

Saturday, November 13, 2010, 8pm  
Sunday, November 14, 2010, 3pm  
Zellerbach Hall

## Zenshinza Theatre Company



### *Two Kabuki Classics*

Saturday, November 13, 2010, 8pm

#### PROGRAM

Chatsubo (“The Tea Chest”)  
*Written by Okamura Shiko*

#### INTERMISSION

Narukami (“The Thunder God”)  
*Written by Tsuuchi Hanjuro, Yasuda Abun and Nakada Mansuke*

*Cal Performances’ 2010–2011 season is sponsored by Wells Fargo.*



*Chatsubo*  
(The Tea Chest)

Written by Okamura Shiko.  
First performed at the Imperial Theatre, Tokyo, in 1921.

Choreographer Bando Mitsunojyo  
Assistant to the Choreographer Katsumi Yoshiyuki

## CAST

*Kumataka Taro, a country bumpkin* Fujikawa Yanosuke  
*Magoroku, a wily thief* Nakajima Hiroyuki  
*Mokudai, a magistrate* Masuki Hiroshi  
Onstage Assistants Fujii Isaku, Niimura Sojiro, Motomura Yuuki

## Nagauta Musical Ensemble

Chanters Kineya Sanotaka, Kineya Sayo,  
Kineya Katsurokuza

Shamisen Kineya Sasuke, Kineya Gosakichio,  
Kineya Sawajyuro

## Narimono Percussion Ensemble

Senba Motoaki  
Mochizuki Tainosuke  
Kawashima Yuusuke  
Sumita Chouyu  
Takei Makoto

## INTERMISSION

*Chatsubo*

*Chatsubo* is a farcical dance piece based on the *kyogen* comedy of the same name adapted for the kabuki stage by Okamura Shiko with choreography by Bando Mitsunojyo.

A country bumpkin is sent to the capital to buy some tea for his master. On his way home he meets a friend who plies him with too much drink. Inebriated, he passes out in the middle of the road.

A wily thief who is down on his luck is intent on stealing the tea chest that is strapped to the servant's back. He slips his arm through one of the straps and pretends to be asleep. When the servant awakens, a ruckus ensues.

A magistrate, who is passing by, steps in to settle the dispute. He takes the tea chest and questions the two to determine its rightful owner.

As the country bumpkin recounts what brought him to the city, the thief listens in. When it comes time for him to testify, he gives the exact same account. The magistrate then asks the servant to describe the chest's contents, and as he does, he gets carried away in song and dance. The thief follows suit with a similar performance.

In an effort to find a resolution, the magistrate then orders the two to testify at the same time. What follows is the play's comical rendition of "follow the leader," followed by the play's surprise ending, which reveals all the characters' true colors. An ensemble of musicians stationed behind the actors provides accompaniment for the musical play.



*Narukami*  
(The Thunder God)

Written by Tsuuchi Hanjuro, Yasuda Abun and Nakada Mansuke.  
First performed at the Onishi Shibai, Osaka, in 1742.

Choreographer Oka Onitaro  
Director Koike Shotaro  
Stage Design Torii Kiyotada, Torii Kiyomitsu  
Lighting Design Terada Yoshio  
Music Kineya Sanotada  
Stage Manager Nakahashi Koji

## CAST

*Narukami* Arashi Keishi  
*Princess Taema* Kawarasaki Kunitaro  
*Hakuunbo (White Cloud)* Yamazaki Tatsusaburo  
*Kokuunbo (Black Cloud)* Yamazaki Ryuunosuke  
*Acolyte 1* Matano Samon  
*Acolyte 2* Watarai Motoyuki  
*Acolyte 3* Ishida Satoshi  
*Acolyte 4* Ikushima Kigoro  
*Acolyte 5* Kamitaki Keitaro  
*Acolyte 6* Fujii Isaku  
*Acolyte 7* Niimura Sojiro  
*Acolyte 8* Motomura Yuuki

*Onstage Assistant* Kamei Yoshikatsu

## Oozatsuma Musical Ensemble

*Chanters* Kineya Sanotaka, Kineya Katsurokuza  
*Shamisen* Kineya Sasuke, Kineya Gosakichio

*Narukami*

Angered by the Emperor's refusal to dedicate a temple to him, Narukami, a priest with supernatural powers, has trapped the dragon god of rain in a pool at the foot of a waterfall. The result is a drought causing much suffering and disaster throughout the land, prompting the Emperor to send the beautiful Princess Taema to seduce Narukami, so that the spell will be broken and rain will fall again.

