

TALES OF CLAMOR

by PULLproject Ensemble

SUN | APR 30, 2023 | 5 PM
BING THEATRE
UNIVERSITY OF SOUTHERN CALIFORNIA

Photo: M. Palma Photography

CREDITS

Co-Director/Co-Creator/Principal Writer/Kem	TRACI KATO-KIRIYAMA
Co-Director/Co-Creator/Aerial Artist/Eddy	KENNEDY KABASARES
Co-Director/Technical Director	DAN KWONG
Sound Designer/Composer	HOWARD HO
Stage Manager	BRANDON CHENG
Lighting Designer	JOSE LOPEZ
Projection Designer	DAVID MURAKAMI
Costume Designer	IVY CHOU
Props Designer	EDEN TREIMAN
Chorus 1	GREG WATANABE
Chorus 2	PAULINE YASUDA
Chorus 3	SHAUN SHIMODA
Chorus 4	SHARON OMI
Chorus 5	DIAN KOBAYASHI

The performance will be followed by a conversation with creators and performers.



ACKNOWLEDGEMENTS

PULLproject Ensemble thanks these folks for their invaluable contributions:

Nikkei for Civil Rights and Redress (NCRR)
Visual Communications
Japanese American National Museum
Kinetic Theory Circus Arts
Believe Fitness Studio
Network of Ensemble Theaters
Shinso Ito Center for Japanese Religions and Culture
USC Dornsife Center for the Political Future
Japanese American Cultural and Community Center

Nancy Keystone	Script Consultant
Emily Okamoto	Movement Consultant
Lauren Hirte	Circus Consultant
Kuniharu Yoshida	Japanese Calligraphy Consultant
Derek Aiello	Newsreel Editor
Mya Worrell	Research Assistant
Colleen Uchida-Tamny	Japanese American National Museum
Dana McAtee	Believe Fitness Studio
Chris Tashima	Set Construction
Letitia Chang	Wardrobe
Pete Thornbury	Lighting Consultant
Champ Clark	Circus Apparatus Consultant
JB Naufel	Circus Training Support
Sean Miura	Consultation
Lauren Moon	Consultation
Jenny San Angel	Film Crew
Gary San Angel	Film Crew
Jason Tiangco	Film Crew

Boundless gratitude to:

Stephanie Abrams
Kamy Ahkavan
Lynn and Brian Arthurs
Park Cofield
Francis Cullado
Alison De La Cruz
Abe Ferrer
Takayo Fischer
Raquel Joyce Fujimaki
Junko Goda
Velina Hasu-Houston
Jaclyn Kalkhurst
Susan Kamei
Iku Kiriyaama
Kurt Kunyoshi
Jully Lee
Akeime Mitterlehner
Daren Mooko
Alli Nakamura
Ken Narasaki
Eric Newton
Steve Raider-Ginsburg
Jeanne Sakata
Scott Takeda
Eddy Vajarakitipongse
Rev. Duncan Williams
Eddie Wong

Presented by USC Visions and Voices. Organized by Velina Hasu Houston (Dramatic Arts) and Susan H. Kamei (History). Partners on this project include the USC Shinso Ito Center for Japanese Religions & Culture, the USC Dornsife Center for the Political Future, the Dornsife Department of History, the USC School of Religion, the USC School of Dramatic Arts, the Iovine and Young Academy, and KCRW.

Tales of Clamor was made possible with funding by the New England Foundation for the Arts' National Theater Project, with lead funding from The Andrew W. Mellon Foundation and additional support from the Doris Duke Charitable Foundation.

LAND ACKNOWLEDGEMENT

USC Visions and Voices acknowledges that the University of Southern California was built on the sacred and unceded land of the Tongva, Chumash, and Kizh people. We honor them and all indigenous people—past, present, and future—and their continued survival and contributions to our society. We also honor the legacy of the African Diaspora and recognize that this country would not exist without the free, enslaved labor of Black people. We share these acknowledgments to raise awareness about histories that are too often forgotten, to recognize our place in this history, and to affirm our commitment to social change.

WHO WRITES OUR HISTORY?

Nikkei for Civil Rights and Redress (NCRR) invites you to check out a real community treasure: The 1981 Commission on Wartime Relocation and Internment of Civilians (CWRIC) testimonies of Japanese American former WWII incarcerated. Filmed at the 1981 Federal hearings in Los Angeles by Visual Communications and NCRR, the testimonies sparked the fight for Japanese American reparations.

