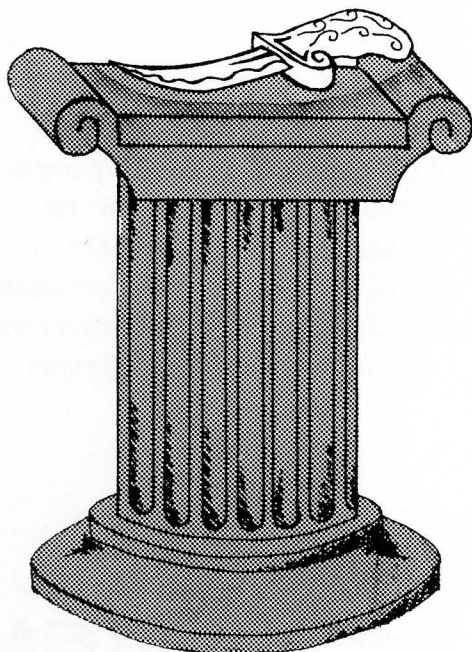


University Theatre
presents

THE ORESTEIA



UNIVERSITY OF HAWAII
B KSTORE

HOURS: Mon-Fri 8:15am-4:45pm
Sat 8:15am-11:45am

The University Theatre
presents

The Oresteia

by **Aeschylus**

Translated by **Robert Eagles**

Dennis Carroll, Director

Giangiaco Colli, Associate Director

Set Design by **Alan Hunley**

Costume Design by **Sandra Finney**

Lighting and Sound Design by **Stan Kaye***

Technical Direction by **Mark Boyd**

Original Music conceived by **Stan Kaye**

Composed by **Kim Bridges** and **Davo Coria**

using John Dunn's Musicbox Software

Choreography for *The Eumenides* by **Marcia Sakamoto Wong**

AGAMEMNON

*And still some say
that heaven would never stoop to punish men
who trample the lovely grace of things
untouchable. How wrong they are!*

I. 374-377

Time and Place: Argos, in the tenth year of the Trojan War

THE LIBATION BEARERS

Sorrow turns the secret heart to ice. I. 82

Time and Place: Argos, some years after the events of *Agamemnon*

THE EUMENIDES

*rejoice, -Athena's people-
poised by the side of Zeus,
loved by the loving virgin girl,
achieve humanity at last,
nestling under Pallas' wings
and blessed with Father's love.*

I. 1006-1011

Time and Place: Some years after the events of *The Libation Bearers*; first at Delphi in front of the shrine of Apollo; later at Athens on the Acropolis

During performances of the Complete *Oresteia* there will be two intermissions. The dinner intermission (approximately 45 minutes) will take place after *Agamemnon* at evening performances and after *The Libation Bearers* at matinee performances. Refreshments will be on sale on the lower lanai. The other intermission will be briefer, approximately 20 minutes.

During performances of Part I only, *Agamemnon* will be performed without intermission.

During performances of Part II only, there will be one fifteen minute intermission.

*In partial fulfillment of the requirements for the MFA Degree in Theatre

NOTICE: Smoking is not allowed in the theatre, nor may photographs or recordings be made during the performance. Food and beverages may not be consumed inside the auditorium.

Agamemnon

Clytaemnestra	Jana Lindan-Ihrie*
Shadow Clytaemnestras and Attendants	Christina Pualani Alexander, Kimberly Richard, Kristen Fields
Cassandra	Kehaunani Maile Koenig
Acolytes to Cassandra and Attendants	Jill Boyer, Sandra C.S. Wong
Iphigeneia/Attendant	Michelle K. DeCosta
Helen/Attendant	Alissa Lerner
The Chorus of 'Elders of Argos' assume additional identities, as follows:	
Watchman on High/Narrator, 'Abduction of Helen'	Alani Apio
Aegisthus	Wagner James Au
Narrator, 'Death of Iphigeneia'	Matthew J. Daly
Thyestes/Narrator, 'Death of Iphigeneia'	Warren Fabro
Agamemnon	Roman Galvan
Narrator, 'Abduction of Helen'	William R. Hargraves, Jr.
Herald from Troy	Christopher Ivanyi
Paris	David L. McDowell
Narrator, 'The Scourge of Troy'	Dane B. Miller
Calchas the Prophet	Shawn Peterson
Watchman/Narrator 'Scourge of Troy'	Chad Tamashiro
Menelaus	Harry Wong

*By courtesy Actors Equity Assn.

