

SPECIAL THANKS

Elizabeth Wichmann-Walczak, Julie Iezzi, Paul T. Mitri, Kirstin Pauka, Yvonne Slaughter, Dave Kaczorowski, Alan Shepard, Brad Larson, Marty Myers, Gerry Kawaoka, Dennis Carroll, David Griffith, Elizabeth Jochum, Tim Slaughter, Will Connor, Pam Nakamura and the Spring 2007 workshop cast: Jeremy J Dowd, Zi Hong Miao Nakamura, John Oglevee and Maryann L. Peterson.

POST-SHOW RAP

Join us for a discussion with the cast and artistic staff on Friday, August 31.

ACKNOWLEDGMENTS

The UHM ticket program is supported in part by a grant from the Associated Students of the University of Hawaii and the Student Activities and Program Fee Board.

FRONT OF HOUSE STAFF

Staff Theatre Manager: Marty Myers

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Lab Theatre House Managers: Jeremy J Dowd, Jorik Loeffler

Department Office Staff: Tana Marin, Lori Ann Chun

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Director of Theatre: W. Dennis Carroll

FRONT OF HOUSE INFORMATION

- Please silence all pagers, phones and digital watches. No photography or video recording is permitted.
- For large print programs, Assistive Listening Devices, a campus security escort or any other accessibility requests please contact the House manager or call the Kennedy Theatre Box Office at 956-7655 (*voice/text*).
- Please refrain from eating, drinking or smoking in the theatre. Also, smoking is not permitted within 20 feet of the Kennedy Theatre building.
- To arrange a Campus Security Escort from any two points on campus, please see a House Manager.
- Visit us on the web at: <http://www.hawaii.edu/kennedy>

UNIVERSITY of HAWAII
MĀNOA



Kennedy Theatre
2007 - 2008 Season

PRIME TIME - EARLE ERNST LAB THEATRE

HUNTING A MYTH.

A SONG OF THE PAST.

A JOURNEY TOWARD THE FUTURE.

WILD MAN

by Gao Xingjian

Translated by Bruno Roubicek

Aug 29, 30, 31*, Sept 1 at 8pm

Sept 2 at 2pm

*Post-Show Rap



DIRECTED BY JESSICA C. NAKAMURA

DEPARTMENT OF THEATRE AND DANCE
COLLEGE OF ARTS AND HUMANITIES

ARTISTIC STAFF

Director: Jessica Nakamura*

Scenic and Properties Designer: Justin DeLand

Lighting Designer: Brian Renner

Costume Designer: Katie Greenway

Sound Designer: Daniel Sakimura

**In partial fulfillment of the Master of Fine Arts Degree requirements in Asian Performance/Directing.*

CAST

Ecologist.....Jeremy J Dowd

Su/Xiang Mei.....Maryann L. Peterson

Lin/Ensemble.....Rachel Weckhorst

Old Singer/Ensemble.....Rhiannon McCullough

Wang/Ensemble.....Brett T. Botbyl

Xi Mao/Ensemble.....Marcus K K Lee

Sun Yu/Matchmaker/Ensemble.....Jeannie Pyun

Xi Mao's Mother/Ensemble.....Amy Edwards

SETTING

A town in rural China.

TIME

Present.

Wild Man will be performed without an intermission.

Translated and performed through special arrangement with Bruno Roubicek and the Asian Theatre Journal.

PRODUCTION STAFF

Stage Manager: Elizabeth Harwood

Assistant Stage Manager/Properties Coordinator: Jennifer P. T. Lee

Light Board Operator: Kelcie Awo

Sound Board Operator: Luke Cheng

Lab Theatre Technical Director: Justin DeLand

Staff Technical Director/Facilities Coordinator: Gerald W. Kawaoka

Scenery Construction Crew: Kelcie Awo, Luke Cheng, Melissa A. Cozza, Justin DeLand, Brian Renner, Daphne Velasquez

Staff Costume Shop Manager: Hannah Schauer Galli

Earle Ernst Lab Theatre Costume Coordinator: Katie Greenway

Costume Construction Crew: Marie Charlson, Kat Pleviak, Priscilla Stafford

Stage Crew: Donald Quilinquin

Poster Design: Brett T. Botbyl

Poster Art: Rhiannon McCullough

Faculty Design Consultants: Joseph D. Dodd, Sandra Finney, David Griffith



DIRECTOR'S NOTES

"You try using the mellifluous local accent to be friendly, you want to be one of them. You've lived in the city for a long time and need to feel that you have a hometown. You want a hometown so that you'll be able to return to your childhood to recollect long lost memories."

-- *Soul Mountain* by Gao Xingjian

In late 1983 to early 1984 Gao journeyed into rural Southwest China to research his 1990 prose work *Soul Mountain*. In it characters travel to rural areas of China to search for a lost past--both personal and cultural. At the same time, these characters and locations become modernized as they move into the future. Gao's play *Wild Man* was written directly after his *Soul Mountain* trip, and it follows the journey of an Ecologist into a rural place to also examine issues of past and future.

Soul Mountain's search and *Wild Man's* journey are the reasons why I chose to direct *Wild Man*. I was raised on Maui in the early eighties when it seemed much more idyllic than it is now--before Krispy Kreme, Walmart, and subdivision after subdivision of identical houses. Then I moved to the mainland for several years, and upon my return, both Hawaii and I had changed, making me an outsider. When I visit home, I see a Maui that has been thrust towards the future. Like Gao's characters I want a hometown, but I wonder how much of one I can still find in the changed Maui.

Wild Man encompasses the duality of being a local and an outsider. It asks questions such as, What is my hometown? How has it changed over the years? What am I bringing to Oahu and how am I changing it? So in watching *Wild Man* I ask you to think of your past, your present and future. How do we approach the old places and new frontiers whether on Maui or Oahu, or in Southwest China?

