

THE UOFS C DEPARTMENT OF THEATRE AND DANCE PRESENTS

The Water Station

(*Mizu No Eki*)

BY

SHOGO OHTA

DIRECTED BY

STEVEN PEARSON

SEPTEMBER
21-23, 2017

CENTER FOR
PERFORMANCE
EXPERIMENT



UNIVERSITY OF
SOUTH CAROLINA
College of Arts and Sciences

THE UOFS DEPARTMENT OF THEATRE AND DANCE PRESENTS

The Water Station

(*Mizu No Eki*)

BY SHOGO OHTA
DIRECTED BY STEVEN PEARSON

CAST

ERIC BULTMAN
KIMBERLY BRAUN
GABRIELA CASTILLO
KALEB EDWARD EDLEY
KIMBERLY GAUGHAN
LIBBY HAWKINS
ROBYN HUNT
DARRELL JOHNSTON
DONAVON ST. ANDRE
NICK STEWART
LINDSAY RAE TAYLOR

SET/LIGHTS/SOUND STEVEN PEARSON
COSTUMES ROBYN HUNT

SPECIAL THANKS

KELLY RENKO
KEVIN BUSH
ANDY MILLS

ROBERT RICHMOND
HIPWAZEE
SID AND NANCY

About Shogo Ohta

“Ohta’s early childhood in Manchuria during the Japanese occupation of China is well documented. The traumatic experiences he had there seem to have made an indelible impression on him, and their impact can be traced in the theatre that he subsequently created.

Ohta was born in Jinan in 1939 and lived in Beijing for the duration of Japan’s occupation of China. In 1945, at the age of six, he was repatriated along with his family and other Japanese. The journey took two months. It started with a long trek from Beijing to Tianjin under the surveillance of Chinese soldiers; after a month of living in tents, the Japanese were taken by freight train to the Chinese port of Tanghou. From there they returned by ship to Senzaki, Yamaguchi Prefecture. Ohta continued travelling with his parents to Nayoro on the northern island of Hokkaido, where they had relatives. The deepest impressions he has of China date from this period.

Three images in particular relate to the theatre he was to create. One comes from the long march to Tianjin. The Japanese were permitted to take whatever belongings they could carry with them. However, during the arduous trek, many people began to discard items that had become more burdensome than their worth. At rest points, these objects would rapidly pile up into mountains of junk. Ohta remembers some innocuous things like pairs of glasses being abandoned by the wayside. He also remembers playing in the junk heaps and then looking up to find himself alone with the horizon stretching out in front of him.

In contrast to these memories of empty uninhabited land, the second image is of very cramped quarters. At Tianjin, the Japanese were herded into covered freight carriages with only an empty oil can for a toilet in the corner. Ohta remembers how the atmosphere would change when someone had to use the toilet. He feels that the change was due to the tension arising from a desire not to look or to pretend not to notice.

The last image is of boarding ship for home. This was also the final checkpoint where the weak and the sickly were weeded out from the rest. The ex-colonists had to walk across the gangway to ‘prove’ their health, and those who couldn’t were forbidden to board. As Ohta’s three-year-old brother was sickly and could not walk easily, there was great concern over how to smuggle him on board. Though the boy embarked safely, Ohta retains an image of himself and the others already on the ship while his brother is still held back at the gangway.”

THE AESTHETICS OF QUIETUDE,
by Mari Boyd, Sophia University Press, 2006

Mr. Ohta passed away in 2007.

ALSO ON STAGE

THE WHITE LIARS & BLACK COMEDY

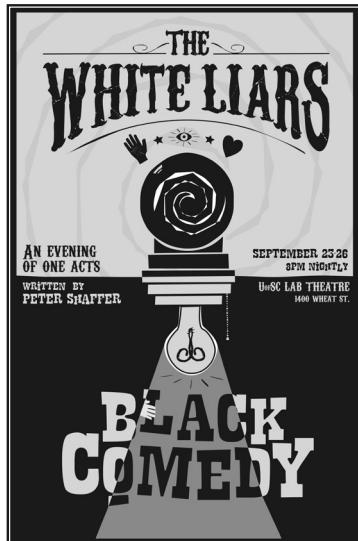
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