The Libation Bearers

Chorus of Women Brought from Troy as Slaves:	
Annie deMeurers, R. Reiko Ho, Jackie Jordan, Patricia Ann Kirby, Susan Loui, Tammy Dorothea McFadden, Natalie Mihana McKinney, Tammy Martin, Fabienne Rosella, Sonya A. Shigemura, Gay Sibley, Dominique Spurling	
Electra	Diane Jackson
Clytaemnestra	Jana Lindan-Ihrie
Cilissa, Orestes' Nurse	Gay Sibley
Orestes	Kelly Flynn
Shadow Orestes	Ron Encarnacion
	Anthony A. Padua
	David Eric Saperstein
	Hermen J. R. Tesoro
Pylades	Dando Kluever
Aegisthus	Wagner James Au

The Eumenides

Priestesses of Apollo	Gay Sibley, Jackie Jordan
Athena	Annie deMeurers, Alissa Lerner, Kimberly Richard, Sonya A. Shigemura, Gay Sibley; and later Anthony A. Padua, Matthew Crosby
Athena Effigy	Tammy Dorothea McFadden, Michelle K. DeCosta, Jackie Jordan, Wagner James Au; and later Ron Encarnacion, Roman Galvan
Clytaemnestra	Jana Lindan-Ihrie
The Furies	Christina Pualani Alexander, Jill Boyer, R. Reiko Ho, Diane Jackson, Kehaunani Maile Koenig, Susan Loui, Natalie Mihana McKinney, Tammy Martin, Fabienne Rosella, Dominique Spurling, Sandra C.S. Wong
Orestes	Kelly Flynn
Apollo	Alani Apio, Matthew J. Daly, Warren Fabro, Dando Kluever, David Eric Saperstein
Apollo Effigy	Christopher Ivanyi, David L. McDowell, Chad Tamashiro, Hermen J.R. Tesoro, Harry Wong
Priests of Athena	Wagner James Au, Matthew Crosby, Ron Encarnacion, Roman Galvan, Christopher Ivanyi, David L. McDowell, Anthony A. Padua, Chad Tamashiro, Hermen, J.R. Tesoro, Harry Wong

Director's Notes

The Oresteia is the foundation of which the entire body of Western drama lies. It is of unique importance among the works of Aeschylus, Sophocles and Euripides because it is the only surviving cyle of three Greek tragedies which were performed in sequence on the same day. While *Agamemnon* is sometimes performed on its own, presentation of all three plays together is a rarity.

Aeschylus (525-456 BC) personally experienced the almost miraculous series of events which propelled Athens into a great society. In 490, he fought at the Battle of Marathon and ten years later at Salamis, where the juggernaut of Persian invasion was stopped. Aeschylus' generation was infused with the headiness of seeing Athens grow from a relatively unimportant position to become a gleaming city at the head of the a great empire. With material prosperity came the ideal of democratic government as well as great intellectual and artistic achievement. Later the vision was compromised and destroyed by the atrocities of the civil war between the Greek city-states, but when Aeschylus presented *The Oresteia* in 458 BC the first buildings of Pericles were appearing on the Acropolis and the possibilities of human life in Athens seemed limitless. While the roots of the recent past were not forgotten (tyrants' rule, social oppression and the fear of foreign invasion), *The Oresteia* is inspired by a vision of social transformation—from the dark beginnings of the first play, laden with doom and revenge, to the ultimate affirmation of civic pride and civilized justice.

