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Kennedy Theatre

1994-95 Season

Our Hearts Were Touched With Fire

A World Premiere by Edward Sakamoto

November 4, 5, 6, 11, 12, 13, 18, 19, 20, 1994

Alliance for Drama Education Benefits, November 10 and 17, 1994
The University of Hawai'i at Mānoa
College of Arts and Humanities
Department of Theatre and Dance

presents

The World Premiere Production of

Our Hearts Were Touched With Fire

Written by Edward Sakamoto
Directed by Glenn Cannon

Scenic Design by Joseph D. Dodd
Costume Design by Linda Yara
Lighting Design and Technical Direction by Mark Boyd

"In our youths, our hearts were touched with fire."
Oliver Wendell Holmes
Dear Theatre Patron:

Welcome to Kennedy Theatre and the original play by Edward Sakamoto, Our Hearts Were Touched With Fire, directed by Glenn Cannon, now in his twenty-seventh year as professor of Theatre at UHM. The University of Hawai‘i at Mānoa is very proud of the academic program provided students in the Department of Theatre and Dance. They have an opportunity to study with outstanding award-winning directors, designers, actors, and playwrights. The Asian Theatre program offers performances of Japanese, Chinese, Southeast Asian, and South Asian plays. This spring will mark the twenty-fifth anniversary of internationally-honored professor James Brandon’s contributions to Kabuki with the play, Sukeroku: The Flower of Edo. The Family Theatre program directed by Professor Tamara Hunt, introduces the wonders of theatre to 15,000 children annually.

This year we are beginning major fundraising activities on behalf of the theatre. As many of you know, Kennedy Theatre, which is 30 years old, was constructed as a performance space by renowned architect I. M. Pei. It has served well in the role for which it was designed. However, over the last 30 years, through the hard work of many faculty, students, and staff, the theatre program has expanded greatly. Being without classrooms, adequate offices, and rehearsal areas now is severely constraining the creative energies of the department. We hope to remedy the situation by providing more space and support for the department.

The play you are about to watch is another example of the wide range of genres provided by the Department of Theatre and Dance. This is a play by a Hawai‘i born playwright about a topic of local significance. It combines the best of history, drama, and art to teach, to inspire, and to explore through the actions of the heroic 100th/442nd themes basic to all humanity. The cast, faculty, staff, and crew join me in hoping that you find this play an exciting experience which will encourage you to attend more of the performances throughout the year.

Judith Hughes
Interim Dean
College of Arts and Humanities

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November 4, 1994

Dear Friends:

Aloha and welcome to the world premiere of Our Hearts Were Touched With Fire. I am pleased to have this opportunity to express my gratitude to the author of the play, Edward Sakamoto, the faculty and staff of the Department of Theatre and Dance, and the cast for presenting this original play.

This year marks the 50th anniversary of many of the events of World War II. As the generation that fought in the war joins the ranks of senior citizens, it is gratifying to see that younger generations remember the heroism and sacrifices of the veterans and their families and are willing to engage their own creative energies in documenting these experiences.

The University of Hawai‘i at Manoa has done an important service for those of us who were participants in the great events which took place 50 years ago. This play will serve to remind us of the sacrifices made and others about the events leading up to the beginning of the war and what happened to Hawai‘i’s citizens during the months preceding and following the commencement of the war.

We are fortunate to be in this excellent facility, named immediately after the death of President John F. Kennedy, in his honor. This is indeed a time of remembrance of those who have gone before us and a time of reeducation to the principles for which they stood.

Permit me to express my deep appreciation to all of you who are attending this performance. Your support of our university means a great deal to the students, faculty and staff.

