MASTER  I am a resident of this neighborhood. I have received wine and provisions from a certain person, and since I do not feel comfortable consuming it all by myself, I have decided to find somebody who can enjoy
my feast with me. I will call my servant Taro Kaja and
give him a job to
do. Taro Kaja, are you there?

TARO KAJA   Here.

MASTER   There you are.

TARO KAJA   (Bowing.)   At your service, Sir.

MASTER   You came quite quickly. The matter I have
called you here about
is of no great import. I have received wind and
provisions from a certain
person, and since I do not feel comfortable consuming
it all by myself, I
want to find somebody who can enjoy my feast with me.

Who do you think it
would be best to invite?

TARO KAJA    Rather than haggling over this person or that person, let me

    (Bowing.)

    be the one to share your feast.

MASTER    How could I have one such as you as a guest? I just cannot think of anybody on such short notice. (MASTER and TARO KAJA turn to audience.) You must use you native wit to go out and fetch someone for me who drinks a bit but not too much, and while he does not drink much, does indeed drink well.

    (MASTER and TARO KAJA face each other again.) Go find and bring here to me an amusing person of that sort.
TARO KAJA  As you say, Sir.

MASTER  Go quickly and hurry back.

TARO KAJA  Ha.

MASTER  Ei. (Goes to sit in neutral position.)

TARO KAJA  (Bowing.) Ha. (Steps forward with right foot, turns around, takes three steps to return to original position, turns to face forward.) I have been burdened with a most difficult task. He ordered me to go out and fetch an amusing person who drinks a bit but not too much, and while he does not drink much, does indeed drink well. (Bends body and head
slightly to right.) Just who would be best, I wonder. (Straightens up.) Oh, I know. Rather than haggling over this person or that person, I will go and invite Somebody (name of actor playing the role of the MAN) who lives Uptown. MAZU ISOIDE MAIRO. (Takes a step back at an angle to the left, then commences walk around the stage, beginning next speech after four steps.) Truly, I do hope that he is at home, for if only he is, (Turning left to head for bridgeway.) since he is so very fond of wine, I am certain he will come. (Stops at entrance to bridgeway.) Well, here I am already. First I will announce myself. Hello in there. Is anybody home?
MAN (Walks to third pine.) Someone is at the door.

(Walks to second pine.) Who is there?

TARO KAJA (Bowing.) It is I.

MAN Oh, Taro Kaja. And for what have you come?

TARO KAJA My master says that as he has received wine and provisions from a certain person, and is going to prepare a feast that he wishes to invite you to come to drink and dine with him.

MAN I would very much like to go, but as your master and I have never become close friends, I feel that it would be most
inappropriate to accept
his invitation. (Turns to face audience on last
words.) (Don, the Japanese
text here finishes with KADOKHIGAI DARO, something
to the effect that "you must
have the wrong house." I am not sure if it is your loose
translation or that
you have a different version, but in any case it is a
minor point.)

TARO KAJA  It is just because you have never
become close friends that he
has taken the fortunate opportunity today to send me
to invite you.

MAN  (Turns back to TARO KAJA.)  Since he has
gone to so much trouble for me, I
will, then, go with you.
TARO KAJA  (Bowing.)  For that I am most grateful.

Come, let us be on our way.

MAN  You must go first to lead the way.

TARO KAJA  If that is the case, I will go first.

MAN  That is a fine idea.

TARO KAJA  (Starting walk around the stage.)  Come, come. Come along with me.

MAN  (Following.)  With all my heart.

TARO KAJA  When I tell him that you have come with me, I am certain that
my master will be quite delighted.

MAN   As this is the first time I have ever paid him a visit, and I am quite unfamiliar with the proper protocol, I beg to you do everything necessary to help me do things right.  (At this point TARO KAJA has reached the curtain and makes a U-turn, followed by MAN.)

TARO KAJA   One that score, I assure you, you have no need for concern. (Stops at first pine.) Well, here we are already. I will announce you arrival. Wait right there for a moment.

MAN   With all my heart. (TARO KAJA enters main
TARO KAJA  (Faces left diagonally, then faces front after completing line.)

I say, Sir, are you there?

MASTER (Stands up.)  It looks like Taro Kaja has come back home.

TARO KAJA  (faces right diagonally, and then walks after completing line.)

Are you there, I say, are you there?

MASTER  I say, Taro Kaja, are you back?

TARO KAJA  (Backs up to original position, bows. ) I have just now come back home.
MASTER   Well, I must say, I thank you for your efforts. And who is it you brought with you?

TARO KAJA   It is Master Somebody (name of actor playing the MAN) who I have brought with me.

MASTER   He who lives uptown?

TARO KAJA   (Bowing.) That it is.

MASTER   What is this? What do you mean by bringing him here?

