



A Thousand Cranes

By
Kathryn Schultz Miller

Directed by
Julia Ashworth

February 2–13, 2010
Nelke Theatre
Harris Fine Arts Center

Truth is, buddy, you never do catch up.



But you can get real,
real close.



Where Provo gets engaged.

**Wilson
Diamonds**

SINCE 1975

Provo, next to Zupas • Mon-Sat 10am-9pm
www.WilsonDiamonds.com

- No commissioned salespeople
- Only engagement rings
- Lowest price money back guarantee

A Thousand Cranes

Cast and Production
Staff, 4

Director's Note, 6

Meet the Company, 8

Study Guide, 11

Production Staff
Bios, 20

Acknowledgements, 21

Costume Designs, 22

Struggle, Hope, and
New Life, 24

Stories They Could Tell,
26

Producing Staff, 30

THEATRE FOR YOUNG AUDIENCES

By

Kathryn Schultz Miller

Directed by

Julia Ashworth

Setting: Hiroshima, Japan, 1955

Produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY
of Woodstock, Illinois.

Cast

Father	Cameron Asay
Mother	Caitlin Cotten
Daisuke	Jes Griffin
Mrs. Watanabe	Anna Hargadon
Sadako	Shannon Hensley
Grandmother	Darla Jones
Mr. Araki	Jon Low
Kenji	Richie Uminski

Production Staff

Director	Julia Ashworth
Dramaturg	Courtney Jensen
Production Stage Manager	Amy Cloud
Scenic Designer	Janet Swenson
Costume Designer	Kimberly Fitt
Makeup and Hair Designer	Kimberly Fitt
Assistant Costume Designer	Brittney Patterson
Assistant Makeup and Hair Designer	Brittney Patterson



Would you like to study in the UK?

The following scholarships can get you there!

Rhodes
Gates-Cambridge
Marshall
Mitchell

These scholarships are for
students of all majors who plan
on graduating by August 2011.

For more information, please visit:

<http://opsf.byu.edu/Scholarships/RecommendedScholarships.aspx>

BYU Deadline: July 1, 2010

*The Office of Prestigious
Scholarships & Fellowships*

<http://opsf.byu.edu> ☎ (801) 422-6137 ☎ 102B MSRB
prestigious_scholarships@byu.edu

Director's Note

In 1942 the Japanese-American artist Miné Okubo was a interned at Topaz Camp in central Utah, where she lived with her brother for more than two years. She later reflected in her memoir *Citizen 13660* that, “time mellows the harsh and the grim.” This idea embodies the connection I see between the WWII victims in the Utah desert and those in our play’s story nearly 6,000 miles away in Hiroshima, Japan. As Okubo suggests, time brings the encouraging possibility of moving forward and finding hope, but it also allows the discouraging possibility of forgetting. She believes that time mellows the past, but it does not erase it. Our production of *A Thousand Cranes* honors this idea as we embrace our own responsibility as citizens to remember such events, and our responsibility as artists to help others to remember too.

As our play begins, Sadako Sasaki only cares about one thing—running. She wishes to win in the upcoming race against the other girls her age in Hiroshima; there is little else in focus for this 12-year-old. When she discovers the long-lasting effects of the atomic bomb dropped on her city ten years earlier, her wish shifts from one to win a race, to another for world peace. Our cast of *A Thousand Cranes* recently visited the Topaz Camp site, outside Delta, Utah, and discovered, as we strive to tell the story of a young girl who lived decades ago, thousands of miles away, how essential our partnership with Topaz is. Because both of these stories require remembrance and forgiveness; we are no longer removed from *A Thousand Cranes* by thousands of miles. Because both of these stories involve immeasurable injustices that, simply put, would be easier for us to forget, we are no longer removed from *A Thousand Cranes* by something that happened to “other” people. Because both of these stories tell tales of death and suffering that will not improve the quality of any of our lives, we



An illustration by Miné Okubo, courtesy of Topaz Museum.

are no longer removed from *A Thousand Cranes* by the inevitable effects of war. The account we tell today has the potential to play out yet again, the world over, if we carelessly lose sight of the lessons learned.

So today, we ask you to remember. Remember, so Sadako's ultimate wish can be granted, and as we remember the words engraved on her monument in Hiroshima's Peace Memorial Park, we can join in the chorus that exclaims, "This is our cry, this is our prayer; peace in the world." □

You're invited to stay and fold your own paper crane with members of the cast following the performance.

