

A PREVIEW OF NEXT SEASON!

MUCH ADO ABOUT NOTHING

By William Shakespeare
Directed by Terence Knapp
October 5 - 14



ANNUAL DANCE CONCERT: LARGER THAN LIFE!

Choreography by UH Dance Faculty
Performance by UHM Students
November 16 - 18

JUDGE BAO & THE CASE OF QIN XIANGLIAN



A classic Beijing Opera as
performed and taught by
Shen Xiaomei, Lu Genzhang,
Shen Fuqing and Li Zhenghua
Translated and directed by
Elizabeth Wichmann-Walczak
February 8 - 17

CRIMES OF THE HEART

By Beth Henley
Directed by Glenn Cannon
March 15 - 23



ECO CIRCUS

An original Youth Theatre Production adapted by
Karen Yamamoto Hackler
Directed by Peggy Hunt
April 26 - May 5

printed on recycled paper



KENNEDY THEATRE 2000-2001 SEASON MAINSTAGE

The Department of Theatre and Dance
College of Arts and Humanities
University of Hawai'i at Manoa
- in association with the -
Kapi'olani Community College Theatre Program

— PRESENTS —

FAUST

by Johann Wolfgang von Goethe
Translated in a Performing Version by Robert David MacDonald
Directed by Dennis Carroll

April 26, 27, 28, 29, May 2, 3, 5 & 6



DIRECTOR'S NOTE

Any project to stage a 'complete' version of Goethe's *Faust I and II* will inevitably be a humbling experience for a director. *Faust I* is frequently done. Conventional dramatic 'effectiveness' is provided by a fairly linear plot which includes the Satanic pact and the tragic love story of Faust and Gretchen. As the great German director Peter Stein recently remarked before the opening of his 22-hour version of both parts in Hanover, "Any idiot can stage Part I" (Midgette 32).

Part II is another matter. Written by Goethe near the end of his life, the uncut II is twice as long as Part I and the whole is much more fragmented with surprisingly modern, even 'postmodern' elements: surrealism, scenes of fantasy and 'science-fiction,' and disconcerting hairpin bends from tragedy to farce. These erupt in a progression that Stein characterised as at times closer to 'cabaret' than drama. Through such scenes at those in the Emperor's court and the birth of the Homunculus, Goethe was indirectly commenting on then-contemporary issues and theories such as the reform of currencies in which paper money supplanted metal coinage, the artificial cloning of human beings in test tubes, and proposals for social utopias. Though Part II is more episodic and 'difficult' than Part I, it is given some cohesion by Faust's dominating erotic fantasy of meeting, mating with, and wedding Helen of Troy, and later by his grandiose plan of creating a 'Paradise' through land reclamation, which contributes ultimately to his redemption.

Goethe knew that *Faust* would provoke debate and difficulties of interpretation. As he said to his acolyte Eckermann in 1831, *Faust* is characterised by "little independent worlds, which, each being complete in itself, do indeed work upon each other, yet come but little in contact....The only matter of importance is, that the single masses should be clear and significant, while the whole always remains incommensurable—and even on that account, like an unsolved problem, constantly lures mankind to study it again and again" (Eckermann 379).

The performing version of *Faust* we are presenting is that of Robert David MacDonald, the distinguished translator and playwright, originally prepared for and staged with acclaim by the Glasgow Citizens Theatre in 1985, and later staged at the Lyric Theatre, Hammersmith, London, in 1988. This has been a delight to work with from start to finish.

Finally, my fervent thanks to cast, crew and staff—especially for grace under pressures not of our making.

-DC

ARTISTIC STAFF

Directed by Dennis Carroll
Scenic and Prop Design by Joseph D. Dodd
Costume Design by Sandra Finney
Music Composed by Anthony Bergamo
Lighting Design by Kelly Berry
Video Design by Kurt Wurml
Assistant Video Design by John Parkinson
Sound Design by Stephen Crowell
Dramaturgy by Sylvia Zietze
Production Stage Management by Kati Brennan

Faust:

Two souls within me wrestle for possession,
And neither will surrender to his brother.
One is of the senses, sensual,
Slaking his appetites like an animal:
the other strives for purity of mind,
to leave the world and all its works behind.

