

# The Good Woman of Setzuan

May 17, 18, 24, 25, 26, 1968

## PRODUCTION STAFF

Assistant to Director: Dick Bakkerud  
Stage Manager: Mohammed Kowsar  
Music Coach: Maria Illo  
Movement Coach: Alice yi-chuan Chen  
Lighting: L. Lewis Stout, assisted by V. Ramamurthy, Stephanie Agnew, Gary Toyama, Susan Brown  
Sound Engineer: Ed James  
Costumes: Susan Culley, assisted by Donna Stinecipher, Georgia Doty, Daniell Erik Wills, Brian Grieves, and students of Drama 151  
Properties: Fay Hendricks, assisted by Fay Ito, Zia Hyder  
Make-up Consultant: Lee Salisbury  
Make-up: April Richardson, assisted by Donna Dyer, Les Miller, Pamela Brown  
Set Construction: Roy Green, assisted by students of Drama 151  
Stage Crew: Gary Toyama, assisted by David Derriksen, Robert Mohr  
Publicity: Marcia Graham and Leslie McGuire, assisted by Dick Bakkerud, V. Ramamurthy  
Photography: Bill Carlson  
Poster Design: Dick Bakkerud, N. Robert Wagstaff  
House Managers: Michael Dowd, James Farmer, Fred Gallegos, Gayle Harimoto, Henry Hart, Herb Rosenbush  
Ushers: Beta Sigma Phi, Farrington High School, Kalani High School, Kamehameha Schools  
Box Office: Gary Toyama, assisted by Pamela Brown, Joanne Hamamura, Joanne Hasegawa, Fay Ito, Pamela Min, Susan Min, Gayle Harimoto, Ruth Watanabe

## THE UNIVERSITY THEATRE

JOHN FITZGERALD KENNEDY THEATRE  
UNIVERSITY OF HAWAII / HONOLULU, HAWAII

## 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 Ortolani, 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 dela Cruz, Marcia Graham, William Gwynne, Joan Kelly, Ellsworth London, Donna Stinecipher, L. Lewis Stout, Randolph Ward

## ACKNOWLEDGMENTS

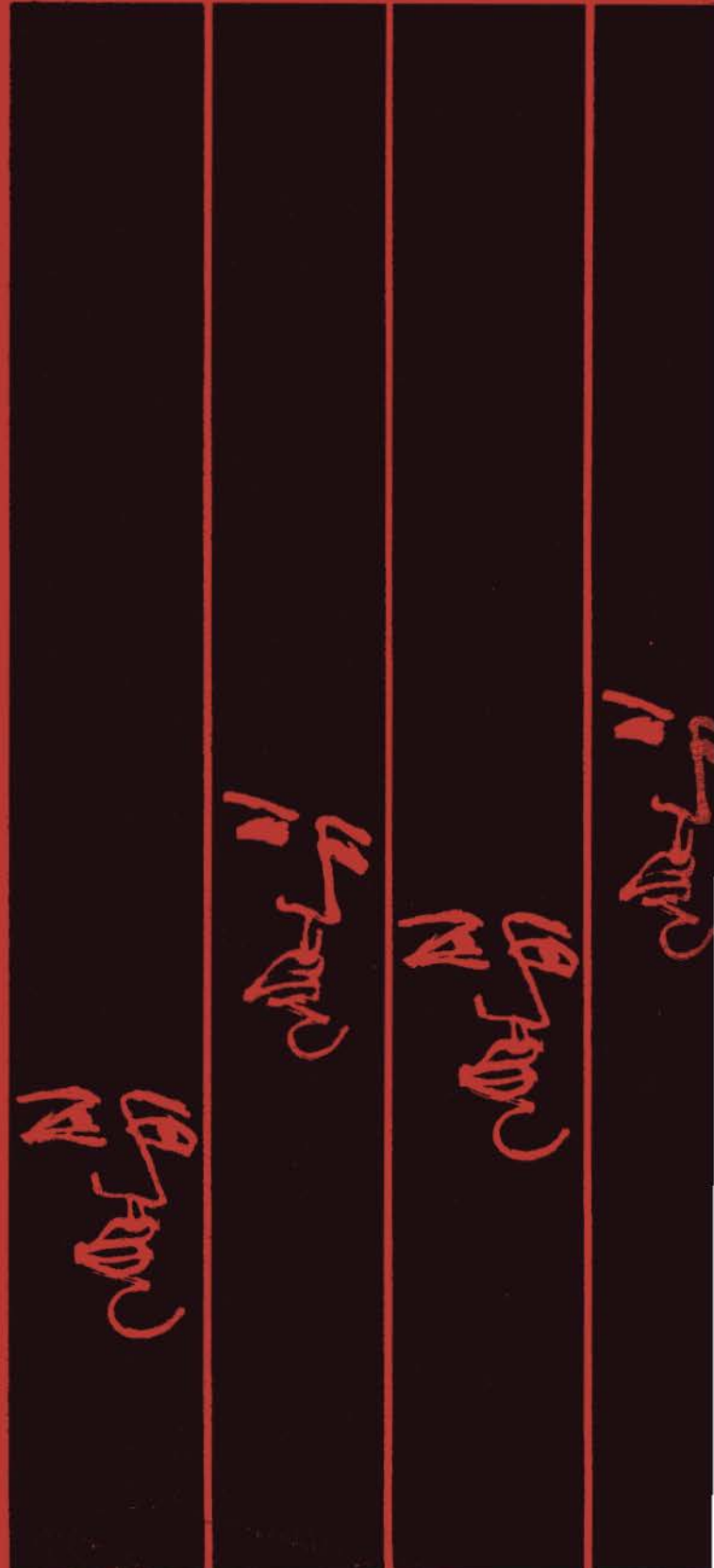
The University Theatre wishes to thank the many members of the University of Hawaii, East-West Center, and community who have helped to make this production possible.