Meet the Company

Cameron Asay

Father

From Orem, Utah. Sophomore in BFA acting. Some of his most recent roles include Troy in *For Dear Life*, Slightly in *Peter Pan*, and Robert in BYU's *The Monster of Dr. Frankenstein*.

Caitlin Cotten

Mother

From Oklahoma. Junior in theatre education with a minor in art history and curatorial studies. This is her BYU stage debut.

Jes Griffin

Diasuke

From Nashville, Tennessee. Sophomore in theatre education with a minor in visual arts. This is her first BYU production. Favorite theatre work includes Abigail from *The Crucible*, teaching artist for *Go, Dog. Go!*, stage manager for *Man to Man*, and directing *The Importance of Being Earnest*.

Anna Hargadon

Mrs. Watanabe

From Lincoln, California. Senior in theatre education. Recent credits include ensemble in BYU's current *As You Like It* and a witch in BYU's *Macbeth*.

Shannon Hensley

Sadako

From Houston, Texas. Sophomore in pre-acting. This is her first production as an actor at BYU, but has worked as a makeup assistant for BYU's *Macbeth*.

Darla Jones

Grandmother

From Meridian, Idaho. Senior in theatre arts with an emphasis in play writing. Favorite roles include Rosa Tucci in the dinner theatre mystery *Time Wounds All Heels*, Duchess in *Alice in Wonderland*, and Vincentia in BYU Mask Club's *Taming of the Shrew*.

Jon Low

Mr. Araki

From Farmington, Utah. Freshman with an open major. Recent credits include the BYU Mask Club production of *The Taming of the Shrew* and the Davis High School production of *Peter Pan*. He can also be seen in the upcoming BYU production of *As You Like It*.

Richie Uminski

Kenji

From San Antonio, Texas. Senior in theatre education. Recent credits include J. W in *The Prettiest Girl in Lafayette County* and Brian in the web series *Jerzmiah*. Assistant stage manager for *Dial 'M' for Murder*. Production stage manager for *Bérénice* and *Children of Eden*, both of which he was nominated for KCACTF. He will be performing the role of Leaf in *The 25th Annual Putnam County Spelling Bee* later this semester. He is also the Nelke resident stage manager.

TAYLOR MAID

Professional Beauty and Theatrical Supplies
at Utah Valley's lowest prices.

University Mall
1300 S. State Street
Orem

(801) 375-7928
255 W. Center Street
Provo

(801) 785-7898
981 W. State Rd.
Pleasant Grove

Mention this ad for 20% off
select beauty products.
*See store for details.



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival™ 41

sponsored in part by

Stephen and Christine Schwarzman
The Kennedy Center Corporate Fund
U.S. Department of Education

The National Committee for the Performing Arts
Dr. Gerald and Paula McNichols Foundation

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 inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, D.C., in the spring of 2010.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, BYU Theatre and Media Arts is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



GIVE IT SOME SERIOUS THOUGHT...

What will you buy?

25%
OFF



Any one item in the
School & Office
Supplies Department!

Must present coupon to receive
discount. Not valid with any
other sale or promotion. Offer
expires February 13, 2010. Ex-
cludes shredders.

Cashier, scan coupon then item and
place in ROE.



MKA 00025 00327

BYU BOOKSTORE
The Store With More

byubookstore.com
801-422-2400

**BYU
BOOKSTORE**

The Store With More

byubookstore.com 801-422-2400
The BYU Bookstore is owned and operated by
Brigham Young University.

A Thousand Cranes

Study Guide

Courtney Jensen,
dramaturg



The Story

Sadako is a young girl born in Hiroshima, Japan, during World War II. Although the war began in 1939, the United States did not enter the war until the Japanese attacked Pearl Harbor on December 7, 1941.

President Harry S. Truman made the decision to drop the first atomic bomb on the city of Hiroshima after Japan refused to surrender. On August 6, 1945, nearly 80,000 people were killed on impact and most of the city of Hiroshima was destroyed. Everything within a mile of the bomb was completely burned. When Japan still refused to surrender, a second bomb was dropped on the city of Nagasaki. Japan surrendered immediately.

Although the explosion of the atomic bomb was very deadly, it has had a lasting effect on the people of Japan. The radiation from the bomb poisoned all those who survived as well as the following generations. Sadako is an example of one that survived the bombing, but suffered radiation sickness from years later.



Japanese Culture Word Match

Match the word with its definition to learn more about Japanese culture.