—Faust I, MacDonald version, 49

Produced by special arrangement with Alan Brodie Representation, Ltd.



FAUST PART I

Assistant Direction and Choreography by Elmira Tereshchenko

Musical Direction by Reinhardt Krekow

Latin Chorales 'Dies Irae' and 'O Bone Jesu' composed by

Reinhardt Krekow

Choreography for Mephisto 2 Dances by Helen Lee

Additional Recorded Music by Vagn Holmboe.

Liber Cantorum II, op. 59: "Lauda." Sokkelund Sangkor;

Schuldt-Jensen, Conductor.

Benedic Domino, op. 59. Camerata Chamber Choir;

Enevold, Conductor.

CAST

Faust 1	Bill Carr
Faust 2/Student	Blake Kushi
Faust 3/Student	Scot Davis
Mephisto 1	Moses William Goods III
Mephisto 2	Helen Lee
Gretchen	Allison R. Jucutan
Author	Henry West
Director	Danel Victoria Verdugo
Actor	Dezmond Gilla
God's Shadow	Henry West
Angel Gabriel	Douglas Umi Kai
Angel Michael	Thomas Noh
Angel Raphael	Jonathan Egged
Angels	Troy M. Apostol, Chandraka Fisher, Jann Michishima, Constance Squires, Elmira Tereshchenko
Earth-Spirit	Kimberly Isley, Constance Squires
Bourgeois Girls	Chandraka Fisher, Constance Squires
Old Man	Henry West
Beer-Seller	Danel Victoria Verdugo
Valentine	Dezmond Gilla
Martha	Danel Victoria Verdugo
Old Woman	Kimberly Isley
Lieschen	Chandraka Fisher
Citizen	Elmira Tereshchenko
Easter Flirt	Jann Michishima

Brander	Jeff Ellis
Frosch	Troy M. Apostol
Siebel	Matthew Malliski
Altmeyer	Joshua Fanene
Wagner	Tomas M.C.R.A. Pais
He-Monkeys	Jonathan Egged, Matthew Malliski
Warlocks	Tomas M.C.R.A. Pais, Henry West
Young Witch	Constance Squires
Witch at Cauldron	Daniela Paluselli
Huckster Witch	Jann Michishima
Witch	Elmira Tereshchenko
Demons	Troy M. Apostol, Jonathan Egged, Jeff Ellis, Joshua Fanene, Kimberly Isley, Douglas Umi Kai, Matthew Malliski, Thomas Noh, Daniela Paluselli
Spirits	Douglas Umi Kai, Jann Michishima, Tomas M.C.R.A. Pais, Daniela Paluselli, Elmira Tereshchenko
Soldiers	Troy M. Apostol, Jonathan Egged, Jeff Ellis, Joshua Fanene, Douglas Umi Kai, Matthew Malliski, Thomas Noh
Orgiasts	Troy M. Apostol, Jonathan Egged, Jeff Ellis, Joshua Fanene, Chandraka Fisher, Dezmond Gilla, Douglas Umi Kai, Matthew Malliski, Thomas Noh, Danel Victoria Verdugo
Priests	Troy M. Apostol, Joshua Fanene, Matthew Malliski, Thomas Noh, Tomas M.C.R.A. Pais, Henry West
Whores	Jann Michishima, Daniela Paluselli, Constance Squires
Executioners	Jonathan Egged, Dezmond Gilla
Prisoners	Daniela Paluselli, Constance Squires, Elmira Tereshchenko
Prison Guards	Jeff Ellis, Joshua Fanene, Douglas Umi Kai, Matthew Malliski
Understudy	Kenton Ko

FAUST PART II

Assistant Direction by Deborah Poage
 Choreography ('Baroque', Pan, and Effigy Dances) by Betsy Fisher
 Additional Recorded Music by Franz Schmidt. Adagio, Symphony
no. 4. London Philharmonic Orchestra; Franz Welsler-Most,
 Conductor.

