

Wednesday, November 6, 2013, 8:30pm
Thursday, November 7, 2013, 6pm & 8:30pm
Friday, November 8, 2013, 6pm & 8:30pm
Saturday, November 9, 2013, 2pm & 7pm
Sunday, November 10, 2013, 2pm & 7pm
Zellerbach Playhouse

Basil Twist's
Dogugaeshi



Performed without intermission.

Dogugaeshi was made possible in part by the Doris Duke Performing Artist Awards Program.

Additional support for Dogugaeshi provided by David Marshall and John and Holly Madigan.

Basil Twist's Dogugaeshi was commissioned by Japan Society in 2003 and premiered at Japan Society in November 2004. It was co-produced with Tandem Otter Productions and made possible with funding from the Doris Duke Foundation and Creative Capital. Additional funding for the development and production of this project was provided by The Multi-Arts Production Fund, a program of Creative Capital, supported by The Rockefeller Foundation; Ford Foundation Good Neighbor Committee; the Henson International Festival of Puppet Theater; The Jim Henson Foundation; the Asian Cultural Council; and Creative Capital. A research residency in Kyoto, Japan, for Basil Twist in 2004 was supported by The Kyoto Arts Center.

Dogugaeshi for the 2013–2014 touring season was made possible in part by The Doris Duke Performing Artist Awards Program, David Marshall, and John and Holly Madigan.

These performances are made possible, in part, by Patron Sponsor Peter Washburn.

Cal Performances' 2013–2014 season is sponsored by Wells Fargo.

Dogugaeshi

(Bay Area première)

CAST

<i>Puppeteers</i>	Kate Brehm, David Ojala, Jessica Scott, Basil Twist
<i>Musician</i>	Yumiko Tanaka
<i>Direction</i>	Basil Twist
<i>Musical Direction and Sound Design</i>	Yumiko Tanaka
<i>Sound Designer</i>	Greg Duffin
<i>Lighting Designer</i>	Andrew Hill
<i>Associate Lighting Designer</i>	Ayumu "Poe" Saegusa
<i>Sound Engineer</i>	A-Key
<i>Projection Designer</i>	Peter Flaherty
<i>Associate Projection Designer</i>	Kate Brehm
<i>Technical Director</i>	David Ojala
<i>Associate Technical Director</i>	Jessica Scott
<i>Production Stage Manager</i>	Neelam Vaswani
<i>Producer</i>	Barbara Busackino, Tandem Otter Productions

I FIRST ENCOUNTERED the *dogugaeshi* in 1997. I was in France, wandering through an exhibition of puppets from Awaji at a festival, when something caught my eye. On a small black-and white monitor flashed a sequence of sliding screen doors. It was brief and mysterious, and then it was gone as the film changed to footage of traditional Japanese puppets. The puppets I was familiar with, but those sliding screens—I'd never seen anything like them, except, actually, in my own work. Similar gestures had appeared in my *The Araneidae Show*, and at that very moment I was preparing *Symphonie Fantastique*, filling out my vision of what a non-narrative, nonrepresentational—and therefore, in my mind, nontraditional—puppet show might be. But here in this clip of a film loop was evidence of these very ideas—except for the nontraditional part. There was clearly a tradition of puppeteers in this part of Japan doing exactly what I was “inventing” in my own work.

I stayed hunched by the monitor to catch the film clip a few more times. Those screens remained a compelling memory through the time Japan Society commissioned me to create a piece. Jane Marie Law, a scholar of Awaji puppetry, confirmed for me that I hadn't been dreaming. This tradition was called the *dogugaeshi*, and with this first piece of the puzzle in place, my journey was under way. With the assistance of many individuals and organizations, I was able to visit Japan twice, specifically the region where the *dogugaeshi* once thrived—Awaji and Tokushima, two bits of land straddling the swirling whirlpools of the Naruto Straits.

I had wanted to keep the show small and perform it myself. But in the mountains of Tokushima, at a site called Kawamata, the piece I had been creating took on new dimensions. Inspired by the memories of elderly Japanese people who had reveled in the magic of this art form in their youth, I felt the ghost of a tradition demanding to be revealed, regardless of my original plans. And so I've needed a lot more help in the process—and I've received it in great part due to Japan Society and Creative Capital, who have remained passionately committed to

my insistence that this work be presented in the intimate setting we welcome you into today.

