

UNDER MILK WOOD

May 9, 10, 16, 17, 18

THE UNIVERSITY THEATRE
JOHN FITZGERALD KENNEDY THEATRE
UNIVERSITY OF HAWAII / HONOLULU, HAWAII



THE UNIVERSITY THEATRE

presents

Dylan Thomas'

UNDER MILK WOOD

May 9, 10, 16, 17, 18

Directed by Glenn Cannon

Designed by Richard G. Mason

Technical Direction and Lighting Design by Owen Schaub

THE CAST

Bruce Wilson First Voice

Bill Messer Second Voice

Lee Stetson Captain Cat
Organ Morgan

Earl Kingston Butcher Beynon
Dai Bread
Mr. Pugh
Cherry Owen
Willy Nilly
First Drowned
Fisherman

David Schaeffer Second Drowned
Preacher
P.C. Attila Rees
Fisherman
Evans the Death
Nogood Boyo
Old Man
Jack Black
First Boy (Peter)

Vijaya Samarawickrama Third Drowned
Mog Edwards
Mr. Ogmore
Second Boy(Johnnie Cristo)

Robert Whiting Fourth Drowned
Mr. Waldo and Little Boy
Lord Cut-Glass
Third Boy (Dicky)

John Hunt Fifth Drowned
Utah Watkins
Reverend Eli Jenkins
Sinbad Sailors
Ocky Milkman
Mr. Pritchard

Nina Marko Myfanwy Price
Second Neighbor
Lily Smalls
Mae Rose Cottage
Third Woman
Little Girl

Becky Wiss Mother of Mr. Waldo
Mrs. Dai Bread One
First Woman
Gwennie
Mrs. Organ Morgan

Cyndee Ianncce Bessie Bighead
Wife of Mr. Waldo
Second Woman
Mrs. Dai Bread Two
Another Mother
Child

Maureen Schaeffer Rosie Probert
First Neighbor
Gossamer Beynon
Fourth Woman
Mrs. Ogmore-Pritchard

Sylvia Hartl Mrs. Utah Watkins
Mrs. Pugh
Mrs. Cherry Owen
Third Neighbor
Mrs. Beynon

Sherry Topp Polly Garter
Mrs. Willy Nilly
Fourth Neighbor
Fifth Woman
Mary Ann Sailors

The play takes place over a 24-hour period in a town in Wales.

There will be one 15-minute intermission.

TONIGHT'S PLAY

Dylan Thomas, the greatest lyric poet of his generation, died on November 9, 1953. Less than a month before, he had directed and participated in the third and fourth performances of **Under Milk Wood** in the U.S. The history of this remarkable play follows:

In 1933 Dylan related to friends a sketch he had in mind about residents in a Welsh seaside town he would call "Llareggub." The idea was dormant until 1945 when the BBC commissioned the poet to present a short radio piece. From it came the short story **Quite Early One Morning** and an impetus to give it more expanded treatment as a play for stage or radio. By 1949 the working title was **The Town That Was Mad**; by 1951 it was back to "Llareggub." In a letter to a publisher of a literary magazine Dylan spoke of his intentions: "... a piece, a play, an impression for voices, an entertainment out of the darkness, of the town I live in, to write it simply and warmly and comically ... so that, at many levels, through sight and speech, description and dialogue, evocation and parody, you come to know the town; I want to make the town alive before you."

To a critic-friend he wrote in 1952: "... I'm hoping to bring out an extravagant play, as yet unfinished and maybe the radio will do it first, about a day's life in a small town in never-never Wales. It sounds very ordinary, but it isn't that anyway, it's odd as anything, and I'm enjoying writing it."

He was still writing it on May 14, 1953, when the play, now entitled **Under Milk Wood**, had its first full-cast performance. It took place at the YMHA Poetry Center in New York City; 20 minutes before curtain time, fragments of the play were being handed to the actors as Dylan finished writing them and the typists banged out the material; some lines of dialogue did not reach them until they were moving into position onstage. Nonetheless, it was a triumph. On his return to Wales the BBC approached him to complete a full version for broadcast, and it was this final version that comprised the third and fourth performances given in New York City just prior to Dylan's death.

It was performed on the BBC in 1954, and the Old Vic presented a staged version in the same year; it has since become a modern classic of the theatre. Critic Kenneth Tynan expressed very neatly what is at the heart of the work: "The whole play is a tumult of living, and its burden compressed into the remark of Polly Garter, the town tart: 'Isn't life a terrible thing, thank God!'"

Finally, it is interesting to note that Dylan Thomas spoke no Welsh; the language used is Anglo-Welsh, and it is the taste of that sound with its special, wondrous lyricism, the product of Dylan's genius, that we hope to bring you tonight.

GLENN CANNON

PRODUCTION STAFF

Assistant to the Director and Production Stage Manager: Sheila Topp

Sound Effects: Paul Mickelson

Sound Console Operator: Sharyn Thomas

Lighting Console Operators: James Cornell, Sylvia Nolan, Jo Anne Williams

Costumes: Georgia Doty

Publicity: Leslie McGuire

House Managers: Carol Ann Hee, Gayle Harimoto, Farouk Wang, Fred Gallegos, Jim Farmer, Herb Rosenbush, Marianne Kong, Albert Dalla

Ushers: Beta Sigma Phi (Nu Chapter), Mid-Pacific Institute Drama Club, Farrington High School Reception Committee, Waipahu High School National Honor Society, Kailua High School National Honor Society

Box Office: Kim Leyson

DEPARTMENT OF DRAMA AND THEATRE

FACULTY: Earle Ernst, chairman; James Brandon, Glenn Cannon, Douglas Kaya, Edward Langhans, Evelyn MacQueen, Richard Mason, Benito Ortolani, Yasuki Sasa, Owen Schaub, Joel Trapido, Carl Wolz

STAFF: Arthur Caldeira, Takeo Miji, Nancy Takei

GRADUATE ASSISTANTS: Minsoo Ahn, Gary Anderson, Joyce Chumbley, Edgardo dela Cruz, Earll Kingston, Mohammed Kowsar, William Mayhew, Leslie McGuire, Worth Martin, Bruce Nelson, Brad Powell, Robert Rickner, Donna Stinecipher, Lewis Stout, Darius Swann

ACKNOWLEDGMENTS

The University Theatre wishes to thank the many members of the University of Hawaii, East-West Center, and the community who have helped to make this production possible.

COMING EVENTS

UNIVERSITY SUMMER THEATRE

June 20, 21, 27, 28 Murray Schisgal's comedy LUV
July 4, 5, 11, 12 Jerome Kitty's DEAR LIAR
July 17, 18, 19 Jean Erdman Dance Concert

NOTICE: Smoking is not allowed in the auditorium, nor may photographs or recordings be made during the performance.