

THE UNIVERSITY OF HAWAII THEATRE GROUP  
PLAYWRITING CONTEST  
1962

STUDENT DIVISION: For undergraduates of the University of Hawaii.

STATE DIVISION: For residents of the State other than University of Hawaii undergraduates.

The contest is sponsored by the University of Hawaii Theatre Group, the official undergraduate dramatic organization of the University. The purpose of the contest is to encourage the writing and production of plays by residents of the State. Awards are the same in both divisions.

<b>First Prize</b>	. . . . .	<b>\$50.00</b>
<b>Second Prize</b>	. . . . .	<b>35.00</b>
<b>Third Prize</b>	. . . . .	<b>15.00</b>

Any undergraduate student registered at the University of Hawaii during 1962 is eligible to compete in the Student Division. All other residents of the State are eligible for the State Division.

Plays shall be of one-act length; that is, they should play about one-half hour. There are no restrictions as to content or theme, but plays must, of course, be original. Any number of plays may be submitted by an individual, but a different pen name must accompany each. Unless substantially revised, plays previously produced, and plays submitted in this contest in the past, are ineligible. Plays should be typed on ordinary bond paper, double-spaced, and on one side of the paper only. Each play shall bear a pen name on the title page, as well as the designation Student Division or State Division. The real name of the writer, his pen name, and the title of the play should be submitted in a sealed envelope. The name of the play should also appear on the envelope. Plays should be mailed to: *Theatre Group Playwriting Contest, University of Hawaii, Honolulu.*

The *manuscripts* of all plays will become the property of the Theatre Group and will not be returned to the authors. The Theatre Group reserves the right to produce any of the plays submitted, with payment of standard royalties for any production after the first. All other rights will be retained by the authors. Three judges, whose decision will be final, will be selected by the Theatre Group. If, in the opinion of the judges, the plays submitted do not show sufficient merit, one or more prizes may be withheld.

The contest deadline is August 31, 1962.

ACKNOWLEDGMENTS

The Theatre Group wishes to thank Mrs. E. B. Bell and Star Furniture Co. for the loan of properties, Mrs. George Murphy for her donation to the costume room, and Rev. Daniel Dever for his kind assistance in this production.



THE  
UNIVERSITY  
OF  
HAWAII  
THEATRE  
GROUP

THE  
DEPARTMENT  
OF  
DRAMA  
AND  
THEATRE

GREAT PLAYS CYCLE

## THE GREAT PLAYS CYCLE

Tonight's production continues a unique experiment in educational theatre. *Everyman* is one of eight dramatic masterpieces which will form a permanent repertory to be produced by the Theatre Group at the rate of two per year as part of the regular season schedule; when all eight plays have been performed, the Cycle will begin again.

Theatre Group has for many years provided the University and the community with productions of classic works, but no plan existed to assure every generation of college students that it would have the opportunity to see or participate in such great plays as *Everyman* or *Hamlet*. It seemed clear that if such plays were worth doing, they were worth doing regularly, and if a permanent repertory of masterworks could be established, teachers in a variety of disciplines would be better able to correlate course work with play productions. The Great Plays Cycle, though academically oriented, should also prove enjoyable and enlightening to the many Theatre Group playgoers from outside the University, for each revival of a Cycle play will be an entirely new production.

Though the actual experience of the coming four years may suggest some slight alterations in the Cycle plan, the eight works and their permanent positions on the Theatre Group schedule are as follows:

Spring 1962	Anonymous: EVERYMAN
Fall 1962	Aristophanes: LYSISTRATA
Spring 1963	Moliere: TARTUFFE
Fall 1963	Ibsen: HEDDA GABLER
Spring 1964	Shakespeare: HAMLET
Fall 1964	Sophocles: OEDIPUS REX
Spring 1965	Chekhov: THE CHERRY ORCHARD
Fall 1965	Shakespeare: KING LEAR
Spring 1966	Anonymous: EVERYMAN

. . . and so on. Other productions on the annual five-play Theatre Group bill will bring playgoers works of almost equal importance which could not be included in the list of eight. The advance scheduling above will provide teachers with the opportunity to plan such class discussion of plays as they may wish.

