

## THE GREAT PLAYS CYCLE

Tonight's production continues a unique experiment in educational theatre. *Hamlet* is one of eight dramatic masterpieces which will form a permanent repertory to be produced by Theatre Group at the rate of two per year as part of the regular season schedule; when all eight plays have been performed, the Cycle will begin again.

The idea of establishing a select repertory of plays of historical, artistic and literary importance originated with Dr. Earle Ernst, Professor of Drama and Theatre at the University. Theatre Group has for many years provided the University and the community with productions of classic works, but no plan existed to assure every generation of college students that it would have the opportunity to see or participate in such great plays as *Hamlet* or *Oedipus Rex*. It seemed clear that if such plays were worth doing, they were worth doing regularly, and if a permanent repertory of masterworks could be established, teachers in a variety of disciplines would be better able to correlate course work with play productions. The Great Plays Cycle, though academically oriented, should also prove enjoyable and enlightening to the many Theatre Group playgoers from outside the University, for each revival of a Cycle play will be an entirely new production.

Though the actual experience of the coming four years may suggest some slight alterations in the Cycle plan, the eight works and their permanent positions on the Theatre Group schedule are as follows:

Spring 1960	Shakespeare: <i>Hamlet</i>
Fall 1960	Sophocles: <i>Oedipus Rex</i>
Spring 1961	Chekhov: <i>The Cherry Orchard</i>
Fall 1961	Anonymous: <i>Everyman</i>
Spring 1962	Shakespeare: <i>King Lear</i>
Fall 1962	Aristophanes: <i>Lysistrata</i>
Spring 1963	Molière: <i>Tartuffe</i>
Fall 1963	Ibsen: <i>Hedda Gabler</i>
Spring 1964	Shakespeare: <i>Hamlet</i>

...and so on. Other productions on the annual five-play Theatre Group bill will bring playgoers works of almost equal importance which could not be included in the list of eight. The advance scheduling above will provide teachers with the opportunity to plan such class discussion of plays as they may wish.

The Great Plays Cycle, it is hoped, will serve to make more vivid drama's close relationship both to academic work and to life itself, and in preserving an important part of our cultural heritage it will pay tribute to Shakespeare, Sophocles and their colleagues.

### ANNOUNCEMENTS

This summer the University Theatre will present Nobel Prize winner Luigi Pirandello's philosophical comedy, *Right You Are! (If You Think You Are)*. Participation will be open to all Summer Session students, and the performances will be on July 27, 28, 29, and 30 at Farrington Hall. Summer students will be admitted free upon presentation of their activities cards; cash tickets will be \$1.50. All seats will be reserved.

The Honolulu Theatre for Youth, of which the Department of Drama and Theatre is a co-sponsor, will do two summer plays for children: *Beauty and the Beast* on July 8 and 9, and *Alice in Wonderland* on September 1, 2, and 3. Tryouts for *Beauty* will be held in Farrington Hall June 4 and 5 at 2:00 P.M.; everyone is invited to try out.



THE  
UNIVERSITY  
OF  
HAWAII  
THEATRE  
GROUP

THE  
DEPARTMENT  
OF  
DRAMA  
AND  
THEATRE

# GREAT PLAYS CYCLE

## NEXT SEASON

The 1960-61 Theatre Group season will include:

Sophocles' <i>Oedipus Rex</i>	October 27, 28, 29; November 3, 4, 5
Annual One-Act Plays	December 9, 10; 15, 16, 17
Chekhov's <i>The Cherry Orchard</i>	March 2, 3, 4; 9, 10, 11
Ts'ao Yü's <i>Storm</i>	April 14, 15; 20, 21, 22
Deurrenmatt's <i>Taizai</i>	May 26, 27; June 1, 2, 3

*Oedipus Rex* and *The Cherry Orchard* are works in the Great Plays Cycle, *Storm* is a modern Chinese drama in a new translation by Lily Pao-Hu Winters which was produced last July for our Summer Session audience, *Taizai* is a highly theatrical work set in contemporary Japan, and the annual group of one-act plays, will, as this year, include original works from the Theatre Group playwriting contest plus short plays by standard authors.

## 1960-61 THEATRE GROUP SEASON CARDS

If you would like to subscribe now (and be billed next fall) for the 1960-61 season, you need only fill out the form below and either leave it at the lobby box office during intermission or after the show, or mail it to Theatre Group, University of Hawaii. Your card will be sent to you in September.

