

HAWAII PACIFIC UNIVERSITY THEATRE
PRESENTS

WHERE WORDS DON'T FIT

FINEGAN KRUCKEMEYER

 HAWAII
PACIFIC
UNIVERSITY

WHERE WORDS ONCE WERE

by

FINEGAN KRUCKEMEYER

Directed by Alex Munro

Filming, Editing, and Livestreaming by Brodie Kinder

Set Design by DeAnne Kennedy

Lighting Design by Janine Myers

Costume Design by Christine Lamborn

Sound Design by Jason Taglianetti

Props Design by John M. Cummings, III

Projections by Michael Hall

WHERE WORDS ONCE WERE is presented by special arrangement with
Finegan Kruckemeyer.

DIRECTOR'S NOTE

I want to begin with words of gratitude: First, to Hawai'i Pacific University for inviting me back to finish this show. Second, to the production team who returned after a year-long hiatus to share their time, talent, and creativity with this project. Third, to the cast – those who continued and those who joined us after the COVID-pause – for their hard work and dedication to this incredible play. Finally, to Finegan himself. Fin was incredibly gracious throughout the entire process, from workshops and dinner during his 2019 visit to Honolulu to the countless emails we exchanged while navigating the strangeness of the past year. I am truly grateful for everyone's support, patience, flexibility, and perseverance.

When we started *Where Words Once Were* last year, I sent the production team an admittedly long and nerdy email about two concepts that I wanted to pursue through the design of this show: palimpsest and erasure. Palimpsest refers to text written over other text. This is common when looking at old documents written on parchment, which was expensive to make, forcing scribes to chemically efface or scratch off old writing to make way for new writing whenever they ran out of room. However, archeologists have developed techniques to read the old writing under the new.

I love that Fin set his play in a time where the adults of *The City* knew language at its fullest. Even the children know some words that no longer exist in *The Language*, such as “ice cream,” which were erased and written over to make way for a new word, i.e., palimpsest. Of course, there are some words that the children do not know. These words have been truly erased.

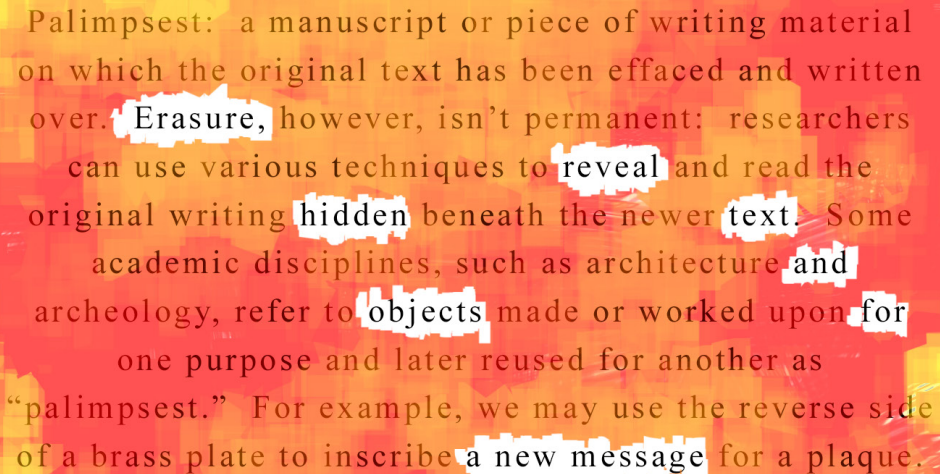
There is a form of poetry known as “erasure poetry,” which encourages poets to take existing documents and erase words, phrases, or entire paragraphs to create a new work. There's often a political element to erasure (see Niina Pollari's poem, “Form N-400 Erasures”), but sometimes it leads to seeing a classic piece in a new way. For example, *Radi Os* is an erasure of Milton's *Paradise Lost*. My favorite example of palimpsest and erasure is *A Humument* by Tom Phillips. Phillips discovered an old Victorian novel (*A Human Document*) and created a whole new work by combining palimpsest and erasure. Phillips doesn't black out the original text; instead, he paints over every page. The original text is still visible beneath the paintings but the new story being told is very clear to discern (if not easy to follow narratively). The design team was amazing in their embrace of these ideas and examples of palimpsest and erasure are visible in all aspects of the production (including this program).