Daniel K. Inouye
United States Senator
The Cast

In Order of Appearance

Yosuke "Froggie" Kumata ........................................ Devon M.T. Nekoba
Bozo Uyehara ...................................................... Thomas Isao Morinaka
Lefty Aoki ........................................................... Justin S. Kuwamura
Mr. Kumata .......................................................... Ben Tamashiro
Misako Kumata ...................................................... Rebecca Mieko Roscher
Reverend Fukunaga ................................................ Dann Seki
Tad Nakamoto ......................................................... Nhat Nguyen
Sue Nakamoto ........................................................ Lynn Y. Kinoshita
Yoshiko Nakamoto .................................................. Gloria Tamashiro
Fuji Nakamoto ........................................................ Allan Y. Okubo
Patty Bennett .......................................................... Shannon C. Scott
Brian Walker .......................................................... Ramon Arjona IV
Warren Walker ......................................................... Tom Triggs
Gail Boylan .......................................................... Christina Juarez
Jane Ishihara .......................................................... Amy Miki Nishihiara
F.B.I. Agent Gordon Holley ....................................... Alan Sutterfield
Rose Walker .......................................................... Sylvia Hormann-Alper
Jeanette Walker ...................................................... Vivien Lesiak
Sam Takenishi ......................................................... Brian Yanagi
Kats Miyamoto ........................................................ Dwayne Dumiao
Hashimoto ............................................................. Dennis Ihara
Ohata ................................................................. Tate Nojima
Yamato ................................................................. Larry Fukumoto
Calvin ................................................................. Kenneth K. Uedo
Freddie ................................................................. Lee H. Sugimoto
Richard Kahale ...................................................... Thomas J. Taflinger
Harold Akashi ......................................................... Chad Tamashiro
Michimasa "Salty" Naganuma ..................................... Greg Yonamine
Yoshimori "Killa" Toma .............................................. Christopher C. Cleveland
Kazuto "Baby" Koga .................................................. Elitei Tadao Tatitu, Jr.
Sergeant Yoshida .................................................... Howard Sugai
Three Civilian Nisei (Internment Camp) ....................... Kenneth K. Uedo
Raymond Funtanilla ................................................ Biff Onuma

New Orleans Girls
Lorraine ............................................................... Heathyr McDougall
Annie ................................................................. K. Leilani Elm
Other Girls .......................................................... Marilyce Hale
Lisa D. Niemczura ...................................................
White GIs in Dance Hall .......................................... Jason Michael Brant
Stephen Judkins ..................................................... David Mintz
Tony Pisculli ........................................................

Camp Jerome Girls
Marilyn ............................................................... Lisa Song Lumives
Irene ................................................................. Mary Masako Axthelm
Ayako ................................................................. Dawn Matsuyama
Keiko ................................................................. Monica K. Cho

White GIs in Battle Area ........................................... Stephen Judkins
David Lee Mintz .................................................... Tony Pisculli
Reporter .............................................................. Alan Sutterfield
Tony Pisculli ........................................................
White GIs at Bus Station ......................................... Stephen Judkins
Tony Pisculli ........................................................
MP ................................................................. Joe Costello
Captain Manke ..................................................... Joe Costello
Royce Asato ........................................................ Raymond Funtanilla
Melvin Nakamine .................................................... Kenneth K. Uedo
Henry Masatsugu .................................................... Biff Onuma
Other Soldiers of the 100th/442nd ......................... Van Hiyakumoto
Melvin D. Juan ..................................................... Lee H. Sugimoto
Mr. Uyehara .......................................................... Larry Fukumoto
Three White Attackers ........................................... Jason Michael Brant
Stephen Judkins ..................................................... Tony Pisculli
Frankie Toyofuku .................................................... Biff Onuma
Maid ................................................................. Bobbi Harris
Gus Moore ........................................................... Neal Milner
General Jarvis ....................................................... Robert N. Driscoll

The play covers the period of 1941-1945, and takes place in Hawai‘i, sections of the mainland, and Europe.

There are three acts, with two intermissions.

The length of the performance is approximately three hours.

Refreshments will be served on the Upper Lanai during the First Intermission. Proceeds will benefit the Friends of Dance.

Please be advised that to maintain the historical authenticity of the WWII time period the director has made use of cigarette smoking in this performance. We apologize for the inconvenience.

The performance on Friday, November 18th will be signed for the hearing impaired with the support of the Galludet Center and the Aloha State Association of the Deaf.
From the Director

In April of 1982 I directed the original full-length production of Ed Sakamoto’s Manoa Valley at Kennedy Theatre. A year or so earlier I had read several of Ed’s one-act plays and thought that an expanded version of Manoa Valley would work wonderfully well as a full evening of theatre. We then established a process in which Ed sent drafts to me from his home in Los Angeles. I would then make notes on these drafts and return them to him for subsequent rewrites. Manoa Valley proved a great success, and so Ed and I kept talking about doing another of his plays here at KT.

