

## Production Staff

Assistant Director: Mercedes Sindico

Stage Manager: J. C. Maybell

Light Crew: Gary Toyama

Sound: Lee Winnagle

Properties: Cyndy Heimbach, assisted by Patty Kyle, Alfred Choy, Fay Hendricks, Chip Ellis

Costumes: Sarah Trenholm, Georgia Doty

Set Construction: S. Buck Michaels, Kevern Cameron, Bil Gwynne, Robert Campbell, Dick Pintane, students of Drama 150

Prompter: Fay Hendricks

Publicity: Marcia Graham assisted by Jerry Darnall, Susan Freeman, Fay Hendricks

House Manager: Fred Gallegos, assisted by Chris Barden, Henry Hart, Mike King, Herb Rosenbush, Ray Sasaki, Gary Toyama

Box Office: Gary Toyama, assisted by Jessie Akagi, Pamela Brown, Marvin Char, Mary Elliot, Ann Phyllis Goo, Geoffrey Keeler, Patricia Kim, Sharon Kuwana, Marilyn Toyama, Ruth Watanabe, Marily Price

Ushers: Phi Delta Sigma, Hale Kahawai, Kalani High School, St. Francis Convent School, Rainbow Girls Honolulu Association #1

## Department of Drama and Theatre

FACULTY: Earle Ernst, chairman; Lucie Bentley, Edward Langhans, Richard Mason, Evelyn MacQueen, Benito Ortolani, Robert Soller, Joel Trapido, Carl Wolz

STAFF: Arthur Caldeira, Takeo Miji, Nancy Takei

GRADUATE ASSISTANTS: Gary Aday, Kevern Cameron, Alfred Choy, Marcia Graham, William Gwynne, Joan Kelly, Edward Leavitt, Diana Martin, S. Buck Michaels, Richard Pintane, Ronald Ray, Sarah Trenholm, Randolph Ward

## Acknowledgments

The University Theatre wishes to thank the many members of the University of Hawaii, East-West Center, and community who have helped make this production possible.

## Coming Events

- \*February 2-5 ..... Euripides' THE BACCHAE
- \*February 16-19 ..... Harburg & Saily's FINIAN'S RAINBOW
- March 10-11, 17-19 ..... Chekhov's THE THREE SISTERS
- March 31—April 1 ..... Dance Concert
- \*April 6-9 ..... Anouilh's BECKET

\*Laboratory Theatre Production

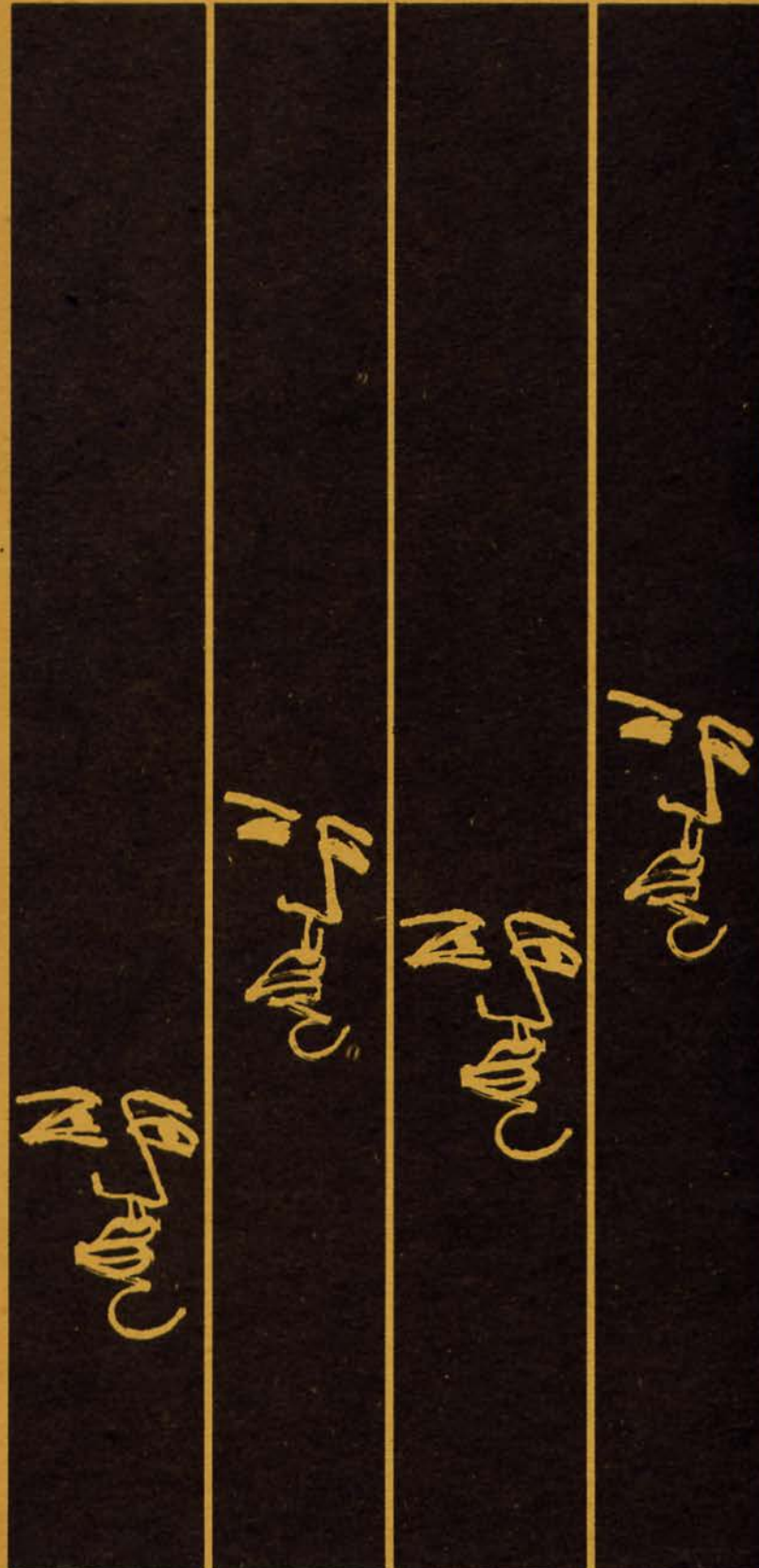
NOTICE: Smoking is not allowed in the auditorium, nor may photographs or recordings be made during the performance.

