

PRODUCTION STAFF

STAGE MANAGERS NORMAN DAVISON, FRANKLIN LIU
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 FRANKLIN LIU, JUANITA MCANNALLY, OWEN SHEETS, GARLAND THOMEN,
 HELEN TOPHAM, PAT YOUNG, NANCY WESTROPP
 LIGHTING NORMAN DAVISON
 COSTUMES FRANCES TATEI and GRACE YAMADA, assisted by
 LORETTA MAEDA, JANE SUGIYAMA, THELMA TSE, NANCY WESTROPP
 SOUND OWEN SHEETS
 MAKE-UP JAMES LASH, assisted by DELPHIA PLAISANCE
 BUSINESS WALLACE AKIYAMA, assisted by FRANKLIN LIU
 PUBLICITY ROBERT LUM, JAMES MISHIMA, MAYBELLE NAKAMURA
 PROPERTIES DELPHIA PLAISANCE, MEREDITH STEINHAUSER, MISAO TOKUHISA
 PROMPTERS KAY LINS, PAT YOUNG

Most departments have been assisted by the classes in Dramatic Production (Drama 150, 151) and Theatre Practice (Drama 200).

THEATRE GROUP COUNCIL

WALLACE AKIYAMA	NORMAN DAVISON	RUSSELL SOWERS
HEDWIG BILLABER	CHARLES FORESMAN	MISAO TOKUHISA
SHEILA CRUICKSHANK	DIXON INCE	WALTER YOUNG
	MAYBELLE NAKAMURA	

LUCIE BENTLEY, EARLE ERNST, and JOEL TRAPIDO (Directors)

ACKNOWLEDGMENTS

The Theatre Group wishes to acknowledge the assistance of others, including both students and members of the faculty and administration, who have helped make this production possible; and to express special thanks to the Mark Young Company for dishes, to Fisherman's Wharf for lobsters, to David Muramoto of the David Muramoto Studio of Photography for publicity photographs, Precision Radio for the sound system, and Da Kind Used Furniture.

THEATRE GROUP NEWS

As tonight's play makes obvious, the Theatre Group has frequent use for period furnishings of many kinds. The Group therefore welcomes donations of costumes, furniture, old lighting fixtures, and other items which may be usable in plays. If you have such items which you would consider turning over to the Theatre, please do not hesitate to call or write one of the directors or a member of the Council.

In April the Theatre Group and the Music Department will combine to present two one-act operas, Gian-Carlo Menotti's *Amahl and the Night Visitors* and Puccini's *Gianni Schicchi*. The season will close in May with the world premiere in English of the modern Chinese play *Peking Man*, tryouts for which will be held in March. Interested students are urged to watch *Ka Leo* and the Farrington Hall Bulletin board for announcement of the dates of tryouts.



THE
 UNIVERSITY
 OF
 HAWAII
 THEATRE
 GROUP

Eugene O'Neill's

AH, WILDERNESS!

February 26, 27, and
 March 3, 4, 5, 6, 1954
 FARRINGTON HALL

THE UNIVERSITY OF HAWAII THEATRE GROUP

presents

AH, WILDERNESS!

by

Eugene O'Neill

CAST

NAT MILLER, owner of the "Evening Globe"	CARL ESSER
ESSIE, his wife	HELEN TOPHAM
ARTHUR, their son	MASON ALTIERY
RICHARD, their son	DIXON INCE
MILDRED, their daughter	JUANITA MCANNALLY
TOMMY	STEPHEN BESS
SID DAVIS, Essie's brother, reporter on the "Waterbury Standard"	SHELDON BREN
LILY MILLER, Nat's sister	MOLLY CONANT
DAVID McCOMBER, dry-goods merchant	JAMES LASH
MURIEL McCOMBER, his daughter	BARBARA EXNER
WINT SELBY, a classmate of Arthur's at Yale	JAMES SIKKING
BELLE	NANCY ANN WESTROPP
NORA	KAY LINS or COLETTE CARTER
BARTENDER	EDMUND POONS
SALESMAN	JAMES KOMEYA

SYNOPSIS OF SCENES

ACT I

Sittingroom of the Miller home in a large small-town in Connecticut.
Early morning, July 4, 1906.