The idea of a major play about the 100th/442nd, which he initially spoke of four years ago, was particularly exciting. We committed to it. However, Ed first had other works to complete, and I had to work out a production schedule that would be satisfactory. That done, Ed explored three drafts of the play. We used the same notes/rewrites procedure established with Manoa Valley and we did a workshop on the third draft for a week in July. I received the final version in August, two weeks prior to casting.

This became a wonderful kind of “hot-house” period of gestation and creativity. It was exciting to work with the playwright on original material again, especially dealing with a subject matter that became absolutely fascinating to me and emotionally uplifting. Books and photos filled my home and office, and I was privileged to meet and talk with a number of surviving veterans as part of my own research efforts.

Casting covered an intense three-day period and generated a dedicated group of over fifty actors, many with considerable experience, some with little, but all excited about the project. During the rehearsal period the play continued to be refined by both Ed and myself, and Ed was again in residence for a week mid-way through the work. I chose specific slides and music to enhance the totality of the play, and costume, design and technical details aided enormously in fleshing out the production.

It has been an exhilarating experience. We offer to you now, Our Hearts Were Touched With Fire. As playwright Ed Sakamoto reiterated to me a number of times, “it was a labor of love.” And so it was, for all of us.

Glenn Cannon

A number of men of the 522nd Artillery Battalion, a unit of the 442nd RCT, came upon the notorious Dachau Concentration Camp in their push into Germany. Several of them literally opened the gates of part of the camp and freed the prisoners there. The following is a recounting of that moment as it happened to Janina Cywinska, an inmate of the camp, in April 1945.

I was standing with a blindfold on, waiting to be shot, but the shot didn’t come. So I asked the woman next to me, “Do you think they’re trying to make us crazy, so we’ll run and they won’t have to feel guilty shooting us?” She said, “Well, we’re not going to run, we’ll just stand here.” So we stood and stood, and suddenly someone was tugging at my blindfold. He tugged this way and that way, and then he pulled it off. I saw him, and I thought, “Oh, now the Japanese are going to kill us.” And I didn’t care anymore. I said, “Just kill us, get it over with.” He tried to convince me that he was American and wouldn’t kill me. “Oh no, you’re Japanese, and you’re going to kill us,” I said. We went back and forth, and finally he landed on his knees, crying, with his hands over his face, and he said, “You are free now. We are American Japanese. You are free.”

You fought for the free nations of the world... You fought not only the enemy, you fought prejudice, and you have won. Keep up that fight, and continue to win—to make this great Republic stand for just what the Constitution says it stands for: “the welfare of all the people, all the time.”

Harry S. Truman
July 15, 1945
Washington, D.C.

Presentation of the PRESIDENTIAL UNIT CITATION to the 100th/442nd Regimental Combat Team
From the Playwright

Growing up in Honolulu in the forties and fifties, I was keenly aware of the heroism of the 100th Battalion/442nd Regimental Combat Team. When I was five or six, living in the A'a Park area, I heard the sounds of a parade on King Street. Racing over on my little feet, I saw our famous soldiers marching in formation with bands and flags flying. It was a grand sight.

Through the years I've always wanted to write a play about the 100th/442nd soldiers, but never saw a favorable opportunity until Glenn Cannon contacted me and asked if I would like to do another play at the Kennedy Theatre. (He had introduced my Manoa Valley to Hawai'i when he directed the play at the Kennedy in April 1982.)

Naturally the answer was yes, and I told Glenn I wanted to write about the wartime exploits of the 100th/442nd. It would be an epic story, I said, involving a big cast, and he didn't flinch. That was four years ago.

Interviewing 100th Battalion veterans such as Sakae Takahashi and Ben Tamashiro was especially informative. The staff at the 442nd Clubhouse was also helpful in finding veterans for me to interview. I couldn't have done this play without their assistance.

Fifty years have passed since those battleground days, but I still swell with pride at the mention of the 100th/442nd. In Our Hearts Were Touched With Fire, I show the men not as saints and supermen but as ordinary American GIs who performed extraordinary feats on the battlefield. I tried to depict the human side of the men and their families and their struggles against tremendous odds. Their sacrifice and courage are documented in many fine books and television documentaries, and I would like to add my tribute.

With Our Hearts Were Touched With Fire, I salute the men of the 100th Battalion/442nd Regimental Combat Team and my late uncle, Suichi “Pete” Sakamoto of the 522nd Field Artillery Battalion.

