

Greeting ごあいさつ

Welcome to our production “Ship of Dreams: Kanrin Maru 咸臨丸 – 150 Years of Hope, Struggle, and Friendship”.

This work is the culmination of almost two years of research, development, and collaboration with a diverse group of artists. Through this work, we have gained an even greater appreciation for the US-Japan relationship; all that it has survived, and how important this relationship continues to be.

This year is the 150th anniversary of the Kanrin Maru voyage (1860-2010), which brought the first Japanese ambassadors and cultural emissaries to San Francisco from Japan. This was a momentous occasion for the nation of Japan, as this was their first cross-Pacific endeavor, and signaled Japan’s turn toward Internationalism after over two centuries of isolation as a ‘closed’ country.

The underlying theme of this piece is the spirit of perseverance, which carried the brave crew of the Kanrin Maru across the Pacific, and how this spirit has survived and flourished throughout several turbulent generations of US-Japan relations.

The Kanrin Maru project has been giving us a great opportunity to integrate an inter-disciplinary collaboration which seeks to embody the essence of Duncan dance and technique within a contemporary, global context.

Thank you for sharing our dream with us.

咸臨丸（その時代と人物、そして日米間の150年の歴史）を題材にしたダンス・シアター作品の創作は2009年より少しづつコラボレーションを重ねながら作り上げてまいりました。今年は咸臨丸来航150周年という日米関係にとって節目の年であります。この作品は咸臨丸から始まった日本の新しい世界への大きな夢や苦難、そして未来への友好をテーマにしております。

サンフランシスコ・ベイエリアで活躍するダンサー、アクター、ミュージシャン、そして劇作家ら、異なる分野のアーティスト達と共に創造したこの作品は、ダンカン・ダンスをベースにしなが、ダンスと音楽、そして演劇の要素を総合した、新しい舞台芸術作品であります。

ダンカン・ダンスはモダンダンスの母と言われるイサドラ・ダンカンによって創造されました。外的でフィジカルなテクニク部分を重視した現代舞踊とは異なり、人間の自然なしぐさやリズムを基にした自由で叙情的なダンカン・ダンスは、演劇における動きの原理に共通するものを含んでおり、咸臨丸の作品創作に、大きな力となったように感じます。

「Ship of Dreams: Kanrin Maru 咸臨丸」は日本とアメリカ両方の精神の象徴であり、150年前の日本人の心行きからはじまり、数世代へて現代の若者、そして未来の世代に向け、「希望」、「友好」、そして「忍耐」を乗せて航海を続けています。未来の日米関係の調和、そして世界の和が広がり帆走するのを私達は深く願っております。

多くの方々の協力を得て今夜、サンフランシスコの皆さんの前で世界初演が実現し、こうして咸臨丸来航150周年のお祝いが出来ますことを心から感謝しております。

Scenes, Music, Dance

- 1. Perry's Arrival** Ocean Passage *Villager's Dance*
With Piano, Noh Flute, Koto
- 2. Negotiations at Edo Castle**..... *East Meets West in Me*
With Koto and Cello
- 3. Kanrin Maru Voyage** Grace and Fury *Dance of Storm*
With Piano, Cello, Bamboo Flute
- 4. America's Reception** I Love you for Sentimental Reasons
by Nat King Cole
- 5. Passage of Time** Rebirth
With, Bells, Native American Voice, Koto, Piano
- 6. New Encounter**..... Ocean Passage
- 7. Dream Sequence**
Mary *Father, Bittersweet Lullaby*
Monique
Ayana and Amber *Identity Today*
Junko
- 8. Perseverance**..... *Kanrin Maru: Chasing a Dream* (Dance/Poem)
With Piano, Cello, Koto

Production Team

Artistic Director/Choreographer Mary Sano

Composer Tony Chapman

Writers Paul Heller, Tony Sano

Assistant Director Tony Sano

Lighting Designer Patrick Hajduk

Stage Manager Jocelyn Thompson

Assistant set/costume designer Yukiko Tsujino

Graphic Designer Hide Sodeyama

Photographer Shigeo Seya

Video Editing Hideo Sekino

Sound and Projection Operator Brava Theater Staff

Historical Background

Closed Country 鎖国

Japan was a 'closed country' by national law from 1633-1854. Foreigners were kept out of the country, and Japanese who were forbidden to return to the country if they ventured outward. Those who broke the law faced persecution and even death.

They traded with only two foreign countries: China and Holland, and this was only by way of a tiny island in Nagasaki (Dejima). Japan's relationship with the United States began in 1853, when Commodore Matthew Perry arrived with three massive warships and forcefully 'opened' Japan to western influence.

江戸時代に行われた、中国とオランダ以外の国との交易を禁止した政策のことです。キリスト教の禁止を理由に行われました。1635年に海外への出国を禁止し、1639年にポルトガル船の来日を禁止しました。

Kanrin Maru 咸臨丸

A 262 ton and bark-rigged corvette mounting ten guns, she was 160 feet long and 24 feet wide. Built in Holland in 1857 as a gift for the Shogun. Kanrin means everyone high and low rank, bringing their energy together toward a common goal. Maru means ship.

