

## Production Staff

<b>Stage Manager</b>	Elmira Tereshchenko
<b>Assistant Stage Managers</b>	Thomas Isao Morinaka, Christy Hauptman
<b>Makeup Coordinators</b>	Kulthida Maneerat, Karen Zwicker, Moses W. Goods III
<b>Pre-Show/Entr'acte Coordinator</b>	Kulthida Maneerat
<b>Hawker Manager</b>	Hal Schneider
<b>Staff Costume Shop Manager</b>	Hannah Schauer Gaill
<b>Wardrobe Supervisor</b>	Sadie Yi
<b>Costume Shop Crew</b>	Natalie Abbott, Tara Ishii, Sheryl Nakamura, Sadie Yi, Wei Yu Lin, Sasha Silverman, Valerie Wang
<b>Dressers</b>	Natalie Abbott, Debbie Harris, M. J. Matsushita, Starr Matsushita, Onoe Kikunobuaki, Tracy Otake, Mee Rae Song, Storm Stafford, Scott Williams
<b>Staff Technical Director</b>	Gerald R. Kawaoka
<b>Staff Assistant T.D.</b>	M.J. Matsushita
<b>Property Construction</b>	Mark Boyd
<b>Set Construction</b>	Joseph D. Dodd, Edward J. Dyer, David Esaki, Chet Toni, Kurt Wurmli, Bill Carr, Estrella Dubuque, Chihiro Hosono, Stephanie Kuroda, Sommer Ouchi
<b>Stage Crew</b>	Dezmond Gilla, Mitchell Goo, Debbie Harris, Thomas Isao Morinaka, Grant Okubo, Noelle Poole, Shen Sugal
<b>Staff Theatre Manager</b>	Marty Myers
<b>Staff Facilities Manager</b>	Mark Boyd
<b>Box Office Supervisors</b>	Jeni Kido, Michael S. Lee, Cherry Ann Rivera
<b>Box Office Staff</b>	Karen Isozaki, Kaitlyn Ma, Erin Prahler
<b>Publicity Director</b>	Andy Utech
<b>Publicity Assistants</b>	Christy Zehr, Neal Both-Magnisi
<b>Photographer</b>	Lynn L. Mayekawa
<b>Graphic Designer</b>	Valentino Valdez
<b>House Manager</b>	Kelly Williams
<b>Assistant House Managers</b>	James Keawe Bright, Eva Hang Castle, Farrington, Kalmuki, Kalani, Pearl City, Punahou, Radford, Roosevelt, Waianae, and Waipahu High Schools



The 1999 - 2000 Season  
Kennedy Theatre Presents...

# The Summer Festival: A Mirror of Osaka

(Kabuki in English)

April 7, 8, 13, 14, 15,  
16, 20, 21, 22, 23



Department of Theatre and Dance  
with the Department of Music,  
College of Arts and Humanities  
University of Hawai'i at Mānoa

## Artistic Staff

### Written by

Namiki Sōsuke, Miyoshi Shōraku  
and Takeda Koizumi

### Translated by

Julie A. Iezzi

### Adapted by

Julie A. Iezzi and James R. Brandon

<b>Director</b>	James R. Brandon
<b>Choreographer</b>	Onoe Kikunobu
<b>Musical Director</b>	Ricardo D. Trimillos
<b>Scenic Design</b>	David Minkoff *
<b>Costume Design</b>	Sandra Finney
<b>Lighting &amp; Property Design</b>	Mark Boyd
<b>Painting Design &amp; Wig Master</b>	George Wago
<b>Artistic Advisor</b>	Hamatani Hitoshi
<b>Asst. Choreographer</b>	Onoe Kikunobukazu
<b>Asst. Director &amp; Vocal Coach</b>	Julie A. Iezzi
<b>Percussion Coach</b>	Kashiwa Senjirō (courtesy of Kikune Kai)
<b>Nagauta Coach</b>	Kineya Wahatsu
<b>Make-up Advisor</b>	George Wago

## The Musicians

<b>Nagauta musicians</b>	Kineya Wahatsu (June Suzuki), lead Kineya Wayuki (Yukiko Nakama) Kineya Yaemichi (Nancy Tateyama) Kineya Satsuyo (Miyoko Nakanishi) Tsutsumi Sumie (Jane Tsutsumi) Asao Kazuyuki (Howard Asao) Ju-Hua Wei
<b>Percussion</b>	Kirstin Pauka, Mi-Hwa Min, Yoomi Min, Nicole Tessier, Ricardo D. Trimillos, Ju-Hua Wei
<b>Flute</b>	Robert Herr
<b>Takemoto shamisen</b>	Julie A. Iezzi
<b>Takemoto narrator</b>	Dina Danko

\* In partial fulfillment of the Master of Fine Arts Degree in Design

## Acknowledgments

For providing generous financial support for student training and this performance, we warmly thank the Office of the Senior Vice President and Executive Chancellor of the University of Hawai'i at Mānoa, the University of Hawai'i Japan Studies Endowment (funded by a grant from the Japanese Government), and the Hong Wo and Elizabeth Lau Ching Foundation.



We wish especially to acknowledge our teachers and guest artists from Japan: Hamatani Hitoshi for scenic guidance; Nakamura Tomijurō, Nakamura Kosanza, and Onoe Kikunojō II for production advice; Onoe Umenosuke; the Gidayū Association for assistance with instruments; Kineya Wakichi for nagauta scores and instruction; the Shōchiku Costume Company; Mr. Nagasaka of Osaka-ya Wig Company; Takemoto Ayatayū for Takemoto instruction; and Kenny Endo of Honolulu for introductory training in percussion.