Edward Sakamoto

Ohana Touched By Fire

Initially, when I began working on my research as costume designer for Our Hearts Were Touched With Fire, I came to realize that there was so much out there that was familiar to me but would be “ancient” history to the younger generation. In addition, I have personal connections with the valiant men of the 100th Battalion which reinforced my own desire to learn more about this time in history.

As my research progressed, the details, events, and people whose Japanese-American experiences are brought to life in this production further expanded my own personal and familial history. It became a challenge for me to be able to take this information and knowledge and transmit it to members of the cast who were eager to portray these characters, but who did not have access to the same fountain of research.

The Japanese-American experience, especially when looking at the period of World War II, is a painful one. While the Japanese were not the only ones to suffer from discrimination and misunderstanding throughout the history of America, their wartime experiences are a poignant example of how hysteria can color people's opinions of each other. The first-generation of Japanese immigrants came to America, both to Hawai'i and the mainland, in an attempt to earn a living. They eventually stayed to raise their families of American-born second-generation Japanese. They worked hard and were successful, that is, as successful as their communities allowed. Living conditions on the mainland for the Japanese-Americans were harsher than in Hawai'i, but still they persevered.

The bombing of Pearl Harbor on December 7, 1941, changed the fragile balance of the scale against anyone Asian who was assumed to be Japanese. The hysteria which swept through America proved to be groundless, but the fear remained. The Japanese-Americans on the mainland were rounded up and taken away from their homes on the West Coast. Their lives were shattered as they spent the war-years living as prisoners-of-war in their own country. The Japanese-Americans living in Hawai'i for the most part were spared the humiliation of this “interment experience.” There was dissension among the Japanese living in these camps because they were American citizens who were denied their constitutional rights: they were children of people their country considered to be enemy aliens, and they were forced to take a loyalty oath pledging allegiance to America which made them enemies of their own parents.

Because of the separation of Hawai'i and the mainland, Japanese living in Hawai'i experienced different economic and social conditions. This heightened their initial difficulties and misunderstandings when they joined their fellow Japanese-Americans for training camp on the mainland. The young men from Hawai'i had a lot to learn about discrimination, prejudice,
Ohana Touched By Fire

and racism. They took on the whole world, fighting their way through training camp with mainland Japanese ("kotons") and white GIs who did not want Japanese faces in the US Army. These Japanese-American young men went off to fight not only for their country but also to prove they were first-class American citizens, just as apple-pie American as the white GI.

At that time the armed services maintained racially segregated units so an all-Japanese unit was not unusual. What was unusual was that they would not be satisfied just guarding supply trains in Africa. The 100th Battalion, which was composed of men drafted in late 1941, made a name for themselves fighting under General Mark Clark with the Fifth Army in Italy. The 442nd Regimental Combat Team was composed of younger men who were volunteers from Hawai‘i and the ten internment camps on the mainland. They could not wait to join the 100th in Europe where they brought the reputation of the legendary Japanese-American soldier to even further heights. By the end of the war, they were the most highly decorated unit. Their casualties were high, but fighting for a higher cause, they gave it their all. Their motto was: GO FOR BROKE.

These men gave their lives for their country and for future generations. Those who were fortunate enough to return to loved ones worked hard economically, politically, and socially so that their children would reap the benefits of their sacrifice.

Hats off to all the men of the 100th Battalion and the 442nd Regimental Team! Thank you for what you have done for us.

Linda Yara
Costume Designer/ Dramaturg

Mary Masako Axthelm's (Irene) aunt, a Japanese-American, was living in Los Angeles during the war. She was placed in a relocation camp in Arizona, Poston Camp I, II, III, where she worked as a nurse earning $19 a month. The camp was made up of clay and dirt. The community rest rooms had no doors on the showers or toilets, so they bathed at night in the dark. Mary's aunt had originally been told that she would not be relocated if she moved in-laid. This information was false, as all Japanese-Americans and Issei were relocated.

Dennis Ihara's (Hashimoto) uncle was in the 442nd “H” Company and his cousin's husband was in the 100th Battalion. The father of a friend of his was one of the nine last standing at The Lost Battalion, in which the 100th Battalion rescued 275 Texans, members of the 1st Battalion, 141st Regiment, 36th Infantry Division, who were trapped on a steep ridge in a forest east of Biffontaine, cut off from the rest of their regiment and surrounded by the Germans.

