

**THE UNIVERSITY THEATRE**

presents

**THE FLIES**

by Jean-Paul Sartre

January 7, 8; 13, 14, 15, 1966

**THE CAST**

Women of Argos.....BARBARA BABBS, RUTH CHERVIN, BARBARA  
DAVIDSON, PATTI GROVES, MARILYN HARMAN

Idiot Boy.....JOEY

Tutor.....RANDY KIM

Orestes.....DWIGHT FOWLER

Zeus.....KARL WYLIE

Old Woman.....BARBARA BABBS

Electra.....HAUNANI MINN

Clytemnestra.....SHELLEY LONDON

Attendants.....CATHERINE BARNETT, ANNE BURKE

Mother.....BARBARA DAVIDSON

Son .....JOEY

Daughters.....D.Q. LONGKNIFE, K.D. LONGKNIFE

Segestes.....DAVIDSON LLOYD

Aricie.....RUTH CHERVIN

Citizens of Argos.....BARBARA BABBS, HEDWIG BILLABER, GERALDINE  
GRAYSON, PATTI GROVES, MARILYN HARMAN, MARIA  
ILLO, SANDY JOHNSON, J. C. MAYBELL, VIRGINIA WYLIE

Aegisthus.....ELLSWORTH LONDON

Guards.....VICTOR SHUL, RICHARD ABEL

Priest.....CHARLES BOURNE

Priestess.....DIANE MATSUURA

Soldiers.....CHARLES BOURNE, VICTOR SHUL

First Fury.....HEDWIG BILLABER

Second Fury.....GERALDINE GRAYSON

Third Fury.....MARIA ILLO

Chorus of Furies.....SHEILA CRAVEN, BARBARA DAVIDSON, MARIJO  
FRESHLEY, PATTI GROVES, SANDY JOHNSON, DIANE  
MATSUURA, VIRGINIA WYLIE

Townpeople.....BARBARA BABBS, CATHERINE BARNETT, CHARLES  
BOURNE, ANNE BURKE, RUTH CHERVIN, MARILYN HARMAN,  
JOEY, TONI LEVI, DAVIDSON LLOYD, D. Q. LONGKNIFE,  
K. D. LONGKNIFE, J. C. MAYBELL, VICTOR SHUL

The scene is Argos, in legendary Greece

Act I: The city square

INTERMISSION

Act II, Scene 1: A hillside above the city

Scene 2: The throne room of the Palace

INTERMISSION

Act III: The Temple of Apollo

*Directed by* EDWARD LANGHANS

*Designed by* RICHARD MASON

*Dance Direction by* CARL WOLZ

*Original Music by* ALLEN TRUBITT

*Technical Supervision by* ROBERT SOLLER

## TONIGHT'S PLAY

Written during the German occupation of France during World War II, *The Flies* has been called by critic John Gassner, "perhaps the most intense and deeply considered view of the problem of freedom to come out of the century's theatre." As a basis for his play Sartre picked the ancient Greek legend of the House of Atreus: the murder of King Agamemnon by his wife Clytemnestra and her paramour Aegisthus, and the subsequent revenge carried out by Agamemnon's children, Electra and Orestes. Earlier dramatists from Aeschylus to O'Neill had concentrated on the legal, moral, psychological, or melodramatic aspects of the story, but Sartre, while not ignoring these, chose to use the tale of bloodshed and retribution as a demonstration of his existentialist philosophy.

Man, according to Sartre, is not born free, but is born with the potentialities for realizing his freedom; if he finds himself in chains, the chains are of his own making and can, if he so wills it, be thrown off. But the onus is on man to create the conditions of freedom: to commit himself by taking an action and thus truly begin to exist, to accept full responsibility for his deed, to seek no excuse and feel no remorse. But the action man takes must be both selfish and selfless. As Gassner puts it:

Orestes must be able to breathe in a world that is free in order to be truly free himself. He must make his world free, even if he must renounce his freedom on the lower level of detachment. If necessary, he must stain his hands with blood and fill his soul with the memory of deeds that give extreme pain to his civilized and humane sensibility, as did the heroes of the French resistance movement who not only killed ruthlessly but risked the lives of their associates and their relatives. Above all, Sartre's hero is most free when he makes a connection between himself and others. His freedom lies not merely in the repugnance he feels for slavery but his willingness to affirm by action what he holds by conviction. Man is free only to choose his course of action *deliberately with open eyes* and with indomitable resolve—"to choose his bonds," as Sartre has said elsewhere. The "bond" in the case of Orestes is with his people.

