

MARY STUART

February 7, 8, 14, 15, 16, 1969

THE UNIVERSITY THEATRE

JOHN FITZGERALD KENNEDY THEATRE
UNIVERSITY OF HAWAII/HONOLULU, HAWAII

PRODUCTION STAFF

Assistant Director: Donna Rhodes
Stage Manager: Buc Buxton
Lights: Zeyad Barazanji
Sound Engineering: Alan Reihl
Sound Consultant: Dave Gallagher
Make-up: Marilyn Nelson
Properties: L. Lewis Stout, assisted by Maile Jean Richards
Costumes: Donna Stinecipher, assisted by Mary Lou Diefenderfer, Georgia Doty, Geraldine Iwamoto, Fujie Kajikawa, Susan Min
Publicity: Leslie McGuire
Photography: Bill Carlson
Poster Design: Dick Bakkerud
Front Board: Steve Sanderson
House Managers: Jim Farmer, Fred Gallegos, Marian Kong, Herb Rosenbush, Farouk Wang
Ushers: Kamehameha Thespian Troupe 758, Waipahu High School National Honor Society, Farrington High School Reception Committee, Mid-Pacific Institute, Kaimuki High School Drama Club
Box Office: Sandra Park

DEPARTMENT OF DRAMA AND THEATRE

FACULTY: Eai'e Ernst, chairman; James Brandon, Glenn Cannon, Douglas Kaya, Edward Langhans, Evelyn MacQueen, Richard Mason, Benito Ortolani, Yasuki Sasa, Owen Schaub, Joel Trapido, Carl Wolz
STAFF: Arthur Caldeira, Takeo Miji, Nancy Takei
GRADUATE ASSISTANTS: Minsoo Ahn, Gary Anderson, Joyce Chumbley, Edgardo dela Cruz, Earl Kingston, Mohammed Kowsar, William Mayhew, Leslie McGuire, Worth Martin, Bruce Nelson, Brad Powell, Robert Rickner, Donna Stinecipher, Lewis Stout, Darius Swann

ACKNOWLEDGMENTS

The University Theatre wishes to thank the many members of the University of Hawaii, East-West Center, and community who have helped to make this production possible. Special thanks go to Mr. and Mrs. Raymond Vaught for serving as music consultants, to James Bertino for his help with the fencing, and to Sacred Heart Church for providing the Host for this production.