Then COVID-19 paused the world. When it came time to resume the show, we made the choice to proceed with a livestream to ensure the health and safety of all involved. For the past year, theaters have embraced new ways to tell stories. From Zoom theatre to drive-in productions, theatres have refused to allow limitations to stifle creativity. I was determined to fold our original design ideas of palimpsest and erasure into the necessity of livestreaming. But how?

Theatre is often distinguished from other performance-based storytelling mediums by the relationship between the performers and the spectators. In theatre, performers and spectators share time and space with each other throughout the performance. Film and television, on the other hand, distances performers and spectators from one another through time and space. The movies you watched on Netflix during the pandemic were filmed months or years ago; the actors, of course, are not in the room with you. Livestreaming – and live television broadcasts – finds the spectators and performers sharing time with one another but not space. Within the context of palimpsest and erasure, the sharing of space has been erased entirely. There is nothing we could do to change that. Time, on the other hand, is still shared and it was something we could write over (palimpsest) during the production.

So, in the beginning of the show, some scenes are prerecorded. The liveness of theatre has been erased and written over with the language of cinema. The Girl, who uses language at its fullest, performs her scenes live. As Orhan learns more about the fullness of language, we restore the liveness of theatre until the entirety of the show takes place at the same time as you watch it. The resolution of this idea is similar to the resolution of the play itself. It is not complete; everything isn't tied up in a neat bow at the end. We still cannot share space with one another but there is light at the end of this long tunnel. And we are at our best when we support one another.

Thank you for attending this production. Stay healthy and stay safe.



Palimpsest: a manuscript or piece of writing material on which the original text has been effaced and written over. Erasure, however, isn't permanent: researchers can use various techniques to reveal and read the original writing hidden beneath the newer text. Some academic disciplines, such as architecture and archeology, refer to objects made or worked upon for one purpose and later reused for another as "palimpsest." For example, we may use the reverse side of a brass plate to inscribe a new message for a plaque.

Cast:

(in order of appearance)

Alli/Eila - Emily Steward

Orhan - Lilinoe Field-Perkins

Girl (Angela) - Jhem-Georlyn Felipe

Isaac/Kieran - Alten Kiakona

Teacher/Gus - LeGrand Tolo Lawrence

Setting:

The City

The performance will run for approximately 65 minutes without an intermission.

CAST

Jhem-Georlyn Felipe (Girl/Angela) is making her HPU Theatre Debut! She has been into performing arts since her elementary days! She has been onstage as well as backstage for numerous productions for CPAC, starring in *Shrek the Musical* (ensemble & Lead Followspot operator), *The Miracle Worker* (Martha), *Les Misérables* (Lead Followspot operator and Eponine), *Juxtaposition* (Dance Concert), *United Colors of Dance* (Dance Concert) and so much more!! She has also performed in Manoa Valley Theatre's production of *Happily Eva Afta* (Dawn). Jhem has done various extra works for *Hawai'i Five-O*, *Magnum P.I.*, and upcoming movies! She is currently attending Hawai'i Pacific University. She is a double major for Business Administration and Integrated Multimedia. In the future she hopes to make an impactful difference in people's lives for the better!

Alten Kiakona (Isaac/Kieran) is a 2019 graduate of the University of Hawai'i at Mānoa (UHM) with a Bachelor's in Theatre. He was last seen in Chaminade University's production of *Kāmau* and has performed in several of their previous productions, including *In the Heights* and *The Virtue in Propaganda*. He has appeared in several productions at UHM, including *Keiki Kalo* and *The Country Wife*. In these times of hardship due to COVID-19, theatre all across the island, as well as many other forms of art, have been heavily impacted, but Alten is glad that we still have the online digital medium to help keep the arts alive.

