

Special Thanks

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Shoko Hikage, UH Music Department

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Coming Next to Kennedy Theatre Mainstage

Onoe Kikunobu Dance Company

July 15, 16 at 8pm

July 17 at 2pm

Under the direction of Onoe Kikunobu this highly acclaimed Honolulu-based group will perform a concert of traditional Japanese classical dance. Special guest artists include Onoe Kikunojo II, Onoe Kikushiro, and Kineya Wakichki. Each night's performance will contain a slightly different program and will include dances from the Kabuki and Nihon Buyo genre.

Kennedy Theatre • Summer 1994

The Trojan Women

A Play by Euripides



Adapted by Tadashi Suzuki

English Translation by
J. Thomas Rimer
and Yukihiro Goto

June 24, 25 at 8pm
June 26 at 2pm

Kennedy Theatre Information

Tickets may be purchased at the Kennedy Theatre Box Office (10am - 5pm, Monday through Friday) or charged by phone to Visa or Mastercard by calling the Box Office at 956-7655. Limited wheelchair and disabled seating is available for each performance. So that we can best serve you, those desiring such seating are asked to request it at the time tickets are ordered. Hearing impaired patrons may utilize TT communications with Box Office Staff by calling 956-7655.

Parking is available on the UHM campus for a nominal charge. Please allow at least 20 minutes to locate parking.


Late Arrivals will be seated at the discretion of the house manager and only during appropriate breaks in the program.

Programs printed in large type and on audio cassettes are available upon request. Please see an usher.

Please remember that smoking and refreshments are not permitted inside Kennedy Theatre. Also, we ask that cellular phones and pagers be turned off while inside the auditorium and remind you that photography and recordings are not permitted during the performance.

Lost and found is located at the Box Office.

Emergency Exits are located on both sides of the auditorium one-third of the way up from the stage. Once you have exited through these doors, please follow the emergency exit signs to leave the building.

 This program is printed on recycled paper.

*University of Hawai'i at Mānoa
Department of Theatre and Dance
College of Arts and Humanities*

presents

The Trojan Women

A Play by Euripides

Adapted by Tadashi Suzuki
English Translation by
J. Thomas Rimer
and
Yukihiko Goto

Directed by Yukihiko Goto

Original Music Composition
and Sound Design
Rick Corrigan

Additional Music
Gerald Kawaoka

Scenic and Lighting Design
Mark Boyd

Costume Design
Linda Yara

Original Costume Design
Vicky Nebeker

The Legendary Background

Of all the great stories of the Greeks, none is richer than that of the Trojan War. Legend has it that the war was caused by Trojan prince Paris's abduction of Helen, reputedly the most beautiful woman in the world. Most of the Greek chieftains were among the suitors of Helen, and they made a pact to accept her choice of husband, Menelaus, and to come to his aid if anyone attempted to steal Helen from him.

Some time after Helen and Menelaus were married, Paris came to Sparta. He seduced Helen and carried her back with him to Troy. Faithful to their oaths, the chieftains rallied with their armies to the call of Menelaus. A great force was mobilized to capture Troy and restore Helen to her rightful husband. Agamemnon, king of Argos, was made commander.

The expedition was, however, unable to sail for Troy because of adverse winds. To appease the goddess Artemis, Agamemnon sacrificed his daughter Iphigenia without the consent of his wife Clytemnestra. After the sacrifice the wind was changed, and the army set sail for Troy.

The siege of Troy lasted ten years. Finally the city fell and the surviving inhabitants were forced into slavery. Among the victims were Hecuba (mother of Paris, wife of Priam, and the aged queen of conquered Troy), who was made the slave of Odysseus, Andromache (wife of Hector and Hecuba's daughter-in-law), who was given to Achilles's son, and Cassandra (god Apollo's prophetess and Hecuba's daughter) who became the mistress-slave of Agamemnon. When Agamemnon returned to Argos with his newest concubine, Cassandra, they were murdered by Clytemnestra, who had developed a bitter hatred for her husband.

Cast

(in order of appearance)

Jizo (Buddhist deity of compassion)
Dennis B. Miller

Villager I/Buddhist Statue
Naoko Maeshiba

Villager II
Eun Jung Yi

Villager III
Gay Tanaka

Villager IV
M. Rohaizad Suaidi

Villager V
Dawn Hu

Villager VI
Cheryl Treiber

Warrior I/Menelaus
Joseph Miller

Warrior II
Walter Cassidy

Warrior III
Kevin Wesley

Old Japanese Woman/Hecuba/Cassandra
Susan Park *

Andromache/Girl
Helen B. Suh

Man
Roger Long

Woman
Margaret McKea

* appearing courtesy of Actors Equity Association

The play will be performed without an intermission.

