

presents

WHITE TENNIS SHOES

or

The Twentieth "Bed" Anniversary

by

Chris Longo

February 23, 24, 25, 26, 27, 1966

Ah, love, let us be true
 To one another! for the world, which seems
 To lie before us like a land of dreams,
 So various, so beautiful, so new,
 Hath really neither joy, nor love, nor light,
 Nor certitude, nor peace, nor help for pain;
 And we are here as on a darkling plain
 Swept with confused alarms of struggle and flight,
 Where ignorant armies clash by night.

. . . from *Dover Beach* by Matthew Arnold

CAST

Dr. Billy Cog.....	SHERMAN WARNER
Dr. Tassy Bederly.....	ALFRED W. WHEELER
Tessie.....	SARAH TRENHOLM
Dolly.....	RUTH CHERVIN
Daphne Linne.....	GERRI CALDERON
Tipsy, her son.....	CHRIS COMER
Hester.....	GRETCHEN HAHN
Leonora.....	BRENDA KOON
Anna Marie.....	TERESA ORDAZ
Children.....	D. Q. LONGKNIFE, K. D. LONGKNIFE

Designed and directed by KARL WYLIE*Technical direction by* RICHARD PINTANE*Costumes designed by* ALFRED W. WHEELER*Lighting designed by* BRIAN LARSEN

TONIGHT'S PLAY

A bad way to begin any note on a play is to try to explain it. Besides, everyone knows that writers are the last people in the world who should be cornered for objective analyses of their works, and of all these people perhaps the playwright is the last of the last. They are, so the story goes, inarticulate people by nature. Oh, there are exceptions, but not enough to invalidate the theory; and I suppose if they were articulate and objective enough to be their own critics, they wouldn't really have much need to express themselves creatively on paper—to create their own private worlds. That, incidentally, is what I think *White Tennis Shoes* is about. I have heard various other theories as to what it is really about by those who have attempted to plumb my subconscious, by those who have interpreted and reinterpreted the *symbols* of the play, and by those who have only to reach down inside themselves for solutions.

I do not disagree with any of these methods of analysis so long as what is discovered is not presumed to be the only answer—the cut and dried definition of anything and everything in the Great Confusion that is our lives.

Myself, I favor the last. I like the idea of reaching down inside ourselves and hearing those receptive chimes go off which tell us that we understand even though we may not be able to explain what we understand the way we have come to think we are expected to.

I do not know if your chimes are in tune with mine, and there is, I suppose, no reason why they should be. I would probably be a better writer if they were, but sounds that are so far reaching are the gift of a very few people. I do not presume to be one of them.

—Chris Longo

The private world of dreams and fantasies has long been a source of great fascination for the creative artist and the social scientist. Kafka made use of his own dreams for story material, and Freud tried to determine the nature of dreams and their importance to man's sanity and insanity. More often than not, the sensitive perceptivity of the creative artist has been able to probe much deeper into the convolutions of man's subconscious and arrive at an understanding of human behavior that is, while perhaps less scientific, far more meaningful to other human beings when communicated to them through the product of his creativity.

It has been said that the dreaming that each and every one of us does every night is our way of being quietly and harmlessly insane. The same can be said of the fantasies and illusions that we all create and often escape into during our waking hours. These little moments of quiet insanity may be very necessary to preserve the sanity that we present to the rest of the world. It is only the degree to which we indulge in these little moments that determines our total "sanity" or "insanity." Yet insanity is supposed to be a maladjustment to reality, and this implies an adjustment to fantasy. Sometimes it may just be better to preserve this adjustment to a dream than to destroy it on the grounds of treatment and expose a human soul to the terror and chaos of no solution at all.

PRODUCTION STAFF

Stage Manager.....	JAMES C. BERTINO
Prompter.....	FAY HENDRICKS
Costume Maintenance.....	ANN MIDKIFF
Properties.....	RAY BUTTEROWE, <i>assisted by</i> CATHY BARNETT, SUSAN MINN
Lighting.....	BONNIE MILLER, <i>assisted by</i> ANN LONGKNIFE
Sound Effects.....	JON C. MAYBELL, <i>assisted by</i> BOB MISTYSYN
Stage Crew.....	JEANNE DENHAM, SANDI FLEISCHL
Box Office.....	MARVIN CHAR, SYLVIA CABANAYAN, MICHAEL KING, BRENDA JONG, FAY HENDRICKS, SHEILA LOO, GARY TOYAMA, JIM WELCH, MARY OXLEY, CAROLE HODGSON
Publicity.....	CAROLE HODGSON, KAREN BIDGOOD, <i>assisted by</i> RAY BUTTEROWE, RANDY KIM, JIM WELCH
House Managers.....	FRED LEE GALLEGOS, <i>assisted by</i> CHRIS BARDEN, DAVE McCAULEY, ALFRED CHOY, HENRY HART, ST. FRANCIS HIGH SCHOOL

Members of the classes in Theatre Practice (Drama 200), Advanced Theatre Practice (Drama 700), and Drama 150 lab have assisted in various phases of this production.

DEPARTMENT OF DRAMA AND THEATRE

Faculty and Staff: Earle Ernst, Joel Trapido, Lucie Bentley, Edward Langhans, Richard Mason, Robert Soller, Arthur Caldeira, Nancy Takei, Carl Wolz, Takeo Miji, Alfred W. Wheeler

Student Assistants: Richard Abel, James Bertino, Robin Fowler, Kenneth Frankel, Katharine Hartzell, Carol Hodgson, Chris Longo, Diana Martin, Bonnie Miller, Karl Wylie

Technical Trainees: Chi-pin Chao, Sadao Hirobe, Isao Hirowatari, Pen-hsien Li, Atsuo Nakamura, Alexander Lei Yun

ACKNOWLEDGMENTS

The University Theatre wishes to thank the many members of the University of Hawaii, East-West Center, and community who have helped make this production possible.

Special thanks for properties go to Jon's Antique Shop and The Carriage House; and to KPOI Radio for sound effects.

Early printing deadlines prevented the inclusion of Pam Brown for makeup in the program of *Juno and the Paycock*.

COMING EVENTS

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| March 11, 12; 17-19..... | Floyd's <i>Susannah</i> , a joint production with the Department of Music |
| * March 22-24..... | Two contemporary plays from the Orient: <i>An Education</i> by Chikao Tanaka and <i>Ghost, North Wind, and Man</i> by Chi-pin Chao based on a story of the same name by Wang Chung Ho |
| April 15, 16..... | Modern Dance Concert featuring guest artist Ruth Currier |
| April 22, 23; 28-30..... | <i>Everyman</i> |
- * Laboratory Theatre Production

NOTICE: Smoking is not allowed in the auditorium, nor may photographs or recordings be made during the performance.