Name:..... Standard Season  
Card(s) at \$5.00  
(good any performance)

Address:..... Limited Season  
Cards(s) at \$3.00  
(good opening nights  
and Thursdays only)

Theatre Group will file your application, and when the Season Cards are ready for distribution next fall (about September 30), the card or cards you have asked for above will be sent to you along with a bill. Cards, of course, may also be purchased anytime during the 1960-61 season and represent considerable savings even if you do not attend all the productions. Cash ticket prices will be \$1.50, and there may well be an extra production placed on the season schedule, to which season card holders will be admitted at no extra charge.

Note: Season cards represent savings, not seats; seat reservations need to be made for each production.

(You may tear off this page of the program or leave the entire program at the box office; in either case, if you would like a new program, you may have one.)

THE UNIVERSITY OF HAWAII THEATRE GROUP

and

THE DEPARTMENT OF DRAMA AND THEATRE

present

WILLIAM SHAKESPEARE'S

# H A M L E T

CAST

(in order of appearance)

FRANCISCO . . . . .	TONY CUTLER
BERNARDO . . . . .	NORMAN GODFREY
HORATIO . . . . .	JAMES DROMMOND
MARCELLUS . . . . .	DAVID DONNELLY
GHOST . . . . .	DENNIS CHALDECOTT
LADIES-IN-WAITING . . . . .	HELEN TOPHAM, JOYCE FEATHERSTONE, ALVIRA SANFORD
CLAUDIUS . . . . .	WILLIAM THIELICKE
GERTRUDE . . . . .	CHARLOTTE PATTERSON
HAMLET . . . . .	JOHN STALKER
LAERTES . . . . .	RALPH VANDERSLICE
OPHELIA . . . . .	KATHLEEN SCOTT
POLONIUS . . . . .	AMOS LEIB
CORNELIUS . . . . .	WILLIAM MAYHEW
VOLTIMAND . . . . .	HARRY GRIER
REYNALDO . . . . .	CHARLES BOURNE
ROSENCRANTZ . . . . .	ADRIAN CASTELL
GUILDENSTERN . . . . .	GENE PAROLA
FIRST PLAYER . . . . .	WILLIAM KROSKE
PLAYER KING . . . . .	JOSEPH HALPIN
PLAYER QUEEN . . . . .	JACK VAUGHN
FOURTH PLAYER . . . . .	MYRA HARADA
NORWEGIAN CAPTAIN . . . . .	TONY CUTLER
FORTINBRAS . . . . .	JAMES LINN
SAILOR . . . . .	CHARLES BOURNE
FIRST GRAVEDIGGER . . . . .	NORMAN WRIGHT
SECOND GRAVEDIGGER . . . . .	DAVID DONNELLY
PRIEST . . . . .	WILLIAM MAYHEW
OSRIC . . . . .	EDWARD LANGHANS

The Ghost's lines are read by JOEL TRAPIDO

*Played in nineteen scenes, with one intermission.*

Setting designed and production directed by EARLE ERNST

Setting constructed under the supervision of JACK VAUGHN

Costumes by FRANCES ELLISON

## TONIGHT'S PLAY

"The most pervasive of Shakespeare's image patterns in this play . . . is the pattern evolved around the three words, show, act, play. 'Show' seems to be Shakespeare's unifying image in *Hamlet*. Through it he pulls together and exhibits in a single focus much of the diverse material in his play. The ideas of seeming, assuming, and putting on; the images of clothing, painting, mirroring; the episode of the dumb show and the play within the play; the [major] characters . . . are drawn into the range of implications flung round the play by 'show.'

"'Act,' on the other hand, I take to be the play's radical metaphor. . . . What, this play asks again and again, is an act? What is its relation to the inner act, the intent? 'If I drown myself wittingly,' says the clown in the graveyard, 'it argues an act, and an act hath three branches; it is to act, to do, to perform.' Or again, the play asks, how does action relate to passion, that 'laps'd in time and passion' I can let 'go by Th' important acting of your dread command'; and to thought, which can so sickly o'er the native hue of resolution that 'enterprises of great pitch and moment With this regard their currents turn awry, And lose the name of action'; and to words, which are not acts, and so we dare not be content to unpack our hearts with them, and yet are acts of a sort, for we may speak daggers though we use none. Or still again, how does an act (a deed) relate to an act (a pretense)? For an action may be nothing but pretense. So Polonius readying Ophelia for the interview with Hamlet, with 'pious action,' as he phrases it, 'sugar[s] o'er The devil himself.' Or it may not be a pretense, yet not what it appears. So Hamlet spares the king, finding him in an act that has some 'relish of salvation in 't.' Or it may be a pretense that is also the first foothold of a new reality, as when we assume a virtue though we have it not. Or it may be a pretense that is actually a mirroring of reality, like the play within the play, or the tragedy of *Hamlet*.