Must have seemed to Aeschylus that the very elements had sided with his city-state and her naval initiative in the victory over Persia—and his plays pulsate with the animistic powers of nature. The sun, storms, winds and raging seas take on a human propulsion and aid or damn the fortunes of humans. Over all is the awesome power of Necessity—not a crushing Fate, but a power to be colluded with or defied; a power to suffer from, but also a power to learn from and grow with. The Orazio Costa Mimic System, explained in Mr. Colli's notes, is an exciting correlative for the elemental animism in Aeschylus, the most atavistic of all the Greek tragedians.

The short prologue to the *Agamemnon*, some brief lines from Aeschylus' lost play *The Danaides*, evokes an ecstatic vision of uncomplicated genital union between man and woman, the Sky and the Earth, and the patriarchal and matriarchal principles—a vision which is disrupted by the curse of the House of Atreus and the events of *The Oresteia*. For some modern audiences, the trilogy presents an analog of the distrust between the sexes and the gender-consciousness (and sexual self-consciousness) which characterizes the postfeminist era. Though Aeschylus posits a vision of happiness and reunion at the end of *The Eumenides*, Philip Vellacott and some other modern scholars have pointed out that it is a vision imposed by the triumph of patriarchy. Clytaemnestra's rights have been slighted, and the Furies, now called Eumenides (Kindly Ones) have been domesticated into the civic system as household goddesses. All this may be so. *Hamlet*, *Waiting for Godot*, and other great works have within themselves multiple interpretative possibilities for each new generation, and I have tried to suggest that the ending of *The Oresteia* cannot simply be regarded as a positive affirmation of a 'higher' state of things.

The modern staging of Greek tragedy poses all kinds of artistic problems. Originally, the plays were done outdoors, in reliable weather, and in amphitheatres with excellent natural acoustics. Thanks to recent work by Taplin, Walton and others, we now have considerable knowledge of how the plays were probably staged. This production has drawn on such knowledge but clearly departs from it in certain calculated particulars. For example, the masks of Greek tragedy have here become 'clones,' standing for a dichotomy between social role and personal identity; and some of the odes have been staged as mini-plays in themselves rather than as massed choral narratives. The translation by Robert Fagles, widely regarded as the greatest of this generation, gave me the impetus to proceed with this project.

During the past year, the support of my family and that of some old friends and colleagues in the cast has been wonderfully sustaining. I want to thank Giangiacomo Colli for many valuable suggestions and for his exciting work with the company. The work of my designers Sandra Finney, Alan Hunley and Stan Kaye has been tirelessly enthusiastic from the beginning. And many thanks to the cast who have devoted months to master the techniques required of them. Watching them grow as performers, and seeing trust and friendship develop among them has been, for me, sufficient reward in itself.

DC

Associate Director's Notes

The atmosphere of *The Oresteia* arises from a series of images offered by Aeschylus to the creative sensibility of the actors. "Fire", "storm", "serpent", "Zeus", "Justice" ... every natural and divine aspect of the world or abstract concept created by the human mind becomes, in Aeschylus' words, a physical presence: a marvelous set of concrete "mimic images" or "ideograms". In this sense and in accordance with the production concept of Dennis Carroll, I have utilized the basic elements of the *mimic system* developed by my teacher, Orazio Costa. Born in Rome in 1911, Costa, who has been a student of Silvio D'Amico and Jacques Copeau, is one of the founders of modern Italian directing. From 1944 to 1976 he was an acting and directing teacher at the National Academy of Dramatic Art and today leads the Expression Training Center (Centro di Avviamento all'Espressione) in Florence. The *mimic system* does not refer at all to the specific technique of mime, but stresses as much as possible the complete and active involvement—body and voice—of the actor. Consequently, I have not been looking for psychological motivations, but for impulses that arouse the actor to transform his body and voice according to the rhythmical variations and feelings of the images created by the playwright. I have searched for a physical reproduction of the image offered by the script, and sometimes just this physical result has been adopted ("Justice", "Apollo", for example). However, when it has been possible, I have developed the research up to the extremes, presenting a vocalization without any physical movement of that same image—thus, the movement survives in the vocal inflection.

