

FRONT OF HOUSE STAFF

Box Office Supervisor: Mark Shiroma
Box Office Staff: Christian Cesar, Adam Cook, Layne Higginbotham, Lexi Moreno, Lauren Vance
Publicity Director: Kevin C. K. Berg
Publicity Assistant: Jennifer Takahashi
Graphic Designer: Michael Donato
Photographers: Jessica Jacob, John Wells
House Manager: Catherine Kindiger
Assistant House Managers: Layne Higginbotham, Lauren Vance

KENNEDY THEATRE STAFF

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

FRONT OF HOUSE INFORMATION

For large print programs or any other accessibility requests please contact the 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.

COMING NEXT SEASON

MAINSTAGE 2017/2018

THE SPITFIRE GRILL

a musical by James Valcq & Fred Alley

TAIKO DRUM AND DANCE: HANA HOU!

THREE XIQU PLAYS

a family friendly program of tales from China

A DOLL'S HOUSE

by Henrik Ibsen

Program subject to change pending contract completion.

Visit us on the web at manoa.hawaii.edu/liveonstage/kennedy-theatre


WHAT IS KYŌGEN?

Kyōgen, literally “mad words,” or “wild speech,” is a 600-year-old Japanese comic theatre form populated by familiar archetypes, that has been handed down from generation to generation within families. Beginning as festive improvised skits, *kyōgen* was later codified as ceremonial entertainment for the samurai elite. Since the latter half of the 20th century, *kyōgen*'s popularity exploded, fueled by the talents of young artists and recognition of continued relevance of the characters and situations in this earthy medieval satire. Guest *kyōgen* artists, father and son team Akira and Dōji Shigeyama, hail from the Kyoto-based Sengorō Shigeyama *kyōgen* family, whose performance lineage goes back more than 400 years. While keeping the tradition alive and vibrant, the family is known for being at the forefront of experimenting and expanding the boundaries of the tradition.

FOR YOUR INFORMATION

The UHM ticket program is supported in part by a grant from the Student Activities and Program Fee Board.

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

Power & Folly: Japanese Satire for the 21st Century is entered as a Participating Production in the Kennedy Center American College Theatre Festival.  Kennedy Center

The Kennedy Center American College Theater Festival 49th, 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.

MAINSTAGE

2016/2017 SEASON



POWER & FOLLY

Location: Mid-Pacific Institute, Bakken Auditorium

FRI/SAT APR 14, 15* at 7:30PM

FRI/SAT APR 21, 22* at 7:30PM

Matinée SAT APR 22 at 2:00PM

*Pre-Show Chat at 6:45pm

Department of Theatre + Dance
College of Arts and Humanities

Kennedy Theatre
Mainstage 2016/2017 Season

UNIVERSITY of HAWAII*
MĀNOA

ARTISTIC STAFF

Guest Master *Kyōgen* Artists: Akira Shigeyama, Dōji Shigeyama
Guest Master Mask Carver: Hideta Kitazawa
Guest Master Textile Artist: Miyoko Yoshiya
Project Director: Julie A. Iezzi
Scenic/Props Designer: Emma Robinson
Costume Coordinator: Hannah Schauer Galli
Costume Designers for *Derailed*: Hannah Schauer Galli,
Marc Marcos, Katie Patrick
Lighting Designer: Brian Shevelenko

PRODUCTION STAFF

Stage Manager: Traci “Cici” Oya
Kyōgen Outreach Coordinator: Melisa Orozco Vargas
School Show Lecture-Demonstration Director: Todd Farley
Assistant Directors for Summer Touring: Todd Farley, Christine Lamborn,
Qiaoer Zheng
Asian Theatre Graduate Assistant: Jennifer Yoo
Running Crew: Alten K. Kiakona, Raquel Palisbo, Kimberlee Speakman
Set Construction: Rachel Filbeck, Nalani Garland, Dylan Lee, Ray Pascual,
Max Pennington, Montana Rizzuto, Emma Robinson, James Spray,
Kirsten Whisenhant
Costume Construction Crew: Amber Baker, Katie Patrick
Costume Graphics Editor (*Derailed*): Thomas V. Galli
Wardrobe Supervisor: Eric Hiro
Dressers: Angie Anderson, Selena Doran, Joanna Mills

