

## PRODUCTION STAFF

**Stage Manager:** Lynne Nohara

**Puppet Construction:** Sheareen Bahrami, Debra Blandin, Christophor Gilbert, Grandma Higa, Jackie Jordan, Sandra Finney, Karen Lynne Meyer, Robin Moss, Barbara Omoto, Lisa Ann M. Omoto, Michelle Maeshiro, Margaret McKea, Raplee K. Nobori, Angeline Ranchez, Leaha Redmond, Elizabeth A. Rewick, Evelyn Sarmiento, Matthew Webster, Linda Yara

**Light Board Operator:** Angela Wood Myers

**Sound Board Operator:** Debra Blandin

**Sound Advisor:** Gerald R. Kawaoka

**Box Office Supervisors:** M. W. Engler, Heidi Schiller

**Box Office Staff:** Matthew Chang, Jackie Jordan, Lynne Nohara, Kathy Welch

**Publicity Director:** R. Kevin Doyle

**Publicity Staff:** Eric Schmiedl

**Graphic Designer:** Gianmarco Tsukano

**Poster/Program Graphic:** Sandra Finney

**Kennedy Theatre Manager:** Marty Myers

**House Manager/Program Editor:** Alice Luhrmann

**Front of House Staff:** TanNa Young, Benly Legiman

**Acknowledgements:** Mark Boyd, Sabri Buang, Joseph Dodd, Gerald R. Kawaoka,

Jonel Langenfeld-Rial, Roger Long, Robert Peterson, Newton Koshi,

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## COMING TO KENNEDY LAB THEATRE

### FIRE DOGS: FOLKTALES FROM KOREA

June 3, 4 at 7:30pm • June 4, 5 at 2pm

Directed by MFA Children's Theatre candidate Helen B. Suh, this is a dance drama for children with movement inspired from Asian martial arts.

### 'UMI A LILOA

June 30, July 1, 2 at 8pm • July 3 at 2pm

Directed by MFA Directing candidate, Raplee K. Nobori, the production spans 500 years of Hawai'i, beginning with a hula drama based in the history of King 'Umi, son of High Chief Liloa, who reigned during the Golden Age of Hawai'i.

Tickets will be on sale for both productions on:

**May 16**

\$5 Regular \$4 Students, Seniors, Military, UH Faculty/Staff

UHM Department of Theatre and Dance  
Presents

# Sir Gawain and Lady Ragnell

AN ORIGINAL PUPPET PLAY FOR ADULTS  
BY ERIC SCHMIEDL

MAY 5, 6, 7, AT 8 P.M.  
MAY 8 AT 2 P.M.

KENNEDY

LAB

THEATRE  
1994 SEASON

 THE CAST **Sir Gawain and Lady Ragnell**

Conceived by Sandra Finney  
Written by Eric Schmiedl  
Directed by R. Kevin Doyle

Puppet Design by Sandra Finney  
Set Design by Joseph R. Rial  
Lighting Design by Nathan K. Lee  
Dramaturgy by Walter Cassidy

**PUPPETEERS**

**King Arthur** —  
Elizabeth A. Rewick

**Sir Gawain** —  
Karen Lynne Meyer

**Sir Gromer Sir Kay, Lady Claire** —  
Jennifer R. Sakamoto

**Lady Ragnell** —  
Reay Alwyn Kaplan

**Queen Guinevere, Lady Alicia, Sir Pellinore** —  
Margaret McKea

**Lady Eleanor, Lady Agravane, Monk** —  
Robert N. Driscoll

**Sir Belvedere, Sir Perceval** —  
Janet A. Mikealson

**Other Puppeteers** —

Elizabeth Ananij Harrison, Erik Mikaelson, Tory Sweeny

**VOICES**

**Sir Gawain, Sir Gromer, Sir Kay, Sir Pellinore** —  
Aaron Anderson

**Lady Ragnell, Lady Eleanor, Lady Claire** —  
Stephanie Curtis

**Chorus, Queen Guinevere, Lady Alicia, Lady Agravane** —  
Lisa Ann M. Omoto

**King Arthur, Sir Belvedere, Sir Perceval** —  
Matthew Webster

*The play will be performed without an intermission.*

*The audience is invited to stay after today's performance for a brief lecture/demonstration with the cast and director.*

*Please remember that smoking, photography, and recordings are not permitted in the auditorium during the performance.*

 PRODUCTION NOTES 

The story of *Sir Gawain and Lady Ragnell* is best known from *The Wife of Bath's Tale* from Chaucer's *The Canterbury Tales*. However the roots of the story are much older. The two major themes: the "Loathly Lady" and the quest for the life-saving answer are equally ancient, their roots extending back to Irish and Welsh myth. The character of the "Loathly Lady" is one of great importance when linked to the central question of this production: "What is it women most desire?" This might seem simple on the surface, but the answer has wide and deep ramifications. The answer in the eleventh century might seem quite different than one given today, but in reality, is it? Our "Lady", whether enchanted or enchantress, has power in a world where women seem more like objects than people.

References to the "Loathly Lady" are found in *The Adventure of the Sons of King Dare*, *The Chase of Glean an Smoil* as well as the eleventh century *Adventures of the Sons of Eochaid Muigmedon*.



It is not easy to work with puppets. While a human body can express emotion through gesture and facial expression, a puppet is limited in this regard because it has a fixed face and more limited movement. As a result it takes more rehearsal time to stage a play with puppets, especially in a production such as this where everyone involved is learning a new medium. For example, even with extensive preparation, a three-minute scene can take up to three hours to coordinate.

This project is a long-time dream of faculty member, Sandra Finney. In the last year, she has offered three courses to support this project, in puppet construction, design, and writing for the puppet stage. Sandra's construction team spent this time designing and refining the puppets (based on an Indonesian style of Wayang Golek puppets). Meanwhile student playwright Eric Schmiedl wrote and developed a script for the puppet stage. Set designer Joseph Rial and lighting designer Nathan K. Lee explored new systems of design in order to support a smaller-than-human scale production.

If you are interested in learning more about the story, the puppets, or this production, the Company will welcome all questions during the post-show lecture-demonstration.