

PRODUCTION STAFF

STAGING David Mahoney
 LIGHTING Miyoshi Ikeda
 COSTUMES Margaret De Velschow
 PROPERTIES Ethel Chung
 MAKE-UP Raymond Shigaki
 BUSINESS Myrle Pung and Maryanne Shimabukuro
 PUBLICITY Robert Lum and Arthur Wong
 HEAD USHER Michiko Yamato

THE PRODUCTION CHAIRMEN HAVE BEEN ASSISTED BY: Wallace Akiyama, Conchita Caindec,
 Harold Fujise, Glenna Gitschlag, Edward Lau, Eleanor Martinez, Takeo Miji, and
 Rae Weege

THEATRE GROUP COUNCIL

Ethel Chung	Florence Lum	Raymond Shigaki
Margaret De Velschow	Robert Lum	Maryanne Shimabukuro
Miyoshi Ikeda	Myrle Pung	Arthur Wong
Gordon Kushimaejo		Michiko Yamato

Joel Trapido (Director)
 Earle Ernst (Director; on leave, 1951-52)
 Richard Moody (Visiting Director)

GRADUATE THEATRE STAFF

Clifford Ashby Technical direction
 Sylvia Ashby Costumes and Choreography
 Rosalie Roberts Theatre management
 Kathleen Scott Theatre management
 Kathleen Sullivan Direction and properties

ACKNOWLEDGEMENTS

The Theatre Group wishes to acknowledge the assistance of others, including both students and members of the University of Hawaii faculty and administration. Particular thanks go to John Brown and his students for assistance in music; to Radio-Television for the gramophone for *Juno and the Paycock*, to Walter Tullis for advice on music; and to Da Kind Used Furniture.



THE
 UNIVERSITY
 OF
 HAWAII
 THEATRE
 GROUP

THREE ORIGINAL PLAYS
There Are Burglars and Burglars
Kimo *Brek*

March 8, 14, 15, 18, 19, 1952
 FARRINGTON HALL

THE UNIVERSITY OF HAWAII THEATRE GROUP

presents

THREE ORIGINAL PLAYS

THERE ARE BURGLARS AND BURGLARS By Clifford Ashby

HUSBAND	HAROLD WEAVER
WIFE	MARGARET DE VELSCHOW
BURGLAR	DAVID MAHONEY

Time: The present
Place: An upper middle-class living room
Directed by RICHARD MOODY

KIMO By Aldyth Morris

A SAN FRANCISCO COP	ROBERT RIFFENBURGH
KIMO	RAYMOND SHIGAKI
ELLEN	RAE WEEGE
BILL	TOM MOFFAT
PAUL	EDWARD LAU
NAPUA	CONCHITA CAINDEC
RYAN	VINCENT PRIORE

Time: The present
Place: By the sea wall near the Cliff House, San Francisco
Directed by LUCIE BENTLEY

BREK By James Linn

DIONYSUS	ROBERT DYE
XANTHIAS	JAMES KOMEYA
HERAKLES	HAROLD WEAVER
CHARON	JAMES MISHIMA
FROG CHORUS	TAKEO MIKI
HADES (Pluto)	DAVID MAHONEY
INTERNS	TOM MOFFAT, VINCENT PRIORE
CHORUS OF VOTARIES	CONCHITA CAINDEC, MARGARET DE VELSCHOW,
CHORUS LEADER	GLENN GITSCHLAG, MYRLE PUNG, PATSY SHISHIDA, RAE WEEGE, NANCY YOUNG
G. B. SHAW	ELEANOR MARTINEZ
W. SHAKESPEARE	ROBERT RIFFENBURGH
MISS LIBERTY	SHUICHI OKINO
	GEORGETTE SPELVIN

Time: It all depends
Place: Farrington Hall, University of Hawaii, or where you will
Directed by JOEL TRAPIDO

Settings designed by CLIFFORD ASHBY and RAYMOND SHIGAKI

Technical direction by CLIFFORD ASHBY

Lighting by ELBERT SMITH

Costumes and Dance Movement by SYLVIA ASHBY

Choral Reading by KATHLEEN SULLIVAN

Make-Up by ROSALIE ROBERTS and KATHLEEN SCOTT

THERE WILL BE INTERMISSIONS BETWEEN THE PLAYS

TONIGHT'S PLAYS

The Theatre Group annually conducts two playwriting contests for students of the University and residents of the Territory. All of tonight's plays were entrants in this year's contests.

Clifford Ashby's *There Are Burglars and Burglars* was tied for first in one of the contests. Subtitled "An improbable comedy," the play is a fairly conventional example of the kind of thing popular in many schools. Mr. Ashby, the graduate assistant in Drama and Theatre, in which department he is working for an M. A., is a graduate of the University of Iowa where he majored in Speech and Drama.

Kimo, which received an honorable mention in one of this year's contests, was the only play of any merit which used local people in a mainland milieu. Mrs. Morris, its author, has for many years been interested in plays and playwriting. Others of her plays have won prizes and have been produced in annual groups of original plays.

James Linn, the author of *Brek*, holds an M. A. from the University of Alberta. He is at present a graduate assistant in Speech where he is working toward an M. A. in the field of radio writing and production. He subtitled *Brek* "A one-act plagiarism of *The Frogs*." The Athenian Society's *Aristophanes* summarizes *The Frogs* as follows:

"The God Dionysus, patron of the Drama, is dissatisfied with the condition of the Art of Tragedy at Athens, and resolves to descend to Hades in order to bring back again to earth one of the old tragedians. Dressing himself up, lion's skin and club complete, as Heracles, who has performed the same perilous journey before, and accompanied by his slave Xanthias with the baggage, he starts on the fearful expedition.

"Coming to the shores of Acheron, he is ferried over in Charon's boat—Xanthias has to walk round—the First Chorus of Marsh Frogs (from which the play takes its title) greeting him with prolonged croakings. Approaching Pluto's Palace in fear and trembling, he knocks timidly at the gate. Being presently admitted, he finds a contest on the point of being held before the King of Hades and the [Chorus of Votaries] between Aeschylus, the present occupant of the throne of tragic excellence in hell, and the pushing, self-satisfied, upstart Euripides, who is for ousting him from his pride of place.

"Each poet quotes in turn from his Drama, and the indignant Aeschylus makes fine fun of his rival's verses. . . . Eventually a pair of scales is brought in, and verses alternately spouted by the two candidates are weighed against each other, the mighty lines of the Father of Tragedy making his flippant, finikin little rival's scale kick the beam every time.

"Dionysus becomes a convert to the superior merits of the old school of tragedy, and contemptuously dismisses Euripides, to take Aeschylus back with him to the upper world instead."

As will be apparent, the main plot of *Brek* is modeled on that of *The Frogs*, though "plagiarism" is probably an over-modest designation of the relationship between the two plays. The title *Brek* comes from the chant of the Frog Chorus: "Brekekek kek, koax, koax."

It remains to be said that Greek comedy, of which *The Frogs* is fairly typical, is topical in its references to real people and events. In form it is both lyric and dramatic, interspersing dialogue with choral odes. It characteristically uses its plot as a framework upon which to hang a good many relatively unrelated episodes. These episodes usually comment in a comic or satiric vein upon events of the day. A spirit of buffoonery is characteristic, with the slapstick and the hotfoot more prevalent than the witty phrase. The modern form closest in spirit to Greek Old Comedy is perhaps the vaudeville revue.