

Acknowledgements



Betsy Fisher and Charice Simpson were kind enough to choreograph several of the pure dance sequences in the play. I thank them.

Thanks to Elly Neilson, UH Lab School, who continues to provide rehearsal space, there being so little in Kennedy Theatre.

Most especially, I want to publicly praise Tracy Sato, my assistant and Production Stage Manager. Tracy, an undergraduate, undertook these arduous but terribly vital tasks at my request. She'd never done either before. It is difficult enough to do these jobs with a non-musical; the multiple responsibilities that are inherent in a musical theatre production are overwhelming. Her commitment has never flagged, her efforts have been untiring, her willingness to shoulder myriad assignments and complete them successfully (and always in good humor, despite the occasional annoying aspect of one or another requirement of the work) quite amazing. She is a very special young woman, and she has my gratitude for a job exceedingly well done.

Finally, my deep thanks to Donald Yap and Sister Grace Capellas who eagerly offered their services to me, asking no remuneration other than the joy of working together on a piece we all liked. They are consummate musicians with more years of experience than one cares to count. Their contribution to the production was extraordinary.

GC

Coming Events



Mainstage:

Dancing on the Edge

(The Annual Dance Concert)

March 5, 6, 11, 12 and 13 at 8pm

March 14 at 2pm



Earle Ernst Lab Theatre:

A Lie of the Mind

March 31 and April 1, 2 and 3 at 8pm

April 4 at 2pm




Late Night:

Shoes

March 6, 12 and 13 at 11pm

March 7 at 9pm



Printed on Recycled Paper 

UHM DEPARTMENT OF THEATRE & DANCE PRESENTS
KENNEDY THEATRE 98-99 SEASON FACING THE FUTURE

Celebration

A Ritual Fable



WORDS BY TOM JONES

MUSIC BY HARVEY SCHMIDT

JAN 29 & 30
Feb 4, 5, 6 & 7

DIRECTED BY *Glenn Cannon*

MUSICAL DIRECTION BY *Donald Yap*

SCENIC DESIGN BY DAVID MINKOFF

COSTUME AND MASK DESIGN BY SANDRA FINNEY

LIGHTING DESIGN BY CHET TONI

VOCAL COACHING BY SISTER GRACE CAPELLAS

TECHNICAL DIRECTION BY GERALD R. KAWAOKA



Cast



(Principals in order of appearance)

**Potemkin
Orphan
Angel
Mr. Rich**

Edward J. Dyer
Ben. Gutierrez
Julia Anne Stamper
David F. Kleist

The Revelers

(in alphabetical order)

Michele Leina'ala Abelaye	Keiko Nagayama
Ida Anderson	David Pexa
Christopher Boswell	Tiffany Sargent
Michelle Francisco	Hannah Schauer Galli
Jeni Kido	Stephanie Marie Switaj
Blake T. Kushi	Ashley Allen Tsuji
Andrew Meader	Danel V. Verdugo

Celebration Combo

Piano/Conductor	Donald Yap
Electric Piano	Martha Kunimura
Electric Bass	John Kolivas
Drums	Guy Limasa
Percussion	Bill Wiley/ Beryl Fujita
Harp	Kimberly Bento



PLACE: A SPACE NEAR THE CITY
AND THE COUNTRY
TIME: NEW YEAR'S EVE

There will be one intermission.

Refreshments available for purchase on the Upper Lanai.

Emergency exits are located on both sides of the auditorium one third of the way up from the stage.

Large print programs and program information in alternative forms may be obtained from the House Manager.

Production Staff



Assistant to the Director
and Stage Manager
Assistant Stage Manager
Light Board Operator
Sound Board Operator
Spot Operator/Stage Crew
Staff Assistant Technical
Director
Construction Crew

Staff Costume Shop
Manager
Wardrobe Supervisor
Costume Crew

Mask Construction

Dressers

Prop Master
Staff Theatre Manager
Box Office Supervisors
Box Office Staff

Publicity Director
Publicity Assistants

Photographer
Graphic Designer
House Manager/Program Editor
House Management Staff
Ushers

Tracy Sato
Reinhardt Krekow
Tina Yakuwa
James Keawe Bright
Tiana Hiramoto, Thomas Morinaka
M.J. Matsushita

Edward J. Dyer,
David Minkoff, Josh Thigpen,
Chet Toni, Kurt Wurml
Joyce H. Steen

Sadie Yi
Natalie Abbott, Edward J. Dyer,
Naomi Gallant, Tara Ishii,
Mathias Maas, Lisa D. Niemczura,
Hannah Schauer Galli,
Coryne Tamakawa, Michelle Wood,
Sadie Yi

