

PLAYWRITING CONTESTS

The Theatre Group annually conducts a pair of one-act playwriting contests. One contest is for University undergraduates and the other is for residents of the Territory other than undergraduates of the University. This year, the closing date for both is November 26. Further information may be obtained from the Department of Drama and Theatre or from the insert accompanying this program.

PRODUCTION STAFF

STAGING Nancy Arakaki, Henry Chun, Owen Sheets
LIGHTING Norman Davison, Philip Kurokawa
PROPERTIES Jerri Chase, Molly Kohatsu, Beatrice Platten
COSTUMES Betty Fo, Shirley Mendonca
SOUND EFFECTS Norman Gold, Carl Lindquist
MUSIC Ethel Chung
BUSINESS Wallace Akiyama, Michiko Yamato
PUBLICITY Robert Lum, James Mishima
HEAD USHER Robert Amai
PROMPTERS Connie Sayre, Pat Theissen
STAGE MANAGER Norman Davison

THIS GROUP HAS BEEN ASSISTED BY: Julia Akana, Robert Amai, Conchita Caindec, Barbara Chang, Janet Chun, Nelline Chun, Charles Foresman, Glenna Gitschlag, James Hara, Lodema Hendrickson, Walter Konishi, Mary Lou Krebs, Mildred Kurata, Loretta Quisano, Pearl Sugimoto, Elaine Won, and the class in Dramatic Production.

THEATRE GROUP COUNCIL

Wallace Akiyama	Harold Fujise	Shirley Mendonca
Robert Amai	Glenna Gitschlag	Takeo Miji
Hedwig Billaber	Robert Lum	

Lucie Bentley, Earle Ernst, and Joel Trapido (Directors)

GRADUATE THEATRE STAFF

Clifford Ashby; and Mitchell Erickson, Lou Huntley, Alice McLean, and Rosalie Roberts.

ACKNOWLEDGMENTS

The Theatre Group wishes to acknowledge the assistance of others, including both students and members of the faculty and administration, who have helped make this production possible. Particular thanks go to Chun Hoon Market (Kaimuki), Honolulu Advertiser, Honolulu Sporting Goods Company, Jean Kwon, and Valentine Larsen.



THE
UNIVERSITY
OF
HAWAII
THEATRE
GROUP

William Saroyan's
**MY HEART'S IN
THE HIGHLANDS**

November 7, 8, and
13, 14, 15, 1952
FARRINGTON HALL

THE UNIVERSITY OF HAWAII THEATRE GROUP

presents

MY HEART'S IN THE HIGHLANDS

by

William Saroyan

THE PEOPLE

JOHNNY TAKEO MIJI
His father, BEN ALEXANDER, *the poet* HAROLD WEAVER
 JOHNNY'S GRANDMOTHER SHIRLEY MENDONCA
 JASPER MACGREGOR, *the man with the heart in the highlands* JES BROWN
 MR. KOSAK, *the grocer* PHILIP KUROKAWA
 ESTHER, *his beautiful daughter* MOLLY KOHATSU
 RUFÉ APLEY, *the carpenter* RUSSELL SOWERS
 PHILIP CARMICHAEL, *young man from the Old People's Home* CARL LINDQUIST
 HENRY, *the morning paper route carrier* CHARLES FORESMAN
 MR. WILEY, *the mailman* NORMAN DAVISON
 MR. CUNNINGHAM, *the real estate agent* NORMAN GOLD
 THE WIFE MARY LOU KREBS
 THE MOTHER ANNE CLOPTON
 TWO GUARDS MELODY KEKOANUI, VERNON LEE
 GOOD FRIENDS AND NEIGHBORS ANNE CLOPTON, BETSY GRUNECK,
 LODEMA HENDRICKSON, MELODY KEKOANUI, JOY LEACH, VERNON LEE,
 LORETTA LOOK, BEATRICE PLATTEN, SALLY SATO, CONNIE SAYRE, CAROLYN
 SCHRADER, LOUISE SHINKOETHE, PAT THEISSEN, AND WALTER K. W.
 YOUNG.

THE PLACE

A house on San Benito Avenue in Fresno, California.
Mr. Kosak's grocery store.

THE TIME

Act I: August and November, 1914.

Intermission

Act II: November, 1914.

Directed by JOEL TRAPIDO
 Set designed by JES BROWN
 Technical direction by CLIFFORD ASHBY
 assisted by LOU HUNTLEY
 Lighting by ELBERT SMITH
 Costumes, Properties, and Sound by ALICE McLEAN
 Make-up by ROSALIE ROBERTS

WILLIAM SAROYAN

The program of the original New York production of *My Heart's in the Highlands* (1939), William Saroyan's first play, noted that the performance would be without intermission. In reviewing the piece for the *New York Daily News*, Burns Mantle wrote:

So far as this reviewer is concerned there is an incomplete sentence in the program giving the production details of "My Heart's in the Highlands" at the Guild Theatre. "The play will be performed without an intermission," reads the sentence. "And without reason" should have been added.

Similar, though less violent reactions were voiced by two or three other critics. At the other extreme was the report of John Mason Brown of the *New York Post*, who wrote in part:

To try to reduce Mr. Saroyan's drama to a synopsis is as futile as it would be to claim to have captured the quality of an opera's score by relating its plot. What is important about his fable is not that it tells a story but that it strikes several chords. Its formlessness is intentional. Yet it does things to you in its wanderings which a host of dramas that follow a straight and narrow path cannot pretend to do. My guess is . . . that in telling how a starving poet and his son are visited to the delight of their poor neighbors by a great, gray-bearded old Shakespearean actor who plays beguilingly on a golden bugle, Mr. Saroyan is writing an allegory of sociological significance.

Mr. Brown represented the majority view, being supported by such eminent fellow critics as Brooks Atkinson, John Anderson, and George Jean Nathan. In the following year, Saroyan's *The Time of Your Life* won the Pulitzer Prize, and Saroyan began to be talked of as the great hope of the American theatre. There followed in rapid succession *Jim Dandy*, *The Beautiful People*, and *Love's Old Sweet Song*. Except for the last named, all have been much produced in college theatres. Nevertheless, the high opinion in which Saroyan and some others have held him is not justified by his recent playwriting. Indeed, Saroyan is best known to the post-war generation, not for his playwriting or storytelling, but for his popular song *Come On-A My House*.

THE NEXT PRODUCTION

At present in rehearsal is the Theatre Group's second production of the 1952-1953 season, Anton Chekov's *The Cherry Orchard*. This play, one of the most important in modern drama, is scheduled for performance during the first and second weeks of December.