



MEDEA

February 8, 9, 14, 15, 16, 17, 1980

Kennedy Theatre
University of Hawaii
Honolulu, Hawaii

THE UNIVERSITY THEATRE
presents

MEDEA

A NOH CYCLE BASED ON THE GREEK MYTH

by **Carol Sorgenfrei**

Directed by **Terence Knapp**
Choreographed by **Onoe Kikunobu**
Assisted by **Onoe Kikunobukazu**
Music Composed and Played by **Riley Kelley Lee**
Scene Design by **Richard G. Mason**
Costume Design by **Sandra Finney**
Masks by **Richard G. Mason**
Lighting by **Mark Boyd**
Technical Direction by **Gordon Svec**

The Characters of the Play:

The Chorus	Leader:	Robert Bethune Steve Bobilin Julia Bosley Kathy Dwyer
	Subleader:	David Furumoto Deidre Lammers
Nurse		Phyllis Look
Medea		Teviot B. Fairservis Pourchot
Cruesa		Jennie DeCosta
Jason		William Saunders
Dancers		Jeff Nakayama Michiko Ueno

The action of the play begins thirty years after the death of Medea's children and events are performed in flashback through a cycle of five scenes:

Scene 1	The God Play
Scene 2	The Warrior Play
Scene 3	The Woman Play
Scene 4	The Frenzy Play
Scene 5	The Demon Play

There will be one intermission of about ten minutes.

DIRECTOR'S NOTES (The myth of Jason and Medea):

Our knowledge of the myth comes primarily from Euripides' tragedy *MEDEA*, written in 431 B.C., and the *ARGONAUTICA* of Apollonius of Rhodes, written in the 3rd century B.C. Like all Greek legends, it begins and ends with the connivance of the gods and their interference in the lives of humanity.

In order to retrieve his rightful throne, Jason, aided by the goddess Hera, must find the sacred Golden Fleece and return it to Greece. After many harrowing adventures, he and his weary crew of the *Argo* reach Colchis (in the area where Turkey and Russian Georgia meet on the eastern shores of the Black Sea) to find the Fleece guarded by a fabulous serpent.

Jason meets Medea, a renowned and powerful sorceress, daughter of the ruling King of Colchis. Unable to obtain the Fleece by warfare, Jason's quest is in danger of failure. The gods therefore bribe Eros to make Medea infatuated with Jason. Aware that her passion will cause her to betray both the father and the country that she loves, Medea uses her magic arts for Jason's sake, performing many blood-curdling deeds (allegedly even murdering her own father) to obtain the Fleece. She then escapes with her lover to Greece.

Ten years pass and Jason decides to abandon the woman who has so aided him to marry the young princess of Corinth, Cruesa. Medea and her children are threatened with exile. By magic, Medea murders the new bride with a poisonous cloak and the bride's father, Creon, dies trying to save his daughter in her agony.

In the original myth, Medea hides her children in a sacred grove but the outraged women of Corinth drag them out of sanctuary and stone them to death. In Euripides' and later versions, Medea kills the children herself to prevent their enslavement and to revenge herself on Jason. Instead of suffering punishment for her horrifying deeds, Medea is rescued by divine intervention and taken by a chariot drawn by dragons to Elysium to be consort to Achilles.

Jason wanders, insane, for many years and dies from a crushed skull when a rotten timber falls from the *Argo's* hull, under the prow of which he was sleeping.

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Both Greek tragedy and the Noh theatre of Japan grew out of religious ceremony and ritual, drawing from primitive legend and myth. In this cycle (which was awarded the American College Theatre Festival playwriting prize of 1976), Carol Sorgenfrei combines the formal structure of Noh with the bare bones of a great Greek myth and creates a unified entity seen from a contemporary viewpoint.

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It is with particular pleasure I find myself working in partnership with Onoe Kikunobu and her associate Onoe Kikunobukazu. Patrons of our Kabuki productions will remember with delight the magnificent choreography Kikunobu sensei created for our presentations of *THE ROAD TO KYOTO* and *THE SCARLET PRINCESS OF EDO*. The theatrical community of Honolulu is greatly indebted to her artistry and generous energies.

—Terence Knapp

PRODUCTION STAFF

Assistant to the Director: Marylei Arizumi.

Stage Manager: Marylei Arizumi.

Lighting: Stephen Clear, Crewhead; Doug Brodie, Alan Fulmer, Jan-Sue Heverly.

Set Construction: Gen Boyer, Stephen Clear, Victor G. Holliday, Patrick Kelly, Betsy McHugh, Lorraine Truitt, and Students from Drama 101 and 240.

Costume Construction: Virginia West, Crewhead; Phyllis Avilla, Nancy Darvill, Jennie DeCosta, MayField Drorbaugh, Elitte Dykstra, Gail Hayashi, Rose Jung, Holly Lovins, Anne Masunaga, Jeanne Mercado, Wendy Muraoka.

Costume Crew: Roseann Concannon, Gail Hayashi, Holly Lovins.

Photography: Diane Chong.

Poster Design: Billie Ikeda (University Relations Office).

Publicity: Eric Pourchot, Ralph Hirayama.

Program: Eric Pourchot, Billie Ikeda (University Relations Office).

House Managers: Pamela Robinson, Chris Kohler.

Box Office: David Furumoto, Rose Jung, Pamela Robinson, Alison Uyeda.

Ushers: Sacred Hearts Academy Drama Club, Moanalua High School (NHS), Castle High School (NHS), Iolani Drama Class, Hawaii Baptist Academy (NHS), Damien High School (NHS), Sacred Hearts Academy (NHS).

ACKNOWLEDGEMENTS: MEDEA is produced by special arrangement with Samuel French, Inc.

FACULTY: Edward Langhans, Chairman; Glenn Cannon, Director of the Theatre; Carl Wolz, Director of Dance; Mark Boyd, James Brandon (on leave), Dennis Carroll, Bernard Dukore, Sandra Finney, Phyllis Haskell, Tamara Hunt, Clifford Jones, Terence Knapp, Roger Long, Richard Mason, Yasuki Sasa.

LECTURERS: Sara Edlin, James Hutchison, Jacqueline Kellett, Suzanne Lai, Phyllis Look, Tevoit B. Fairservis Pourchot, Rexford M. Reynolds.

STAFF: Nellie Akiyama, Arthur Caldeira, Takeo Miji, Nancy Takei.

GRADUATE ASSISTANTS: Penny Bergman, Robert Bethune, Stephen Clear, Patricia Clements, Victor G. Holliday, Linda Jahnke, Betsy McHugh, Eric Pourchot, Gordon Svec, Virginia West.

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