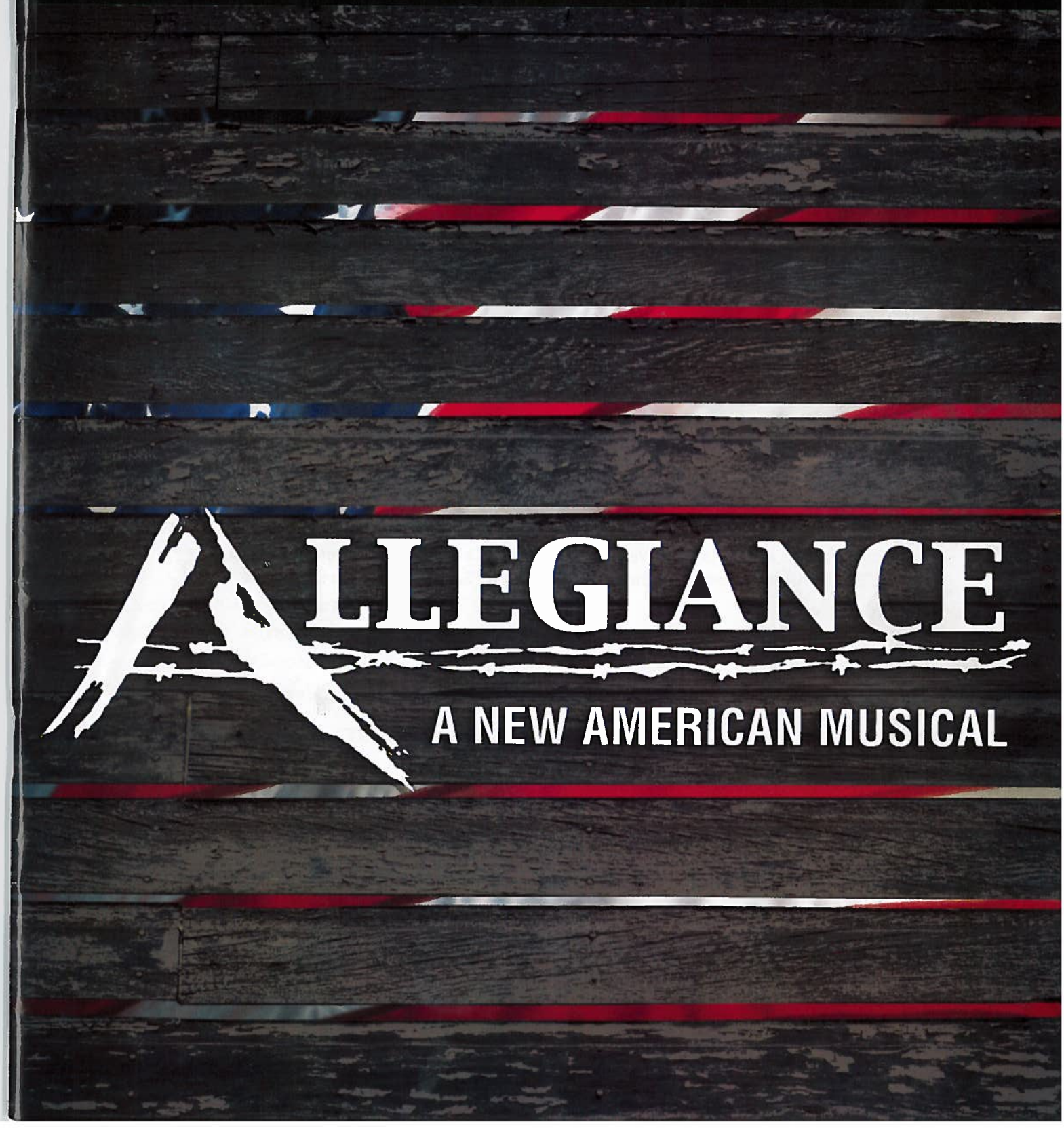
performances

THE OLD GLOBE

SEPTEMBER 2012



THE OLD GLOBE

PRESENTS

MUSIC AND LYRICS BY

JAY KUO

BOOK BY

MARC ACITO, JAY KUO AND LORENZO THIONE

Donyale Werle
SCENIC DESIGN

Alejo Vietti
COSTUME DESIGN

Howell Binkley
LIGHTING DESIGN

Jonathan Deans
SOUND DESIGN

Darrel Maloney
PROJECTION DESIGN

Laura Bergquist
MUSIC DIRECTOR

Telsey + Company
Craig Burns, CSA
CASTING

Anjee Nero
STAGE MANAGER

MUSIC SUPERVISION, ARRANGEMENTS AND ORCHESTRATIONS BY

LYNNE SHANKEL

CHOREOGRAPHY BY

ANDREW PALERMO

DIRECTED BY

STAFFORD ARIMA

Presented by special arrangement with Sing Out, Louise! Productions.