While each of the 150+ testimonies is powerful, longtime NCRR members have created a playlist to share their favorites and encourage you to explore the community's true history and the harsh impact of the wartime incarceration.

Visit linktr.ee/ncrrla to access the CWRIC playlist, NCRR website, and the Visual Communications website, where all the Los Angeles testimonies can be found.

DEDICATION

This show is dedicated to the memory of our dear friend, Jim Matsuoka.

In memoriam: Chao Ming “John” Yen

Honoring:

Iku Kiriyama

Kurt Kuniyoshi

Alan Nishio



**traci kato-kiriyama (Co-Director/Co-Creator/
Principal Writer/Kem)**



traci kato-kiriyama (they/she) is an award-winning multidisciplinary artist, writer/performer, theatre deviser, cultural producer, community organizer, and audiobook narrator. tkk is currently touring throughout the country with *Navigating With(out) Instruments*, their book of poetry, micro essays, and notes to self, and

is an actor/principal writer with PULLproject Ensemble, core artist of Vigilant Love, co-chair of the National Nikkei Reparations Coalition, and director/co-founder of Little Tokyo's Tuesday Night Project. tkk has been presented in hundreds of venues across the nation as an artist, actor, educator, and organizer, and their work has been featured in myriad platforms including NPR, PBS, C-SPAN, *The Hollywood Reporter*, *Los Angeles Review of Books*, *Elle.com*, *Los Angeles Magazine*, Heyday Books, Regent Press, Chaparral Canyon Press, Temple University Press, Entropy, and Bamboo Ridge Press.

**Kennedy Kabasares (Co-Director/Co-Creator/
Aerial Artist/Eddy)**



Kennedy Kabasares is an aerial artist and actor, and co-founder of PULLproject Ensemble. He has worked with: East West Players; Singapore Rep; Center Theater Group; The 18 Mighty Mountain Warriors; performance trio, zero3; Bindlestiff Studio; Playwright's Arena; Navarasa Dance Theater, and Kinetic Theory

Circus Arts. He attended high school at the San Francisco School of the Arts where he focused on acting, and studied circus arts with Judi Finelli of the Pickle Family Circus. In 2011, Kennedy was invited to compete in the Aerial Acrobatic Arts Festival in Denver, where he took first place for static trapeze. He was part of a duo trapeze act with aerialist Lynn Janovich.

Dan Kwong (Co-Director/Technical Director)



Dan Kwong is an award-winning performance artist, playwright, director, and video producer who has presented his work nationally and internationally since 1989. He co-executive produced *Artbound: Con Safos* for KCET, which was nominated for a Los Angeles-area Emmy and won an award from the Los Angeles Press Club and a National Arts & Entertainment Journalism Award in

2022. He was writer, director, and editor for *We Were All Here*, a collaboration with Paulina Sahagun that explores 100 years of multicultural history in his Santa Monica neighborhood. Kwong is associate artistic director for Great Leap and a resident mentor artist at 18th Street Arts Center. He is proud to work with traci and Kennedy on this unique show about a landmark piece of JA history.

Howard Ho (Sound Designer/Composer)



Howard Ho is a playwright and composer. His play *Various Emporia* was a finalist at the 2017 O'Neill National Playwrights Conference. His musical *End of the Line*, co-written with Kristen Rea and Chris Edgar, was a finalist in Samuel French's Off Off Broadway Short Play Festival, and is licensed by Musical Theatre International. His musical *Pretendo* was featured in Center Theatre

Group's Library Reading Series, and his play *Where I'm From* was developed at Company of Angels and featured in Center Theatre Group's Community Stories. He's been a member of writer's groups at Moving Arts, The Vagrancy, Company of Angels, and New Musicals, Inc. He has sound designed over 50 shows and was twice nominated for an Ovation Award in sound design. His YouTube channel dissecting musicals has over 100,000 subscribers and has been recognized by Lin-Manuel Miranda and Jon M. Chu. His journalism has been published in *Entertainment Weekly*, *Los Angeles Times*, *HowlRound*, and *American Theatre* magazine, and he holds degrees from UCLA and USC.