The Great Plays Cycle, it is hoped, will serve to make more vivid drama's close relationship both to academic work and to life itself, and in preserving an important part of our cultural heritage it will pay tribute to Shakespeare, Sophocles, and their colleagues.

## TONIGHT'S PLAY

The theatre which was born in the fifth century B.C. in Athens died ingloriously with pagan Rome. Not until the ninth century, within the Church of Northern Europe, was the theatre born again: in a short scene, interpolated into the liturgy, of the three Marys seeking the body of Christ at the tomb. Gradually other bits of mimesis were added to the liturgy, for the purpose of making explicit and vivid the events of the Bible in order to strengthen "faith in the unlearned vulgar and in the neophytes" and "to dispel completely the sluggish indifference of the faithful."

Liturgical drama so increased in length and in elaborate staging that, in the thirteenth and fourteenth centuries, it moved from the Church to become the "mystery" play presented as a communal undertaking by crafts, guilds, and *confreries*. It included, at last, the whole sweep of Biblical events from the creation of the world to the last judgment. (One such play consisted of 61,968 lines and required performances on successive Sundays for seven months for its completion.) Staging became increasingly realistic. We know of a 120-foot-long stage, with a sea provided for the Ark to float upon and a reservoir to hold the water for the Deluge; stage tricks provided for the return of the dove to the Ark, the miraculous flowering of vines, the cutting off of heads in scenes of execution—all this in addition to a cast of 317.

A check to the sprawling extravagance of the mystery play was the taste for allegory which followed upon Guillaume de Lorris' *Roman de la Rose* (1236), one of the most widely read books of the Middle Ages. Allegorical characters made their way into the mystery play. A play in 1378 presented the contest between the seven deadly sins and the seven virtues for the soul of man. In the Coventry Cycle (1400-1430), Contemplation, Truth, Justice, Peace, and Death appeared. Eventually there developed a purely allegorical drama—the morality play. In the 1410 play, *The Pride of Life*, the King of Life is slain by Death, to be restored by the intercession of the Virgin. *The Castle of Perseverance* (1400-1440), long and ponderous under the influence of the mystery play, shows *humanum genus*, placed between his good and bad angels, taking refuge in the Castle with the Christian virtues. Seduced by Covetousness, he is saved before his death by Peace and Mercy.

*Everyman*, at the end of the fifteenth century, not only attains a concise form which the previous moralities lack, but also presents, for the first time in the medieval theatre, the representative man of the Middle Ages creating his own destiny. The relation between joy and suffering, between life and death, is once more demonstrated, as it was in the tragedies of Sophocles. In *Everyman* the duality of flesh and spirit which had tortured the early medieval mind was at last reconciled, and the multiple phases of reality which had been explored in the mystery play were reduced to a communicable symbol, whose simplicity, based upon the law of life as he had learned it in the Church, touched the mind and heart of every man.

# EVERYMAN

FARRINGTON HALL  
APRIL 5-7; 12-14  
1962

## PRODUCTION STAFF

Stage Manager.....	MARY MANCHEGO
Lighting.....	ROY MCGALLIARD, <i>assisted by</i> LAURA GARILAO, SNEIH DASS, SIDNEY EUSTON
Costume Maintenance.....	CARROLL RICE
Costume Construction.....	FRANCES ELLISON, <i>assisted by</i> LOUISE HAMAI
Scene Construction and Painting.....	SIDNEY EUSTON, SHARON TOMITA, HAROLD CRAIG, FRANK LYMAN, BARBARA BABBS, RICHARD LEE, JOHN LANE, CAROLYN LEE, ERNEST COCKETT, LORRAINE SAITO, JUDITH BAVERMAN, JOSEPH PISCIOITTE, DENNIS TANIGUCHI, JANICE YAMASAKI, VIRGINIA MENEFFEE, LOUISE ELSNER, CHARLES BOURNE, VERA STEVENSON, GEORGE OKAMOTO
Properties.....	AMANDA PECK, <i>assisted by</i> ORA MAE LEE
Sound.....	EDWARD A. LANGHANS, <i>assisted by</i> JEFFREY EMBLER
Business Management.....	JOAN LEE, <i>assisted by</i> ANN MIYAMOTO, JACKIE MILICI, RANDY KIM, JUDY OI
Public Relations.....	DOUG KAYA, <i>assisted by</i> SHEILA UEDA, MARGARET BUSH, CARROLL RICE
House Management.....	FRED LEE GALLEGOS, <i>assisted by</i> BOB MOORE, BEVERLY JO MULLEN, DAVE MCCAULEY, HENRY HART, PAT ZANE, VERNON TOM, CLYDE WONG, ED GAYAGAS, PAT KOVICH
Ushers.....	KAPPA EPSILON THETA, AGGIE CLUB, ARMY ROTC, PHI DELTA SIGMA, WAKABA KAI, EQUESTRIANS
Actors' Representatives.....	ANN MIYAMOTO, ARTHUR PARSON

