



DUKE THEATER STUDIES PRESENTS

# GOOD

**FEB. 13-15 2025, 8 PM**  
**SHEAFER LAB THEATER,**  
**BRYAN CENTER**

**\$10 GENERAL ADMISSION**  
**\$10 DUKE STUDENTS, FACULTY & STAFF**



**A PLAY / SLASH / CONCERT (AND ALSO A FABLE)**  
**WRITTEN AND DIRECTED BY REBECCA WAHLS**  
**AFTER THE GOOD WOMAN OF SETZUAN**  
**BY BERTOLT BRECHT, MARGARETE STEFFIN & RUTH BERLAU**  
**ORIGINAL MUSIC BY DILLON FELDMAN**





# CAST

THE WOMAN	ESME FOX
THE GODS	LOUISE ADILLON SARAH POINSETTE SOPHIE REES
THE NEIGHBOR	AUGUSTUS ADAMS
THE LANDLORD	JACK SANITATE
THE FORMER LANDLORD	SOPHIA SOLOMON
THE UNEMPLOYED PERSON	ELAINE GUO
THE BUILDER	JENNY YANG
THE POLICE OFFICER	HARRIS TONG
THE CLASSMATES	ANNIE LEE RYAN STRETCH
THE START-UP BRO	COOPER HERRETT
THE MILLENNIAL COUPLE	MOLLY BISHOP CYNTHIA WANG
THE HELICOPTER MOM	ASHA BASHIR LOPEZ

# CREATIVE

DIRECTOR

REBECCA WAHLS

COMPOSER

DILLON FELDMAN

PROJECTION &  
SCENIC DESIGNER

ETHAN ELDRED

LIGHTING DESIGNER &  
STAGE MANAGER

KHIYALI PILLAMARRI

WEARABLE LIGHTS

ANNIE LEE

# THANK YOU TO...

R. DARREN GOBERT, CHAIR

THOM QUINTAS, DIRECTOR OF THEATER

CYNTHIA BUNN, BUSINESS MANAGER

KATJA HILL, ASSISTANT TO THE DIRECTOR  
OF UNDERGRADUATE STUDIES

BILL WEBB, LIGHTING ADVISOR &  
TECHNICAL DIRECTOR

DAVID BERBERIAN, SCENE SHOP MANAGER

REED SMITH, AUDIO ENGINEER

HANNAH HAVERKAMP, COSTUME SUPPORT

***GOOD runs 90 minutes with no intermission***

# DIRECTOR'S NOTE

Welcome to the first ever live showing of GOOD! Developing this adaptation of *The Good Woman of Setzuan* alongside the intelligent, talented students at Duke has been a total joy. I believe that theater is the antidote to the “hot take,” and I hope our story will inspire conversation long after you’ve left the performance space.

In the source material, a woman is tasked by the Gods to “be Good” or else they’ll destroy the world and start over. In order to maintain her good status, she invents an alter ego: her male cousin. Whenever things get too out of control and some not-good action is needed, he intervenes.

I felt that there was something to be mined by having our Woman’s alter ego be another woman: a Girl Boss. Through this change, I center exploration of the spectrum of femininity. We become different people to accomplish different objectives, whether those objectives are about career, power or safety. I’m interested in the source material’s theme of perfectionism, and how a major expectation of perfectionism is not to show effort or demonstrate how hard it was to achieve what you have.

# FURTHER READING

**THE GOOD PERSON OF SETZUAN** ADAPTED BY TONY KUSHNER FROM A TRANSLATION BY WENDY ARONS

**THE GOOD WOMAN OF SETZUAN** TRANSLATED BY ERIC BENTLEY  
**BRECHT & CO** BY JOHN FUEGI

**MATERIALIST GIRL: THE GOOD PERSON OF SZECHWAN AND MAKING GENDER STRANGE** BY ALISA SOLOMON

**TRICK MIRROR** BY JIA TOLENTINO

**UNCANNY VALLEY** BY ANNA WEINER

**SOPHIA AMORUSO** (WEEKLY NEWSLETTER) BY SOPHIA AMORUSO