The play opens with Narukami at his mountain hermitage deep in meditation near the waterfall and pool in which the dragon king is imprisoned. In a comic banter, two of Narukami's disciples, White Cloud and Black Cloud, discuss the situation over rice wine and octopus, both delicacies forbidden the Buddhist clergy.

Princess Taema arrives and asks to become Narukami's disciple. Entranced by her alluring manner, he is wooed by her. What follows is perhaps the most famous seduction scene in kabuki.

Princess Taema tells the holy man that she is a recent widow, intent on renouncing the world, and has come to the waterfall to wash away her carnal memories and seek salvation. She describes how she met her late husband and the intimate details of their first night.

Her description of her past love causes Narukami to faint, and she revives him with water carried to his mouth by her own lips. Taema suddenly complains of abdominal pains and asks the priest to massage her chest, after which Narukami becomes suspicious of her motives, but his hesitation is soon overcome as he is seduced by Taema's beauty and asks her to marry him. Persuaded by Taema to drink, they exchange marriage cups. Narukami becomes intoxicated and leads her to his hermitage, but while he sleeps, Taema cuts the sacred rope in front of the waterfall and the spell is broken.

Discovering the treachery, Narukami transforms into a terrible Thunder God vowing to pursue Taema in revenge for her deception.

## Zenshinza Theatre Company

*Honen and Shinran*

Sunday, November 14, 2010, 3pm

*Written by Tajima Sakae in Commemoration of the 800th Memorial Anniversary of Honen Shonin and the 750th Memorial Anniversary of Shinran Shonin.*

*Playwright* Tajima Sakae  
*Director* Hashimoto Eiji  
*Stage Designer* Nakajima Masaru  
*Lighting Designer* Terada Yoshio  
*Music* Koroku Reijiro  
*Sound Director* Ogura Kiyoshi  
*Stage Manager* Nakahashi Koji

## PROGRAM

Prologue

Act I

INTERMISSION

Acts II &amp; III

*Honen and Shinran*

## CAST

*Honen* Tsuda Keiichi  
*Honen (The Young Honen)* Nakajima Hiroyuki  
*Seishimaru (The Child Honen)* Suzuki Akiko  
*Uruma no Tokikuni* Kawarasaki Kunitaro  
*Seishimaru's mother* Nishikawa Kazuko  
*Tochinosuke* Osagawa Genjiro  
*Okoso* Hirasawa Ai  
*Akashi no Sadaakira* Masuki Hiroshi  
*Shinku* Kamei Yoshikatsu  
*Shoku* Motomura Yuuki  
*Bencho* Anegawa Shinnosuke  
*Genchi* Niimura Sojiro  
*Ryosenbo* Hayashi Hirokazu  
*Saiamidabutsu* Watarai Motoyuki  
*Kumagai Renseibo* Yamazaki Ryuunosuke  
*Jyoshinbo* Ishida Satoshi  
*Saikobo* Ikushima Kigoro  
*Moemon* Yamazaki Tatsusaburo  
*Otora* Tanaka Setsuko  
*Gonkaku* Matsunami Kihachiro  
*Gijyo* Matano Samon  
*Yamabuki* Hamana Miki  
*Kotoji* Hirasawa Ai  
*Kujiyo Kanezane* Kawarasaki Kunitaro  
*Kenshin Hoin* Murata Kichijiro  
*Shinran* Arashi Keishi  
*Eshin-ni* Imamura Ayami  
*Kotake* Ebayashi Chise  
*Shoshin* Takahashi Yuuichiro  
*Shinbutsu* Fujii Isaku  
*Junshin* Yamazaki Tatsusaburo  
*Renni* Kamitaki Keitaro  
*Kakuzen* Osagawa Genjiro  
*Yayoe* Nishikawa Kazuko  
*Gorota* Masuki Hiroshi  
*Kesa* Takayanagi Ikuko  
*Toyo* Harigai Rieko  
*Matsu* Kuroguchi Masako  
*Harimabo Bennen* Takei Shigeru  
*Yamabushi Myorinbo* Kamei Yoshikatsu  
*Yamabushi Gyosyubo* Oda Tomoki  
*Ogozen* Kuroda Lila