Special thanks to Don Ed Hardy and Francesca Passalacqua for the lobby display and Danshichi's tattoo suit; Benihana for the large sake barrel; the Japanese Cultural Center of Hawai'i for fans; Onoe Kikunobu Dance Company, Inc., for the rice bales on the portable shrine; Robyn Burtin of Honolulu for dressing accessories; Hans Loffel for poster design; and Xerox Hawai'i for poster printing.



We also wish to thank the Asian Studies Program, Joshua Barnes, Steve Brown, Johannes Burlap, Enrique Fontanilles, Roy Hamasaki, Eloise Pearson Hamatani, Alan Inaba, Ben Moffat, Byron Moon, Fumiko Wellington, George Wellington, and Maria Wurml

For large print programs or program information in alternative forms, please contact the House Manager, or call the Kennedy Theatre Box Office at 956-7655 (v/t).

In consideration of the performers and your fellow audience members please turn off or silence all pagers, cellular telephones or digital watches. Also, no eating, drinking, smoking, photography and/or video recording permitted in the auditorium.

## CAST (in order of appearance)

Male Clown	Laurel Heflin
Teahouse Attendant	Hui-Mei Chang (Apr 6, 8, 14, 16, 20, 22) Amber Jo Manuel (Apr 7, 13, 15, 21, 23)
Teahouse Attendant	Dina Danko
Teahouse Attendant	Jamie Arimoto
Isonojō, samurai lover	Cassandra Wormser
Kotoura, courtesan	Cindy Sakumoto
Ohama, mistress of Yanagi Tea House	Hui-Mei Chang (Apr 7, 13, 15, 21, 23) Amber Jo Manuel (Apr 6, 8, 14, 16, 20, 22)
Okaji, wife of Danshichi	Monika Lilleike
Good For Nothin' Gon, a thug	Frances Marguerite Mammana
Slimy Hachi, a thug	Karen Zwicker
Tokubei, a street knight	Michael Ng
Sagaemon, a detestable samurai	David Brian McFall
Ichimatsu, young son of Danshichi	Raven Matsushita (Apr 6, 8, 14, 16, 20, 22) Kiyoe Wellington (Apr 7, 13, 15, 21, 23)
Sabu, a boatman	Moses W. Goods III
Sankichi, a barber	Nicole Tessier
Guards	Daniel Akiyama, Tim E. Cooper
Tōnai, a samurai official	Kurt Wurml
Danshichi, a street knight	Andrew M. Utech
Otsugi, wife of Sabu	Kelli Melson
Otatsu, wife of Tokubei	Emi Fujinami
Giheiji, father-in-law of Danshichi	Hal Schneider
Palanquin Bearers	Tim E. Cooper, Daniel Akiyama
Tsuke Player	Megan Evans
Koken	Thomas Isao Morinaka
Festival Dancers	Iwakuni Odori Aikokai Members
Hawkers & Barkers	Daniel Akiyama, Hui-Mei Chang, Tim E. Cooper, Laurel Heflin, Amber Jo Manuel, Nicole Tessier, Kurt Wurml
Directors for Barker Scenes	Megan Evans, Francis Marguerite Mammana, Amber Jo Manuel, Karen Zwicker

*The action takes place in Osaka, Japan, in the mid-eighteenth century.*

Act 1, scene i - The Yanagi Teahouse

Act 1, scene ii - Before the Gate of Sumiyoshi Shrine

Act 2, scene i - At Sabu's House

Act 2, scene ii - A Back Alley in the Nagamachi District


**THERE WILL BE ONE INTERMISSION.**

## Note from the Director

*The Summer Festival: A Mirror of Osaka* marks the 76th anniversary of English-language Kabuki at UHM. In more than thirty productions - *The Forty-Seven Samurai* or *Chūshingura*, *The Dance of Ise*, *Benten the Thief*, *The House of Sugawara*, *Narukami the Thundergod*, *Sukeroku: Flower of Edo*, *The Subscription List*, and many more - a unique cultural treasure has been created in this community. The students in today's cast, from Hawai'i, the Mainland, Japan, Russia, Taiwan, Germany, Namibia, Switzerland, and Argentina, reflect the fact that Kabuki in the year 2000 is an international art form.

We dedicate *The Summer Festival: A Mirror of Osaka* to the marvelous actor-teachers from Japan, our loving local music and dance sensei, and all the people of Hawai'i who have so generously supported eighteen generations of students in their efforts to bring this theatre to life in our community.

JRB



Kabuki developed over four centuries and in several urban centers of Japan. *The Summer Festival: A Mirror of Osaka* is "Kamigata kabuki," originating in the Kyoto/Osaka region of Japan and reflecting the language, customs and atmosphere of that area. In contrast to the bombastic nature of many Edo (present day Tokyo) plays and characters, Kamigata kabuki elicits images of profligate young lovers carried away in the brothel, and straight-talking Osaka merchants. Stylistically, there is a certain freedom within the form of Kamigata kabuki, which features adlibbed dialogue that creates an overall feeling of playfulness and brings them close to the realm of everyday life. We have tried to maintain the candid feeling of Osaka commoners and their celebrated verbal spirit in this English-language production of *The Summer Festival: A Mirror of Osaka*.

Julie A. Iezzi