CONCERT DIRECTOR'S NOTES

This year's concert pays tribute to the many roots and offshoots of the people and dances found in Hawai'i. Our choreographers and dancers represent several generations of the ethnic groups that constitute our population, and include alums of the UH program. The dances showcased range from older dances to contemporary forms and adaptations, and originate in diverse geographic locales as well as in our islands. They also reflect the roots and offshoots that distinguish the faculty, students, and curriculum of the UH dance program. - Peggy Gaither Adams

PRODUCTION STAFF

Concert Director: Peggy Gaither Adams
Faculty Technical Director: David A. Griffith
Production Stage Manager: Jackie Okimoto
Assistant Stage Manager: Marie Kuroda
Light Console Operator: Kazumi Hatsumura
Sound Console Operator: Meryle Carr
Staff Technical Director: Gerald Kawaoka
Master Electrician: Abel Coelho

Scenery and Electrics Crew: Sommer Branham, Chesley Cannon, Asuka Endo, David M. Gerke, Angela Gosalvez, Kazumi Hatsumura, Kelsi Ju, Donald Quilinquin, Students from THEA 445, THEA 240,

and THEA 221

Stage Crew: Natalie Davis, Kelsi Ju, Taylor Nuzzo,

LaKisha Sloan

Staff Costume Shop Manager: Hannah Schauer Galli

Costume Construction Crew: Johnna Batiste, Marie Charlson,

Kat Pleviak, Lehua Rabelas, Amy Schrag, Priscilla Stafford,

Students from THEA 200D and THEA 240

Dver: Kat Pleviak

Wardrobe Supervisor: Toby Rinaldi

Dressers: Andrew Cottrell, Angela Gosalvez, Shanlee Konanui-Yeung, Mariela Rivera, Arisha Tsukuda, Andrew Varela

MAHALO

Howard Asao, Cornelius Carter, Hawai'i Repertory Theatre, Chung Won Meyer, Judy Van Zile, Brandie Chung from the Center for Korean Studies, and bboys Eddie Shellman, Tyler Tuiasosopo, Jason Wong and Jeffrey Wong

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

FRONT OF HOUSE STAFF

Staff Theatre Manager: Marty Myers

Box Office Staff: Sarah Jane Carlton, Chris DeMoville, Elise Sanders, Stefannye Slaughter, Hannah Tuson-Turner

Publicity Director: John Oglevee Publicity Assistant: Jeremy J Dowd

Web Assistant: Erin Sim

Graphic Designer: Brett T. Botbyl

Photographer: Eduardo Duquez, R. David Beales

House Manager: Kyle Klapatauskas

Assistant House Managers: Daniel Brown, Kristina Tannenbaum,

Students from THEA 200E

Department Office Staff: Tana Marin, Lori Ann Chun

Director of Dance: Gregg Lizenbery

FRONT OF HOUSE INFORMATION

For Large print programs, Assistive Listening Devices or any other accessibility requests please contact the House Manager or call the Kennedy Theatre Box Office at 956-7655.

To arrange a Campus Security Escort from any two points on campus, please see a House Manager.

- Please silence all pagers, phones and digital watches.
- No photography or video recording is permitted.
- Please refrain from eating, drinking or smoking in the theatre.

Visit us on the web at http://www.hawaii.edu/kennedy

NOW PLAYING

Wiley And The Hairy Man A Jug Band Hootenanny!

Don't miss the live jug band jam one-half hour before curtain!
The final Late Night Theatre production of the year!
Written by Suzan Zeder and directed by Tommy Barron
April 25, May 1, 2 at 11:00pm and April 26 at 8pm.
Earle Ernst Lab Theatre

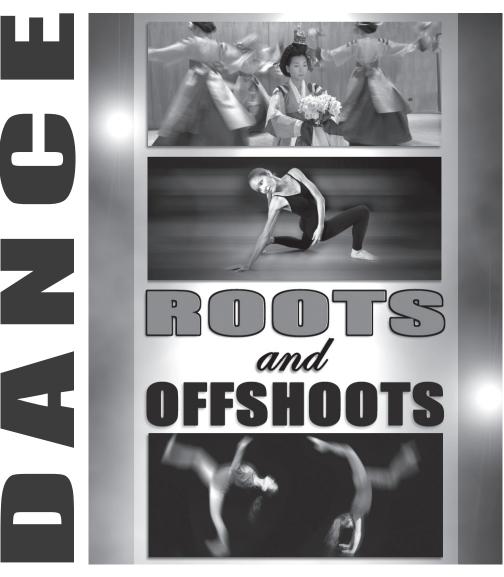
Mid-Pacific Institute School of the Arts & UH Dance Program present:

