

## THE GREAT PLAYS CYCLE

Tonight's production continues a unique experiment in educational theatre. *King Lear* is one of eight dramatic masterpieces which will form a permanent repertory to be produced by the Theatre Group at the rate of two per year as part of the regular season schedule; when all eight plays have been performed, the Cycle will begin again.

Theatre Group has for many years provided the University and the community with productions of classic works, but no plan existed to assure every generation of college students that it would have the opportunity to see or participate in such great plays as *Hamlet* or *Oedipus Rex*. It seemed clear that if such plays were worth doing, they were worth doing regularly, and if a permanent repertory of masterworks could be established, teachers in a variety of disciplines would be better able to correlate course work with play productions. The Great Plays Cycle, though academically oriented, should also prove enjoyable and enlightening to the many Theatre Group playgoers from outside the University, for each revival of a Cycle play will be an entirely new production.

Though the actual experience of the coming four years may suggest some slight alterations in the Cycle plan, the eight works and their permanent positions on the Theatre Group schedule are as follows:

Fall 1961	Shakespeare: KING LEAR
Spring 1962	Anonymous: EVERYMAN
Fall 1962	Aristophanes: LYSISTRATA
Spring 1963	Moliere: TARTUFFE
Fall 1963	Ibsen: HEDDA GABLER
Spring 1964	Shakespeare: HAMLET
Fall 1964	Sophocles: OEDIPUS REX
Spring 1965	Chekhov: THE CHERRY ORCHARD
Fall 1965	Shakespeare: KING LEAR

. . . . and so on. Other productions on the annual five-play Theatre Group bill will bring playgoers works of almost equal importance which could not be included in the list of eight. The advance scheduling above will provide teachers with the opportunity to plan such class discussion of plays as they may wish.

The Great Plays Cycle, it is hoped, will serve to make more vivid drama's close relationship both to academic work and to life itself, and in preserving an important part of our cultural heritage it will pay tribute to Shakespeare, Sophocles and their colleagues.

## ANNOUNCEMENTS

Tryouts for Theatre Group's next production, Ibsen's *John Gabriel Borkman*, will be held on January 11 and 12 at Farrington Hall from 2 to 5 p.m. Scripts will be available in the box office shortly before Christmas vacation to those students interested in reading the play beforehand.

The Honolulu Theatre for Youth presents *The Emperor's New Clothes*, a children's comedy, on December 9 at 10:30 a.m. and 3:30 p.m. and December 10 at 3:30 p.m. at Aliiolani Theatre at the corner of 6th and Waiālae Avenues.



THE  
UNIVERSITY  
OF  
HAWAII  
THEATRE  
GROUP

THE  
DEPARTMENT  
OF  
DRAMA  
AND  
THEATRE

GREAT PLAYS CYCLE

## PRODUCTION STAFF

Stage Manager.....	ELISSA GUARDINO, <i>assisted by</i> NANCY PARKER
Prompters.....	SNEIH DASS, NAOMI FIKE
Lighting.....	JEANETTE ALLYN and CLIFTON CHUN, <i>assisted by</i> ED ST. JOHN, FRANK CHONG, PATRICK NAUGHTON, NANCY REEVES, ROCHELLE LEE, LEANN McELHENY, PAT IGOE, BILL SIEVERS, ANN MIYAMOTO, JOHN LEE
Costume Maintenance.....	CAROL KOUCHI, <i>assisted by</i> MYRA HARADA, LEONORA CHING
Costume Construction.....	FRANCES ELLISON, <i>assisted by</i> PEGGY POYNTZ, DOROTHY BLAKE, CARROLL RICE, LOUISE HAMAI, CAITILIN HERRICK, MARSHA BRISCOE
Makeup.....	CAROL SONENSHEIN, <i>assisted by</i> CINDY DEVEREAUX, ROSE MARIE ORDONEZ, BARBARA BABBS, VICKI MARTIN, CAROL ANZAI, LETHIA YOUNG
Properties.....	MARY MANCHEGO, <i>assisted by</i> AMANDA PECK
Sound.....	DANIEL S. P. YANG, <i>assisted by</i> JEFFREY EMBLER, AL MANEKI, LAURA GARILAO, TIM WHEELER
Business.....	JOAN LEE, <i>assisted by</i> ANN MIYAMOTO, SNEIH DASS, LAURA GARILAO, JACKIE MILICI, DALE SONENSHEIN, TOM KARTAK, JUDY OI
Public Relations.....	DOUG KAYA, <i>assisted by</i> VICTOR TOM, SHEILA UEDA
House Management.....	FRED LEE GALLEGOS, <i>assisted by</i> DAVE McCAULEY, ROBERT MOORE, HARRY HART, PAT ZANE, VERNON TOM, CLYDE WONG, ED GAYAGAS
Ushers.....	ARMY DRILL TEAM, PHI DELTA SIGMA, EPIPHANY EPISCOPAL YOUNG CHURCH MEN, HALE O KANE, BETA BETA GAMMA, KAPPA IOTA
Actors' Representatives.....	ANN MIYAMOTO, WILLIAM KROSKE
Members of the classes in Dramatic Production (Drama 150), Theatre Practice (Drama 200), and Advanced Theatre Practice (Drama 600) have assisted in the preparation of this production.	