Returning to his home in Argos after years of exile, Orestes feels alienated, detached, estranged; the plague-like guilt felt by the Argives because of the unrevenged murder of Agamemnon is, he says, of no concern to him. Yet he senses a void within him, a longing to be a part of his people, to feel as they feel, and to share their memories. Revolted by their self-abasement, their superstitious fears, and the bondage in which they allow their king and god to hold them, Orestes begins to understand that by a deed of violence which may mean sacrificing himself, he can create the conditions of freedom for his people and achieve existence and freedom for himself. His action isolates him, yet paradoxically makes him a part of mankind; it becomes his moment of greatest anguish and greatest triumph.

## PRODUCTION STAFF

Technical Director.....KENNETH FRANKEL

Stage Manager.....JEAN KING, *assisted by*  
DEIRDRE COPELAND, MICHAEL KING

Prompter.....NINA MARKO, *assisted by* FAY HENDRICKS

Scenery.....ARTHUR CALDEIRA, *assisted by* RICHARD ABEL,  
JAMES C. BERTINO, RAY BUTTEROWE, CHI-PIN CHAO, MARVIN  
CHAR, CHRIS COMER, EDGARDO DE LA CRUZ, ROBIN FOWLER,  
KATHARINE HARTZELL, SADA O HIROBE, CAROLE HODGSON,  
DONALD JOHNSON, BRIAN LARSEN, PEN-HSIEN LI, ALEXANDER LEI,  
CHRIS LONGO, CLARENCE LOPEZ, ARTHUR MACARTHUR, JON  
MAYBELL, BONNIE MILLER, ATSUO NAKAMURA, WAYNE OHASHI,  
RICHARD PINTANE, SHERMAN F. WARNER, KARL WYLIE

Properties.....JEAN ROTH, *assisted by* SUSAN MIN

Lighting.....JAMES C. BERTINO, *assisted by* EDGARDO DE LA CRUZ,  
ANN LONGKNIFE, JON MAYBELL, ATSUO NAKAMURA

Costume Construction.....ALFRED W. WHEELER, DIANA MARTIN,  
*assisted by* SUSAN MIN, CATHERINE BARNETT, SYLVIANNE  
CHUN, GLORIA CONSTANTINO, KATHLEEN GILLESPIE, FAY ITO,  
JENNA KOSCINSKI, BRENDA MACHADO, JOLYNN NAKANO, EVELYN  
NELSON, RUTH SASAKI, LAURA SCHOFER, KARLA THOMAS,  
GLORIA URSAL, FAY UYEDA, JENNIFER WATTS

Costume Maintenance.....JUDY IRWIN

Stage Crew.....CHRIS COMER, ROBERT CONSOLI, BRIAN LARSEN,  
GARY NEVINGER, MARY E. OXLEY, KIP SHARPE, SHERMAN F. WARNER

Masks.....ISAO HIROWATARI

Makeup.....PAM BROWN, ISAO HIROWATARI, JUDY IRWIN

Sound.....ALEXANDER LEI

Musicians.....LOIS RUSSELL, WILFRED KUSAKA, MICHAEL PAYTON,  
JAMES ALEXANDER, ROY OSHIMA, JULIE KIMURA

Business.....MICHAEL KING, *assisted by* SANDRA ARAKAKI,  
SYLVIA CABANAYAN, WILLIE C. K. CHANG, MARVIN CHAR,  
ALFRED CHOY, LOIS COOK, BRENDA JONG, SHEILA  
LOO, MARY E. OXLEY, GARY TOYAMA, JIM WELCH

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

House.....FRED LEE GALLEGOS, *assisted by* WILMA BAL,  
CHRISTY BARDEN, CHARLES BOURNE, ALFRED CHOY, MICHAEL  
DOWD, HENRY HART, DALE GORMLEY, MICHAEL KING, DAVE  
MCCAULEY, HERB ROSENBUSH, RAYMOND SASAKI, VIVIAN SAITO

Ushers.....ALPHA PHI OMEGA, GAMMA CHI SIGMA, HAWAII SOCIETY OF  
PROFESSIONAL ENGINEERS, ST. FRANCIS HIGH SCHOOL, ZETA PI ZETA

## 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.

Early printing deadlines prevented the inclusion of the following produc-  
tion personnel in the program of *A Taste of Honey*: Richard Abel was  
musical supervisor, Kenneth Kubo was alternate drummer, and Mrs. June  
Waugh, Patricia Lester, and Joseph Halpin assisted with the music in  
various ways; Fay Ito and Setsuko Yamaguchi were the costume mainte-  
nance crew; and Sherman Warner joined the lighting crew.

## COMING EVENTS

\* 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 record-  
ings be made during the performance.