I wish to thank Dennis Carroll for his open trust in my way of work. My most sincere thanks to the actors, too, who have patiently borne my requests to become "rain", "cloud", "wave", "rock", "lion", "eagle", "charioteer", "Persuasion" ...

Giangiacomo Colli



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About the Cast

CHRISTINA PUALANI ALEXANDER is a freshman Theatre major. ALANI APIO is an unclassified graduate student who works as an assistant producer for KHET public television. He is very familiar to Honolulu theatre audiences, last performing Nugget/Young Horseman in SATCO's production of *Equus* and as Master Simon in University Theatre's *The Miser*.

WAGNER JAMES AU is a senior Philosophy major. He has appeared in several UH productions, including *Hamlet* (1985) and *Othello* (1987).

JILL BOYER is a junior here at UH. A professional windsurfer, she was a spokesperson in the "Athletes Against Drug Abuse" public service campaign.

MATTHEW CROSBY is a senior at University Laboratory School. MATTHEW J. DALY is an MA candidate in Asian Theatre. He holds a BA degree in theatre from Linfield College, Oregon, and spent last year teaching in Korea.

MICHELLE K. DeCOSTA is a freshman Theatre major.

ANNIE deMEURERS is a senior Telecommunications major.

RON ENCARNACION holds a degree in Liberal Arts from UH. He was last seen as "Inspector Chang" in Kumu Kahua's production of *Paradise Bound* (1988).

WARREN FABRO has numerous television, film and radio credits including a major role in the recently released feature film *Aloha Summer*. His last stage performance was as "Hajin" in Kumu Kahua's *Fisher King* (1985).

KRISTEN FIELDS is a sophomore Liberal Arts major with interests in Theatre and Journalism. This is her first play at UH.

KELLY FLYNN is a freshman currently studying Theatre.

ROMAN GALVAN has experience in many aspects of theatre, including film, and television as well as playwriting and directing on both Oahu and the Big Island. He is a Drama Instructor for the Alliance for Drama in Education.

WILLIAM R. HARGRAVES, JR. works at Keith Carpenter Sales. This is his first play in Hawaii.

R. REIKO HO is a junior Theatre major. She was last seen as "Tina" in Kumu Kahua's production of *Overtones* (1988).

CHRISTOPHER IVANYI is a senior Theatre major. He won the "Best Short Play" division of the Kumu Kahua Playwriting Contest in 1986.

DIANE JACKSON is a senior Theatre major. She recently served as a technical assistant for HTY's *James and the Giant Peach* and was last seen on the Kennedy Theatre stage in *Top Girls*.

JACKIE JORDAN is a junior Theatre major. She was active in drama at Maryknoll High School and has worked extensively backstage with HCT.

PATRICIA ANN KIRBY holds a BA in Psychology from Penn State and is currently working toward an MSW degree here at UH. She has a modern dance background in Harrisburg, PA.

DANDO KLUEVER is well-known in Honolulu's theatre community as an actor, director and educator. He serves as Artistic Director of Kumu Kahua and is no doubt remembered for *My Home Is Down the Street* and *Stew Rice*. Dando has an MFA in Directing from UH.

KEHAUNANI MAILE KOENIG is an unclassified student. She was last seen as "Hannah Grimes" in Kumu Kahua's *The Conversion*, (1988).

ALISSA LERNER is a freshman, planning to major in Business. Skilled in bodyboarding, she was also the second runner up in the Miss Hawaii Teen USA pageant (1987).

JANA LINDAN-IHRIE is the director of The Company of One, Inc. which sponsors educational, health and performance training pro-

grams. She has played major roles for most theatre organizations in Honolulu and has many mainland professional credits in all media. Her most recent local appearance was as "Lucy Thurston" in Kumu Kahua's *The Conversion* (1988).