Taiko	A long Japanese robe with sleeves.
Oban (All Soul's Day)	A Japanese dish consisting of small balls of cold boiled rice flavored with vinegar and commonly garnished with slices of fish.
Kimono	The art of folding a single sheet of paper into shapes such as birds, animals, flowers, and other objects.
Sushi	A Japanese Buddhist custom to honor the deceased spirits of one's ancestors.
Origami	A type of Japanese drum.

Game

“Once upon a time there was a magical emperor. All his people were sick and he told them to fold a thousand paper cranes. So all the people folded a thousand cranes and laid them at the emperor’s feet. And he said, ‘wish upon these cranes and the gods will grant your wish and make you healthy again.’”
—Kenji

To me this quote not only shares the history behind the origami paper crane, but also speaks with a message of hope. Since becoming involved in this production of *A Thousand Cranes*, I have found that I have become more aware of how war not only affects those who are literally being shot at, but has everlasting effects on generations to come. While those in Hiroshima were bombed, the Japanese Americans across the world were also affected by the actions taken by people they did not even know. Hundreds of thousands of people were killed as a direct result of the events that this is centered on.

What can we do to make sure something like this never happens again? Any action we take as human beings may just be a tiny drop of water in an ocean, but that drop will then make ripples as soon as it hits the surface. We have the power to change the lives of others; what we do with that power is our choice.

Dramaturg's Note

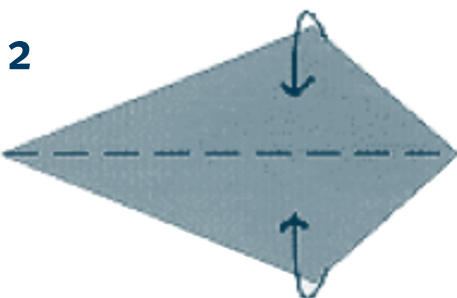
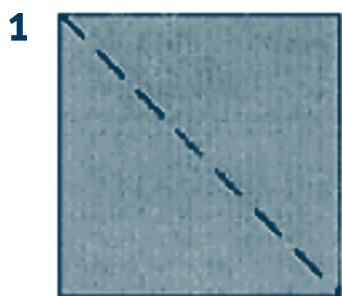
On February 19, 1942, President Franklin D. Roosevelt signed Executive Order 9066, which authorized the exclusion of any person from designated areas of the United States. This order targeted Japanese Americans and in the months following, more than 120,000 American citizens of Japanese ancestry were moved to ten internment camps. The Japanese Americans were forced to leave all they had behind to relocate to these internment camps. They were housed in rooms that averaged twenty-by-twenty feet and were allowed one cot, one mattress, and two blankets per person.

One of these camps was in Topaz, Utah, located about 90 miles from Provo. During its existence, from September 1942 until October 1945, Topaz had a peak population of more than 8,000 internees.

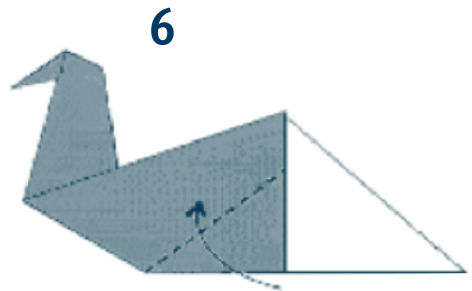
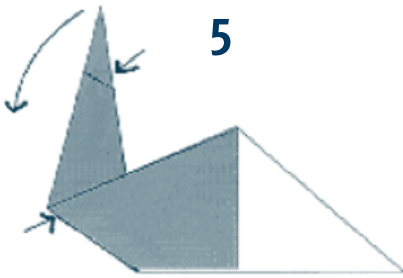
Topaz



Origami is the traditional Japanese art of paper folding. The goal of this art is to create a representation of an object using geometric folds and crease patterns preferably without gluing or cutting the paper, and using only one piece of paper.



Origami



Who's Who?

SADAKO, the fastest runner in her class, is looking forward to an upcoming city-wide race until she meets an unexpected challenge.

KENJI is two years older than Sadako but is still her best friend and racing partner.

OBA CHAN is Sadako's grandmother and was killed years ago in the atomic blast but still has a strong presence in her family.

MOTHER is very traditional and insists her daughter respect her elders and the spirits of her ancestors.

FATHER loves his daughter very much and encourages her to do her best in the race and in her life.

