

AN EVENING OF MODERN JAPANESE THEATRE

# Kantan

by YUKIO MISHIMA

Assistant Director: Peggy Omura  
Choreography: Carol Murota  
Lighting Design: Ken Rohde  
Light Crew: Susan Low, Kathy Uchida,  
Charlie Baxter  
Projections: Hitoshi Hamatani,  
Donna Fey  
Masks: Kitty Heacox, Judy Conti,  
Daryl Kei Kaneshiro, Gail Sherry  
Sound: Vicky Scales, Gail Sherry,  
Daryl Kei Kaneshiro  
Stage Crew: Rick Romer, Bill Heacox,  
Ron Nakahara, Leo Jones, the cast,  
members of Drama 299  
Photography: Nelson Ho  
Publicity: Jemm Kerr, Kitty Heacox  
Box Office: Condelita Almazon, Sydney  
Pilares, Kathleen Morishige,  
Kerry Taggart  
House Managers: Farouk Wang assisted  
by Patti Najita, Ann Nishiguchi,  
Jim Farmer, Carole Ann Hee

Bernard Dukore, Chairman, Depart-  
ment of Drama and Theatre.

Special thanks to Mark Boyd and  
Richard Mason for aid and advice.

## COMING EVENTS:

THE COUNTRY WIFE by William Wycherley.  
Kennedy Theatre Mainstage.

November 9, 10, 11, 15, 16, 17, 18

THE TOOTH OF CRIME by Sam Shepherd.

Lab Theatre November 22, 23, 24, 25

COMMONROOM by William Saylor.

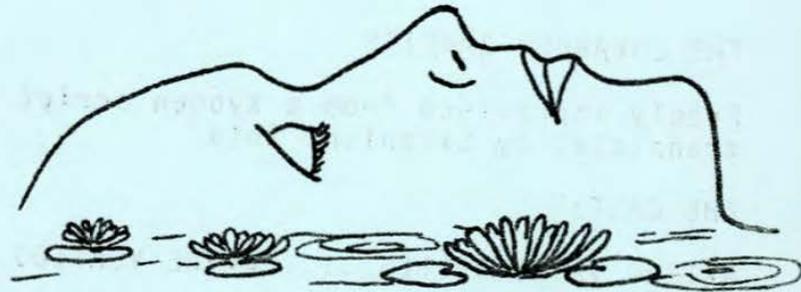
Kumu Kahua, Lab Theatre.

November 30, December 1, 2, 7, 8

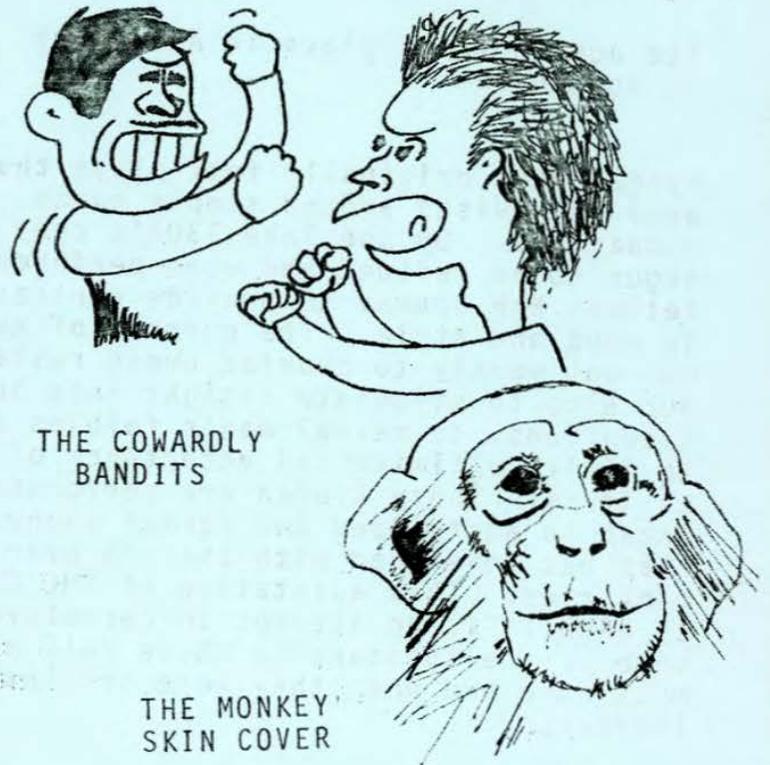
A DREAM PLAY by August Strindberg.

