

Acknowledgements

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Front of House Information

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

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

Front of House Staff

Box Office Supervisors: Christian Cesar, Lexi Moreno, Mark Shiroma
Box Office Staff: Madi Franks, Joanne Aire-Oaihimire
Publicity Director: Nicholas Brown
Publicity Assistant: Katherine Altman
Graphic Designers: Michael Donato & Jessica Jacob
Photographers: Michelle Pitel (also promotional video) & John Wells
House Manager: Katherine Altman
Asst. House Managers: Joanne Aire-Oaihimire, Julian Cepeda, Lauren Vance

Kennedy Theatre Staff

Department Chair: Betsy Fisher
Director of Theatre: Lurana Donnels O'Malley
Production Manager: Rick Greaver
Theatre Manager: Jessica L. Jacob
Operations Coordinator: John Wells
Technical Director: Gerald Kawaoka
Costume Shop Manager: Hannah Schauer Galli
Assistant Costume Shop Manager: Iris Kim
Office Staff: Lori Chun, Lindsey Rice

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.

Fights & Delights: Three Chinese Comedies is entered in the Kennedy Center American College Theatre Festival as an Associate production.



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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels. Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance. Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Visit us on the web at manoa.hawaii.edu/liveonstage/kennedy-theatre

MAINSTAGE

2017/2018 SEASON



Fights & Delights: Three Chinese Comedies

FRI/SAT, FEB 16, 17*, 23, 24* at 7:30 pm

SUN Matinées, FEB 18 & 25 at 2:00 pm

*Pre-Show Chat at 6:45 pm

Pi Jin Rolls the Lamp (Pi Jin Gun Deng) adapted and taught to the student actors and musicians by Xu Mingchi and translated by Mark Branner and Maseeh Ganjali. *Treasure in the Chest (Gui Zhong Yuan)* and *Where Three Roads Meet (San Cha Kou)* adapted and taught to the student actors and musicians by Lu Genzhang, Zhang Ling, and Zhang Xigui of the Jiangsu Province Jingju Company under the artistic supervision of Madam Shen Xiaomei. Translated by Elizabeth Wichmann-Walczak and the students of THEA 763C: Keita Beni, Kevin Berg, Sharon Doyle, Yunshan Feng, Maseeh Ganjali, Xingyu Hai, Jakob Hofmann, Michelle Huynh, Kiana Rivera, Sarah Swilley, Rachel Uyeno, Jennifer Yoo, and Qiaoer Zheng.

A collaboration between the Asian Theatre Program and the Theatre for Young Audiences Program

Presented by the Department of Theatre + Dance in cooperation with the Department of Music College of Arts and Humanities

