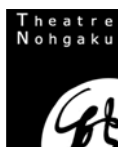


TAKASAGO & PAGODA

TOUR REPORT

Tokyo, Kyoto, Beijing & Hong Kong

28 June – 7 July 2011



REPORT
PREPARED
BY
JANNETTE
CHEONG



“We have seen noh earnestly and brilliantly cross over national borders”

NISHINO Haruo, TOKYO SHIMBUN, 3 July 2011

The **2011 Asia Noh Theatre Tour** was an **international arts collaboration project** that brought together the skills and talents of the **Oshima Noh Theatre** of Hiroshima Prefecture, Japan, and **Theatre Nohgaku**, based in Tokyo and New York, for a second joint production of classical and contemporary noh. This report gives the background, reviews and comments on the tour and its achievements.

This unique production featured a 'han-noh', of the fourteenth century noh **TAKASAGO**, and the Asian premiere of **PAGODA**, a new English-language noh written by Jannette Cheong with music/artistic direction by Richard Emmert – Founder of Theatre Nohgaku.

The production opened at the **National Noh Theatre, in Tokyo** on the 28 June 2011, and was followed by performances at the **Kongo Noh Theatre, Kyoto** (30 June), the **National Centre for the Performing Arts, Beijing** (4 July) and at the **Academy for the Performing Arts, Hong Kong** (6 July). The Tour also included a performance and a number of workshops in Beijing as part of the **2011 Beijing World Theatre Festival** and workshops in Hong Kong as part of the **2011 Hong Kong International Arts Carnival** for children and families.

PHOTOS:

Above: **Masanobu OSHIMA** (Takasago Shite) with (L to R) **Hitoshi SAKURAI**, **Genjiro OKURA**, **Satoshi TSUKITAKU** (Photo by S. Kitazawa)
Kinue OSHIMA (PAGODA nochishite)

Above left: **Kinue OSHIMA** (Meilin, Maishite)
Elizabeth DOWD (Daughter)

Project objectives:

- To combine the talents of two different 'noh' theatres: one traditional Japanese, the other contemporary and international
- To produce a unique programme, combining classical Japanese 'noh' (TAKASAGO) with a new English-language 'noh' (PAGODA)
- To deepen the understanding of noh for the general public in China and Hong Kong through talks and workshops, and further the recognition of internationalization of the art of noh for Japanese audiences
- To develop young people's understanding of one of the world's oldest theatre forms
- To forge new relationships between Japan, China, Hong Kong, the USA and the UK and thereby enable a deeper cultural understanding through the art of noh.



PHOTO: Jubilith MOORE (Traveller)

..the story gripped the hearts of those watching and never let go..

TOKYO SHIMBUN, 3 July 2011

“a work of great beauty and deep feeling”

Dale KREISHER, US Embassy, Beijing, 5 July 2011



PHOTO: Teruhisa OSHIMA (Bai Li)

“Thank you so much for sharing such a beautiful play with us.”

ZHENG Danyi, Chinese Poet, (Translator of PAGODA), 7 July 2011

The tour was a rare opportunity to see a performance of English noh in Japan - the ‘home’ of classical noh, and in Beijing and Hong Kong where it is less known.

BACKGROUND

PAGODA, written by Jannette CHEONG, with music by Richard EMMERT, founder and artistic director of Theatre Nohgaku, is **a multicultural theatre project** that brings together a centuries-old Japanese theatre tradition and a contemporary Chinese-British story to create a powerful space within which to share ideas, explore traditions and investigate the themes of migration and identity. Both actors and audiences experience a classical art form but also convey **an understanding of how traditions from another age and culture can resonate with contemporary issues.**

The tour included a programme of workshops and educational activities to introduce the history, structure, dance, music, costumes and masks of noh, as contributions to the **Beijing World Theatre Festival** and the **Hong Kong International Arts Carnival.**

Performing in China presented the ideal complement to the acclaimed World Premiere in London in December 2009, as it provided a unique opportunity to take this Chinese-British story back to its roots. On the other hand Tokyo and Kyoto performances were rare opportunities for Japanese audiences to experience shinsaku (newly made) noh in English.

Twenty-eight people from three continents were involved with the tour, including the mask-maker, the artist (of the pine tree scrolls), and the author of PAGODA.

For the Asia tour, the production commissioned a Chinese translation of PAGODA by internationally renowned Chinese poet, ZHENG Danyi, and his sister ZHENG Maiyao.

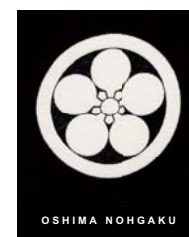
THE THEATRE COMPANIES

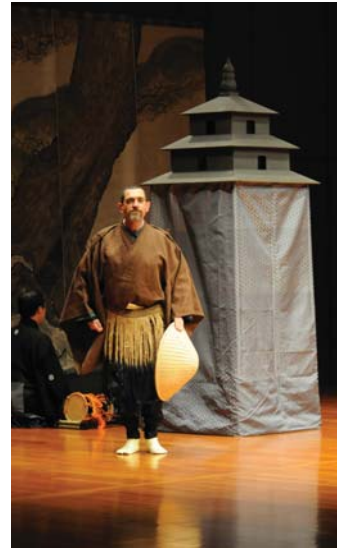
The **Oshima Noh Theatre** is based in the Kita School, one of the five main-actor noh schools in Japan. The Oshimas are one of the Kita School’s most active traditional noh families. Masanobu OSHIMA, an important intangible cultural asset as designated by the Japanese government, heads this exciting traditional Japanese noh theatre company with his wife Yasuko. Their daughter, Kinue, one of the few, yet highly respected, professional female performers in the noh world (and the only female professional performer in the Kita School) played the lead role in PAGODA. Their son, Teruhisa, an emerging new acting voice in the Kita School, performed in both plays.

www.oshima-noh.com

Theatre Nohgaku is an international company comprised of Japan and North America-based members, whose mission is to create and present English-language plays in traditional noh style, complete with hayashi (instrumentalists), masks, costumes and stage sets. Founded and led by Artistic Director, Richard EMMERT who has spent over 35 years studying, teaching and performing classical Japanese noh in Japan, Theatre Nohgaku serves as a unique cultural and artistic intermediary between Japan and the English-speaking world.

www.theatrenohgaku.com





PHOTOS: Above L to R: **Shigeru NAGASHIMA** (Takasago Shite), **Kinue OSHIMA & Jubilith MOORE** (Meilin & Traveller). **Lluis VALLS** (Oyster Fisherman)

THE PLAYS

TAKASAGO is one of the most important and well-known plays in the classical noh repertoire. The central image of the play is a pine tree, which stands for constancy, and is thus a symbol of peace and benevolence. The story deals with the legend of the twin pines of Sumiyoshi and Takasago, personified in the first half by an aged couple. Sumiyoshi and Takasago are located across from each other on the Osaka Bay. According to legend, the spirit of the Sumiyoshi pine travels nightly to visit his wife, the Takasago pine, in a bond that transcends space and time. Takasago was performed as a han-noh, literally a "half noh."