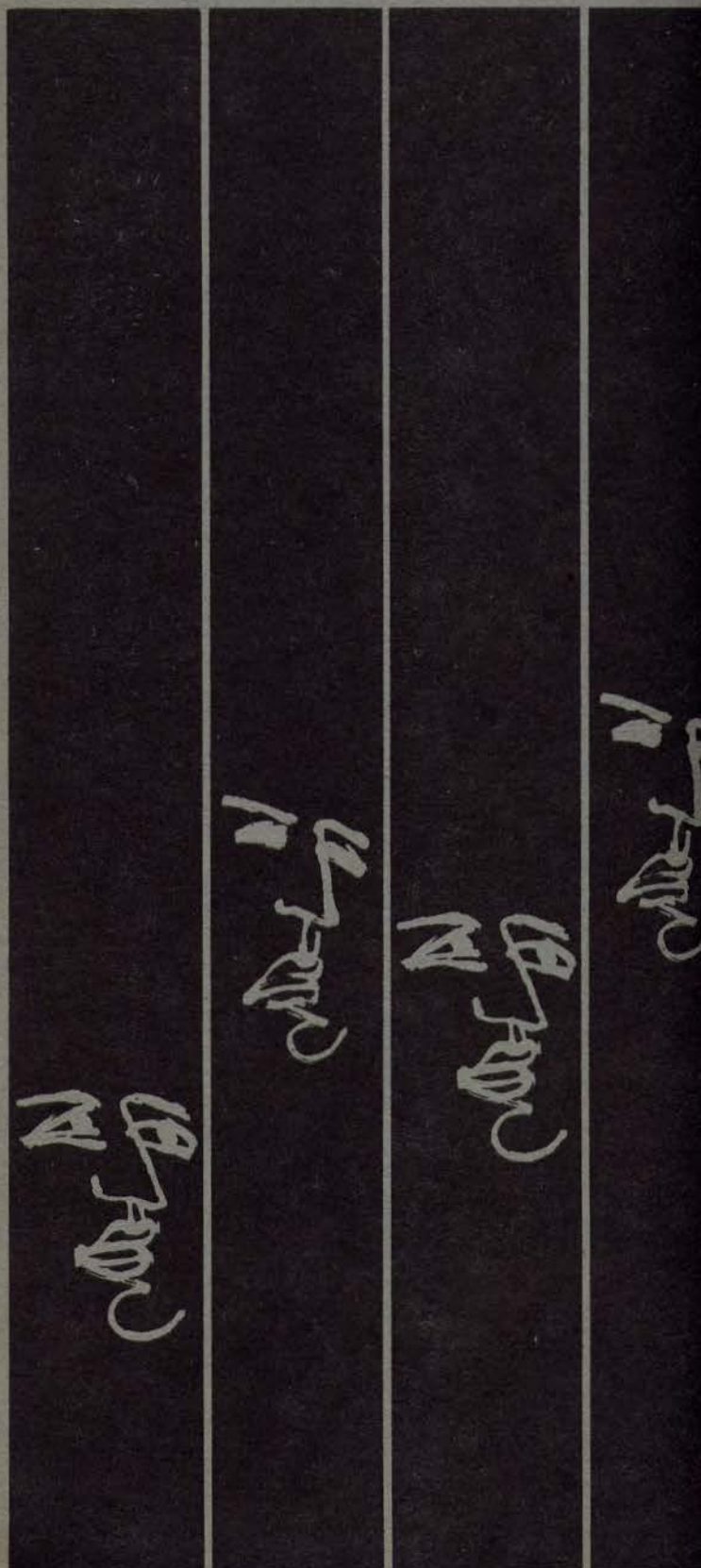
COMING EVENTS

March 7, 8, 14, 15, 16 Nicolai Gogol's THE MARRIAGE
March 12 First Chamber Dance Quartet (Ballet Concert)
*March 27, 28, 29, 30 John Arden's SERJEANT MUSGRAVE'S DANCE
April 18, 19, 25, 26, 27 Brian Friel's PHILADELPHIA, HERE I COME!
May 2, 3 University Dance Theatre Ballet Concert
May 9, 10, 16, 17, 18 Dylan Thomas' UNDER MILK WOOD

*Laboratory Theatre Production

(NOTICE: Due to unforeseen circumstances, the production of Shakespeare's CORIOLANUS, scheduled for March 7, 8, 14, 15, 16, has been indefinitely postponed.)

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



THE UNIVERSITY THEATRE

presents

Friedrich von Schiller's

MARY STUART

translated and adapted by Stephen Spender

February 7, 8, 14, 15, 16, 1969

DIRECTED BY EVELYN S. MACQUEEN
DESIGNED BY RICHARD G. MASON
TECHNICAL DIRECTION AND LIGHTING DESIGN BY OWEN SCHAUB

THE CAST (in order of appearance)

.....	David Schaeffer
.....	Daniel Maloney
.....	Patricia Herman
.....	Georgia Engel
.....	Jon Harrell
.....	Lee Stetson
.....	Mike Medeiros
.....	Ed May
.....	Rick Greene
.....	Wesley Furumoto
.....	Alan Reihl
.....	Joy Chapman
.....	Jeanie R. Hoshor
.....	Allan Almeida
.....	Anton Neubauer
.....	Leila Rudolph
.....	Larry Clinton
.....	Sally Douglass
.....	Ed May
.....	Mike Medeiros
.....	Liane Sakai
.....	Mike Azevedo
.....	Daniel Maloney

There will be one 15-minute intermission.

TONIGHT'S PLAY

In the final struggle between Mary of Scotland and Elizabeth of England, Friedrich von Schiller found a situation replete with high emotion and violent dramatic conflict. His dramatization pulls out all emotional stops.

The German Romantic playwrights were ardent admirers of Shakespeare, and the aura of the English Renaissance seems particularly strong in **Mary Stuart**. Not only are the characters based on historical figures from the earlier period (albeit with considerable poetic license), but Schiller's dramatic structure is quite similar to Shakespeare's. There is the same disregard for the dramatic unities, fluidity of movement, freedom of emotion, and even the use of soliloquies. Despite these similarities, however, Schiller's style is a unique product of nineteenth century German Romanticism.

For the most part the German Romantic playwrights were a serious lot filled with a profound sense of "Weltschmerz." There is an occasional touch of ironic humor in **Mary Stuart**, but nothing that approaches the kind of comic relief that we associate with Shakespeare.

And if the Elizabethan playwrights approved of freedom of emotion, the German Romanticists positively wallowed in it. Having little compunction about tearing an emotion to tatters, they skirted melodramatic excess primarily through emphasis on individualized and humanized characters. Perhaps this is one reason why in Schiller's plays most scenes center on only two or three characters.

Tonight's play focuses on two great queens, one of whom must die if the other is to live. Both Mary and Elizabeth are presented as complex personalities, clever, strong, capable of ruling a kingdom or shaking the equilibrium of all Europe. Yet each in her own way is vulnerable to the flaws within herself. And powerful as they are, they cannot escape the manipulations of those surrounding them. The fate of England is weighted in their struggle. As Mary tells Elizabeth:

A demon sprang up out of the abyss
To set hatred alight in both our hearts
Which were divided, even in our childhood.
The flames grew as we grew, and always men
Fed them with new hatred. Partisans put weapons,
Sword and dagger, unbidden in our hands.
You see, that is the curse fate sets on monarchs;
Who being divided, lay waste the whole world.

Evelyn S. MacQueen