SUSAN LOUI is a junior Music major.

TAMMY MARTIN is a junior Theatre major. She performed in the Kennedy Lab Theatre's production of *Young Man on a Rock* (1988).

DAVID L. McDOWELL is a junior Business major. This is his first theatrical production.

TAMMY DOROTHEA McFADDEN is a junior Theatre major.

NATALIE MIHANA McKINNEY is a junior Theatre major. Kennedy Theatre audiences will remember her as "Alma Ward" in *Mother Hicks* (1988).

DANE B. MILLER is a junior Psychology major. He received the 1988 Army Community Theatre Award for Excellence.

ANTHONY A. PADUA is a Nursing major. He appeared in Kennedy Lab Theatre's *Aunt Dan and Lemon* (1988).

SHAWN PETERSON is in his freshman year at UHM.

KIMBERLY RICHARD is a senior at Moanalua High School.

FABIENNE ROSELLA holds a degree in Physical Therapy and works at the Honolulu Sports Medicine Clinic.

DAVID ERIC SAPERSTEIN graduated from the Goodman School of Drama at DePaul University in Chicago with a BFA in Acting. He has extensive stage and film credits.

SONYA A. SHIGEMURA is a junior Theater major. She served as Stage Manager for this season's *Blood Knot* (1988).

GAY SIBLEY is an Assistant Professor in the UH English department.

DOMINIQUE SPURLING has an extensive theatrical background and was last seen as an "extra" in *Jake and the Fatman*.

CHAD TAMASHIRO is a sophomore; his major interests appear to be Theatre and Communications. He performed in the Kennedy Lab Theatre as "Joey" in *The Indian Wants the Bronx*.

HERMEN J.R. TESORO is a junior, majoring in Teaching English as a Second Language (TESL).

HARRY WONG is a senior Philosophy major.

SANDRA C.S. WONG is a freshman here at UH.

About the Student Artistic Staff

GIANGIACOMO COLLI (Associate Director) is an MFA-Directing candidate from Rome, Italy. A skilled acting teacher (Costa's mimic system, Commedia dell'Arte), his book, *Orazio Costa, Una pedagogia dell'attore*, is in the final stages of publication. As an actor and assistant director, he has worked with Vittorio Gassman and, of course, in close association with Orazio Costa. He holds a degree in Philosophy from the University of Rome as well as a degree in Acting from Gassman's Bottega Teatrale (Theatrical Workshop).

ALAN HUNLEY (Set Designer) holds a degree in Liberal Studies and is enrolled in the MFA-Design program. He has been involved with a number of University Theatre productions; Kennedy Theatre audiences will remember his performance in last semester's *Blood Knot*. He designed the mask for "Mythic Voices" in the recent Anniversary Dance Concert and will appear in the upcoming Noh play, *The Pining Wind*.

STAN KAYE (Lighting & Sound Designer) is an MFA-Design candidate. He received the Hawaii State Theatre Council's Po'okela Award for his lighting design of last season's *A Midsummer Night's Dream* and recently served as a theatre consultant in association with Riverwest Theatre, New York City, creating the architectural structure as well as lighting design for the Ocean West Theatre on Block Island, Rhode Island.

The Oresteia Production Crews:

Stage Managers: Tammy Andersen, Bruce Skinner
Sound and Light Operators: Karen Hoffman, Troy Okamura
Follow Spot Operators: Shelley Ramos, Tony Young, Craig Collado, Karen Wright, Michael Cox
Set Construction: P. Brian Gilhooly, Margaret Cory Welch, David Stamsta, Debora Stoll, Stan Kaye, Alan Hunley, Cassandra Rowe, members of the Drama 101 and 240 classes
Costume Construction: Casey Cameron Dinmore, Hugh Hanson, Charlotte Hare, Nicole Thibadeaux and members of the Drama 101 and 200 classes
Costume and Makeup Crew: Bobby Farfan, Jai Cunningham, Cathy Kurtz, Lisa Omoto, Sherry Lee, Michelle Masuoka, Shanna Komatsu and Shelley Ramos
Assistant to the Lighting Designer: Karen Hoffman
Assistant to the Sound Designer: Kelly Hestir
Program: Billy Ikeda (Center for Instructional Support), Marty Myers and Mary Parham
Poster Design: Laura Ruby
Poster and Program Printing: Hawaii Hochi Ltd.
Season Brochure and Anniversary Logo: Robert J. Capps
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House Manager: Gregg Richardson
Assistant House Manager: Kimo Pokini
Ushers: Farrington High School National Honor Society, Hawaii School for Girls, Maryknoll Theatre Group, McKinley High School National Honor Society, Moanalua High School National Honor Society, Moanalua High School Speech and Drama Club, Nanakuli High School National Honor Society, Punahou School Drama Club, Roosevelt High School Drama Club, Waipahu High School National Honor Society
Custodians: Makiko Swanson, Lindsey Gandia

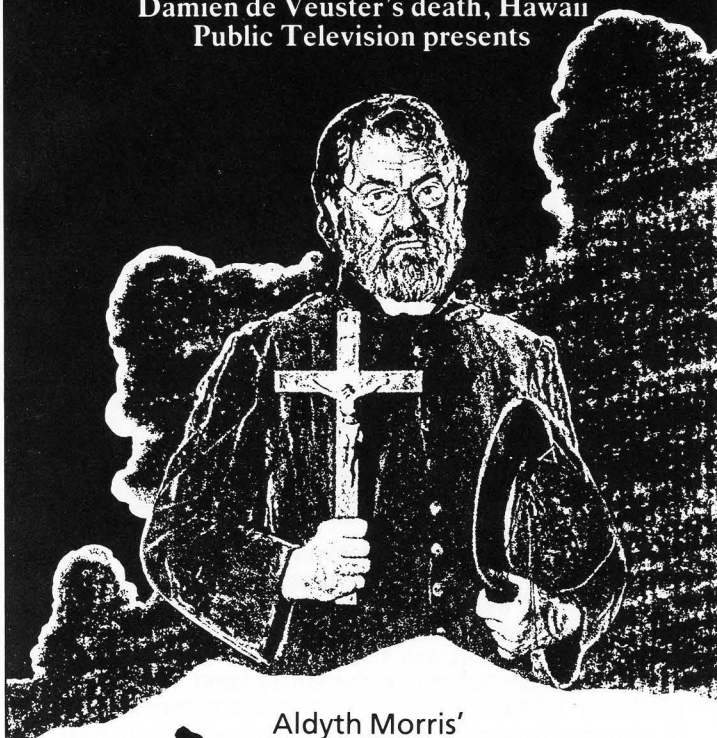
Acknowledgements

We wish to express regret that Jenny Yim could not appear in *Agamemnon* and *Eumenides*. After six months work on both productions she fractured her foot at a rehearsal of the *Agamemnon* and had to withdraw. We thank her for all her dedication and hard work.

University Laboratory School for use of rehearsal space, especially to Mrs. Ely Nielsen and Dr. Loretta Krause and their staff for facilitating time tables and storage space. Without the rehearsal space the staging of this production would not have been possible.

Howard Asao, Army Community Theatre, Audio Arts, Warren Cohen, Paul Cravath, Peggy Gaither, Richard Hauptert, Honolulu Community Theatre, Honolulu Theatre for Youth, Kaneda's Foods, Wayne Kischer, Ralph Nakamoto of Marriott Food Services, Punahou School, Nancy Staub, Margaret Cory Welch, Dr. Robert J. Newman and Dr. Robert J. Littman of the Classics Division, European Language and Literature, University of Hawaii at Manoa.