Guest director: Edward Payson Call,  
Kennedy Theatre Mainstage.

December 7, 8, 9, 13, 14, 15, 16



and two modern Kyogen:



THE COWARDLY  
BANDITS

THE MONKEY  
SKIN COVER

University Theatre Presents:

AN EVENING OF MODERN JAPANESE THEATRE

Designed and Directed by Kitty Heacox

### THE COWARDLY BANDITS

Freely improvised from a Kyogen script  
translated by Sakanishi Shio

#### THE CAST:

ARTHUR VASCONCELLES .... WAYNE VERTIDO

KEONE BALTHAZAR ..... MICHAEL NOBRIGA

THE TOURIST ..... JEMM KERR

The action takes place in Aala Park  
in Honolulu.

Kyogen were originally folk plays that were improvised around simple human situations. By the late 1300's they had begun to be refined and were performed between Noh dramas to provide contrast in mood and style. The purpose of Kyogen was not merely to provide comic relief, but also to stimulate insight into human situations, to reveal man's foibles and to affirm optimism and acceptance of life as it is. Today Kyogen are performed in Japan in a stylized and formal manner that has developed with the Noh over the centuries. This adaptation of THE COWARDLY BANDITS is an attempt to recapture some of the spontaneity these folk plays must have had when they were originally improvised.

### A NOTE ON TRADITIONAL NOH THEATRE

The stage arrangement before you is an approximation of the floor space of the traditional Noh stage. The hashigakari or "bridgeway" leads off stage, and the main acting area is a simple rectangle with audience on three sides. Normally musicians would sit at the back of the stage, and the chorus would kneel on the side opposite the bridgeway. Acting in the Noh is very stylized and symbolic; masks are used by most characters. There is a hypnotic quality to a traditional Noh performance, and a mood of detachment from the world of common events. A strange, poetic, magical quality is felt from simply reading an English translation of a Noh script.

In a traditional Noh program, Kyogen are performed between the dramas to provide contrast and "comic relief." Both Kyogen and Noh actors spend many years studying their art, and perform with highly skilled vocal and movement technique.

## KANTAN

by Yukio Mishima

KIKU ..... DARYL KEI KANESHIRO

JIRO ..... MEL GIONSON

CHORUS ..... PEGGY OMURA, CAROL HONDA,  
GAIL SHERRY, ANN PHILIP, LESLIE  
ENDO, MICHAEL NOBRIGA, WAYNE VERTIDO

BEAUTY ..... LYNDA ROBINSON

DANCERS ..... CHERYL OTAGURO  
KENDRA OZAKI  
GERI LAI

SECRETARY ..... LESLIE ENDO

GENTLEMEN...MICHAEL NOBRIGA, JEMM KERR

DOCTORS ...ANN PHILIP, MICHEAL NOBRIGA

THE PHYSICIAN ..... RICHARD TILLOTSON

On November 25, 1970, Yukio Mishima committed *seppuku* (ritual suicide). Forty-five years old and at the peak of a brilliant literary career, he had that morning written the last word in his tetralogy, The Sea of Fertility. The eternal themes of youth, beauty and death run through most of his works and are clearly seen in his five modern Noh plays. Kantan follows the basic story of the original Noh play of the same title: a young man dreams of wealth and power on a magic pillow, and in the time it takes for a bowl of rice to cook, he realizes that material life is but a dream. Also, like the traditional Noh, this play calls for dance, masks, and a chorus.

## THE MONKEY SKIN COVER

Adapted by Kitty Heacox from a Kyogen script translated by Richard McKinnon

THE BOSS ..... RICHARD TILLOTSON

SONNY ..... WAYNE VERTIDO

TRAINER ..... NELSON HIU

MONKEY ..... GAIL SHERRY

The approach to this performance of THE MONKEY SKIN COVER was slightly different than that used with THE COWARDLY BANDITS; there was much material in the original script that did not lend itself to improvisation. The theme and mood are also a bit more serious. Therefore, although we tried to maintain the freshness and sense of delight and freedom of an improvised scene, we did use a script and fairly fixed movement.

Kyogen have traditionally been performed with Noh dramas for centuries. Although special performances can sometimes be found today in Japan where Noh or Kyogen are given separately, the two are intended to be inseparable. Yukio Mishima did not specify how he wanted his Noh plays to be staged, and they have been performed in several different ways in Japan and the USA. He certainly did not mention the use of Kyogen, but the use of comic interludes for contrast would probably not have distressed him.