

PRODUCTION STAFF

Assistants to the Director — Lynn S. J. Choy, Phyllis S. K. Look.
Stage Manager — Paula Michelle Rodgers.
Assistant Stage Manager — Cathie Mason.
Lighting — Joan Gossett, crew chief; Ann Philip, Leigh Bergh.
Sound — Richard Ma.
Slides — Madelaine Kwok, Wayne Lee.
Properties — Laurie Fialkowski.
Hairdressing — Peggy Egbert, Elizabeth Wichmann.
Makeup — Paky Chun, co-ordinator; Melvin Duane Gionson, Cynthia Kunishige, Phyllis S. K. Look.
Set Construction — Theresa Wong, Leo Jones, Gerald Kawaoka, John Lohr, Dale Ream and the students of Drama 260 and Drama 299.
Stage Crew — Dan Anderson, Doris Ray.
Costume Construction — Peggy Egbert, Gail Stewart, Sue Stafford, Annette Hoffman, Cynthia Kunishige, Loriejean Miyashiro.
Costume Crew — Peggy Egbert, crewhead; Sue Stafford, Annette Hoffman, Molly Burns, Cassie Tudor.
Photography — Francis Haar.
Publicity — Sara Edlin.
Program — Gay Burk.
House Managers — Aletha Worrall, assisted by Denise Tanaka, Pam Yuen, Pam Goya, Ann Nishiguchi, Jim Farmer, Patti Najita, Farouk Wang, Robin Coleman-Worrall.
Box Office — Karen Brilliande, David Furumoto, Lester Mau, Elsie Yamakawa.
Ushers — Kaiser High School (NHS), Waipahu High School (NHS), Castle High School (NHS), Kailua High School (NHS), Roosevelt High School Drama Club, Mililani High School Drama Players, Castle High School Thespian Troupe #566.

ACKNOWLEDGEMENTS: The following people in Taiwan, Hong Kong, the American Mainland and Hawaii have generously given their time and expertise in the preparation of the present production in translation, transliteration, transcription of music scores, and many other aspects: Betty M. Strom, Adele Lee, Paul S. C. Peng, Yeng Chia-ye Yung, H. Chun Ku Huang, Margaret Tang, Hsiu-pin Yang, Peter S. H. Chan, Thomas Lee, S. I. Hsiung, Ping Chen, Yu Ta-kung, David Shener, Chieh-ju Chen, Celilia Lee.

DEPARTMENT OF DRAMA AND THEATRE

FACULTY: Glenn Cannon, Acting Chairman; Mark Boyd, James Brandon, Dennis Carroll, Bernard Dukore, Sandra Finney, John Hu, Tamara Hunt, Audrey Jung, Earl Kingston, Terence Knapp, Edward Langhans (on leave), Richard Mason, Yasuki Sana, David Schaal, Susan Stinson, Joel Trapido, Carl Wolz.

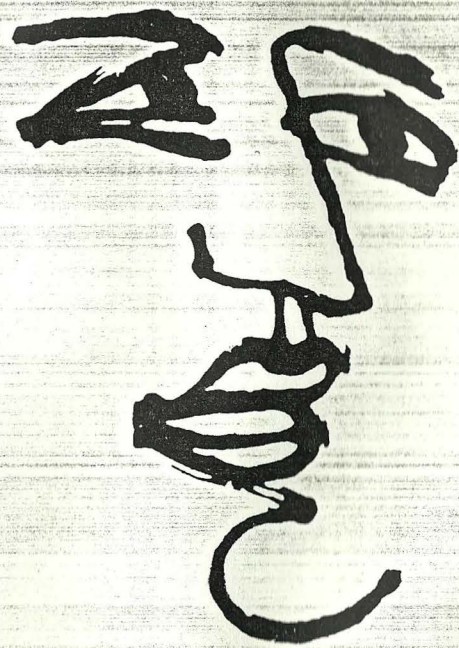
STAFF: Ari Caldeira, Takeo Miji, Nancy Takei.

GRADUATE ASSISTANTS: Anne Bach, Margo Bernee, Linda Bredin, Joseph Dodd, James Donohue, Sara Edlin, Margaret Egbert, Kitty Heacox, Patricia Harter, Dan Kluever, Mary Lewis, Donald Ranney.

