THE UNIVERSITY THEATRE

presents

HAY FEVER

by Noel Coward

Directed by Terence Knapp
Set and Costume Design by Mark Boyd
Technical Direction by Philip Heven

THE CAST:
Judith Bliss .................................................. Joyce Malthby
David Bliss .................................................... Anton Haas
Sorel Bliss ..................................................... Sandra Puerta
Simon Bliss .................................................... William Witter
Clarice .......................................................... Marie Riley
Sandie Tyrell .................................................. Barry Michaels
Myra Arundel .................................................. Joyce Chumbley
Richard Greadham ................................. Timothy Robinson
Jackie Coryton ................................................. H. J. Urike

Scene: The Living Room of the Bliss's house at Cuckham.
ACT 1: Saturday afternoon.
ACT 2: Saturday evening.
ACT 3: Sunday morning.

There will be two 10 minute intermissions.
ABOUT THE AUTHOR BY THE DIRECTOR:

Before coming to Hawaii last year I had the good fortune to find myself participating in a Gala Performance at the Theatre Royal, Diary Lane, London, to celebrate the 70th Birthday of The Master—as Sir Noel Coward is most affectionately known to many of the Theatrical Profession of Great Britain.

The evening's entertainment, based in its narrative form on Sheridan Morley's biography (a University drama and theatre graduate student '63-'64), graced by the Presence of HRH The Princess Margaret and the Earl of Snowdon, was a highly-entertaining, emotionally charged, bon-bouche of Coward's works—songs, sketches, scenes from his plays—performed by some of the most distinguished names in the British and American Theatres.

It was reminiscent of the kind of evening such as when Judy Garland or Danny Kaye have taken their audience by storm, held in spell-bound and captive until the curtain finally fell to a standing ovation, and a torrent of delight and pleasure engulfed the entire theatre leaving everyone exhausted, hoarse with exclamation and hand-score from applause.

All this was engendered by Coward's works. He himself did not appear on the stage until the very last moments and it is a measure of the artist's talent and skills that he, himself, was not required to embellish the material—giving, as he does, such glorious opportunities to the actors for the delectation of the oulooker.

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Coward is a legend in his own lifetime. The composer of songs such as "IT Ll, SEE YOU AGAIN," "MAD DOGS AND ENGLISHMEN," "A ROOM WITH A VIEW," and "SOME EAV I'll FIND YOU," his writing for the stage began in 1918 just a few years after his debut as a boy actor in London and the beginning of his legendary partnership with Gertrude Lawrence.

It is difficult for the audience of today to realize that his early career Coward was regarded with as much angry spleen and vituperation as might be handed out to any latter-day Albee or Garen. "THE VORTEX" (1924) and "FALLEN ANGELS" (1925) are plays which were regarded as thoroughly immoral and indecent because of their author's light-hearted examination of such topics as drugs, drink and sex.

Coward survived to make his name with such brilliant comedies of manners as "PRIVATE LIVES" (1929), "PRESENT LAUGHTER" (1929), and "BLITHE SPIRIT" (1941)—a small part of a total of some 42 published and successfully performed plays, operettas and revues—in which he perfected a style of brisk, sophisticated playing that is still an integral part of the English Theatre today.

The play "HAY FEVER," written in 1924, is considered to be one of his merriest and good-natured fables at the foibles and pining of Society and Theatrical folk. He writes—"I am very much attached to 'HAY FEVER.' I enjoyed writing it and producing it, and have frequently enjoyed watching it." The play was recently revived by the National Theatre of Great Britain, directed by the author and starring Dame Edith Evans as Judith and Maggie Smith as Myra.

T.K.
PRODUCTION STAFF
Assistant to the Director—Valerie Charles
Stage Manager—Rodney Pink
Lighting—James Benton, Gordon Haas, Les Miller
Properties—Marie Riley, assisted by Kathy Paulo, Jean Keating, Roberta Lim
Photography—Francis Haar
Publicity—Gay Wood
Costume Construction—by Anton Haas, with Don Lev, Marcia Merkle, Fujie Kajikawa, June Gibson
Costume Maintenance—Jackie Johnson
Set Construction—Les Miller, Daniel Marsh, Christopher Purson, Michael Kolba, Mel Cobb, Mark Boyd, Lewis Stout, Irene Lee, Sandra Puriza, Faith Higashihara, Susan Midler, Phil Kechler, Barrett Hong, Rosie DeDion, Keith Yamauchi, Suzanne Akamine
House Managers—Farouk Wang assisted by Albert Dalia, Fred Gallegos, Jim Farmer, Carol Ann Ho, Sidney Kellipolele, Patti Nijjita, Ann Nishijichi, Jan Silverman
Ushers—Punahou Playmakers, Chaminade Theatre Group, St. Andrews Priory, Star of the Sea Drama Club, St. Francis Convent School
Box Office—Kim Leyman, Alex Lam, Julie Ann Rocha, Sandra Saito

DEPARTMENT OF DRAMA AND THEATRE
FACULTY—Earle Ernst, chairman; James Brandon, Glenn Gaunton, Dennis Carroll, Phillip Heron, Terence Knapp, Edward Langhans, Don Lev, Richard Mason, Yasuko Sano, Joel Trapide, Carl Wolfe
STAFF—Arthur Caldeira, Takeo Miji, Nancy Takeda
GRADUATE ASSISTANTS—Min Sue Ahn, Robert Batts, Mark Boyd, Holly Catchings, Mel Cobb, Edgardo dela Cruz, Anton Haas, Michael Kolba, Peter Lawrence, Roger Long, Antonio Mabesa, Marcia Merkle, Les Miller, Marie Riley, Larry Lewis Stout, Gary Toyama, Gay Wood
TECHNICAL TRAINEES—Chung-ray Fong, Takehiko Ohbayashi, Mohri Sujihit, Madhur Kye Thaker, Doregkalung Ramat, Robijito

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
April 7, 8 ................. Noh—Kyogen program
April 23, 25, 28, 30, May 2 ................. University Dance Theatre’s SWAN LAKE
April 24 ................. The William Shakespeare Birthday Show

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