

PRODUCTION STAFF

Stage Manager: Kazumi Hatsumura

Properties Designer: Jen Dickenson, Donald Quilinquin

Light Board Operator: Jaime Crawford

Sound Board Operator: Matthew Bise

Stage Crew: Andrew W Giordano, Marcelle Caruso, Corinne Powell, Trevor Craighead

Lab Theatre Technical Director: Chesley Cannon

Lab Theatre Coordinator: Donald Quilinquin

Set Construction and Electrics Crew: Chesley Cannon, Donald Quilinquin,
Kazumi Hatsumura, Students from THEA 221 & 240

Costume Shop Manager: Hannah Schauer Galli

Costume Construction Crew: Johnna Batiste, Morgan Lane-Tanner, Corinne Powell,
Amy Schrag, Jenilea Heath

Wardrobe Supervisor: Toby Rinaldi

Dressers: Toby Rinaldi, Anna Cole

FRONT OF HOUSE STAFF

Staff Theatre Manager: Marty Myers

Box Office: Sarah Jane Carlton, Sarah Maurer, Karlee Munson, Stefannye Slaughter

Publicity Director: Tracy Robinson

Publicity Assistant: Vincent Desrosiers

Web Assistant: Erin Sim

Graphic Designer: Brett T. Botbyl

Photographer: Daniel Brown

Lab Theatre House Managers: Sarah Rhode, Sara Skinner-Probst, Kristina Tannenbaum

Department Office Staff: Tana Marin, Lori Ann Chun

Department Chair/Director of Theatre: W. Dennis Carroll

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, video recording or text messaging is permitted. Please refrain from eating, drinking or smoking in the theatre.
- Lost and Found, call the Box Office at 956-7655.

ACKNOWLEDGEMENTS

The UHM ticket program is supported by a grant from the Student Activities and Program Fee Board.
Special thanks to Stephen Clear.

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



UNIVERSITY of HAWAII
MANOA
Kennedy Theatre

PRIME TIME
EARLE ERNST LAB THEATRE
2009-2010 SEASON

Department of Theatre and Dance

College of Arts and Humanities



*Two families of different cultures struggle to find the wisdom
in young love and the blessings of forgiveness. Quilt as you go...*

written by
Terri Large Madden

directed by
Brett T. Botbyl

Feb 24, 25, 26*, 27 at 8pm Feb 28 at 2pm

***Post Show Rap**

Artistic Staff

Playwright: Terri Large Madden*

Director: Brett T. Botbyl

Assistant Director: Jen Dickenson

Scenic Designer: Donald Quilinquin

Costume Designer: Toby Rinaldi

Costume Co-designer: Michaela Kocis

Lighting Designer: Kazumi Hatsumura

Sound Designer: Matthew Bise

Sound Co-designer: Lindsay Timmington McGahan

**In partial fulfillment of the requirements of the Master of Fine Arts Degree in Playwriting.*

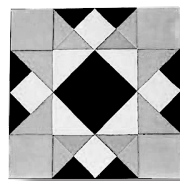
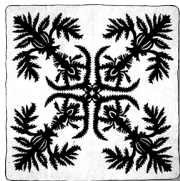
Cast

The Stanley Family

Joyce.....Lindsay Timmington McGahan
Blake.....Christopher McGahan
Jimmy.....Bronzen Hahn
Grace.....Gretta Stimson
Garnett.....Jo Pruden

The De Souza Family

Joseph.....Stu Hirayama
Lani.....Kymberly Vanclute
Kawika.....Lester Nino
Kathy.....Becky McGarvey
Elizabeth.....Jodie A. Yamada



Time & Setting

Feb. 1973 - September 1974

Hawaii Kai, Pearl City and Hanauma Bay

O'ahu, Hawai'i

— This show will be performed with an intermission. —

Playwright's Notes

Appalachia Hawai'i is the third in a trilogy of plays I've written, inspired by my Appalachian heritage. Several characters in it are also in the other two plays. Joyce is mentioned by her mother as one of the children who has already left home in Clinchco, The Day After Payday and Garnet appears as the young wife of a striking coal miner with two young sons (one of them being Blake) in Caney Ridge Boys. The first of the trilogy, Clinchco, The Day After Payday, was very enthusiastically received when it ran at the Jettie Baker Center in Clintwood, Virginia in August of 2008.

The idea for writing a play that juxtaposes the "Local" and Appalachian cultures came to me about four years ago while taking several Hawaiian studies courses here at the U.H. I began to realize that as an Appalachian, my family has more in common with the Hawaiian culture than I initially thought. For example, like the Hawaiians, my ancestors were subsistence farmers, who depended on working with each other to produce food, build homes and raise children. Eventually, my thoughts turned to what it means to be "Local" in Hawai'i and I began to find similarities in that as well; comparing, for example, the sugar and pineapple plantations of Hawai'i to the coal mining camps of Central Appalachia.

I have many people to thank for making this play possible including members of my MFA committee; Dr. W. Dennis Carroll, Dr. Lurana O'Malley and Dr. Markus Wessendorf. Others I have turned to for advice along the way are Lee Cataluna, Cecilia Fordham, Jade Glover, Marion Lyman-Mersereau and members of the Working Playwrights Group. Most of all, I'd like to thank Dan, my husband of 33 years, for allowing me to finish what I started many years ago.

- Terri Large Madden



Director's Notes

This play is deceptively simple in the story it tells. Boy meets girl, couple makes baby, people are upset, and the beat goes on. But more accurately Appalachia Hawai'i is a story about people's differences bringing them together by the strengths of their similarities. Two families from vastly different cultures seek a common thread to hold on to. It's about realizing that our pasts are valuable lessons in how we can navigate the many roads ahead. Directing this play has taught me so much about that navigation. I have learned another lesson in the sensitive details of working with a playwright on a developing script. Since I came along late in the process, I've had to assess, analyze and adapt to a project "already in progress". Because of time constraints and scheduling issues we've had to cast from outside the UH system in order to round out our ensemble. We've ended up with a tribe as diverse as patchwork quilt. We may tug at the seams and strain the threads, but we hold it all together when a common blanket just won't do. In the end ... it all works. And at every corner we've turned I've been sure to remind our cast and crew of one divine truth: together we can breathe in a vacuum.

- Brett T. Botbyl