

THE FORTY-SEVEN SAMURAI

(CHŪSHINGURA)

by
Izumo Takeda, Shoraku Miyoshi, and Senryu Namiki
Script adapted by **Matagoro Nakamura** and **James R. Brandon**
Translation by **James R. Brandon, Junko Berberich, and Michael Feldman**
Kiyomoto lyrics translated by **James T. Araki**

Directed by **Matagoro Nakamura**
Assisted by **Matazo Nakamura** and **Matashiro Nakamura**
Musical Direction by **Ricardo D. Trimillos** and **Chie Yamada**
Assisted by **Ayatayu Takemoto** and **Sataro Tanaka**
Scene Design by **Richard G. Mason**
Costuming by **Sandra Finney**
Lighting and Technical Direction by **Mark Boyd**
Production Consultant, **Hitoshi Hamatani**

CAST (in order of appearance):

TADAYOSHI, younger brother of the Shogun	Catherine N. Lee
KO NO MORONO, chief councilor of the Shogun and governor of Kamakura	Norris Shimabuku† Dale Ream*
MOMONOI WAKASANOSUKE, a young samurai	Roseann Concannon† David Reinke*
ENYA HANGAN, a young provincial lord	Douglas Day† Tony Soper*
KAOYO, wife of Enya Hangan	Junko Berberich† Susan Stuart*
KAKOGAWA HONZO, chief retainer of Wakasanosuke	Harold Brown
SAGISAKA BANNAI, retainer of Morono	Carol Honda† Kati Kuroda*
OKARU, in love with Kampei, and later his wife	Elizabeth Wichmann
KAMPEI, retainer of Enya Hangan	Kathryn Yashiki
ISHIDO, the Shogun's representative at Hangan's death	Michael Feldman
YAKUSHIJI, envoy from the Shogun	Yvonne Chang
GOEMON, elderly retainer of Enya Hangan	Tony Soper† Douglas Day*
RIKIYA, son of Yuranosuke	Penny Bergman
OBOSHI YURANOSUKE, chief retainer of Enya Hangan	David Furumoto† Don Kozono*
KUDAYU, former retainer of Enya Hangan, now Morono's spy	Howard Noh
HEIMON, older brother of Okaru	Russell Omori
MAIDS	Leigh Bergh, Laurie Leyshon
PROVINCIAL LORDS, HELMET BEARERS, RETAINERS, MAIDS, ATTENDANTS, SAMURAI, SOUND EFFECTS	The Company

† — March 6-8 and 13-18
* — March 9-11 and 20-25

MUSICIANS:

Gidayu: Itsuko Tagawa and William Feltz, vocal
Chie Yamada, shamisen

Nagauta: Ann Kawamoto, Lynne Kobayashi, Rae Tagawa

Narimono: Frank Berberich, Robert Herr, Ann Kawamoto, Beverly Kimoto,
Lynne Kobayashi, Jae Tagawa

ACT I

Scene 1 — Hachiman Shrine in Kamakura, 1338.

Scene 2 — Outside the gate of the Shogunal mansion in Kamakura, the next evening.

Scene 3 — A reception room of the Shogunal mansion in Kamakura, a few minutes later.

Intermission

ACT II

Scene 1 — Along the road, near Mt. Fuji, the following morning.

Scene 2 — A reception room in Enya Hangan's mansion, the same day.

Scene 3 — The rear gate of Enya Hangan's mansion, immediately following.

Intermission

ACT III

Scene 1 — The Ichiriki Brothel in Kyoto, eighteen months later.

Scene 2 — The garden of Morono's mansion in Kamakura, several days later.

ABOUT THE PLAY:

The play **Chushingura** was written as an 11-act drama for the puppet theatre (Bunraku) in 1748. An instant success, it was soon adapted for Kabuki, retaining the highly emotional *gidayu* chanting of the puppet theatre.

Our version of the play, titled **The Forty-Seven Samurai**, follows the main story line in which Lord Hangan's retainers eventually achieve vengeance against Morono, the arrogant samurai official who causes the death of their master.

