



WORLD PREMIERE

FORGIVENESS

BY **MARK SAKAMOTO**

STAGE ADAPTATION BY **HIRO KANAGAWA**

A JOINT PRODUCTION WITH THE ARTS CLUB THEATRE COMPANY (VANCOUVER)

MAR 7 - APR 1

2023

theatre:
CALGARY

Stafford Arima, Artistic Director



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WELCOME TO THEATRE CALGARY



I have profound faith in stories like *Forgiveness* that we tell on and off our stages. As we confront the ever-changing social, political, and physical landscape of the world, I see the potential for change — effective change — coming from the simple act of sharing a powerful story on a stage. *Forgiveness* looks at the past through the present and reveals a world teetering on the edge of an abyss. Why do we so enjoy looking back into our collective past? There is a simple answer to this inquiry – we study our past because we can view history from a safe distance. The facts a person researches about a certain topic, like World War II or the internment might anger and hurt some people, but there is nothing that person can do about it – because it is in the past. In other words, history cannot directly harm us since

it is not at arm's length. However, what we're discovering today is that the past is repeating itself. And so, we can learn from our past. As a director, to collaborate with a team of artists in translating the powerful words, images, and history of the characters within *Forgiveness* is a true gift. This gift is very personal to me as there are direct historical connections that involved my family – my father's family (the Arimas) were interned in British Columbia, and my uncle (Bruce Colette McDonald) served in the Royal Canadian Air Force as Leading Aircraftsman for three years. Their collective and individual lives were ultimately touched by the events of World War II. What makes directing this play such a miracle is that the adaptation has found a unique voice thorough the playwright, Hiro Kanagawa. Hiro has imbued Mark Sakamoto's memoir with a heavy dose of theatre poetry to allow these captivating groups of people to live and flourish on a stage. *Forgiveness* is not only a love-letter to the theatre and the intriguing ways we can tell stories, but it's also a thought-provoking piece that holds a mirror up to the world we live in today and asks important questions (without forcing an answer) about culture, tradition, xenophobia, and belonging. Since the world and how we relate to each other is evolving at a rapid pace, I sometimes find myself caught up in the cyclone of tweets and Google alerts. However, I can always rely on the grounding energy of entering a theatre, sitting in my seat, perusing through the program, and allowing myself to be open to the wonderment and breathtaking power of theatre storytelling. I hope that you find a similar sensations as you experience this performance of *Forgiveness*.

- **STAFFORD ARIMA**
ARTISTIC DIRECTOR

LAND ACKNOWLEDGEMENT

In the spirit of reconciliation, Theatre Calgary acknowledges that we live, work and create on the traditional territories of the Blackfoot Confederacy (Siksika, Kainai, Piikani), the Tsuut'ina, the Îyâxe Nakoda Nations, the Métis Nation (Region 3), and all people who make their homes in the Treaty 7 region of Southern Alberta. They were the original occupants of this land and continue to be here to this day. Theatre Calgary is grateful to have the opportunity to present in this territory.

GENERAL INFORMATION

- **Cameras and audio/visual recording devices are not permitted in the theatre.**
- **Video and audio recording of this production is strictly prohibited.**
- We ask that you please refrain from using your cell phone, smart watch, or any other digital device, in any capacity, during the performance.
- Good theatre etiquette benefits everyone. Please do not talk or unwrap candies during the performance, remain in your seat until the curtain call is finished and the house lights have been turned on.
- Babies are not permitted in the theatre.
- We also offer relaxed performances. For more information, visit our website.
- Assisted listening devices for the hard of hearing are available at the coat check.
- For first aid assistance, see the house manager, or nearest usher.

SAFETY AND COMFORT

- At Theatre Calgary, we recognize our responsibility to have practical guidelines in place to ensure our performances are safe and enjoyable for everyone. To learn more about our current Safety and Comfort protocols go to theatrecalgary.com/comfort-and-safety or scan here:



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PLAYWRIGHT'S NOTES



Throughout the rehearsal process and even into the previews of *Forgiveness* in Vancouver earlier this year, the play you are about to see underwent numerous edits, cuts and rewrites on a near-daily basis. For my dramaturg Stephen Drover, the quote: "A play is never finished, merely abandoned," became a kind of mantra.

The quote has various attributions but in the theatrical context, it appears to originate with American director Alan Schneider. In 1962 as he was about to premiere *Who's Afraid of Virginia Woolf?* on Broadway, Schneider remarked to a journalist, "I don't know of any perfect play. A work of art is never completed, only abandoned. The only perfect play is a dead play."

I have never felt this more keenly than with *Forgiveness*. The story began, after all, as the lived experience of Mark Sakamoto's grandparents, Ralph MacLean and Mitsue Sakamoto. As a work of literary art, *Forgiveness* was then an essay Mark wrote for the *Globe and Mail*. He expanded it into a beloved and award-winning book which was then adapted by me for the stage and magnificently realized in this production directed by Stafford Arima. The play has enjoyed a tremendously successful run in Vancouver, but even as the show opened Stafford and I knew that there were changes we wanted to make for Calgary, changes we simply ran out of rehearsal time to implement. The great gift of this co-production between the Arts Club and Theatre Calgary and the "rolling premiere" the show has been accorded is that we now have an opportunity to incorporate everything we learned at the Stanley in Vancouver into our run here at the Max Bell.

None of this could have happened, of course, without a director, a cast and crew, and a design team willing and able to roll with the punches. It is a testament to their artistry, commitment and fearlessness that *Forgiveness* remains a living, evolving work of art. And now you, the Calgary audience, will play a large role in how this play continues to grow.

The phrase "it takes a village" comes to mind as I reflect on how the play *Forgiveness* was created. I am forever grateful to Ralph MacLean and Mitsue Sakamoto who lived this story, to Mark Sakamoto who shared their experiences with the world, and to his extended family who trusted me and embraced me as one of their own. The work of creating a production of this scale and ambition could then not have been done without the generous and steadfast support of virtually every resource available in the Canadian theatre ecology. From the word go, both the Arts Club and Theatre Calgary were unwavering in their belief that this play would be produced. The Banff Playwrights' Lab provided the time, space, and resources for me to complete the first draft. And an immensely important grant from the National Creation Fund allowed the design team to integrate animation by Cindy Mochizuki into the overall concept.

Forgiveness remains, thankfully, imperfect, not dead. To experience it, I hope, is to experience something organic. I know I speak for all involved when I say that we are thrilled to now welcome you, the Calgary audience, on the next leg of this show's evolution.