PAGODA is a new English-language noh rooted in the story of the author's grandmother who sent her young son away to sea to avoid the famine in China in the 1920s. He never returned. After his death in London in the 1970s, the author journeyed to China to find her father's birthplace. Her family's experiences, both tragic and uplifting, are combined with an ancient Chinese legend to form the basis of this piece.

PAGODA tells the story of a young traveller in search of her father's roots who journeys to his birthplace in China. Carrying a keepsake of her father's, she meets a distraught older woman and her daughter by an ancient pagoda, lamenting the departure of a young son. The woman and daughter 'vanish in the mist'. The traveller meets a fisherman who tells her the legend of the pagoda and of the spirit of Meilin. The traveller realises her father was the lost son of Meilin. As night falls the spirit of Meilin appears once more and the traveller presents her father's keepsake to confirm her identity. Lamenting her son's death Meilin realises that as he survived into adulthood he was spared the starvation so many suffered at that time. The presence of the keepsake enables his spirit to appear and 'binds the spirits together forever'. Mother and son are thus reunited in the spirit world. The young traveller is left alone to reflect on an ancient pagoda legend and the migrant's journey.

CASTS

TAKASAGO and **PAGODA** featured casts that included artists from both the Oshima family and Theatre Nohgaku. Both performances followed noh traditions that included a chorus and Japanese traditional noh instrumentalists.

TAKASAGO (Half Noh) CAST:

SHITE (GOD OF SUMIYOSHI): **Masanobu OSHIMA/Shigeru NAGASHIMA**

Chorus Leader: **Akira MATSU/Shigeru NAGASHIMA**

Other Chorus Members: **Ryoichi KANO, Tamon SASAKI, Richard EMMERT, James FERNER, John OGLEVEE, Matt DUBROFF, Tom O'CONNOR, Ryoji TERADA**

Hayashi instrumentalists:
Nohkan: **Satoshi TSUKITAKU/Narumi TAKIZAWA**
Kotsuzumi: **Genjiro OKURA/Naoko TAKAHASHI**
Otsuzumi: **Eitaro OKURA**
Taiko: **Hitoshi SAKURAI**

PAGODA CAST:

SHITE (MOTHER/SPIRIT MOTHER - MEILIN):

Kinue OSHIMA

WAKI (YOUNG TRAVELLER): **Jubilith MOORE**

TSURE (DAUGHTER/SPIRIT DAUGHTER):

Elizabeth DOWD

AI (LOCAL OYSTER FISHERMAN): **Lluis VALLS**

NOCHITSURE (BAI LI/SPIRIT SON): **Teruhisa OSHIMA**

Chorus Leader: **Richard EMMERT**

Other Chorus Members: **David CRANDALL, James FERNER, John OGLEVEE, Matt DUBROFF, Ryoji TERADA, Gregory GIOVANNI, David SURTASKY, Tom O'CONNOR**

Hayashi instrumentalists:

Nohkan: **Satoshi TSUKITAKU/Narumi TAKIZAWA**

Kotsuzumi: **Naoko TAKAHASHI**

Otsuzumi: **Eitaro OKURA**

Taiko: **Hitoshi SAKURAI**



PAGODA MASKS by master mask-maker Hideta KITAZAWA
(See also photos of Hong Kong workshops overleaf – page 4)

PINE TREE SCROLLS by celebrated artist Allan WEST
(See also photos of Hong Kong workshops overleaf – page 4)



Very unique, precious,
my children enjoyed this
very much. Thank You'
(SUEN)



OUTREACH PROGRAMME

'Getting to Noh' included educational activities to open up the world of noh to children, students, families and the general public in Beijing and Hong Kong - introducing the art of noh, its history, stories, masks, costumes and music.

In **Beijing** four mask making and three performance workshops were undertaken for students of **Peking University** and the **Central Academy for Drama** as well as for the general public at the Penghao Theatre - the latter as part of the **2011 Beijing World Theatre Festival**.

In **Hong Kong**, in addition to a special evening at the Japanese Consulate, six workshops were staged for the Hong Kong Government's **2011 International Arts Carnival (IAC)**, aimed at children and families. These covered mask making, traditional painting, performance and creative writing.

<http://www.hkiac.gov.hk/2011/en/prog/iacplus.html>

IAC WORKSHOP FEEDBACK

A good lesson for people to learn how to draw and have a good experience' (**Hypatia TAM**)

'A good chance to put both parents and kids together to experience new things' (**Mable LAM**)

'I learned a lot about drawing Japanese painting and it links to my calligraphy class at school.' (**Jonathan SUBAK-SHARPE**)

'The program was very enjoyable and educational about Japanese art. The brush strokes are very relaxing and I would definitely consider practicing and learning more in the future.' (**David SUBAK-SHARPE**)

'Good opportunity for us to know a little bit more, learned to paint loose, only the air(conditioning) was too cold!' (**Heidi Lam**)

'I feel it was a fun and happy (workshop)! I want to do it again!' (**Max LO**)

'It was a great experience. I enjoyed drawing. I hope that we can have more colors next time.'

'It's a marvelous experience to be here. I started to fall in love with this art.' (**Kitty HO**)

'Excellent speaker - very positive' (**CHAN Mei Lin**)

'Great' (**HUANG Yingxin**)

'Very good activity to understand the Japanese culture and technology, great!'

Excellent workshop! We saw a lot of beautiful masks and learnt a lot about mask making!' (**Ann MA**)

'It's very good to know the traditional way to make the masks!' (**Mrs KO**)

'I think it is amazing to learn about a mask maker, you need to work hard, and that man is so nice! I now know more about the Japan mask!' (**Christy TANG**)

'Everything is almost perfect' (**Julia LEE**)

'Fascinating, ... the children much enjoy it' (**Oscar SZE**)

'Rich in content... Structured and explained clearly. Exciting!' (**Connie LEE**)

'I feel a lot of thought is needed to understand how to make Noh masks. I hope to try!' (**Odella KONG**)

'Rich, clear translation' (**MA Jing Wei**)

'Lectures are clear, but it would have been good to have more time to practice' (**CHEN Yaxian**)

'Very good' (**Anson TANG**)



Pagoda Notation

BEIJING WORLD THEATRE FESTIVAL, AND STUDENT WORKSHOPS

"a resounding success... the very best that cross cultural artistic/ educational events have to offer... important multicultural artistic success..."

