

Production Staff

Stage Manager: Edgardo dela Cruz

Technical Director: S. Buck Michaels

Asst. Technical Director: Kevern Cameron, assisted by Bill Gwynne and students of Drama 150 and Drama 200

Lighting: Randy Ward, assisted by Gary Aday

Properties: Zia Hyder, assisted by Alfred Choy, Mercedes Sindico, Sandra Park, Lynda Jernstedt, Roy Green

Costumes: Diana Martin and Sarah Trenholm, assisted by students of Drama 150 and Drama 200

Costume Maintenance: Susan Min, assisted by Nina Marko, Sheila Carew, Patricia Kester

Sound: Pam Brown and Carol Hogatt

Make-up Crew: Ron Ray, assisted by Pam Brown and Sheila Carew

Prompter: Rosemary Volkstadt

Masks: Richard Mason, assisted by Marie Sharp

Box Office: Gary Toyama, assisted by Sylvia Cabanayan, Sharon Ching, Sheila Donnelly, Fay Hendricks, Brenda Jong, Patricia Kim, Marilyn Toyama, Ann Goo

Publicity: Marcia Graham, assisted by Gary Aday, Jerry Darnall, Susan Min, Ron Ray

House Managers: Fred Gallegos, assisted by Chris Barden, Michael Doud, Michael King, Herb Rosenbush, Raymond Sasaki

Ushers: Kailua High School, Newman Club, Phi Delta Sigma, St. Francis High School, University YWCA, Zeta Phi Zeta

Department of Drama and Theatre

FACULTY: Earle Ernst, chairman; Lucie Bentley, Edward Langhans, Richard Mason, Evelyn MacQueen, Benito Ortolani, Robert Soller, Joel Trapido, Carl Wolz

STAFF: Arthur Caldeira, Takeo Miji, Nancy Takei

GRADUATE ASSISTANTS: Gary Aday, Kevern Cameron, Alfred Choy, Marcia Graham, William Gwynne, Joan Kelly, Edward Leavitt, Diana Martin, S. Buck Michaels, Richard Pintane, Ronald Ray, Sarah Trenholm, Randolph Ward

Acknowledgments

The University Theatre wishes to thank the many members of the University of Hawaii, East-West Center, and community who have helped make this production possible.

We are especially grateful to James Alexander, Marion McKay, Roy Oshima, Donald Cowan, Sharon Nakashima, and Wilfred Kusaka who, under the direction of composer Allen Trubitt, recorded the music for this production.

Coming Events

- October 27 Rita Streich Concert, an evening of Lieder
- * November 3-6 Lorca's HOUSE OF BERNARDA ALBA
- November 18-20, 25-27 Lerner and Loewe's CAMELOT
- * December 8-11 Joaquin's PORTRAIT OF THE ARTIST AS FILIPINO
- December 16-17 Dance Concert
- January 6-7, 13-15 Moliere's TARTUFFE
- * Laboratory Theatre Production

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

LYSISTRATA

October 14, 15, 16; 21, 22, 23, 1966

the university theatre

JOHN FITZGERALD KENNEDY THEATRE
UNIVERSITY OF HAWAII / HONOLULU, HAWAII



LYSISTRATA

by Aristophanes

translated by Douglass Parker

October 14, 15, 16; 21, 22, 23, 1966

The Cast

Lysistrata	Cecilia Fordham
Kalonike	Kristine Hayes
Women from the outskirts	Atina Amosa, Kathryn Biglow, Joan Kelly, Kirsten Prepscious, Toni Rensing, Mercedes Sindico
Myrrhine	Ruth Pratt
Lampito	Gail Smith
Theban Girl	Jean King
Korinthian Girl	Sheila Carew
Koryphaios of Old Men of Athens	Amos Leib
Chorus of Old Men of Athens	Alfred Choy, Charles Findley, Leonard Lantz, Ned Leavitt, Larry Logsdon, Kaharudin Bin Mo'min
Koryphaios of Old Women of Athens	Edna Lee Leib
Chorus of Old Women of Athens	Atina Amosa, Kathryn Biglow, Joan Kelly, Kirsten Prepscious, Toni Rensing, Mercedes Sindico
Commissioner	Roger Olson
Kinesias	Kirk Smith
Slave	Charles Findley
Spartan Ambassador	Joe Wooster
Spartan Singer	Richard Erbacher
Spartan Soldier	Ron Ray
Athenian Soldier	S. Buck Michaels

The Scene: Athens

The Time: During the Peloponnesian War in the 5th Century, B.C.