ACKNOWLEDGEMENTS

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Mid-Pacific Institute · UHM Dept. of Art and Art History
UHM Dept. of Music · UHM Hamilton Library · UHM Outreach College Statewide Cultural Extension Program (SCEP)

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POWER & FOLLY: JAPANESE SATIRE FOR THE 21ST CENTURY

TWO GREAT LORDS

A play from the traditional *kyōgen* repertory
Translated by Julie A. Iezzi

LORD 1	QIAOER ZHENG*
LORD 2	JENNIFER YOO
PASSERBY	CHRISTINE LAMBORN*
KŌKEN	MICHELLE PITEL

TWO MOUNTAIN PRIESTS

Written by Dōji Shigeyama
A new *kyōgen* play in traditional style
Translated by Julie A. Iezzi

MOUNTAIN PRIEST 1	MURRAY HUSTED
MOUNTAIN PRIEST 2	KATIE PATRICK
TEA SELLER	MARCUS LEE
KŌKEN	DONOVAN OAKLEAF*

INTERMISSION

SET CHANGE KŌKEN HAI XINGYU, CHRISTINE LAMBORN,
DONOVAN OAKLEAF, MICHELLE PITEL

DERAILED

Written by Matthew Kelty
A *kyōgen*-style play, set in contemporary Hawai‘i
This play was developed with the invaluable assistance of the
cast, master artists, and project director.

AUNTIE	MICHELLE HUYNH
TITA KALO	KIANA RIVERA
JUNIOR KALO	MICHAEL “DONUT” DONATO
CONSULTANT	TODD FARLEY
HE‘E, Tita’s ‘aumakua	MELISA OROZCO VARGAS
HONU, Junior’s ‘aumakua	YUNSHAN FENG*
MUSICIANS/CHORUS	CHRISTINE LAMBORN
	MICHELLE PITEL
KŌKEN	HAI XINGYU*

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

FROM THE GUEST ARTIST

How many times now have I come to teach *kyōgen* at the University of Hawai‘i? Every time I come, I am struck by the students’ enthusiastic attitudes. Under Julie’s guidance, students begin their study of *kyōgen* by first learning the plays in Japanese. The language of *kyōgen* is the spoken language of medieval Japan, more than 600 years ago. A classical language, its unique characteristics make it difficult even for Japanese to understand. So why does University of Hawai‘i *kyōgen* study start with the Japanese, when the final performance will be in English? Doubtless this is because of the musicality of *kyōgen* delivery.

Japanese poetry forms such as *waka* and *haiku*, which have become quite well known outside of Japan in recent years, also have quite a musical resonance. When studying a foreign language, one not only has to understand the meaning of the words, but also grasp the intent; and that intent lies in the resonance of the words.

By the same token, if one is to gain a true understanding of another culture, one must simultaneously grasp both surface meaning and underlying intent. It seems to me that the *kyōgen* course at the University of Hawai‘i sheds light on what it means to gain a true understanding of culture.
—Akira Shigeyama

FROM THE DIRECTOR

Laughter can be healing or provocative; it is also timeless. *Kyōgen*, like so many forms of comedy, has the ability to isolate and exaggerate human foibles, spotlighting our weaknesses, and enabling us to laugh at and learn from them.

The genesis of this production was my desire to honor my *kyōgen* teacher, Sennojō Shigeyama II (1924-2012), father and grandfather respectively to our guest artists, Akira and Dōji Shigeyama. A pivotal post WWII innovator, he was one of the first *kyōgen* actors to work with performers outside the world of *kyōgen*, pushing boundaries and expanding the reach of *kyōgen*. He also believed strongly in the power of *kyōgen*’s satirical edge to engage audiences in the foibles of our own time, for often more can be accomplished through laughter than lecture.

Sennojō’s innovative spirit is one for which the Shigeyama family is well known. This spirit of fearless experimentation and adaptability meets the 21st century, showing *kyōgen* not as museum piece to be understood as part of cultural heritage, but an art form that lives and breathes in the NOW.

Over the past nine months, our master artists have traveled back and forth between Kyoto and Honolulu numerous times, forming a kind of “tag team” to train students for this production. We are so grateful and fortunate to have had them here for this third *kyōgen* production (2002, 2007, 2017), and honored to be part of the continued expansion of *kyōgen*.
—Julie A. Iezzi

For more on *kyōgen*, visit: powerandfolly.weebly.com