It is a play of contrasting moods, unified by the powerful theme of loyalty. When Lord Enya Hangan is condemned to die by *seppuku* (ritual suicide by disembowelment), he has time only to hint to his retainer Yuranosuke that his last wish is for his death to be avenged. Through the rest of the play, Yuranosuke must hide his secret plan for vengeance, first by discouraging Hangan's retainers from foolishly attacking and then by pretending to be a rake and a drunkard in the Ichiriki Brothel in Kyoto. To a man of Yuranosuke's dignity, deceit is abhorrent, yet out of loyalty he gladly endures. Honzo acts loyally to his master Wakasanosuke when he abases himself and bribes the enemy Morono. Hangan's wife Kaoyo rejects Morono's advances, as a dutiful wife should, even though she knows the consequences will be serious. On a more humble level, the lovers Kampei and Okaru are governed by loyalty, too. When Kampei leaves his

master Hangan's side in order to be with Okaru, he commits an irredeemably disloyal act: he is forced to flee and eventually (in a scene we are not performing) kills himself in despair. Out of loyalty — to Kampei, to Hangan, and to her parents — Okaru willingly goes into a brothel so her purchase price can be used to reinstate Kampei's honor. And Heimon, Okaru's elder brother, is so intensely loyal to Hangan that he is prepared to kill Okaru to prove this loyalty. To deliberately seek out the extreme moments of sacrifice and death, and then to infuse them with deep human compassion and emotion, is the essence of Bunraku puppet drama.

The play is being authentically staged. The sets follow traditional designs, costumes and wigs have been purchased in Japan, and the draw curtain and rampway (*hanamichi*) are typical features of the Kabuki stage. Authentic Kabuki and Bunraku music is performed offstage as accompaniment to the action. This is the first time, incidentally, that puppet-style chanting (*gidayu*) has ever been performed in English. The cast, trained throughout the year by Matagoro Nakamura and his assistants, is following the acting forms (*kata*) that are traditional for this classic. Wooden clappers (*ki*) signal scene changes. Black-robed Stage Assistants work in full view. The Travel Scene (*michiyuki*) of the lovers is a precisely choreographed dance scene. Prose-poetry passages, written in phrases of seven and five syllables, are spoken in a musical and rhythmic manner. Emotional peaks are highlighted by a physical pose (*mie*) in which the head snaps and freezes, accented by sharp beats of the wooden *tsuke*. While the aim of Bunraku drama is expression of emotion, the ultimate goal of Kabuki performance is the creation of beauty — of sight and of sound. In **The Forty-Seven Samurai**, emotion and beauty fuse.

KABUKI HAWAII — 1978-1979

The production of **The Forty-Seven Samurai** is part of "Kabuki Hawaii — 1978-1979," under which a selected group of students has been studying Kabuki theatre, acting, music, and stage production throughout the year. Their instructors are six professional Kabuki artists, led by Matagoro Nakamura, Chief Instructor, Kabuki Acting Program, National Theatre of Japan, and faculty members of the Department of Drama and Theatre and the Department of Music. This unique training opportunity was conceived of as an extension of the ongoing Asian Theatre Program on the Manoa campus. Most of the training, student scholarships, and resource development portions of Kabuki Hawaii have been made possible by a grant from the University of Hawaii Japan Studies Endowment, which is funded by a gift from the Government of Japan.

Following the three-week run at Kennedy Theatre, **The Forty-Seven Samurai** will perform on the Big Island (Hilo), March 30, and Kauai, April 1, under the sponsorship of the College of Continuing Education and Community Service. And on April 2 the company embarks on an unprecedented Mainland tour. Beginning in Los Angeles, the company of **The Forty-Seven Samurai** will give nineteen performances plus workshops and demonstrations at universities and art centers in thirteen states across the country. The company will end its seven-week tour the weekend of May 17-19, with three final performances at Harvard University. A grant from the Japan-United States Friendship Commission and other gifts are helping to make the tour possible. But further funds are necessary to enable the full company to participate in this once-in-a-lifetime educational opportunity. Will you help? Your tax-deductible contribution will be deeply appreciated.