"To this network of implications, the third term, play, adds an additional dimension. . . . We see that every major personage in the tragedy is a player in some sense, and every major episode a play. The court plays, Hamlet plays, the players play, Rosencrantz and Guildenstern try to play on Hamlet. . . . And the final duel, by a further extension, becomes itself a play, in which everyone but Claudius and Laertes plays his role in ignorance. . . .

"The full extension of this theme is best evidenced in the play within the play itself. . . . For here on the stage before us is a play of false appearances in which an actor called the player-king is playing. But there is also on the stage, Claudius, another player-king, who is a spectator of this player. And there is on the stage, besides, a prince who is a spectator of both these player-kings and who plays with great intensity a player's role himself. And around these kings and that prince is a group of courtly spectators. . . . and they, as we have come to know, are players too. And lastly there are ourselves, an audience watching all these audiences who are also players. Where, it may suddenly occur to us to ask, does the playing end? Which *are* the guilty creatures sitting at a play? When is an act not an 'act'?"

—Maynard Mack, *The World of Hamlet*

Shakespeare's  
H A M L E T

FARRINGTON HALL  
MAY 12-14; 19-21; 26-28, 1960

## PRODUCTION STAFF

- Stage Manager . . . . . GENE PAROLA
- Assistant to the Director . . . . . JANET TANAKA
- Prompters . . . . . JANE HOSEKAWA
- Stage and Set Construction . . . . . JACK VAUGHN,  
*assisted by* NORMAN GODFREY, THOMAS BASS, GENE PAROLA
- Lights . . . . . CAROL CLAPP, *assisted by* PAULA RESLER, KAREN WEST
- Sound . . . . . DIANE WARREN,  
*assisted by* DENNIS HEE, CLARENCE CHANG, GORDON CHAVES
- Properties . . . . . BOBBIE ANDRE and GWYN CHANG, *assisted by*  
TONI SMITH, MARCIA BRADEN, BRENDA CUSHNIE, EDIE STANLEY
- Makeup . . . . . ANN MIYAMOTO,  
*assisted by* JUNE LUCAS, JOYCE MORTON, JOAN LEE
- Costume Maintenance . . . . . CAROL KOUCHI, *assisted by*  
AMY NAGANO, ELLIE NAGANO, CAROL KOMETANI,  
RUBY ASATO, ELVA HAMAMOTO, ANN KIMURA, ELLIE YAMAGATA
- Costume Construction . . . . . FRANCES ELLISON, *assisted by*  
MILDRED MCINTOSH, DOROTHY BLAKE, LOUISE HAMAI,  
DOROTHY TUTTLE, DOROTHY RODMAN, VIRGINIA JONES
- Business Manager . . . . . DOUGLAS KAYA
- Public Relations Director . . . . . DAVID DONNELLY, *assisted by* JANET FAURE,  
PATRICIA DANIEL, PAULA RESLER, BROTHER CHARLES FAHEY, ROBERT SCOTT
- House Manager . . . . . FRED GALLEGOS, *assisted by*  
CHARLES GRANTHAM, HARVEY WONG
- Ushers . . . . . ROTC AND AFROTC DRILL TEAMS, ALPHA OMICRON,  
ZETA PI ZETA, PHI DELTA SIGMA, ROOSEVELT HIGH SCHOOL
- Trumpeters . . . . . ROBERT BROWN, RICHARD OKUMA, BONIFACE LEONG
- Members of the classes in *Dramatic Production* (Drama 151) and *Theatre Practice* (Drama 200 and 600) have assisted in the preparation of this production.

## THEATRE GROUP PRODUCTION CHAIRMEN

- DOUGLAS KAYA (Business)    GENE PAROLA (Staging)    DAVID DONNELLY (Publicity)
- CAROL KOUCHI (Costumes)    NORMAN GODFREY (Acting)    FRED GALLEGOS (House)
- ANN MIYAMOTO (Makeup)
- LUCIE BENTLEY, EARLE ERNST, EDWARD LANGHANS, JOEL TRAPIDO (Advisers-Directors)
- JACK VAUGHN (Technical Director)

## ACKNOWLEDGMENTS

Theatre Group wishes to thank many members of the University and the community who have helped make this production possible. A special note of thanks should go to the Honolulu Fencing Club, its president Dave Ryan of 602 Captain Cook Avenue, its coach Ben Sen, and to Neomia Abbot who very kindly helped with arrangements for coaching the actors in fencing.