The sound of “dogugaeshi” has an exoticism for me that reflects the mystery in this art form. But the word is in fact a very utilitarian term for “set change,” and I found that the mystery of the *dogugaeshi* was lost upon some modern Japanese, who saw it as plain and boring: “We see those sliding screens on all the *samurai* soap operas.” It is, after all, to the Japanese, simply a door. To me, there is something gorgeous in it that is perhaps easier to see as an outsider: this sliding, gliding, horizontal game of suspense, concealment, revelation, and transformation. I know I heard that same fascination in the voices of the old women in the mountains of Tokushima, who recalled the candlelit visions of the *dogugaeshi* from the distant past.

Three years after the world première of my *Dogugaeshi* at Japan Society, the organization produced a four-city Japan tour for this work, as a special project to celebrate the 100th anniversary of Japan Society. The tour included Tokushima's annual Puppet Festival. I was nervous how my “reinvention” of their own traditions would, or would not be accepted by the people living in the heart of *dogugaeshi*. The audience members included many people from Kawamata and Awaji whom I met on my research trip. They made a long trip to the city of Tokushima to see my *Dogugaeshi*, and their enthusiastic reception of the show remains one of the most moving and satisfying moments of my artistic life. The layers or intercultural richness of this project seemed to multiply tenfold. Many aspects of this trip to Japan contributed to the transformed and enriched show that you see today.

I extend my heartfelt thanks to my collaborator Yumiko Tanaka, whose contributions to the process were essential, to Matias Tarnopolsky for his commitment to presenting my work, and to the entire Board and staff for working so closely with my team to make this engagement a reality and to my friend Barbara Busackino for her tireless support and guidance.

Basil Twist

ABOUT *DOGUGAESHI*

DOGUGAESHI is the name of the stage mechanism that serves as a backdrop to traditional Japanese folk puppet theater. Featuring a series of intricately painted scenes that slide open to reveal image after image in rapid succession, *dogugaeshi* developed in Awaji Island and Tokushima Prefecture over the centuries. Its history is inextricably linked to that of Japanese puppetry.

It is said that Japanese traditional puppet theater, or *ningyo joruri*, took root in the mid-17th century, when puppet manipulation, the tradition of oral narrative, and the music of the three-stringed *shamisen* were combined in dramatic form. It became one of the most popular entertainments in Japan in the 18th and 19th centuries, a time when Japan's flourishing merchant class greatly valued entertainment. During that period, puppet troupes were formed and professional theater developed at a rapid pace in major cities such as Kyoto, Osaka, and Edo (present-day Tokyo). In rural areas, popular folk puppet theater traditions also continued to flourish.

Rural puppetry theaters on Awaji Island and regions in Tokushima Prefecture developed intricate backdrops for their productions called *fusuma-e* (painted sliding screens). The screens are set up on several tracks along the top and bottom edges and layered, so that opening one set of screens reveals another set behind, and so on. As the show progresses, the *fusuma-e* are opened one by one from downstage to upstage, each revealing the gorgeous *fusuma-e* behind. There are variations on this system of transforming images as well. For example, in a play set inside a palace, the *fusuma-e* are drawn in perspective, revealing room after room with thousands of *tatami* mats. This elaborate technique with *fusuma-e* is known as *fusuma karakuri*, or more commonly, *dogugaeshi*. This complex and advanced stage mechanism developed with such intricacy that it became an independent attraction in its own right.

Though the Awaji Puppet Theater is the only existing professional puppet theater troupe that continues to give public performances regularly

using some of the traditional *dogugaeshi* techniques, the *dogugaeshi* tradition can be found in several rural folk theaters, mainly in Tokushima Prefecture.

