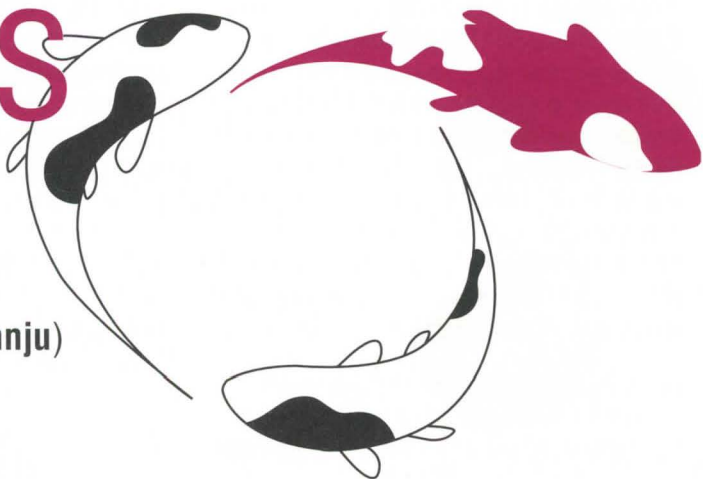


The University of Hawai'i at Mānoa, College of Arts and Humanities
Department of Theatre and Dance

presents

Cultivated Lives



(Originally titled **O-Manju**)

A world premiere by
Velina Hasu Houston

April 19, 20, 25, 26, 27, 28, 1996
Benefit Performance April 21

Directed by **Juli Burk**

Dramaturgy by **Ann Elizabeth Armstrong**

Scenic and Lighting Design by **John Parkinson**

Costume Design by **Sandra Finney**

Sound Design by **Kathy Welch, Kurt Würmli**

Assistant Directed by **Lisa A. Kramer, Sharon Pressburg**

Technical Direction by **Mark Boyd**

Supported by a grant from the State Foundation on Culture and the Arts.

CAST OF CHARACTERS

In order of appearance

Misao Itamura	Lee Chen
An upper class woman, age 25	
Naomichi Itamura	Ted Ikari
A doctor, Misao's father, age 47	
Sadako Kitabayashi	Kimberly-Rose Wolter
A housekeeper, Eurasian, age 18	
Akira Nakagawa	Nathan K. Lee
A medical resident, age 33	
Hiroshi Katayama	Matthew Chang
A medical resident, age 37	

SYNOPSIS OF SCENES

The action takes place in Tokyo and Kyoto in 1957.

ACT ONE

Prologue: a day in early July, Misao's bedroom

Scene 1: later the same day, the Itamura home

Scene 2: a few days later, the Itamura home

Scene 3: early September, Misao's bedroom

Scene 4: the same day, a train station

Scene 5: later that day, the Itamura home

Intermission.

Refreshments will be sold on the Upper Lanai.

ACT TWO

Scene 1: a few days later, the Itamura home

Scene 2: two weeks later, the Itamura home

Scene 3: the next day, in a party hall

Epilogue: a month later, Sadako's garden in Kyoto



ACKNOWLEDGMENTS

Sharon Aoki and Kumu Kahua Theatre, Howard Asao, Peter Brosius and the Honolulu Theatre for Youth, Dennis Carroll, Diamond Head Theatre, Joseph D. Dodd, Dr. William Indich and the Indich Collection, Tony Pisculli, Gertrude Tsutsumi

FROM THE DRAMATURG

The years following World War II in Japan brought with them enormous social changes, particularly for women. One woman of the time even proclaimed, "Women are now complete mistresses of their circumstances, hard-pressed and precarious as these circumstances may be." The war equalized some of the rigid hierarchies in the traditional Japanese family and class structure. However, many of Japan's social customs remained unshakable.

By the 1950s, women had gained more independence in certain realms of Japanese society. They had more opportunities to receive an education, and they were considered equal to men in the eyes of the law thus making them eligible for property and voting rights. The major effect of the war, however, was to thrust women into the work force. Out of necessity women took up occupations outside the home. A few of them were even able to start their own businesses, a concept unheard of in pre-war Japan.

In family life the tradition of the arranged marriage, though still commonly practiced, was challenged by the concept of a marriage

based on mutual affection. The traditional system organized family groups around one patriarchal leader. However, the new focus was on the nuclear family, giving equal status to both marriage partners. Even though these new ideas were gradually gaining acceptance, in 1959 only 25% of Japanese marriages were based on mutual affection, while 75% were still formally arranged marriages.

