

THE UNIVERSITY THEATRE

presents

THE TYPISTS AND THE TIGER

by

MURRAY SCHISGAL

~~THE~~ TYPISTS

Sylvia.....MARGARET GUDEJKO OR BETTE MIDLER*

Paul.....PAUL MCGAFFEY

The place is an office.

The time is from the twenties to the sixties.

INTERMISSION

~~THE~~ TIGER

Gloria.....JEAN DENHAM

Ben.....LLOYD MURRAY

The place is a basement apartment.

The time is the present.

Miss Midler will play on Wednesday and Saturday, Miss Gudejko on Thursday and Friday.

Directed by JOEL TRAPIDO

Designed by RICHARD MASON

Technical Direction by ARTHUR CALDEIRA

ACKNOWLEDGMENTS

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APRIL 15, 16, 17, 18, 1964

TONIGHT'S PLAYS

The Typists and The Tiger was first produced in America just over a year ago in an Off-Broadway theatre. The reaction of Walter Kerr, perhaps the most disenchanted of the present generation of critics writing for the New York dailies, is sufficiently informative to bear repetition here:

The Typists is tasty and *The Tiger* is terrific and I have now run out of alliteration but not out of enthusiasm. . . .

What has happened is that a writer has come along who is original enough and witty enough to make even the avant-garde seem slightly old-fashioned. It's not that these plays are wilder than what we are accustomed to in our more unorthodox play-going, though they're wild enough in their ways and I must say I'm wild about them. Rather, they possess a set of laws capable of taking a fresh bite out of a fresh hide.

The Tiger begins with a man who may be only slightly deranged picking up a woman on a street corner (much to her shock and surprise, though not to her ultimate undoing), slinging her over his shoulder, dragging her to his basement hovel, and here threatening to teach her how to release her "primal forces, without hypocrisy." . . .

In the course of an apparently zany improvisation, two events take place: you begin laughing, and light dawns. In author Murray Schisgal we have come upon a satirist who knows what all the new clichés are — the clichés about conformity and how people can't communicate — and is out to belt them in the chops with a high and handsome swing. The blows land, the target turns turtle, and the avant-garde can now change the subject.

The Typists is not quite so irrepresible, but with *The Tiger* being so insanely funny it doesn't have to be. Indeed, in its account of an enduring relationship between two terminally frustrated people (the program might well read, "The same day, twenty years later"), it becomes touching in a remote and subliminal way.

The most impressive news is that we have in Mr. Schisgal a perceptive, advanced, and coherent satirist and, in this outing, a perfectly delightful evening.

Without doubt Mr. Kerr's exposure to too many examples, including some very fine ones, of Off-Broadway's love affair with the avant-garde is partly responsible for his enthusiasm. He was understandably eager to welcome a playwright who suggests that the Absurdist is absurd.

But Kerr's excitement, and that of other critics and audiences (the plays for 200 performances and stopped then only because of other commitments of the two principals), cannot be laid solely at the door of a too-rich list of avant-garde plays. One needs have seen none of them to be warmed by Schisgal's thrusts at the current crop of sophomore's clichés—or, in the case of one of the tigers, the clichés of the sophomore manqué. Just as noted, and perhaps closer to home for many audiences, is the author's perception that suburbanite and beatnik mouth the same half-understood, half-generalities.

The New York production, and the earlier London one, followed *The Tiger* with *The Typists*. For various reasons, including the greater length of *The Typists* and the fact that *The Tiger* is more original and more pointed, the present production reverses this sequence. In either arrangement audiences can readily note that the two plays are rather different. What may not be so quickly apparent is that they are also much alike. By dealing with two different intellectual levels who come from three segments of our social organization, Schisgal is able to present in his pair of plays complementary views of a society which is said by much of our literature, not to say our newspapers and magazines, to be doomed by an ever-increasing mechanism.

His view of the prophecies of doom may be summarized in one word: Nonsense! On the one hand are the typists, whose persistence in their struggle with themselves and their surroundings is never quite defeated; on the other hand are the tigers, whose pseudo-intellectual, anti-typist "ideas" are seen to be mere mouthings, as vapid as their speakers. The plays also arrive at a double irony: The less well-educated, apparently less intelligent typists are more often right than their better sounding, superficially more sophisticated counterparts. Of course, the story of *The Tiger's* beat postman and his suburban matron has its own handsome ironies.

Murray Schisgal completed his formal education after the end of World War II, having then been discharged as a twenty-year-old veteran (and supported his studies for a time by working in a letter-shop like that of *The Typists*, and for a time by playing flute and clarinet in what he now calls "insignificant bands"). After a brief period during which he practiced law, he became an English teacher. When his spare-time writing resulted in a successful London production of *The Typists and The Tiger* in 1960, he gave up teaching to become a full-time playwright. Others of his plays have since been produced in London and Boston, and are planned for New York.

PRODUCTION STAFF

Stage Manager.....	AMIEL Y. LEONARDIA
Lighting.....	TOSHIRO OGAWA, <i>assisted by</i> DAVID ORIN CHARLES
Costumes.....	FUJIE KAJIKAWA, <i>assisted by</i> BARBARA BABBS, DOLORES MCGAFFEY
Sound.....	DAVID ORIN CHARLES
Properties.....	BARBARA BABBS, DOLORES MCGAFFEY, <i>assisted by</i> PAUL MCGAFFEY, NANCY TAKEI
Makeup.....	BARBARA BABBS
Prompters.....	BARBARA BABBS, DOLORES MCGAFFEY
Stage Crew.....	ARTHUR CALDEIRA, <i>assisted by</i> AMIEL Y. LEONARDIA, SHERIDAN MORLEY, STANLEY ROSENBERG
Business and Publicity.....	ALFRED CHOY, HAZEL CUNNINGHAM, JEAN DENHAM, CAROLE HODGSON, VIRGINIA HODGSON, LUCIA SINKE, <i>assisted by</i> BARBARA BABBS, KAREN BIDGOOD, LOIS ENGELMAN, ALBERT HEE, DIANE MORRISEY, CALVIN ONAGA, GEORGEANNA SINGER
House Manager.....	FRED GALLEGOS, <i>assisted by</i> HENRY HART, DOUGLAS KAYA, VIVIAN SAITO, ANN MILLER
Ushers.....	BETA BETA GAMMA, COMMERCE CLUB, KE ANUENUE, UNIVERSITY YOUNG WOMEN'S CHRISTIAN ASSOCIATION

Members of the classes in *Dramatic Production* and *Theatre Practice* have also assisted in preparing the production.