## COMING EVENTS

### 1968 SUMMER SEASON

June 21, 22, 28, 29 ..... Harold Pinter's award-winning drama,  
THE HOMECOMING  
July 5, 6, 12, 13 ..... World Premiere of Chris Longo's  
I HEAR YA KNOCKIN', BUT YA CAN'T COME IN  
July 18, 19, 20 ..... Modern Dance Concert

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



**THE UNIVERSITY THEATRE**

presents

Bertolt Brecht's

*The Good Woman of Setzuan*

translated by Eric Bentley

May 17, 18, 24, 25, 26, 1968

DIRECTED BY EVELYN S. MACQUEEN  
 DESIGNED BY RICHARD MASON  
 MUSIC COMPOSED BY MARIA ILLO  
 LIGHTING DESIGNED BY L. LEWIS STOUT  
 TECHNICAL DIRECTION BY ROY GREEN

**THE CAST** (in order of speaking)

Wong, a water-seller .....	Brian J. Grieves
First God .....	Frank Noji
Second God .....	Daniell Erik Wills
Third God .....	Conrad Den Okamoto
Voice of Mr. Fo .....	Gregory Clurman
Voice of Mr. Cheng .....	Zia Hyder
Gentleman .....	Gregory Clurman
Shen Te, a prostitute .....	Donna Rae Stinecipher
Mrs. Shin .....	Glenda Taylor
Wife .....	Eilene Pierson
Nephew .....	T. R. Myers
Husband .....	Wil Welsh
Unemployed Man .....	Peter Rose' Meyer
Carpenter .....	Mike Morse
Brother .....	Lee Stetson
Mrs. Mi Tzu .....	Leslie McGuire
Sister-in-Law .....	Mercedes Sindico
Grandfather .....	V. Ramamurthy
Boy .....	Liane B. Sakai
Voice of Uncle .....	Gregory Clurman
Niece .....	Cheryl Lippman
Policeman .....	Bernard Raxlen
Old Woman .....	Shyrl Ann Topp
Old Whore .....	Pamela Brown
Yang Sun, an unemployed pilot .....	Paul Boswell
Shu Fu, a barber .....	Joe Wooster

**UNIVERSITY SUMMER THEATRE**

The Festival of the Arts of This Century  
 June-July, 1968  
 John F. Kennedy Theater / University of Hawaii

**ALL PERFORMANCES AT 8:00 P.M.**

June 21-22; 28-29 **THE HOMECOMING** Harold Pinter's explosive drama, winner of the 1967 New York Drama Critic's Circle Award.