Donald and Darlene Shiley Stage
OLD GLOBE THEATRE
Conrad Prebys Theatre Center
September 7 - October 21, 2012

THE CAST

(in alphabetical order)

FRANKIE SUZUKI	Michael K. Lee*
SAMMY KIMURA	Telly Leung*
MIKE MASAOKA	Paolo Montalban*
TATSUO KIMURA	Paul Nakauchi*
KEI KIMURA	Lea Salonga*
SAM KIMURA, OJII-SAN	George Takei*
HANNAH CAMPBELL	Allie Trimm*
ENSEMBLE	Katie Boren*, Jon Jon Briones*, Geno Carr*, Karl Josef Co*, Marc de la Cruz*, MaryAnn Hu*, Brandon Joel Maier, Kürt Norby*, Ann Sanders*, Jill Townsend*, Kay Trinidad*, Scott Watanabe*
FEMALE SWING	Jennifer Hubilla*
MALE SWING	Conrad Ricamora*
DANCE CAPTAIN	Jill Townsend*
FIGHT CAPTAIN	Geno Carr*

UNDERSTUDIES

for *Tatsuo Kimura* – Jon Jon Briones*; for *Sammy Kimura* – Karl Josef Co*;
for *Frankie Suzuki* – Marc de la Cruz*; for *Kei Kimura* – Jennifer Hubilla*;
for *Mike Masaoka* – Conrad Ricamora*; for *Hannah Campbell* – Jill Townsend*;
for *Sam Kimura, Ojii-san* – Scott Watanabe*

SETTING

San Francisco, California – December 7, 2001.
The Kimura Family Farm, Salinas, California – 1941-1942.
Heart Mountain Internment Camp, Wyoming/The Battlefields of Europe – 1942-1946.

There will be one 15-minute intermission.

STAGE MANAGEMENT STAFF

Stage Manager	Anjee Nero*
Assistant Stage Managers	Rachel Miller Davis*, Evangeline Rose Whitlock*
Stage Management Interns	Jessica Abad, Rachel Pollack, Megan Sprowls

PRODUCTION STAFF

Fight Director	George Yé
Associate Director	Melanie Tojio Lockyer
Associate Choreographer	Jenny Parsinen
Associate Music Director	Chris Kong
Assistant Scenic Design	Sean Fanning
Associate Costume Design	Charlotte Devaux
Associate Lighting Design	Amanda Zieve
Assistant Lighting Design	Jason Bieber
Associate Sound Design	Brian Hsieh
Assistant Projection Design	Lucy Mackinnon
Dialect Coach	Jan Gist
Historical Consultant	Susan Hasegawa
Moving Light Programmer	Sean Beach
Projections Programmer	Benjamin Keightley

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

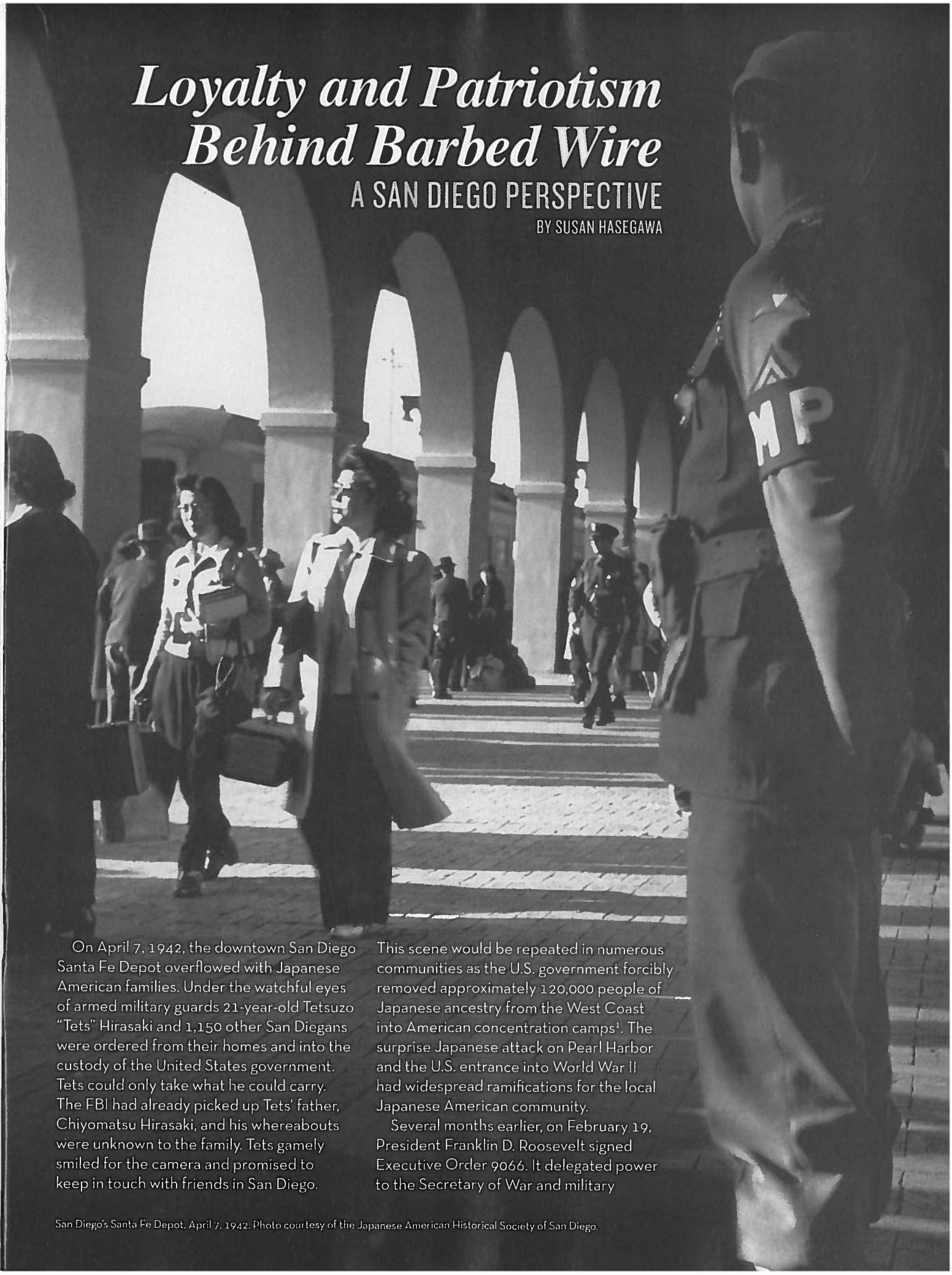
Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.