Brandon Cheng (Stage Manager)

Brandon Cheng is excited to present *Tales of Clamor* at USC. He's from San Francisco and a graduate of CSU Long Beach, with a BA in Technical Theatre. Premiere credits include *The Great Leap* (Pasadena Playhouse/East West Players), *The Chinese Lady* (Artists at Play), and *Man of God* (East West Players). Selected credits include *Sanctuary City* (Pasadena Playhouse), *Assassins* (East West Players), *Mamma Mia!* (East West Players), *The Root Beer Bandits* (Garry Marshall Theatre), *Allegiance* (Japanese American Cultural & Community Center/East West Players), *Vampire Lesbians of Sodom* (Door Ajar Theatre), *2012—The Musical!* (San Francisco Mime Troupe, and *Conf(USED)* (Youth for Asian Theater). He thanks his family and friends for all their love and support!

José López (Lighting Designer)

José López was born, raised, and currently resides in Boyle Heights, Los Angeles. His shows include *Chavez Ravine*; *Rodney King*; *Solomania* (Kirk Douglas Theater); *Black Butterfly*; *Carpa Clash* (Mark Taper Forum); *Passion*; *Golden Child*; *A Widow of No Importance* (East West Players); *Everyman in the Mall*; *Twelfth Night, or As You Were* (Cornerstone Theater Company); *Romeo and Juliet*; *The Merchant of Venice* (The Shakespeare Center Los Angeles); *In the Red Brown Water* (The Fountain Theater); *Private Battle* (Watts Village Theater); *Watts Towers Project* (Walker Art Center); *Gaytino* (Kennedy Center); *The Dodo Vaccine* (Northwest Asian American Theater); and Culture Clash's *The Mission* (La Jolla Playhouse). He has been awarded the Durfee Artist Fellowship, Brody Visual Artist Fellowship, and NEA/TCG Design Fellowship, and was a commissioned artist for the Maravalla Station of the MTA Gold Line.

David Murakami (Projection Designer)

David Murakami is a projection designer and filmmaker. Recent productions include Dallas Opera's *Everest*, *Spotlight Bar* aboard Princess Cruises, and *La Belle et la Bête* at SFJAZZ. Other credits include Opera Parallèles *Dead Man Walking* and *Champion*

and Minnesota Opera's *Das Rheingold* and *Flight*, along with productions with Opéra de Montréal, Center Theatre Group, East West Players, McCoy Rigby, South Coast Repertory, San Jose Repertory, Sun Valley Summer Symphony, Alonzo King LINES Ballet, Atlanta Opera, Arizona Opera, LA Opera, Presidio Theatre, Skylight Theatre, and Riyadh Season. David also teaches projection design at the University of California, Irvine.

Ivy Chou (Costume Designer)

Ivy Chou is a Backstage West Garland Award winner and Ovation, *LA Weekly*, and Princess Grace Award nominee, Ivy has had the honor of designing for groundbreaking experimental opera powerhouse The Industry, La Jolla Playhouse, The Theatre @ Boston Court, Antaeus, Long Beach Opera, East West Players, Cornerstone Theatre, and Malashock Dance, as well as other notable theatre, TV, and film companies. Her work has been shown nationally, including off-Broadway and at Chicago Opera Theater. A native Angeleno with a background in fashion, Ivy received her MFA from UCSD under the tutelage of Tony Award-winner Judith Dolan, and her BA in History from UC Berkeley.

Eden Treiman (Props Designer)

Eden Treiman is a current USC student who is about to graduate with a double major in Theatre and Narrative Studies. She's thrilled that her last show as a student on campus has such an important message, and hopes you enjoy the show!

Greg Watanabe (Chorus 1)



On Broadway, Greg Watanabe appeared in *Allegiance*. Other credits include off-Broadway appearances in *Ballad of Yachiyo* (Public Theater) and *Golden Child* (Signature Theater). Regionally, he performed in *Cambodian Rock Band* (Victory Gardens, City Theatre, Merrimack Repertory Theatre), *Romeo and Juliet* (OSF), *The Summer Moon* (ACT

Theatre, South Coast Repertory), *Extraordinary Chambers* (Geffen Playhouse), *The Happy Ones* (South Coast Repertory), and *Hold These Truths* (Virginia Stage Company). Recently, he appeared in *Our Town* and *The Great Leap* at Asolo Repertory Theatre. Television credits include *Madam Secretary*, *Criminal Minds*, *Curb Your Enthusiasm*, and *Reno 911*.