Lynn Y. Kinoshita's (Sue Nakamoto) great-uncle was involved in the 442nd and 100th.

Thomas Isao Morinaka (Bozo Uyehara) has two uncles who were in the 442nd, and his grandfather was in an internment camp.

Devon M.T. Nekoba ("Froggie") has an uncle who was in the 442nd, and another in the Tule Lake Internment Camp. His father, an Asian history teacher, has instilled in Devon a respect for the 442nd and 100th, as well as an understanding of the actions of the government during the war.

Amy Miki Nishihara's (Jane Ishihara) grandfather was missing in action somewhere in southeast Asia while serving in the Japanese Army during WWII.

Allan Y. Okubo's (Fuji Nakamoto) uncle was in the 442nd as a Japanese interpreter.

Dann Seki (Reverend Fukunaga) is the son of Joe Yoshihiko Sekine, Baker Company, 100th Infantry Battalion.

Lee H. Sugimoto's (Freddie, Nisei Soldier) grandfather was in the 442nd, however the war ended the day before he was supposed to report to the front.

Ben Tamashiro (Mr. Kumata) is an original member of the 100th Infantry Battalion. In some ways, the role of Kumata reflects a slice of Ben's real life. His father was a tailor who had two children. Similarly, in the play the son joins the army and goes off to war.

John Tsukano's (Staff Graphic Designer) father served with the 442nd and saw action in Italy and France where he was wounded. The elder John Tsukano has become the unit's most dedicated local historian. He has published the book, Bridge of Love, which tells the story of the 442nd, as well as numerous articles.

Brian Yanagi's (Sam Takenishi) uncle, PFC James "Junbo" Kagihara, volunteered for the 442nd Regimental Combat Team to prove his loyalty to America and was a colonel's jeep driver during the war in Italy. An incoming shell took his life on April 16, 1945, just days before the war ended in Italy. He was 27 years old.

Linda Yara's (Costume designer, Dramaturg) father, Frank Ikehara, was in the 100th Battalion, "A" Company. Her mother's brother, Dick Y. Matsumoto, was a Sergeant in the 232 Engineers, 442nd RCT. He was the first casualty among the engineers. Seven of her father's cousins, from the Nakada family, were members of the 442nd RCT. Another cousin was a member of Military Intelligence Service. One of her father's sisters spent the war years in Manzanar Relocation Camp, the other died in the bombing of Hiroshima. Her father's brother was a member of the Japanese Navy.
They hummed and sang snatches of "Lili Marlene" and "That Old Black Magic" when these songs came crackling through the public address system. They ate K-rations and cursed the man who invented them. They blasted the guys in the rear echelons who grabbed all the Lucky Strikes and Camels and left them with Chelsea and Sensations to smoke. They drank warm beer and were happy to get it. They took off as fast as any GI when the MPs started sweeping the Off-Limits areas. And, of course, they bled and hurt when wounded. They were typical, run-of-the-mill American Gls.

However, there were some differences.

They liked rice. Three times a day.

They had strange sounding names, almond eyes, black hair, and brown skin.

They were short. Their average height was 5'4" and their average weight was 125 pounds, even when soaking wet in the European rain, with muddy boots, loaded M1, and three grenades.

They were a quartermaster's nightmare. They wore shirts with thirteen and a half inch necks and twenty-seven inch sleeves; pants with twenty-six inch waists and twenty-five inch inseams. And then there were the shoes—would you believe two and a half EEE's?

These were the Japanese American (Nisei, second generation) soldiers of the 100th Infantry Battalion and the 442nd Regimental Combat Team. All the members of the 100th/442nd were Japanese-Americans except for some of the officers.

From Chester Tanaka's Go For Broke: A Pictorial History of the Japanese American 100th Infantry Battalion and the 442nd Regimental Combat Team
About the Playwright

Our Hearts Were Touched With Fire is Edward Sakamoto's thirteenth play, eight of which have Hawaiian themes. His plays have been staged in such cities as Los Angeles, New York City, San Francisco and Stockton as well as Honolulu. Next summer his Hawai'i No Ka Oi trilogy (The Taste of Kona Coffee, Manoa Valley, and The Life of the Land) produced most recently by Kumu Kahua, will be published by the University of Hawai'i Press. He received a Po'okela Award for Aloha Las Vegas and Hollywood, and Drama-League Awards for Stew Rice and Chikamatsu's Forest. In April of 1995, Chikamatsu's Forest will be staged Off-Off-Broadway in New York City by the Blue Heron Theatre. In 1998 Sakamoto received a Los Angeles Country Proclamation from the Board of Supervisors for his contributions to theatre. He has also been awarded a Rockefeller Fellowship for American Playwrights, a National Endowment for the Arts grant and another Rockefeller grant. Sakamoto is a member of the Dramatist's Guild.