ACT II

Diningroom of the Miller home. Evening of the same day.

ACT III

- Scene I. Back room of a bar in a small hotel. 10 o'clock the same night.
Scene II. The Miller sittingroom. A little after 10 o'clock the same night.

ACT IV

- Scene I. The Miller sittingroom. About 1 o'clock the following afternoon.
Scene II. A strip of beach on the harbor. About 9 o'clock that night.
Scene III. The Miller sittingroom. About 10 o'clock the same night.

There will be intermissions between the acts.

Directed by JOEL TRAPIDO

Technical Direction by ROBERT VOGELSANG

Costumes and Make-up by HEDWIG BILLABER

Assistant to the Director, KAY LINS

EUGENE GLADSTONE O'NEILL

Ah, Wilderness! is by no means typical of Eugene O'Neill's plays. O'Neill says that his purpose "was to write a play true to the spirit of the American large small-town at the turn of the century. Its quality depended upon atmosphere, sentiment, an exact evocation of the mood of a dead past. To me, the America which was (and is) the real America found its unique expression in such middle-class families as the Millers, among whom so many of my own generation passed from adolescence into manhood." How different this was from most of O'Neill's work is well indicated by Brooks Atkinson, drama critic of the *New York Times*, in an article which appeared a few days after O'Neill's death on November 27 of last year.

[O'Neill] was not interested in artful plots but in ideas—or specifically, the one idea of the destiny of mankind. . . .

As evidence of the restless, inquiring energy he poured into the theatre, look at the different kinds of plays he wrote between 1917 and 1931, which was his most creative period. His one-act plays about the sea, afterwards collected under the title of *S. S. Glencairn*, were realistic drama that distilled raw truth into a kind of undeclared poetry.

Beyond the Horizon (1919), which was his first full-length play, and *Anna Christie* (1921) were also realistic with overtones of poetry. He could write about ignorant people without patronizing them because he had known them and accepted them as equal partners in the universal struggle with fate. *The Emperor Jones* (1920) probed the subconscious of a swagger hero and used the theatre as a form of rhythmic incantation. In 1922 his *The Hairy Ape* made a powerful use of expressionism to tell a brute story.

In one year, 1924, he produced three plays: *All God's Chillun Got Wings*, *Welded*, and *Desire Under the Elms*. This driving tragedy about New England made realistic statements but invoked fate as relentlessly as *Oedipus Rex* and *Agamemnon*; in my opinion, *Desire Under the Elms* is one of his two masterpieces. For the next seven years he went on experimenting in character analysis, religious speculation and satire in *The Great God Brown* (1926), *Lazarus Laughed* (1926), *Marco Millions* (1928), and *Dynamo* (1929). *Strange Interlude* (1928), a ruthless search into motives and impulses, applied the psychoanalytical method to the character of a possessive woman.

Three years later he produced his grand masterpiece, *Mourning Becomes Electra* (1931), which interpreted a Greek tragic theme in terms of modern thought. He produced three more plays in subsequent years: *Ah, Wilderness!* (1935), *Days Without End* (1934), and *The Iceman Cometh* (1946), and he published the text of *The Moon for the Misbegotten* in 1952. There are others never acted or published.

Some evidence of the qualities in O'Neill's youth which must have been in part responsible for his producing *Ah, Wilderness!*, so different from the rest of his work, is to be found in a letter he wrote to Atkinson about twenty-five years ago reporting his acquisition of a high-powered automobile: "Yes, it's a Cadillac 12! But lest this sound too opulent for a serious-minded dramatist, let me hasten to explain I snared it second-hand. Only used 2,000 miles, iron-clad guarantee attached, looking brand new, over one thousand dollars off, who could resist this splendid gift of world depression? Not I, who have always been an A-one snob where it came to cars and boats, which must have speed, line and class or 'we are not amused.' This snootiness dates back to boyhood days. My father, the Count of Monte Cristo, always got me the classiest rowboat to be had, and we sported the first Packard car in our section of Conn., way back in the duster-goggles era. My brother and I once got this car up to a mile over 40. A great day—from which the car never fully recovered!" O'Neill, however, evidently recovered, as, in *Ah, Wilderness!*, Richard happily recovers.