There will be one intermission

Directed by Edward A. Langhans

Designed by Richard Mason

Choreography by Carl Wolz

Music by Allen Trubitt

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Tonight's Play

Regular translation, frequent adaptation, persistent production, and occasional confiscation—these are the signs of success, making *LYSISTRATA* today's popular favorite among Aristophanes' surviving comedies. A not altogether joyous eminence. Even the most rabid advocate of the wide circulation of the classics-in-any-form must blanch slightly at the broadcast misconception that this play is a hoard of applied lubricity. Witness its latest American publication, bowdlerized-in-reverse, nestled near some choice gobbets from Frank Harris' autobiography in a slick and curious quarterly called *EROS*, now under indictment. If this be success, there is scant comfort in it. What profit in outwearing time's ravages, only to win through a general snigger? Both Aristophanes and his audience deserve better.

Happily, they do receive it. *LYSISTRATA* is Aristophanes' most popular play, not because it is his most obscene (it is not) nor his most prurient (he is never prurient), but because, to a present-day reader or viewer, it is his most comprehensible, capable of assimilation with the least violence to preconceptions. Indeed, when we examine its preoccupation with sex, the source of its notoriety, we find the treatment rather more soothing than shocking. Those facets of the subject at which we, uneasy in our daintiness, are wont to boggle, have nearly disappeared *LYSISTRATA* centers on what has become for us the last refuge of genteel ribaldry—heterosexual intercourse. If the presentation is more explicit than we usually expect on a stage, we can still understand it and conclude with the comforting generality that the Greeks were, after all, just like us

Predictably, this exploration of single theme rather than cluster is preferred by certain critics to Aristophanes' normal practice in that it generates something curiously close to the modern notion of a plot. Abetting this is the split Chorus, which not only performs its normal function of a control which limits and defines the main action, but parallels that action with one of its own: gaffer loses crone, gaffer gets crone. Put the parts together, let individual action be succeeded by the appropriate choral action, and the result seems positively Well-Made. Though objection is occasionally raised to a presumed lack of connection between the sex-strike and the seizure of the Akropolis, anyone who considers the terms in which that seizure is first defined—the old men's attack on the locked gates with logs they cannot lift, with fires they cannot light—will hardly be persuaded. And just as well. The connection is not just a structural ploy, but central to the play's meaning. The Akropolis, the heart of the city, is fused with the objects of desire, and its restoration is Love Achieved.

Love, not merely Sex—a vital distinction. If *LYSISTRATA* is not an exaltation of rut, neither is it a nihilistic satire which undercuts all human progress, all collective action, by cynically opposing to it the basic animality of the individual. Upsetting as it may seem to us, the heirs of a Puritan ethic, Aristophanes' hedonism is rarely anarchic. Certainly not here. The fundamental relationship is not blind sexual gratification, the force that drives the water through the rocks, any rocks, but love in its civic manifestation—the bond between husband and wife. Once this is established and identified with the City itself, Aristophanes can and does develop it into other areas. He can turn it around to show the wife and mother's proper share in the State, broaden it into a plea for Panhellenism, push it beyond sex entirely (in the split Choruses) to its irreducible residue. The neural itch is only the beginning; the goal is a united City and a unified Hellas at peace, the gift of Aphrodite. Significantly, the play ends with, not an orgy, but an invocation by Spartans and Athenians of the whole pantheon. *EROS* and *SOPHIA*, sex and wisdom, join as the civilizing force of love.

—Douglass Parker, in the Introduction to his translation of *LYSISTRATA*