About the Cast

Larry Fukumoto (Yamato, Mr. Uyehara) is a part-time student studying acting at UHM. He is an admirer of the 100th and 442nd and is honored and proud to be connected with this production.

Raymond Funatani (Royce Asato, Civilian Nisei, Nisei Soldier) is an undergraduate student in the Colleges of Arts and Sciences. He is a recent graduate of Moanalua High School.

Mariluce Hale (New Orleans Girl) is an undergraduate student hoping to major in Theatre. She last performed as Eva in The Rimer of Eldrich at Wheaton College.

Bobbi Harris (Maid) is a sophomore Theatre major. At UHM she has performed in The Colored Museum, Um A Liloa and most recently, A Midsummer Night's Dream.

Van Hiyakumoto (Medic, Nisei Soldier) is a junior Arts and Sciences major. This production is his debut at Kennedy Theatre.

Sylvia Hormann-Alper (Rose Walker) has forty years of theatre experience in Honolulu and Wisconsin. She is manager of Group Sales and Special Events for Consolidated Theatres.

Dennis Ihara (Hashimoto) has done extensive stage work. A member of the Screen Actors Guild, he has also appeared in numerous television, video, commercial and film productions. He recently performed the role of Uncle Henry in Army Community Theatre's production of The Wiz.

Melvin D. Juan (Soldier) is an undergraduate student planning to major in Political Science and minor in Theatre.

Christina Juarez (Gail Boylan) is a sophomore studying Journalism. She last performed in Maui Community Theatre's performance of Once on This Island.

Stephen Judkins (White GI) is a sophomore studying Information and Computer Science. This is his stage debut.

Lynn Y. Kinoshita (Sue Nakamoto) is an undergraduate student. She was in the Leeward Community College production of Sharks and The Goddesses, performing the role of Pele.

Justin S. Kuwamura (Lefty Aoki) is a UHM graduate with a BA in Communications. He recently performed in Kumu Kahua's trilogy of Ed Sakamoto's Hawai'i No Ka Oi.

Vivien Lesiak (Jeanette Walker) is a senior Theatre major. She has just returned from a year studying theatre in Munich, Germany.

Lisa Song Lumives (Marilyn) is an unclassified junior interested in dance as well as theatre. She was last seen in Kumu Kahua's production of A Little Bit Like You in the role of Bunny Ahana.

Dawn Matsuyama (Ayako) is an undergraduate student majoring in Electrical Engineering. This is her stage debut.

Heathyr McDougall (Lorraine) is a sophomore planning to study Communications. She recently performed the lead role in Kapiolani Community College's performance of Au Revoir, Mirror. Heathyr is originally from Ohio.
About the Cast

Neal Milner (Gus Moore) is a Political Science professor at UHM. Last year he performed the role of Justice Shallow in Kennedy Theatre’s The Merry Wives of Windsor. He most recently performed in Kumu Kahua’s production of Kamau.

David Mintz (White GI) is currently an undergraduate at UHM. He last appeared in Mid-Pacific School of the Art’s The Touch.

Thomas Isao Morinaka (Bozo Uyehara) last appeared in T-Shirt Theatre’s production of Kalihi Ova Easy.

Devon M.T. Nekoba (“Froggie”) has performed in three other plays written by Ed Sakamoto. This is his first time performing on the Kennedy Stage.

Lisa D. Niemczura (New Orleans Girl) is a freshman and hopes to pursue a career in theatre.

Nhat Nguyen (Tad Nakamoto) is a senior Theatre major at UHM. Nhat recently appeared in Late Night Theatre’s production of Bent. This is his first performance on the mainstage.

Amy Miki Nishihara (Jane Ishihara) last performed in Ed Sakamoto’s A Taste of Kona Coffee at Kumu Kahua.