UNIVERSITY of HAWAII*
MĀNOA



Artistic Staff

Overall Artistic Supervisor: Madam Shen Xiaomei

Produced and Co-Directed by Elizabeth Wichmann-Walczak

Co-Directed by Mark Branner

Assistant Producer /Assistant Director Yan Ma

with Assistant Directors Katherine Altman & Christine Lamborn

Musical Direction by Zhang Xigui, with Chris Lai Hipp & Yan Ma

Costume Coordination by Lu Genzhang & Hannah Schauer Galli

Training for Headdressing & Dressing by Hannah Schauer Galli

Light Design by Brian Shevelenko

Scenic Design by Michelle A. Bisbee

Properties by Christian Londos

Production Staff

Stage Manager: Traci Oya

Assistant Stage Managers: Makenzie Cammack, Dennis Ihara, Alten Kiakona

Interpreters & Assistants: Lin Chen, Yunshan Feng, Yue Li, Yan Ma, Dean Mo

Light Board Operator: Traci Oya

Projection/Subtitles: Michael Donato

Audio Area Head: Brian S. Shevelenko

Sound Board Operator: Ronald Stirrup

Crew: Makenzie Cammack, Alten Kiakona, Keanuhea Lewis, Logan Tampon

Master Electrician: Joseph Governale

Electrics Crew: Kekela Oku-Fernandez, students from THEA 101, 221, 345

Scenic Charge Artist: Rachel Filbeck

Set Construction: Jarren Amian, Jonah Bobilin, Alexis Chong Tim, Rachel

Filbeck, Dylan Lee, Christian Londos, Kela Neil

Painters: Rachel Filbeck, Mackenzie Bisbee, Grace Kawaoka and volunteers

Costume Alterations Crew: Annastasia Fiala-Watkins, Marc Marcos,

Michelle Ann Nino

Staff Wardrobe Lead: Iris Kim, Wardrobe Supervisor: Emma DeMaris

Dressers: Rachel Booze, Chrystle Chick, Trey Delos Reyes, Tiana Elisara,

Ariel Garazian, Christopher Kim, Kekela Oku-Fernandez, Grayce Page,

Hepsy Zhang

Hair & Headdressers: Hannah Schauer, with Marc Marcos, Kiana Rivera,

Charity Ava, Michelle Huynh, Mary Hamilton

Make-up Coordinator: Hannah Schauer, with Yan Ma

Make-up Crew: Yunshan Feng, Hunter Kaye, Raquel Palisbo, Janica Sison

A Note from Madam Shen Xiaomei

(Overall Artistic Supervisor of this Resident Training Program and Production)

Xiqu arises from the Chinese people—it embodies and can represent us more clearly and completely than any other performing art. Yet along with generations of Jingju and other Xiqu artists in China, I believe that each form of Xiqu is also an art of international value. To achieve the international recognition that has been accorded other originally-ethnic arts such as ballet, opera, and realistic theatre, Xiqu like those arts must be studied in depth—and seriously performed—by non-ethnic artists outside of China. I am deeply grateful to the University of Hawai'i for its decades of pioneering work in this area. And I am confident that this year, through their intensive study and respectful performance of Jingju and Chuanju, these University of Hawai'i students are both helping to bring Xiqu the international acceptance and recognition it deserves, and preparing to contribute meaningfully to the enrichment of multicultural world theatre and music.

Shen Xiaomei, Shanghai, China, February 2018

Treasure in the Chest (Gui Zhong Yuan)

Cast (In order of Appearance)

LIU MU, Mother Liu, (a *laodan* role).....Yunshan Feng*

YULIAN, her lovely young daughter (a *huadan* role).....Michelle Huynh*

TAOQI, her peckish young son (a *chou* role).....Maseeh Ganjali

YUE LEI, a handsome young scholar (A *xiaosheng* role).....Dean Mo*

OFFICER A, an intrepid constable (a *chou* role).....Janica Sison

OFFICER B, his intrepid partner (a *chou* role).....Nicholas Brown

Percussion Ensemble

Conductor/Drum: Xi Yang

Large Gong: Ken Fong

Cymbals: Christopher Lai Hipp

Small Gong: Yan Ma

Melodic Ensemble

Jinghu: Yuan-Hsin Tung

Jingerhu: Chiao-Wen Chiang

Ruan: Jiwon Kang

The action takes place in China's Southern Song Dynasty (1127-1279), along a village street and in the Liu family home.

- *intermission* -

Pi Jin Rolls the Lamp (Pi Jin Gun Deng)

Cast (In order of Appearance)

PI DUSHI, a lively wife (a *dan* role).....Melisa Orozco Vargas

DIU NÜ, her sweet daughter (a *dan* role).....Raquel Palisbo

PI JIN, her errant husband (a *chou* role).....Donovan Oakleaf (2/17, 23, 25)

Sarah Swilley (2/16, 18, 24)

Percussion Ensemble

Conductor/Drum: Christopher Serrano

Large Gong: Ken Fong

Cymbals: Yunshan Feng*

Small Gong: Yan Ma

Melodic Ensemble

Jinghu: Yuan-Hsin Tung

Jingerhu: Chiao-Wen Chiang

Ruan: Jiwon Kang

The action takes place in China's Sichuan Province in traditional times, along a village street and in the Pi family home.

