



THE RIVALS

February 27, 28, March 5, 6, 7, 8
Kennedy Theatre
University of Hawaii at Manoa
Honolulu, Hawaii

THE UNIVERSITY THEATRE
presents

THE RIVALS

By **Richard Brinsley Sheridan**

Directed by **EDWARD A. LANGHANS**

Set Design by **Richard Mason**

Lighting Design by **Stephen Clear**

Costumes by **Virginia M. West***

Technical Direction by **Mark Boyd**

CAST OF **THE RIVALS** (in order of appearance)

CAPTAIN JACK ABSOLUTE, the dashing
young hero..... RICHARD MACPHERSON
SIR ANTHONY ABSOLUTE, his domineering father..... BILL LOBBAN
BOB ACRES, a jolly, cowardly braggart..... NORMAN GIBSON
FAULKLAND, a jealous lover JOHN CHARLES
SIR LUCIUS O'TRIGGER, a fiery Irishman JOHN KEARNS
TAG, Captain Absolute's clever servant DAN DAVIS
DAVID, Bob Acres' timid servant JOHN W. ROSCOE
LYDIA LANGUISH, an overly romantic girl ANN SCHOEDLER
JULIA, her long-suffering cousin PAMELA H. JEZIERNY
MRS. MALAPROP, Lydia's word-mangling aunt BARBARA KELLY
LUCY, Mrs. Malaprop's saucy servant CYNTHIA SEE

and people of Bath:

LAWRENCE LOVEMORE, a man of passion MITCHELL YOUNG
CANDY CRAVEIT, his mistress KATHLEEN A. GINNETT
LADY SLATTERN, a lover of romances ALISON CALL
SUKEY SAUNTER, her impressionable companion ... SUSAN THOMPSON
MARY VENDOR, a seller of odds and ends.....LYNN SAGER
ELISSA EASY, a lady of the night and day..... KATE SULLIVAN
RODNEY DuPEIGNE, Faulkland's servant TOM HENDERSON

There will be a 15 minute intermission between the two Acts.

The Scene . . . Bath—on the streets and in the lodgings of Captain Absolute,
Mrs. Malaprop, and Julia Melville.



*In partial fulfillment of MFA requirement.

THE RIVALS

Sheridan's humor is of several kinds, and often of several kinds at once. The play can be sheerly witty; some of its quips—those of Captain Absolute's man Tag, for instance—could stand alone in collections of clever sayings. Sometimes it comments on prevailing mores and so moves toward "comedy of manners"; Lydia Languish and Faulkland, although differing from each other, are both parodies of fashionable sentimentality. And sometimes it puts personal eccentricities on display and so moves toward "comedy of humors." Inasmuch as Mrs. Malaprop has proved the most memorable person in the play, and inasmuch as she and her fellow eccentrics tend to upstage the hero and heroine in theatrical performances, humors comedy is perhaps the most vital of the three strains. But the real genius of the play lies in its simultaneous realization of more than one comic possibility. Sir Lucius O'Trigger, for example, intent on a duel, says to his puzzled adversary, "Pray, Sir, be easy: the quarrel is a very pretty quarrel as it stands—we should only spoil it by trying to explain it." The expression is at once so deft, and the penchant for bloodshed so extreme, that one cannot separate the wit from Sir Lucius's quarrelsome "humor."

Such a classification of things laughed at, however, if allowed to stand alone, would suggest fallaciously that comedy has no other task than to find matter for mirth. Comedy becomes disorderly and raucous unless it also satisfies our minds and consciences that it is provoking laughter at things that deserve ridicule. *THE RIVALS* is good comedy not only because it is lavish of humor but also because its sense of the absurd is both reasonable and moral. It quite frankly evaluates human relationships, especially between men and women, and postulates an ideal relationship based on a combination of good sense and genuine feeling. In their departures from this ideal, Sheridan's characters form that arabesque of follies at which we laugh.

Among the characters who err in their romantic relationships, Lydia Languish is deficient in both sense and feeling; until the last act she is more enamored of her own role as romantic lover than she is in love with Absolute. Faulkland, too, is more concerned with himself than with his affianced. Sir Lucius is fantastically willing to fight for a mistress; Bob Acres, ludicrously unwilling. And Mrs. Malaprop's weakness for Sir Lucius is mere wishful thinking, empty alike of reason and true passion.