'One of the pleasures of the work I do in China is helping to facilitate exchange and interchange between the Chinese theatre communities & audiences and those from around the world. So, when I was first approached about doing that very thing for the original Noh play, PAGODA, I did not hesitate in offering what help I could in bringing the piece to Beijing audiences, and in arranging attendant workshops for adults and students, related to the understanding and appreciation of Noh as an art form.

I have never made a better decision than the one to help facilitate that production being on the Mainland. For PAGODA was a grand success in Beijing in every regard. The Chinese audiences were both tremendously thrilled and deeply moved by what will be for the majority of them, I am sure, a once in a lifetime artistic/spiritual experience.

The number of people who contacted me personally to say how important PAGODA in performance in Beijing was to them would make a very long list indeed.

The students and adults who participated in the Noh mask making and performance workshops came away with an understanding and appreciation for Noh that could never have been without those workshops and the guidance of artists who lead them. What a rare and wonderful opportunity for the participants, a true gift.

On a personal note, I was richly engaged by the performance of PAGODA, and utterly shaken, in the very best of ways, by that powerful and poignant presentation.

In every regard: the performance, the workshops, the demonstrations, the interactions of performers and the other Noh artists involved with the Chinese participants in Beijing was a resounding success. Such represents the very best that cross-cultural artistic/educational events have to offer.

I sincerely thank: Jannette Cheong; the Oshima family and the Oshima Noh Theatre; Richard Emmert and Theatre Nohgaku; all the artists and technicians who participated in creating the piece; and the kind sponsors whose fiscal and other generosities enabled this grand and important multi-cultural artistic success to happen.

With Deepest Appreciation,'

Joseph GRAVES
Artistic Director
Peking University,
Institute of World Theatre & Film
Beijing, China

3 August 2011

PHOTOS: Performance workshops at PENGHAO THEATRE (for the Beijing World Theatre Festival), and at Peking University
From Above to Below: L to R
Shigeru NAGASHIMA (God of Sumiyoshi),
Jubilith MOORE & John OGLEVEE,
Naoko TAKAHASHI,
Narumi TAKIZAWA,
Eitaro OKURA,
Jubilith MOORE, Lluis VALLS, John OGLEVEE, Tom O'CONNOR, Greg GEOVANNI,
Ryoji TERADA, & Richard EMMERT,
Elizabeth DOWD





"Congratulations on your play -- divine work -- and on the actors, chorus members and musicians that performed it. It was a fantastic and enriching experience for us in so many ways."

Ambassador of Brazil to Japan and his wife, 29 June 2011

"The performance in Tokyo was a great success..."

... the work was a serious attempt at noh without any exotic additions."

TOKYO SHIMBUN, 3 July 2011



PHOTOS
Hitoshi SAKURAI,
Kinue OSHIMA
Teruhisa OSHIMA (Bai Li),

REVIEWS & COMMENTS

'Shinsaku' Noh, Pagoda earnestly and brilliantly crosses over national borders'

"Among the new Noh plays (Shinsaku Noh) of recent years there have been adaptations of Western theatre such as: Tetsumon by Takahama Kyoshi and Takahime by Yokomichi Mario, and there have also been new Noh plays written by foreigners in English. One of these: Pagoda (written by Jannette Cheong, composed and directed by Richard Emmert, choreography by Oshima Teruhisa and Oshima Kinue) was performed in Tokyo at the National Noh Theatre on June 28. It originally made its debut in Europe in 2009, and underwent some revisions for this performance.

The author is a British subject of Chinese descent. In the 1920s, her grandmother, beset by famine and poverty ...in China, entrusted her dearest son to the care of foreigners. This son after many hardships landed in England, but he never set foot on his native soil again. He was the author's father. In the 1970s, after his passing, his daughter made a journey to China in search of his homeland.

The Noh play based on this journey depicts her search for her roots, her ancestors' hardships and familial love in a two-layered story that centers around the legend of a Pagoda near Ming An. In mid-autumn on the night of the harvest moon, the young traveler approaches Ming An and the spirits of the mother and her daughter (her actual grandmother and aunt) appear to her (First act). In the second act, the spirit of the son reunites with his mother (her actual father and grandmother) and there is rejoicing and a dance. Overall, the play, written in easy to understand and lyrical English is very good. The rhythmically matched songs as well as the kuse fit naturally with the Noh Hayashi (instruments). The chorus made up of members of Theatre Nohgaku led by Emmert (An American based Noh Theatre company) takes us through the story in a dignified manner.

Oshima Teruhisa and Oshima Kinue of the Kita School, who have the main roles in the work and members of Theatre Nohgaku (traveler, daughter and fisherman) all give solid performances. We have seen Noh earnestly and brilliantly cross over national borders."

TOKYO SHIMBUN, NISHINO Haruo – Hosei University Professor Emeritus and Noh critic, 3 July 2011

"It was a very impressive event. The performance felt authentically "Noh", despite being in English, and succeeded in giving a Western audience a feeling for the emotional impact of Noh, as well as offering new insights to the Japanese audience. The performances made an important contribution both by updating this ancient art form and also by making it accessible to a wider audience. A fascinating and very worthwhile project."

Jason JAMES, Head of the British Council, Japan, 29 June 2011

TOKYO SHIMBUN, 3 July 2011

"The new Noh play (Shinsaku Noh), Pagoda, which received its successful first performance in a European Tour two years ago, returned in triumph last month for its 2011 Tour of Asia. The tour, with the Kita Ryu Oshima Noh Theatre and Theatre Nohgaku, began in Tokyo at the National Noh Theatre on the 28th of June. The composer/director Richard Emmert, a professor at Musashino University, who also served as head of the chorus, shared his thoughts on his involvement with English Noh: "Noh has a universal force that enables it to reach across National Borders. Through English Noh, I hope to broaden the opportunity for the world to come into contact with its appeal." Mr. Emmert came to Japan nearly 40 years ago to study Noh and in 2000 founded the group Theatre Nohgaku, a group dedicated to spreading the news about Noh. The group has given numerous performances and workshops, mainly abroad, of traditional as well as new works of Noh in an effort to build a bridge between Japan and overseas. The group's 24 members are all Noh aficionados from Japan and America. "I believe that the appeal of Noh, something that is not found in western theatre, is that it allows you to communicate with the spirits of people of time past or with the memory of a particular place."