Dance Benefit '09

to benefit UHM Friends of Dance and Future Light Orphanage in Cambodia. Sunday, April 26 at 2pm at Kennedy Theatre



MAINSTAGE 2008-2009 SEASON



April 24, 25* May 1, 2* at 8pm May 3 at 2pm

* Free Pre-Show Chat at 7:00pm

Dedicated to Korean Dance Master Kim Ch'on-hung

Department of Theatre and Dance College of Arts and Humanities

DANCE, DO NOT CRY NOW (premiere)

Prelude

I. Mother IV. Sisterhood I
II. Goddess V. Sisterhood II
III. Cohort VI. So there!

Choreography: Suzanne Lai Rowland

Music: traditional songs from Norway by Trio Mediaeval

Costume Design: Sandra Finney Lighting Design: David A. Griffith

Dancers: Joanna Lam and Nicole C. Lam, Cassandra Glaser and Alana Heuer,

Lauren Leialoha Easley and Lauren Santos

Funding for *Dance, Do Not Cry Now* was generously provided by R. J. Hoyman.

STORM - Ino Koʻolau (premiere)

Choreography: Michael Pili Pang Hawaiian Text: traditional

Chanter: Michael Pili Pang
Music: Annie Lennox
Music Re Mix: Fred Li

Lighting Design: David A. Griffith Dancer: Anne Lokomaika'i Lipscomb

Taken from the legend of Hiʿiakaikapoliopele, this hula describes a chapter of Hiʿiaka's journey as she approaches a horrific storm in the Koʻolau district on the Island of Oʻahu. The movements of the dance are rooted in the idea that nature is often the source of emotional reactions and that rain and wind, thunder and lightening are viewed as manifestations of the gods. The dance uses the poetic text of the chant Ino Koʻolau to generate the dancer's movements, but its intention is to be an emotional conversation with the gods rather than a depiction of the events in nature.

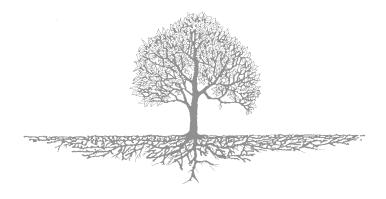
A WOMAN'S SONG (premiere)

Choreography: Amy Lynn Schiffner

Music: Zoe Keating, Fern

Costume Design: Sandra Finney Lighting Design: David A. Griffith Video Production: Daniel Sakimura

Dancers: Nicole C. Lam, Jennifer L. McGowan, Lauren Santos



MUGO - Drum Dance (original version: 13th century)

Choreography: traditional, as taught by Mary Jo Freshley, based on the teaching of

Kim Ch'ŏn-hŭng Music: traditional

Lighting Design: Kazumi Hatsumura

Dancers:

Anne Alves (May 1, 3), Gwen Arbaugh (April 25, May 2), Sarah Jane Carlton (April 24, May 1, 3), Yu-chun Chen (April 25, May 2, 3), Ji Young Choi (May 3), Ellen Cho (April 23, 24, May 1, 2, 3), Sothen Kong (all) Jennifer Lin (April 23, 24, 25, May 1), Karleanne Matthews (April 24, 25, May 1, 2, 3), Rhiannon McCullough (April 23, 24, May 1), Mayu Ota (April 25),

Melissa Rand (April 23, 24, 25, May 2), Sara Robertson (April 23, May 1),

Maki Tokami (April 23, 25, May 2), Harmony Turner (April 23, 24, May 2, 3), Elizabeth Vanneste (May 2), Carolyn P. Weber (April 23, 24, 25, May 1, 3)

court dance performed around a large drum. Mugo dates from the Korvo Dyna

A court dance performed around a large drum, Mugo dates from the Koryo Dynasty (1274-1308 A.D.) and illustrates the refinement and elegance of court entertainment. In court music, the conductor, who usually stands at the side of the performing space and does not participate directly in the dance, uses a wooden clapper (known in Korean as a pak) to denote the beginning and ending of the dance, as well as changes in rhythm. The pak performer has been incorporated into this performance.