The best known of such theaters stands in Inukai Village. This thatch-roofed theater still maintains 132 *fusuma-e*, allegedly dating back over 100 years, that portray 42 different kinds of colorful landscapes and nature, including sparrows on bamboo, tigers, elephants, wild eagles, carp, chrysanthemums, Japanese maples, and cherry blossoms. The theater also houses several sophisticated mechanisms to manipulate the screens so that they can be moved in many different variations: opening from the center of the stage to the wings; crossing the stage in front of one another; pivoting to reveal new images on the back side; and lifted offstage toward the grid. The Inukai Theater, designated as an Important Tangible Folk Cultural Asset by the Japanese government in 1998, holds a large annual performance festival in early November, in which the final portion of the performance is dedicated to *dogugaeshi*.

Basil Twist's *Dogugaeshi* was conceived and developed in 2003 through a Japan Society commission and world-premiered at the Society in November 2004 in conjunction with the 150th anniversary of the U.S.–Japan Treaty. In 2007, Japan Society remounted *Dogugaeshi* on its stage and produced a four-city Japan tour (Yokohama, Kanazawa, Kyoto, and Tokushima) as part of a special project commemorating the Society's centennial celebration. In spring 2009, *Dogugaeshi* toured to the La Jolla Playhouse, the Spoleto Festival USA, the Cleveland Museum of Art, and the Experimental Media and Performing Arts Center (New York). In April 2012, in conjunction with the 100th anniversary of Japan's gift of cherry trees to the United States, *Dogugaeshi* had a two-week-long run at The Studio Theatre in Washington, D.C., as part of the D.C.-wide Basil Twist festival. Regarded as one of Twist's signature works, *Dogugaeshi* tours this season to Hamilton College, Radar L.A.—RedCat, and Cal Performances.

PERFORMERS



Basil Twist (*Creator and Director, Puppeteer*) is proud to be making his Cal Performances debut. Originally from San Francisco, Mr. Twist is a third-generation puppeteer who lives and works in New York City, and is the

sole American graduate of the École Supérieure Nationale des Arts de la Marionnette in France. In the Bay Area, he has worked with Joe Goode Performance Group, most notable creating the puppetry for *Wonderboy*; at Berkeley Rep with Mabou Mines' *Peter and Wendy*; at The Magic, where he directed *The Long Christmas Ride Home*; and, most recently, at San Francisco Ballet with Christopher Wheeldon's *Cinderella*. His original stage and opera creations include *The Araneidae Show*, *Symphonie Fantastique*, *Petrushka*, *Master Peter's Puppet Show*, *Dogugaeshi*, *La Bella Dormente Nel Bosco*, *Hansel and Gretel*, and *Arias with a Twist*. His past collaborations include *Behind the Lid* with Lee Nagrin and *Red Beads* with Lee Breuer/Mabou Mines—most recently they created a new *Streetcar Named Desire* for the Comédie Française in Paris (2011). Mr. Twist's Broadway credits include *The Pee-Wee Herman Show* and *The Addams Family*. Since 1998, he has partnered with such premier institutions as the Spoleto Festival USA, Lincoln Center Festival, Lincoln Center's Voice and Visions Series, the Los Angeles Philharmonic, Japan Society, Gotham Chamber Opera, and the Houston Grand and Atlanta opera companies.

Mr. Twist has received numerous awards, including an OBIE, five UNIMA Awards for Excellence in Puppetry, Bessie Awards, New York Innovative Theatre Awards, and a Drama Desk. He has received Guggenheim and United States Artist/Ford fellowships and was recently awarded a Doris Duke Performing Artist Award. In 2012, Washington, D.C., hosted a retrospective of his work, Twist Fest D.C., of which *Dogugaeshi* was a part. He is the Artistic

Director of the Dream Music Puppetry Program at HERE Arts Center in NYC. His *Rite of Spring* premiered at Carolina Performing Arts this past April and his *Seafoam Sleepwalk* premiered at the La Jolla Playhouse's WOW Festival in the Pacific Ocean this past October.