Despite their new found independence, women were still expected to train for their role as wives. Privileged women were schooled in various Japanese arts, while other women trained in household duties. By studying such arts as flower arranging, tea ceremony, music, dance, calligraphy, and cooking, women made themselves desirable for a prospective mate. This cultivation in the arts served two functions: first, it gave her an opportunity to internalize proper manners and comportment through art. Second, this training taught her patience and introspection, qualities that would be necessary for her survival in her new role.

Ann Elizabeth Armstrong



Harmony

Separate we do not match,
my stale simplicity,
your glistening grace.
You are heaven's flower,
in my shadow angels cower.

But together we soothe the soul,
a new design, yet centuries old.
Each of our lives unfolds with bloom,
blossoming forth from the goddess womb.

Her magic touch fills our heart and
we are no longer mere flowers, but art.

(spoken by Sadako Kitabayashi,
Cultivated Lives)

FROM THE DIRECTOR

When I read Velina Hasu Houston's *Tea* in 1989, I knew this play was written by a very special playwright. I first met Ms. Houston the following year when I was serving as Executive Director of Kumu Kahua Theatre. Kumu Kahua brought her to Honolulu in conjunction with the first of our two productions of that play. Though circumstances prevented me from the opportunity to direct either of those productions or *Asa Ga Kimashita*, which Kumu also presented, I have always wanted to extend the friendship that grew out of those experiences to a professional collaboration on the stage.

Funding from the Hawai'i State Foundation on Culture and the Arts allowed me to pursue this dream, and in 1994 I commissioned the play you will see today for the Department of Theatre and Dance. The process of working on this play, originally titled *O-manju*, has been exciting and challenging. When Ms. Houston arrived in September of 1994 with the first draft, she told me something I will never forget: "With this draft I've put the clay on the table, and only through the next several months and the rehearsal process will we be able to shape the final sculpture."

During the course of developing the play, we presented two staged readings to the public in September of 1994 and March of 1995. While maintaining the basic plot, we worked through eight different drafts to rearrange scenes, perfect dialogue, and develop the characters and their relationships. Early in March of this year, after three weeks of rehearsal with the present cast, Ms. Houston spent a week with us. It was during this time that we began to notice that *o-manju* no longer played such a pivotal role in play and she decided to change the title of the play to its current name—*Cultivated Lives*.

Juli Burk

ABOUT THE PLAYWRIGHT

Velina Hasu Houston is a critically acclaimed and award-winning author of plays, screenplays, poetry, critical essays and drama anthologies. Her signature play, *Tea*, was named one of the ten best plays written by women worldwide by the Susan Smith Blackburn Prize of London. *Tea* has been produced internationally, including two productions by Kumu Kahua. Ms. Houston has also received numerous awards including: the Remy Martin New Vision Award from Sidney Poitier and the American Film Institute, a performing arts fellowship from the California Arts Council, and the Japanese American Woman of Merit 1890-1990 award by the National Japanese American Historical Society.

Currently she heads the playwriting program at the University of Southern California School of Theatre and guest-lectures as a visiting associate professor of graduate screenwriting at the UCLA School of Theatre, Film and Television. She and her son, Kiyoshi, live in Santa Monica. They are both proud members of the Hula Halau Keali'i O Nalani of West Los Angeles (*kumu hula*: Keali'i Ceballos).

In addition to this world premiere of *Cultivated Lives*, two of Ms. Houston's other plays are opening this April. A production of *Kokoro* opens at the Odyssey Theatre Ensemble in Los Angeles. In partnership with the Honolulu Theatre for Youth, Ms. Houston has continued her interest in writing plays for young audiences. *Hula Heart*, part of the New Generation Play Project with major funding from the NEA and the Lila Wallace-Readers Digest Fund, will be performed by HTY on April 27, May 4 and 11.

PRODUCTION STAFF

Production Stage Manager: Sharon Pressburg
Rehearsal Stage Manager: Lisa A. Kramer
Assistant Stage Managers: Kim Thomson, Charles C. Yun
Associate Technical Director: Gerald R. Kawaoka
Lighting Board Operators: Michael S. Lee, Alan Macalbay
Sound Board Operator: Peter Chang
Props: Arnold Lopes, Eden Watabayashi
Set Construction: Kale Braden, Nathan K. Lee, John Parkinson, Curtis Zeug, and the Students of THEA 240
Costume Shop Manager: Linda Yara
Wardrobe Crew Supervisor: Christi A. Young
Costume Construction: Haideh Jamshidian, Rae Nii, Leah Redmond, Edith Savadove, Kelly Soderberg, Alexander Torres
Dressers: Milky Way Bouray, Lorenzo Callender, Michelle Sekine, Nicole Tessier
Box Office Supervisors: Elizabeth Anderson, Matthew Chang
Box Office Staff: Mary Axthelm, Jennifer Kido, Casey Law, Alice Shikina
Photographers: Mark S. Anderson, Cory Lum
Season Brochure and Logo Design: Rowen Tabusa, Office of University Relations
Publicity Director: Sharon Pressburg
Publicity Staff: Ramon Arjona IV, Matthew J. Daly
Staff Graphic Designer: John Tsukano
Kennedy Theatre Manager: Marty Myers
House Manager/Program Editor: Lisa A. Kramer
Program Design: Matthew J. Daly
Front of House Staff: Kahea Kawauchi, Cindy Lee Meiers, Students of THEA 200E
Custodian: Christopher Chun

COMING ATTRACTIONS

NOW PLAYING...