From the Director

Tadashi Suzuki has adapted Euripides's tragedy into a play-within-the-play so that the original situation (the tragic fate of the defeated in the Trojan War) parallels Japan's experience at the end of the Second World War. Suzuki's *Trojan Women* presents not simply the tragic female figures, but an old Japanese woman who lost her husband and children to the war and is driven from her burnt-out home. She becomes possessed by the ghosts of Hecuba and Cassandra and lives through the horrors of the aftermath of the Trojan War. What takes place before the audience's eyes passes beyond time and place; the action occurs in the past and the present, in Greece and Japan, and in reality and fiction.

Suzuki considers that the predicament of a people subjugated in war, merely awaiting a captor's decision, is international and relevant to modern times. Euripides is said to have written the tragedy in protest against the Greeks' massacre of the islanders of Melos in 416 BC, and Suzuki re-emphasizes his pacifist statement in the light of Japan's own war experience. The barbaric rape of Andromache and the murder of a female villager by the *samurai*-Greek warriors reflect Japan's own wartime atrocities. The choral ode, "The rivers of Asia...Let them flow over human skins — skins like peels of rotten tomatoes," obviously make a reference to Hiroshima and Nagasaki. In addition, the Girl's throwing the flower at the statue of the Buddhist deity Jizo indicates Suzuki's strong criticism of the emperor system and the nationalists who brought the Japanese into war and disaster. A universal indictment of war expressed in Suzuki's play is urgent and particularly important now; almost everyday we learn of rape, murder, and torture taking place in Bosnia-Herzegovina and other places, yet nothing really has been done to end the atrocities.

To amalgamate the multifarious spatio-temporal dimensions that Suzuki's Greek play interweaves, I have applied traditional and avant-garde techniques of Japanese theatre (*noh*, *kabuki*, *butoh*, and Suzuki acting) into our production.

The essence of Japanese performance is the total expression of physicality, a powerful image of the human body, through which the actor projects human characters and feelings. The classical theatre has contrived a rich vocabulary of physical language. One such example is acting forms or patterns (*kata*). Our production makes use of *kata*-like movements. For instance, the *samurai*-like Greek warriors move in a manner similar to the bravura-style (*aragoto*) of *kabuki*. The statue of the Jizo slowly enters with sliding foot movements resembling the *noh* or the *butoh* walk called *suriashi* that sustains an effortless glide.

An onstage enactment of a murder is another form of physical expression of traditional Japanese theatre. By convention the ancient Greek theatre avoided onstage murder scenes, but they are part of *kabuki* theatre, called "*koroshi-ba*" (murder scene). *Koroshi-ba* is stylized, almost dance-like, striving for the effects of aesthetic beauty, not so much for the realistic depiction of gruesome murder. Two murder scenes take place in our production.

Dance is an important physical expression of Japanese performance. *Noh* is a dance-drama. *Kabuki* has a whole repertoire of dance plays. Dance also characterizes our Greek production. The villagers perform in unison a rhythmic foot-stomping dance (*ashibyoshi*); Cassandra moves in side-stepping dance-like movements.

The musical accompaniment is a pervasive performance device that contributes to the physical language of classical theatre. Songs and music not only set the mood of a scene but also frequently heighten acting by providing a frame of rhythm and form.

Kata-like movements, onstage murder, dance and music occupy only a portion of Japanese theatricality, employed in our Greek production. The set, lights, costumes, make-up, and properties were also designed with the same intention. By fusing all those elements together, I wanted to offer the audience an experience of "total theatre" — the quintessence of Japanese theatre.

— Yukihiko Goto

About the Director

Yukihiko Goto is a professor in the Department of Theatre Arts, San Francisco State University. He teaches acting, specialization in movement, and Asian Theatre. He received his M.F.A. in directing from University of Minnesota at Minneapolis and Ph.D. in Asian Theatre from University of Hawai'i at Mānoa. Before teaching at SFSU he was an assistant professor of acting, State University of New York at Stony Brook. Goto also has taught drama at the University of Hawai'i at Mānoa. Scholarly, Goto has conducted extensive research on modern and contemporary Japanese theatre and has received several major grants including The Lilly Endowment Teaching Fellowship, Japan Foundation Fellowship, and National Graduate Fellowship. Goto has been professionally active in theatre. In addition to Western acting, he has had a broad range of specialized theatrical training. Goto has also had extensive experience in theatre, film, and television where he has acted, choreographed, and directed. His recent directing credits include *Hamlet* (1994), *Shogun Macbeth* (1992), *Clytemnestra* (1991), and *Rashomon* (1989) which won two Harold Awards and an American College Theater Festival Meritorious Achievement Award.