—James R. Brandon

Director, "Kabuki Hawaii — 1978-1979"

PRODUCTION STAFF

Assistant Director: Michael Feldman.

Assistant to Mr. Nakamura: Junko Berberich.

Assistant to Dr. Brandon: Kathy Foley.

Stage Manager: Mark Boyd.

Assistant Stage Manager: Bill Baker.

Koken: Diane Chong, Lyn Nagoshi.

Light Crew: Joseph Kwok, Mieko Miya.

Properties: David Reinke, Betsy McHugh. Special properties constructed by Hitoshi Hamatani.

Set Construction: Robert K. Chung, Patrick M. Kelly, Chris Markiewicz, and students of Drama 240 and 297.

Stage Crew: Dexter An, David Dunham, Terry Johnston, Sherrie Kido, Barry Knapp, Charlette Lee, George Spelvin, Tommie Tibayan.

Fly Crew: Robert K. Chung.

Costume Construction: Sandra Finney, Virginia West, Jan Locke, Eden Tombouliau, Lyn Isono, Jeanne Mercado, Margie O'Neil, Shirley In, Holly Lovins, and members of Drama 101, 256, and 297 classes.

Costume Crew: Sandra Finney, Virginia West, Jan Locke, Eden Tombouliau, Casey Dinmore, Margie O'Neil, Lyn Isono, Nancy Takei, Mary Lou Sandla.

Makeup: Elizabeth Wichmann, Don Kozono.

Wig Styling: Joji Wago.

Photography: Diane Chong.

Poster Design: Honolulu Community College Commercial Design Class.

Program: Eric Pourchot, Billie Ikeda (University Relations Office).

Publicity: Eric Pourchot, Ralph Hirayama, Penny Bergman.

Video: Robert Bethune, assisted by Roseann Concannon and Don Kozono.

House Managers: Pamela Robinson, assisted by Shawne Dervay, Dan Ettinger, Barbara Fitzsimmons, Norman Gibson, Tina Marie Goff, Pam Jezierny, Chuck Kates, John Lohr, Eric Pourchot, Teviot B. Fariservis Pourchot, Rex Reynolds, Margaret Shade, John Wiegand, Warren Young.

Box Office: David Furumoto, Ralph Hirayama, Catherine Fancher, Rebecca Bingham, Lynn Mason.

Ushers: Radford High School Drama Club, Mililani High School (NHS), Waianae High School (NHS), Farrington High School (NHS), Radford High School (NHS), Roosevelt High School (NHS), McKinley High School (NHS), Waipahu High School (NHS), St. Andrews Priory, Kaiser High School (NHS), Iolani Drama Class, Kalani High School (NHS), Mililani Drama Club, Maryknoll High School Drama Club.

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* University of Hawaii Foundation.
* Freund Baking Company.
* Office of University Relations.
* Carol Oi.

FACULTY: Edward Langhans, Chairman; Glenn Cannon, Director of the Theatre; Carl Wolz (on leave), Director of Dance; Mark Boyd, James Brandon, Dennis Carroll, Bernard Dukore, Sandre Finney, Peter Franklin-White, Tamara Hunt (on leave), Betty Jones, Terence Knapp, Richard Mason, Yasuki Sasa (on leave).

LECTURERS: Sara Edlin, Patricia Harter, James Hutchison, Jacqueline Kellett, Earll Kingston, Richard Koob, Lynne Nakamura, Reiko Oda, Heather Shepley, Elizabeth Wichmann, Bryant Young.

STAFF: Arthur Caldeira (on leave), Sandie Izawa, Takeo Miji, Nancy Takei.

