

## SUMMER THEATRE STAFF

JACK VAUGHN, Technical Director  
FRANCES ELLISON, Costumes

SHIRLEY KAMINS, Publicity  
GENE PAROLA, Business

NORMAN GODFREY, Staging Assistant

## PRODUCTION CREWS

STAGE MANAGER . . . . . JACK VAUGHN  
ASSISTANT TO THE DIRECTOR . . . . . MARIANNE MCKENZIE  
STAGE CREW . . . . . LARRY DAVIS, assisted by  
DAVID DONNELLY, CHRISTINE STEARNS, SUSAN TALLMAN, TOMAS VELEZ  
LIGHTING . . . . . NORMAN GODFREY  
PROPERTIES . . . . . ANITA GOO  
SOUND . . . . . RICHARD PIERZCHALA  
PROMPTER . . . . . NANCY WESTROPP  
PUBLICITY . . . . . BERNADEEN HO

These crews include members of the class in Theatre Practice (Drama 200).

## REMEMBRANCE OF THINGS PAST

The University theatrical season for 1958-59 consisted of productions of Arthur Miller's *A View from the Bridge*, the Japanese No play *Kantan* in its original version attributed to Zeami and a modernization by Yukio Mishima, Moliere's *The School for Wives*, Shakespeare's *Twelfth Night* done at the Waikiki Shell in cooperation with the Board of Public Parks and Recreation as the feature event of a Hawaiian Shakespeare Festival, and three prize-winning one-act plays. A workshop production, Manfred Hausmann's *The Fischbeck Tapestry*, was offered as a bonus for season ticket holders.

## ANNOUNCEMENTS

The 1959 Playwriting Contests sponsored by the Theatre Group are now open, with August 31 the deadline for the submission of original one-act plays. One division of the contest is restricted to University of Hawaii undergraduates, while the other is open to all other residents of Hawaii. Copies of contest rules are available at the Box Office.

The 1959-60 production schedule for the University of Hawaii Theatre Group consists of Synge's modern Irish comedy, *The Playboy of the Western World*; Ibsen's classic study of the "new woman," *Hedda Gabler*; the annual group of one-act plays; a revival, possibly in expanded form, of tonight's *Thunder and Rain*; and Shakespeare's *Hamlet*. The productions of *Hedda Gabler* and *Hamlet* signal the beginning of a great play series which will offer, during the next four years, these two classics plus Sophocles' *Oedipus Rex*, Aristophanes' *Lysistrata*, the morality play *Everyman*, Shakespeare's *King Lear*, Moliere's *Tartuffe*, and Chekhov's *The Cherry Orchard*.

## ACKNOWLEDGMENTS

The special thanks of all concerned with this production go to Lily P. H. Cheng Winters. A resident of Peking for many years, Mrs. Winters has given unstintingly of her knowledge of North Chinese life during the period of the play. Such authenticity as the production possesses is due largely to her.

A number of others have been helpful. First among these is Dr. Lee Winters whose own residence and teaching in China was as helpful to the production as to the translation. Robert Ansteth Ltd. provided the Chinese grills. Those who assisted with gowns and furnishings include, in addition to the Winters, Consul-General and Mrs. W. P. Ts'ai, Mr. and Mrs. Francis Inn, and Mr. and Mrs. Joseph Chu.

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July 1959  
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# THE UNIVERSITY OF HAWAII SUMMER THEATRE