In Pagoda, the waki (a traveling woman) and the tsure (the ghost of the daughter) are played by foreign performers who sing in English. Sharing the stage with them are the shite (the mother, the ghost of Meilin) played by Kita Ryu actor Oshima Kinue and the Hayashi (the musicians) who are Japanese. "Noh is an art form that uses a minimal space and achieves its expression through the taking away of elements. I am fascinated by the Japanese aesthetic, that manages to grasp the essence of things," says the author of the play, Jannette Cheong a British subject of Chinese descent, who superimposed elements of herself onto the role of the young traveler. Her character travels to China where her family's roots are and is reunited with her grandmother and aunt as well as the spirit of her departed father. Using beautiful imagery of moon and mist she portrays the love of a mother for her child. "It is my wish to be able share what I have learned about this profound art form with many other people around the world - through English Noh"

The performance in Tokyo was a great success. The audience, composed of approximately half foreigners and half Japanese, had quite a number of young faces as well. The quick unfolding of the story gripped the hearts of those watching and never let go. Not to say that there weren't any difficulties in achieving the effects of space or of lingering sound, but the work was a serious attempt at a Noh performance without any exotic additions. Richard Emmert, "Foreigners, because they come to Noh with nothing, are able to quickly glimpse its essence. If the world of Noh can receive even a little stimulation through what we are doing, the significance will be felt 100 years or 200 years in the future."

REVIEWS & COMMENTS

(Continued)

PAGODA was good!

"Yesterday I saw the new English noh Pagoda at the Kongo Noh Theatre.

First, there was the half-noh Takasago. Because the program just said "half-noh," I worried for a moment what I would do if it was in English, too! But I was relieved to see that the waki came out and spoke in the usual Japanese.

An English translation might be nice, but because I know the original utai in Japanese, I'm afraid it might distract me. I'd probably be grinning to myself, "So THAT'S how you say that in English!" So in any case I was relieved that it was in regular Japanese. The kamimai was fun of course, as one might expect.

After the intermission, it was time for Pagoda. True to the play's name, there was a pagoda prop placed in front of the drums. It was wrapped in a cloth like the shrine prop in Chikubushima, and had a shrine-like roof in steps like a pagoda. I thought, "the shite will change her clothes in there, I bet."

I'd like to give all the details: this was like this, that was like that, etc., etc., but what I can say first of all is that it was amazing. I'll just give my initial thoughts below.

There's an interlude kyogen piece called the Monkey Son-in-Law. I've seen it performed in the noh play Arashiyama, and nearly all of it is in "monkey-speech," like: "Kyaa kya kya kiya..." I could sort of understand what was being said, even so. Maybe it's because I've seen quite a bit of kyogen and have the usual kyogen phrases already in my head, but I felt like I could understand what they wanted to say to some extent by their gestures. And that's enough for it to be fully entertaining.

In the same way, it seemed to me that Pagoda could be interesting even if I didn't understand the words.

Of course, there's nothing better than understanding the words, and nothing beats easily understood entertainment. I'm just saying that all is not lost if the words aren't understood. I was able to look on the positive side of that issue.

Of course, I don't understand English at all, but even not understanding the words, the chanted melody was beautiful, as was the dance, of course, and it felt good to hear the text recited in 7-5 rhythm. The way of singing, or should I say voice production, was clear, with beautiful voices that created a lovely effect. All of the performers put all of their power into it and gave a measured performance with proper gravitas—not something that can be achieved casually. It was clear that they were thoroughly trained; it felt authentic. When the waki came out, I felt I knew that this was going to be an extremely solid performance; it was quite a remarkable atmosphere.

Of course, when I watch ordinary noh, I know without question that the performers have been trained almost impossibly well and are putting in their best effort with extreme seriousness.

But this was different... There was a sense of, what? Enthusiasm?

I'm not a noh actor, but this performance was very stimulating. For several hours, it set me to thinking almost excessively about various aspects of the noh world, in an intense spurt, like a teething fever.

For me personally, it was fantastic...

For a weekday evening, I thought the seats were quite full. The proportion of foreigners in the audience was higher than I've ever seen it. Most of the foreigners were very attentive, concentrating on the stage as if they were embarking on a journey (this is my impression looking from almost the furthest row in back). ... My last thought was pure and simple: I hope this play is performed in various places in many countries."

Kyūko: 1 July 2011

<http://blog.livedoor.jp/namidanezumi/archives/51736047.html>

"I really enjoyed tonight's performance! It was truly a wonderful cross-culture endeavour. Your 筋づけ was amazing and the story was very moving! Thank you for giving me an opportunity to witness this unique performance in Tokyo.

Thank you and congratulations again!"

Mako BEECKEN – 29 June 2011

"Congratulations for your play!! It was a sad story, very moving! I could never imagine such a story performed as a very historical and traditional Japanese drama. ... Beautiful combination. ..."

YANG Meng, Deputy Secretary General of China Education Association for International Exchange, 5 July 2011

"Thank you again for yesterday, and once again, our congratulations on another successful performance! You have created, as I said last night, a work of great beauty and deep feeling.

I wish you all the best on the rest of your tour, and please pass my warm regards to your colleagues."

Dale KREISHER, US Embassy, Beijing, 5 July 2011

"I was very impressed to see the English Noh performance. Last time I saw a Noh performance was in 1979. The English performance was very good for modern Japanese because the language is understandable."

HATANO Atsuhiko, Minister for Commerce, Embassy of Japan in China - 13 July 2011



PHOTOS :

Kinue OSHIMA (Meilin) Photo by S. Kitazawa
Elizabeth DOWD, Kinue OSHIMA, Jubilith MOORE (Daughter, Meilin, Traveller)
Masanobu OSHIMA (Takasago Shite) with **Genjiro OKURA**

Photo by S. Kitazawa

Chinese National Television (CCTV): reporting on the tour's visit to China (6 & 14 July 2011)

<http://english.cntv.cn/program/cultureexpress/20110706/103932.shtml>
<http://english.cntv.cn/program/crossover/20110714/100141.shtml>

Hong Kong RTHK TV Series 'The Works' reports on the tour's visit to Hong Kong

<http://programme.rthk.hk/rthk/tv/programme.php?name=tv/theworks&p=2453>



'this show gives me hope for the future of noh...'