全長36.6メートル、幅8.6メートル、高さ3.25メートル、三本マストのコルベット艦とよばれていた戦艦で、中型の船。幕府がオランダに注文してオランダの造船所で1857年につくられた。咸臨とは、身分の高い者も低い者もみんな心をひとつにして力を合わせることを表して

いる。

The **Treaty of Amity and Commerce** between the United States and Japan was signed at the Ryōsen-ji in Shimoda on July 29, 1858. It opened the ports of Edo and four other Japanese cities to American trade and granted extraterritoriality to foreigners, among other stipulations. Although Commodore Matthew Perry secured fuel for U.S. ships and protection, he left the important matter of trading rights to Townsend Harris, another U.S. envoy who negotiated with the Tokugawa Shogunate; the treaty is therefore often referred to as the **Harris Treaty**. It took two years to break down Japanese resistance, but with the threat of looming British demands for similar privileges, the Tokugawa government eventually capitulated. The agreement served as a model for similar treaties signed by Japan with other foreign countries, Holland, England, France, Russia in the ensuing weeks.

The recovery of national status and strength became an overarching priority for the Japanese, with the treaty's domestic consequences being the end of **Bakufu** (Shogun) control and the establishment of a new imperial government.

日米和親条約、1854年3月31日（嘉永7年3月3日）に江戸幕府とアメリカ合衆国が締結した条約。神奈川条約ともいう。日本側全権は林復斎（大学頭）、アメリカ側全権は東インド艦隊司令長官のマシュー・ペリーである。この条約によって日本は下田と箱館（現在の函館）を開港し、鎖国体制は終焉を迎えた。

日米修好通商条約、1858年7月29日（安政5年6月19日）に日本とアメリカ合衆国の間で結ばれた通商条約である。幕末の混乱期から明治初頭にかけて日本が列強と結ぶことを余儀なくされた不平等条約の一つである。幕府は同様の条約をイギリス・フランス・オランダ・ロシアとも結んだ（安政五ヶ国条約）。

Mary Sano is a third generation Duncan dancer and has been performing and teaching Duncan Dance internationally since 1983. She has been creating and performing her own choreography since 1991 after graduating with an MA in Dance from Mills College. She formed her dance company *Mary Sano and her Duncan Dancers* in 1993 in the SF Bay Area, and established schools of Duncan dance in Tokyo, Japan (1983) and San Francisco, *Mary Sano Studio of Duncan Dancing* (1997). She has been presenting bi-annual dance festivals at her Studio; celebrating Isadora Duncan's birthday (Dionysian Festival) in May and Terpsichorean Celebration in November since the opening of her dance studio in 1997. The Kanrin Maru project means so much to Mary and she appreciates all the performers and collaborators on this project for their work and their great talent.

Shoko Hikage began playing koto at the age of three in Akita Prefecture, Japan. In 1985, she graduated from Takasaki College with a major in koto music and subsequently was accepted as a special research student with Tadao/Kazue Sawai, from whom she received her master's certificate. In 1992, Hikage moved to Honolulu to teach at the Sawai Koto Kai Hawaii. In 1997, she moved to S.F. and has been performing extensively, in both the US and Japan.

Tony Chapman has been playing keyboard and piano since the age of five, and has been composing original works since the age of fifteen. His first collaboration with Mary Sano took place in 2004, when he composed the theme song "Of Legends", for the Dance/theater drama 'Amaterasu, the Blind Woman, and Hiroshima', which premiered at Gakugeki Festival in Kyoto, in 2004. In 2005, he relocated to Los Angeles, where he has since

pursued work in film and television, landing a recurring role on the CW Network series 'Kamen Rider: Dragon Knight', before hosting ABC's 'I Survived a Japanese Gameshow' in 2008. Music, however, has always been his true passion, and he is honored to be sharing the stage this evening with this group of collaborators. He would like to thank his mother, Mary Sano, for inspiring him in every sense of the word. He would like to dedicate his performance to her, and to his amazing friends for all their support.

Paul Heller is a San Francisco playwright whose "Beijing, California" premiered with the Asian American Theater Company in June of this year. He learned a lot about Japanese and American history while researching the project and is grateful for the opportunity to participate with Mary Sano and her artists.

Hideo Sekino grew up in Tokyo, where he studied Shakuhachi (traditional bamboo flute). His principal repertoire is Honkyoku, traditional meditative pieces. Improvised music utilizing the classical Komuso Shakuhachi techniques in wider context of performing arts is his specialty and he has been performing in collaboration with different types of performing artists since 1990.

Dennis Banks is an American Indian of the Ojibwa Tribe and a founder of the American Indian Movement, is one of the most influential Indian leaders of our time. In *Ojibwa Warrior*, written with acclaimed writer and photographer Richard Erdoes, Banks tells his own story for the very first time and also traces the rise of the American Indian Movement (AIM). He has been an activist, counselor, teacher, and consultant on American Indian rights.

