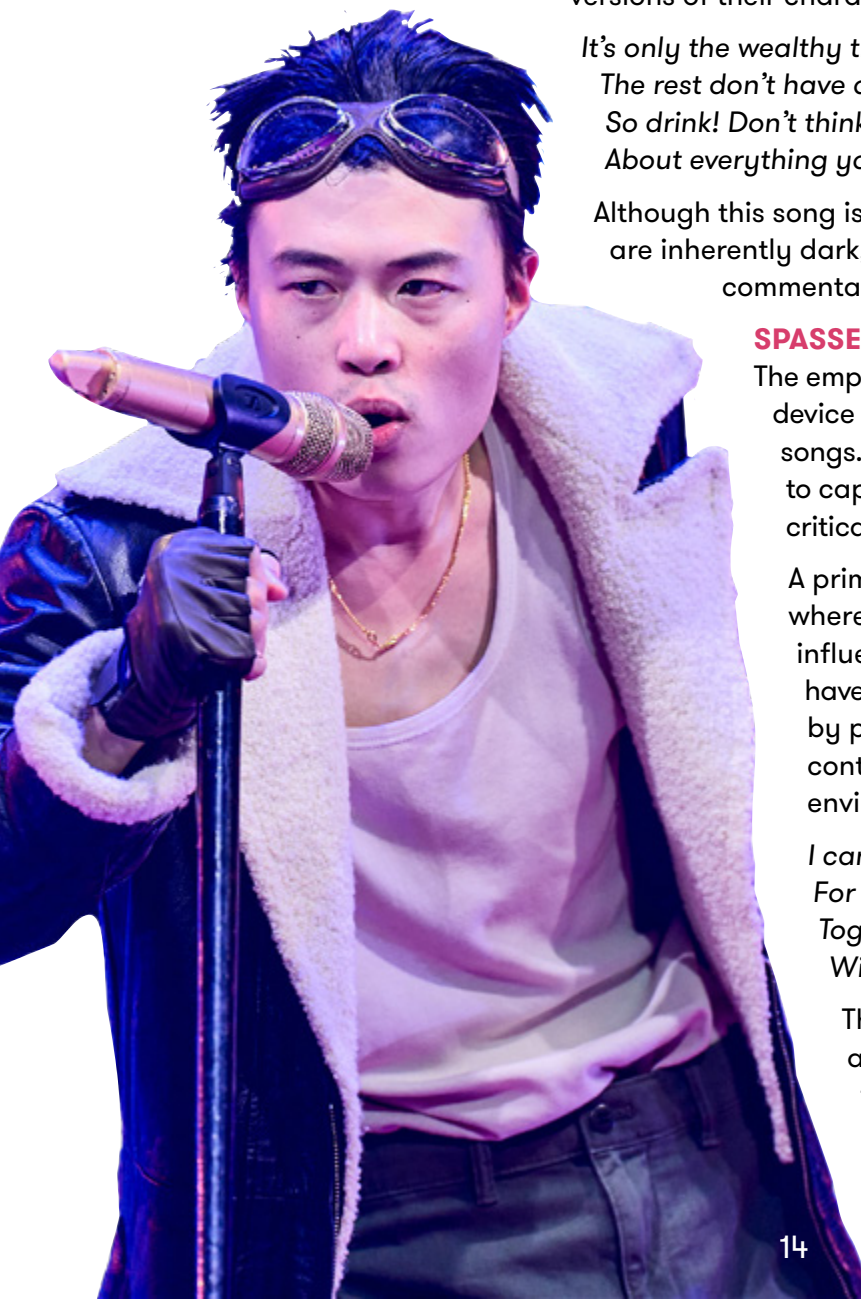
SPASSE AND CONTRAST

The emphasis on contrast between "spasse" (a Brechtian device meaning "fun") and dark lyrics is typical of Brecht songs. This device is used deliberately in this production to capture the audience's attention and engage them in critical analysis of the play's political themes.

A prime example of this is seen in *The Work Song*, where the musical genre and choreography is heavily influenced by contemporary K-Pop and hip-hop. We have adapted Brecht's technique for a modern audience by placing well known pop music in a socially critical context, using it as a tool to highlight the exploitative environment of sweatshops and forced labour:

*I can promise endless profit,
For a hefty cut, of course –
Together we will exploit workers,
With poor treatment and brute force!*

The contrasting music and lyrics alienate the audience by making the familiar strange. Rather than seeing theatre as mere entertainment, it encourages the audience to reflect on the ways that exploitative practices might fuel and sustain a capitalist society.





