

Spring 3-11-1983

The Good Woman of Setzuan (1983)

San Jose State University, Theatre Arts

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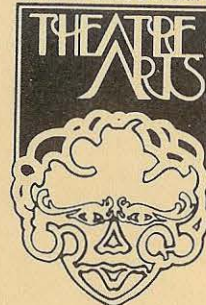
COMPOSITIONS FOR SOLO INSTRUMENTALIST

Thursday, March 24th, 8 PM

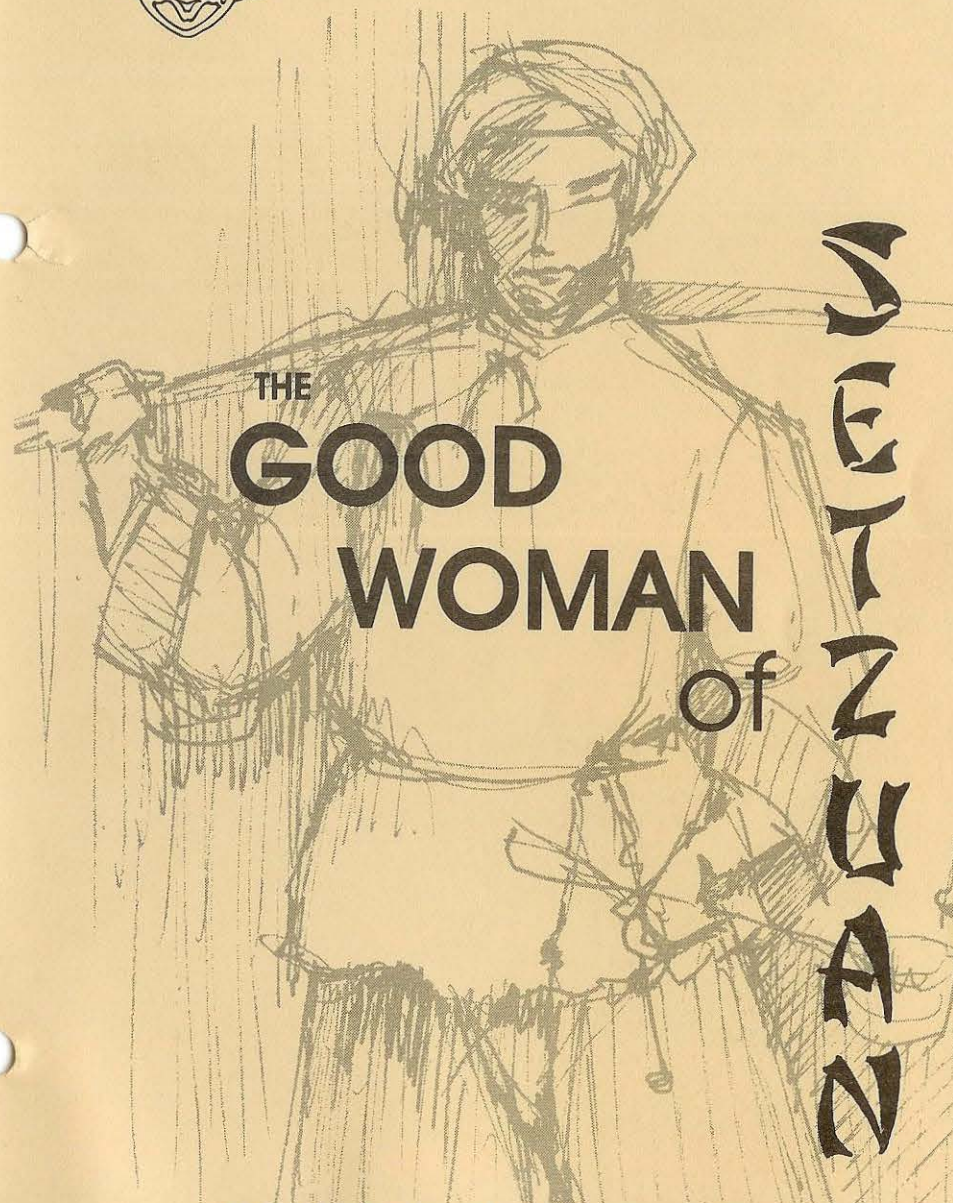
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THEATRE SAN JOSE STATE UNIVERSITY 1982-83 SEASON



THE GOOD WOMAN of

ZHUAN

MARCH 11, 12, 16, 17, 18, 19

A PLAY BY BERTOLT BRECHT

ENGLISH VERSION BY ERIC BENTLEY



THE GOOD WOMAN of

MELINDA
TOOKI
SALLY
DANIEL
MARIO
TYRA
MICHAEL
LANCE
KEITH
JERRY
TIMOTHY
ELIZABETH
DOREEN
LEON
CHRISTINE
PAM
CLAUDIA
ROBERT
JEFF
ANTHONY
GARY
DANA
CHANTAL
MERRIDEE
TOM
DARYL
RON
PAUL
REBECCA

