

presents

A TASTE OF HONEY

by

Shelagh Delaney

December 10, 11 and 16, 17, 18, 1965

CAST

Helen.....DIANA CARTER

Josephine, her daughter.....SUSAN BERGER

Peter, Helen's friend.....RICHARD ABEL

The Boy.....LOUIS VELIA

Geoffrey.....CHARLES BRIGHT

The Apex Jazz Trio.....	{	WALLACE KUMURA (trumpet)
		MILTON KOJA (piano)
		TERRY TOM (drums)

The action is set in Salford, Lancashire, today.

Act I, Scene 1.....December

Scene 2.....Some days later

INTERMISSION

Act II, Scene 1.....Summer

Scene 2.....September

Directed by JOEL TRAPIDO

Setting designed by RICHARD MASON

Technical Supervision by ROBERT SOLLER

Costumes by ALFRED W. WHEELER

Dance Direction by CARL WOLZ

Shelagh Delaney is surely the most notable theatrical prodigy of recent times. She was but nineteen when she achieved London success with *A Taste of Honey*.

The much-told story of the origin of the play is that the author found the Terence Rattigan piece for which she was an usher in a Manchester theatre totally unrelated to reality. Sure she could do better, she went home and wrote *Taste*. Thus stated, the tale is exaggerated, but its essentials appear to be true enough. Miss Delaney says that she did indeed write *A Taste of Honey* after being depressed by a Rattigan play. (She adds, and the fact is significant in its probable relation to the play's structure, that she remade *Taste* from a novel she was writing.)

If one impulse to *A Taste of Honey* was the emptiness of the popular theatre, another source, surely more important, was the decayed world Miss Delaney grew up in. Decayed to her, at any rate, since her play deals with the illegitimate daughter of a woman she calls "a semi-whore," and the girl's relationships with a passing Negro sailor and an apparent homosexual. Lest this summation suggest that the young lady playwright has led too lurid a life, be it noted that Miss Delaney says that *Taste* is "twenty-five percent observation and seventy-five percent imagination," that she took all the people she's known and "pushed [them] together into a lump of bran." Other evidence supports this statement of the connection of the play with the "biography" of a girl brought up in the clatter of industrial Northern England.

*Not in the least lurid, surely, is the other major source of Miss Delaney's knowledge of theatre, and of people. A schoolgirl reader of

the classics of dramatic literature, Miss Delaney was greatly moved by a production of *Death of a Salesman* which she saw at sixteen. The experience led her to read widely in Ibsen, Chekhov, O'Neill ("O'Neill, of course O'Neill," she says), Brecht, and Beckett. The results of this immersion in the great moderns are apparent in her play (which will also remind some of Zola).

In spite of this evidence of the play's clear bases in her actual and theatrical life, Miss Delaney's *Taste* must be thought remarkable in a number of ways. Only superficially striking, perhaps, is the disenchantment of a bright and perceptive post-adolescent. Less common is her understanding. And the presence, interwoven with each other, of unsentimental sympathy (or mostly unsentimental) and dispassionate reporting is notable. So are the play's honesty, its simple and direct language, and much of its character drawing. So, also, is the playwright's astonishing ability to make plausible a story whose outlines are improbable and melodramatic, the stuff of a youthful fantasy-nightmare.

But perhaps most rare is Miss Delaney's ability to write a play at all without the theatrical, as distinct from dramatic, apprenticeship which marks virtually all successful playwriting. On this point as on others, all the evidence is not yet in, but perhaps one piece of it can be noted here. In *The Angry Theatre* (Miss Delaney says she isn't angry) John Russell Taylor says that Joan Littlewood, perhaps England's most brilliant young director, who staged *Taste*, was responsible for the asides (with one exception, still unmarked in the published play).

Final judgments, if such there be, must wait. Pending them, one may wonder if, to paraphrase Jo, Miss Delaney is "not just talented, but geniused."

PRODUCTION STAFF

Technical Director.....KARL WYLIE

Stage Manager.....EDGARDO DELA CRUZ

Prompters.....RAY GEHLBACH and PATRICIA LESTER

Set Construction.....JAMES BERTINO, RAY BUTTEROWE, CHI-PIN CHAO, EDGARDO DELA CRUZ, ROBIN FOWLER, KENNETH FRANKEL, PEN-HSIEN LI, ALEXANDER LEI YUN

Costumes.....DIANA MARTIN, *assisted by* LINDA YOUNG

Properties.....JEAN ROTH *assisted by* TONI LEVI, MARVIN CHAR; and BILL HARDY, ISAO HIROWATARI, ALAN YOUNG

Sound.....RICHARD ABEL, RICHARD PINTANE, JOHN SAVAGE

Lighting.....RICHARD ABEL, *assisted by* BRIAN LARSEN, and CHRIS COMER, SANDY FLEISCHL, ANN LONGKNIFE, WAYNE OHASHI

Makeup Maintenance.....PAMELA BROWN

Box Office.....MICHAEL KING, *assisted by* SANDRA ARAKAKI, WILLIE C. K. CHANG, MARVIN CHAR, LOIS COOK, ALFRED CHOY, SHARON HILEMAN, BRENDA JONG, SHEILA LOO, SYLVIA CABANAYAN, CAROLE HODGSON, GARY TOYAMA, JIM WELCH

Publicity.....CAROLE HODGSON, KAREN BIDGOOD, *assisted by* RAY BUTTEROWE, RANDY KIM, SHELLEY MESEROW, JIM WELCH, WALT WENSKA

House Managers and Assistants.....FRED LEE GALLEGOS, HENRY HART, ALFRED CHOY, DAVE MCCAULEY, HERB ROSENBUSH, W. CHRISTY BARDEN, CHARLES BOURNE, MICHAEL KING, RAYMOND SASAKI, VIVIAN SAITO, MICHAEL DOWD

Ushers.....WAKABA KAI, UNIVERSITY Y.W.C.A., HALE KAHAWAI, ST. FRANCIS HIGH SCHOOL, AKAHUI IMI NA'AU-AO, AQUILIANS

Programs.....JEAN ROTH

Members of the classes in Theatre Practice (Drama 200), Advanced Theatre Practice (Drama 700), and Drama 150 Laboratory have assisted in preparing 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, Gerald Dorset

Student Assistants: Richard Abel, James Bertino, Robin Fowler, Kenneth Frankel, Katharine Hartzell, Carole 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 go to Mrs. Adrian Gordon, formerly of Lancashire, for her help with the speech of the area, and to Prof. Armand Russell for assistance with the music.

Early printing deadlines prevented the inclusion of Rudolf Abel and Marsha Wellein as *Survivors* in the cast of the recent production of *King Lear*.

COMING EVENTS

- January 7, 8; 13-15.....Sartre's *The Flies*
- * February 9-13.....O'Casey's *Juno and the Paycock*
- * February 23-27.....Longo's *White Tennis Shoes*
- March 11, 12; 17-19.....Floyd's *Susannah*, a joint production with the Department of Music
- * March 30-April 3.....Lorca's *The House of Bernarda Alba*
- * Laboratory Theatre Production

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