Scott Cox (Lieutenant John Brooke): Past shows in the Bay Area have included Patient A, Nathan Sander's *The Sugar Witch*, Terrence McNally's *Crucifixion*, *The Sum of Us*, *Secret in the Wings*, *Breakfast with Scot*, *Southern Baptist Sissies*, *You Should Be So Lucky*, *The Food Chain*, *Legion*, *Avow*, *Martin Yesterday*, *Corpus Christi*, *Whos Afraid of Edward Albee*, and two shows for NCTC's Youth Aware educational theatre. Around these incredible shows, Scott has also performed with The Cafe Project, Playwrights Center of San Francisco, Jon Sims Center and shot numerous feature length and short films; coming to Netflix and film festivals near you.

Bruce Kaplan (Consul General Townsend Harris) is delighted to be appearing in such a unique and creative piece. He has performed in many local productions in the East Bay. Recent roles include Artie in *House of Blue Leaves*, Prosecutor Knight in *The Scottsboro Boys Trial*, and Bernie Madoff in *Bernie Madoff in Hell* at this year's SF Theatre Festival. Thanks to Mary and Tony for their persistent vision of the spirit of Kanrin Maru.

Ryo Harada (Inoue Kiyonao, Commissioner of Foreign Affairs for the Shogun) has recently graduated in Drama at SFSU. Ryo also studied Drama in London for a year. In September, he had a great performance "ALICE" with 11th Hour Ensemble. And am currently in another incredible show "the Cabinet of Dr Caligari" on 9th and 10th. I am really appreciate my family and friends of their huge supports.

Jean Franco (Sailor) currently resides in San Francisco's Mission district where he lives his life as an artist and expresses them through live theater, film, dance, music, painting and photography. Besides being an artist Franco is also a political activist and his activism appeared in the New

York Times and Yahoo News. Franco wants to thank Mary Sano and her son Tony, the entire cast, musicians, writers, directors and crew for bringing to life this truly amazing voyage. Lastly, I want thank you for supporting live theater. I hope we have touched, stirred and inspired you. aishite imasu - 愛しています - I love you.

Veronica Haro is a member of Karios Playback Theater Ensemble where the actors transform personal stories told by audience members into theatre pieces on the spot using movement, ritual, music and spoken improvisation. She is a graduate of the expressive arts program at Tamalpa Institute and received her acting training at Stella Adler Studio of Acting in LA. She currently works with Lighthouse Community Charter School teaching theater, playwriting, and jewelry design.

Monique Goldwater was born in France and is French-Japanese. She started training Ballet at age 3 at Rosella Hightower International Ballet School in Cannes, France. At age 15, she was promoted to the Avignon Opera Ballet and Normandy Opera Ballet to dance both classical and contemporary repertoires. She performed with MoBu Dance, Ledoh's Salt Farm, and Yuko Caseki (Berlin), and has been a member of the Mary Sano and her Duncan Dancers since 2003. She teaches Ballet at Mercy High School in SF.

Junko Sodeyama started her dance training in Japan at Nagano Ballet where she studied jazz dance and ballet with Teruyo Kurashima and Akemi Mino. After performing and teaching at Nagano Ballet, she moved to the United States where she continued on studying different forms of dance. Since 1992, she performed in the Bay Area with various local groups and choreographers including Asian American Dance Performance, Columbian Dance Project, Liliana Resnick. She has been

collaborating and dancing with Mary Sano and her Duncan Dancers since 2000. Junko also enjoys teaching Pilates to help others to discover joy of movement.

Marialuisa Diaz de Leon: Began dancing and performing in Mexico and performs with Sotomotion's Movement-based Improv Lab since 2004. Her goal is to support individuals and groups in the reclamation of the stories buried in the body using the Tamalpa Life/Art approach.

Ayana Yonesaka came to San Francisco from Japan in 2009 to pursue an education in dance. As half Japanese half American, she can very much relate to the piece 'Kanrin Maru'.

Michael Spector is aspiring actor and musician for Kosen-Rufu World Peace. Michael is attending SF State University as a communications major and is dedicating his performance to Mom, Dad, Dr. Ikeda and humanity. Watch out for him for years to come as he is a soldier for culture.

Amber Held is a native of Los Angeles. She has been training in Duncan Dance with Mary Sano since 2007 and debuted in San Francisco at the Cowell Theater in Dancing Dreaming Isadora in 2008. She looks forward to performing Mary Sano's original choreography in Kanrin Maru and is happy to be working with many talented musicians, actors, and dancers. Amber dedicates this performance to Daisaku Ikeda.

Grey Wolf (Commodore Matthew Perry)

Todd Nakagawa (Manjiro Nakahama)

Special Thanks:

Mina Morita for her theatrical guidance.

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Nonoko Sato for her incredible support and assistance in casting.

Former Consul-General of Japan Mr. and Mrs. Yasumasa Nagamine for their wonderful encouragement on this project.

Mamiko Nakamura and the San Francisco Public Library

All the unnamed individuals who helped bring this work to life!!

If you enjoyed the original music from this production, CD's will be available for purchase in the lobby after the show.