Bibliography

Harry S. Truman Library & Museum. U. S. Strategic Bombing Survey: The Effects of the Atomic Bombings of Hiroshima and Nagasaki, June 19, 1946. President's Secretary's File, Truman Papers. 2. *Hiroshima*.

http://www.infonature.org/english/cultural_issues/eng-ww2_abomb_genocide.htm

<http://www.earthfamily.com/J-Culture.htm>

<http://en.wikipedia.org/wiki/Obon>

http://en.wikipedia.org/wiki/Paper_crane

Walker, J. Samuel (April 2005). *Recent Literature on Truman's Atomic Bomb Decision: A Search for Middle Ground*. *Diplomatic History* 29 (2): 334.

Department of Theatre and Media Arts

Full-time Faculty

Rodger D. Sorensen
Chair
Amy Petersen Jensen
Associate Chair
Jeff Parkin
Associate Chair
Julia Ashworth
Brad Barber
Dean Duncan
Mary Farahnakian
Eric Fielding
Barta Lee Heiner
Wade Hollingshaus
Megan Sanborn Jones
Darl Larsen
Tom Lefler
Kelly Loosli
Kym Mellen
David Morgan
George Nelson
Tom Russell
Eric Samuelsen
Rory Scanlon*
Janet L. Swenson
Sharon L. Swenson
Tim Threlfall
Ben Unguren

Adjunct Faculty & Part-time Faculty

Travis Allen
Dane Allred
Lisa Bean
Lara Beene
Shirene Bell
Randy Boothe
Cathy Black
Stephanie Breinholt
Melissa Burk
Michael Chadbourne
Janielle Christensen
Christopher Clark
Travis Cline
Travis Coyne*
Pat Debenham
Deanne DeWitt*
Scott Eckern
Lisa Elzey
Steve Enfield
Debora Escalante
Stephanie Freeman
Mat Goebel
Tony Gunn
Michael G. Handley*
Priscilla Hao
Laurie Harrop-Purser

Erika Hill
Scott Hill
Jon Holloman*
Wynn Hougaard
Tim Irwin
Debby Jackson
Susan Jaussi
Ruston Jones
Coralie Leue
Teresa Love
Jeffrey Martin*
Christopher Miller
Thomas Morrill
Kurt Mortensen
Bradley Moss
Shawnda Moss
Char Nelson
Donnette Perkins*
Karen Peterson
Kim Poole
Stephen Purdy
Reese Purser
Gayanne Ramsden
Jennifer Reed*
Nathaniel Reed
Russell D. Richins*
Haleh Risdana
Lauren Roundy

John Shurtleff
Ron Simpson
Jerry Stayner
Brett Stifflemire
Troy Streeter
Anne Sward-Hansen
Teisha Vest
Sterling Van Wagenen
Becky Wallin
Frank Weight*
Kendall Wilcox
Ron Wilkinson
Elain Witt
Mark Woodruff
Ward Wright*

Administrative Staff

Elizabeth Funk
Annalisa Corell
Margaret Kosorok

*Member Division of
Design and Production

Coming Soon . . .

BYU International Folk Dance Ensemble

Feb. 5–6, Covey Center for the Arts
Ed Austin, *artistic director*

MDT Showcase

Feb. 26–27, Madsen Recital Hall

As You Like It

Mar. 17–Apr. 2, Pardoe Theatre
By William Shakespeare, directed by Kymberly Mellen

Blood Wedding

Mar. 3–20, Margetts Theatre
By Federico Garcia Lorca, directed by Rodger D. Sorensen

The Mysteries of Monster Grove

May 26–Jun. 11, Nelke Theatre
By Rick Walton, directed by Rodger D. Sorensen



BYU Fine Arts Ticket Office, (801) 422-4322 • BYUarts.com

Production Staff

Julia Ashworth

Director

From Provo, Utah. Julia Ashworth returns to BYU as faculty in the Department of Theatre and Media Arts, where she graduated in theatre education in 1996. After working as a classroom teacher for several years in Utah, she lived in New York City from 2000–2007 pursuing an M.A. degree at NYU. During those years she worked in various educational settings in the arts, including, The Provincetown Playhouse in Greenwich Village, The Metropolitan Opera Guild at Lincoln Center, The Children's Aid Society, and numerous New York City public schools as a visiting artist.

Amy Cloud

Stage Manager

From Butler, Pennsylvania. Freshman in stage management. Recent credits include stage manager for the Mortal Fools Theater Project's *Frankenstein* and sound designer for *They Shoot Horses Don't They*.

Kimberly Fitt

Costume / Makeup Designer

From Sandy, Utah. Senior in theatre arts studies emphasizing in costume and makeup design with a minor in music. Recent credits include assistant costume designer for BYU's *Macbeth*, and assistant makeup designer for BYU's *The Taffetas*.