CAST

Faust 1	Scot Davis
Faust 2	Blake Kushi
Faust 3	Bill Carr
Mephisto 1	Moses William Goods III
Mephisto 2	Helen Lee
Helen of Troy	Emi Fujinami
Paris	Kawika Beauchamp
Ariel	Jann Michishima
Spirits	Kennly T. Asato, Kathy Hunter, Lauren Kepa'a, Cecilia Lam
Emperor	Matthew Malliski
Emperor's First Mistress	Danel Victoria Verdugo
Emperor's Second Mistress	Leia Powles
Emperor's Dresser	Jann Michishima
Archbishop	Dezmond Gilla
Steward	Daniel Akiyama
General	Joshua Fanene
Treasurer	Jeff Ellis
Page	Chris Doi
Herald	Troy M. Apostol
Drunkard-Fool	Henry West
Courtiers	Kawika Beauchamp, Jung Kong, Tomas M.C.R.A. Pais
Court Ladies	Kennly T. Asato, Adelina Gregor, Allison R. Jucutan, Lauren Kepa'a, Cecilia Lam, Jennifer Robideau
Wagner	Tomas M.C.R.A. Pais
Homunculus	Chris Doi
Sphinxes	Daniel Akiyama, Troy M. Apostol, Kawika Beauchamp, Jeff Ellis, Joshua Fanene, Dezmond Gilla, Jung Kong, Matthew Malliski, Henry West
Chiron	Troy M. Apostol

Sirens	Kennly T. Asato, Adelina Gregor, Kathy Hunter, Lauren Kepa'a, Cecilia Lam, Jann Michishima, Leia Powles, Jennifer Robideau, Danel Victoria Verdugo
Lamia	Kennly T. Asato, Adelina Gregor, Kathy Hunter, Lauren Kepa'a, Cecilia Lam, Jann Michishima, Leia Powles, Jennifer Robideau, Danel Victoria Verdugo
Trojan Women	Kennly T. Asato, Adelina Gregor, Kathy Hunter, Lauren Kepa'a, Cecilia Lam, Jann Michishima, Leia Powles, Jennifer Robideau, Danel Victoria Verdugo
Proteus	Daniel Akiyama, Troy M. Apostol, Kawika Beauchamp, Jeff Ellis, Joshua Fanene, Dezmond Gilla, Jung Kong, Matthew Malliski, Tomas M.C.R.A. Pais, Henry West
Euphorions	Chris Doi, Jung Kong, Tomas M.C.R.A. Pais
Girl-Effigies	Kathy Hunter, Lauren Kepa'a, Leia Powles
Watchman	Jung Kong
Scouts	Jung Kong, Daniel Akiyama
Anti-Emperor	Jeff Ellis
Whacker	Chris Doi
Sacker	Kawika Beauchamp
Packer	Tomas M.C.R.A. Pais
Wanderer	Troy M. Apostol
Baucis	Kathy Hunter
Philemon	Henry West
Want	Danel Victoria Verdugo
Need	Leia Powles
Debt	Adelina Gregor
Care	Jennifer Robideau
Zombies	Daniel Akiyama, Troy M. Apostol, Kennly T. Asato, Kawika Beauchamp, Chris Doi, Jeff Ellis, Joshua Fanene, Dezmond Gilla, Kathy Hunter, Jung Kong, Cecilia Lam, Matthew Malliski, Jann Michishima, Tomas M.C.R.A. Pais, Leia Powles, Danel Victoria Verdugo, Henry West
Angels	Daniel Akiyama, Troy M. Apostol, Kennly T. Asato, Kawika Beauchamp, Chris Doi, Jeff Ellis, Joshua Fanene, Dezmond Gilla, Adelina Gregor, Kathy Hunter, Lauren Kepa'a, Jung Kong, Cecilia Lam, Matthew Malliski, Jann Michishima, Tomas M.C.R.A. Pais, Leia Powles, Jennifer Robideau, Danel Victoria Verdugo, Henry West
Gretchen	Allison R. Jucutan