## THEATRE GROUP PRODUCTION CHAIRMEN

ELISSA GUARDINO	JOAN LEE	WILLIAM KROSKE	FRED GALLEGOS
JEANETTE ALLYN	ANN MIYAMOTO	CAROL SONENSHEIM	TIM WHEELER
LUCIE BENTLEY, EARLE ERNST, EDWARD LANGHANS, JOEL TRAPIDO, JOHN DREIER, ARTHUR CALDEIRA, JEFFREY EMBLER, TOM KARTAK (Advisers-Directors)			

## ACKNOWLEDGMENT

The Theatre Group wishes to thank Richard S. Lum and Raymond Vaught for their assistance with the music used in the production.

## TONIGHT'S PLAY

"*King Lear* seems to me Shakespeare's greatest achievement, but it seems to me *not* his best play. And I find that I tend to consider it from two rather different points of view. When I regard it strictly as a drama, it appears to me, though in certain parts overwhelming, decidedly inferior as a whole to *Hamlet*, *Othello*, and *Macbeth*. When I am feeling that it is greater than any of these, and the fullest revelation of Shakespeare's power, I find I am not regarding it simply as a drama, but am grouping it in my mind with works like the *Prometheus Vincit* and the *Divine Comedy*, and even with the greatest symphonies of Beethoven and the statues in the Medici Chapel.

" . . . The stage is the test of strictly dramatic quality, and *King Lear* is too huge for the stage. Of course, I am not denying that it is a great stage-play . . . . But (not to speak of defects due to mere carelessness) that which makes the *peculiar* greatness of *King Lear*—the immense scope of the work; the mass and variety of intense experience which it contains; the interpenetration of sublime imagination, piercing pathos, and humour almost as moving as the pathos; the vastness of the convulsion both of nature and of human passion; the vagueness of the scene where the action takes place; the half-realised suggestions of vast universal powers working in the world of individual fates and passions—all this interferes with dramatic clearness even when the play is read, and in the theatre not only refuses to reveal itself fully through the senses but seems to be almost in contradiction with their reports. This is not so with the other great tragedies."

—A. C. Bradley, *Shakespearean Tragedy*

"No Shakespearian play shows so wide a range of sympathetic creation: we seem to be confronted, not with certain men and women only, but with mankind. It is strange to find that we have been watching little more than a dozen people. *King Lear* is a tragic vision of humanity, in its complexity, its interplay of purpose, its travailing evolution. The play is a microcosm of the human race—strange as that word 'microcosm' sounds for the vastness, the width and depth, the vague vistas which this play reveals. . . . The technique here—the vagueness of locality, and of time, the inconsistencies and impossibilities—all lend the persons and their acts some element of mystery and some suggestion of infinite purposes working themselves out before us. . . . This mysterious accompaniment to the *Lear* story makes of its persons vague symbols of universal forces. But those persons, in relation to their setting, are not vague. They have outline, though few have colour: they are like near figures in a mist. They blend with the quality of the whole. The form of the individual is modified, in tone, by this blurring fog. . . . We watch, not ancient Britons, but humanity; not England, but the world. Mankind's relation to the universe is [the] theme, and Edgar's trumpet is as the universal judgement

summoning vicious man to account . . . . the clear demarcation of half the persons into fairly 'good', and half into fairly 'bad', is no chance here. It is an inevitable effect of a balanced, universalized vision of mankind's activity on earth. But the vision is true only within the scope of its own horizon. That is, the vision is a tragic vision, the impregnating thought everywhere being concerned with cruelty, with suffering, with the relief which love and sympathy may bring, with the travailing process of creation and life. In *Macbeth* we experience Hell; in *Antony and Cleopatra*, Paradise; but this play is Purgatory. Its philosophy is continually purgatorial."

