

PRODUCTION STAFF

STAGE MANAGER TAKEO MIJI
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 COSTUMES NANCY ARAKAKI, NANCY WESTROPP
 LIGHTING TAKEO MIJI, *assisted by* HARRY JACOBS, MARIANNE SWISHER
 BUSINESS FRANKLIN LIU
 PUBLICITY JAMES MISHIMA, MAYBELLE NAKAMURA
 MAKE-UP CARL ESSER
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 BOX-OFFICE WILHELM ALAMA, RONALD BRIGHT, ROBERT MILLS,
 MAYBELLE NAKAMURA, FRANCES SAGARA, HELEN
 TOPHAM, NANCY WESTROPP, PAT YOUNG
 PROMPTER MARILYN KAMELGARN
 SOUND SAMUEL YOUNG

THIS GROUP HAS BEEN ASSISTED BY the classes in *Dramatic Production*
 (Drama 150) and *Theatre Practice* (Drama 200).

THEATRE GROUP COUNCIL

Nancy Arakaki	James Komeya	Maybelle Nakamura
Hedwig Billaber	Franklin Liu	Patsy Young
Carl Esser	Kathleen Lum	Nancy Westropp
	Takeo Miji	
Lucie Bentley, Earle Ernst, and Joel Trapido (Directors)		

ACKNOWLEDGMENTS

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THE
 UNIVERSITY
 OF
 HAWAII
 THEATRE
 GROUP

MOSS HART'S THE CLIMATE OF EDEN

February 25, 26, and
 March 2, 3, 4, 5, 1955
 FARRINGTON HALL

THE UNIVERSITY OF HAWAII THEATRE GROUP

presents

THE CLIMATE OF EDEN

by

Moss Hart

CHARACTERS

OLIVIA	HELENE ROBERTSON
BERTON	MARTIN CHARLOT
THE REVEREND GERALD HARMSTON	WILLIAM THIELICKE
MRS. HARMSTON	HELEN TOPHAM
MABEL	MARIAN SWALL
GARVEY	WARREN CRANE
GREGORY HAWKE	CYRUS FARYAR
LOGAN	THOMAS MOSSMAN
ELLEN	NANCY ARAKAKI
HOWARD	SAMUEL YOUNG
ROBERT	TAKEO MIJI
MR. BUCKINGHAM	BRUCE WICHMAN
MRS. BUCKINGHAM	MARILYN KAMELGARN
NATIVES	JAMES PERRY, AURORA AVECILLA, FRANKLIN LIU, MOLLY CONANT, ROMANA RIVERA
CHILDREN	JUDY BELL, GEORGES AND JEAN-JACQUES DICKER

SCENE

The action of the play takes place in the house and church of the Reverend Gerald Harmston, in the jungle of British Guiana. The time is the present.

There will be an intermission of ten minutes between the two acts.

Directed by EARLE ERNST

Technical Direction by WARREN CRANE

Backdrop designed and painted by HARRY BALDWIN

Costumes by HEDWIG BILLABER

Properties by ANNA JUST SPENCER

TONIGHT'S PLAY

To the disappointment of many, including the author, a man of considerable success in the commercial theatre, *The Climate of Eden* was a failure on Broadway. The critics thought rather well of the play and its production, but the public refused, as it frequently does, to follow their lead. It seems significant that although the critics found much to praise in the play, they did not agree upon its points of excellence.

In his novel *Shadows Move Among Them*, Edgar Mittelholzer invented a small utopia; then "by some great good fortune or by some horrible mischance" Moss Hart read the novel, liked it immensely because it dealt with a "utopia of the heart," and decided to dramatize it. The invention of utopias, from Plato to H. G. Wells, has always fascinated writers and has had a tremendous influence upon human thought. Today, however, even the word *utopia* is a derogatory one, conveying the idea of impracticability, if not subversion. Perhaps the basic reason for the failure of the play lies in the contemporary distrust of utopias. The temper of the times seems to be a resigned acceptance of the status quo rather than the imaginative construction of a world of greater felicity. The modern authors who most frequently think of the otherwhere and the otherwhen, the science fiction writers, seldom create pleasurable ideal societies. Instead, the future worlds they envision are projections of modern society, in which contemporary evils are enlarged, in which the individual is destroyed and social organization becomes an inexorable machine. For many, the most credible view of the future lies in such pessimistic pseudo-utopias as Aldous Huxley's *Brave New World* and George Orwell's 1984.

The "civilization" which Mittelholzer imagined cannot, of course, please everyone, since each man fashions his own world of the heart and is loath to accept one that is not built up out of his private prejudices. *The Climate of Eden* is bound to offend some, for it takes a stand against such honored institutions as competitive living and its resultant neuroses, the fears and hypocrisies surrounding sex, the gloominess of most established religions. It projects a world of "hard work, frank love, and wholesome play"; it recognizes the necessity of myth to give meaning to life; it is based upon the Christian virtues of forgiveness and compassion; it is a world of both the flesh and the spirit. But one man's Medea, it has been remarked, is another man's Persian. However difficult it may be for us to admire another's utopia, much less wish to live in it, we can at least admire, in a time when the world grows smaller and less bright daily, the courage to invent a utopia at all, even a tiny one.

COMING EVENTS

The Climate of Eden will be followed, during March, by a foreign film. It is hoped that the recent French prize-winner, *The Earrings of Madame de . . .*, will be available.

The next Theatre Group production will be Molière's trenchant comedy of love and money, *The Miser (L'Avare)*. First performed in Paris in 1668 with the author in the name part, *L'Avare* has been widely popular ever since. Its comic devices, thoroughly representative of Molière's genius, are scattered through modern comedy; indeed theatregoers familiar with such "modern" comedians as Benny and Hope will recognize even their debt to the great French actor-playwright. The Theatre Group production will play about six performances in April.

The Honolulu Community Theatre has just secured performance rights to Teichmann and Kaufman's *The Solid Gold Cadillac*. This charming comedy will open at the Ruger Theatre on March 30 for a three-week run.