GOETHE SPEAKS TO OUR TIME THROUGH FAUST

by Sylvia Zietze, Dramaturg

When Johann Wolfgang von Goethe died in March, 1832, at the age of 82, the manuscript of *Faust: Part II* was completed and sealed for publication after his death. And it is just before his own death that Faust finally discovers the meaning of his relationship with the rest of humanity, past, present and future. The last lines in *Faust* are world-famous. Here is *Faust's* answer to the "Quest-ion" of human existence:

CHORUS MYSTICUS:

"All that shall pass away
is but reflection.
All insufficiency
here finds perfection.
All that's mysterious
here finds the day.
Woman in all of us
shows us our way"
(MacDonald 231).

Faust reaches his goal of wholeness after a long life of striving. In this context, Carl Jung writes of Goethe's *Faust* in his book *Psychology and Alchemy* (1944) and points out that the smallest influences of the unconscious have mighty power (157). He further stresses that, if the

"Faust reaches his goal of wholeness
after a long life of striving."

supreme principle is "feeling is all," as it was for Goethe, then thinking has to play an unfavorable role and be submerged. *Faust I* portrays this development. The human quest for wholeness leads us through different stages of

consciousness. Goethe implies that we have to explore the contents of our unconscious with courage and trust. Jung reminds us again that there is no light without shadow. He clearly draws the conclusion that we cannot have any "...psychic wholeness without imperfection. To round itself out, life calls not for perfection, but for completeness; and for this the 'thorn in the flesh' is needed, the suffering of

"Faust II is actually a very modern psychological document concerning the Metamorphosis of Man, a concept tantamount to redemption."

defects without which there is no progress and no ascent" (159). *Faust* belongs to the literature of quest. Alice Raphael has proposed that *Faust II* is "actually a very modern psychological document concerning the Metamorphosis of Man, a concept tantamount to redemption" (Preface, xii).

Faust is the work in which the great poet treats the mystery of evil most systematically. In our world, rampant technology has become a much-feared evil that threatens the very existence of our planet. The development of society results from the interaction of the individual and suprapersonal forces which are expressed in economic, political and social processes. For Goethe, the key to the improvement of society is the perfection of the individual. Though we might make our small or large pacts with the devil everyday, we do not really understand, as Faust did, that Mephistopheles is not as strong as he might seem. He can offer only representations of worldliness. He has no access to the ultimate truth.

In Goethe's *View of Evil* (1982), Alan Cottrell proposes that the legend of Faust is deeply rooted in the psychic strata of Central Europe and that it expresses a

peculiarly German condition. But the problems which it treats are in no sense narrowly limited by nationality. Goethe's world view, of which his view of evil is an integral part, is in all respects developmental. He presents a way to show how evil may gradually be transformed into good. If we understand the specific insights he offers and develop them further, we have in them the makings of cultural therapy (173).

Cottrell reminds us that it is important to recognize that, for Goethe, society can remain healthy only if art

"He presents a way to show how evil may gradually be transformed into good."

remains free. Art at the service of political ideology is propaganda (173). When art becomes propaganda, it has fallen into the clutches of the spirit opposed to the furtherance of human freedom, and that is the 'spirit that denies,' namely Mephistopheles.

Goethe was very aware of these problems. He thought about the development of those individuals who bear the responsibility of leadership in society. In *Faust II* just such a figure appears in the Emperor who sadly lacks all good leadership qualities. Mephistopheles eventually saves the empire by employing magical means to defeat the pretender's armies in battle. The Emperor is the representative of traditional societal forms, of absolute power. The ineptitude and decadence of his reign are Goethe's commentary on the superficiality and irresponsibility of the nobility which had led to the cataclysms of 18th century France.