Courtney Jensen

Dramaturg

From Sacramento, California. Senior in theatre general studies with an emphasis in directing. While this is her first BYU as dramaturg, she was the makeup supervisor for BYU's *The Giver*. Other Credits include Jen and Ensemble in *Standing Still Standing*.

Lara Rae Nelson

Prop Designer

From Gooding, Idaho. Freshman with an open major. Previous work credits include prop designer for Homecoming Spectacular and assistant designer for *Children of Eden*.

Brittney Patterson

Assistant costume /
makeup designer

From Moorpark, California. Senior in theatre arts studies emphasizing in costume and makeup design. Worked on BYU productions including *Little Women*, *Le nozze di Figaro*, *Gondoliers*, and *Thoroughly Modern Millie*.

Thank You

Asian LDS Ward, BYU

Paul Adams, Jason Lanegan, Joe Ostraff, John Telford,
BYU Department of Visual Arts

Jane Beckwith and board members,
Topaz Museum, Delta, Utah

Hatsumi Bryant and Kimiko Osterloh,
reception koto musicians

BYU Center for Service and Learning

BYU Japanese Club

Cranes for Peace Memorial

Carly Gutzmann and Michelle Reed, organizers,
and the hundreds of volunteers who folded, strung,
and prepared the cranes for exhibition.

Daiichi Japanese LDS Ward, Salt Lake City

Byron Daynes, BYU Department of Political Science

Healthy Environment Alliance of Utah (HEAL Utah)

Kimi Kodani Hill, estate of Chiura Obata

Ty Imamura, descendent of the Sasaki family

Susan Kenney, BYU School of Music

Kym Luke Mellen and Rodger D. Sorensen,
BYU Department of Theatre and Media Arts

Chieko Okazaki, former member of the
General Relief Society Presidency

Deb Sawyer, Gandhi Alliance for Peace

Ai Yasufuku, origami and cultural consultant



Chiura Obata



Miné Okubu



Setsu Nagata Kanehara

Costume Designs

Sadako



Kenji



Father



Mother

Kenji and Sadako



Sadako with her parents



Sadako and Grandmother

Struggle, Hope, and New Life



The BYU Department of Visual Arts has displayed a unique exhibition in the B. F. Larsen Gallery

that supports the themes that are explored in *A Thousand Cranes*.

The exhibition, designed and installed by gallery director Jason Lanegan, centers around a 13' x 20' enclosure that represents the 260 square feet of space that might have been shared by a small family or a group of Japanese Americans living at the Topaz Internment Camp during World War II (1942–1945).

At the enclosure entrance and inside are samplings of art work by some of the professional artists who were interned at Topaz, including Chiura Obata (1885–1975), Miné Okubo (1912–2001), and Setsu Nagata Kanehara (1945–1964).

Under Obata's vision an art school was established that encouraged the detainees to capture the heart and soul of their experience through artistic expression. Inside the enclosure are three-dimensional works by unknown artisans who created decorative and functional folk art from found objects, including ink

wells, brooches made from shells, and decorative sculpture. Images of some of the displayed art work have been reproduced throughout this program; you may want to look for these pieces when you visit the exhibition.

Hanging on the exterior walls of enclosure is the Cranes for Peace Memorial that was started in 2007 by two seventh graders, Carly Gutzmann and Michelle Reed of Eagan, Minnesota. After completing a history project on the art school at Topaz, they collected 120,313 cranes (120313cranes.org) that represent each of the 11,212 Japanese Americans incarcerated at Topaz plus 109,101 for those at the nine other camps in California, Arizona, Idaho, Wyoming, Arkansas, and Colorado.

Upon completion of their goal, Carly and Michelle donated the Cranes for Peace Memorial to the Topaz Internment Museum (topazmuseum.org). Below is an article from the St Paul *Pioneer Press* that describes the project in greater detail.

More than 250 volunteers from BYU and the community assisted in stringing and preparing the cranes for this first public display of the

memorial. Eventually the memorial will be displayed as part of the Topaz Museum's permanent collection.

Two short videos created by Carly and Michelle explain their history project and the Cranes for Peace Memorial.

BYU welcomes Michelle Reed and her mother who are coming to view the memorial and attend a performance of *A Thousand Cranes*.

On the east and west walls are photographs and illustrations of the devastation at Hiroshima and Nagasaki provided by Healthy Environment Alliance of Utah

(HEALUtah.org). Photographs by BYU faculty members John Telford and Paul Adams and a video by Joe Ostraff document the current conditions of the Topaz site.