If you would like a synopsis of this production in English or Spanish, please request it from an usher.

Loyalty and Patriotism Behind Barbed Wire

A SAN DIEGO PERSPECTIVE

BY SUSAN HASEGAWA

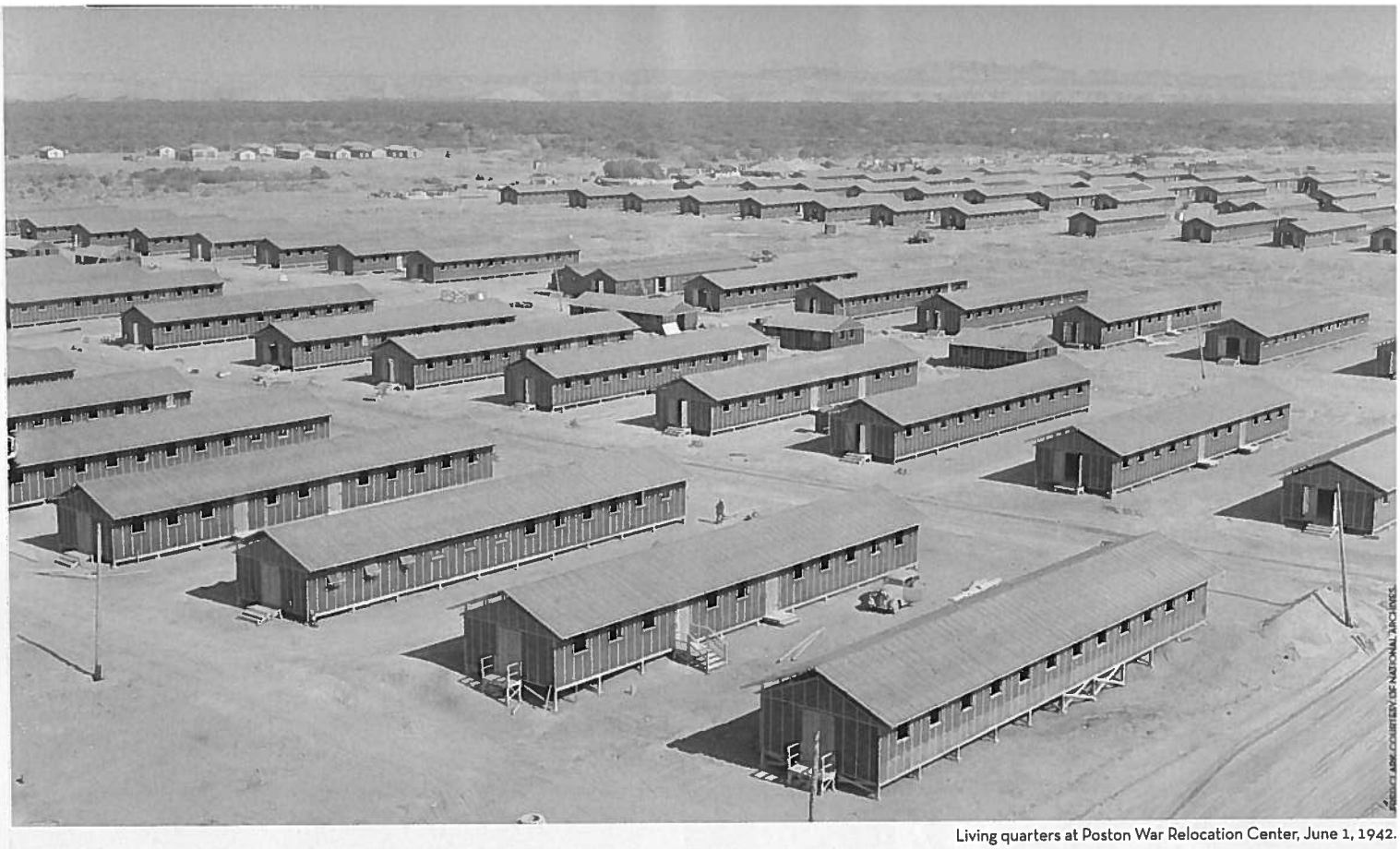


On April 7, 1942, the downtown San Diego Santa Fe Depot overflowed with Japanese American families. Under the watchful eyes of armed military guards 21-year-old Tetsuzo "Tets" Hirasaki and 1,150 other San Diegans were ordered from their homes and into the custody of the United States government. Tets could only take what he could carry. The FBI had already picked up Tets' father, Chiyomatsu Hirasaki, and his whereabouts were unknown to the family. Tets gamely smiled for the camera and promised to keep in touch with friends in San Diego.

This scene would be repeated in numerous communities as the U.S. government forcibly removed approximately 120,000 people of Japanese ancestry from the West Coast into American concentration camps[1]. The surprise Japanese attack on Pearl Harbor and the U.S. entrance into World War II had widespread ramifications for the local Japanese American community.

Several months earlier, on February 19, President Franklin D. Roosevelt signed Executive Order 9066. It delegated power to the Secretary of War and military

San Diego's Santa Fe Depot, April 7, 1942. Photo courtesy of the Japanese American Historical Society of San Diego.