- HIRO KANAGAWA
PLAYWRIGHT

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WORLD PREMIERE

Max Bell Theatre at Arts Commons

March 7 - April 1, 2023

theatre:
CALGARY

Stafford Arima, Artistic Director

presents

FORGIVENESS

BY **MARK SAKAMOTO**

STAGE ADAPTATION BY **HIRO KANAGAWA**

A joint production with the Arts Club Theatre Company (Vancouver)



Developed with support from the National Arts Centre's National Creation Fund



Additional Development support provided by the 2019 Playwrights Lab at the Banff Centre for Arts and Creativity



Director	STAFFORD ARIMA
Dramaturg	STEPHEN DROVER
Set Design	PAM JOHNSON
Costume Design	JOANNA YU*
Lighting Design	JOHN WEBBER
Sound Design	JOSHUA D. REID
Original Composition	REZA JACOBS
Video Design & Animation	CINDY MOCHIZUKI
New Media System Projection Design Team	CHIMERIK 似不像 COLLECTIVE
New Media System Projection Designer	SAMMY CHIEN
Chimerik Intern Assistant Designer	VANKA SALIM
Fight Director & Stunt Coordinator	MIKE KOVAC
Intimacy Director	JESSICA ANNE NELSON
Cultural Consultant & Dialect Coach (Japanese Canadian)	JULIE TAMIKO MANNING
Japanese Language Consultant	YAYOI HIRANO
Voice & Dialect Coach (East Coast Canadian)	JANE MACFARLANE
Military Consultant	PETER COLENUTT
Assistant Director	HOWARD DAI
Assistant Set Design	RYAN CORMACK
Assistant Costume Design	MELICIA ZAINI
Assistant Sound Design	BRONWYN BOWLBY
Animation Assistant	CHERRY WEN WEN LU
1960's Dancing and Celtic Jig Choreographed by	SHELLEY STEWART HUNT
Stage Manager	ERIKA MOREY
Assistant Stage Manager	PETER JOTKUS
Apprentice Stage Manager	BRIANNA DIODATI

*Indicated designers on this production are represented by the Associated Designers of Canada, IATSE Local ADC659.

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FORGIVENESS

CAST

Mitsue Sakamoto	YOSHIE BANCROFT
Mortimer, Father, Recruiter, Mr. Archibald	JEROD BLAKE
Ralph MacLean	GRIFFIN CORK
Stan, Pat	DANIEL FONG
Miyoko, Mrs. Yamamoto	JUNE FUKUMURA
Tomi	MANAMI HARA
Phyllis, Darlene, Mother, Mrs. Rutt	ALANA HAWLEY PURVIS
Cooper, Hastings Guard	FIONN LAIRD
Deighton, Adams, Wedding Officer	JACOB LEONARD
Ron, Ichiro	ISAAC LI
Diane, Socialite, Nurse, Woman on Train	ALLISON LYNCH
Yosuke, Kato, Launderer	JOVANNI SY
Hideo Sakamoto	KEVIN TAKAHIDE LEE

Forgiveness runs approximately 2 hours, 45 minutes, including one 20 minute intermission.

Head of Sound	BRONWYN BOWLBY
Head of Lighting	CATHARINE CRUMB
Head Stage Carpenter	BEN MOORE
Head Dresser	RACHEL MICHELLE SHERIDAN
Assistant Head of Sound	MICHAEL GESY
Head of Video	DANIEL PLUMTREE
Video Operator	TARA KIELY
Assistant Head Stage Carpenter	JOSH SEMOS
Stage Carpenter	JACKSON BUCHANAN
Dressers	CHELSEA BREWER, KELSEY MILLER
Wig Runner	MELISSA SAVINKOFF

The video or audio recording of this performance by any means is strictly prohibited.

Front cover photo: Yoshie Bancroft and Griffin Cork; projection design by Cindy Mochizuki; photo by David Cooper for the Arts Club Theatre Company.

Theatre Calgary is a member of the Professional Association of Canadian Theatres, and operates within the jurisdiction of the Canadian Theatre Agreement. Theatre Calgary employs technicians under a collective agreement with the I.A.T.S.E. Theatre Calgary is a resident company of Arts Commons, operating out of Arts Commons Max Bell Theatre.





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CAST



YOSHIE BANCROFT

Mitsue Sakamoto

(she/her) Theatre Calgary debut. Elsewhere: *The Orchard (After Chekhov)* (Arts Club); *Exit, Pursued by a Bear* (Globe Theatre); *Griffin & Sabine* (Belfry); *JAPANESE PROBLEM* (Universal Limited/Soulpepper); *Home Is A Beautiful Word* (Sum Theatre/Persephone). Film & TV: *Superman & Lois*, *Bones of Crows*, *Alaska*, *A Million Little Things*, *Color My World with Love*, *Christmas Under the Stars*. Yoshie is a member of Vancouver's Japanese Canadian Hastings Park Interpretive Centre Society, working to establish a commemorative interpretive centre at the site of the 1942

incarceration at Hastings Park. hastingspark1942.ca/centre yoshiebancroft.com



JEROD BLAKE

Mortimer, Father, Recruiter, Mr. Archibald

(he/him) For Theatre Calgary: *A Midsummer Night's Dream* (Shakespeare by the Bow 2019). Elsewhere: *Frankenstein* (Jupiter Theatre); *The Lion, the Witch, and the Wardrobe* (ATP); *Spinning, Eden, Stones in His Pockets* (Liffey Players). Film & TV: *Under the Banner of Heaven*, *The Birds Who Fear Death*, *Heartland*, *Wilderness*, *Black Summer*, *Heart's Creek*, *Damnation*. A three-time CAT Award winner and graduate of the Company of Rogues Masterclass program, Jerod would like to thank his mom and Don, Joe and the faculty at Rogues, the Calgary Drop-In

Centre management/staff, and the Big Guy in the Sky for all their support and love.



GRIFFIN CORK

Ralph MacLean

(he/him) For Theatre Calgary: *A Midsummer Night's Dream* (Shakespeare by the Bow 2019). Elsewhere: *Stones in His Pockets* (Rosebud Theatre); *12 Days of Christmas* (Stage West/Birnton Theatricals); *Last Christmas* (Lunchbox Theatre) and *Richard III* (The Shakespeare Company). Griffin was named one of the AFA's Top 25 Young Artists in 2019, and a Lieutenant Governor of Alberta's Emerging Artist in 2020. He sends love to Karen, Kevin, Max, and his Oma, who hates list-y bios. (Sorry Oma!)



DANIEL FONG

Stan, Pat

(he/him) For Theatre Calgary: *A Christmas Carol* (2018), *A Midsummer Night's Dream* (Shakespeare by the Bow 2012). Elsewhere: *Romeo & Juliet* (Bard on the Beach); *Joseph and the Amazing Technicolor Dreamcoat* (Rosebud Theatre); *US* (The Globe); *The Lion, the Witch, and the Wardrobe*, *Fortune Falls*, *The Circle* (ATP). Daniel is a mixed-race Chinese/European performer born and raised in Moh-kíns-tsis (Calgary) and is thrilled to be joining this wonderful team! Daniel is supported by his amazing wife Nadia, and his friends and family.

CAST



JUNE FUKUMURA

Tomiko, Mrs. Yamamoto

(she/her) Theatre Calgary debut. Elsewhere: *Animus Anima* (Trade Co.); *MINE* (Theatre Replacement); *12 Minute Madness* (Centre for Embodied Performance). Film & TV: *Shōgun* (FX), *Pachinko* (Apple TV+), *Joy Ride* (Lionsgate); Selected voice work: *Restoring Harmony* (The Chop Theatre); *1000xResist* (Sunset Visitor); *Mizuko* (CBC Podcasts). June is a multi-discipline, nisei theatre artist from Vancouver. She is honoured to be making her Theatre Calgary debut with *Forgiveness*. She is a graduate of Simon Fraser University's Theatre Performance program and works

as an actor, clown, deviser, and dramaturg; Artistic Director of Popcorn Galaxies and the Co-Founder of New(to)Town Collective.