Yumiko Tanaka (*Musical Director, shamisen, koto, voice*) was born in Japan's Fukuoka Prefecture and received an M.A. in musicology from Tokyo University of the Arts and Music. In 1979, she began

studying with *gidayu* artist Komanosuke Takemoto, and the following year became a disciple of Kinshi Nozawa, the *gidayu shamisen* master. *Gidayu* is one of the musical styles of narrative chanting accompanied by *shamisen* that can be found in Japanese traditional theater such as *bunraku* and *kabuki*. Since her debut in 1981 at the Honmoku-tei in Tokyo, Ms. Tanaka has been very active as a *shamisen* player and vocalist, not only in the world of traditional Japanese music, but also in contemporary music, opera, dance, and musical theater. Her credits range from performing with major orchestras to working with pioneers in the world of jazz and experimental improvisation. Her career in avant-garde music includes collaborations with such internationally renowned artists as Otomo Yoshihide, Haino Keiji, Kazumi Watanabe, Elliott Sharp, John Russell, Carl Stone, Ned Rothenberg, John Zorn, Akira Sakata, and Butch Morris. Ms. Tanaka has founded and participated in several contemporary music groups, including Pro Musica Nipponia, the Kitchen Drinkers, ITO, and Ground-Zero. She has performed as a soloist at international festivals and in Heiner Goebbels's critically acclaimed spectacle *Hashirigaki*, which has toured all over the world, including to the Brooklyn Academy of Music. She has been awarded the Education Minister's Art Encouragement Prize for Young Musicians and a fellowship from the Asian Cultural Council. In 2009, Ms. Tanaka became a holder of Important Intangible Cultural

Property as a member of the *Gidayu-bushi* Preservation Society.

Kate Brehm (*Puppeteer*) is a puppeteer who devises design-based live art using objects and physicality. Her company, *imnotlost*, has been presenting work internationally since 2003. Her classes, *Moving Objects* and *Performing Design*, teach practical and theoretical tools for performative visual thinking. Ms. Brehm's credits include *Dark Space* (designer, performer), *Fireside Puppet Chats* (curator and host), *The Eye Which We Do Not Have* (director, designer), and *The Poofs* (artist). Her puppeteering credits include *Dogugaeshi*, *Petrushka*, *Arias with a Twist*, *Hansel and Gretel*, *Master Peter's Puppet Show* (Basil Twist); *Red Beads*, *La Divina Caricatura* (Mabou Mines); and *Golden Legend* (Christopher Williams).

David Ojala (*Puppeteer, Technical Director*) is a theater artist living and working in New York City. He is a performer, lighting designer, scenic designer, and carpenter. Mr. Ojala has worked with Basil Twist on *Arias with a Twist Deluxe*, *Symphony Fantastique*, *Dogugaeshi*, and, most recently, the world premiere of *Rite of Spring* at UNC Chapel Hill this past April. Mr. Ojala is currently the technical director and production manager for the performance space Manhattan Movement and Arts Center in New York City and runs the Off-Broadway theater company The Active Theater as the technical director and production manager. He occasionally also moonlights as an actor.

Jessica Scott (*Puppeteer*) is a self-taught visual artist, director, performer, and teacher living in New York City and working abroad. Her work includes puppetry, specialty props, installation, and sculpture. She has designed for Basil Twist, Lee Breuer, Mabou Mines, *The Addams Family* and *Big Fish* on Broadway, Julian Crouch and Improbable Theatre Company, Red Bull Theater, and Clubbed Thumb, among others. As a director of puppetry, Ms. Scott created the physical language for the puppetry in Mabou Mines' *Porco Morto* and their current

production, *La Divina Caricatura*, as well as for her own works. She has puppeteered for the artists above and for Pee-Wee Herman, Moisés Kaufman, Blind Summit, Björk, and Flight of the Conchords. Ms. Scott is currently developing her own full-length piece, *Ship of Fools*, as a HARP resident artist at HERE Arts Center, and she has just finished designing and shooting her first full-length puppet film, *The Never Bell*.

DESIGNERS

Greg Duffin (*Sound Designer, Sound Engineer*) is a sound designer, record producer, and recording, concert, broadcast, and corporate audio engineer. He has been the resident sound designer for Japan Society, New York, since 2004. In addition to creating the original design with Yumiko Tanaka for *Dogugaeshi* in 2004, Mr. Duffin has designed the following shows for Basil Twist: *Symphonie Fantastique* and *Arias with a Twist* for Basil Twist. Mr. Duffin designed *Work* and *Screenplay* for the Flea Theater, *The Wild Pear* for Theatre Arts Japan, and *Flyers and Other Tales* for Heels Hit First, and was the sound advisor for *Vivien*.