Lilinoe Field-Perkins (Orhan) a senior at St Andrew's Schools-The Priory. She is an aspiring actor making debut with Hawai'i Pacific University in *Where Words Once Were*. Lilinoe is a member of the International Thespian Society Troupe 1993. She has been involved in a variety of Hawai'i Opera Theatre shows including *Carmen and Tosca*. She has been a part of multiple St. Andrew's Schools' productions. Some of her roles included the Wiz from their production of *The Wiz, Jr.*, Pig in *Zombie Thoughts* and Dory in *Disney's Finding Nemo, Jr. A Pilot Production*. She would like to thank Alex Munro for directing her in this show, as well as allowing her to keep the part a year later.

LeGrand Tolo Lawrence (Teacher/Gus) is a local actor. His theatre credits include Bouc in *Murder On The Orient Express*, Dad in *Billy Elliot*, Bill Austin in *Mamma Mia*, Paravicini in *The Mousetrap*, Shrek in *Shrek* (DHT), Kawika in *My Boy He Play Ball* (KKT), Bruce Bechdel in *Fun Home*, Husband/Harrison in *Stage Kiss*, Narrator in the *Rocky Horror Show* (MVT). Other productions: *Hello Dolly*, *Newsies*, *Ragtime*, *Little Mermaid*, *All Shook Up*, *A Christmas Carol*, *Promises Promises*, *Camelot*, *42nd Street*, *South Pacific*, *To Kill A Mockingbird*, *White Christmas*, *Mary Poppins*, and *Spamalot* (DHT). His film credits include: *Hawaii 5-0*, *Magnum P.I.*, *Shiro To Kiro*, and *The Wrong Missy*.

Emily Steward (Alli/Eila) is an actor, educator and improviser based out of Honolulu, HI. She is originally from Ann Arbor, Michigan and received her BA from Rollins College and her MFA from the University of Hawai'i at Mānoa. She would like to thank the cast, crew, and production team for welcoming her into this project and lifting her spirits during the pandemic. Also her roommate for letting her borrow her car time and time again!

PRODUCTION TEAM

Alex Munro (Guest Director) is a PhD candidate at the University of Hawai‘i at Mānoa where he also earned his Master of Fine Arts in directing. He formerly taught acting and directing classes at Hawai‘i Pacific University as an adjunct and directed their productions of *Time Stands Still*, *#MeToo Monologues: Stories for Healing*, and *The Christians*. Some of his local theatre credits include directing *very still & hard to see* (UHM), *Equus* (MVT), *The Elephant Man* (co-directed with Paul Mitri at MVT), *The Legend of Georgia McBride* (MVT), *Eurydice* (AWS), and *A Christmas Carol: A Radio Play* (MVT). Alex occasionally performs on stage and screen, including Peter in *Peter and the Starcatcher* (MVT) and a small role in the season nine finale of *Hawaii Five-0*. Alex currently works as the program manager for HealthCAST, a simulated patient program that supports healthcare education at UHM.

Sean Choo (Guest Artist: Musical Composer) Sean-Joseph Choo is an actor, composer, and writer based in Honolulu, dedicated to stories that are born from and belong to Hawai‘i. A company actor employed at Honolulu Theatre for Youth, he has helped devise the stories and songs of *Shocka: The Story of Energy in Hawai‘i* the musical *The Adventures of Pinocchio Ōpala Remix*, a touring educational show about reducing, reusing, and recycling and most recently, *Stories of Oceania*. He is a member of ASCAP, the Dramatists Guild, the Playwright Development Committee at Kumu Kahua Theatre, and the Consortium of Asian American Theaters & Artists.

