

PRODUCTION STAFF

STAGE MANAGER DAVID DONNELLY, *assisted by* JIM SAUNDERS
 LIGHTING ROBERT SOLLER, *assisted by* JAMES DER
 SOUND EFFECTS WILLIAM HINDS
 PROPERTIES LILLIAN SAKAI, *assisted by* RUTH HORIUCHI,
 JANE IWATA, EMMALINA ENDO
 MAKE-UP BARBARA SCHILLING, *assisted by* SALLY IIDA,
 MARY TALARO, GRACE NEAS
 COSTUMES DOROTHY BROWN, LORINDA WATSON
 STAGE CREW Members of the Cast
 PROMPTERS LORETTA JOHNSTON, PAUL PEARCE
 BUSINESS MANAGER HARRY CHANG, *assisted by* MARY CHANG
 PUBLICITY DAVID DONNELLY, *assisted by* JANET FAURE
 HOUSE MANAGER EDWIN YOON
 USHERS DOUGLAS KAYA, BETTS MOSELEY, *assisted by*
 JOY ANN RETTINGER, KAPPA EPSILON THETA, ALPHA
 PHI OMEGA, WAKABA KAI, HUI POOKELA, GAMMA
 CHI SIGMA, BETA BETA GAMMA, ARMY DRILL TEAM

This group has been assisted by the classes in *Dramatic Production* (Drama 150)
 and *Theatre Practice* (Drama 200).

THEATRE GROUP COUNCIL

Harry Chang Barbara Schilling Mary Talaro Edwin Yoon
 Lucie Bentley, Earle Ernst, Edward Langhans, Joel Trapido (Directors)

ANNOUNCEMENTS

Two types of season booklets entitling the holder to one reserved seat for each production are still available at the box office; both, even if used for only three of the five productions of the season, represent a considerable saving over individually purchased tickets. The limited booklet costs \$2.50 and the standard booklet costs \$4.00. Season booklets for members of ASUH are free.

Theatre Group's plans for the remainder of this season include Chekhov's *Uncle Vanya* as the February production, Arthur Miller's *Death of a Salesman* in March, and Sophocles' *Antigone* in April.

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.

We are especially grateful to The Spencecliff System for the loan of cafe chairs, to Wes Anderson Accordion Studio for the accordion, and to the Raymond Vaughns, Louis Steed, Millard Munday, and Robert Soller for the music used in the production.

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Dec. 1957

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THE
 UNIVERSITY
 OF
 HAWAII
 THEATRE
 GROUP

A Faculty Production of
 Jean Giraudoux'

THE MADWOMAN OF CHAILLOT

DECEMBER 6, 7, 11,
 12, 13, 14, 1957

FARRINGTON HALL

presents

The Madwoman of Chaillot

A Comedy in Two Acts by

Jean Giraudoux

Adapted by Maurice Valency

THE CAST

THE WAITER	RICHARD WILLIAMS
THE LITTLE MAN	JERRY BAMBERGER
THE PROSPECTOR	JEAN CHARLOT
THE PRESIDENT	JOHN STALKER
THE BARON	CARLETON GREEN
THE BLONDE	JOY ANN RETTINGER
THE STREET SINGER	ROBERT SOLLER
THE FLOWER GIRL	PAULA RIGDON
THE RAGPICKER	EDWARD LANGHANS
THE BRUNETTE	JANE MCCARTHY
THE DEAF-MUTE	EDWIN YOON
IRMA	ESTELLE YOUNG
THE SHOELACE PEDDLER	JAMES DER
THE BROKER	RICHARD KALISH
DOCTOR JADIN	HAROLD WEAVER
THE TUMBLER	REGINALD LEE
THE JUGGLER	RAYMOND HORITA
COUNTESS AURELIA, The Madwoman of Chaillot	LUCIE BENTLEY
THE DOORMAN	MICHAEL BROWN
THE POLICEMAN	HARRY CHANG
PIERRE	JAY GURIAN
A SMALL GIRL	LANI BROWN
A SMALL BOY	DEWEY WATSON
THE SERGEANT	WALTER CARTER
THE SEWER-MAN	DAVID DONNELLY
MME. CONSTANCE, The Madwoman of Passy	KATHLEEN SCOTT
MME. GABRIELLE, The Madwoman of St. Sulpice	ELEANOR BILSBORROW
MME. JOSEPHINE, The Madwoman of La Concorde	HELEN TOPHAM
THE PRESIDENTS	JOHN STALKER, CARLETON GREEN, MICHAEL BROWN
THE PROSPECTORS	JEAN CHARLOT, PAOLO COMBA, RICHARD KALISH
THE PRESS AGENTS	HAROLD WEAVER, RICHARD WILLIAMS, ROBERT CLOPTON
THE LADIES	JANE MCCARTHY, KAY LINN, LILY CHONG
THE ADOLPHE BERTAUS	PAUL PEARCE, DAVID DONNELLY, JAMES DER

