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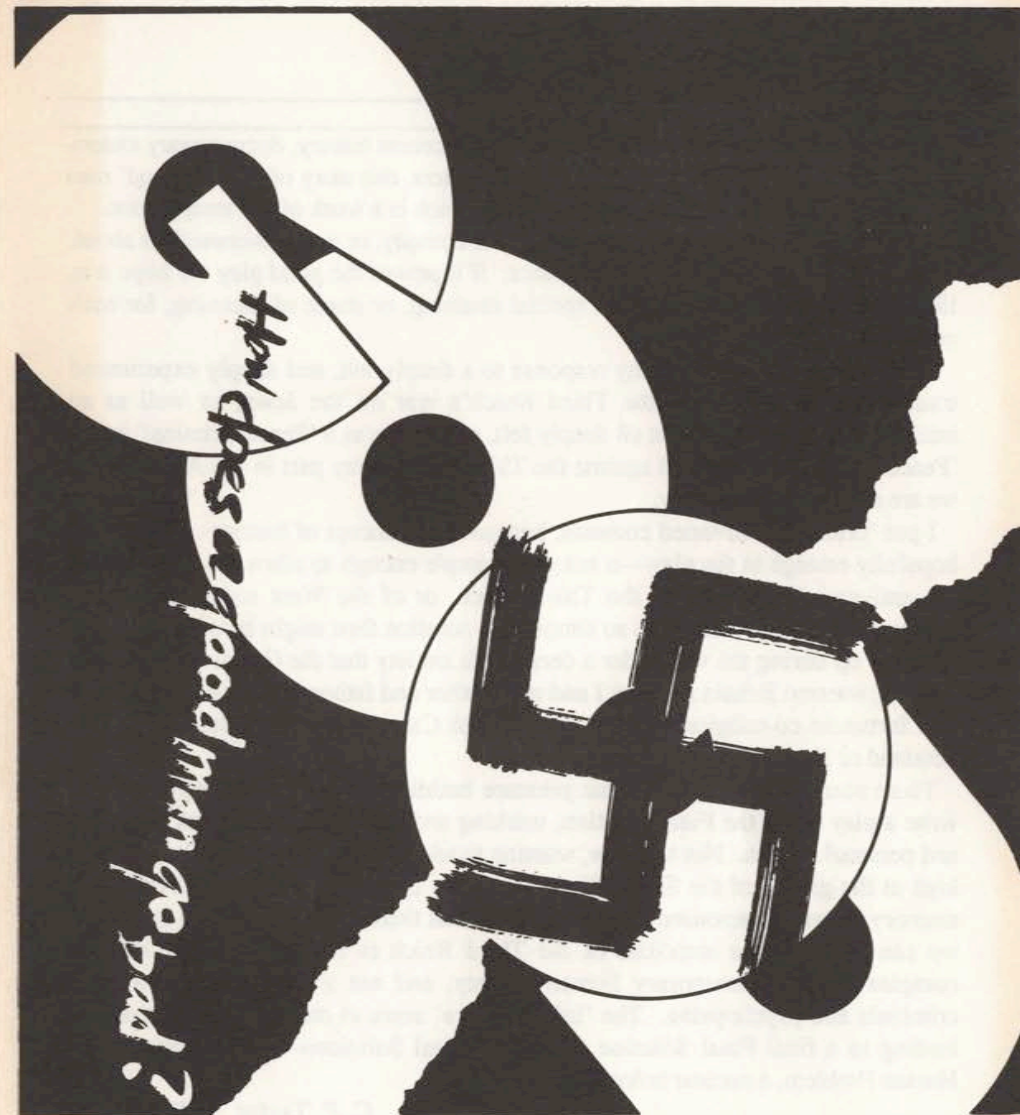
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Good
By C.P. Taylor

**NOTRE DAME
COMMUNICATION
AND THEATRE**

Author's Note

Although *Good* is obviously based on facts of recent history, documentary material, and is peopled in some cases by real characters, this story of how a 'good' man gets caught up in the nightmare of the Third Reich is a work of the imagination.

What the tragedy which I have written as a comedy, or *musical-comedy* is about, will hopefully emerge in the performance. If it proves the good play we hope it is, like all good plays, it will have a special meaning, or shade of meaning, for each person who experiences it.

The writing of the play is my response to a deeply felt, and deeply experienced trauma in recent history, the Third Reich's war on the Jews, as well as an intellectual awareness, not at all deeply felt, of my role as a 'Peace Criminal' in the 'Peace Crimes' of the West against the Third World—my part in the Auschwitzes we are all perpetrating today.

I put 'crimes' in inverted commas, because my concept of history—which will hopefully emerge in the play—is not quite simple enough to allow me to see either the anti-social activities of the Third Reich, or of the West today, as simply criminal. If the problem were so simple, the solution then might be equally so.

I grew up during the war under a deeply felt anxiety that the Germans might win the war, overrun Britain and that I and my mother and father would end up, like my less fortunate co-religionists, in a Nazi Death Camp—perhaps specially built in Scotland or England.

There seems to have been some pressure building up in me for a long time to write a play about the Final Solution, marking and responding to a great historical and personal trauma. Not as a Jew, wanting to add my wreath to those already piled high at the graves of the Six Million, but as my own little gesture to revive their memory in our consciousness. It still seems that there are lessons to be learned if we can examine the atrocities of the Third Reich as the result of the infinite complexity of contemporary human society, and not a simple conspiracy of criminals and psychopaths. The 'Inhumanities' seem to me only too human and leading to a final Final Solution to end all Final Solutions—the solution to the Human Problem, a nuclear holocaust.

C. P. Taylor (1929—1981)

Setting

Time: Nineteen Thirties Place: Germany

There will be one ten-minute intermission

The use of cameras and recording devices in this theatre is strictly prohibited.

Artistic Staff

Director Mark Pilkinton
Production Designer Willard R. Neuert
Stage Manager Rachel N. Durkin
Costumers Elizabeth Tucker, Michelina O'Day
Musical Director Eli Coats

Cast

John Halder Michael Grant
Maurice Jack Blakey
Helen Laurie Shea
Mother Karen Carbone
Nurse/Elizabeth Amy Costantini
Bouller/Eichmann Brian Loeffler
Major/Freddie Thomas Booker
Anne Mary Louisa Meehan
Doctor/Dispatch Rider Mark Costanzi
Hitler/Bok Eli Coats
Pianist Walter Tambor
Flautists Amy Moore, Amy Costantini

Production Staff

Production Manager William L. Wilson
Assistant Stage Manager Kevin Russell
Poster Designer Marty Schalm
Publicity Coordinator Nancy O'Connor
Publicity Staff Robin Dvorak, Lisa Favre, Lisa Herb
Denise Tolatta, Amy Wright

Technical Staff

Master Carpenter Mark Gugel
Stage Carpenters Jill Coakley, Timothy Dierks, Andy Gray
Mary Gordon, Joe Keller, Kevin Kennedy
Greg Klostermann, Brian Loeffler, John McMahon
Helene Mengert, Scott Moore, Mark Ridgeway
Master Electricians Mark Ridgeway, Timothy Dierks, Scott Moore
Property Master Jill Coakley

Produced by special arrangement with THE DRAMATIC PUBLISHING
COMPANY of Woodstock, Illinois.