MANAMI HARA

Tomi

(she/her) Theatre Calgary debut. Elsewhere: *Courage Now* (Firehall Arts Centre); *Kuroko* (vAct); *Cat Killer*, *Baking Time* (PHT); *China Doll* (Gateway Theatre); *This Stays in the Room* (Horseshoes & Hand Grenades Theatre); *After the Quake* (Pi Theatre/Rumble Production); *Top Girls* (Vancouver Playhouse); *Sexual Practices of the Japanese* (Theatre Replacement); *Hanna's Suitcase* (Grand Theatre), *Apple* (Touchstone Theatre); *The Tempest* (Globe Theatre); *Romeo and Juliet* (Carousel Theatre for Young People). Film & TV: *Shogun*, *Stargate*:

Atlantis, *Da Vinci's Inquest*. Manami is an actor, playwright, instructor, interpreter/translator, and dramaturg. Her critically acclaimed play *Courage Now* just had its world premiere at the Firehall Arts Centre. She is privileged to work with an amazing team at the Presentation House theatre as the Director of Applied Theatre. Manami is a Jessie Richardson Award winner and nominee for her acting and collaborative creations and a graduate of Studio 58.



ALANA HAWLEY PURVIS

Phyllis, Darlene, Mother, Mrs. Rutt

(she/her) For Theatre Calgary: *Blow Wind High Water*. Elsewhere: *Network* (Citadel Theatre/RMTC); *Garneau Block*, *Venus In Fur* (Citadel Theatre); *The Humans* (Canadian Stage/CT); *Coriolanus* (STC's ACA); *Sequence* (Downstage Theatre); *Closer* (Ground Zero); *Drama: A Pilot Episode* (ATP); *I'll Be Back Before Midnight* (Vertigo Theatre); *The Winter's Tale*, *Caesar & Cleopatra*, *Romeo & Juliet*, *Bartholomew Fair*, *Love's Labour's Lost* (Stratford Festival). Film & TV: *Charmed* (CW), *Supergirl* (Warner Bros./DC); *Range Roads* (North Country Cinemas - 2022 Canadian

Screen Awards Nomination Best Actress). Training: Academy for Classical Acting (MFA), Birmingham Conservatory, and UofA's BFA Acting. Alana is a vocal coach/instructor with Bard on the Beach, Arts Club, On the Mic, Douglas College, and the LGBTQ+ Wellness Centre specializing in Trans vocal care.

CAST



FIONN LAIRD

Cooper, Hastings Guard

(he/him) For Theatre Calgary: *The Louder We Get*, *Billy Elliot The Musical*, *A Christmas Carol* (2012-15, 2017-18). Elsewhere: *Julius Caesar*, *Macbeth*, *Richard III* (The Shakespeare Company); *Hair* (Brown Cow Collective). Film & TV: *Under the Banner of Heaven*. Fionn attends The Creative School at Toronto Metropolitan University (formerly Ryerson) in the Acting discipline. He is incredibly passionate about theatre, music, dance, and playwriting, and is delighted to be back at Theatre Calgary! Thanks to Mum and Dad.



JACOB LEONARD

Deighton, Adams, Wedding Officer

(he/him) Theatre Calgary debut. Elsewhere: *Not a Day Goes By* (City Opera Vancouver); *Mary's Wedding* (Firehall Arts Centre); *Tomorrow Love Paris Departure* (Studio 58); *Cabaret* (Queen's Musical Theatre); *The End of the World Club* (Dan School); *Concord Floral* (Theatre Kingston). Jacob is an actor, singer and writer based in Vancouver, BC. He is a graduate of Studio 58 and Queen's University where he received his Acting Diploma and Life Science degree, respectively. He would like to thank every teacher and mentor for the endless knowledge and talent

they have given him over the years; and, of course, his parents and grandparents for their love and smiles.



ISAAC LI

Ron, Ichiro

(he/him) Theatre Calgary debut. Elsewhere: *The Code* (Green Thumb); *She Sells Sea Shells* (United Players); *Anon(ymous)*, *Antony and Cleopatra* (Studio 58); *Of Mice and Men* (Promethean); *Cabaret*, *Mortified* (Studio 58); recent directing credits include: *Derwent is Different* (Green Thumb); *King Lear*, *Saint Joan* (Promethean); *Chicken Wings & Jell-O Shots* (Studio 58). Isaac is an actor, director, producer based in the land of the Coast Salish peoples—*Sḵwx̱wú7mesh* (Squamish), *Stó:lō* and *Səlilwətaʔ/Selilwitulh* (Tseil-Waututh) and *xʷməθkʷəy̓əm* (Musqueam) Nations.

He is a graduate of Studio 58 and artistic director of Promethean Theatre. Upcoming projects: *Goodnight Desdemona*, (*Good Morning Juliet*) at Blue Bridge Theatre.

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PATTISON

Proud to play a support role in
Theatre Calgary's production
of Forgiveness.

PATTISON

Photo: Griffin Cork and Yoshie Bancroft; projection
design by Cindy Mochizuki; photo by David Cooper
for the Arts Club Theatre Company.

CAST



ALLISON LYNCH

Diane, Socialite, Nurse, Woman on Train

(she/her) For Theatre Calgary: Sound Designer/Composer – *A Christmas Carol* (2019-21), *Steel Magnolias*, *The Scarlet Letter*; *As You Like It*, *Romeo and Juliet* (SBTB 2013), *Comedy of Errors* (Shakespeare on the Go); Music Director – *A Christmas Carol* (2016-19); Actor – *Steel Magnolias*, *A Christmas Carol* (2010-19), *The Secret Garden*, *Dear Johnny Deere*, *One Man, Two Guvnors*. Elsewhere: Allison was the recipient of four Betty Mitchell awards for *Romeo & Juliet* (The Shakespeare Co.); *Ash Rizin'* (Alberta Theatre Projects); *Twisted* (Forté); Composer: *The Scarlet Letter*

(Theatre Calgary), as well as a Greater Victoria Regional Theatre Awards Critic's Choice award for Design for *The Ministry of Grace* (The Belfry). You may have also seen Allison onstage at the NAC, The Grand, Rainbow Stage, Persephone, The Drayton Festival, the Chemainus Theatre Festival, Vertigo, ATP, Lunchbox, OYR, and as far abroad as Kuala Lumpur with the Malaysian Philharmonic Orchestra. Her album *Skin & Flame* is on all streaming platforms.



