



THE  
UNIVERSITY  
OF  
HAWAII  
THEATRE  
GROUP

THE  
DEPARTMENT  
OF  
DRAMA  
AND  
THEATRE

CAST

VLADIMIR (Didi)	DOUGLAS NIGH
ESTRAGON (Gogo)	DAVID DONNELLY
POZZO	NORMAN GODFREY
LUCKY	TONY CUTLER
BOY	DIANE WARREN

Act I A country road. Evening.

Intermission

Act II Next day. Same time. Same place.

Designed and Directed by HARRY GRIER

STAGE MANAGER	Gene Parola
COMPANY MANAGER	Diane Warren
PROPERTIES	Louise Philippi, <i>assisted by</i> Norman Godfrey, Elaine Childs
LIGHTS	Paula Resler
SOUND	Carol Clapp
MAKEUP	Ann Miyamoto
COSTUMES	Patricia Grier
PROMPTER	Robert Jardin
BUSINESS MANAGER	Douglas Kaya
PUBLIC RELATIONS DIRECTOR	David Donnelly, <i>assisted by</i> Winifred Leong
HOUSE MANAGER	Fred Gallegos, <i>assisted by</i> Charles Grantham and Harvey Wong

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.

Samuel Beckett's **WAITING FOR GODOT**

FARRINGTON HALL  
JAN. 7, 8, 9, 1960

## TONIGHT'S PLAY

A charge against *Waiting for Godot* is that it is crazy. It is, or it isn't, and one way or the other doesn't matter as much as one may imagine. You will observe that your friends who most bitterly protest that a work of art is crazy are themselves quite daft and disorganized . . . whereas the maker of the work is quite clear-eyed, clear-minded, and a master at his work. The maker could make in another manner. Then, why does he make in a crazy manner? That question is the beginning of decent study, of an attempt at acceptance, if the thing made is not instantly irresistible. *Waiting for Godot* is not instantly irresistible. It demands patience, watchfulness, courtesy, and even affection.

Another charge against it is that it doesn't mean anything, or rather that it means too many things, none of them clearly defined. Charge dismissed. It means what it means to whoever is watching. What else could it mean?

In *Waiting for Godot*, nothing happens, but somehow or other a great deal happens, and none of it is strange, unfamiliar, unbelievable, or superdramatic. All of it is simultaneously delightful and annoying, laughable and heart-breaking, ridiculous and tragic—and yet nobody soliloquizes and then runs amuck killing father, mother, brother, sister, wife, son, daughter, uncle, aunt, cousin, friend, enemy, stranger, or passerby. In the other plays they did that, and it didn't help.

—William Saroyan

## ANNOUNCEMENTS

Forthcoming productions: One-Act Plays Feb. 26, 27; Mar. 3, 4, 5  
Ts'ao Yü's *Storm* or Shaw's *Candida* Apr. 1, 2; 7, 8, 9  
Shakespeare's *Hamlet* May 12-14, 19-21, 26-28

(The College of General Studies will offer a course in *Shakespearean Stage Production*, Drama 540, one credit, Mondays 7-9 p.m. for ten weeks starting February 1, coordinated with the *Hamlet* production.)

16mm. Film Series: Theatre Group patrons may be interested in a series of foreign and domestic film classics sponsored by the International Student Association. Some coming films: *Rashomon* (Jan. 9), *Ox Bow Incident* (Jan. 23), *Bicycle Thief* (Feb. 6), *Les Enfants du Paradis* (Feb. 20). Showings are in Bilger Hall 152 at 7:30 p.m.; admission \$.75.

## THEATRE GROUP PRODUCTION CHAIRMEN

Douglas Kaya	Ann Miyamoto	Gene Parola	David Donnelly
Carol Kouchi	Norman Godfrey	Richard Pierzchala	Fred Gallegos
Lucie Bentley, Earle Ernst, Edward Langhans, Joel Trapido (Advisers-Directors)			