# TARTUFFE

January 6, 7, 13, 14, 15, 1967

## the university theatre

JOHN FITZGERALD KENNEDY THEATRE  
UNIVERSITY OF HAWAII / HONOLULU, HAWAII



# The University Theatre

presents

## TARTUFFE

by Moliere

*Directed by Evelyn S. MacQueen*

*Setting and Costumes designed by Richard Mason*

*Lighting Design by Randolph Ward*

*Technical Direction by Roy Green*

*Produced by special arrangement with Dramatists Play Service*

*Translation by Richard Wilbur*

### The Cast

Mme. Pernelle ..... Marcia Graham

Flipote ..... Lynda Jernstedt

Orgon ..... Chris Longo

Elmire ..... Joyce Maltby

Damis ..... Patrick Garvin

Mariane ..... Georgia Engel

Valere ..... Joe Wooster

Cleante ..... Bil Gwynne

Tartuffe ..... Kevern Cameron

Dorine ..... Bonita Willis

M. Loyal ..... Gary Aday

Police Officer ..... Henry Ellis

### Tonight's Play

What makes a great play? What elements lift a play above the average or the briefly successful and cause it to be performed over and over again in periods and countries far removed from the time and place of its original production?

One element is timelessness, that universality which makes a play eternally significant. *Tartuffe* is such a play. During the 300 years since it was written, social, political, and religious mores have undergone change but the virtues and vices that concerned Moliere remain. Man still has difficulty achieving a balanced outlook on life, and hypocrisy, unfortunately, has not vanished from this earth.

Another quality that distinguishes a great play from the transitorily successful is the profundity of the playwright's viewpoint. Like all great comedies, *Tartuffe* raises basically serious questions; it deals not only with the problem of hypocrisy but also with the hazards of an unbalanced religious response by the sincerely ardent. It is a theme that could easily have developed into tragedy. But the comic genius of Moliere viewed Man as more ridiculous than tragic when he carries things to extremes.

That the original audience was only too aware of the fundamental seriousness of Moliere's critique is evident. The play was banned immediately after its first performance. One cleric called Moliere "a demon in the flesh . . . the most impious, libertine spirit of the time, who should be burned alive." However, Louis XIV liked both play and playwright and the ban was lifted five years later. *Tartuffe* was a sensational success and has become Moliere's most frequently performed play.

Because it was felt that *Tartuffe* belongs not just to one age but to all ages, the present production is set in the nineteenth century rather than in the traditional baroque. It is a period which still respected elegance of costume and manner, and yet was characterized by the dominance of the middle class. It is this middle class, desirous of worldly pleasures and yet prone to puritanism, to which Orgon and his family surely belong.

Moliere was a tireless critic of human foibles—but never was he vicious. Rather, his plays are distinguished by wit and humaneness. It is this spirit of the original text that Richard Wilbur's rhymed verse translation intends to capture.

—Evelyn S. MacQueen