Living quarters at Poston War Relocation Center, June 1, 1942.

commanders to take necessary actions to secure the West Coast from Japanese attack. Gripped by war hysteria and racial prejudice, military leaders, journalists and politicians voiced fears of sabotage and spying by the local Japanese American community. "Military necessity" was the justification for the removal of all people of Japanese ancestry from the exclusion zone encompassing the coastal areas of Washington and Oregon, the entire state of California and the southern border areas of Arizona. The government built 10 camps in desolate inland areas. Spartan tarpaper barracks, communal dining halls and public toilet facilities were all part of camp life for the duration of the war. The camps had armed military guards and barbed-wire fences to keep inmates confined. There were no cases of espionage or wrongdoing. The only crime of the Issei (Japanese immigrant or first generation) and their American citizen Nisei (second-generation) children: looking like the enemy.

As an American citizen, Tets had grown up learning about the American system of government and the Bill of Rights; during World War II, however, Tets' faith in the U.S. would be sorely tested. Tets was assigned a horse stable in a temporary detention center at Santa Anita Race Track for several months and found a job as a messenger. Tets writes of an inmate strike in response to searches and seizures for contraband: "Then also with the strike came the ban on meetings of any sort. Discussion of the present war – city, county, states, national politics and the present administration – was taboo. Then too, was the ban on Japanese literature, later came the ban on Japanese phonograph records. Where was the democracy – freedom of speech, etc.? Would a Caucasian U.S. citizen take such shoving around?"

Tets spent the remainder of the war in the Colorado River Relocation Center, commonly called Poston. He worked in the mess hall and, before starting his early morning shifts, watched the sunrise over "purple mountains" in an otherwise "drab" landscape. He wrote numerous letters to friends in San Diego describing the triple-digit summer heat and the winter desert weather: "The dust storm came during the third week of January and lasted for three days...we had the coldest morning yet when the temperature dropped to 20 degrees. That whole day ice was on the ground. Then it began to rain. It poured cloudburst after cloudburst for three days. The dust just turned into the stickiest mud I have ever seen."

[1](from page 13) The term "concentration camp" is defined in the American Heritage Dictionary as "a camp where...enemy aliens and political prisoners are confined." Federal officials, including President Roosevelt, used the term concentration camp in government documents during the war. With the discovery of the Nazi death camps, the term became equated with the persecution and extermination of millions of innocent people. This did not happen in the case of Japanese Americans; they were, however, detained and confined in prison-like conditions simply because of their ethnicity.

Kathy Tasaki and Tets Hirasaki at the Santa Fe Depot, April 7, 1942. Photo courtesy of the Japanese American Historical Society of San Diego.

For protection against the elements, Tets stuffed newspapers into wooden barrack wall cracks and pounded the tops of canned food containers over holes in the floorboards.

With a population reaching almost 18,000, Poston instantly became the third largest city in the state of Arizona in 1942. Poston was also one of two camps located on Indian reservations. In camp, internees could obtain jobs paying $12 to $16 a month for a laborer and $19 a month for a skilled professional. Camp administrators scrambled to open schools, but due to initial furniture shortages, children brought their own chairs for daily lessons. Sports leagues, including softball and basketball, became very popular to break up the monotony of camp life. In the dry desert environment, internees created paper flowers to commemorate funerals and to celebrate weddings.

Ironically, the same individuals whose loyalties were questioned while living in the exclusion zone were then deemed appropriate to work in interior states and serve in the military. In 1943, camp internees could take a loyalty oath, complete an extensive personal history application, find a job outside of the exclusion area and leave camp. Young men were also reinstated for the draft. The loyalty questionnaire and the drafting of Nisei proved extremely controversial and sparked protests in different camps.

Tets on the other hand, writes of the eagerness of Nisei men to prove their patriotism: "When the Army came here to [Poston] Camp III to register the men under selective service and also to take volunteers for the Japanese American combat unit, it was the best piece of news we Nisei have had in a long time. We Nisei were despairing on ever becoming recognized. But now we have the chance to prove our loyalty, because after the evacuation, Nisei were classed as aliens ineligible for military service." Tets was one of the first San Diegans to volunteer; however, a shoulder injury disqualified him from military service.

Even as Tets sought to prove his loyalty through military service, his father remained in a segregated Department of Justice camp.