PRODUCTION STAFF

PAUL VIERRA Technical Director
 NICHOLAS REMPEL Stage Manager
 TOM CALLAHAN Assistant Stage Manager
 RICHARD SESSIONS Assistant Stage Manager/Co-Choreographer
 STEVE PLACKE Master Carpenter
 DAN BENNETT, JIM CHIPMAN, CHANTAL CUNNINGHAM,
 RUSSELL DOOLITTLE, TA 52 CLASS MEMBERS Scenery Construction
 DONAMARIE REEDS Scenic Artist
 KIM LASHELLE Stage Crewhead
 JAMES WALLACE Stage Crew
 CATHY MOSER Property Design/Construction
 TAMMY HUNT Property Crewhead
 SUE VOGGENTHALER Property Coordination
 CHENEY MERRICK, KATY O'SHEA Property Crew
 ELIZA CHUGG Costumer
 KATHY NEFF, MARIO MORENO, ELIZA CHUGG Construction of the Gods
 THEATRE ARTS 53 CLASS MEMBERS Costume Construction
 HEATHER HUDSON Mask Construction Chief
 ADRIAN BOURNE, ROBERT SOLIS, HILARIE WRIGHT Mask Construction
 MAUREEN WALSH Mask Crew
 LESLIE FITZGERALD Costume Running Crewhead
 SANDY MULVIHILL, KARI MILLER, REX MILLER Costume Running Crew
 LISSA MAHON Makeup Artist/Crewhead
 LANCE JOHNSON, MEG WALKER Makeup Crew
 MARK AMMERMAN, TOM TRAFTON Master Electricians
 RUSSEL DOOLITTLE, SALLE KALLENBACH, REX MILLER .. Light Hanging Crew
 DAVID APPLE, ROBERT CHANDLER,
 CLAUDIA MANN, BOB VAWTER Light Running Crew
 PAUL VIERRA Sound Engineer
 JIM CHIPMAN Sound Technician
 AVERY SUMMERS Box Office Manager
 KATE IRVINE Publicity

DIRECTED BY SUSAN HARGRAVE

SCENE DESIGN BY DONAMARIE REEDS

COSTUME DESIGN & MAKE-UP DESIGN
ELIZABETH M. POINDEXTER

LIGHTING DESIGN BY KENNETH R. DORST

MUSIC AND SOUND DESIGN
COMPOSED BY QUENTIN JONES

PERFORMERS

(in order of appearance)

ANDA MARIN Child (Feng)
 MELINDA MARKS Child I
 TOOKI MARKS Child II
 SALLY HAWK Streetlady
 DANIEL C. TOURIS Wong the Waterseller
 MARIO C. MORENO God I
 TYRA GILEEN GOODMAN God II
 MICHAEL CYMANSKI God III
 LANCE HOLT Unemployed Man
 KEITH S. MARKS Street Bum
 JERRY MC ALLISTER Gentleman I/Waiter
 TIMOTHY JAMES TRICKETT Gentleman II/Boy
 ELIZABETH GACS Shen Te/Shui Ta
 DOREEN HUNT PRITS Old Woman
 LEON MICHAEL RONZANA Old Man
 CHRISTINE SCHOENWALD Mrs. Mitzu/Old Whore
 PAM CARLSON Mrs. Shin
 CLAUDIA BARR Wife
 ROBERT MIGUEL SOLIS Husband
 JEFF LETTIERE Nephew
 ANTHONY D. COMBS Carpenter
 GARY ZARO Brother
 DANA BOGART Sister-in-law
 CHANTAL CUNNINGHAM Grandmother
 MERRIDEE SPEER Niece
 TOM CALLAHAN Uncle
 DARYL COON Policeman/Priest
 RON PATE Yang Sun
 PAUL SALGADO Mr. Shu Fu
 REBECCA OMAHEN Mrs. Yang

SPECIAL THANKS

Eliza Chugg, Steve Placke, Steve Schneikert, Carol Anne Haws, Daniel Wyman, Mitchell Vierra, Manufactured Housing Specialists-San Jose, University of Santa Clara, Stanford University, Esber Karaca (Dramaturg).



University Theatre

weeks before each opening. On performance Saturdays, the Theatre box office is open from 5 p.m. through the first 15 minutes of the performance.

Mail Orders: Write the University Theatre Box Office, San Jose State University, San Jose, CA 95192 or sign up on our mailing list in the lobby and receive advance notice of special events as well.

NOTE: If tickets are held at the box office for you, please pick them up at least one-half hour prior to the performance.

LATE ARRIVAL TO THE THEATRE:

In response to numerous requests, latecomers will not be seated until a suitable break in the performance. Curtain times are Thursday-Saturday, 8 p.m., and Wednesday, 2:30 p.m.