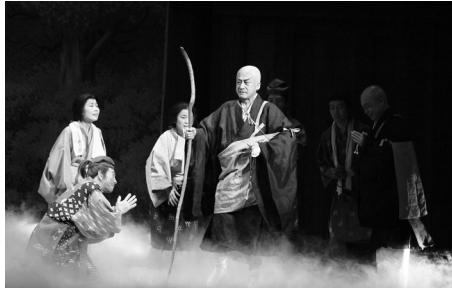
### *Honen and Shinran*

At the end of the eleventh century in Japan, a new military class based in the provinces increasingly defied the control of the central government, culminating in an intense period of civil war. It was during these “final days of the Law” that two of the most important figures in Japanese religious history, Honen (1133–1212) and Shinran (1173–1263), developed a new faith-based practice which became the largest Buddhist sect in Japan today. This practice is based upon the idea that absolutely anyone can reach “Jodo,” the Pure Land or paradise, simply by intoning the words, “Namu Amida Butsu” (“Nothing but Amida Buddha” or “I truly believe in Amida Buddha”).

The story begins with the young Honen questioning the meaning of life and the events that led him to take monastic vows. As a child Honen witnesses his father’s murder and is instructed to “forgive the enemy and seek a path to freedom.” He retreats to Mt. Hiei for 30 years of study and develops a supreme devotion to learning, reading the 5,000 volumes of the Kurodani library five times over.

Honen is reading a commentary on the Contemplation Sutra by Chinese master Shantao when he learns of his mother’s death. Re-reading the commentary throughout the night, he is awakened to the realization of universal salvation, and decides to leave the confines of the monastery to begin a lay ministry at Yoshimizu within the capital. His teachings spread among the common people like a wildfire, attracting the rich and the poor, the young and the old, both men and women.

In opposition to Honen’s growing popularity, high-ranking clerics from Mt. Hiei challenge the validity of his teachings, and in the fall of 1186, he is summoned to a debate at the Shorin-in Temple in Ohara to determine the future of his ministry. Around this time, Japan’s center of power shifts to the newly established military government in Kamakura, but civil wars and natural disasters continue to plague the country. Honen ministers to the sick and dying among the homeless congregated at Kyoto’s Kamo River, distributing food and aid along with his message of hope.



Not far away at the Rokkaku-do Temple, a young priest, Shinran, “submerged in the ocean of lust and troubled by desires of fame” is on a 100-day seclusion. On the 95th day, a dream directs him to Yoshimizu to seek out Honen as his master. There, along with Honen, he encounters murderers, prostitutes and many common folk seeking salvation. Shinran asks his master if it is a sin to love, and is told to live his life as it best suits him, and even to marry if he cannot live as a single man.

As the number of Honen’s followers multiply, there is growing resentment among the clerics on Mt. Hiei. An official petition to ban his ministry is followed by religious persecution. Honen’s message of social equality threatens authority and his group is forced to disband. Four monks are beheaded, and eight others, including the 75-year-old Honen and Shinran, are exiled to remote parts of Japan.

Declaring himself “neither monk nor layperson,” Shinran, joined by his wife and family, lives among the poor, farming and directing earthwork projects. His understanding of the teachings grows and matures, and his conviction that salvation lies in the daily lives of the common people strengthens. Shinran gratefully accepts as a great opportunity what most would consider a tragic misfortune.

Shinran spends five years in the north of Japan before he receives a pardon. Upon hearing news of his master Honen’s death, he decides not to return to Kyoto, but instead to travel to the Kantou (present-day Tokyo) area, where the number of his followers increase and his fame and teachings spread throughout Japan.



ZENSHINZA is the oldest and largest repertory theater company in Japan. Zenshinza, whose name literally translates as the “progressive theater,” was founded in 1931 by two of the greatest kabuki actors of the early 20th century, Kawarasaki Chojuro and Nakamura Kan’emon.