Floating above the gallery are 1,000 white cranes that represent Sadako's hope for peace and new life.

Following the performance, you're invited to stay and fold your own paper crane with members of the cast. If you place your crane in the box outside the theatre, it will be sent to the Hiroshima Peace Memorial in Japan, where a statue of Sadako stands holding a golden crane. □



Visiting elementary school children and BYU students are drawn to the Cranes for Peace Memorial.

The Stories They Could Tell

Barb Mizuhata was 3 years old the day she entered the internment camps. Her future husband was 8. They remember only sparse details of the months spent at the ramshackle “war relocation centers”—she in Arizona, he in Idaho — alongside tens of thousands of Japanese-Americans forced from their homes and businesses during World War II.

Keepsakes from that era are few -- each internee was allowed to bring only one suitcase.

But the Mizuhatas, now of Burnsville, still remember their parents’ reluctance in the years afterward to speak of the emotional toll. As an adult, during a trip to Arizona with her mother and father, Barb Mizuhata suggested they all visit the camp that had once been their home. Her parents flatly refused.

For them, it wasn’t something to dwell on.

The Mizuhatas’ niece, Jenny Olsen, feels differently. When she learned last year that two Eagan teens were collecting origami paper cranes -- one for each of the 120,000 men, women and children interned -- she got to work folding.

At last count, the teens had exceeded their goal with 160,000 cranes, and Olsen’s contribution stands apart.

It took her days, but she produced an elaborate origami chain of 64 white cranes, all wrought from a single piece of

paper, each inscribed with the names of relatives or family friends relocated as a result of Executive Order 9066. That was the order signed by President Franklin Roosevelt on Feb. 19, 1942.

Michelle Reed and Carly Gutzmann, both 15, have no personal connection to the Japanese-American experience, but they started the origami crane project in the 2006-2007 school year, when they were in the seventh grade. They were working on a documentary film for National History Day, a statewide competition sponsored by the University of Minnesota and the Minnesota Historical Society.

Gutzmann is entering her sophomore year at Eagan High School, and Reed will begin the post-secondary education option at Inver Hills Community College.

“It was so hard to think about—these people just had to drop everything and leave. I can’t imagine how that would affect me if I had to do it now,” Gutzmann said. “It really made me think about the courage they had to have to make it through those years.”

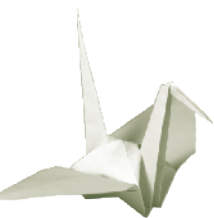
Their 10-minute film focused on the art and poetry of internees at the Topaz relocation center in central Utah.

The video now runs on a loop at the Riverside Metropolitan Museum in Riverside, Calif., where an exhibit focusing on one Japanese-American family during the war years will appear through the end of January.

In 2008, the teens' efforts to complement the documentary with collections of paper cranes drew press attention from Minnesota to Hawaii, and Japanese-American groups began mailing in origami birds by the thousands.

"We figured out we only made about 3 or 4 percent of the total," Reed said.

The girls plan to mail 30,000 cranes to the Riverside museum, which is filling a glass display wall with folded cranes in honor of the many Californians who were relocated during the war.



The remaining cranes will go to the Topaz Museum under design in Delta, Utah, near the site where more than 8,000 Japanese-Americans were interned.

"It's nice to have all of the cranes done so we can get it displayed," Reed said. "That is something that is very meaningful. Just collecting the cranes was gratifying, and the process is part of the project, because the process has gotten the word out there."

Steve Koga, a museum board member whose parents met while living at Topaz, will pick up the cranes Saturday.

"Unlike many historical events that we make our students learn about but have no use in future decisions, internment has present-day implications which are

still being debated to this day," Koga wrote in an e-mail.

Many of the cranes arrived with letters.

Ann Hashimoto, of Gardena, Calif., wrote to tell them that her mother, now 84, was a teenager when the president's order was signed. Her mother's family was forced to spend months living in horse stables in southern California before being relocated to thinly insulated barracks in Arkansas.

As Californians, they were unprepared for their first snowfall and shivered through the winter.

"As a young child, I did not understand when my parents would ask other Japanese-American people about which camp they were from," she wrote. "I assumed that it was a camp much like the Christian summer camp that my brothers and I attended or the Girl Scout camp that I remembered fondly."