ISHIKURO, 1 Jul 2011



"The Chorus was sung solidly. They were able to sing strongly in both melodic and dynamic singing styles.."

HASHIMOTO TADAKI, 1 July 2011



PHOTOS :

Teruhisa OSHIMA (Bai Li)
PAGODA Chorus :
 Back Row (L to R): James FERNER, David CRANDALL, Richard EMMERT (Chorus Leader), John OGLEVEE,
 Front Row (L to R) : Matt DUBROFF, Greg GIOVANNI, Dave SURTASKY Tom O'CONNOR,
 With Jubilith MOORE (Traveller)
 Tokyo Rehearsal : Jubilith MOORE (Traveller) with Richard EMMERT (Artistic Director, Composer)

REVIEWS & COMMENTS

(Continued)

English Noh Pagoda

I was informed by Kita performer Kinue Oshima of an English noh "Pagoda", and went out to see it. It was completely in English. Kinue was the shite. The nochi shite tsure was Kinue's younger brother Teruhisa. With the exception of them, the rest of the cast the waki, tsure and kyogen were all foreigners. The hayashi were all Japanese professionals, but the chorus were all foreigners. It was surprisingly wonderful. Other than the all of the language being in English, it was in every way noh. There was a woman playing the waki and her presence in the wake-za was very powerful and beautiful.

I became embarrassed. The chorus was sung solidly. They were able to sing strongly in both melodic and dynamic singing styles. Of course this was a performance so perhaps it goes without saying, but they did not appear amateur at all. They might be better than me perhaps... I was overwhelmed.

The person playing the shite was an old classmate of mine from Tokyo University of the Arts, Kinue Oshima. She was inspiring.

After last night's performance, they are headed to Peking and Hong Kong for a tour of this performance. I wish them great success.

As for me... I have two weeks left before performing the noh Kuzu in the Katayama monthly performances..."

HASHIMOTO Tadaki, Kanze Noh Actor, 1 July 2011

<http://ameblo.jp/tadaki-hashimoto/entry-10939463623.html>

"I would like to congratulate again your Tour in Asia. I really enjoyed Pagoda last night. We are very honoured that SMBCE, our subsidiary in London, is one of the sponsors. Of course, our guests were impressed like me. They also enjoyed last night.

I am sure you will continue your successful performances in Kyoto, Beijing and Hong Kong."

Jun MIZOGUCHI, SMBC, 29 June 2011

PAGODA!

"Before making a decision whether something is good or bad, you should see it first.

Going to see Pagoda, for me at least, the result was favorable indeed. From the very first moment I heard the native English speaking female waki's voice, I thought this noh would be a success. As this piece used noh melodies and stayed very faithful to the classical structure, even without understanding the words, the audience was able to follow the story. Furthermore, this might be the experience that foreigners have when viewing noh for the first time, where they can't understand the words but get the experience of "feeling" the noh. This shows that foreigners are just as serious as

Japanese in their appreciation of noh. This show gives me hope for the future of noh.

Actually, one of the chorus members of "Pagoda" was a former American classmate of mine when I was at Tokyo University of the Arts and I had the great pleasure of seeing him again.

When seeing him on stage he is clearly a foreigner and though while not a professional, his knowledge of the customary practices in an around the noh stage are also evident. As his singing is so precise, I thought it truly wonderful that he has the chance to participate in this noh performance. And while I say these were non-professional foreigners, the kyogen actor for example was extremely skilled and performed in a very precise manor.

The waki as well as the shite tsure also carried themselves beautifully with a true sense of the aesthetic of the art form. Again I can say they are not noh professionals making their living from noh, but they clearly have considerable training, and were stage performers in their own right.

I had gone to the performance with a younger colleague from the Kanze school and we went backstage after the performance. There we were able to meet with the shite Kinue Oshima and her new husband. We were able to assist in the putting away some of the stage properties and had a great time.

It is unfortunate there was not more publicity about this performance. This morning in Tokyo at a meeting with other noh performers, hardly anyone had heard about "Pagoda". Two days earlier at the National Theatre the performance had taken place. Regardless of being good or bad, the experiment itself has merit. I think to be able to reach this level of performance, and for these people to participate in noh is a good thing. Hereafter the outlook is positive.

Personally I had not imagined that I would witness something like this. I want to relay to those that participated that I thought this was a very good work of theatrical art.

I am moved that even in an art form established 700 years ago, there is the potential of something like this.

I am grateful to have been able to witness this noh."

ISHIKURO, 1 July 2011

<http://geocities.yahoo.co.jp/gl/shojitsukai/viaw/20110701/1309490249>

"It was so great an opportunity for my husband and me to enjoy an understandable experience of a noh performance. In particular, all the actors have such rich voices and seem as if they enjoy the sound of the words very much. It is good that we had the script book (to read each word and to help us understand the stories), too. I got the impression from a performance like this that Noh has a variety of possibilities to be presented in a world unrestricted by language and culture."

UNEME Tokuko, Sakura Inn, (local Resident), Kyoto, 7 July 2011



"The nochishite had such a divine look it was dizzying. The costumes were gorgeous."

HATENA, 30 June 2011

"It was at once authentic noh as well as an exemplar of intercultural synergism."

Mary Yoko BRANNEN, 29 June 2011

'..noh plays in foreign languages have become a new trend that cannot be ignored'

Li Ling, Chinese National Academy of Arts, August 2011



REVIEWS & COMMENTS

(Continued)

"I have had reactions from some (of my friends) who have seen your performance in Kyoto (at the Kongo Nogakudo, saying it had been a unique experience despite that some are not very good at English. ... Showing Japan that noh is possible in English opens up a new phase in noh's centuries long development and I welcome it. Congratulations!"

Ivan RUMANEK, SOAS

"We thoroughly enjoyed the show! We felt joyous to attend... It was good to have the Takasago story preceding your piece. ...I looked up the Takasago story this morning, how well the Takasago foreshadowed and reinforced your theme of family unity while separated. Your story really lent itself beautifully to Noh, or should I say, you were masterful in adapting it. And, it was at once authentic Noh as well as an exemplar of intercultural synergism.

In regards to the English-recontextualization, I was very much impressed by the chorus as I thought that would be the place where I would miss the "authentic" Japaneseness the most - yet, in fact I didn't at all. I was also impressed by Jubilith Moore and Lluís Valls who worked well with the masterful Kinue Oshima."