If we do not change with time, our inspiration slips and perverts into a more primitive form of consciousness which will not be transformed in keeping with man's evolution and therefore will live on as a force of confusion and retardation. We will then be open to the promptings of

the Devil, who stands right by the Emperor's side. The way that the Emperor unwittingly and thus passively suffers the Devil to become his intimate advisor, is Goethe's comment

"If we do not change with time, our inspiration slips and perverts into a more primitive form of consciousness..."

on the shallowness and criminal naivete of a man who presumes to manage the affairs of the world.

Our modern research methods allow us to explore the earth and the universe in a way that never existed before. Yet at the same time we can read books about the boundaries of science. We are disturbed by questions concerning the ecological balance of our planet, since we cannot fully predict the environmental influences that

"Nature cannot be described as a circle. It rather has the shape of a spiral..."

industrialization during the last centuries has created in nature. Goethe's quest directed him, just like that of Faust, to become conscious of the continuing constructive activities that permeate the universe.

Today we have problems with Goethe's principle of "feeling is all," his absolute subjectivity. There is no objective measurement of the substance of ideas. We can only experience that ideas often survive their patrons, and become influential centuries later. Considering Jung's theory of the collective unconsciousness, we must conclude that ideas are a crucial part of human evolution. Furthermore, nature cannot be described as a circle. It rather has the shape of a spiral, and it leads us to higher truths, if we do not deny the deeper capacities of our soul.

Natural science does not focus on these capabilities. New technologies are based on scientific research, yet this research is limited itself. To achieve wholeness is not the main purpose of modern research.

Most modern physicists reject Goethe's scientific theory. A conciliatory stance, however, was put forward by Werner Heisenberg, a renowned scientist, in a lecture

"the answer to the riddle of humanity lies in nature."

which contrasted Newton and Goethe: "Both theories stand in different places in the big building of science. Surely, the acknowledgment of modern physics cannot hinder the scientist to explore also Goethe's way of seeing nature" (Heisenberg 75). Goethe learned from nature by careful and patient observation—the answer to the riddle of humanity lies in nature. Through inspiration and intuition, humankind will find its way to human societies which are truly worthy of the human being. Art is a way to express ideas, and realize visions of the imagination. Goethe recognized the Divine in the transforming forces of nature. Human beings are a part of the universe and participate through consciousness in these transformations.

In his *Essays on Winckelmann*, Goethe points out: "Being placed at the peak of nature, man sees himself as the whole of a nature that has to attain once more a summit, on the basis of its own strength. Thus he ascends by permeating himself with every virtue and perfection, with choice, order, harmony and significance, until he finally rises to the production of a work of art, which occupies an exalted place next to his other deeds and works" (131).

WORKS CITED

- Goethe. "Essays on Winckelmann." Trans. Alan P. Cottrell. *Goethe's View of Evil*. Edinburgh: Floris Books, 1982.
- , *Faust I and II*. Translated in a performing version by Robert David MacDonald. Birmingham: Oberon Books, 1988.
- Cottrell, Alan P. *Goethe's View of Evil*. Edinburgh: Floris Books, 1982.
- Eckermann, Johann Peter. *Conversations with Goethe*. Trans. John Oxenford. Reprint of London ed. 1930 New York: Da Capo Press, 1998.
- Heisenberg, Werner. "Die Goethesche und die Newtonsche Farbenlehre im Lichte der modernen Physik," lecture delivered in Budapest on 5 May 1941. *Wandlungen in den Grundlagen der Naturwissenschaften*. 10th. ed. Stuttgart: S. Hirzel, 1973.
- Jung, Carl G. *Psychology and Alchemy*. Trans. Bollingen Series XX, v. 12, 2nd ed. Princeton: Princeton University Press, 1968.
- Midgette, Anne. "Germany's Classic of Classics, All 21 Hours." *New York Times*. August 6, 2000, AR 1,32.
- Raphael, Alice. *Goethe and the Philosopher's Stone*. London: Routledge and Kegan Paul, 1965.