JOVANNI SY

Yosuke, Kato, Launderer

Theatre Calgary debut. Elsewhere: *Dig* (Ghost River); *End Dream* (Theatre Junction); Mr. Miyagi in the pre-Broadway premiere of *The Karate Kid: The Musical* (STAGES St Louis); *Noises Off*, *The Great Leap* (Arts Club); As Director: *Murder on the Orient Express* (Vertigo Theatre); *Yoga Play*, *Valley Song*, *Closer Than Ever* (Gateway); *God of Carnage*, *Antigone*, *Blackbird* (Theatre du Pif, Hong Kong); As Playwright: *Nine Dragons* (Vertigo/Gateway—Jessie Awardwinner, Betty nomination); *A Taste of Empire* (Cahoots); In Development: *Salesman in China* (Stratford

Festival); *Kowloon Bay* (Vertigo); *The Tao of the World* (Citadel/Arts Club—PGC Comedy Award winner). Giovanni is the former Artistic Director of Gateway Theatre and Cahoots Theatre and an MFA Candidate at the University of Calgary's School of Creative and Performing Arts.



KEVIN TAKAHIDE LEE

Hideo Sakamoto

Theatre Calgary debut. Elsewhere: *Surrey Re-Enactors* (Museum of Surrey); *Hold These Truths* (EJCA & University of Alberta); *A Charlie Brown Double Bill* (Carousel Theatre for Young People); *Tom Pinkerton: The Ballad of Butterfly's Son* (Vancouver Asian Canadian Theatre); *Chernobyl the Opera* (Troika Collective). Film & TV: *Walk with Me*, *Untold Stories of the ER*. Kevin is the recipient of the Bill Miller Artist Fund, NAJC Endowment Fund, and BC Arts Council Grants.

CREATIVE TEAM



HIRO KANAGAWA

Playwright

(he/him) Theatre Calgary debut. Elsewhere: *The Patron Saint of Stanley Park* (Arts Club). Hiro is an award-winning actor and writer based in Vancouver. His full-length plays *The Patron Saint of Stanley Park* and *The Tiger of Malaya* have been performed across Canada, as have many of his shorter works. He received the 2017 Governor-General's Literary Award for Drama for his play, *Indian Arm*. Also a script doctor and consultant, Hiro has served as a story editor on several critically-acclaimed Canadian television series, including *Da Vinci's Inquest*, *Da*

Vinci's City Hall, *Intelligence*, and *Blackstone*. Hiro's next play, *Urashima*, co-commissioned by the Banff Centre and the Stratford Festival, is inspired by the astonishing true accounts of nineteenth-century Japanese castaways in the Pacific Northwest.



STAFFORD ARIMA

Director

(he/him) Stafford is the Artistic Director of Theatre Calgary. In 2015, he became the first Asian Canadian to direct a Broadway musical – *Allegiance*; and was nominated for a 2004 Olivier Award for his direction of *Ragtime* (West End). Additional credits: *The Secret Garden*, *Mary and Max*, *A Christmas Carol*, *Billy Elliot The Musical* (Theatre Calgary); *Altar Boyz* and *Carrie* (Off-Broadway); *Jacques Brel Is Alive and Well and Living in Paris* (Stratford Festival); *Bhagin' It* (La Jolla Playhouse), *Dial M for Murder* (The Old Globe). Stafford was Associate

Director on *Seussical* and *A Class Act* (Broadway). He is a graduate of York University, and an Adjunct Professor at UC Davis. He is a founding Board member of the Canadian Guild of Stage Directors and Choreographers. Stafford dedicates his work on *Forgiveness* to his father (Ray), his aunts (Tak and Tosh), his uncle (Mush), and his grandmother (Same) who were interned in Slocan Valley, BC. staffordarima.com



STEPHEN DROVER

Dramaturg

(he/him) For Theatre Calgary: *Skydive*. Stephen is a dramaturg and director based in Vancouver and originally from Newfoundland. He is a graduate of Memorial University, UBC, and the University of Ottawa and is currently in charge of New Works and Professional Engagement at the Arts Club. Notable dramaturgy projects include: *Redbone Coonhound* by Amy Lee Lavoie & Omari Newton, *Harlem Duet* by Djanet Sears, *Indian Arm* by Hiro Kanagawa, *The Society for the Destitute presents Titus Bouffonius* by Colleen Murphy, *The Cull* by Michele Riml & Michael St.

John Smith, and *Teenage Dick* by Mike Lew. A four-time recipient of a Jessie Richardson Award for directing, he has directed productions of *Hand to God*, *Romeo & Juliet*, *Hamlet*, *The Last Days of Judas Iscariot*, *Cock*, *Richard III*, *Mustard*, *Mary's Wedding*, *Macbeth*, *Oedipus the King* and others.

CREATIVE TEAM



PAM JOHNSON

Set Design

For Theatre Calgary: *King Lear*, *Much Ado About Nothing*, *W.O. Mitchell's Jake and the Kid*. Elsewhere: *Closer Than Ever* (debut, 1991); *Blues in the Night*, *The Visit*, *Side by Side* by *Sondheim*, *Under the Influence*, *All My Sons*, *Memory of Water*, *Jacques Brel Is Alive and Well and Living in Paris*, *Mom's the Word*, *Mom's the Word: Unhinged*, *Age of Arousal*, *Mrs. Dexter and Her Daily*, *Mom's the World: Remixed*, *Intimate Apparel*, *Master Class* (costumes), *Saint Joan*, *Bakersfield Mist*, *Redpatch*, *Kinky Boots*, *Mom's the Word: Talkin' Turkey* (Arts Club). Film & TV: *Done & Undone* (Bard on the Beach), *The Garden of Alice*, *The Italian Lesson*, *Bon Appetit* (Pacific Opera). Pam has also worked at Bard on the Beach, Vancouver Playhouse, Shaw Festival, Belfry Theatre, and several companies across Canada. Pam has received many Jessie Richardson Awards, as well as a Career Achievement Award.



JOANNA YU

Costume Design

(she/her) Theatre Calgary debut. Elsewhere: Recent designs include *'da Kink in My Hair* (set design, Soulpepper, TO Live); *The Queen in Me* (Canadian Opera Company/Amplified Opera/Nightwood); *1939* (Stratford Festival); *R.U.R. Torrent of Light* (costumes, Tapestry Opera); *among men* (Factory Theatre); *How to Fail as a Popstar* (Canadian Stage). Joanna is an award-winning set and costume designer working in theatre, film and dance. Joanna's designs have been seen on stages across Canada and internationally; of over 100 shows, more than half have been new works. She is the winner of the Pauline McGibbon Award and the Virginia Myrtle Cooper Award for costume design. Joanna sits on the board for the Associated Designers of Canada (ADC659). joannayudesign.com



JOHN WEBBER

Lighting Design

For Theatre Calgary: *Olegin* (Arts Club presentation). Elsewhere: *Kinky Boots* (Arts Club); *The Wizard of Oz*, *Chelsea Hotel* (Western Canada Theatre); *The Little Mermaid* (East Van Panto/Theatre Replacement). John is honoured to be a back with Theatre Calgary and the Arts Club once again, and to be a part of the production of *Forgiveness*. A long-time designer of both sets and lighting, he has had the privilege of working with some of Canada's most talented and adventurous artists.



