SPECIAL THANKS

POST-SHOW RAP
Join us for a discussion with the cast and artistic staff on Friday, August 31.

ACKNOWLEDGMENTS
The UHM ticket program is supported in part by a grant from the Associated Students of the University of Hawaii and the Student Activities and Program Fee Board.

FRONT OF HOUSE STAFF
Staff Theatre Manager: Marty Myers
Box Office Staff: Ashley Gagabi, Stefanny Slaughter, Sharon Wezelman
Publicity Director: John Oglevee
Publicity Assistant: Marcus K K Lee
Web Assistant: Erin Sim
Graphic Designer: Brett Botbyl
Photographer: Alexia Hsin Chen
Kennedy Theatre House Manager: Kyle Klapatauskas
Lab Theatre House Managers: Jeremy J Dowd, Jorik Loeffer
Department Office Staff: Tana Marin, Lori Ann Chun
Department Chair: Gregg Lizenbery
Director of Theatre: W. Dennis Carroll

FRONT OF HOUSE INFORMATION
● Please silence all pagers, phones and digital watches. No photography or video recording is permitted.
● For large print programs, Assistive Listening Devices, a campus security escort or any other accessibility requests please contact the House manager or call the Kennedy Theatre Box Office at 956-7655 (voice/text).
● Please refrain from eating, drinking or smoking in the theatre. Also, smoking is not permitted within 20 feet of the Kennedy Theatre building.
● To arrange a Campus Security Escort from any two points on campus, please see a House Manager.
● Visit us on the web at: http://www.hawaii.edu/kennedy
“You try using the mellifluous local accent to be friendly, you want to be one of them. You’ve lived in the city for a long time and need to feel that you have a hometown. You want a hometown so that you’ll be able to return to your childhood to recollect long lost memories.”

-- Soul Mountain by Gao Xingjian

In late 1983 to early 1984 Gao journeyed into rural Southwest China to research his 1990 prose work Soul Mountain. In it characters travel to rural areas of China to search for a lost past—both personal and cultural. At the same time, these characters and locations become modernized as they move into the future. Gao’s play Wild Man was written directly after his Soul Mountain trip, and it follows the journey of an Ecologist into a rural place to also examine issues of past and future.

Soul Mountain’s search and Wild Man’s journey are the reasons why I chose to direct Wild Man. I was raised on Maui in the early eighties when it seemed much more idyllic than it is now—before Krispy Kreme, Walmart, and subdivision after subdivision of identical houses. Then I moved to the mainland for several years, and upon my return, both Hawaii and I had changed, making me an outsider. When I visit home, I see a Maui that has been thrust towards the future. Like Gao’s characters I want a hometown, but I wonder how much of one I can still find in the changed Maui.

Wild Man encompasses the duality of being a local and an outsider. It asks questions such as, What is my hometown? How has it changed over the years? What am I bringing to Oahu and how am I changing it? So in watching Wild Man I ask you to think of your past, your present and future. How do we approach the old places and new frontiers whether on Maui or Oahu, or in Southwest China?