

presents

HEDDA GABLER

by

HENRIK IBSEN

The Cast
(in order of appearance)

Miss Julia Tesman, *Tesman's aunt*.....MARGARET SOLOMON
Berta, the Tesman's maid.....CAROLE HODGSON
George Tesman, *University Research Fellow in the
History of Civilization*.....C. W. STEVENS
Hedda, *his wife*.....VIVECA LINDFORS
Mrs. Elvsted.....ELECTRA GAILAS
Judge Brack.....HOWARD GOTTSCHALK
Eilert Lovborg.....JOHN STALKER
The Scene: Tesman's villa in a fashionable residential section of the town.

ACT I
An autumn morning

ACT II
Early evening

ACT III
The next morning

ACT IV
That night

Directed by EARLE ERNST

Designed by RICHARD MASON

Technical Direction by ARTHUR CALDEIRA

Miss Lindfors appears through arrangements made by the
American National Theatre and Academy.

Hedda Gabler is one of the plays in the University Theatre
Great Plays Cycle.

May 26, 27, 28, 29, 30, 1964

A constant theme in Ibsen's later work is the influence of the past upon the present. In most of the plays the past lies like a dead weight upon the central characters, inhibiting and crippling them. Mrs. Alving says in *Ghosts*,

The longer I live the most convinced I am that we're all haunted in this world, not only by things we inherit from our parents, but by the ghosts of innumerable old prejudices and beliefs, half-forgotten cruelties and betrayals—we may not even be aware of them—but they're there just the same, and we can't get rid of them.

In *Hedda Gabler* (1890) Ibsen set the central character in the milieu of late nineteenth-century bourgeois society. Hedda's legacy from her father (symbolized in the duelling pistols) is aristocratic tastes and an aristocratic will to power. Hedda hopes to secure the external attributes of the aristocratic life by marrying George Tesman and even entertains the thought of gaining power by making him an important public figure. But she finds herself "homeless in her new home, dislocated, alienated, in search of an identity which a newly fluid social system has fragmentized."

Hedda dreams of a free "beautiful," hedonistic existence, but she is also the product and victim of narrow bourgeois values—conventional, prudish, afraid of what people will think. These two opposed forces create an unbearable tension. Frustrated, bored, Hedda's only outlet is prurient curiosity and spitefulness. Not having the courage to live as she would like, she seizes upon Lovborg as the instrument through which, vicariously, she can experience the Dionysian ecstasy and release she longs for and at the same

time "shape a man's destiny." Cheated of her dream of beauty and release, she at last finds the courage to perform the "beautiful," aristocratic act which Lovborg has denied her.

The play takes place in a psychological realm of transition from a society based firmly upon an aristocratic code of existence to a society in which the things men live for are less noble, in which aspiration is limited or frustrated, in which, glimpsed behind the *gemütlichkeit* of the bourgeois parlor, is the absurd emptiness of the twentieth-century wasteland.

PRODUCTION STAFF

Stage Manager.....AMIEL Y. LEONARDIA

Lighting.....TOSHIRO OGAWA, *assisted by* KENNETH CHIU, MARGARET FRAME,
KUANG YEN NIEH, BETTE MIDLER

Costumes.....FUJIE KAJIKAWA, *assisted by* LEATRICE KIMURA,
JOYCE YOSHIZU

Properties.....NEILANI GRAHAM

Make-up.....DIANE RATKOWSKI

Prompter.....MARGARET GUDEJKO

Construction Crew.....ARTHUR CALDEIRA, *assisted by*
BRUCE HAGENSEN, MAKO HIYASHI
JANICE KIDO, JEAN OTANI
ROBERT MIHO, MARY ANNE FOWLER, SHERIDAN MORLEY,
STANLEY SEKIMOTO, JON MAYBELL

Business and Publicity.....ALFRED CHOY, HAZEL CUNNINGHAM, JEAN DENHAM,
CAROLE HODGSON, VIRGINIA HODGSON, LUCIA SINKE
assisted by KAREN BIDGOOD, DIANE MORRISEY

House Manager.....FRED GALLEGOS, *assisted by* HENRY HART,
DOUGLAS KAYA, WILLY CHEN CHI KHEONG, ANN MILLER,
PAT MOSHER, TULINE NONOMURA, HERB ROSENBUSH, VIVIAN SAITO

Ushers.....FARRINGTON HIGH SCHOOL RECEPTION COMMITTEE, HUI KAHU MAI,
HUI LOKAHI, MCKINLEY HIGH SCHOOL CITIZENS CLUB, ORDER OF RAINBOW
GIRLS #6, ROOSEVELT HIGH SCHOOL, ST. FRANCIS CONVENT

THEATRE GROUP PRODUCTION CHAIRMEN

Alfred Choy (Business)	Bill Whedbee (Lights)
Carole Hodgson (Publicity)	Pat Naughton (Sound)
Fred Gallegos (House)	Billie Bidgood (Makeup)
Mary Bell (Costumes)	Carroll Rice (Actors)

DEPARTMENT OF DRAMA AND THEATRE

Faculty and Staff: Earle Ernst (Chairman), Joel Trapido, Lucie Bentley, Edward Langhans, Richard Mason, Robert Graham, Francis Fergusson, Onoe Kuroemon, Arthur Caldeira, Nancy Takei, Stanley Rosenberg, Lucia Sinke, Amiel Y. Leonardia, Sheridan Morley, Roy McGalliard.

Assistants: Hazel Cunningham, Virginia Hodgson, Fujie Kajikawa, Jean Denham

Technical Trainees: Kenneth Chiu, Atsumi Karashima, Haruhiko Kubota, Kuang-Yen Nieh, Toshiro Ogawa, Pramana Padmodarmaja, Wahju Sihombing, Nakorn Wankavisan

ACKNOWLEDGMENT

The University Theatre thanks the many members of the University of Hawaii faculty and staff for their help in this production.

NOTICE

Smoking is not allowed in the auditorium, nor may photographs or recordings be made during the performance.

1963-64 SEASON

Sept. 24.....	Noh Kyogen by the Nomura Kyogen Troupe
Oct. 25-27.....	Kimio Eto and Suzushi Hanayagi
Nov. 7-9.....	Shanta Rao and Company of South India Dancers and Musicians
Dec. 4-22.....	Mokuami's Kabuki play <i>Benten the Thief</i> (in repertory, celebrating the formal Shakespeare's tragedy <i>Hamlet</i> opening of the John Fitzgerald Kennedy Theatre) Gershwin's musical <i>Of Thee I Sing</i>
Jan. 25.....	Onoe Kuroemon in a Kabuki program
Feb. 19-22.....	Congreve's Restoration comedy <i>The Way of the World</i>
Mar. 6-8.....	Korean Dancers and Musicians
Mar. 16-21.....	Williams' modern drama <i>Cat on a Hot Tin Roof</i>
Apr. 10-12.....	Jean Erdman's dance drama <i>The Coach with the Six Insides</i>
Apr. 15-18.....	Schisgal's avant-garde plays <i>The Typists</i> and <i>The Tiger</i>
Apr. 27-May 2.....	Brecht's epic theatre <i>The Caucasian Chalk Circle</i>
May 11-16.....	Original One-Act Plays
May 22-30.....	Ibsen's modern tragedy <i>Hedda Gabler</i>