NOTICES:

Please observe the no-smoking regulations. The use of cameras or tape recorders is not permitted. Please refrain from carrying refreshments into the theatre. Please take note of the NEAREST EXIT to your seat. In an emergency, walk, do not run, to the exit.

CHILDREN

Patrons are discouraged from bringing very young children or infants to regular performances. Every person, regardless of age, must have a ticket.

SPECIAL DISCOUNT RATES

Available to your organization or student group for theatre parties or fundraising events. Special group rates are available for groups of 20 or more. Plan an entire evening at the University Theatre which could include a backstage tour or reception with actors and design staff. For more information, please call Lawrence Thoo 277-3190.

SUBSCRIBER TICKET EXCHANGE PRIVILEGE

Subscribers may exchange their tickets up to 24 hours in advance of their performance date *on a seat available basis only*. Your usual assigned seat cannot be guaranteed when exchanging tickets. Tickets may not be exchanged from one play to another.

PARKING

We recommend that you park in the gravel parking lot at 4th and San Fernando. The entrance is on 4th Street. Please allow yourself 15 minutes to park and walk to the Theatre.

If you carry a beeper, watch or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to prevent any interruption in the performance.

For Your Information . . .

HOW TO BUY TICKETS

Tickets-by-Telephone — Call (408) 277-2777 during box office hours and charge your tickets to Visa or MasterCard.

Window Sales: Visit the University Theatre's box office at 5th & San Fernando on any work day from noon to 2 p.m. and 5 p.m. to 7 p.m. beginning two

WELCOME TO SETZUAN -- where East meets West, where Economics confronts Humanitarianism, where Capitalism and Marxism vie for power.

Is it possible to be good in a world where mere survival brings out the worst in men and women? Brecht's parable explores this problem through the dialectical approach, presenting the dilemma in terms of opposing forces for clarity's sake. Shen Te/Shui Ta embodies the split caused by the gods' search for goodness in a troubled world:

"Your injunction to be good
And yet to live was a thunderbolt,
It has torn me in two . . .
Since not to eat is to die,
Who can long refuse to be bad?"

Wong the Waterseller represents Brecht's own ideological split: his need for Marxist egalitarianism versus his Neo-Romantic search for justice and the individual's ethic.

What about Brecht's famous "Alienation effect"? Every time you become involved empathetically in Shen Te's plight or Wong's search, you are yanked back to objectivity by such obvious theatricalisms as masks, songs, speeches to the audiences, or outrageous characterization.

Our Setzuan becomes "a symbol of all places where man is exploited by man". What is the solution? We leave it up to you to change the world.

"There must, there must,
There's got to be a way."

— Director Susan Hargrave

Susan Hargrave came to California in August 1979 from New York where she was a professional mime and dancer/choreographer. Years of training in acting, dancing, and mime have sharpened her performing skills. While finishing her Ph.D. in Dance and Theatre History at Cornell University, Susan made guest appearances at arts festivals and television shows in Upstate New York, performed for two years with the Improvisational Dance Group, developed her own company which performed original mime/dance works, and was the resident choreographer for the Hangar Repertory Theatre.

Susan is an Assistant Professor of Theatre Arts at San Jose State University. She teaches Mime, Acting, and Movement for theatre--following stints as teacher at campuses and studios across the country (including the Dancemakers, State University of New York, Cornell University, and Ithaca College).



QUENTIN JONES
at one of the gamelan instruments

MUSIC NOTES

Because "The Good Woman" takes place in Asia, and because the concept of social stratification is inherent in Brecht's play, composer Quentin Jones has chosen to use the music of the Gamelan to score this University Theatre production. The Gamelan has Indonesian roots, and Gamelan music consists of a "fixed melody" (Balungan) overlaid with the embellishments of many instruments, thereby creating a "sonic stratification."



Jones is a graduate student in music composition at San Jose State, with a degree in English Literature from the University of Iowa, Iowa City. He has studied with Dr. Brent Heisinger, Professor Allen Strange and Professor Daniel Wyman, and plays both the piano and viola.

He has previously composed original music for SJSU productions of *King Lear*, *Twelfth Night* and Ketti Fring's *My Genius, My Child*. He has also composed for other media.

Jones' score for "The Good Woman" developed from a close association with San Jose State's Gamelan Si Betty, whose members are Daniel Kelley, Marshall Edwards, Ken LaCosse, Chris DeLoffi, Peter Huboi, Clay Jones, Erik Golub, Paul Carufel, Tom Wieske and Jones. The Gamelan Si Betty, under the direction of Trish Neilson, is one of about ten performing Gamelans in the Bay Area. The Gamelan is an ensemble of percussion instruments which has its roots in Javanese legend dating 200 A.D. The Gamelan program at SJSU was started in 1975 by Lu Harrison, composer and SJSU professor of world music. The Gamelan Si Betty is named in honor of Betty Freeman whose donation made possible the building of the instruments.

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