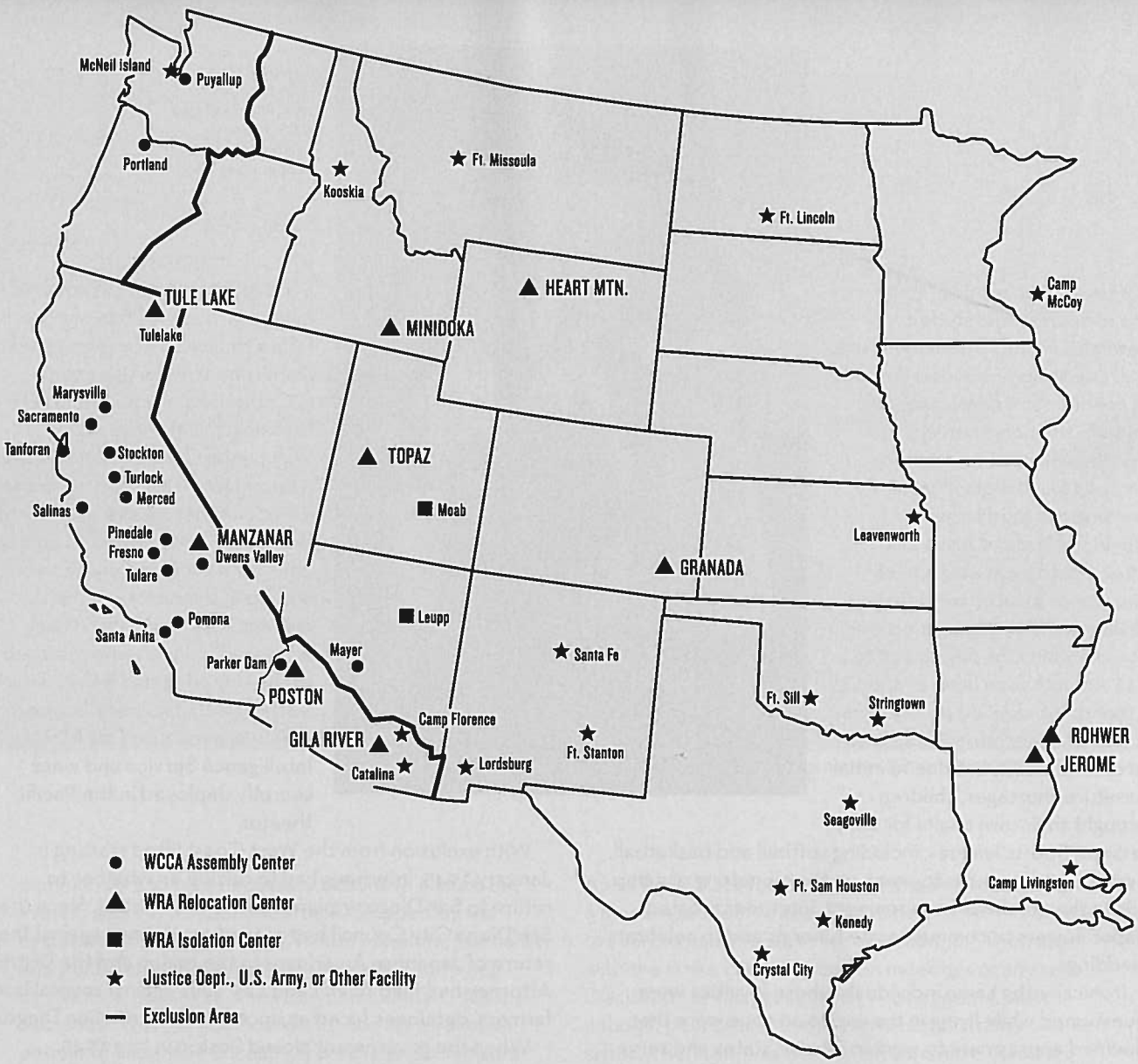
Comprised of volunteers and draftees, the all-Nisei 442nd Regimental Combat Team became a formidable fighting force in the European theatre and was one of the most highly decorated combat units for its size and duration of service in the history of the U.S. military. Nisei and Kibei (Nisei educated in Japan who returned to the United States before Pearl Harbor) with Japanese language skills were recruited for Military Intelligence Service and were secretly deployed in the Pacific theatre.

With exclusion from the West Coast lifted starting in January 1945, internees had to decide on whether to return to San Diego or plant roots in other cities. Since the San Diego City Council had passed resolutions against the return of Japanese Americans to the region and the District Attorney had filed Alien Land Law suits against several Issei farmers, detainees faced an uncertain future in San Diego.

When the government closed Poston in late 1945, over 900 people returned to San Diego, including Tets and his family. Internees leaving camps received $25, war ration coupon books and a one-way ticket to their destination. Arriving in San Diego, families faced a severe housing shortage and wary employers. Devastated by the economic and psychological upheaval of incarceration, many Issei never recovered, but the rebuilding of the Japanese American community in San Diego had already commenced.

Susan Hasegawa is a professor of history and former chair of the History and Political Science Department at San Diego City College. Her community history, *Japanese Americans in San Diego*, was published in 2008. In addition to curating numerous exhibits locally, she has also written articles for the Japanese American National Museum and consulted on projects concerning the Japanese American experience for Oxford Publishing and University Press of Colorado.

For more information on the San Diego Japanese American experience, visit the website of the Japanese American Historical Society of San Diego (JAHSSD) at www.jahssd.org. Its mission is to recognize the contributions Japanese Americans have made to the San Diego region by preserving and making available artifacts, photographs and other information chronicling their history and experiences.



The map above shows facilities where Japanese Americans were held during World War II. The U.S. Government used additional facilities to detain members of other groups identified as "enemy aliens," including individuals of German and Italian descent.

FREE EXHIBITIONS DURING THE RUN OF *ALLEGIANCE*

"THE TAG PROJECT"