Peter Flaherty (*Projection Designer*) is a director and video artist whose work has been shown in theaters, galleries, and museums internationally. His recent directing credits include *Signal from Shore* (Best Short: Zero Film Festival), *Soul Leaves Her Body* (HERE Arts Center), *Pass Back a Revolver* (Institute of Contemporary Art, Philadelphia). His video designs include *Parsifal* (Metropolitan Opera, February 2013), and on Broadway, *Sondheim on Sondheim* at Roundabout Theatre. His theater collaborators include the Builders Association, Complicite, François Girard, James Lapine, Chen Shi-Zheng, Basil Twist, and Bang on a Can. His video art is in the collections of the MIT Media Lab, Fleisher-Ollman Gallery, and the home of Agnes Gund (President Emerita of MoMA).

Andrew Hill (*Lighting Designer*) has worked with Basil Twist on Respighi's *La Bella Dormente Nel Bosco* at the Spoleto Festival USA and the Lincoln Center Festival, *Petrushka* at Lincoln Center, and *Dogugaeshi* at Japan Society. Other designs include Len Jenkin's *Margo Veil* and *Like I Say* at the Flea Theater, Big Dance Theater's *Shunkin* at Jacob's Pillow and The Kitchen, the Alexander Archipenko exhibit at the Ukrainian Museum, the Henry Darger exhibit at the American Folk Art Museum, and the Fiber Optic Gallery at the Glass Innovation Center.

Ayumu "Poe" Saegusa (*Associate Lighting Designer*) began his career in 1996 in Tokyo. He moved to New York City in 2005 and became the resident lighting designer of HERE Arts Center. His recent works include *Rite of Spring* (2013) and *Arias with a Twist* (2008, 2011: Europe and U.S. tours) by Basil Twist; *Hobo Grunt Cycle* by Kevin Augustine (2009, 2010, 2011: Holland, Brazil, and U.S. tours); *Wind Set Up* by Lake Simons (2013); and *The Eye Which We Do Not Have* by Kate Brehm (2013). He also works as a technical coordinator between the United States and Japan.

Neelam Vaswani (*Production Stage Manager*) is originally from Atlanta, Georgia. She has lived in New York City for the past 15 years, working as an AEA production stage manager and production manager. Ms. Vaswani has worked on a wide range of shows, including Mabou Mines' *Peter and Wendy*, *The Adventures of Charcoal Boy*, *Wind-up Bird Chronicle* (featured at the Edinburgh International Festival and the Singapore Arts Festival), Basil Twist's *La Bella Dormente Nel Bosco*, *Master Peter's Puppet Show*, *Petrushka*, and *Arias with a Twist*. Ms. Vaswani's work in the theater has brought her all over the United States and abroad, to places such as France, Stockholm, Edinburgh, and Singapore.

Basil Twist extends his deepest thanks to the following individuals and organizations who assisted him greatly in his research in and development of *Dogugaeshi*: Jane Marie Law, Michiko Ueno Herr, Ralph Samuelson, Georg Kochi, the Kyoto Arts Center, Mariko Kojima, the National Bunraku Theatre, Sakashu Village Theater, Kawamata Village Theater, Mr. Naozumi Yokoyama (Kawamata City Board of Education), Bando Sentaro, Mitsuyo Matsuyama and Mr. Umazume (Awaji Puppet Theater), Kimi Yamada, Professor Nobuko Shinohara (University of Shikoku), Mr. Shibahara (Inukai Village Theater Preservant Society), Awaji Puppet Museum, Naori Ishikawa, Toru Koyumada, Paul Winnacker, Sean Ellwood and Ruby Lerner, Bill and Lynne Twist, Chie Otsuka, Laeticia Hussein, Amanda Frou, Kevin Taylor, and Jessica Gengsley.