A Thousand Cranes

By
Kathryn Schultz Miller

Directed by
Julia Ashworth

February 2–13, 2010
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A Thousand Cranes

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

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In 1942 the Japanese-American artist Miné Okubo was 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
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.” □
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 Umins...
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.
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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.
“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.
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.
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.

1

2

3

4
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.
**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.

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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
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)
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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

Minē 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.
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. □


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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
Melanie Kayra
Victoria Mansfield
Coulson 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

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

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