Mary Yoko BRANNEN, INSEAD Visiting Professor, 29 June 2011

Hatena Diary: Twilight Mutterings [okeiko (lessons)] English Noh Pagoda

"I went to see this new English noh play. At first I had a strong feeling that chant in Japanese was about to begin and so when hearing the English it was very surprising, but quickly I became used to it. It was really enjoyable. Below is an itemization of my impressions...

- Very likely a beginner in seeing noh would not know the difference between noh in classical Japanese and noh in English. It was that "noh-like" a performance.
- The setting was China, a parent who has lost a child, a mugen (dream or phantasm) noh in which a ghost appears, the most true essence of a noh structure that one could hardly believe it is a new English noh play.
- I would like someone to make the Japanese version of this. I would love to see it.
- The Ai (Interlude) part was quite charming.
- I could hardly believe that it was a tsuyo-guse (kuse sung in dynamic style) (or at least that is what I thought). It was very delicate in its quickening the pace and slowing the pace. And even though almost all the chorus members were foreigners, it was quite splendid. And it was very strong.
- And it was surprising that it was structured in shidai, sageuta, ageuta, sashi, kuse, and kuri forms. This certainly must have been taught through oral tradition from masters. I wonder if it had

been learned from another school whether the music would also change?

- The maeshite's questioning around the phrase "How many boats can you see now?" had a touch of madness which was good. The nochishite had such a divine look that it was dizzying. The costumes were gorgeous.
- In the first half, the tsure did the katari, and in both halves, the waki had many mondo (dialogue) sections. Traditionally (even if it is a crazed woman), the shite narrates her own situation doesn't she? (Here) one's attention ends up being split and therefore concentrating less on the shite, which is unfortunate.
- The shite's sadness becomes difficult to communicate. Mr. Y reasoned "The shite was Japanese so don't you think that is why they had the tsure do the katari?" If that was the case, one would like to see them not compromise but have the shite do that.

[Postscript] That said, since it was an English noh, one might also wonder if it is necessary to follow the traditional noh structure. Perhaps it is best said that having seen English noh, it is well worthwhile to look again at traditional noh. "

HATENA, 30 June 2011

Modern Way of Survival for Ancient Noh Music

"If the example of Yeats living about 100 years ago is not completely convincing, then the English Noh play "Pagoda" performed in the Multi-functional Theatre of National Centre for the Performing Arts in China on July 4, 2011 could tell us that the Noh plays in foreign languages have become a new trend that cannot be ignored.

The director of "Pagoda" is Richard Emmert, an American professor of performance art in Musashino University and an expert of Noh, and founder of Theatre Nohgaku, cooperated with the Oshima Family of kita school of Japanese Noh and cultivated a group of performers capable of performing Noh in English. ...

This English Noh play ushers the East and West audiences to a serene and mysterious world with new vocabulary... the English Noh play provides a new picture of traditional Noh with its exquisite and touching English prose and verse, and the music and performance following traditional standards."

The National Centre for the Performing Arts NCPA Journal, August 2011 edition, by Li Ling (Chinese National Academy of Arts, Institute of Traditional Opera)

PHOTOS :
Kinue OSHIMA (Meilin)
Lluís VALLS (Oyster fisherman)

“..an international masterpiece..
Now I believe Noh is not just a traditional Japanese art, but a universal language”

CHEUNG Ching-Yuen, Department of Philosophy, Chinese University, Hong Kong



“I instinctively felt the particular power and texture that is the charm/magic of Noh Theatre”

Ming Pao Monthly 2011/09, by Professor LAU Chor Wah,



PHOTOS :
Kinue OSHIMA & Elizabeth DOWD
(Meilin & Daughter)
Teruhisa Oshima (Bai Li),

REVIEWS & COMMENTS

(Continued)

“My impressions on the Noh theatre are as follows:

1. Stage: the abstract stage setting with 4 wooden pillars are very well presented, but it would be much better if a traditional Noh theatre (and the corridor as well) is installed.
2. Introduction: I think the short introduction before the performance was very useful. The rundown was well explained so that I can be relaxed and enjoyed the show.
3. Takasago: the first performance of the night was very impressive indeed, but it is a pity that the Japanese script was not included in the pamphlet.
4. Pagoda: An international masterpiece with Jannette's touching story, the great performance from the actors and actresses. Now I believe Noh is not just a Japanese tradition art, but a universal language that overcomes national borders and culture differences.”

CHEUNG Ching-yuen, Department of Philosophy, Chinese University of Hong Kong

“This is my first Noh Theatre experience. It's great to be able to see both traditional and fusion in one night, which gives me a rough idea of the former and a chance to compare the two. I'd love to see perhaps one more act of the traditional one as it takes time to get into the mood of this art. I was moved by the last scene of Pagoda, where the spirits of the mother and son finally united again after all those years. I like the way it was expressed - so brief and subtle yet full of emotion. I guess it's because it took the whole story to build up that scene.”

Female, 30's, company worker (HK)

“It was a privilege to enjoy the integration of Japanese traditional Noh play with western culture. I particularly enjoyed the movement of the dance that is highly stylised and prescribed. While some gestures have specific meaning, others serve as an abstract aesthetic expression to convey the emotions of the main character.”

Male, 30's, teacher

“Thank you so much for the fascinating evening we had at the HKAPA the other night, and congratulations on your work 'Pagoda'. I have been very fond of Noh performances for quite some years, yet, I am mostly only be able to get in touch with Noh performances when I travel to Japan or through the Japanese broadcasting channels... and I must say, it was hence a true surprise and honor to be able to view a formal Noh performance in Hong Kong.

I truly hope to express my gratitude and appreciation to the organizers for bringing us this rare opportunity.

The English Noh performance, Pagoda, performed that evening was indeed a refreshing and an impressive one, it definitely opened up a gateway for audiences from other cultural backgrounds to get a better understanding of the structure, the content, and the symbolic meanings of Noh performances. Pagoda, was in itself, a very well-structured and well-written play also; though the subject matter, the timeframe and the use of English language might make

the audience find it a little hard to locate or adapt themselves to the traditional atmosphere of Noh plays, it did embrace all the essential elements of a Noh play, which are truly fascinating. My deep appreciation to the playwright, Ms. Jannette Cheong, also for bringing this exquisite performance into life. I do hope, if feasible, Noh performances, both traditional and new ones, could be brought more to Hong Kong in the future.”

Female, 30's, working for the Academic Registrar of the Hong Kong Art School

“I just wanted to say how much my wife and I enjoyed the performance of Pagoda last week. It was particularly interesting to see the cross-cultural links in the performance between China, Japan and the West. The music, in particular, the drumming and the drummer's singing was mesmerising.”