Pauline Yasuda (Chorus 2)



Pauline Yasuda was last seen on stage as Junko Kawai in Casa OTOI's *Masao and the Bronze Nightingale*. She works extensively as a commercial actress and can be seen in ads for Volkswagen, TD Bank, Delta Dental, Google, and AARP, to name a few. She is also a successful stand-up comedian who has been featured on Amazon Prime's *Laugh After Dark*, appeared in clubs and

festivals throughout the country, and is known for playing the maniacal Hazel Sajecka in Devolver Digital presentations at the Electronic Entertainment Expo.

Shaun Shimoda (Chorus 3)



Shaun Shimoda is originally from Kona, HI, and is glad to be working with the cast and crew on *Tales of Clamor*. Most recently, he has appeared in the Grateful Crane Ensemble's staged readings of *Garage Door Opener* and the *Nihonmachi* and *Kouhaku* shows. He was also in the P.L.A.Y. touring show of *Wondrous Tales of Old Japan*. East West Players credits include

Stew Rice, *Leilani's Hibiscus*, *Dance and the Railroad*, *The Taste of Kona Coffee*, and *Mishima*. Staged musical readings include *Manzanar: A Story of an American Family* and *Pineapple Story*. To the generations who came before, sacrificed so much, and fought for justice... a heartfelt thank you.

Sharon Omi (Chorus 4)



Sharon Omi works in theatre, film, and television, and has appeared in plays at the Ahmanson, Mark Taper Forum, South Coast Repertory, American Conservatory Theatre, Berkeley Repertory Theatre, and East West Players, among many others. She starred in *Eat with Me* (now streaming on Peacock for AAPI month) for which she won the Best Actress award at the Out on

Film Festival in Atlanta. She also appeared in the films *Yellow*, *Terminal USA*, and *Only the Brave*. Her recent television credits include *The After Party*, *Maggie*, *General Hospital*, *Forever* (Amazon), *The First* (Hulu), *Young Sheldon*, *The Resident*, *How to Get Away With Murder*, and *Criminal Minds: Beyond Borders*, among many others.

Dian Kobayashi (Chorus 5)



Dian Kobayashi is extremely honored to be taking part in *Tales of Clamor* once again. She has worked with the Grateful Crane Ensemble in their Growing Up Sansei-*Garage Door Opener* events and has performed for theatres across the country, including Pan Asian Repertory (New York City), International City Theatre (Long Beach, CA), A.C.T. (San Francisco), Sacramento Theatre Company (CA),

Sundance Children's Theatre (Provo, UT), Barrington Stage Company (Barrington, MA), Long Wharf Theatre (New Haven, CT), Public Theatre (New York City), Seattle Repertory, South Coast Repertory (Costa Mesa, CA), Huntington Theatre Company (Boston), Syracuse Stage (New York), Arizona Theatre Company (Phoenix, AZ), Berkeley Repertory Theatre (CA), Doolittle Theatre (Los Angeles), Mark Taper Forum (Los Angeles), and East West Players (Los Angeles). She has also made numerous appearances on film and TV, and dedicates her performance to Jim Matsuoka, Marian Kadomatsu, and Lewis Parker.

KNOW BEFORE YOU GO

Tales of Clamor is a hybrid theatre/circus/video piece created by PULLproject Ensemble members traci kato-kiriyama, Kennedy Kabasares, and Howard Ho.

TALES OF CLAMOR

Tales of Clamor is a mixed-media performance combining archival video footage, theatre, and circus elements. The production was created by PULLproject Ensemble members traci kato-kiriyama, Kennedy Kabasares, and Howard Ho, with community input and participation. *Tales of Clamor* incorporates the only known video record of the 1981 hearings of the Commission on Wartime Relocation and Internment of Civilians (CWRIC) about the effects of the unjust incarceration of Japanese Americans during World War II. *Tales of Clamor* was created with input from impacted community members, including a community writing workshop.

PULLproject is an L.A.-based ensemble founded in 2008 by aerial artist/actor Kennedy Kabasares and writer/actor traci kato-kiriyama. *Tales of Clamor* premiered at the Aratani Theatre Black Box in Los Angeles in 2019.

EXECUTIVE ORDER 9066

Executive Order 9066, signed by President Franklin D. Roosevelt on February 19, 1942, authorized the Secretary of War “to prescribe military areas in such places and of such extent as he or the appropriate Military Commander may determine, from which any and all persons may be excluded.” No specific group of people or location was named in the order, but it was applied to Japanese Americans on the West Coast. More than 120,000 Japanese Americans were forcibly evicted from their homes and incarcerated in ten relocation camps for years during World War II.