July 5-6; 12-13 **I HEAR YA KNOCKIN' BUT YA CAN'T COME IN** Chris Lonnigan's play about US with funky music. (Premiere)

July 18-19-20 **MODERN DANCE CONCERT** featuring Gladys Bailin of New York with the University Dance Theatre.

**SPECIAL GUEST APPEARANCES**

June 23 **KAISAHAN DANCE COMPANY** in a program of Filipino dances under the direction of Alfredo Durano.

July 14 **HALLA HUHM DANCE COMPANY** in a program of new and traditional dances of Korea.

July 21 **KINSHI DANCE COMPANY** in a program of Japanese dances, including dances from the Kabuki repertoire.

**ADVANCE SALES BY MAIL ORDER NOW ACCEPTED**

(See order form below). Box Office opens June 17. All seats reserved. Adults \$2.50. Student \$1.75. Note: Summer session students 50c.

**MAIL ORDER FORM (DEADLINE JUNE 15)**

Gentlemen:

Please send me ..... adult tickets @ \$2.50.  
 ..... student tickets @ \$1.75.

for (event) ..... date .....

Enclosed please find my check for \$ ..... made payable to UNIVERSITY OF HAWAII, and my self-addressed, stamp envelope.

Name ..... Tel. day .....  
 ..... night .....

Address ..... zip .....

Mail to: Kennedy Theatre Box Office  
 1770 East West Road  
 Honolulu, Hawaii 96822



Old Man .....	Arturo Antonio Dionson
Mrs. Yang, Sun's Mother .....	Linda Ansai
Priest .....	Zia Hyder
Waiter .....	Gregory Clurman
Child .....	Patricia MacQueen
First Property Person .....	Fay Ito
Second Property Person .....	Zia Hyder
First Musician .....	Chiang, Shao-cheng
Second Musician .....	Gregory Clurman

PLACE: The province of Setzuan, China

TIME: The present

There will be one 15-minute intermission.

## TONIGHT'S PLAY

In which direction lies the future of modern drama? Toward the "Epic" drama of Bertolt Brecht, with its elements of expressionism, or toward the "Theatre of the Absurd," with its overtones of surrealism? These two different camps are presently engaged in intermittent, but none the less violent, argument as to which really deserves to be called truly avant-garde, truly non-conformist. Both groups want to reach beyond the limitations of realistic drama, but they differ markedly in their theories as to how this should be done.

Brecht sought to develop the "means of pleasure into an object of instruction, and to convert certain institutions from places of entertainment into organs of mass communication." To do this he developed an episodic structure, asked his actors to **show** the character rather than try to **become** it, and pulled them out of character to talk directly to the audience, recite a poem or sing a song. He tried to communicate his conceptions clearly and simply, so simply that the effect is often childlike. In time, certain external devices came to be associated with the Epic form; settings became frankly theatrical, loudspeakers, signs, and projections were frequently used. Some of these devices, once considered terribly original and daring, have now become almost clichés. But Brecht himself remained very flexible in his approach, maintaining that "... the question of choice of artistic means can only be that of how we playwrights give a social stimulus to our audience (get them moving). To this end we should try out every conceivable artistic method which assists that end, whether it is old or new." It is in this context that the present production employs the hanamichi, usually associated with Kabuki drama, but here used simply as a platform breaking through the psychological barrier of the proscenium arch.

Whichever path modern drama eventually takes, or whether, as Martin Esslin suggests, it finally derives a new form out of a fusion of Epic and Absurd, Bertolt Brecht remains one of the most influential dramatists of the twentieth century.

Evelyn S. MacQueen