John M Cummings III (Props Designer) Bringing to life a unique dystopian world replete with loaves of fresh breads, foods, oodles of dough and flour sprinkled trays has been a challenge especially as this is more of a video production than normal live theatre. Here, the 20’ rule doesn’t always rule! A two-time Po‘okela Award winner for prop design on *Matilda* 2019 and *Kinky Boots* 2019 (DHT), John is proud to once again employ his very particular set of skills; skills he has acquired over a very long career! John sends a big mahalo to the cast and crew for their support. Another big mahalo also to Props Master Ryan Cimatua for being the prop wrangler in his absence!

Michael Hall (Graphics and Projection Designer) is a graphic designer based out of Richmond, Virginia. He has designed for AWS’s production off *Eurydice* and HPU Theatre’s productions of the *Christians* and *A Shot Rang Out*.

DeAnne Kennedy (Set Design, Technical Director, Scenic Artist) DeAnne is a freelance Scenic Designer currently living in Hawai‘i. She has designed the past three seasons at Hawai‘i Pacific University, as well as *Children of Eden*, *The Wiz*, and *The King and I* for The Bright Foundation at Paliku Theater. She has designed shows for MVT, including *In the Next Room*, for which she received a Po‘okela Award, the 2017 summer shows for ‘Ohana Arts at Mamiya Theater, and regularly guest designs at Oregon Cabaret Theatre. Previously, DeAnne was in residence for two years at UH Manoa as Assistant Professor of Scenic Design, and Resident Scenic Designer at PCPA TheatreFest for five years. DeAnne is also a Scenic Artist, having painted before at University of Iowa, Krannert Center for the Arts, and Utah Shakespearean Festival.

Lanaly Cabalo (Stage Manager) is the founder of the Hawai‘i Women’s Voices Theater Festival, a co-founding member of EPOCH — Empowering People of Color Hawai‘i Theatre Company, founding member of the Push Comedy Theatre (Norfolk, VA) and a member of the Hawai‘i State Theater Council. Her most recent directing credits include *A Shot Rang Out* (HPU), *Disney’s Finding Nemo, Jr.* (a Pilot Production), *The Addams Family The Musical*, *Zombie Thoughts*, *The Wiz, Jr.* and *Connected for St. Andrew’s Schools The Priory*. Her local projects included *In the Heights* and *Hairspray* for Kaimuki High School Performing Arts center (KHSPAC), *In the Next Room/The Vibrator Play* and *One Flew Over the Cuckoo’s Nest* (MVT), *Jonathan Dove’s Siren Song* and *Britten’s Midsummer Night’s Dream* and *Wagner’s The Flying Dutchman* with Hawai‘i Opera Theatre (HOT) and the underneath and *My Boy He Play Ball*

with Kumu Kahua Theatre (KKT). In addition, she is a board member for the Hawai‘i Chapter of the International Thespian Society as the Auditions and Scholarships Coordinator, and the Co-Chair of the Diversity, Equity and Inclusion Committee for the Educational Theatre Association.

Brodie Kinder (Director of Photography, Video and Livestream Experience) Brodie Kinder leverages the power of technology to bring imaginative productions to life. He comes to *Where Words Once Were* as the Director of Photography, Video and Livestream Experience. No stranger to performance, Brodie is a lifelong musical craftsman and multi-genre singer/songwriter. His original music aims to connect and invigorate the human spirit and has led him to collaborate with a wide array of artists such as Thunderthief, Gabrielle Louise, Amor and more. As a well-traveled artist to nearly 30 nations, Brodie has performed on stages for international dignitaries and storied events like the Rose Parade. He has also immersed himself in skills on the other side of the stage, often serving as a Production Manager, Sound Engineer and A/V lead for countless performances, including assisting with the HPU production of *A Shot Rang Out*. Brodie is a contributing composer to *My Country, My Country*, a new musical centered around the Congo Crisis that earned a fellowship at the Denver Center for the Performing Arts, a semi-finalist position at the O’Neill National Music Theater Conference, a current finalist position at SPACE on Ryder Farm and more. Brodie aims to tell the stories of cultures from every corner of the globe and is happy to be part of the greater HPU community, serving as a Multimedia Tech Analyst helping the university to move fully online and maximize its global impact.