Tate Nojima (Ohata) is a senior at UHM studying Psychology. This is his stage debut.

Allan Y. Okubo (Fuji Nakamoto) is a UHM graduate in Political Science. Allan has been involved in Diamond Head Theatre’s staged readings of Paradise House and Red Salty Fluids. He performed the role of Takeshi in Ed Sakamoto’s Pilgrimage for Kumu Kahua.

Biff Onuma (Henry Masatsugu, Civilian Nisei, Frankie Toyofuku) is a graduate of UHM. He was most recently involved in Kumu Kahua’s production of Christmas Cake. He has spent the last few years learning the art of silk screening.

Tony Pisculli (White GI, Civilian) is an unclassified graduate student at UHM. He recently was the video and computer designer for Kennedy Theatre’s D-Force.

Rebecca Mieko Roscher (Misako Kumata) is a sophomore in Liberal Arts. She was last seen in the Maui Academy of Performing Arts summer production of Fame: The Musical. This is her mainstage debut.

Shannon C. Scott (Patty Bennett) is a sophomore majoring in Theatre. Shannon was the Musical Director for ‘Umi A Liloa and last appeared in A Midsummer Night’s Dream. She recently co-stage managed Late Night Theatre’s Bent.

Dann Seki (Reverend Fukunaga) is a member of the Screen Actors Guild last seen in The Byrds of Paradise. His most recent stage appearance was as Alvin in the Los Angeles production of Aloha Las Vegas.

About the Cast

Howard Sugai (Sergeant Yoshida) is on the staff of the 9th Army Reserve Command at Fort DeRussy. He served as the executive officer of the 100th Battalion/442nd Infantry for three years, in its present organization as an army reserve infantry battalion.

Lee H. Sugimoto (Freddie, Nisei Soldier) is a sophomore pursuing a career in Medicine. This is his theatrical debut.

Alan Sutterfield (F.B.I. Agent Gordon Holley, Reporter) is a writer and actor who lives in Honolulu.

Thomas J. Taflinger (Richard Kahale) is a senior majoring in Criminology. In his spare time he coaches wrestling at Liliuokalani High School. This is his first production at Kennedy Theatre.

Ben Tamashiro (Mr. Kumata) and Gloria Tamashiro (Yoshiko Nakamoto) first appeared on stage in an earlier Ed Sakamoto play, Life Of The Land, for Kumu Kahua in 1985. Today, they are best known for their Bank of Hawaii TV commercials in the long-running “Harry and Myra” series.

Chad Tamashiro (Harold Akashi) has done numerous theatrical productions as well as television work and commercials. He currently freelances for the Alliance for Drama Education as an artist-educator.

Elide Tadao Tatufu, Jr. (“Baby”) is an eighth grader at Kaimuki Intermediate School. He recently was seen as the younger brother of Pono in the Kennedy LAB Theatre’s production of ‘Umi A Liloa.

Tom Triggs (Warren Walker) is a two time Po’okela award winner who has appeared in more than twenty-five productions locally. He last performed the role of the Duke of Albany in Shakespeare’s production of King Lear.

Kenneth K. Uedo (Calvin, Civilian Nisei, Melvin Nakamine) is an undergraduate student in the UHM School of Nursing and is minoring in Theatre.

Brian Yanagi (Sam Takenishi) is a retired Navy Lt. Commander and is employed by the State Civil Defense. He has performed in My Fair Lady and South Pacific at Army Community Theatre. He was recognized by the Jaycees as one of the “Outstanding Young Men of America.”

Greg Yonamine (“Salty”) is an undergraduate student in Liberal Arts.
"Hearts" Bibliography


U.S. Army. The Story of the 442nd Combat Team, Composed of 442nd Infantry Regiment, 552nd Field Artillery Battalion, 232nd Combat Engineer Company. Information-Education Section, MTUSA.


Acknowledgments

The Color Guard for performances on November 4th, 11th, and 13th is provided by the University of Hawai’i Army ROTC. The National Anthem will be performed by Andrew Matsumoto on November 4th and 11th and by Jason Park on November 13th.