Hashimoto said her father's family was forced to give up its market, virtually overnight, and many Japanese-Americans were never able to recoup their losses. Her father was drafted into the U.S. military during internment and met his relatives in Japan for the first time while serving with military intelligence, she said.

After the war, however, her father was able to attend college on the G.I. Bill.

In an interview, Hashimoto said her

parents and grandparents spoke only fleetingly of their experiences in the relocation centers.

“Japanese people are not good at sharing emotions,” she said. “They didn’t complain. . . . They considered it their patriotic duty to do as they were told. They keep their thoughts to themselves, for the most part, especially that generation. They were survivors, true survivors.”

Reed and Gutzmann are no longer collecting cranes, but the thank-yous keep coming in.

“We’ve still been getting letters from people,” Gutzmann said. “They’re people mostly telling us they’re glad for what we’re doing.”

In 1988, the U.S. government officially apologized for the internments with legislation stating they amounted to “race prejudice, war hysteria and a failure of political leadership.” More than \$1.5 billion in reparations was paid to internees or their families.

The University of California system announced last week that whether living or dead, the 700 Japanese-American students from the four UC campuses whose schooling was interrupted by the internments will receive honorary degrees. □

Frederick Melo, “Stories They Could Tell,” *Pioneer Press*, St. Paul, Minnesota, July 22, 2009. Reprinted by permission.

SCHOOL IS EXPENSIVE

That is why we list the many different scholarships available.

Visit <http://opsf.byu.edu>



Donors

Mary Lou Fulton Chair Endowment Ira A. and Mary Lou Fulton

Dr. Marcus & Lorena Bach Endowment
J. LaVar & Helen Bateman Endowment
Verda Mae Fuller Christensen Endowment
Marie Clegg Jones Speech Endowment
Cherrill B. Liptak Endowment
O. Lee Walker Endowment
Fidelity Charitable Gift Fund

Richard & Carma de Jong Anderson
Elder Clayton M. & Christine Q. Christensen
Janet L. Swenson

The Bonnemort Foundation
Leslie & Peggy Bryan
Scott & Kristin Card
Elliott & Jennifer Christensen
Confidence Foundation

Kathleen Boyce
William & Jennifer Bryan
Richard & Diane Emery
Mary & Hooshang Farahnakian
Eric & Cecelia Fielding

Richard & Beckie
Branscomb
Eric & Kyo Christensen
Elizabeth C. Funk
Barta L. Heiner

Thomas & Rebecca Bills
Charlie & Barbara Brown
Steven & Alisha Christiansen
William & Trilby Cope
Emily Combe
Alan & Kay Curtis
Linda Day
Stevan & Elizabeth Danforth
Deanne DeWitt

Michael & Virginia Handley
Kristina B. McGuire
Bob & Char Nelson
George & Leslie Jo Nelson
Leon & Karen Peterson

Stephen & Charlene Harmon
Eric & Sarah Peterson
William & Jennifer Bryan
Eric & N. Elaine Huntsman
Karla & Gary Huntsman

Riki P. Dimond
Michael & Catherine Eatough
Kent & Renee Gandola
Gayle B. Hansen
Gary & Brenda Jeppson
Mark & Andrea Langlois
Gary & Barbara Lee
Tom & Laura Lefler
Shannon R. Mills

R. Don & Shirley Oscarson Endowment
Ruth Smith Silver Endowment
Donald C. Sloan Endowment
Divine Comedy Endowment
H. Roland Tietjen Endowment
Frank Whiting Endowment

Murray L. & Margaret C. Grason Foundation
Harold R. & Ima Jean Oaks
Vanderbilt Medical Center

Karen Foster Design
Susan S. & David L. Rosenblum
Timothy & Linda Threlfall
Judith & Leonard Tourney

Rodger & Claudia Sorensen
John & Jeri Walton
Granite Loan Funding LLC
Rory & Deanna Scanlon
Eric & Annette Samuelsen

John & Miki Karg
Robert & April Lewis
David & Keri Doering
Steven D. Mackay
Curtis & Cindy Magleby

Beverly Miller
Robert & Donna Moore
Kazadi & Misenga Musungayi
Bart & Linda Neves
Bruce & Lisa Newbold
Tara J. Pack
Margie R. Perkins
Stephen & Edris Purdy
Noreen & Farrell Roberts

Scott & Mamy Parkin
Roy & Vicki Flitton
Gus & Elaine Teseros
Ward & Mary Wright
Margie R. Perkins

David & Cynthia Sandberg
Dale & Sondra Schofield
Timothy & Krist Stettler
Maurice & Pamela Theriault
Tim & Linda Threlfall
Linwood & Malia Thompson
Caitlin Wise
Rebecca G. Williams



The Department of Theatre and Media Arts expresses deep appreciation to our generous patrons. For information about giving to Theatre and Media Arts, visit cfac.byu.edu and click on the link "Giving to the College."

