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Poster Graphic Sandra Leavitt
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John Paul
Box Office Michael W. Engler
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Laura Kuioka
Heidi Schiller
Lynn Kinoshita
House Staff Benly Legiman
TanNa Young

Acknowledgements:

Gey Pin Ang, Mark Boyd,
Lurana Donnels O'Malley,
Megan Evans, John Farley,
Sandra Finney, Joe Rial,
Roger Long, Lynne Weber,
Elizabeth Wichmann, Eli Williams.



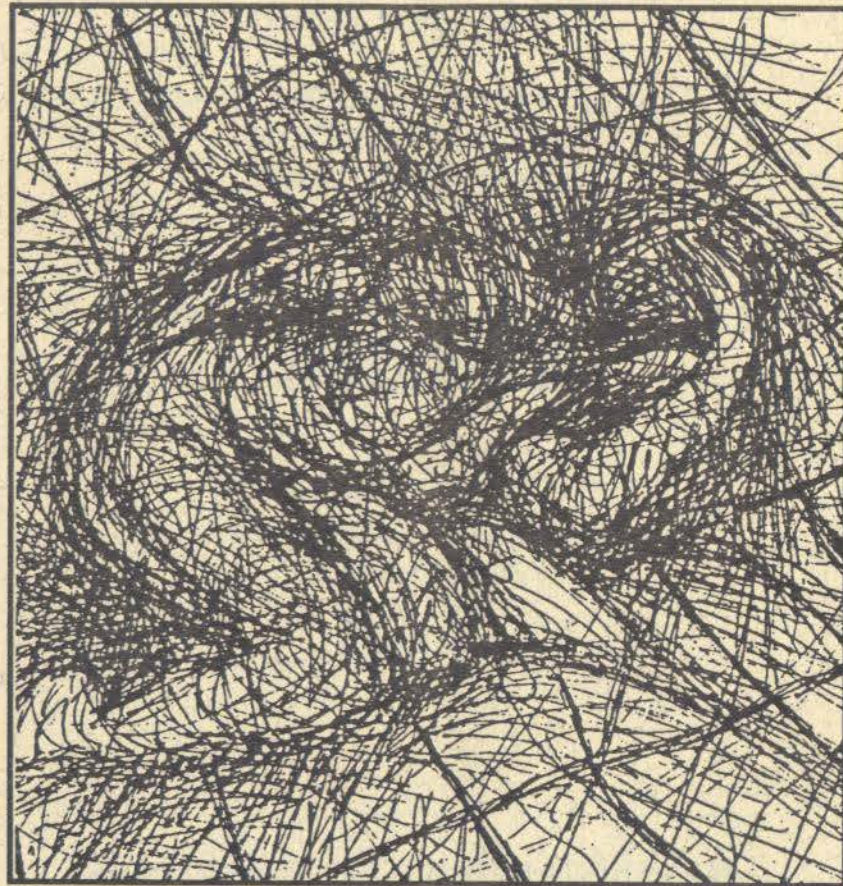
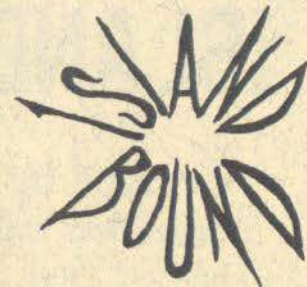
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Adapted from

The Tempest:

April 1-3 8pm

April 4 2pm



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



ISLAND BOUND

Created by the Company.
Adapted from Shakespeare's *The Tempest*

Director - Aaron Levine*

Lighting Designer - Michelle L. Ojeda
Dramaturg - Walter Cassidy
Costumes - The Performers

Performers

Jae-Hyeok Kwak
Christopher L. Ledgerwood
Naoko Maeshiba
Dennis Miller
Jodie Wijas

The play will be performed without intermission.

*In partial fulfillment of the degree requirements
for an MFA in directing.

Please remember that smoking, photography, and recordings are not
permitted in the auditorium during the performance.

Director's Notes

"All things in common nature should produce
Without sweat or endeavor. Treason, felony,
Sword, pike, knife, gun, or need of any engine
Would I not have, but nature should bring forth,
Of it own kind, all foison, all abundance,
To feed my innocent people."

-From William Shakespeare's *The Tempest*

I chose *The Tempest* as the starting point for this production as it is a vehicle rich with endless potential for exploring the separation and unity of mind-body. *The Tempest* ultimately questions our assumptions about a dual split reality and provides an opportunity for the performer to explore the separations and connections of mind-body through a wide range of song, sound, words, dance, and movement.

The company went through intensive training in a performance yoga that developed spatial awareness, tapped into subconscious resources, and helped create a strong ensemble. Dreams, memories, socio-political issues, movement, vocal activities all served as points of departure in developing a performance structure. Company members also undertook "theatre ecology" training to increase their sensitivity to self, others, and the environment. The physical space was also an important consideration in the exploratory process; various design possibilities were discussed and developed with designers before the final configuration emerged.

While few of the actual words from *The Tempest* are spoken in *Island Bound* it is the spirit of that text which plays a critical role in this performance. We invite you now to share in our personal vision that you will see on the stage today.

I would like to thank Andrew Tucker, who worked with the company from its conception but is unable to perform due to injury, and Sandra Leavitt, whose scenic and costume design concepts and research provided much inspiration for this project.