COMING EVENTS:

November 27, 28, 29, 30 THE UGLY DUCKLING. Honolulu Zoo
December 18, 19, 20, 21 MFA DANCE CONCERT. Kennedy Lab Theatre
January 15, 16, 17, 18 AC/DC by Heathcote Williams. Lab Theatre
February 13, 14, 15, 18, 19, 20, 21, 22 .. OKLAHOMA! by Rodgers & Hammerstein.
Mainstage

WHITE SNAKE



The University Theatre
November 28, 29, 30
December 4, 5, 6, 7, 1973
Kennedy Theatre
University of Hawaii
Honolulu, Hawaii

THE UNIVERSITY THEATRE
In Cooperation with the Culture & Learning Institute, East-West Center
presents

WHITE SNAKE

Translated, Adapted and Directed by
JOHN Y. H. HU

Set Design by Richard G. Mason
Lighting Design by Linda Bredin
Technical Direction by Mark A. Boyd
Choreography by Juliet Pai
Vocal Instruction by Tong Chou

CAST (In Order of Appearance):

WHITE SNAKE	SHIRLEY WALKER (Part 1) NIKKI PAISNER (Part 2)
BLUE SNAKE	KATHY PAULO (Part 1) CAROL HONDA (Part 2)
HSU HSIEN	FRANK KANE
BOATMAN	JOSEPH DODD
FA HAI	DAVID FURUMOTO
FA MING	LESTER J. N. MAU
FAIRY	LINDA TODT
IMMORTAL OFFICERS	LYNN CHOY KATHY FOLEY
IMMORTAL GENERAL	DALE REAM
SISTER	PHYLLIS S. K. LOOK
WATER SPIRITS	JOSEPH DODD PHILMUND LEE MEAD ROSE
TAOIST IMMORTAL	DALE REAM

MUSICIANS — David Choy (drum), Eric Schank (little gong).
Bob Herr (cymbals), Jamie Nagao (big gong).

There will be one ten-minute intermission

DIRECTOR'S NOTE:

The story of the transformation of a white snake into the form of a beautiful woman has been extremely popular with the Chinese people since the twelfth century. In the earliest version, the white snake disguises herself as a beautiful young widow who lures men to gratify her carnal desires and then devours them. In the version published in 1624, the white snake becomes a doting wife and loving mother. A Buddhist priest, however, disapproves of her union with a human being and has her imprisoned under the floor of a pagoda. Later versions in the form of drama, fiction, and poetry usually add an extensive epilogue, in which the son of the white snake rescues her from under the pagoda by virtue of his exemplary deeds, official position, and heart-felt prayers. She consequently ascends to heaven. The latest popular version of the story, written by Tien Han, injects a Communist interpretation near the end of the story: Blue Snake (White Snake's sister) and her followers overthrow the pagoda and free the imprisoned White Snake.

In the last ten years, *White Snake* has often been compared with *Lamia*, composed in 1819 by John Keats. The English poet professed that his poem was inspired by Robert Burton's *Anatomy of Melancholy* (1621) which, in turn, had been influenced by demonology from ancient Greece. In *Lamia* and *White Snake*, we find the archetypal treatment of transformation which has fascinated East and West alike.

The present adaptation of *White Snake* tries to capture the tale's rich and humanitarian traditions. Although White Snake is lovely and humane, her past keeps haunting her as she pursues love and happiness. In his persecution of White Snake, Monk Fa Hai is certainly inhumane and stands easily to lose our sympathy. Like Apollonius in *Lamia*, however, he is clear-sighted and religious.

The present translation endeavors to overcome problems that arise from music and choreography originally designed for production in the Chinese language. Since the Chinese arias are accompanied by particular gestures, the translation strives to preserve the original sequence of words. For example, on the line "Here a pagoda casts its shadow on the glittering waves," White Snake and Blue Snake point to a high place and then, after a gracious turn, lower their hands to refer to the water. To put "on the glittering waves" in the beginning of the sentence would make the gestures inappropriate; to invent new gestures would destroy the original flavor. On the other hand, to make this English production understandable, a certain amount of "tampering" with sentence structure and musical phrases has been unavoidable. We have tried to blend authenticity with comprehensibility.

John Y. H. Hu