Zenshinza’s establishment followed in the wake of kabuki’s 1928 tour of the Soviet Union, marking the first time this centuries-old theater form was seen outside of Japan. Directors Stanislavski and Meyerhold exerted a strong influence on the Japanese actors and their desire for more realistic acting styles. Conversely, traditional kabuki techniques, such as the static *mie* poses taken by an actor during a climactic moment in the drama, influenced Sergei Eisenstein’s film, *Ivan the Terrible*.

Zenshinza was among the first troupes to mount full-scale, professional productions of Western dramas in Japan, and its actors were the first to appear in motion pictures before World War II. Through programs ranging from traditional kabuki to historical dramas at its home theater in Kichijo-ji, Tokyo, productions at the National Theater of Japan and its extensive touring schedule, Zenshinza reaches more than 250,000 people annually throughout Japan.

This is the company’s U.S. debut tour.

## Zenshinza Theatre Company

## ACTORS IN RANK ORDER

*Principals*

Arashi Keishi  
Tsuda Keiichi  
Fujikawa Yanosuke  
Imamura Ayami  
Kawarasaki Kunitaro

*Supporting Actors*

Murata Kichijiro  
Yamazaki Ryuunosuke  
Osagawa Genjiro

*Company*

Takei Shigeru  
Tanaka Setsuko  
Yamazaki Tatsusaburo  
Masuki Hiroshi  
Nishikawa Kazuko  
Anegawa Shinnosuke  
Matsunami Kihachiro  
Ebayashi Chise  
Hamana Miki  
Nakajima Hiroyuki  
Takahashi Yuuichiro  
Takayanagi Ikuko  
Kuroguchi Masako  
Matano Samon  
Kamei Yoshikatsu  
Watarai Motoyuki  
Ishida Satoshi  
Ikushima Kigoro  
Kamitaki Keitaro  
Fujii Isaku  
Niimura Sojiro  
Harigai Rieko  
Motomura Yuuki  
Hirasawa Ai  
Hayashi Hirokazu  
Oda Tomoki  
Suzuki Akiko  
Kuroda Lila

## Production Credits

*Artistic Director* Hashimoto Eiji  
*Technical Director* Nakahashi Koji  
*Production Assistants* Ono Fumitaka, Sato Takuto,  
Yokoyama Asahi, Hazekawa Koichi  
*Master Carpenters* Demizu Hiromi, Ohkubo Yukihiko  
*Prop Masters* Kumasaka Masakazu, Takigasaki Futoshi  
*Lighting Designers* Matsumoto Yumi, Moriwaki Seiji  
*Lighting Planner* Suzuki Hiroko  
*Master Electrician* Aizawa Daisuke  
*Follow Spot Operator* Iihama Yuji  
*Sound Engineer* Kawana Aki  
*Wig Masters* Yajima Shigeru, Sakai Yasuhiro  
*Costumers* Ishikawa Takeshi, Katou Noboru,  
Yoshimura Emi  
*Nagauta Chanters* Kineya Sanotaka, Kineya Sayo,  
Kineya Katsurokuza  
*Shamisen* Kineya Sasuke, Kineya Gosakichio,  
Kineya Sawajyuro  
*Narimono Percussion* Senba Motoaki, Mochizuki Tainosuke,  
Kawashima Yuusuke, Sumita Chouyu,  
Takei Makoto  
*Company Managers* Morishita Miki, Terada Hiroko

*U.S. Tour Production*

Japanese American Cultural & Community Center, Los Angeles

*Executive Director* Chris Aihara  
*Tour Director* Robert Hori  
*Tour Manager* Erika Sugiyama  
*Company Manager* Yoko Ito  
*Technical Liaisons* Yuki Nakamura, Masahiko Sunami  
*Graphic Designer* Koji Takei

*U.S. Tour Sponsorship*

*The 2010 U.S. Tour of Zenshinza Theatre Company is produced by the Japanese American Cultural & Community Center in collaboration with the U.S.-Japan Council.*

*Supported by the Agency for Cultural Affairs, Government of Japan, in the fiscal year 2010.*

*In cooperation with Jodo Shu, Jodo Shinshu Hongwanji-ha, Shinshu Otani-ha and Bukkyo Dendo Kyokai.*

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