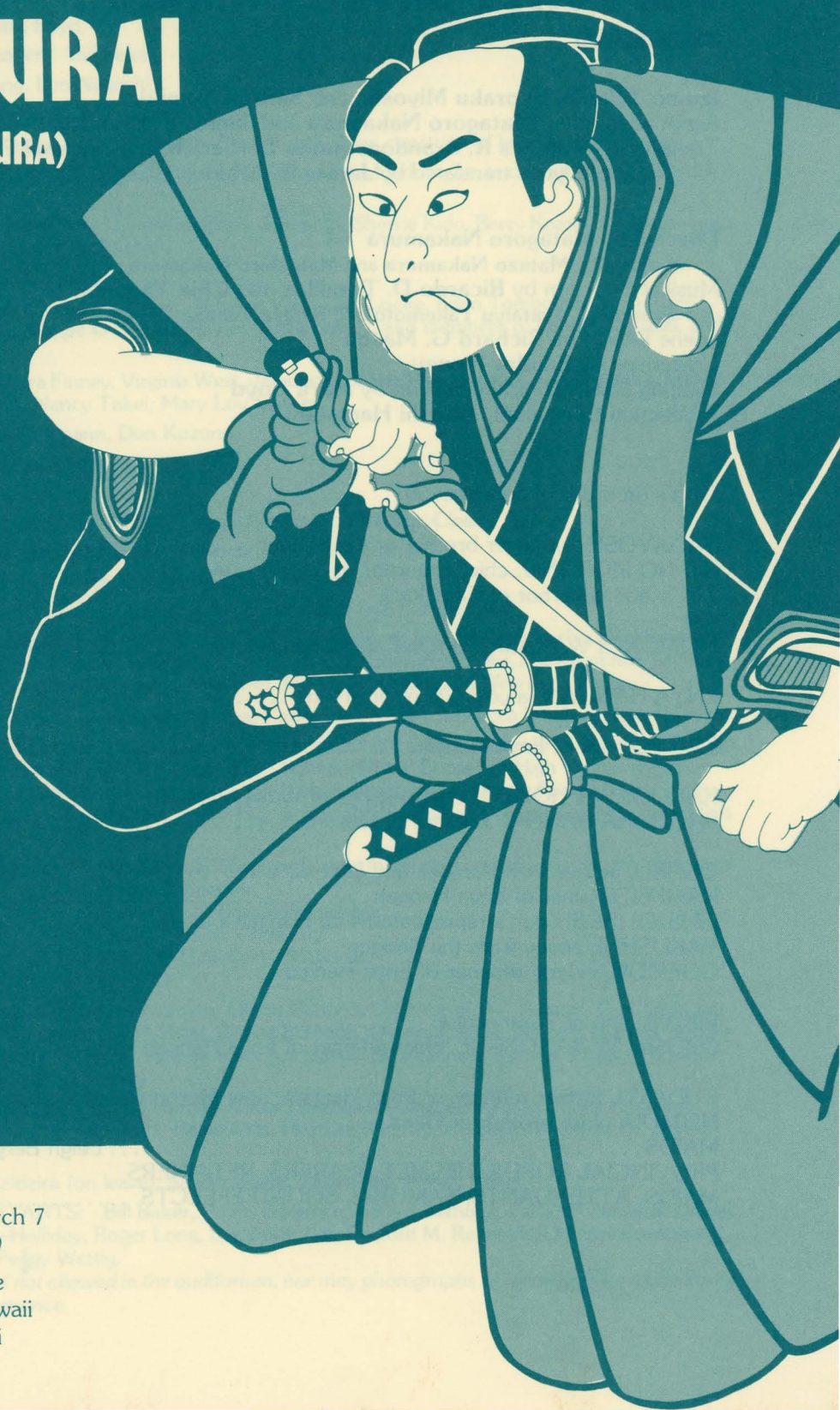
GRADUATE ASSISTANTS: Bill Baker, Penny Bergman, Robert Bethune, Patricia Clements, Daniel Ettinger, Victor Holliday, Roger Long, Eric Pourchot, Rexford M. Reynolds, Douglas Rosentrater, Virginia West, Peggy Wettig.

Notice: smoking is not allowed in the auditorium, nor may photographs or recordings be made during the performance.

A University of Hawaii Production

THE FORTY-SEVEN SAMURAI

(CHŪSHINGURA)



Gala Benefit March 7
March 8-25, 1979

Kennedy Theatre
University of Hawaii
Honolulu, Hawaii