In the midst of this company, Captain Absolute, although falling far short of personal perfection, represents the ideal, the "absolute" man. He is really in love. For the meltingly lovely Lydia he is willing to make extreme

sacrifices. Yet he has not sacrificed his good sense to his sentiment. He does not love Lydia's faults. And he knows, as she does not, that, other things being equal, it is better to be young and in love on a substantial income than on a pitifully small one. It is this concept of the passionate yet reasonable man that gives the play its ethical center.

from *Masterpieces of the Drama*
Alexander Allison

COMING UP:

AND THE SOUL SHALL DANCE . . . Barbara FitzSimmons will direct this subtle and moving drama that explores the lives of two Japanese immigrant families as they struggle to fulfill their dreams in America. The story takes place in the southern deserts of California in the 1930's when immigrant farmers labored against extreme conditions to make the barren land productive. Against this lonely desert background a haunting tale of hope and despair unfolds. Make every effort to see it, in the Lab Theatre, March 19, 20, 21 and 22.

DANCE CONCERT . . . Ballet . . . Modern . . . Jazz . . . Choreography by Phyllis Haskell, Jim Hutchison, Yasuki Sasa and Carl Wolz. A very special dance event. April 3, 4, 9, 10, 11 and 12.

THE SUBSCRIPTION LIST (KABUKI) . . . This will be the final mainstage production of the Spring Semester. Full of excitement, color and adventure, you must not miss it. April 24, 25, 29, 30, May 1, 2, 3, 6, 7, 8, 9 and 10.

PRODUCTION STAFF

Assistant to the Director: Nina R. Hettema

Stage Managers: Nina R. Hettema, Patrick M. Kelly

Light Board Operators: Joan Krakowiak, Stephan Childs

Sound: Gordon P. Svec

Properties: Nina R. Hettema, Patrick M. Kelly

Set Construction and Painting: Sharon Latrille, Gen Boyer, Douglas Brodie, Arthur Caldeira, Stephen Childs, Stephen Clear, Nina R. Hettema, Patrick M. Kelly, Deidre Lammers, Rexford Reynolds, Timothy Slaughter, Gordon P. Svec, Students of Drama 101, 200.

Running Crew: Gen Boyer, Dave Anderson, Leonard Lawrence, Timothy Slaughter, Melinda Maltby, Alan Will

Costume Construction: Alison Call, Trudi Vetter, Debbie Emoto, Carolyn Zane, Joan Krakowiak, Sandra Finney, students of Drama 101, 200, Gen Boyer, Deidre Lammers, Jan Dee Abraham

Costume Crew: Pua Werner, Sherry Bonilla, Gail Hayashi

Make-up: Pua Werner

Photography: Dennis Oda

Poster Design: Billie Ikeda (University Relations Office)

Publicity: Paul Lux, Michiko Ueno, students of Drama 447

Program: Paul Lux, Michiko Ueno, Billie Ikeda (University Relations Office)

House Managers: Terence Brennan assisted by Mary Craven, Leonard Lawrence, Citrus Evans and Tony Coletto

Box Office: David Furumoto assisted by Tony Aguon, Rose Jung, Teresa Miller, and Alison Uyeda

Ushers: St. Louis High School (Drama Class), Radford High School (Radford Players), Mid-Pacific Institute (Drama Club), Kaimuki High School (Drama Club), Radford High School (NHS), Castle High School (NHS), Moanalua High School (NHS)

Acknowledgements: Hawaii Wig Center, Wong's Drapery Shoppe, Tioga Mill, Sandra Finney

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FACULTY: Edward Langhans, Chairman; Glenn Cannon, Director of the Theatre; Carl Wolz, Director of Dance; Mark Boyd, James Brandon, Dennis Carroll, Bernard Dukore, Sandra Finney, Phyllis Haskell, Tamara Hunt, Clifford Jones, Terence Knapp, Roger Long, Richard Mason, Yasuki Sasa.

LECTURERS: Penny Bergman, Barbara FitzSimmons, Harriet Glass, James Hutchison, Mark Jeffers, Jacqueline Kellett, Suzanne Lai, Phyllis Look, Karen Masaki, Gertrude Tsutsumi, Linda Yadao.

STAFF: Nellie Akiyama, Arthur Caldeira, Takeo Miji, Nancy Takei.

GRADUATE ASSISTANTS: Robert Bethune, Stephen Clear, Paul Lux, Paige Kloski, Teviot B. Fairservis Pourchot, Rexford Reynolds, Gordon P. Svec, Virginia West, Merium Wisnosky, Timothy Slaughter.