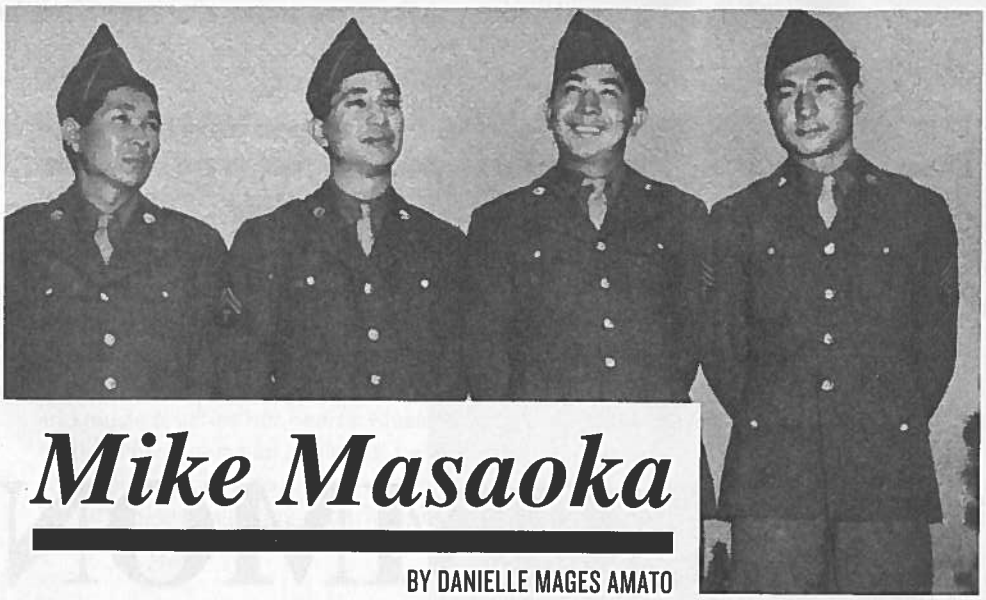
A LOBBY ART INSTALLATION
by artist Wendy Maruyama

Wendy Maruyama's large-scale sculptural installation **"The Tag Project"** features groupings of ID tags resembling those worn by Japanese Americans as they were sent to the internment camps. Approximately 11 feet tall and weighing more than 100 pounds, each grouping contains enough tags to represent every person in one of the 10 U.S. internment camps. The installation features three of the 10 groupings and is located in the upper lobby of this theatre.

ALLEGIANCE: A SAN DIEGO PERSPECTIVE

A SPECIAL MUSEUM EXHIBITION

The Old Globe and the **Japanese American Historical Society of San Diego** present a museum exhibition throughout the run of *Allegiance* about the history of Japanese Americans who lived in San Diego prior to World War II and their removal to the internment camps. The exhibition contains photographs, artifacts and materials about the internment and how it affected San Diego County and its citizens. Located in the San Diego Museum of Man Annex directly adjacent to The Old Globe, the exhibition is free to the public and is open two hours prior to each performance and from noon to curtain on Tuesdays.



Mike Masaoka

BY DANIELLE MAGES AMATO

Mike Masaoka (1915-1991) was a prominent and controversial figure in the history of the Japanese American internment.

In 1941, at the age of 26, Masaoka was hired as the National Secretary and Field Executive of the Japanese American Citizens League, an organization founded in 1929 by and for Nisei (the first generation of Japanese Americans born in the United States). After the signing of Executive Order 9066, Masaoka testified before the U.S. House of Representatives, speaking out against the evacuation and internment of Japanese Americans, but also stating, "I think that we will be called upon to make greater sacrifices than any others. But I think sincerely, if the military say 'Move Out,' we will be glad to move, because we recognize that even behind evacuation there is not just national security but also a thought as to our own welfare and security."

"[I pledge] to actively assume my duties and obligations as a citizen, cheerfully and without any reservations whatsoever, in the hope that I may become a better American in a greater America."

– from Mike Masaoka's "Japanese American Creed," 1940.

Masaoka felt that the Japanese American community should work to prove their loyalty and demonstrate their patriotism. In the hopes of avoiding internment, he even proposed that they be allowed to serve in all-Nisei "suicide battalions," which would take on highly dangerous missions, their loyalty guaranteed by the soldiers' families and friends, who would offer themselves as "hostages."

When it became clear that the U.S. military was moving forward with internment, Masaoka and the JACL advocated for Japanese Americans to cooperate fully. The War Relocation Authority was formed to oversee the internment, and Masaoka and other JACL members served on its advisory council, representing the internees. Masaoka recommended camp policies that promoted the assimilation and Americanization of internees, in order to "eliminate those mannerisms and thoughts which mark us apart, aside from our physical characteristics." He wrote, "We hope for a one hundred percent American community."

In 1943, when the U.S. Army decided to form a Japanese American unit, the 442nd Regimental Combat Team, Masaoka was its first volunteer. He and four of his brothers served in the 442nd. When the draft was instated for Japanese Americans in the internment camps, the JACL spoke out strongly against those who resisted. (In 2002, the JACL formally apologized for taking this position.)

After the war, Masaoka became a lobbyist in Washington, DC, working on civil rights issues. He was active in supporting the Japanese American Evacuation Claims Act of 1948, which authorized government compensation of internees' financial losses. He was also a major proponent of the McCarran-Walter Act, allowing the Issei (Japanese-born immigrants) to become naturalized citizens for the first time. He was active in the larger Civil Rights Movement, participating in the 1963 March on Washington and in the formation of the Leadership Conference on Civil Rights.

Masaoka's actions before and during the internment earned him both passionate supporters and bitter detractors. Throughout his life, he always maintained that he had acted in what he felt to be the best interests of the Japanese American community. In his 1987 autobiography, *They Call Me Moses Masaoka*, he wrote: "Under the circumstances that existed in 1942—and it is important not to judge long-past decisions by contemporary values—I could not have done otherwise."

(above left) Four of the five Masaoka brothers who served in the U.S. Army: Ben, killed in action; Mike; Tad, wounded; and Ike, completely disabled. Hank (not pictured), volunteered for the 442nd but transferred to the paratroops. (above right) Mike Masaoka at work in the 442nd Regimental Combat Team's public information office in southern France.

George Takei at Camp Rohwer, the Arkansas internment camp where he and his family were imprisoned during World War II.