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CREATIVE TEAM



JOSHUA D. REID

Sound Design

For Theatre Calgary: *Ragtime: A Concert Performance*, *Million Dollar Quartet*, *The Louder We Get*, *Billy Elliot The Musical*, *The Secret Garden*. Elsewhere: Recent design selections include *A Christmas Carol* (Broadway, Geffen Playhouse; LA Drama Critics Circle Award, LA Ovation Award); *West Side Story* (Teatro Lirico di Cagliari); *A Little Night Music* (Arizona Opera); *Dr. Seuss' How the Grinch Stole Christmas* (national tour); *The Color Purple* (national tour); *Girlfriend* (TheatreWorks Hartford; Connecticut Critics Circle Award). Joshua is a sound and

systems designer, working extensively on Broadway, Off-Broadway, national tours, international productions and sound system installations. Full credentials at ReidSoundDesign.com.



REZA JACOBS

Original Composition

Theatre Calgary debut. Reza is an award-winning music director, arranger, composer, and sound designer, known for his versatility in style and genre. Credits include Composer and Sound Designer for the Shaw Festival, Stratford Shakespeare Festival, the Arts Club Theatre Company, Factory Theatre, Tarragon, Passe Muraille, Volcano, Cahoots, the Luminato Festival, and Harbourfront's World Stage Festival. As Music Director, he has won Dora Mavor Moore Awards for *Life After* (Best Music Direction and Best Musical, 2018); *London Road* (Best

Music Direction and Best Musical, 2014); *Caroline, or Change* (Best Music Direction and Best Musical, 2012); and *Assassins* (Best Musical, 2010). He has played Ted in *2 Pianos 4 Hands* (National Arts Centre, Globe, Centaur), and has been the resident Canadian Music Director for Andrea Martin's one-woman show, *Everything Must Go*. He is the inaugural Penny Fine & Hugh Furneaux Director of Music for the Musical Stage Company. His favourite gig of all time is being partner to Stephanie and father to Arabel, Iris, and Winter.



CINDY MOCHIZUKI

Video Design & Animation

(she/her) Theatre Calgary debut. Elsewhere: Visual and animation design for Theatre Replacement, Urban Ink Productions, Little Onion Puppet Co, Lisa Mariko Gelley, and Veronique West. Cindy creates multi-media installation, audio fiction, performance, animation, drawings and community-engaged projects. She has exhibited, performed and screened her work in Canada, US, Australia, and Japan. Recent exhibitions include the Nanaimo Art Gallery, Surrey Art Gallery, Vancouver Art Gallery, Burrard Arts Foundation, Richmond Art Gallery,

Frye Art Museum, and Yonago City Museum. She was the recipient of the Jack and Doris Shadbolt Foundation for the Visual Arts VIVA Award (2020) and the Vancouver's Mayor's Arts Award in New Media and Film (2015).

CREATIVE TEAM



SAMMY CHIEN (CHIMERIK 似不像 COLLECTIVE)

New Media System Projection Design

(he/she/they) Theatre Calgary debut. Elsewhere: *The Great Leap* and *Redbone Coonhound* (Arts Club). Sammy Chien 簡上翔 is a Taiwanese-Canadian immigrant and queer artist-of-colour, who's an interdisciplinary artist, director, performer, researcher, and mentor in film, sound art, new media, performance, movement, and spiritual practice. With over 400 collaborative projects, his work has been exhibited across Canada, Western Europe, and Asia including Centre Pompidou (Paris) and the National Centre for the Performing Arts

(Beijing). He has worked with pioneers of digital performance: Troika Ranch and Wong Kar Wai's Cinematographer Christopher Doyle, and active in projects engaging various underrepresented communities. Sammy has been featured on magazines, TV and commercials such as *Discorder*, *Keedan*, *CBC Arts*, and *BenQ*. Sammy is currently leading a dance research project "We Were One" and media arts project "Ritual-Spective 迴融", both funded by Canada Council for the Arts and BC Arts Council. Sammy is the official instructor of Isadora, Member/Council of MotionDAO and Artistic Director of Chimerik 似不像, an award winning new media art & design collective.



MIKE KOVAC

Fight Director & Stunt Coordinator

Theatre Calgary debut. Elsewhere: *The Thing About Men* (debut, 2009); as Fight Director: *Disney's Beauty and the Beast*, *Mustard*, *Misery*, *Noises Off* (Arts Club); *Children of God*, *Les Filles du Roi* (Urban Ink); *Sweeney Todd*, *Cabaret* (Snapshots Collective); *She Kills Monsters*, *The Crucible* (UBC). Film & TV: *Batwoman*, *Tin Star*, *The 100*, *Supernatural*, *Kung Fu*, *Fake Blood*. Mike is the recipient of the Paddy Crean Award and J.P. Fournier Award - Fight Directors Canada.



JESSICA ANNE NELSON

Intimacy Director

(she/her) Theatre Calgary debut. Elsewhere: *Cipher* (Assistant Director & Co-Intimacy Director, 2020) (Arts Club). Jessica is an award-winning theatre director, and intimacy director, living and working on the stolen and traditional lands of the Coast Salish peoples. Jessica sets the bar for creating respectful, passionate, and imaginative spaces for artists to play in her provocative productions. Her intimacy direction centers on the principles of creating consent based and trauma informed work where we can have braver rehearsal and creation spaces. Thank you to

her husband, Mike, for all his love and support - she really couldn't do this work without him.
jessicaannnelson.com

CREATIVE TEAM



JULIE TAMIKO MANNING

Cultural Consultant & Dialect Coach (Japanese Canadian)

(she/her) Theatre Calgary debut. Elsewhere: *The Tashme Project*; *The Living Archives* (Tashme Productions/Firehall Arts Centre); *Burning Vision* (Rumble Theatre); *Mixie and the Halfbreeds* (Newworld Theatre); *Paradise Lost* (Centaur Theatre); *Jean Dit* (Centre du Théâtre d'Aujourd'hui); *Othello* (Scapegoat Carnivale/Segal Centre). Julie is an award-winning actor and theatre creator from Tiohtià:ke/Montréal. She is currently completing her third play, *Mizushōbai*, based on the life of Kiyoko Tanaka Goto, a Japanese picture-bride turned 'underground'

business woman in 1930s British Columbia, with a Montreal production in October 2023.



YAYOI HIRANO

Japanese Language Consultant

Theatre Calgary debut. Elsewhere: *Identity - Ancestral Memory* (2011); *Medea/Rokujo* (2013); *Okuni* (2017); *Comedia* (2020); *A Life at the Hawk's Well* (2022); collaboration with pianist Sara D. Buechner at Carnegie Hall, NY (2017) and the Smithsonian in Washington, D.C. (2018). A native of Japan, Yayoi is a graduate of Toho Gakuen College of Drama. In 1989, she became the first mime artist to receive the Japanese Ministry of Education Fellowship, and spent a year collaborating with mime and dance artists in Germany and Canada.

Yayoi has extensive experience with both western and traditional Japanese dance theatre. Her career as a solo performer includes numerous European, Asian festivals and many North American tours, for 14 countries and over 30 cities.