Christine Lamborn, MFA (Costume Designer) Christine enjoys costume designing shows as well as performing in them. She previously designed *The Christians* at HPU last season and worked as a costume shop assistant with the summer Ohana Arts Program 2019 production of *CATS*. She also designed the Chaminade University Collegiate Theatre Festival’s past productions of *Accidental Death of an Anarchist* and *Twilight: Los Angeles*. She would like to thank YOU the audience member for supporting your local theater artists especially during this remote digital season!

Janine Myers (Lighting Designer, Master Electrician) Janine is a theatre professional who wears a lot of hats. She is the Production Manager at Manoa Valley Theatre, and enjoys designing lights around O‘ahu. She earned her degree in Theatre from Macalester College and has been working professionally in Hawai‘i since 2002. Her lighting designs span the theatrical spectrum, including dramas, musicals, modern and traditional dance, and concerts. She has garnered fourteen Po‘okela Awards for her lighting designs. Some of her favorite designs include *Julius Caesar* and *The Glass Menagerie* (HPU); *Macbeth*, *East of the Sun, West of the Moon*, and *Honu by the Sea* (Hawai‘i Theatre Center); *The Wiz* and *Children of Eden* (IABK at Paliku Theatre); *Hair*, *Peter and the Starcatcher*, *Equus*, *Baskerville* and *Once* (MVT).

Jason Taglianetti (Sound Designer) is an award winning sound designer/engineer who has been involved in Hawai‘i’s theatre scene for the last 40 years. His first brush with the stage was at the age of 6 in a production of *Pippin* at Army Community Theatre. After college, Jason moved to Seattle to study audio recording and production from the sound engineers responsible for capturing Seattle’s musical landscape. Since then he’s been involved in hundreds of theatre productions in the islands. In addition to theatre, his sound work has been heard all around the world on projects with NPR, BBC, and here at home on Hawai‘i Public Radio where he serves as Production Manager.

PRODUCTION STAFF

Stage Manager — Lanaly Cabalo

Set Construction — DeAnne Kennedy

Master Electrician — Janine Myers

Camera Operations and Livestream — Mikayla Fujiwara

Student Production Assistants — Mariah Morgado, Ryan Cimat, Daisie Flores,

Charlee Johnson, Carlee Bryant, Amanda Silva

Graphic Artist – Michael Hall (Hall Graphics)

Lighting Crew - Ansel Bliemeister, Louis Bliemeister

Mahalo

The Hawai'i Pacific University Paul & Vi Loo Theatre would like to thank the following people and organizations for their assistance in bringing this show to life:

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R. Andrew Doan

Dr. Alexander Schumacker

Dr. Charles Boyer

Dr. Allison Gough

Elizabeth Vang

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Abbreviations of Local Theatre Companies

AWS: All the World's a Stage Theatre Company

CU: Chaminade University

DHT: Diamond Head Theatre

HMH: Hawai'i Mission Houses

HOT: Hawai'i Opera Theatre

HPU: Hawai'i Pacific University

HTC: Hawai'i Theatre Center

KOA: Kailua Onstage Arts

KHSPAC: Kaimuki High School Performing Arts Center

KKT: Kumu Kahua Theatre

MVT: Mānoa Valley Theatre

PAL: Palikū Theatre

PBH: PlayBuilders of Hawai'i Theatre Company

TAG: The Actor's Group

UHM: University of Hawai'i at Mānoa

IABK: I'm a Bright Kid Foundation

Tell us what you think! Review this show at <https://hawaiistatetheatrecouncil.com>

The B.A. in Arts & Markets

The Bachelor's degree in Arts and Markets offers a unique, multidisciplinary and multicultural approach that prepares students for careers in arts administration, arts advocacy, music, theater, and visual arts. Secondary areas are possible in writing or multimedia.

Graduates will develop practical skill sets to work for educational organizations, businesses, non-profit organizations, and government agencies that deal in, represent, or interact with artists and the arts—perhaps in addition to managing a freelance artistic career.