—G. Wilson Knight, *The Wheel of Fire*

"At the beginning of the play, [Lear] is incapable of disinterested love, for he uses the love of others to minister to his own egotism. His prolonged agony and his utter loss of everything free his heart from the bondage of the selfhood. He unlearns hatred, and learns love and humility. He loses the world and gains his soul—

'We two alone will sing like birds i' the cage;  
When thou dost ask me blessing, I'll kneel down,  
And ask of thee forgiveness.'

The play is not, as some of our grandfathers believed, pessimistic and pagan: it is rather an attempt to provide an answer to the undermining of traditional ideas by the new philosophy that called all in doubt. Shakespeare goes back to a pre-Christian world and builds up from the nature of man himself, and not from revealed religion, those same moral and religious ideas that were being undermined. . . . Some have thought that Shakespeare, as well as Gloucester, believed that

'As flies to wanton boys, are we to the gods:  
They kill us for their sport.'

Others have supposed that he would have subscribed to Kent's exclamation that the stars governed our condition; or, more plausibly, that he would have agreed with Edgar's stern summing-up—

'The gods are just, and of our pleasant vices  
Make instruments to plague us.'

But all these, and other, statements about the gods are appropriate to the characters who speak them, and to the immediate situation in which they are spoken. Shakespeare remains in the background; but he shows us his pagan characters groping their way towards a recognition of the values traditional in his society."

—Kenneth Muir, *King Lear*

*King Lear* is staged in a setting which borrows the major elements of the Shakespearean stage: a platform with entrances at either side, an inner stage behind the platform, and a second inner stage above the first. While the acting areas which result are somewhat smaller than those of Shakespeare's stage, the arrangement permits the continuity of performance which marked Elizabethan play production.

THE UNIVERSITY OF HAWAII THEATRE GROUP  
and  
THE DEPARTMENT OF DRAMA AND THEATRE  
present

William Shakespeare's  
KING LEAR

**CAST**

(in order of speaking)

EARL OF KENT.....	JERRY AURBACH
EARL OF GLOUCESTER.....	ALFRED WHEELER
EDMUND, Bastard son to Gloucester.....	EDWARD LANGHANS
LEAR, King of Britain.....	NORMAN WRIGHT
GONERIL }.....	BARBARA EARLE
CORDELIA } Daughters to Lear.....	CARROLL RICE
REGAN.....	GEORGEANNA SINGER
DUKE OF CORNWALL, Husband to Regan.....	HOWARD GOTTSCHALK
DUKE OF ALBANY, Husband to Goneril.....	MASON ALTIERY
DUKE OF BURGUNDY.....	CARLETON GREEN
KING OF FRANCE.....	AMOS LEIB
EDGAR, Son to Gloucester.....	ROBERT SCOTT
OSWALD, Steward to Goneril.....	TOM KARTAK
KNIGHT.....	ARTHUR PARSON
FOOL.....	JACK VAUGHN
GENTLEMAN, Attendant on Cordelia.....	JEFFREY EMBLER
CURAN, a Courtier.....	ADRIAN CASTELL
SERVANTS to Cornwall.....	DOUG KAYA, ARTHUR PARSON, ALBERT HEE, ADRIAN CASTELL
OLD MAN, Tenant to Gloucester.....	RANDY KIM
MESSENGER.....	ALBERT HEE
DOCTOR.....	WALTER POYNTZ
CAPTAIN to Edmund.....	ARTHUR CALDEIRA
HERALD.....	RANDY KIM
OTHER KNIGHTS, ATTENDANTS, and SOLDIERS.....	ARTHUR CALDEIRA, ADRIAN CASTELL, ALBERT HEE, DOUG KAYA, ARTHUR PARSON

The play is set in ancient Britain.

There will be one intermission.

Design and Technical Direction by JOHN DREIER

Costumes by FRANCES ELLISON

Production Management by ARTHUR CALDEIRA

Lighting by RALPH VANDERSLICE

Fencing by ALFRED WHEELER

Assistant to the Director, SNEIH DASS

Directed by JOEL TRAPIDO

The music used in the play was composed for the purpose by Armand Russell of the Music Department.