TARO KAJA   Why, I brought him here because he is a good drinker.
MASTER: What foolish words you utter. He is the worst possible of drunkards. (MASTER and TARO KAJA turn to face audience.) He drinks one cup and begins to get drunk, then a second cup and gets doubly drunk, and then he keeps drinking and gets completely drunk. (MASTER and TARO KAJA turn to face each other.) What do you mean by inviting such a person as him?

TARO KAJA: (Stepping forward then turning around and walking as if to exit.) If that is the case, I will just send him packing.

MASTER: Oh, here, here. (TARO KAJA stops, turns back around.) After
bringing him all the way here, we cannot just sending him packing. I will speak to him politely and send him on his way, so you must just leave everything to me and follow exactly what I say.

TARO KAJA  So you mean I am just to imitate you?

MASTER  Just stop talking nonsense and bring him all the way in here.

TARO KAJA  With all my heart. (Turns and walks to bridgeway. To MAN.) Come all the way in here.

MAN  (To TARO KAJA.) With all my heart. (MAN enters main stage and sits opposite MASTER. TARO KAJA enters main stage and
sits forward and left of his neutral position to form a triangle. Taking out fan and bowing to MASTER.) I request your kind hospitality.

MASTER (Taking out fan and bowing.) I am happy to make your acquaintance. Though I have nothing special to offer you today, I am grateful you have come.

(Bows.) Taro Kaja, bring the winecup. (Don - winecups??)

TARO KAJA (Imitating MASTER'S actions.) Though I have nothing special to offer you today, I am grateful you have come. Taro Kaja, bring the winecup.

MASTER (Facing TARO KAJA.) What do you mean
telling him to bring the winecup. (Pointing fan.) That order was meant for you.

TARO KAJA  (Imitating MASTER'S actions.) What do you mean telling him to bring the winecup. That order was meant for you.

MASTER   Since I told you before that you are to follow exactly what I say, I see that you are imitating me.

TARO KAJA   Since I told you before that you are to follow exactly what I say, I see that you are imitating me.

MASTER   (Pointing fan.) It's you I'm talking to!

TARO KAJA   (Pointing fan.) It's you I'm talking to!
MASTER   What am I to do with you? ( Hits TARO KAJA on the shoulder with his fan, returns to his place.)

TARO KAJA   What am I to do with you? ( Hits MAN on the shoulder with his fan, returns to his place.)

MAN   (Holding his shoulder.) Ow, ouch! Ow, ouch!

MASTER   ( Goes over the MAN and leads him to the left.) Oh, that must have hurt. Come over here.

MAN   It does not matter.

TARO KAJA   ( Goes over the MAN and leads him to
the right.) Oh, that must have hurt. Come over here.

MAN (To TARO KAJA.) What are you up to?

MASTER (Pulling on his own ears and walking in a small circle while making a disgusted face (THOUGH WE WERE TOLD KYOGEN ACTORS NEVER "MAKE" FACES!) .) Oh, what a hateful rascal you are.

TARO KAJA (To MAN, same action as MASTER.) Oh, what a hateful rascal you are.

MASTER What am I to do with you? (Hits TARO KAJA on the shoulder with his fan, returns to his place.)
TARO KAJA  What am I to do with you? (Hits MAN on the shoulder with his fan, returns to his place.)

MAN  Ow, ouch! Ow, ouch!

MASTER  (Goes over the MAN and leads him to the left.)  Oh, that must have hurt. Come over here.

MAN  It does not matter.

TARO KAJA  (Goes over the MAN and leads him to the right.)  Oh, that must have hurt. Come over here.

MAN  What are you up to? (TRIO poses in a tableau in
center of stage for a beat.)

MASTER  (To TARO KAJA.) Hey, let him go!

TARO KAJA  (To MAN.) Hey, let him go!

MASTER  (To TARO KAJA.) Are you going to let him go?!

TARO KAJA  (To MAN.) Are you going to let him go?!

MASTER  (Grabs TARO KAJA by the arm, pulls him around in a circle.) You rascal, once you start talking, you never stop!

MAN  He really deserves to be punished.
MASTER  (Grabs hold of TARO KAJA's hips, throws him to the ground at left diagonally.)  This is what is good for the likes of you.  (Sitting down and facing MAN.)  Just make yourself comfortable. I will go order the feast prepared. (Bows, exits.)

MAN  (Bows?)  Please do not go to any special trouble for me.

TARO KAJA  (Grabs MAN by the arm, pulls him around in a circle, stopping with the words "never stop.")  You rascal!

MAN  What are you up to?

TARO KAJA  Once you start talking, you never stop!
MAN     Oh, how dangerous!

TARO KAJA  (Grabs hold of MAN's hips, throws him to the ground at left diagonally.) This is what is good for the likes of you.
       (Sitting down and facing MAN.) Just make yourself comfortable. I will go order the feast prepared. (Bows, exits. MAN gets up and exits.)

FIN