

SPECIAL THANKS :

Dan Boulos, Jay Hubert, Laura Margulies, Anne Misawa, Joel Moffett, and George Wang at ACM; The students of Laura, Anne, and George at ACM who produced videos for this production in Fall 2016 (we are sorry that we couldn't use all of the videos, but we would like to give special thanks to Anne's students Oscar Galvan, John Gilmore, Kelsie Green, Joshua Masai, and Jennie Rice); Kit Grant, deputy director of the ACLU of Hawai'i; Daniel Akiyama, Sammie Choy, Eliana Crestani, Joel Gaffney, Craig Howes, Mareva Minerbi, Paul Mitri, Will Schoettle, Serino's Pizza Manoa, Jayne Wenger, Ari Wessendorf, Lorrie Wong, and Wei Zhang.

ACKNOWLEDGEMENTS

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

Smile, You're Under Surveillance! is entered as an Associate Production in the Kennedy Center American College Theatre Festival.



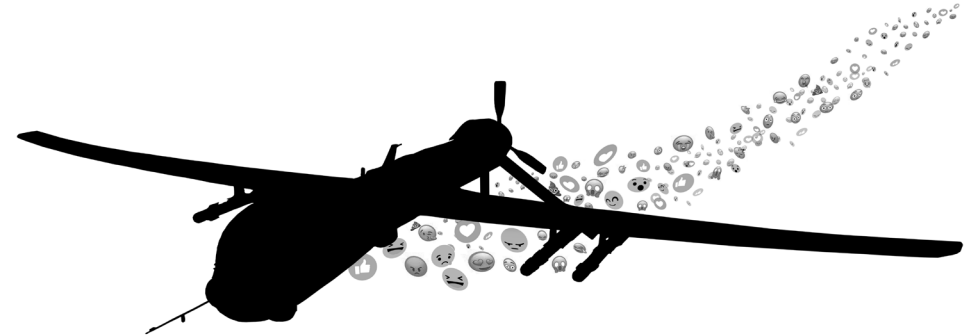
The Kennedy Center American College Theater Festival 49[®], part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein. Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center of the Performing Arts' Kennedy Center American College Theater Festival. Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; the Blanche and Irving Laurie Foundation; the Dr. Gerald and Paula McNichols Foundation; Beatrice and Anthony Welters and the AnBryce Foundation. Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

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

PRIMETIME

2016/2017 SEASON



SMILE

YOU'RE UNDER

SURVEILLANCE!

by the devised theatre ensemble bruh.

Wednesday-Saturday, March 15, 16, 17*, 18 at 7:30PM

Friday and Saturday, March 24, 25 at 7:30PM

Sunday, March 26 at 2:00PM

*Post-show rap

THE MEMBERS OF BRUH. INCLUDE :

Matthew Kelty, Dylan Lee, Ike Webster, John Wells, and Markus Wessendorf

UNIVERSITY of HAWAII'
MĀNOA

Department of Theatre + Dance
College of Arts and Humanities

ARTISTIC STAFF

Project Initiator / Production Dramaturg: Markus Wessendorf
Scenic Designer: Rachel Filbeck*
Costume Designer: Cheri Vasek
Lighting Designer: Chris Patrinos*
Sound Designer: Rick Greaver
Video Engineering & Coordination: Rick Greaver, Chesley Cannon, Chris Patrinos*,
Ike Webster
Video Consultant / Projection Designer: Brian S. Shevelenko
Director of Video Segments: John Wells
Assistant Director of Video Segments / Production Assistant: Michelle Pitel
Music Supervisor: Ike Webster*

CAST

Hector / TV Host 4	John Wells
Syd / TV Host 2	Matthew Kelty
Jeff / François / Phil / TV Host 1 / Apex (voice) / Dionysus (voice)	Dylan Lee
Mike / TV Host 3	Ike Webster*
Iris (on video)	Tali Ariav

Setting: The television studio of ICU (International Communications Unlimited).

This show will be performed with a 15-minute intermission.

PRODUCTION STAFF

Stage Manager: Hope Laidlaw
Camera Operators: Keita Beni, J. R. Gagne
Light Board Operator: Trevor Sakamoto
Sound Board Operator: Briana Smith
Video Operator: Brandon Evans
Set Construction: Rachel Filbeck, Nalani Garland, Dylan Lee, Ray Pascual, Max Pennington, Montana Rizzuto, Emma Robinson, James Spray, Kirsten Whisenant, and students of THEA 101, 221, and 240.
Electrics Crew: Students from THEA 101, 221, and 343b
Wardrobe Supervisor: Amy Johnson
Faculty Consultants: Michelle Bisbee, Brian S. Shevelenko

*In partial fulfillment of the requirements of the Master of Fine Arts Degree

PRODUCTION DRAMATURG'S NOTE

The production you are attending tonight was largely created “from scratch” by the performers you are going to see onstage. There were no pre-established plot ideas, dramatic events, lines of dialog, or characters to work with when the actual devising process started on January 5, 2017. The only production elements that had been pre-conceived (mostly because of the necessities of our production calendar) were the stage configuration with its “hacker basement” and “NSA office” sides as well as a number of videos generated by students of the Academy of Creative Media (ACM). One of the most exciting stages of any devising process is the initial table work when the production can still go into multiple different directions. For us this was also the stage during which the ensemble members figured out not only how to collaborate with each other but also which different responsibilities (in addition to performing) they would take on as devisers: from creating “exquisite pressure” exercises for improvisations to writing shot lists for video shoots to compiling increasingly specific outlines of the show’s sequence of actions. A major challenge was how to turn the politically relevant but rather dry, abstract, and complicated topic of surveillance (not just by the “governmental-commercial complex” but also in our daily interactions on social media) into drama, performance, and video. Should our production unambiguously condemn surveillance and just preach to the converted? Should it accept the increasing normalization of surveillance in today’s culture at face value and provoke the audience through an overly affirmative attitude towards this development? What to make of the fact that all four performers onstage are male and three of them white (particularly considering the privileged role that masculinity and whiteness played not only in the recent election campaign but also in the history of surveillance overall)? And how to incorporate references to Edward Snowden and the NSA into the show without seeming overly didactic? There were no simple artistic answers to any of these questions, but whatever solutions we finally came up with were the result of extensive political discussions, dramaturgical conceptualizations, and theme-based improvisations conducted with enthusiasm, open-mindedness, and a sense of humor. *Nolite te bastardes carborundorum.*

KENNEDY THEATRE STAFF

Department Chair: Betsy Fisher	Technical Director: Gerald Kawaoka
Director of Theatre: Elizabeth Wichmann-Walczak	Assistant Technical Director: Montana Rizzuto
Production Manager: Rick Greaver	Costume Shop Manager: Hannah Schauer Galli
Theatre Manager: Jessica L. Jacob	Assistant Costume Shop Manager: Iris Kim
Operations Coordinator: John Wells	Office Staff: Lori Chun, Lindsey Rice

FRONT OF HOUSE INFORMATION

For large print programs or any other accessibility requests please contact the House Manager or call the Kennedy Theatre Box Office at 956-7655.

After dark: 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, video recording, 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 now.