JANE MACFARLANE

Voice & Dialect Coach (East Coast Canadian)

(she/her) For Theatre Calgary: Resident Voice Coach - More than 60 productions since 2000 including *Little Women*, *The Importance of Being Earnest*, *Million Dollar Quartet*, *Steel Magnolias*, *Admissions*, *The Louder We Get*, *Noises Off*, *Billy Elliot the Musical*, *The Scarlet Letter*, *Mary and Max - A New Musical*, *Honour Beat*, 11 seasons of Shakespeare by the Bow and 15 years of *A Christmas Carol*. Recently, Jane adapted and directed the 2022 Shakespeare on the Go production of *The Merry Wives of Windsor*. She has also worked for ATP, is the Voice & Dialect Consultant for

Vertigo Theatre and the Voice & Text Coach for The Shakespeare Company. Jane also coaches Voice and Presence through her business Voice Activated. She has taught Voice for the Actor and Acting at such institutions as York University, Harvard University, Southern Methodist University, MRU, UofA, and is currently on faculty in the Drama Division in the School of Creative & Performing Arts at UCalgary.



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CREATIVE TEAM



PETER COLENUTT

Military Consultant

Theatre Calgary debut. Peter served in the British Columbia Regiment and deployed to Afghanistan with the Lord Strathcona's Horse (Royal Canadians) Regiment.



HOWARD DAI

Assistant Director

(he/him) Theatre Calgary debut. Howard was last seen on stage in *The Five Vengeances* and *New Societies*. He was the 2022 artist-in-residence with PuSh Festival and Royal Court Theatre with his new play *菠蘿麵包 Pineapple Bun*, and is a current Associate Artist with rice & beans theatre. He holds a BFA in Theatre Performance from SFU.



RYAN CORMACK

Assistant Set Design

Theatre Calgary debut. Elsewhere: *Kinky Boots* (Arts Club); *Yaga* (Touchstone); *A Shakesperience* (Bard on the Beach); *Mr. Burns, A Post-Electric Play* (DSDM); *If/Then, Bring It On!* (QMT); *Christina the Girl King* (5th Co); as Assistant Set Designer: *The Jungle Book* (Alberta Theatre Projects) *Done/Undone, Romeo and Juliet* (Bard on the Beach); *Actually, The Great Divide* (Harold Green/Obsidian). Ryan is a graduate of the DAN School of Drama and Music; studied Set and Costume Design at the National Theatre School of Canada.



MELICIA ZAINI

Assistant Costume Design

(they/them) Theatre Calgary debut. Elsewhere: *My Little Tomato* (VACT/Zee Zee Theatre); *Courage Now* (Firehall Arts Centre); *A Broadway Holiday* (Gateway Theatre); *we the same* (Ruby Slippers Theatre); *The Journal of the Plague Year* (TomoeArts); *TomorrowLove* (Studio 58); *Turn of the Screw* (Aenigma Theatre). Film & TV: Breakdown Artist for *Avatar: The Last Airbender* (Season 1, Netflix). Melicia was born and raised in Jakarta, Indonesia to a family of Chinese ancestry, and is grateful to be living and creating on the unceded and ancestral territories of the

Musqueam, Squamish, and Tsleil-Waututh First Nations, colonially known as Vancouver, BC.
meliciazaini.com

CREATIVE TEAM



BRONWYN BOWLBY
Assistant Sound Design

(she/her) Bronwyn is Theatre Calgary's Head of Sound. Elsewhere: *Mesa* (Arts Club). Bronwyn has worked all over the country in many different roles, continuing to explore her tech theatre passions. She is thrilled to have the opportunity to work on this beautiful production. Thank you to JDR.



ERIKA MOREY
Stage Manager

(she/her) Theatre Calgary debut. Elsewhere: *Boy Falls from the Sky* (Mirvish); *Anne of Green Gables: The Musical*, *Mamma Mia!*, *Jesus Christ Superstar*, *Kronborg*, *Métis Mutt*, *Ghost Light*, *Spinning Yarns* (Charlottetown Festival); *The Marriage of Figaro* (Edmonton Opera); *The Seagull*, *Rose: A New Musical* (Soulpepper); *Buffoon* (Tarragon Theatre). Erika a current board member for ARC and sat as Secretary-Treasurer for the Canadian Actor's Equity Association from 2018-2021.

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CREATIVE TEAM



PETER JOTKUS

Assistant Stage Manager

For Theatre Calgary: *The Overcoat*, *An Inspector Calls*. Elsewhere: *Kim's Convenience* (tour), *The Shoplifters* (tour), *Cost of Living*, *The Orchard* (After Chekhov), *The Humans*, *Jitters*, *Angels in America, Part One: Millennium Approaches*, *Good People*, *One Man, Two Guvnors*, *Santaland Diaries*, *Next to Normal* (Arts Club). Peter has also worked at the Belfry Theatre, Pacific Opera, Vancouver Playhouse, Electric Company, Bard on the Beach, SFU Woodward's Citadel, Banff Centre, MTC, Canadian Stage, the National Arts Centre, Stratford Festival, Shaw Festival,

Livent, Opera Atelier, Centaur, Charlottetown Festival; touring: Luminato Festival, Toronto; Royce Hall, Los Angeles; DeSingel, Antwerp; BAM, New York; Edinburgh International Festival; Kammerspiel, Munich; American Conservatory Theater, San Francisco; Bergen Festival, Norway; Wellington Festival; Adelaide Festival; Barbican Theatre, London; World Stage Festival. He is a graduate of the National Theatre School of Canada.



BRIANNA DIODATI

Apprentice Stage Manager

(she/her) Theatre Calgary debut. Elsewhere: Previous Stage Management Apprenticeships include *Priscilla Queen of the Desert* and *One Hit Wonders* (Stage West Theatre). Brianna has also worked as an actor across Canada and Spain. Select acting credits include *Matilda* (La Tourne Teatro - Spain), *Carrie: The Musical* (University of Lethbridge), and *Nunsense The Musical* (Music Box Productions). Big thanks to her family and friends for all their love and support.

SPECIAL THANKS & ACKNOWLEDGMENTS:

Logan Herbert; Eric Lescarbeau; Evan Ren; Rachel Ross; Alberto White; Julie Wiebe

Theatre Calgary gratefully acknowledges the support provided by the City of Calgary through Calgary Arts Development, the Government of Alberta through the Alberta Foundation for the Arts, the Government of Canada through the Canada Council, Canadian Heritage, and all corporate and private contributors.



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UNDERSTANDING *FORGIVENESS*

HISTORICAL FACTS

Adapted from the Nikkei National Museum exhibits Taiken and Hastings Park 1942 as a companion to the Theatre Calgary and the Arts Club Theatre Company's production of Forgiveness.



Japanese Canadian fishing boats with wooden houses; Steveston, BC, circa 1927. Yataro Arikado collection. NNM 2010.31.2

Acts of Injustice

From the time the first recorded Japanese immigrants began to arrive in Canada in the late 1800s, Japanese Canadians faced racial discrimination. They were not allowed to vote and were barred from many jobs. As seen in *Forgiveness*, discrimination worsened when Canada declared war on Japan in 1941. Even though most Japanese Canadians were born in Canada or had become naturalized citizens, Canada ordered their mass incarceration and the appropriation of their property. The government ignored the RCMP and military leaders, who stated that Japanese Canadians were not a threat to Canada's security.