For information on how you can play a greater role in Theatre and Media Arts at BYU contact Rodger D. Sorensen, department chair, at (801) 422-8132 or rodger_sorensen@byu.edu

Producing Staff

Producer

Roger D. Sorensen

Artistic Director

Roger D. Sorensen

Division of Design & Production Director

Rory Scanlon

Production Manager

Russell D. Richins

Stage Events Coordinator

Jennifer Reed

Production Assistants

Lindi Neilson

Mandy Leal

Technical Director

Travis Coyne

Special Projects Coordinator

Frank Weight

Special Projects Assistant

Mark Clawson

Expediter

Chris Witham

Scenic Artists

Heather Starr

Adrienne Eror

Anne Shakespeare

Chelsea Osborne

Barbara Simmons

Alicia Garrett

Scenic Crew

Preston Matthews

Peter Ehlen

David Thompson

Michael Qualls

Properties Designer

Christopher Davis

Prop Shop Crew

Justine Trotter

Laura Nelson

Kate Cannon

Set Dresser

Zach Archuletta

Lighting Advisor

Michael G. Handley

Asst. Lighting Advisor

Marianne Ohran

Costume Shop Manager

Donnette Perkins

Asst. Costume Shop Manager

Deanne DeWitt

Cutter/Draper

Deanne DeWitt

Mary Jane Wadley

First Hands

Shelby Luke

Martha Ostergar

Adeline Pichot

Costume Crafts Supervisor

Maria Schulte

Wardrobe Supervisor

Landen Gates

Shelby Luke

Stitchers

Landen Gates

Melanie Kowallis

Shelby Luke

Martha Ostergar

Adeline Pichot

Maria Schulte

Hair & Makeup Supervisor

Haleh Risdana

Hair & Makeup Asst.

Allison Dredge

Hair & Makeup Crew

TMA 367 Students

House Audio Engineer

Troy Streeter

Audio Crew

Mat Goebel

Kt Harrel

Jake Peery

Sarah Nasson

Arts Manager

Jeffrey Martin

Ticket Office

Accountant

Rachel Lindsey

Ticket Office Supervisors

Allison Barnes

Kimberly Holm

Kylie Marquis

Cashiers

Kathryn Bagley

Sian-Amy Baldock

Sam Bostwick

Chris Evans

Kimberly Knighton

Katie Martin

Emily McBride

Taran Mellor

Julie Nevin

Clarissa Oliphant

Megan Sparks

Eric Walker

House Managers

Janey Butler

Brandon Doyle

Cory Scott

Lindsey Sommercorn

Ushers

Kathryn Bagley

Alyssa Barker

Alex Hutchings

Mehlanie Kayra

Victoria Mansfield

Coulsen Phillips

Ben Roeling

Kelsey Snow

Andrew Stevens

Ashley Werner

Business Manager

Kyle Nielsen

Asst. Business Manager

Thaylene Rogers

Accountants

Drew Burton

Brady Sanders

Daniel Scow

Photography

Mark Philbrick

HandleyCraft

Photography

Poster Design

Leslie Duke

Program Design

Danielle Hale

Marketing Assistants

Sarah Dickson

Leslie Duke

Jana Laidlaw

Chris Nielson

Rachael Robinson

Aaron Shurtleff

Scheduling Coordinator

Bethany Talley

Scheduling Secretaries

Camee Faulk

Zoe Steedman

Heather Burgess



REPORTING ARTS AND CULTURE

THE DAILY UNIVERSE

The Voice of the Brigham Young University Community

Beaudry BEAUTIQUE



© 2006 Michael Beaudry, Inc.

Free 401 Diamond Education

*Free Tungsten Men's Band
with Men's Purchase
(\$300 Minimum)*



*40% Off Men's Band with Center
Diamond & Ring Purchase*

*23 Other Free Services
Valued Up to \$2000*

Sierra~West[®]

JEWELERS

1344 South 800 East, Orem • Southeast of University Mall • 801-226-6006 • 800-658-8478
60 East 10600 South, Sandy • East of South Towne Mall • 801-984-6870
6190A South State Street, Murray • West of Fashion Place Mall • 801-713-1900
www.sierrawestjewelers.com