Information about Goethe and *Faust*
from the Theatre 490 class may be found at:
www.hawaii.edu/faust

There will be one intermission, at which time refreshments will be available for purchase on the Upper Lanai.

Please turn off or silence all pagers, phones and digital watches. No photography or video recording is allowed. Please refrain from eating, drinking or smoking in the theatre.

For large print programs or program information in alternate formats, please contact the House Manager, or call the Kennedy Theatre Box Office at 956-7655 (v/t).

ACKNOWLEDGEMENTS

Dean Judith Hughes, College of Arts and Humanities, for a special college grant of \$5,000; Sandra Perez, Professor of Theatre, KCC; Hawai i Opera Theatre; Rick Parlee and Audissey; Christa Maerker; David R. Mulinix; Gunther Hintz and John Feil; Leeward Community College Theatre Program; Elly Norby Nielsen and the staff and students of University High School; Dr. William Scherer; Dr. Niklaus R. Schweizer; Dr. Maryann Overstreet; Gene Shofner; Roland Davis; Farrah Greene; Will Helling; Harry Wong III and Kumu Kahua Theatre; R. Kevin Doyle; John H. Y. Wat; Mid-Pacific Institute; Betty Burdick; Joyce Maltby; Elsa Carroll; Hans-Joachim Zietze; the students and auditors from THEA 490, Spring, 2001.

WORLD-RENOWNED SOPRANO



Hawaii Opera Theatre welcomes internationally-acclaimed soprano

Helen Donath

In a special recital at the Hawaii Theatre Center.



With her husband, conductor Klaus Donath at the piano.

"...Flawless"
-Washington Post

"...Extraordinary"
-Opera Magazine of London

"Donath Sold-Out"
-San Diego Opera

4:00 pm
May 6

Call 59-OPERA for tickets: \$25 • \$35 • \$60

PRODUCTION STAFF

Assistant Stage Managers Alma Pasic, Daniel Sakimura
 Light Board Operators Lauren Kepa'a, Cindy Sakumoto
 Sound Board Operators Mark Mendes, Ryan Yokotsuji
 Staff Costume Shop Manager Hannah Schauer Galli
 Costume Crew Hui-Mei Chang, Duffy Ford, Christine M. Hauptman, Heather Isa, Gerry Jobs, Angela Mangano, David Mauricio, Samantha Mauro, Taryn Ogawa, Christoph Ravenlock, Kristen Takemura
 Wardrobe Supervisors Sarah Hatfield (Faust I), Kristen Takemura (Faust II)
 Dressers Michael Gruden, Sarah Mesina, Jackie Nii, Jennifer Robideau, Cheryl Yoshida (Faust I); Debbie Harris, Alissa Joy Lee, Vincent Liem, Cheryl Yoshida (Faust II)
 Staff Technical Director Gerald R. Kawaoka
 Staff Assistant T.D. M.J. Matsushita
 Master Electrician A. Huckleberry
 Stage Crew John Archuleta, Ricky Cheng, Traci Chun, Chris Doi, Liana Green, Melissa Ha'o, Kathy Hunter, Liz Kane, Jung Kong, Cecelia Lam, Joe LoPrefti, Jeremy Pippin, Leia Powles, Daniel Sakimura, Hal Schneider
 Staff Theatre Manager Marty Myers
 Box Office Supervisors Michael S. Lee, Tim Wiler
 Box Office Staff Daniel Akiyama, Thelma Dreyer, Tanisha Franquez, Karen Isozaki, Jennifer Norton
 Publicity Director Kristy Miller
 Publicity Assistants Lauren Kepa'a, Christy Zehr
 Photographer Lynn L. Mayekawa
 Graphic Designer Lauren Forsythe
 Faust Graphic Valentino Valdez
 Program Editor/House Manager Kelly Williams
 Assistant House Managers Kim Warren, Sylvia Zietze
 Lobby Display Sylvia Zietze