Late Night Theatre
THE PHOENIX LOVERS' FIRESHOW
Conceived & Directed by Carlos Thelin
April 19, 20, 26, 27 at 10:45 p.m.

COMING NEXT...

In the Earle Ernst Lab Theatre
Prime Time LAB
SPRING FOOTHOLDS
May 1, 2, 3, 4 at 8:00 p.m.
May 5 at 2:00 p.m.
All-student dance concert featuring the MFA choreography of Christophor Gilbert and Heidi Miller.

THIS SUMMER...

On the Mainstage
SAKURA: The Bandit Princess
Direct from New York!
By Kikue Tashiro
Directed by Penny Bergman
Starring Kati Kuroda
May 31, June 1, 7, & 8 at 8:00 p.m.
June 9 at 2:00 p.m.



FACULTY AND STAFF

FACULTY

Dennis Carroll *Chair*, Director of Graduate Studies, Playwriting, Directing

Peggy Gaither Adams Modern Dance, Dance Composition, Choreography

Mark Boyd Technical Theatre, Lighting

James R. Brandon Asian Theatre, Theory, Directing

Juli Burk Dramatic Literature, Theory, Directing

Glenn Cannon Acting, Directing, TV/Film

Joseph D. Dodd Scenic Design

Sandra Finney Director of Undergraduate Studies, Costume Design

Betsy Fisher Modern Dance, Dance History, Composition, Choreography

Peggy Hunt Creative Dance, Dance and Theatre Education

Tamara Hunt Director of Children's Theatre, Creative Drama, Puppetry

Terence Knapp Acting, Directing, Voice

Gregg Lizenbery Director of Dance, Modern Dance, Dance Kinesiology, Laban Movement Analysis

Roger A. Long Asian Theatre, Acting

Lurana D. O'Malley Western Theatre History, Research

Judy Van Zile Dance Ethnology, Labanotation

Elizabeth Wichmann Director of Asian Theatre, Asian Theatre, Directing

STAFF

Caren Corpuz Dance Secretary

Gerald R. Kawaoka Theatre Technician

RoseMarie McDonald Theatre Secretary

Marty Myers Theatre Manager

Linda Yara Costume Shop Manager

LECTURERS

Ann Elizabeth Armstrong, Ivana Askovic, Lee Chen, Matthew Dubroff, Rodwic Fukino, Christophor Gilbert, Janeice Jeffries, Young Lan Kim, Patricia N. H. Leong, Paul Maley, H. Wayne Mendoza, Yoshino Nakasone, Eve Walstrum Sanders, Eric Schank, Carl Thelin, Gertrude Tsutsumi.

GRADUATE AND SPECIAL ASSISTANTS

Kale Braden, David DeBlicke, Haideh Jamshidian, Lisa A. Kramer, Nathan K. Lee, Justina Mattos, Heidi Miller, John B. Parkinson, Robert S. Petersen, Sharon A. Pressburg, Kurt Wurmlli

THEATRE INFORMATION

Tickets may be purchased at the Kennedy Theatre Box Office (10 a.m.-3 p.m., Monday through Friday) or charged by phone to Visa or Mastercard by calling the Box Office at 956-7655. Limited **wheelchair** and **disabled seating** is available for each performance. Those desiring such seating are asked to request it at the time tickets are ordered. Hearing impaired patrons may utilize TTY communications with Box Office Staff by calling 956-7655.

Parking is available on the UHM campus for a nominal charge. Please allow at least 20 minutes to locate parking.

Late Arrivals will be seated at the discretion of the house manager and only during appropriate breaks in the program.

Programs printed in large type are available upon request. Please ask an usher.

Please remember that **smoking** and **refreshments** are not permitted inside Kennedy Theatre. Also, we ask that **cellular phones** and **beepers** be turned off while inside the auditorium. In addition, we would like to remind you that **photography** and **recordings** are not permitted during the performance.

Lost and found is located at the Box Office.

Emergency Exits are located on both sides of the auditorium one third of the way up from the stage. Once you have exited through these doors, please follow the **emergency exit signs** to leave the building.

This program is printed on recycled paper. ♻️