Chris BALDWIN, e-learning consultant, British Council

“This was my first experience of Noh theatre and I had absolutely no idea what to expect. The introduction, therefore, was extremely helpful ... especially the explanation about the musicians! ...

The costumes were spectacular and the amazing way that Pagoda ended was absolutely wonderful. I found the special movements of the actors and musicians very interesting; they seemed to follow a special performance code. It would be good to see more Noh theatre to appreciate if I had grasped things in the intended way!

A particular bonus for me was that I chanced to be sitting next to the mask-maker and after the performance he told me something about his craft - quite fascinating.

All-in-all I would like to thank you very much for such an interesting and enjoyable evening.”

Kate SENIOR, British Council

“The collaboration and arrangement of both east and west artists on one hand expressed their sincerity for obtaining recognition by the world, on the other hand the will to protect such cultural heritage has been carried out strictly.

From the music and, slow but steady, movement...the power is so strong and intense but never allowed to be “leaked out”) I instinctively felt the particular power and texture that is the charm/magic of Noh Theatre.

The applause after the performance fully conveyed the audience's respect towards the performers.”

Excerpt from an article in Ming Pao Monthly 2011/09, by Professor LAU Chor Wah,
Department of Chinese Language and Literature, Hong Kong Baptist University

Noh trouble crossing over

The Japanese art form has been impervious to cultural fusion. Now, an English-language work aims to change that, writes Sam Olliver

Cross-fertilisation of artistic cultures has been a part of the modern art scene for a while. Consider bhangra, Bollywood and the Beatles (remember the sitar in *Within You Without You*?). But some cultural enclaves have proved more resistant to collaboration than others.

Enter Jannette Cheong, who has stepped into one such rarified preserve: Japan's noh, an art form combining music, dance and drama that has been practised since the early 14th century. The fact that a woman is making this foray is remarkable enough, as noh has always been a near-exclusive male domain. But her contribution of a libretto in English is highly unusual.

Cheong is believed to be the first British writer to successfully tackle the strictures involved in producing a traditional noh play in a language foreign to the art form. The result, *Pagoda*, can be heard at the Hong Kong Academy for Performing Arts on July 6. Presented by the Oshima Noh Theatre and Theatre Nohgaku, the one-off performance is also supported by the British Council.

Cheong confirms there have been non-Japanese librettos before. Irish poet and playwright W.B. Yeats wrote plays in English that were later adapted for noh in Japan. But, says Cheong, "*Pagoda* is the first English-language noh to be written by a British playwright as a fully realised noh performance". The 60-year-old writer adds: "There are a handful of Chinese plays in the classical noh repertory, but this is the only Chinese story among the English-language noh."

Pagoda first played in 2009 to sell-out performances in London, Dublin, Oxford and Paris. The current tour takes it from Tokyo to Kyoto, Beijing and Hong Kong. *Takasago*, the accompanying work in the programme, is by Zeami, born in 1363 and credited with perfecting noh as it exists today. He set the guidelines for the art form two centuries before Shakespeare took up his quill. The pairing provides an opportunity to see ancient and modern side by side – audiences can not only judge if time stands still during a performance, but also whether the medium is the embodiment of timelessness.

Born in London to a British mother and Chinese father, Cheong produced *Pagoda* as a labour of love.

The action on stage loosely marries elements of an ancient Chinese legend with her own family story.

The plot revolves around a traveller from the West looking for her father's roots. Carrying a keepsake, she travels to his birthplace where, at an ancient pagoda, she meets the distressed spirits of an old woman and her daughter. The old woman has not seen her son since he boarded a ship to escape the ravages of a famine years before. It emerges the son is the traveller's father. His spirit is summoned by the keepsake and this reunites him with his family in the spirit world.

Cheong's father died suddenly in 1973, bringing home to her just how little she knew of his provenance. Pushing against the heavy doors of the Cultural Revolution in the process of discovering more about him, she travelled to the mainland in 1975. The only lead she had was a tattered envelope bearing the name of a relative.

Armed only with this name, she struck gold when consulting archives at a university. This led to a village in the southeast, where she met her father's youngest sister, who

told Cheong what she wanted to know: her father had been brought up with five siblings in a poor family. His mother realised he would die from the effects of the famine that gripped the region in the late 1920s unless she arranged his escape by sea. This led to his migration and his survival.

Noh is an art form that unfolds slowly with a mesmerising effect akin to the minimalism movement in classical music. Even Karlheinz Stockhausen, the late German avant garde composer famed for excesses such as pitting string sounds against rotor blades in his *Helicopter String Quartet*, was brought down by the stasis of noh. Stockhausen found similarities to the measured delivery of Japanese tea ceremonies and the face-offs in sumo wrestling.

"One is unbelievably concentrated on the smallest changes for a long period of time," he once wrote. "It can take 20 minutes for a man to move from the stage entrance to the middle of the stage. And one isn't bored for a minute. One is extremely concentrated."

Cheong refers to the effect as "less is more". But the understatement is not just a counterbalance to the pace of a fast-moving world. "The approach means that complex thoughts, ideas and perceptions are layered and polished – much like fine lacquerware," she says.

Will regional audiences familiar with the comparable stylisation of Chinese opera feel ready at home with *Pagoda*? "Possibly," Cheong says. "It is a challenge nevertheless, as one might say that as Asian audiences are more familiar with more stylised forms, they may also be a more critical audience."

Integrating the small ensemble of chorus, instrumentalists and actors in *Pagoda* was a triangular effort. It involved Cheong, composer and artistic director Richard Emmert, and the Oshima family from Fukuyama, one of the most active families of expert traditionalists devoted to the promotion of English noh to international audiences. Emmert divides his time between Japan and his native America as the founder of Theatre Nohgaku, a company with members from both



under the auspices of the UK Noh Initiative," Cheong says. The East-West fraternity has framed her role in facilitating a venture between the mainland and Britain. This explores ways of supporting musical theatre in both countries. It involves a week-long, joint workshop held in April at the Central Academy for Drama in Beijing. Students from the Central Academy, London's Guildhall School of Music and Drama and the capital's Arts Educational Schools attend.

Has *Pagoda* helped reinforce Cheong's apparent status as a pioneer? She is modest in reply.

"I think Rick Emmert, Theatre Nohgaku and the Oshima family are the pioneers. They have the mission and vision to take noh and make it more accessible to the world outside of Japan. Like many pioneers they may not be fully appreciated and understood in their own time.