UNCOMMON PATRIOTISM

GEORGE TAKEI ON *ALLEGIANCE*

Long before he became an actor and cultural icon, George Takei was one of 120,000 Japanese Americans forced to leave their homes and enter internment camps. His family was first sent to Camp Rohwer in Arkansas, but when his parents answered "no" to questions 27 and 28 on the U.S. Government's Loyalty Questionnaire, they were labeled "disloyals" and sent to the Tule Lake Segregation Camp. In all, his family spent four years in the camps. Meeting George Takei and hearing his personal story inspired Allegiance *creators Jay Kuo and Lorenzo Thione to bring the story of the Japanese American internment to the stage.*

RAISING AWARENESS ABOUT THE JAPANESE AMERICAN INTERNMENT HAS BEEN AN ISSUE CLOSE TO YOUR HEART FOR MANY YEARS. WHAT MAKES MUSICAL THEATRE A GOOD VEHICLE FOR TELLING THIS STORY?

The forced imprisonment of citizens and legal immigrants simply because they looked like the enemy is something we understand intellectually as unjust. Drama, however, humanizes this still little-known and even less understood story. It connects us and touches our common humanity, and music touches our hearts. Musical theatre is a powerful medium for moving an audience, both through their minds and their emotions, to experience the anguish, heartbreak, joy and triumphs of a people.

WHAT HAVE BEEN THE JOYS AND CHALLENGES OF REVISITING THIS PART OF YOUR LIFE—ESPECIALLY GIVEN YOUR FAMILY HISTORY AND THE WAY IT INSPIRED THE MUSICAL?

I was five years old when armed soldiers came and banged on the front door of our Los Angeles home and ordered us out. I remember my mother had tears rolling down her cheeks. The terror of that morning is indelibly seared into my memory. But as a child, I was able to adjust to the abnormality of imprisonment, and my real memories are of the fun times I had. It was not until I was a teenager studying about democracy and the U.S. Constitution that I had difficulties reconciling my childhood memories with our national ideals. I read books on the internment, talked to older internees and had long and intense discussions with my father. And I became an activist. I testified at the Congressional hearing on redress for the unjust wartime incarceration. I went on national speaking tours. It troubled me that so few knew about the internment and understood even less of its complexities.

So the great joy was in meeting Jay Kuo and Lorenzo Thione one evening in, of all prophetic places, a Broadway theatre. During a brief intermission conversation, I mentioned my childhood in an internment camp, and from that conversation sprang the idea of a musical on that dark chapter of American history.

(left) Takei with his mother and siblings during their internment at Tule Lake; (top right) Takei's kindergarten photo taken at Camp Rohwer.

THERE IS A LARGE MILITARY POPULATION IN SAN DIEGO, WHERE OVER 2,000 RESIDENTS WERE SENT TO INTERNMENT CAMPS. IS *ALLEGIANCE* IN SOME WAY A MILITARY STORY?

When Pearl Harbor was bombed, young Japanese American men and women, like all young Americans, rushed to recruitment centers to volunteer for service. This act of patriotism was answered with a slap in the face. They were denied service and labeled "enemy non-aliens." The insult of being categorized as "enemy" was compounded by the term "non-alien" – the government even stripped them of the word "citizen."

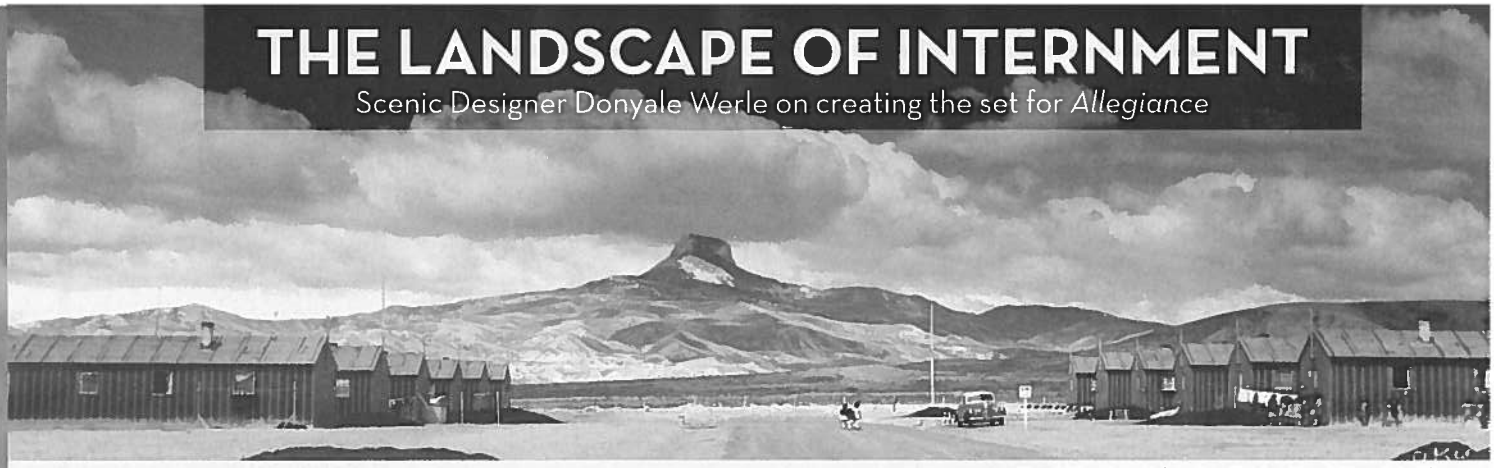
A year into imprisonment, the government realized there was a wartime manpower shortage in the military, and, as suddenly as they rounded up Japanese Americans, they opened up the U.S. Army to them. Thousands of those same Japanese Americans went from behind the barbed-wire fences to put on the same uniforms as that of the sentries that guarded over them. And they served with astonishing courage and heroism. When the war ended, the 442nd Regimental Combat Team, the all-Japanese American unit, returned from Europe as the most decorated unit of the entire war. Twenty-one vets of the 442nd were decorated with the Medal of Honor, the highest recognition the nation can grant. Theirs is a story of uncommon patriotism under extraordinary challenges.

