

SPECIAL THANKS

Dr. Markus Wessendorf, Dr. Lurana O'Malley, Paul Mitri, UHM Rainbow Alliance,
UHM LGBTQ+ Center

ACKNOWLEDGEMENTS

The UHM ticket program is supported in part by a grant from the Student Activities and Program Fee Board.

Kennedy Theatre is a member of the Hawai'i State Theatre Council.

FRONT OF HOUSE INFORMATION

For large print programs or any other accessibility requests please contact the House Manager or call the Kennedy Theatre Box Office at 956-7655.

After dark: to arrange a Campus Security Escort from any two points on campus please see a House Manager.

As a courtesy to your fellow audience members and to our performers, please remember that eating, drinking, video recording, photography and use of cell phones and other electronic devices is not allowed inside the theatre. Please take a moment to turn off any sound or light emitting devices now.



The Good Person of Setzuan is entered as an Associate
Production in the Kennedy Center American College
Theatre Festival.

The Kennedy Center American College Theater Festival 51®, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival. Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; the Dr. Gerald and Paula McNichols Foundation; Beatrice and Anthony Welters and the AnBryce Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts. This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels. Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance. Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Visit us on the web at manoa.hawaii.edu/liveonstage/kennedy-theatre

PRIMETIME

2018/2019 SEASON



THE GOOD PERSON OF SETZUAN



By Bertolt Brecht
Translated by Wendy Arons
Adapted by Tony Kushner

Earle Ernst Lab Theatre

October 10, 11, 12*, 13 at 7:30pm & October 14 at 2:00pm

*Post-Show Rap: Friday, Oct. 12

The Good Person of Setzuan (Kushner, adapt.) is presented
by special arrangement with Samuel French, Inc.

UNIVERSITY of HAWAII
MĀNOA

Department of Theatre + Dance
College of Arts and Humanities

ARTISTIC TEAM

Director and Music Director: Ike Webster*
Assistant Director/Dramaturg: Tyler Haugen*
Outreach Director: Katherine Altman
Choreographer: Mikum Leah Webster
Scenic Designer: Christian Londos
Costume Designer: Christine Lamborn
Lighting Designer: Jonah Bobilin
Sound Designer: Brian Shevelenko

CAST

SHEN TE / SHUI TA	Christine Chang*
A MAN / LIN TO / THE POLICEMAN / THE BONZE	John T. Cunha
THE SISTER-IN-LAW / THE OLD PROSTITUTE	Emma DeMaris
THE NIECE / THE YOUNG PROSTITUTE	Kana Fairbanks
MRS. MI TZU / MRS. YANG	Annastasia Lee Fiala*
THE WIFE / MRS. DENG / A WORKER	Michelle Huynh*
THE HUSBAND / WANG THE WATERSELLER / THE WAITER	Qalil Ismail
THE GENTLEMAN / THE BROTHER / YANG SUN	Dean Mo*
A WORKER / THE NEPHEW / SHU FU	Noah Nakachi
THE THREE GODS / THE UNEMPLOYED WOMAN / THE GRANDMOTHER	Catherine Ann Restivo*
MRS. SHIN / A WORKER	Emily Steward*

*In partial fulfillment of the requirements of the Master of Fine Arts Degree

PRODUCTION STAFF

STAGE MANAGER: Dusty Webb	COSTUME CONSTRUCTION CREW:
LIGHT BOARD OPERATOR: Jonah Bobilin	Lorian Casem, Marc Marcos,
SOUND BOARD OPERATOR: Keli Hall	Jesse Hoyhtya, Emily Schwartz
STAGE CREW: Chrystle Chick &	WARDROBE SUPERVISOR: Julia Joseph
Moon Seong (Andy) Kim	DRESSERS: Jarren Amian, Karen Gay,
PROPS CREW: Max Pennington	Kodee Martin, Promise Sariento
MASTER ELECTRICIAN: Joseph Governale	
FACULTY CONSULTANTS: Michelle A. Bisbee, Maile Speetjens, Dr. Markus Wessendorf	

FRONT OF HOUSE STAFF

Box Office Staff: Evan Hebert, Chris Pascua, Emma Torgrimson, Malia Wessel
Publicity Director: Nick Brown
Publicity Assistants/Graphics: Mia Camp (playbill) & Alten Kiakona (publicity)
Photographer: Michelle Pitel
Kennedy Theatre House Manager: Julian Cepeda
Assistant House Managers: Misti Benoza, Sara Hamid, Chris Pascua

KENNEDY THEATRE STAFF

Department Chair: Betsy Fisher	Director of Theatre: Julie Iezzi
Production Manager: Rick Greaver	Theatre Manager: Jessica L. Jacob
Technical Director: Gerald Kawaoka	Operations Coordinator: John Wells
Costume Shop Manager: Hannah Schauer Galli	
Dept. Staff: Lori Chun, Rachel Turney	

DIRECTOR'S NOTE

The Good Person of Setzuan is more than just an entertaining evening of theatre. It questions how we view our own identities and how others view us. It questions the agency of one's status in society and how people can remain good if they are forced to choose between survival and civility. When I first approached this project, I was drawn in by Tony Kushner's masterful adaptation, but I also was intrigued by the opportunities this show presented. Brecht was about creating an engaged audience. An audience that questioned and discussed the issues presented in his works. Too often theatre is synonymous with escapism, and whilst there is a time for such shows, I believe that what the times call for now is action. We have been given a wonderful opportunity to present to you a show that, at its core, is infused with political, social, and religious commentary. I do hope you enjoy the show, but more than that I hope you notice the way in which the actors interact with their props, the space around them, and the audience. I also hope you'll notice the particular nuances by which our lighting, sound, set, and costume designers have made their own opinions on the material presented in the play known. Most importantly, I hope that you then ask "Why?" The conversation starts now. Mahalo nui loa.

Ike Webster, Director

This show will be performed with an intermission.