Brian Bozanich, Debbie Bozanich,
Betty Burdick, Jeni Kido
Naomi Gallant, Michelle Rabago,
Cindy Sakumoto,
Stephanie Sanchez, Josh Thigpen,
Jodie Wijas
Josh Thigpen
Marty Myers
Jeni Kido, Bernadette Trevias
Rachel Lancaster, Mike Lee,
Giancarla Scalzitti-Acevedo,
Cherry Rivera

Andy Utech
Elizabeth Gutermuth, Alice Huang,
Christy Zehr
Glenn Kawabata
Nyssa Kushi
Kelly Lynn Williams
Gregg Sonmore, Teresa Hinkley
Campbell, Kaimuki, Kaiser, Kalani,
Kalehao, Kamehameha, Moanalua,
and Punahou High Schools

Musical Numbers

ACT I

- "Celebration"** Potemkin (Edward J. Dyer) and Revelers
"Orphan in the Storm" Orphan (Ben. Gutierrez) and Street People
"Survive" Potemkin, Revelers and Majordomo (Ida Anderson)
"Somebody" Angel (Julia Anne Stamper), Hittites
 (Michelle Francisco, Jeni Kido, Keiko Nagayama
 and Stephanie Marie Switaj) and Revelers
"Bored" Mr. Rich (David F. Kleist)
"My Garden" Principals and Revelers
"Where Did It Go" Mr. Rich, Hoofers (Christopher Boswell,
 Blake T. Kushi, Andrew Meader and Ashley Allen Tsuji)
 and Revelers
"Love Song" Principals and Revelers
"To The Garden" Mr. Rich, Orphan, Potemkin and Revelers

ACT II

- "I'm Glad to See You Got
 What You Want"** Angel and Orphan
**"It's You Who Makes
 Me Young"** Mr. Rich and Revelers
"Not My Problem" Potemkin, Machines (Christopher Boswell
 and Ashley Allen Tsuji) and Revelers
"Fifty Million Years Ago" Orphan
"Beautician Ballet" Mr. Rich, Potemkin, Beauticians (Keiko Nagayama
 and Danel V. Verdugo), Barbers (Blake T. Kushi
 and Hannah Schauer Galli), Body Builders
 (Andrew Meader, Tiffany Sargent
 and Ashley Allen Tsuji), Doctor (David Pexa)
 and Revelers
"Saturnalia" Potemkin, Seasons (Michele Leina'ala Abelaye,
 Ida Anderson, Jeni Kido and Stephanie Marie Switaj),
 Mock King Puppeteer (Christopher Boswell)
 and Revelers
"Love Song Reprise" Angel, Mr. Rich, Orphan and Revelers
"Under the Tree" Angel and the Ladies
"Winter and Summer" Revelers
"Finale" Potemkin, Angel, Orphan and Revelers

Director's Notes



Celebration was originally produced by Harold Prince on Broadway (Ambassador Theatre) in 1969 and ran for 109 performances.

In the production script from which actors and director work, playwright-lyricist Tom Jones offered, in part, the following observations about his play:

The theatre is essentially a primitive experience. Unlike films or television or other media which are dependent upon machinery and science, the basic methods and effects of the theatre exist unchanged for over five thousand years. Over ten.

People gather in a circle. Before them is enacted an event. Usually there is music. Usually there is dance. Sometimes there are words. Make-up may be worn. And costumes. (Adornment is, after all, the earliest art.) A "story" may be told, and this may be "sad" or "funny" or "terrifying." Or even, if one is lucky, it may be all three at once. This is the "fun" of the experience: the laughing and the weeping and the sudden gasps of terror. Behind this fun there is something else - a basic confrontation between the forces of decay and those of regeneration - between Winter and Summer.

What is the meaning of life? That is what we are gathered in a group to see. What can we hope for? What can we hold onto? What promises of Summer and re-birth should we look for when the earth seems barren? What reminders of death and Winter should we remember when the land seems lush and full?

In short, the theatrical experience is essentially a religious one. With laughs. And tears. And terror. And a few naked girls. It is, as I said, a primitive experience dealing with primitive needs. And it was on the basis of this belief that "*CELEBRATION*" was written.

During the rehearsal period, Don Yap, Sister Grace and I found ourselves thrillingly caught in the intricacies of *Celebration*, as did the cast. The performers brought a rich commitment and vibrancy throughout the 2 1/2 months of rehearsal, and with the skills of the designers and tech personnel offering marvelous support, we are pleased to present *Celebration*.

Glenn Cannon



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