Members of the classes in *Dramatic Production* (Drama 150), *Theatre Practice* (Drama 200), and *Advanced Theatre Practice* (Drama 600) have assisted in the preparation of this production.

## THEATRE GROUP PRODUCTION CHAIRMEN

ELISSA GUARDINO      JOAN LEE      AMANDA PECK      FRED GALLEGOS  
ANN MIYAMOTO      CLIFTON CHUN      ARTHUR PARSON      CAROL SONENSHEN

LUCIE BENTLEY, EARLE ERNST, EDWARD LANGHANS, DONALD SWINNEY, JOHN DREIER,  
ARTHUR CALDEIRA, JEFFREY EMBLER, TOM KARTAK (Advisers-Directors)

## ANNOUNCEMENTS

The Theatre Group's last production for this season will be Sheridan's *The Rivals*, which will play May 25, 26, 31; June 1, 2, 1962. The box office will open May 21.

The University Summer Theatre will present, on July 27, 28 and August 3, 4, Federico Garcia Lorca's dance-drama *Yerma*.

Tryouts for *Yerma* will be held in Farrington Hall on June 25 and 26, from 2 to 4 p.m. All summer school students will be eligible and may, if desired, receive academic credit for participation by registering for *Theatre Workshop* (Drama S 250).

The Department of Drama and Theatre will offer the following courses during the summer session: *Dramatic Production*, *Theatre Workshop*, *Dance Techniques and Choreography*, *Theatre Architecture*, *Creative Dramatics*, *Modern Dance and Stage Movement*, and *Historic Stage Production*. Visiting summer faculty members in the department will be Jean Erdman and Donald Swinney.

THE UNIVERSITY OF HAWAII THEATRE GROUP  
and  
THE DEPARTMENT OF DRAMA AND THEATRE

present

EVERYMAN

CAST

A Priest . . . . .	RAYNOR TSUNEYOSHI
God . . . . .	DANIEL YANG
Death . . . . .	ROCKY MASON
Everyman . . . . .	OLAF ODEGAARD
Fellowship . . . . .	JOHN LANE
Kindred . . . . .	DIANA MACINTYRE
Cousin . . . . .	CHARLES BOURNE
Goods . . . . .	LARRY DOMINE
Good Deeds . . . . .	CARROLL RICE
Knowledge . . . . .	LOUISE ELSNER
Discretion . . . . .	RENNIE CULVER
Strength . . . . .	ROBERT MORGAN
Five Wits . . . . .	DOUG KAYA
Beauty . . . . .	MYRA HARADA
Angel . . . . .	RALPH VANDERSLICE
Dancers . . . . .	MARSHA AKAU, MYRA HARADA, DIANA MACINTYRE, LARRY DOMINE, ROBERT MORGAN, DOUG KAYA

*Designed and Directed by* EARLE ERNST  
*Choreography by* JOSEPHINE TAYLOR

*Technical Direction by* JOHN DREIER  
*Lighting by* ROY MCGALLIARD  
*Costumes by* FRANCES ELLISON  
*Production Management by* ARTHUR CALDEIRA