"As with all pioneers, they may not quite know exactly where that journey will ultimately lead them. But we all have the same goal, which is to bring this beautiful and intriguing art form to the attention of people throughout the world."

therereview@scmp.com

Asia Noh Theatre Tour: *Takasago & Pagoda, Amphitheatre, Hong Kong Academy for Performing Arts, July 6, 7.45pm, HK\$580. HK Ticketing, Inquiries: 3128 8288*



Our goal is to bring this beautiful and intriguing art form to the attention of people everywhere

JANNETTE CHEONG (ABOVE), LIBRETTIST

Pagoda, which premiered in London, is thought to be the first time a British writer has provided an English-language libretto for a noh play. The libretto was inspired by writer Jannette Cheong's father.

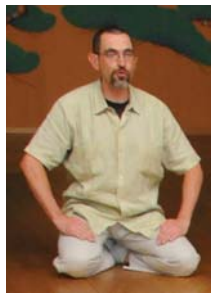
Photo: Clive Barda

ABOVE: South China Morning Post (Sunday Morning Post, Arts Review) article: 26 June 2011)

A number of other articles have been written either before or after the tour, including:

- **Daily Yomiuri**
<http://www.yomiuri.co.jp/dy/national/T110602004325.htm>
- **Global Times**
<http://www.globaltimes.cn/NEWS/tabid/99/articleType/ArticleView/articleId/664339/Just-say-Noh.aspx>
- **Nihon Keizai Shimbun Newspaper, Bunka (Culture) Section : Cross-Cultural English Noh "Pagoda"**
Performing the Shite Role in a Fateful Story of a British Family : **10 August 2011, Interview with Kinue Oshima**
- **Hong Magazine**
<http://hk.asia-city.com/events/hong-kong-theater/takasago-pagoda>
<http://hk.asia-city.com/events/article/upclose-jannette-cheong>
- **Japanese Traditions in English: Interview with Richard Emmert by Titanilla Mátrai**
<http://prae.hu/prae/articles.php?aid=3990>

ACKNOWLEDGEMENTS AND THANKS



The international collaborative nature of this arts project is reflected not only in the three continents from which the artists originate, but also in nature of the work that is 'PAGODA'. We felt rather like the 'Autumn Leaves' in the opening lines which, having drifted 'west' on the inaugural tour of 2009, were now drifting 'east' on this tour to Japan, China and Hong Kong in 2011; and as such that this might be one of our greatest challenges.

The pressures of taking an English noh to Japan, and of taking a Chinese story to China and Hong Kong in a Japanese art form – and coming so soon after the devastating earthquake and tsunami of the 11 March – stretched our resolve at times (not to mention the five months less with which we had to prepare, compared with the first tour...) But we were both moved and inspired, by those affected by the tsunami disaster, to continue 'eastward' with the project. It was the combined application, dedication and professionalism of all those involved that helped us through and resulted in a very successful tour - as reflected in the overwhelming praise from those who saw the performances.

We are grateful for all the support of the many who maintained an unfailing belief in our project, and continued to follow its progress and development.

Along the way we made many new friends in all four cities of the tour. They were generous not only with their hospitality, but also with their comments on our work, including a desire for return visits of noh.

We hope this report reflects the sense of the warmth and generosity of all those with whom we were fortunate enough to meet and entertain, as well as a strong sense of the seriousness with which we have undertaken this work passing on our love of the art of noh to others – both young and old, 'seasoned noh followers' and those new to the genre.

TOKYO REHEARSAL PHOTOS

Above (L to R) to Below

Kinue OSHIMA (Meilin), **Jubilith MOORE** (Traveller), **Elizabeth DOWD** (Daughter), **Lluís VALLS** (Oyster fisherman), **Teruhisa OSHIMA** (Bai Li), **Teruhisa & Kinue OSHIMA** with Hayashi.

PAGODA CHORUS (Back row L to R :

Matt DUBROFF, David CRANDALL, Richard EMMERT (Chorus Leader), John OGLEVEE, James FERNER

Front Row : **Ryoji TERADA, Greg GIOVANNI, David SURTASKY, Tom O'CONNOR, with Jubilith MOORE (Traveller)**

PROJECT SPONSORS AND SUPPORTERS

None of this would have been possible without the vision and support of 'Bunkacho' to the possibilities of taking a traditional art form and bringing it to the attention and appreciation of people of all ages and cultures in the 21st Century.

Many people have helped to bring this production to fruition. It would be impossible to name them all but without their ongoing support, kindness and interest in our work it would not have been possible to bring this unique production back to its roots in Asia, and to share ideas that have opened up exciting possibilities for the future of noh.

The following organisations sponsored and/or supported activities associated with this tour – we thank them all sincerely:

- Supported by the Agency for Cultural Affairs, Government of Japan in the fiscal year 2010-11 (Bunkacho)
- Mitsubishi Electric
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- The Japanese Consulate and the Consul General, Hong Kong
- The British Council, Japan, China, Hong Kong
- The US Embassy, Tokyo
- The US Embassy, Beijing
- National Noh Theatre, Tokyo (Japanese premiere venue)
- Kongo Noh Theatre, Kyoto
- National Centre for Performing Arts, Beijing (Chinese premiere venue)
- Peking University, Institute of World Theatre & Film (with special thanks to Joseph Graves and Sebastian Li)
- Penghao Theatre (Beijing World Theatre Festival venue)
- Central Academy for Drama, Beijing (workshop venue)
- Hong Kong Academy of Performing Arts (Hong Kong Premiere performance venue)
- Hong Kong Leisure & Cultural Services Department (International Arts Carnival)
- Fukuyama Rinsho Kensa Center
- Cathay Pacific/Dragonair
- Air China
- The China Club, Hong Kong
- Grappa's Cellar, Hong Kong

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All Photography by Kazuhiro INOUE, unless otherwise stated.



PHOTOS:

Kinue OSHIMA (Meilin)

Hayashi instrumentalists:

Hitoshi SAKURAI, Eitaro OKURA, Naoko TAKAHASHI, Narumi TAKIZAWA

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TAKASAGO

NATIONAL NOH THEATRE, TOKYO, 28 JUNE 2011
(shite): Masanobu OSHIMA

Photograph by Sohta Kitazawa



PAGODA

NATIONAL NOH THEATRE, TOKYO, 28 JUNE 2011
(shite): Kinue OSHIMA, (tsure): Teruhisa OSHIMA

Photograph by Sohta Kitazawa



Kinuo OSHIMA by Clive BARDA

'Autumn leaves drift west and east'
PAGODA



For more information contact: www.noh-oshima.com
www.theatrenohgaku.org