Bank of Hawai’i, Contributing Sponsor to Our Hearts Were Touched With Fire

Acknowledgements: 100th Club, 442nd Club, Roy Asato (Iolani High School Class of 1958), Tom Bingham (UH Bands), Major Collins (100th Battalion/442nd Reserve Unit), Joe Fujita, Judith Hughes (Interim Dean, College of Arts and Humanities), Jim Hutchison, Mr. and Mrs. Ed Ichiyama, Ruth James, John S. Kay (Army MWR Marketing), Legacy Foundation, Karin Mackenzie (Colleges of Arts and Sciences), Margaret Mizuta (UH Mailroom), Laurence Paxton, Dorothy Matsuo, Joan Rohrbach (Friends of Dance), Carole Saito (Kapiolani Community College), Sepi Alai (UH Army ROTC), Ann Sheridan (Alliance for Drama Education), Vanita Rae Smith (Army Community Theatre), Ichiko Tagawa, Ben Tamashiro, Chester Tanaka, Martin Tohara, Mike Tokunaga, John Tsukano, Ernest Uno, Pauline Worsham (Bank of Hawai’i), Iris Yamato (100th Club)

Production Staff

Dramaturg: Linda Yara
Assistant to the Director and Fights/Falls Trainer: Heidi Schiller
Production Assistant: Larry Fukumoto
Production Stage Manager: John Parkinson
Assistant Stage Manager: Ray Lani James
Associate Technical Director: Gerald R. Kawaoka
Light Board Operator: Naoko Maeshiba, Rocky Ricarte
Sound Board Operator: Elizabeth Gunthermuth
Props: Elsie Lee
Assistant to Costume Designer: TanNa Young
Assistant to Dramaturg: Pamela Kido
Military Assistant to the Costume Designer: Alvin Yoshitomi
Gunsmith: Joseph R. Rial
Costume Construction: Holly Blumner, Angela Esposito, Janne Kawanok, Margaret McKea, Lisa Ann Omoto, Andrea Redmond, Leah Redmond, Jennifer Sakamoto, Edith Savadove, Michelle Sekine, M. Rohaizad Suadi, Trudi Vetter, Heyue Wang, Ami Young, Christi Young
Dressing Crew: Angela Espisito, Lisa-Anne Kopp, Kara Griffin, Jason Matsui, Edith Savadove, Christi Young
Box Office Supervisors: M. W. Engler
Box Office Staff: Matthew Chang, David DeBliek, Lynne Nohara, Shannon C. Scott, Kathy Welch
Poster Design: Rowen Tabusa, Office of University Relations
Program Design: Billie Ikeda, Center for Instructional Support
Photographers: Cory Lum, Anthony Cheng
Season Brochure: Rowen Tabusa, Office of University Relations
Publicity Director: R. Kevin Doyle
Publicity Staff: Eric Schmiedl, Jayne Shirrell and students from Theatre 101
Staff Graphic Designer: John Tsukano
Kennedy Theatre Manager: Marty Myers
Assistant to the Theatre Manager: Heidi Schiller
House Manager/Program Editor: Alice Luhrmann
Assistant Program Editor: Lisa A. Kramer
Front of House Staff: Lisa A. Kramer, Cindy Lee Meiers
Office Staff: Caroline Guire, Winnie Lui, Rebecca Roscher
Custodian: Christopher Chun

Faculty and Staff

Faculty

Dennis Carroll Chair; Director of Graduate Studies, Playwriting, Directing
James R. Brandon Asian Theatre
Mark Boyd Technical Theatre, Lighting
Juli Thompson Burk Dramatic Literature, Theory, Directing
Glenn Cannon Acting, Directing, TV/Film
Joseph D. Dodd Director of Theatre, Scenic Design
Sandra Finney Director of Undergraduate Studies, Costume Design
Elizabeth Fisher Modern Dance, Dance History, Composition, Choreography
Peggy Gaither Adams Dance Production Coordinator, Modern Dance, Dance Composition
Peggy Hunt Dance Outreach Coordinator, Modern Dance
Tamara Hunt Director of Children's Theatre, Creative Drama, Puppetry
Margot Jones Visiting Professor, Asian Theatre
Terence Knapp Acting, Directing, Voice
Gregg E.R. Lizenbery Director of Dance, Modern Dance, Dance Kinesiology
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Staff

Caren Corpuz Dance Secretary
Gerald R. Kawaoka Theatre Technician
RoseMarie McDonald Theatre Secretary
Marty Myers Theatre Manager
Linda Yara Costume Shop Manager

Lecturers


Graduate and Special Assistants