

## Production Staff

Assistant Stage Manager: Elizabeth Harwood  
Master Electrician: Josh Greenspoon  
Light Board Operator: Gilbert Molina  
Wardrobe Supervisor: Chris Doi  
Staff Costume Shop Manager: Hannah Schauer Galli  
Costume Construction Crew: Bertha Fernandez  
Staff Technical Director: Daniel J. Anteau  
Facilities Coordinator: Gerry Kawaoka  
Lab Theatre Technical Coordinator: John Striffler  
Set Construction Crew: Jungah Han, Daniel Akiyama, Terry Allen, Jennifer Bolieu,  
Nicole Brilhante, Alvin Chan, Tracyn Hagos, Trankie Hagos, Pedro Haro,  
Coty Ishitani, Kainoa Jarrett, Lei Sadakari

## Front of House Staff

Staff Theatre Manager: Marty Myers  
Box Office Supervisor: Nicole Tessier  
Box Office Staff: Josh Greenspoon, Ashley Usita  
Publicity Director: Jessica Jacob  
Publicity Assistants: Ashley Logan  
Graphic Designer: Michael Nomura  
Poster Designer: Jeff Sanner  
House Manager: Frank Episale  
Assistant House Managers: Ashley Logan, Leilani Rivera  
Website Assistant: Michael Nomura  
Photographer: Andrew Shimabuku  
Department Office Staff: Tana Marin, Lori Ann Chun  
Department Chair: W. Dennis Carroll

## Front of House Information

The play will be performed with one intermission

There will be a post-show discussion immediately following the Friday, September 3 performance.

For large print programs or any other accessibility requests, please contact the House Manager or call the Kennedy Theatre Box Office at 956-7655 (v/t).

Please silence all pagers, phones and digital watches. No photography or video recording is permitted. Please refrain from eating, drinking or smoking in the theatre.

In following with University of Hawai'i policy, smoking is not permitted within 20 feet of the Kennedy Theatre building. Your assistance in helping us adhere to this policy is greatly appreciated.

Philemon is presented through special arrangement with and all authorized performance materials are supplied by Music Theatre International, 421 West 54th Street, New York, NY 10019. Tel.: (212)541-4684 Fax: (212)397-4684 www.MTIShows.com

The videotaping of this production is a violation of United States Copyright Law and an actionable Federal Offense.



UNIVERSITY OF HAWAII AT MĀNOA  
*Kennedy Theatre*

PRIMETIME  
EARLE ERNST LAB THEATRE  
2004-2005 SEASON

"Life must be understood backward.  
But it must be lived forward"  
-Kierkegaard

Sept. 1, 2, 3\*, 4 8:00 p.m.  
Sept. 5 2:00 p.m.  
\*Post-Show Rap

Another musical from the  
writers of *The Fantasticks...*  
**Philemon**

By Tom Jones & Harvey Schmidt  
Directed by Allyson Paris

DEPARTMENT OF THEATRE AND DANCE COLLEGE OF ARTS AND HUMANITIES

## Artistic Staff

Director .....	Allyson Paris*
Musical Director .....	James Santos
Stage Manager .....	Kainoa Jarrett
Costume Designer .....	Bertha Fernandez
Scenic Designer .....	Jungah Han
Lighting Designer .....	John Striffler
Movement Coach .....	Annie Lipscomb

\*In partial fulfillment of the Master of Fine Arts Degree requirements in Asian Performance

## Cast (In order of appearance)

Cockian, a street performer .....	Alvin Chan
Servillus, a soldier in the Roman army .....	Terry Allen
Markus Gallerius, Commander of Antioch .....	Pedro Haro
Kiki, Cockian's partner .....	Lei Sadakari
Andos, a Christian prisoner .....	Daniel Akiyama
Marsyas, Cockian's wife .....	Coty Ishitani
Wife of the Underground Leader .....	Jennifer Bolieu
Ensemble .....	Tracyn Hagos, Trankie Hagos, Nicole Brillhante

## Music Ensemble

Performance Pianist: Brent Nitta  
 Percussion: Carolyn Sara Covalt, Nicole Tessier  
 Keyboard: James Santos  
 Rehearsal Pianist: Andrew Valentine  
 Drum Consultant: Mayco Santaella



## Acknowledgements

Special Thanks to: Ricardo D. Trimillos, Susan A. Robinson, Daniel Gelbman, James Davenport, Kyle kakuno, Angela Price, Daniel Sakimura, The UHM Music Department Staff, Carolyn Sara Covalt, Julie A. Iezzi, Kirstin Pauka, Markus Wessendorf, Elizabeth Wichmann-Walczak, Sammie Choy, Isaiah Brooms, Tim Gonzalez-Wiler, Daniel Morse, John Mount, Yutaka Watanabe, Jennifer Horst Dean Dellin, Karen Kennedy, the UH Chamber Singers

We wish to acknowledge with sincere gratitude the generosity of the Women's Campus Club of the University for a grant to cover the cost of Royalties and Rental Fees for this production.

## Director's Notes

At first glance, *Philemon* might appear to be a story of religious conversion. When I first read the play I was fascinated by the character of Cockian as a man who could go from saving his own skin by offering up the lives of others to risking everything for virtual strangers. "Why," I wondered, "would anyone truly be willing to make such a sacrifice?" God, family, country, hope of a glorious afterlife? Those are the usual answers.

For Cockian, however, the sacrifice is not about afterlife. It is about finally choosing a path that will serve others after a lifetime of self-serving choices, and a realization that we are measured not by what we achieve in life, but by what we help others achieve. This is not just the story of one man in Christian Antioch. It is the story of the Civil Rights movement and of those who sacrificed themselves for others during the Holocaust, the Tiananmen Square massacres and the South African Apartheid regime -- of every mother who shelters her child from danger, of every firefighter who runs into a burning building, of every person who chooses an act of love over an act of anger and revenge.

*Philemon* was written in 1975, five years before the opening of Jones & Schmidt's most famous collaboration, *The Fantasticks*. The two plays share Jones & Schmidt's penchant for simple dialogue and musical lines. This simplicity can be deceptive - leading us to believe that Cockian's choices, and by correlation anyone's choices, are simple as well. Digging deeper, though, we see that the path ahead is not always so clear; committing to the selfless act is not always so easy, and the courage to accept the risk of an uncertain outcome is a rare and special gift. The world has become incredibly complex since Christian Antioch. There are no easy answers to ridding the world of war, hunger, poverty, inequality, and injustice, but as Cockian discovers, we mustn't let the risks and the difficulty keep us from having the courage to take up the journey.

Our deepest fear  
 is not that we are inadequate,  
 our deepest fear is that we are  
 powerful beyond measure.  
 It is our light, not our darkness,  
 that most frightens us.  
 We ask ourselves, "Who am I to be  
 brilliant, gorgeous, talented, fabulous?"  
 Actually, who are you not to be?  
 ...As we let our own light shine,  
 we give other people  
 permission to do the same;  
 as we're liberated from our own fear,  
 our presence automatically  
 liberates others.



-Author unknown (though often attributed to Nelson Mandela)