The “starving artist” is an all too common theme in our culture. Students of music, theatre, and visual art are not inclined to pursue a career mostly because of the uncertainty of a sustainable income. This degree program combines artistic education with practical, hands-on, business and management foundations. Students are required to learn practical skill sets in arts management as well as their own artistic pursuits.

Students will have opportunities to work with Honolulu's theaters, museums, galleries, music venues and arts advocacy groups, shadowing and assisting artists, attending exhibits and performances, with an artist and/or arts-related organization. These internships are an integral part of the degree program.

GIVE TO HPU'S THEATRE PROGRAM

Your monetary gift to the Theatre Program Fund directly supports the productions you see on this stage. From donations to this Fund, we strive to push the limits of what we can produce on this stage – whether that be upgrades to technology or more ambitious productions. Through donations to this fund we have been able to upgrade lighting control systems, produce this production, and are looking forward to further improvements in the future. Please consider a gift!

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Gire, Carolyn J.
Pruden, Jip M.
Frierson, J.W.
Kraljevic, Silvije
Stratis, Ted

\$100 - \$249

Ashton, Kathleen J.
Egan, Christopher J.
Freeman, Robert L.
Landfield, Jurate

* Deceased

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Make a Gift by Mail

Send a check made payable to Hawai‘i Pacific University to:

HPU Business Office
Waterfront Plaza
500 Ala Moana Blvd., Suite 5A
Honolulu, HI 96813

Please include “Theatre Program Fund” in the memo line of your check.

HPU THEATRE

Hawai'i Pacific University offers a unique experience for students interested in studying Theater. Small classes allow for greater interaction between students and teachers and allow for individualized attention. Courses are taught by Theater professionals, offering students high-quality instruction and mentoring. Acting and production courses give students the opportunity to apply both technical and performance skills to live performances. Because the major productions involve actors, designers, and technicians from the community, students have the opportunity to work with many theater professionals, both on stage and off stage. As a member of the Hawaii State Theatre Council, HPU Theatre has earned numerous awards for acting, directing, ensemble performance, playwriting, and overall play production. Students who wish to study theatre at HPU may choose from a variety of individual courses or pursue a minor in theatre. This minor can enhance such major fields as literature, communication, humanities, psychology, public relations, journalism, advertising, art, music, and of course, the new Bachelor of Arts in Arts & Markets. A theatre minor can help prepare students for careers in the performing arts, arts management, theatre administration, marketing, the media, journalism, writing, public speaking, and human relations.

HPU Theatre Classes

THEA 2320 – Acting I: Basic Acting for Stage and Screen

Gain confidence, free your imagination and creativity, and learn more effective communication skills. Most of all, have fun in a non-threatening, exciting course designed for the beginner as well as the advanced. No text required.

THEA 3520 – Acting II: Advanced Acting

Students build on acting and performance skills acquired in Theatre 2320: Acting I. Work includes monologues, scene work, improvisation, techniques for character creation and development.

THEA 3620 – Directing

The basics of directing are taught and put into action by directing scenes or one-acts. Prerequisites: THEA 3520

THEA 4950 – Theatre Performance

This course is for students interested in being involved in any or all aspects of the production of a play to be directed by the instructor. The play chosen, created, or developed will depend on the interest and areas of focus the students in the class. Initial classes will involve improvisation, scene work, and design exercised to determine the students' theatrical strengths.

Perquisite: THEA 3520 or THEA 1400 or permission of the instructor. Repeatable

THEA 1400 — Introduction to Technical Theatre

Students analyze and participate in the process of converting a play into a performance. Theoretical and practical examinations of all elements of stage production are explored and will be applied to the current HPU stage productions. Students are exposed to the basics of script analysis, directing, set and prop design, lighting design, sound design, costume design, acting, and stage managing.

HAWAI'I PACIFIC UNIVERSITY | COLLEGE OF LIBERAL ARTS

PRESENTS

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