

DON JUAN IN HELL

OCTOBER 20, 21, 27, 28, 29, 1967

THE UNIVERSITY THEATRE

JOHN FITZGERALD KENNEDY THEATRE
UNIVERSITY OF HAWAII / HONOLULU, HAWAII

PRODUCTION STAFF

Assistant to Director: Ann Stites
Stage Manager: Henry Ellis
Lights: Mike King assisted by Ed James, Patricia Kyle, Abdul Roshangar, Jeong-hyun Yang, Lupre Autajay
Sound: Mohammed Kowsar
Make-Up: Lee Salisbury, Mary Pat Kreischer
Costume Construction: Susan Culley, Georgia Doty, Jo Anne Diotelevi, Donna Stinecipher
Costume Maintenance: Laura St. Denis
Prompter: Leslie McGuire
Publicity: Marcia Graham, assisted by Leslie McGuire, Kristin Keeler
Properties: Fay Hendricks
House Managers: Fred Gallegos, assisted by Herb Rosenbush, Michael Doud, Ray Sasaki, Henry Hart, Gail Harimoto
Ushers: Farrington High School Reception Committee, Beta Sigma Phi (Phi Alpha Chapter), Kamehameha Thespian Society, Kailua High School National Honor Society, Kalani High School
Box-Office: Gary Toyama, assisted by Susan Min, Lynn Bloomberg, Pamela Brown, Sheila Donnelly, Joann Hasegawa, Patricia Kim, Pamela Min, Gail Miyasaki, Sandra Park, Ruth Watanabe

DEPARTMENT OF DRAMA AND THEATRE

FACULTY: Earle Ernst, chairman, Lucie Bentley, Hazel Chung Hood, Edward Langhans (on leave), Chris Longo, Evelyn MacQueen, Richard Mason, Myron Matlaw, Benito Ortotani, Yasuki Sasa, Robert Soller, Joel Trapido, Carl Wolz

STAFF: Arthur Caldeira, Takeo Miji, Nancy Takei

GRADUATE ASSISTANTS: Gary Anderson, Thomas Brown, Kevern Cameron, Alfred Choy, Susan Culley, Edgardo de la Cruz, Marcia Graham, William Gwynne, Kristin Keeler, Joan Kelly, Mary Pat Kreischer, Ellsworth London, Randolph Ward

ACKNOWLEDGEMENTS: The University Theatre wishes to thank James Bertino and the many members of the University of Hawaii, East-West Center, and community who have helped make this production possible.

COMING EVENTS

*November 2-5 Herbert's FORTUNE AND MEN'S EYES
November 10-11, 17-19 Pirandello's SIX CHARACTERS IN SEARCH OF AN AUTHOR, guest director JON JORY
*December 8-10 Dance Concert
*December 14-17 Ken Miyamoto's THE PILOT
*January 4-7 A FUNNY THING HAPPENED ON THE WAY TO THE FORUM
February 9-10, 16-18 Shakespeare's TWELFTH NIGHT
March 1-2, 8-10 Mozart's THE MARRIAGE OF FIGARO
*March 21-24 Modern Dance Concert
*March 29-31 Program of Asian Plays
*April 4-7 Frisch's BIEDERMANN AND THE FIREBUGS
April 19-20, 26-28 Dance Concert
May 10-11, 17-19 Brecht's THE GOOD WOMAN OF SETZUAN

*Laboratory Theatre Production

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



The University Theatre

presents

DON JUAN IN HELL

by George Bernard Shaw

OCTOBER 20, 21, 27, 28, 29, 1967

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UNIVERSITY OF HAWAII / HONOLULU, HAWAII

DIRECTED BY EVELYN S. MacQUEEN

DESIGNED BY RICHARD MASON

TECHNICAL DIRECTION BY ROBERT SOLLER

LIGHTING DESIGN BY HENRY ELLIS

MUSIC AND SOUND SUPERVISION BY PETER CORAGGIO

THE CAST (in order of appearance)

Doña Ana	Jane Droll
Don Juan	Kevern Cameron
Statue	William Ogilvie
Devil	Joe Wooster

There will be no intermission

TONIGHT'S PLAY

"DON JUAN IN HELL" began as a joke. British drama critic A. B. Wakely teased Shaw about his sexual puritanism and challenged him to write a play about that arch-libertine, Don Juan. Shaw accepted the challenge, and then retaliated by creating a Don Juan who is more puritan than the Puritans. Declaiming the virtues of abstinence and purity, he calls marriage "the most licentious of human institutions." To cap the joke, Shaw invented a marvelously imaginative Hell, a place of unreality and illusion, alluringly attractive to escape-prone modern man.

This is the most openly philosophical and argumentative of Shaw's comedies and one which demands intense listening on the part of the audience. Shaw is, for neither the first nor the last time, promoting one of his pet ideas, the Life Force, that force whose finest achievement is the human brain which enables man to understand life and thereby control it. As the apostle of this Life Force, Don Juan rejects the Devil's panacea of idealism and sentimentality in favor of striving to help Life in its struggle upward. "It needs a brain, this irresistible force, lest in its ignorance it should resist itself." True to his habit of avoiding long-term entanglements, he also rejects Doña Ana, who, as a woman, is considerably less metaphysical and more practical in her responses to the Life Force.

"DON JUAN IN HELL" was written as the third act of "MAN AND SUPERMAN," but is frequently played alone. In it, Shaw has created a virtuoso piece in which abstract ideas collide and rebound, expand and entangle, in a conflict which is no less impassioned for being intellectual.

Evelyn S. MacQueen