ANTI-CATHARSIS

The final musical number of the show, *The Gods' Song*, leads to a false happy ending. Its 60s-inspired musical genre and disco-style choreography (such as *The Hitchhiker*, where you alternate pointing your left and right thumb behind your shoulder alongside a bounce and a sidestep) create a sense of nostalgia and familiarity, while the lyrics make flippant sweeping statements about goodness and the state of the world:

*We're on our way!
The world is saved!
For at least one more stupid day!
We must give thanks to Shen Te!
She wasn't good, but we won't say!*

The song marks the Gods' joyful departure from Earth while the other characters are left to struggle. At first impression, this moment plays out as a celebratory closing number, however, it is abruptly cut short, confronting the audience with the lack of a happy ending. This strong sense of anti-catharsis achieves the 'alienation effect' by creating emotional distance from which the audience observe the action from a critical and external perspective. This in turn encourages the audience to reflect on who the privileged and seemingly virtuous Gods might represent in our own society.





Design elements

Set design by **Georgia Lowe**

This city is an open maw WANG

Georgia Lowe's set is a large hot-pink open mouth and tongue bearing its white teeth (suspended foam noodles) set up stage (US) on a platform with two large slides (US left & US right) leading down to the playing space. Lowe's inspiration was drawn from sinister fairground rides and game show sets that threaten to consume the contestants. With characters in the play frequently complaining that they are starving, so the set is not only a symbol of their struggle to feed themselves but also of the risk that capitalism might swallow them up. At the tongue's tip sits a black ball pool representing the squalid riverbank where the pathetic Gods take up residence and fester. Changes of location are defined through simple scenic elements that are wheeled on. For example Shen Te's wedding to Yang Sun in Act II is held on top of a simple tiered banqueting table on casters and Shui Ta's 'Dulux shop' houses a giant cigarette, both of which are brought on / off by the company or stage management. Lowe's design aesthetic echoes Brecht's own principles in that the mechanics of the stage are laid bare. Drawing inspiration from Brecht's use of placards (a technique used to distance the audience from the action to achieve the 'alienation effect'), so Lowe employs the use of a digital display screen to title each scene/interlude and to display the lyrics to the karaoke style songs.



Costume design by
Georgia Lowe Designs

Much like the set design, Lowe's costumes are playful and contemporary, influenced by designer and stylist Shirley Kurata whose vivid work is known for its abundance of patterns and bold colours. Character archetypes are clearly represented in their clothing; Mrs Yang (Yang Sun's money grabbing mother) wears a trench coat and high-heeled boots printed in dollar bills whilst the more ordinary Mrs Shin (a widow and Shen Te's confidant) wears a shell suit, bumbag and crocs. Specific characters carry or wear symbolic totems; Yang Sun wears a red cape at his wedding (a symbol of his infatuation with flying and his flightiness) and Mrs Mi Tzu carries a see through bag full of cash (a conscious demonstration of her wealth). Lowe also makes a few humorous interventions to the action through costume design – with cartoonish animal costumes for the Frog and the Rat – adding a surreal and absurdist element to the production.

Music **DJ Walde**
Sound design **Alexandra Faye Braithwaite**

Music, sound and lights work in perfect synergy to animate Lowe's set and establish location, mood and atmosphere. Walde and Braithwaite use music and sound diegetically¹⁰ and non-diegetically¹¹ blending them seamlessly throughout; early in the production arcade game sounds play whilst colourful lights phase and flash across the set, then with a 'ding' of a shop bell, the brilliant white light LED perimeter lights snap up in unison to establish Shen Te's shop. The 'real' moments between Shen Te and Yang Sun, as well as the Gods' scenes by the riverbank, also provide another clear example of the merging of these two sound worlds, as natural soundscapes (diegetic) are combined with music (non-diegetic) to underscore dialogue.

The showy karaoke moments are the clearest example of non-diegetic sound as characters take leave of the 'real world' and step into a 'song world' (much like in musical theatre / opera) to explore their inner thoughts and feelings. Emphasising this Lau has staged these moments in a non-naturalistic way and Walde has composed songs which deliberately play on character archetypes (song = illustrative) or character's self-image (song = aspirational). Consequently, the mix of musical styles and genres is eclectic, ranging from 80's ballad to contemporary dubstep, with each song offering the audience deeper insight into the characters' motivations and subconscious.