IN *ALLEGIANCE*, YOU PLAY TWO CHARACTERS FROM TWO VERY DIFFERENT GENERATIONS: SAM KIMURA AND HIS GRANDFATHER, OJII-SAN. DID DIFFERENT GENERATIONS EXPERIENCE THE INTERNMENT DIFFERENTLY? DO YOU THINK DIFFERENT GENERATIONS WILL EXPERIENCE *ALLEGIANCE* DIFFERENTLY?

There are distinct generational differences in the experience of the incarceration. The older generation was made up largely of immigrants from Japan who came to the U.S. around the turn of the century. As a group, they were denied naturalized U.S. citizenship. A good number spoke little English. They were culturally Japanese. Their children were born and educated as Americans. They were citizens by virtue of their birth, and most had never visited Japan. They were culturally Japanese American. The internment was the biggest force in fracturing the community generationally. Today, the generation that experienced the incarceration has been silent from a sense of shame and bad memories. They had been incarcerated under suspicion of being spies and traitors. They wanted to be as "American" as they possibly could and forget their disgraced past. Thus, their children have little knowledge of their relatives' internment experiences. Unlike other ethnic Americans, young Japanese Americans are possibly the one group most cut off from a connection to their ancestral heritage. *Allegiance* could be as eye-opening for younger Japanese Americans as it would be for the larger American audience today.

THE LANDSCAPE OF INTERNMENT

Scenic Designer Donyale Werle on creating the set for *Allegiance*



Heart Mountain Relocation Center, Heart Mountain, Wyoming

COULD YOU TELL US ABOUT SOME OF THE RESEARCH YOU DID TO PREPARE FOR THIS DESIGN?

A lot of my research came from very real, specific details of the internment camps. I started this project a year and a half ago by visiting the Japanese American National Museum where I got to see a barrack and view photographs and artifacts. It really gives you the sense of this great Japanese American story. I only knew some of the history before that. When I lived in California, I had learned about the internment camps, but I didn't really get the depth of it and how much it impacted people's lives for generations to come – and still impacts them today.

Some of my research came from Wyoming itself. My husband's family is from Wyoming, so I'm familiar with the landscape and the feeling of what it's like out there. The landscape is a big part of our design. I also looked at shoji screens, Japanese architecture and sculptures that work with wood and paper, origami and the idea of layering paper. We also referenced a beautiful picture of a tree with a cross section of the roots below. This image resonated a lot with the themes of the show; family, roots, heritage, hidden layers, deeper meanings. There is quietness and strength to this image.

WERE THERE SPECIFIC TEXTURES, COLORS OR SHAPES THAT YOU TOOK FROM YOUR RESEARCH TO CREATE THE SET?

The whole set is comprised of very natural materials. There's a lot of wood, a lot of fabric. There's a layering of squares and rectangles to create almost a patchwork quilt, made not with many different colors but with neutrals – very much like the Wyoming landscape, which is dry and dusty with beautiful golden hues and sagey greens and warm browns. You don't necessarily think about Japan alongside the desert, but we're trying to combine the sensibilities of both locations into a poetic landscape.

WHAT WERE SOME OF THE CHALLENGING THINGS THAT THE SHOW REQUIRED THE SET TO DO?

There are around 50 scenes in the show. So how do you take a conceptual, non-realistic set and make it change to reflect specific locations? That has been a challenge. The set includes large panels that pivot, track and move around the space to shift your perspective. They serve as projection surfaces and help us transform the space.

HOW DID YOU DEVELOP AN INTEREST IN USING RECLAIMED AND SALVAGED MATERIAL IN YOUR WORK?

I've always been inspired by my father, who was involved in solar energy and worked with salvaged materials in landscape and playground design. The light bulb moment occurred for me after working as an associate for the show *High Fidelity* on Broadway. We worked on the show for 13 months, and it closed after 13 performances and the whole set went into the trash. I couldn't continue working that way. So I started building sets from reclaimed materials to use some of the waste I was seeing around me. With every show I try to reuse materials, and it's not hard—there's so much out there. For this show, it's primarily reclaimed wood. We have wood from an old fence that someone was ripping down, pallet wood, old scaffolding boards, wood from previous Globe shows. The other materials are purchased new but are sustainable products. I try to avoid materials such as foam and plastic, unless they are salvaged from other sources.

USING SALVAGED MATERIALS SEEMS TO HAVE A PARTICULAR RESONANCE FOR THIS SHOW, AS THE INTERNEES THEMSELVES MADE EXTRAORDINARY THINGS FROM RECLAIMED AND SALVAGED MATERIALS THEY FOUND IN THE CAMPS.

This show is a lot about contrasts. There's a light, airy openness, and then there's this oppressive wooden barrier. The internees are in an open landscape, but they're being very contained behind barbed wire. Everything about their lives is controlled and managed and yet, they've been able to create a life for themselves within this harsh environment. That's an important aspect of *Allegiance*, to show the spirit of the Japanese Americans and their ability to survive and grow.