Building K, Men's Dormitory (Formerly Forum); Hastings Park, Vancouver, BC, 1942. Photo by Leonard Frank. Alex Eastwood Collection. NNM 1994.69.318

Hastings Park

In early 1942, the Pacific National Exhibition (PNE) grounds at Hastings Park in East Vancouver were used to temporarily house Japanese Canadians like Mitsue and her family, who were being uprooted from the BC Coast. Over 8,000 were detained in the buildings and stables there before being sent to internment sites in the BC interior or work camps across the country. For many Japanese Canadians, living in Hastings Park was a terrible, fearful experience. Conditions were extremely primitive and unsanitary. The primary memory for many Japanese Canadians interned at Hastings Park was the horrible smell, followed by the noise, the boredom, and the terrible food.



Hastings Park Livestock Building, Vancouver, BC, 1942. Mitsue and Tomi lived in these quarters with other women and children. Photo by Leonard Frank. Alex Eastwood collection. NNM 1994.69.3.20

Life in the Internment Era (1942-1949)

Japanese Canadians built communities in harsh and isolated conditions. In internment camps, they lived in small, quickly built shacks with no insulation, running water, or electricity. Men were separated from their families, who often didn't know where their relatives were sent for months. On sugar beet farms, everyone old enough to work spent long hours in the fields.

Even while imprisoned, Japanese Canadians tried to make their new communities better by setting up schools, churches, and activities. Young adults volunteered to teach school and coach baseball teams.



Group of people harvesting sugar beets at Tully's Farm, Manitoba. Beet farming was very hard labour. Families like the Sakamotos chose it over internment camps so they could avoid being separated. Canadian Centennial Project funds. NNM 2010.23.2.4.138

Legacies

The struggle for redress took many years. Particularly through the 1980s, Japanese Canadians worked hard to educate all Canadians about the internment. Many asked, "Could anything truly make up for all we had lost and endured?"

The 1988 redress settlement was negotiated between the National Association of Japanese Canadians and the federal government. In 2012, MLA Naomi Yamamoto, the first Japanese Canadian elected to the Legislative Assembly, led

a Motion of Apology to the Japanese Canadians in the BC Legislature. This began a process that resulted in Premier John Horgan's announcement of a provincial redress settlement in May 2022 to acknowledge the BC provincial government's role in Japanese Canadian internment.

In 2015, four commemorative plaques were unveiled at sites around Hastings Park. The Japanese Canadian Hastings Park Interpretive Centre Society is currently developing plans for an onsite exhibit to commemorate this history and the people incarcerated there.



Prime Minister Brian Mulroney shakes hands with NAJC president Art Miki after they sign the redress agreement on Parliament Hill in Ottawa, Ontario, 1988. Gordon King collection. NNM 2010.32.29

The 1988 parliamentary redress settlement included the following:

- An acknowledgment that Canada had violated Japanese Canadians' human rights.
- Individual payments of \$21,000 to survivors of these violations.
- The establishment of a Japanese Canadian community fund of \$12 million.
- The clearing of criminal records for those charged under the War Measures Act.
- Restoration of Canadian citizenship to those exiled to Japan.
- The creation of the Canadian Race Relations Foundation to help eliminate racism.

To read more and for text in Japanese:

centre.nikkeiplace.org/exhibits/understanding-forgiveness/

Photos and descriptions are generously provided by the Nikkei National Museum & Cultural Centre. This content was originally published by the Arts Club Theatre Company in January, 2023.

HISTORICAL BIOS

MITSUE SAKAMOTO

After the war, Mitsue never lived in BC again. She lived in the same house in Medicine Hat for 67 years, and in her modest kitchen she fed many of the musicians that her son, Ron, promoted over the years, including The Guess Who, Murray MacLachlan, Nitty Gritty Dirt Band, Bruce Cockburn, and many others. She passed away in 2014, at the age of 93.

RALPH MACLEAN

Ralph settled in Calgary after the war, worked for Cominco for 40 years, and lived there for the rest of his life. A decorated war veteran, he received the Queen's Diamond Jubilee Medal in 2012. At the time of his death in March 2020, at the age of 97, he was one of the last surviving members among the Canadian soldiers who fought in Hong Kong. Though he lost his eyesight due to his wartime illnesses, he remained as vibrant and lucid as ever until the end.

STAN SAKAMOTO

An entrepreneur and lifelong community leader in Medicine Hat, Stan is a past director of the Medicine Hat Rotary Club and a former trustee of the Medicine Hat Museum and Art Gallery. In 2016, he ran for the federal Liberals in the riding of Medicine Hat-Cardston-Warner; while he was not victorious, he gained more votes in that riding than any other Liberal candidate in history.

DIANE MACLEAN

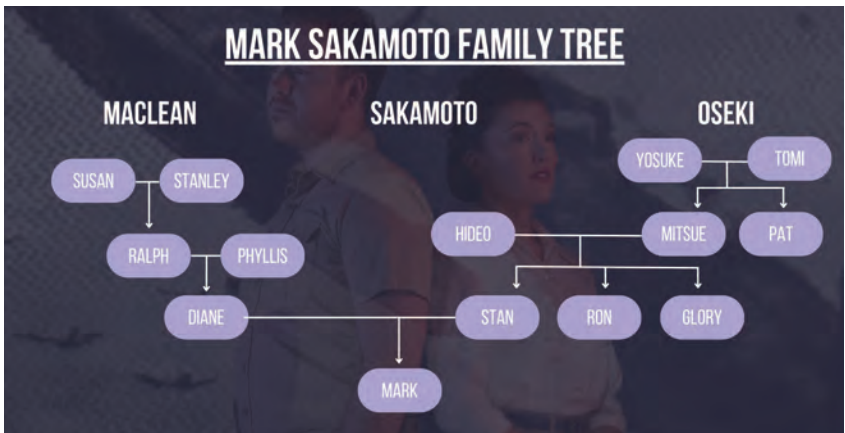
Diane married Stan Sakamoto in 1973. Their sons, Mark and Daniel, were born in 1977 and 1980. After Diane and Stan divorced in 1985, Diane fell into alcoholism and substance abuse and spent the last years of her life in Medicine Hat's Cecil Hotel. She passed away in 2001, at the age of 53.

RON SAKAMOTO

A legend in the country music industry, Ron was instrumental in launching the careers of Jerry Reed, Keith Urban, Shania Twain, and countless other stars. After Ron received the Canadian Country Music Association Promoter of the Year Award for 17 consecutive years, the award was named after him. He was inducted into the Canadian Country Music Hall of Fame in 2014.

CAMP COMMANDANT TETSUTARO KATO

Kato was sentenced to death for war crimes, but his influential family was able to have his sentence commuted. He was released for good behaviour in 1952. He went on to write the war crimes apologia *I Want to Be a Shellfish*. The novel has spawned three film adaptations, most notably by Shinobu Hashimoto, writer of the Kurosawa classics *Rashomon*, *Ikiru*, and *Seven Samurai*.



