

## Kennedy Theatre Staff

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## Acknowledgements

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

Kennedy Theatre is a member of the Hawai'i State Theatre Council.

Produced by special arrangement with the playwright.

Special thanks to Roland Pajarillo for voice work.

## Front of House Information

For large print programs, assistive listening devices, or any other accessibility requests please contact a 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.

As a courtesy to your fellow audience members and to our performers, please remember that eating, drinking, photography, and use of cell phones and other electronic devices is not allowed inside the theatre. Please take a moment to turn off any sound or light emitting devices and refrain from texting during the performance.

Video and/or recording of this performance by any means whatsoever are strictly prohibited.

For lost and found items please call the Box Office at 956-7655.

**Visit us on the web at <http://www.hawaii.edu/kennedy>**  
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# EARLE ERNST LAB THEATRE

PRIME TIME 2014-2015 SEASON



A World Premiere by Yilong Liu

**Dec 3, 4, 5\*, 6 at 8:00pm**  
**Dec 7 at 2:00pm**

\*Post-show rap

UNIVERSITY of HAWAII<sup>®</sup>  
MĀNOA

Department of Theatre and Dance College of Arts and Humanities

## Artistic Staff

**Playwright** Yilong Liu\*

**Director** Matthew Kelty

**Scenic & Properties Designer** DeAnne Kennedy

**Costume Designer** Karissa J. Murrell Myers

**Lighting Designer** Chikako Omoso

**Sound Designer** Brian S. Shevelenko

## Cast (in order of appearance)

**Joe** Jason Kanda

**Lin** Denise-Aiko Chinen

**Frank** Michael "Donut" Donato

**Ray** Michael She



**SETTING:** The prep room of Jade Dragon restaurant, in Honolulu

**TIME:** Act One: Late October 2013

Act Two, scenes 1 and 2: Early November 2013

Act two, scene 3: Six months later

\*In fulfillment of the requirements of the Master of Fine Arts Degree.

This show will be performed with one intermission.

## Production Staff

**Stage Manager** Rhonda Bell

**Assistant Stage Manager** Malia Wessel

**Stage Crew** Geovanté Joseph,  
Anna K. Thronas Loganbill

**Master Electrician** Falcon Aguirre

**Electricians** Chikako Omoso, Kelsey Peacock

**Staff Production Manager** Rick Greaver

**Staff Technical Director** Gerald Kawaoka

**Lab Theatre Technical Director** Jennifer Eccles

**Lab Theatre Coordinator** Justin Fragio

**Staff Costume Shop Manager** Hannah Schauer Galli

**Wardrobe Supervisor** Calli Brennan

**Faculty Consultants** Tammy Haili'ōpua Baker,  
Brian S. Shevelenko,  
Cheri Vasek, Markus  
Wessendorf, Elizabeth  
Wichmann-Walczak

## Director's Note

I was introduced to *Joker* – and to Joker – almost a year ago, when Yilong asked me to do a reading of the play for his writing class. Before I had even finished the script, I knew I wanted to help make this play a reality. Yilong has a sense of human complexity — the layers of experience and the unconscious drives that define us. He writes characters who are full of flaws, and pain, and ambition. Most importantly for a playwright (and for the actors and director trying to bring his words to life), he loves these characters. I can see it on his face as he sits in rehearsal; he's moved by these people and their lives.

*Joker* balances a realistic setting with moments of metaphor and emotional intensity — a formal complexity on top of the characters' intricacy. Yilong wants to tell stories about LGBTIQ folks and Asian diaspora communities, and he's done both here. But in the end, his understanding extends beyond societal labels; his true insight is into human need and frailty — and our capacity to carry on in the face of sorrow. His play takes place in a small, cramped room; but his concerns as an artist are broad and deep. It's been a pleasure working with him – and with this very fine group of actors – on this play.

## Playwright's Note

It's been a year since marriage equality passed in Hawai'i. When I first started writing this play in September of 2013, I was responding both to what was happening politically and to my experiences as a new resident of Hawai'i. Coming from China and witnessing the passage of marriage equality has made me realize how fortunate my generation is — and how much we've benefited from the sacrifice and endeavors of others. For the first time, marriage equality is close to Asia. It's part of a movement for human rights and social justice; but marriage is also about individuals' choices. In this play, I wanted to explore the things that drive the choices we make. We all play multiple roles in our lives: lover, husband, father, son... Sometimes these roles are in conflict with each other, and we must choose which of the roles to honor when making our decisions. Each decision is the result of an internal battle that the world will never see. To truly understand other people and diversity in our society, we need first and foremost to see and value the vulnerabilities of each other.