Lighting design by
Jessica Hung Han Yun

Jessica Hung Han Yun's lighting design employs a careful mixture Tungsten and LED light throughout. Whereas the Tungsten lights are used to light the more 'naturalistic' moments, the highly saturated LED (neon) light is used to propel the action, mark transitions and create a party atmosphere for the musical numbers. Lengths of LED strip lights mark the perimeter of the stage and illuminate the teeth from inside foam noodles. Hung Han Yun has also embedded lights into specific scenic elements like the 'shop' arcade machine, the giant cigarette and claw grabber which she then animates (phasing, flashing, and changing their colour) in synergy with Brathwaite's sound effects and Walde's songs. The combined effect changes the stage space in to a giant arcade game and compliments Lowe's design concept. This is clearly exemplified at the beginning of the play as Wang (the water seller) connects two ends of a giant electric cable switching on the stage in a sudden and thrilling jump from Tungsten to LED light. This is mirrored at the end of the play as Shen Te scrambles to pull the plug and exit.



¹⁰ Non-diegetic sound: or non-literal sound – is any type of sound that does not specifically exist within the world of the play itself

¹¹ Diegetic sound: diegetic sound is anything the characters can hear

*But as you get older, the truth will
prevail – In this world you can only
fail*



*Here comes the bride! Look how she
lied! She promised me my money, but
she didn't even try!*



Credits & resources

Web articles

Sheffield Crucible [digital program](#), 2023

Fuegi, John. 1974. [The Alienated woman: Brecht's The Good Person of Setuan](#). University of North Carolina Press [Accessed: 1.3.2023]

Hirsch, Marianne. 2021. [The Good Woman of Szechuan: Wu Wei Theatre of Frankfurt](#) [Accessed: 13.2.2023]

Ma, Sheng-mei. 2021. [Brechtian AlienAsian: Socialist ex Machina from Brecht's The Good Woman of Setzuan and David Hare's Fanshen](#) [Accessed: 13.2.23]

Teaching resources

Splendid Productions:
[Brecht mind map](#)

Splendid Productions:
[Epic theatre mind map](#)

Video

National Theatre:
[An introduction to Brechtian theatre](#)

Unicorn Theatre:
[Why is Brecht still relevant today?](#)

Apex Drama Tools:
[Introduction](#)

This education pack was created by **Jessica Rae Drader**, Producer (Education) at the Lyric Hammersmith Theatre.

Many thanks to **Nina Segal** and **Alessandra Zavagno** (Lyric Outreach Officer).

Designed by **Hannah Yates**.

Photos by **Manuel Harlan**.

For more information on our education work and to download, other teaching resources please visit lyric.co.uk/young-lyric/education



Lyric Hammersmith Theatre

Lyric Square, King Street, London W6 0QL

020 8741 6850

 /lyrichammersmith

 @LyricHammer

 /lyrichammersmith

 @lyrichammersmith

CAST

Third God

Nick Blakeley

Mrs Mi Tzu / Old Woman

Melody Brown

Yang Sun / Boy

Aidan Cheng

Lin To / Shu Fu / Waiter

Jon Chew

First God

Callum Coates

Husband / Priest / Rat

Togo Igawa

Mrs Shin / Brother's Wife

Suni La

Man / Jobless Man / Policeman / Brother Camille

Mallet De Chauny

Wife / Mrs Yang

Louise Mai Newberry

Second God

Tim Samuels

Shen Te / Shui Ta

Ami Tredrea

Wang

Leo Wan

PRODUCTION TEAM

Writer

Bertolt Brecht

Translator

Nina Segal

Director

Anthony Lau

Designer

Georgia Lowe

Lighting Designer

Jessica Hung Han Yun

Composer and Co-Musical Director

DJ Walde

Sound Designer

Alexandra Faye Braithwaite

Musical Director and Voice Coach

Lauren Dyer

Movement Director

Carrie-Anne Ingrouille

Associate Lighting Designer

Jason Ahn

Associate Movement Director

Tara Young

Assistant Director

Lexine Lee

Casting Director

Jacob Sparrow CDG

FOR LYRIC HAMMERSMITH THEATRE

Senior Producer

Iain Goosey

Producer

Kate Baiden

Production Manager

Seamus Benson

Company Stage Manager

Claire Bryan

Head of Stage

Elizabeth Dickson

Head of Lighting

Daniel Miller

Head of Sound & Video

Lorna Munden-Davis

Head of Costume

Harry Whitham

Studio & Events Technical Manager

George Ogilvie

Stage Deputy

Sam Palmer

Lighting Deputy

Matt Turnbull

Sound Deputy

Daniel Ronayne

Costume Deputy

Kyle Maenz

FOR SHEFFIELD THEATRES

Producer

John Tomlinson

Assistant Producer

James Ashfield

Production Manager

Stephanie Balmforth

FOR ETT

Executive Producer

Holly Gladwell

Producer

Lauren Hamilton

Assistant Producer

Maya Wilson