## TS'AO YU'S Thunder and Rain

July 22, 23, 24, 25, 1959  
FARRINGTON HALL

THE UNIVERSITY OF HAWAII SUMMER THEATRE

presents

THUNDER AND RAIN

by

Ts'ao Yü

Translated by Lily Pao-Hu Cheng Winters

Adapted by Edwards Langhans

CAST

|   |                  |
|---|------------------|
| CHOU P'U-YUAN, chairman of the board of a<br>mining company . . . . .               | DAVID DONNELLY   |
| CHOU FAN-YI, his wife . . . . .   | SARA COFFIN      |
| CHOU CH'UNG, son of P'u and Fan-yi . . . . .  | DAVID EDWARDS    |
| CHOU P'ING, P'u's son by a former wife (Lu Shib P'ing) . . . . .                    | SAM YOUNG        |
| LU KUEI, man servant of the Chou family . . . . .                                   | JAMES NAKAMOTO   |
| LU SHIH P'ING, his wife, a janitress in a school<br>in another town . . . . .       | JANET TANAKA     |
| LU SSU FENG, daughter of Lu Kuei and Shib P'ing,<br>a Chou family servant . . . . . | CONNIE DANIELSON |
| LU TA HAI, son of Lu Shib P'ing . . . . .   | RAY SHIGAKI      |
| ANOTHER CHOU SERVANT . . . . .  | TOMAS VELEZ      |
| A THIRD CHOU SERVANT . . . . .  | NORMAN GODFREY   |

The play is set in North China in the 1920's.

Act I. The Chou home. A midsummer day.

Intermission

Act II. Scene 1. The Lu house. That night.  
Scene 2. The Chou home. Two hours later.

Settings by JACK VAUGHN  
assisted by NORMAN GODFREY

Costumes by FRANCES ELLISON and LILY PAO-HU CHENG WINTERS

Production Advisor: LILY PAO-HU CHENG WINTERS

Directed by JOEL TRAPIDO  
assisted by EDWARD LANGHANS

TONIGHT'S PLAY

*Thunder and Rain* (Lai Yü), written and produced in the 1930's, was the first successful play of Ts'ao Yü. Bursting upon a pre-revolutionary China brought up to the traditional Chinese opera, *Thunder and Rain* created a stir whose theatrical impact was at least as great as, say, that aroused by Hugo's *Hernani* in the Paris of its day. Chinese opera had, on the one hand, dealt with traditional themes and attitudes, and, on the other, was written and performed in a highly stylized, formal, presentational fashion. *Thunder and Rain* was a revolt from both. In both writing and production, it discarded stylization for the realism of Ibsen, Chekhov, and O'Neill. Further following the great Western realists, the play struck at the heart of many of the traditions of its culture. Shortly after its first production, *Thunder and Rain* was translated and played in Japan and, at about the same time, made into a highly successful Chinese film.

Some of the acclaim which greeted *Thunder and Rain* was undoubtedly chauvinistic: It was the first Western play by a Chinese which came to the attention of large numbers of people in the Orient. Probably, however, even more of the play's success was due to its rather sensational plot, just as much of the immediate success of Ibsen's *Ghosts* was attributable to its treatment of venereal disease. But just as Ibsen was concerned with ideas broader and more basic than the problem of syphilis, so Ts'ao Yü does battle for ideas whose impact is broader and deeper than the surface of his story. Nor are the ideas of the two playwrights always so very different. If Ibsen, in *Ghosts* as often elsewhere, expresses his impatience with the persistence of outmoded ideas, so Ts'ao Yü pictures a widespread dissatisfaction with traditional Chinese life. The connection with Chekhov is obvious: Like the great Russian, Ts'ao Yü wrote of a people often frustrated and confused, of a society dominated by a past against which it sought to rebel. The resulting picture of a culture in transition is to be seen not only in the characters and some of the action of *Thunder and Rain*, but even in the undigested mixture of modern and traditional objects which mark the settings of the play. The results of Ts'ao Yü's study of O'Neill and of the Greeks, too, are apparent—in such matters, for example, as the theme of incest and the absorption with fate. Influences aside, however, even this first play shows its author's ability to draw characters of power and fire and to put them in situations charged with emotion.

In his preface to the Chinese edition, Ts'ao Yü expressed his desire to have the play trimmed of its repetitions and of extraneous material. The present adaptation is an attempt to satisfy that request, as well as to make a summer production of manageable length. About forty-five minutes of the play has been deleted, including a prologue-epilogue framework. Though the omission of this material was painful for the adapter, the cuts have not significantly altered the play.

So far as is known, this is the first theatre version, and the first production, of *Thunder and Rain* in English.