THE COMMISSION ON WARTIME RELOCATION AND INTERNMENT OF CIVILIANS (CWRIC)

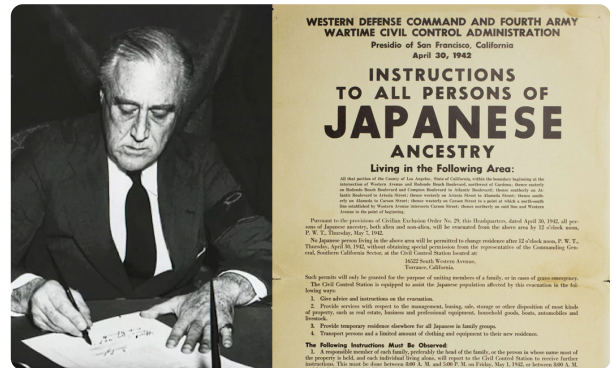
The Commission on Wartime Relocation and Internment of Civilians (CWRIC) was appointed by the U.S. Congress in 1980 to conduct an official government study of Executive Order 9066 and to review the facts and the effects of the forced relocation and incarceration of Japanese Americans during World War II. In 1981, the commission held twenty days of hearings and testimonies in ten cities across the United States, with more than 750 people testifying, including people who were incarcerated, government officials involved with the program, members of community organizations, historians, and others.

The Commission’s findings were presented in 1982 in a report called *Personal Justice Denied*, which concluded that there was no military necessity for what the U.S. government did, but was based on “race prejudice, war hysteria and a failure of political leadership. The Commission recommended remedies including an official apology from the government and redress to the survivors for what it deemed to be a grave injustice. The Civil Liberties Act of 1988 granted reparations to Japanese Americans who had been wrongly incarcerated during World War II, and the government paid



Tales of Clamor

Photo: M Palma Photography



Executive Order 9066



Manzanar Relocation Center, Manzanar, CA

Photo: Dorothea Lange



The Commission on Wartime Relocation and Internment of Civilians (CWRIC)

reparations of \$20,000 each, along with a signed apology from the president, to more than 82,500 survivors starting in 1990.

The video footage in *Tales of Clamor* is from the complete video record of the CWRIC's hearings, which comprises 23+ hours of video testimonies. Videos of the Chicago hearings are also accessible through the Northeastern Illinois University Archives.

NIKKEI FOR CIVIL RIGHTS AND REDRESS (NCRR)

Nikkei for Civil Rights and Redress (NCRR) is an L.A.-based grassroots civil rights group which fought for redress for Japanese Americans. It was founded in 1980 as the Los Angeles chapter of the National Coalition for Redress/Reparations. NCRR played a significant role in educating and activating the community to participate in the redress movement, including helping many community voices get heard at the 1981 hearings, pushing for larger/extra hearing rooms, an evening hearing and English translation for the Issei (first generation), and organizing to have hearings held outside of D.C. and closer to communities where many Japanese Americans live, such as Los Angeles. Since the passage of the Civil Liberties Act of 1988, NCRR has fought to ensure redress for all impacted groups, including Japanese Latin Americans. NCRR has also been active in solidarity with Muslim groups since 9/11 and supporting reparations for the “comfort women” and for African Americans.

FOR FURTHER REFLECTION

- How are past and present interweaved in *Tales of Clamor*?
- What does *Tales of Clamor* have to say about silence? About noise?
- What is needed to address and repair an injustice?
- How does the use of mixed media (archival video, circus, theatre) enhance or support the narrative in *Tales of Clamor*?
- What is the role of solidarity in struggles for rights or justice?

IF YOU LIKED THIS EVENT, YOU MIGHT WANT TO CHECK OUT:

- PULLproject Ensemble
pullprojectensemble.com
- Nikkei for Civil Rights and Redress
ncrr-la.org
- The Japanese American Cultural and Community Center
jacc.org
- Vigilant Love
vigilantlove.org
- Events and classes at the USC School of Dramatic Arts
dramaticarts.usc.edu
- Don't Fence Me In: Coming of Age in America's Concentration Camps* on view at the Japanese American National Museum through October 1, 2023
janm.org/exhibits/dont-fence-me-in
- Classes in the USC Dornsife Department of American Studies and Ethnicity
dornsife.usc.edu/ase

Los Angeles Times

No, my Japanese American parents were not 'interned' during WWII. They were incarcerated



The Watanabe family, from left: Yoshitaka, Toshiko, Masao, Kimiko, Tabo, Shigeo and Shizue Watanabe

Photo Courtesy of Teresa Watanabe / Los Angeles Times

INTERMENT OR INCARCERATION?