MACLEAN AND SAKAMOTO IMPORTANT DATES

- June 10, 1920 - Mitsue Oseki is born in Eburne, BC.
- June 27, 1922 - Ralph MacLean is born in Grindstone, Quebec.
- December, 1941 - During the Second World War, Canadian soldiers first fought defending the British Crown Colony of Hong Kong against a Japanese attack. With minimal military training, the Canadian soldiers fought in Hong Kong against overwhelming odds, with very little chance of success. Eventually surrendering to the enemy after being overtaken, the surviving soldiers became Japanese prisoners of war (Ralph is captured on Christmas Day, 1941). From this point forward, they would experience starvation, torture, and inhumane living conditions for four years.
- Christmas Day, 1941 - Ralph is captured and becomes Japanese prisoner of war.
- 1942 - Mitsue marries Hideo Sakamoto shortly before their family is uprooted and sent to Coaldale, AB, during Japanese evacuation of Vancouver. They are housed in a farmer's chicken coop and made to do stoop labour on the land.
- 1945 - After the prisoner of war camps are liberated, Ralph returns to Canada. While transporting back to Quebec from Vancouver, a stop in Calgary leads Ralph to meet Phyllis, whom he falls in love with and marries. The couple settle in Calgary, and the give birth to a daughter, Diane, in 1951.
- 1967 - Diane MacLean meets Stan Sakamoto. Stan, born in 1950, is the son of Mitsue and Hideo Sakamoto.



Rifleman Ralph MacLean pictured in Newfoundland in 1940 before being sent to Hong Kong where he was captured on the afternoon of Christmas Day, 1941.



Ralph at the gravesite of his good friend, Deighton Aitken. Hong Kong, 2010.

“Mitsue and Ralph became instant friends. There was an unspoken understanding between them. They were both far too polite to state it, to address it. But they felt they knew each other. Deep down, they knew each other. They had both discarded the past, keeping only what they needed, leaving the rest behind. They did not compare hardships or measure injustices. They knew there was no merit to that.”

- ***FORGIVENESS***, page 182

- 1968 - The MacLean and Sakamoto families meet for dinner, and become friends.
- December 29, 1973 - Diane and Stan are married.
- July 4, 1977 - Mark Sakamoto, son of Diane and Stan, is born in Medicine Hat, AB. Brother Daniel is born in 1980.
- September 10, 2013 - Mitsue Sakamoto passes away at the age of 93 years, in Medicine Hat.
- 2014 - Mark's novel *Forgiveness: A Gift from My Grandparents* is published by Harper Collins.
- 2018 - *Forgiveness* wins CBC's Canada Reads book competition.
- March 14, 2020 - Ralph MacLean passes away at the age of 97 years, in Calgary.



(l to r) Mitsue Sakamoto, Phyllis MacLean, Ralph MacLean and Stanley Sakamoto. Medicine Hat, 1968.



Ralph MacLean with his grandson Mark Sakamoto in 2001.

MARK SAKAMOTO Author



A lawyer by training, Mark has enjoyed a rich and varied career. He is an entrepreneur and investor in digital health and digital media and helps drive Think Research – a leading global digital health company with over 500 employees operating on four continents.

In 2014, Mark authored his first book, *Forgiveness: A Gift from My Grandparents*, which went on to be a #1 national best seller, winning CBC Canada Reads in 2018, hitting #1 again for a second time, selling over 70,000 copies.

Mark is a frequent television host and executive producer working on a range of projects from *Good People* – a 5-part documentary series that explored humanity's biggest problems – to co-hosting the Tokyo Olympics for the CBC with Scott Russell and Adrienne Arseneault.

Mark served on the Board of Ontario Creates for nine years – six as the Board Chair and was also the Chair of the 2020 Scotiabank Giller Prize jury. He currently sits on its Board of Directors.

Mark lives in Toronto and Prince Edward County with his wife and their two daughters.



Forgiveness: A Gift from My Grandparents by Mark Sakamoto (Harper Collins).

Reference:

www.veterans.gc.ca/eng/remembrance/history/second-world-war/canadians-hong-kong

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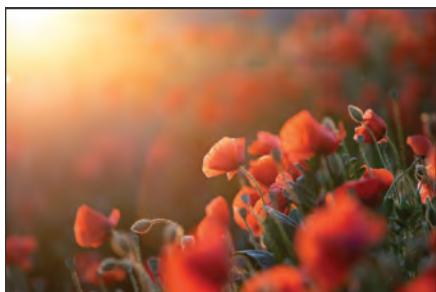
OLIVIA REID-FRIESEN
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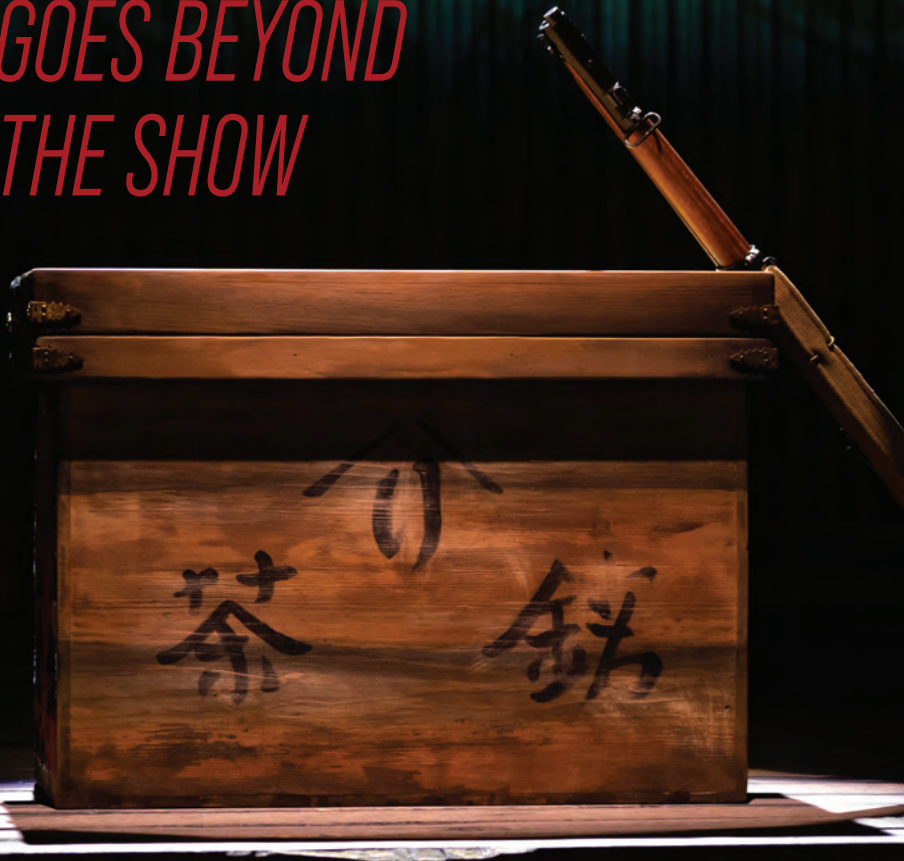
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Forgiveness - set design by Pam Johnson; lighting design by John Webber; video design & animation by Cindy Mochizuki; new media system projection design by Chimerik 似不像 Collective; photo by Moonrider Productions for the Arts Club Theatre Company.