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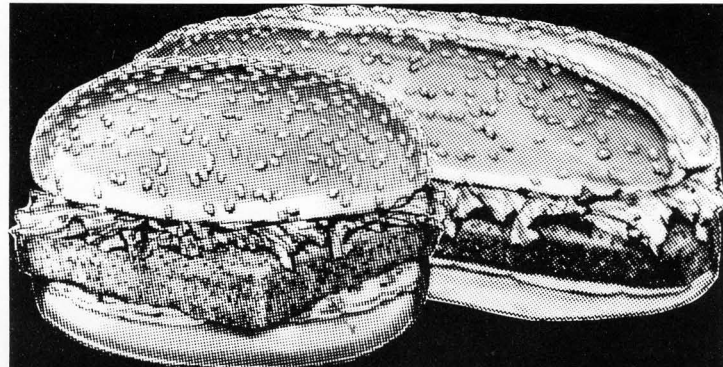
Roger Long, *Chair*, Asian Theatre, Acting
Judy Allen, *Director of Dance*, Modern Dance, Dance Composition
Junko Berberich, *Visiting Assistant Professor*, Asian Theatre
Mark Boyd, Technical Theatre
James Brandon, Asian Theatre
Glenn Cannon, Acting, Directing, TV/Film
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Joseph D. Dodd, Scenic Design
Sandra Finney, Costume Design
Peggy Gaither, Modern Dance, Dance Composition
Sandra Hammond, Ballet, Dance History, Theory
Tamara Hunt, *Director of Graduate Studies, Director of Children's Theatre*, Creative Drama, Puppetry, Theatre for Children
Terence Knapp, Acting, Directing, Voice
Edward Langhans, *Professor Emeritus*, Theatre History, Research
Juli Thompson, Dramatic Literature, Theory, Directing
Nic Tionson, *Visiting Professor*
Elizabeth Wichmann, *Director of Asian Theatre*, Asian Theatre
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Dance Lecturers:
 Harriet Glass, Alaine Haubert, Olava Menczkowski, Karen Miyake, Stephanie Palombo
Youth Theatre Lecturer: Tim Slaughter

Staff:

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Marty Myers, *Theatre Management*
Terri Roberts, *Stenographer*
Nancy Takei, *Secretary*
Mary T. Thompson, *Costume Shop Manager*

Graduate and Special Assistants:

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Asian Theatre Journal: Douglas Gordy, Gregg Richardson
Costume: Hugh Hanson, Charlotte Hare
Dance: Cornelius Carter, Stephanie Palombo, Sharon Rowe
Drama 101: Brian Shaughnessy
House Manager: Mary D. Parham
Oresteia Production: Giangiacomo Colli
Publicity: Matthew Daly
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Video: Cathleen Mang



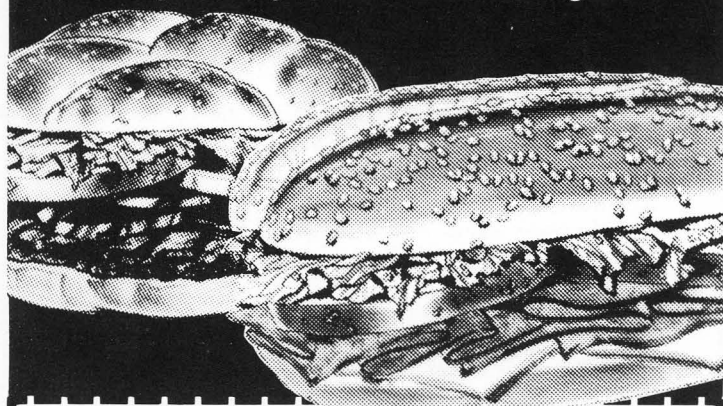
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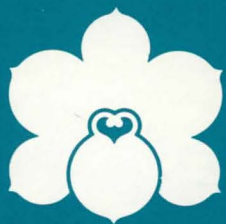
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THE ORESTEIA

Complete Performances:
April 7, 8, 9, 15, 16, 1989

Part I

(*Agamemnon*): April 11, 13, 1989

Part II

(*The Libation Bearers & The Eumenides*):

April 12, 14, 1989