Funding for *Mugo* was generously provided, in part, by University of Hawai'i at Mānoa Center for Korean Studies, University of Hawai'i at Mānoa College of Arts and Humanities, and the Halla Huhm Foundation.

- INTERMISSION -

WHITE OUT (premiere)

Choreography: Betsy Fisher, Gregg Lizenbery, Amy Lynn Schiffner Video: Michele Painter assisted by Stephanie Gumpel, Chesley Cannon

Music: Kevin Volans, White Man Sleeps; Steve Reich, Tokyo Vermont Counterpoint

Music Editing: Jeff Flores
Costume Design: Sandra Finney
Lighting Design: David A. Griffith
Set Dresser: Chesley Cannon

Dancers: Jerrica Ching, Cassandra Glaser, Travers F. King, Nicole C. Lam, Jennifer L. McGowan, Mayu Ota, Lauren Santos, Tanya Somday, Carolyn N. Wilt, Shannon M. Yamamoto, Tony Young

White Out was made possible by a generous grant from the Mayor's Office on Culture and the Arts.



- PAUSE -

KOI ZUKUSHI (early 19th century) (April 24, 25, May 1, 2)

Choreography: Onoe Kikunojoo I, as taught by Gertrude Y. Tsutsumi

(aka. Onoe Kikunobu)

Music: Kineya Sakichi II, excerpt from nagauta composition, Asazuma Bune

Lyrics: Sakurada Jisuke II

Costume Design: Kobayashi Costume Company (Kyoto)

Lighting Design: Kazumi Hatsumura

Dancers: Gwendolyn Arbaugh, Kathryn Mariko Lee

This dance, originally performed by Bando Mitsugoro III in the Edo period as part of a kabuki performance, uses a pair of wooden tambourines called furitsuzumi, or suzu daiko. The lyrics and melody describe the seasonal elements of autumn under the brilliant reflection of the full moon. The sounds of the furitsuzumi coordinate with the musical interlude Mushi no Aikata that depicts the melodic sounds of autumn insects.

Funding for *Koi Zukushi* was generously provided, in part, by the University of Hawai'i Japan Studies Endowment and the Center for Japanese Studies, Dr. Sen Soshitsu International Way of Tea Center.

HANAMACHI - Red-Light District (2006) (May 3 only)

Choreography and Performance: Keiko Fujii

Kuroko: Gene Horita **Music**: John Kaizan Neptune

Costume Design: Hideko Sugai/ DECO Japan INC.

Lighting Design: David A. Griffith

Hanamachi is from Keiko Fujii's larger work Hana-The Flower based on The Legend of The Amida Pond, an ancient Japanese story about a woman born into a wealthy family who was kidnapped as a child and forced into a life of prostitution. She fell at the pond and dreamed that she was visited by the Buddhist goddess Amida, who assured her that one day she would overcome the unfairness of her life. Five years later, she became a high ranking geisha in Hanamachi (Geisha Town). Hanamachi shows glory and shadow, two faces of the geisha.

ENTANGLED OFFSHOOTS (premiere)

I. Nightmare

II. I'm Late

III. Entangled Offshoots

Choreography: Keiko Fujii

Music: Buddhist Hannyashingyo sutras and compositions by Uttarakura and

David Van Tieghem, arranged by Bronze Ryusei

Costumer: Sandra Finney Costume Design: Keiko Fujii Lighting Design: David A. Griffith

 ${\bf Dancers: Stephanie\ Gumpel\ (soloist); Anne\ Alves, Sarah\ Jane\ Carlton, Jerrica\ Ching,}$

 $Cassandra\ Glaser, Gene\ Horita, Mercedes\ Johnson, Jennifer\ L.\ McGowan,$

Ariel Monismith, Mayu Ota, Lauren Santos, Kylie Shinjo, Erin Sullivan, Maki Tokami,

Kelly Christine Wadlegger, Teresa M.L. Wallace, Carolyn N. Wilt, Shannon M. Yamamoto

Funding for *Entangled Offshoots* was generously provided, in part, by the University of Hawai'i Japan Studies Endowment and the Center for Japanese Studies, Dr. Sen Soshitsu International Way of Tea Center.