

"An Evening With The Japanese Theatre"

PRESENTED BY THE ORIENTAL THEATRE CLASS
IN COOPERATION WITH THE SPEECH - COMMUNICATION
ARTS DEPARTMENT

能



Time: May 21 & 22,
at 8:30 P. M.

Place: Wallace Hall Lawn

PRODUCTION COMMITTEES

Stage Construction and Properties.....	Terry Smith John Fiscel Kathi Heller Larry Stryjewski
Costumes.....	Sharon McCoy Karl Krantz Sally Stalter
Masks.....	Dian Grabowski
Choreography.....	Lor Teniya Gayla Smith
Historian.....	Howard Leafstone, Sr.
Theoreticians.....	Rex Eaton Steve Van Anden
Make-up.....	Jenny Moore
Cover design	Kazushi Matsuda
Directors.....	Chuck Jackson Tom Pannesi
Producers.....	Kazushi Matsuda Linda Russum
Production Supervisor.....	Dr. John Foxen

The entire class would like to thank Mr. James DeYoung, Mr. Harlow Blum, Mr. Witold Novak, Mr. Robert Winkler, Mrs. Ruby Humphrey, Mr. and Mrs. G. E. Boone, Crimson Masque, and the many others who have made this production possible.

COMING ATTRACTION

One ACT PLAYS
June 4 and 5

"Motome-zuka"

This play, a Woman Play, is centered around a lovely lady, refined in artistic taste. Regardless of her ideal womanhood, as measured by medieval Japanese moral standards, Heaven is not secure for her. She cannot rest in peace after death, and her soul sorrowfully haunts the present world.

There are usually five sequences in a Noh play: Innocence, Fall, Redemption, Repentance, and Final glory. In "Motome-zuka," the lovers represent innocence; the tragic suicide of the lovers represents the fall; the killing of the mandarin duck results in Unai-Otome's redemption; the three years of suffering in hell stands for repentance; and Unai-Otome's release from hell signifies the final glory.

Between the two parts in our production of "Motome-suka", some famous Japanese poems (Haiku) will be read as an interlude.

(In order of their appearance)

Buddhist monk.....	Ellen Abrahamson
Attendants.....	Nancy Day Takamitsu Saigo
Village girls.....	Gayla Smith Vicki Peel Pamela Renick
Village maiden (Unai-Otome).....	Chris Heaton
Ghost of Unai-Otome.....	Jenny Moore
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Narrator.....	Pamela Renick
Music.....	Steve Dorfman William Spaulding Kate Therien
Chorus.....	Greg DeGraf Rex Eaton Howard Leafstone, Sr. Mary O'Roarke Jeannine Spaulding
Stage attendant.....	Steve Van Anden
Poetry reading.....	Linda Russum Takamitsu Saigo

Tea Ceremony

The cultural background of Sado (tea Ceremony) comes from Zen Buddhism, an intuitive school of Buddhist meditation, which had originated in India and been mixed with Chinese philosophy, and then introduced to Japan in late 12th century.

Zen Buddhism emphasizes the simplicity, and tranquillity of inner-self. There is not much overt action in the tea ceremony; it is the principle of non-action that makes all things move.

Performers..... Nancy Day
Takamitsu Saigo

"Busu" (The Sweet Poison)

Kyogen originated as a comic interlude to relieve the strain of prolonged (and often boring), Buddhist temple services. After Noh drama evolved, Kyogen was adapted to it for the same purposes. Early Kyogen were largely impromptu, with some admixture of obscene or slapstick comedy, but today the text has considerable literary finish.

The Master of the house must leave to "attend to some business" on the other side of the mountain. But before leaving, he tells his two servants to guard his "busu," which he explains is a deadly poison. However, it is really a precious commodity called sugar, and the Master wishes to keep his servants from eating while he is away. Taro, true to his nature, foils the Master's plans and gets Jiro and himself into mischief, which can lead, as always, to the infuriation of their Master.

Master..... David Powers
Taro..... Rex Eaton
Jiro..... Greg DeGraf