SYNOPSIS OF SCENES

ACT I. A cafe terrace in Paris.

ACT II. The Countess' cellar—21 Rue de Chaillot.

TIME. A day in the Spring of next year.

Directed by JOEL TRAPIDO

Settings by ROBERT SOLLER

Costumes by FRANCES ELLISON

Morality play, immorality play, farce-fantasy, tragi-vaudeville, a super-Saroyan dipped in corrosive sublimate instead of strawberry jam, a "Green Pastures" in white-face . . . and, in addition thereto, it is Plautus on the Boulevards, it is John Bunyan goosed by Rabelais into a large laugh. I stick by my popguns: a great play.

It tells . . . of how this soiled old world of ours does finally cleanse itself of its hosts of most annoying evils. It attributes that splendid riddance to a crazy countess, a monument of Manet furbelows and *ancien regime* cobwebs. It is she, along with a couple of equally mad hags for her fellow Furies, who does humanity's business and brings back the Golden Age. She does it by blithely enticing all the multi-millionaires, the prospectors, the press, the low-cut ladies of modern civilization, so-called, down into her cellar and sending them to just what they deserve in the sigmoid darkness of the Paris sewers. Nobody pretends that you can solve our problems that simply. M. Giraudoux certainly doesn't.

The entire evening is, it seemed to me, one long, exquisitely loony wish-fulfillment. You'll probably come away arguing with your seatmate about which part of it was dream and which was daylight. ♦ GILBERT GABRIEL

The most radical play I ever saw was not *Waiting for Lefty* but *The Madwoman of Chaillot*. I know nothing of Giraudoux's political alignment, and it is of no moment to me. I am able to read this play, which is the most open indictment of private exploitation of the earth I know about. ♦ ARTHUR MILLER

The means by which Giraudoux's countess disposes of "the pimps who little by little have taken over the world" may seem as uncomplicated as those by which the Pied Piper rid Hamelin of its rats and robbed it of its children. But do not be misled by the simplicity of Giraudoux's basic story into thinking that "The Madwoman of Chaillot" must be a simple little allegory. Its real action lies in its surprising and incessant play of mind. . . . [Giraudoux] is blessed with something of that genius for sensible nonsense and inspired topsy-turvydom which Lewis Carroll could claim and which is the glory and delight of "Alice." ♦ JOHN MASON BROWN

[A] difficulty is not only that so much of the dialogue is untranslatable French and that so much of a Giraudoux play is dialogue. It is also that Giraudoux's plays involve so many French things and French attitudes. Think of the Gendarmes in "Madwoman" and compare them with New York cops. Stance, gait, personality, speech, behavior are all different; it would take a cultural history involving hundreds of years and millions of people to explain the difference. ♦ ERIC BENTLEY

"The stage-play," writes Giraudoux, "is a trial, not a deed of violence. The soul is opened like a safe, by means of a word. You don't require an acetylene torch." Giraudoux's plays enter chiefly through the mind, they do not blast their way into the viscera; they arouse emotion courteously and delicately through the understanding. . . . It is polite theatre, by no means bloodless, an evocation of power through wit and through poetry; it is a theatre in which there is a good deal of talk, but no shouting, and the essential is said in a whisper. ♦ MAURICE VALENCY