On March 16, 2023, the *Los Angeles Times* published an article by staff writer Teresa Watanabe under the headline “No, my Japanese American parents were not ‘interned’ during WWII. They were incarcerated.” The article reported that although “not many people make a distinction” between the terms *internment* and *incarceration*, the *L.A. Times* will drop the use of *internment* to refer to what happened to 120,000 Japanese Americans during World War II, using *incarceration*, *imprisonment*, or *detention* instead. Watanabe explains that *internment* (and other terms including *evacuation* and *relocation*) are euphemisms, and that *incarceration*, *imprisonment*, or *detention* more accurately describe what took place. The article also points to the *L.A. Times*' role in pushing for the incarcerations, for which the paper apologized in 2017. Read more in the [L.A. Times archives](#).



Nikkei for Civil Rights and Redress (NCRR)

DISCOVER MORE AT THE USC LIBRARIES

Adam Sexton of the USC Libraries selected the following resources to help you learn more about this event. Electronic resources are accessible through the search bar on the USC Libraries homepage at libraries.usc.edu but may require the user to log in using their USC credentials.

BOOKS

- Roger Daniels, *The Japanese American Cases: The Rule of Law in Time of War* (Lawrence: Univ. Press of Kansas, 2013).
- Deborah Gesensway, *Beyond Words: Images from America's Concentration Camps* (Ithaca: Cornell Univ. Press, 1987).
- Yuji Ichioka, et al., *Before Internment: Essays in Prewar Japanese American History* (Stanford: Stanford Univ. Press, 2006).
- Lily Yuriko Nakai Havey, *Gasa Gasa Girl Goes to Camp: A Nisei Youth behind A World War II Fence* (Salt Lake City: Univ. of Utah Press, 2014).
- James Oda, *Heroic Struggles of Japanese Americans: Partisan Fighters from America's Concentration Camps* (North Hollywood, 1980).
- Greg Robinson, *A Tragedy of Democracy: Japanese Confinement in North America* (New York: Columbia Univ. Press, 2009).
- David K. Yoo, *Growing up Nisei: Race, Generation, and Culture among Japanese Americans of California, 1924-49* (Boston: Univ. of Illinois Press, 1999).

DATABASES

[Rafu Shimpo](#)

[Japanese-American Relocation Camp Newspapers: Perspectives on Day-to-Day Life](#)

[Post War Europe: Refugees, Exile and Resettlement, 1945-1950](#)

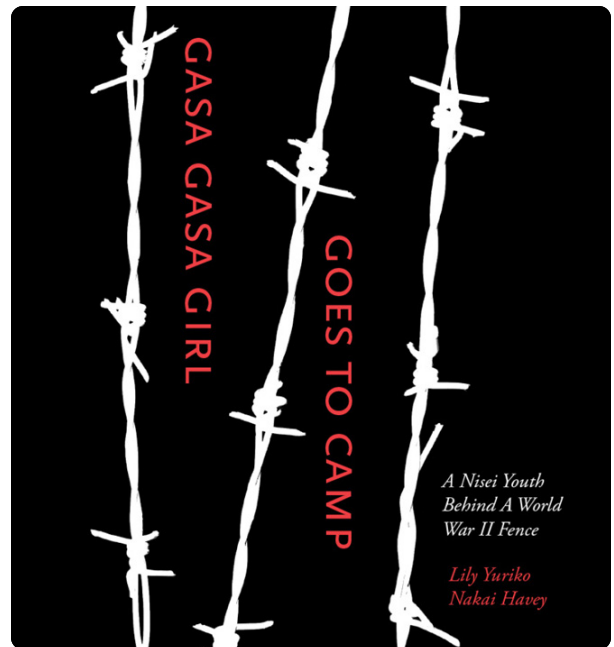
[History Vault: Japanese American Incarceration: Records of the War Relocation Authority, 1942-1946](#)

JOURNALS

[Hātomaunten senchineru](#)

STREAMING VIDEO

[From a Silk Cocoon](#) (Heson O Productions, 2006)



Chiemi Eri in front of the Rafu Shimpo office in Los Angeles, CA