Where Three Roads Meet (San Cha Kou)

Cast (In order of Appearance)

OFFICER X, an intrepid constable (a *chou* role).....Janica Sison

OFFICER Y, his intrepid partner (a *chou* role).....Nicholas Brown

JIAO ZAN, an impetuous general (a martial *jing* role).....Hunter Kaye

LIU LIHUA, a vigilant innkeeper (a *chou* role).....Maseeh Ganjali

REN TANGHUI, a brave warrior (a martial *sheng* role)...Alston Albarado

LIU QI, the innkeeper's proficient wife (a martial *dan* role).....Chang Liu

Percussion Ensemble

Conductor/Drum: Christopher Lai Hipp

Understudy: Xi Yang

Large Gong: Yunshan Feng (2/17, 23, 25) & Ken Fong (2/16, 18, 24)

Cymbals: Xi Yang

Small Gong: Michelle Huynh*

The action takes place in China's Southern Song Dynasty (1127-1279), along a lonely highway and in the Liu family's inn.

* In partial fulfillment of the requirements for the Master of Fine Arts degree

From the Director of UHM's Asian Theatre Program

In an exciting and unprecedented collaboration, our department's TYA (Theatre for Young Audiences) and Asian Theatre programs have joined together to create this production of *Fights & Delights*, featuring three complete, comic Xiqu (Chinese theatre or “opera”) plays—Xiqu for Young Audiences! *Treasure in the Chest* and *Where Three Roads Meet* are Jingju (Beijing/Peking “opera”) plays, continuing our long tradition of presenting Jingju every 4 years. But *Pi Jin Rolls the Lamp* is a Chuanju (Sichuan “opera”) play, a brand new direction for us. All three plays reached their current forms in the modern era, and can therefore be staged with the full range of traditional costuming, makeup, and performance techniques, while their sets can combine modern design approaches with the use of traditional furniture and the need for substantial open spaces. We are following these authentic Jingju performance practices as closely as possible. Our costumes and stage properties are from China, many made especially to fit the student performers wearing them through the combined efforts of guest artist LU Genzhang and costume shop manager Hannah SCHAUER, and Hannah has also trained our headdressing crew to construct the wide variety of headdresses worn by our actors. Our evocative set is Michelle BISBEE's original creation, while our stage crew is costumed and appears in full view, in keeping with the very traditional practice of *jianchang* stage assistants. The stylized quality of Jingju verse spoken and sung in Chinese sometimes makes it difficult for Chinese audiences to understand, and we have worked hard to recreate that stylized quality in our English version; we are therefore following the Chinese practice of projecting the verse on both sides of the stage. We also have some cross-gender casting, following the millenia-old traditional aesthetic practice of assigning roles according to vocal and physical abilities and talents rather than gender. Most importantly, however, every actor and musician in our company has received in-depth, professional training in preparation for these performances.

This production is the culmination of a six-month Jingju Resident Training Program held at the University of Hawai'i from mid-August 2017 through mid-February 2018. During this program more than 50 students have undergone intensive training in the techniques of Xiqu movement, vocalization, musicianship, makeup, costuming, and staging utilized in today's performance. Their teachers have been four master artists from China: Mr. LU Genzhang, an award-winning performer of male roles (*sheng*) in both traditional and modern Jingju; Mr. XU Mingchi, a renowned performer of comic male roles (*chou*) in Chuanju; Ms. ZHANG Ling, an accomplished Jingju performer of young female (*dan*) roles with a wide range of performance skills; and Mr. ZHANG Xigui, an accomplished Jingju musician skilled in both melodic and percussion instruments. From the inception of this project three years ago through these culminating performances, overall artistic supervision has been provided by Madam Shen Xiaomei, a personal disciple of the legendary Master Mei Lanfang, and one of the most respected kùpuna in Jingju today. The experience of working closely with these master artists has been an exhilarating, expanding, and immensely rewarding one for all of us. We are extremely grateful to them for sharing their extraordinary skills as creative artists and teachers with such dedication, patience, and generosity, and hope that our efforts to capture and convey a part of their vast and rich art meet with their approval.

Elizabeth Wichmann-Walczak, February 2018