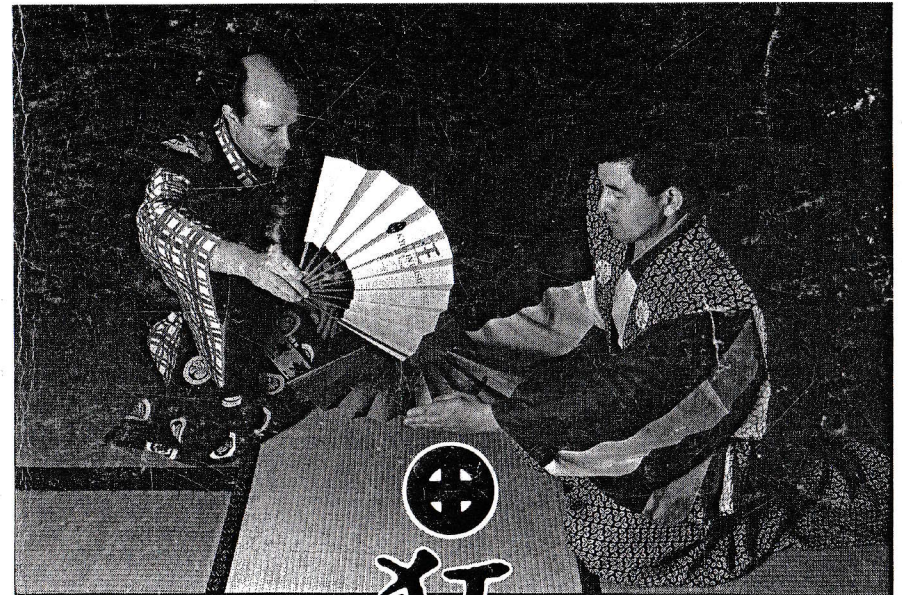


THE BOOK OF  
KYOGEN IN ENGLISH



狂言

DON KENNY

To all Those  
who have helped make  
the Dream of  
KYOGEN IN ENGLISH  
a Reality

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## PREFACE

Kyogen is a six-hundred-year-old comic performing art. It has been passed down through the generations from farther to son, teacher to student, as a companion of the Noh Drama.

This is a small anthology of the primary materials used for training in the basic performance techniques, from the repertoire of Kenry and Ogawa Kyogen Players. The texts are faithful translations of the original Japanese as taught to the author and fellow founding member Shichiro Ogawa by Mansaku Nomura, master actor of the Izumi School.

The book is meant to serve three purposes.

One—as an elementary reference for troupe members.

Two—as a textbook for basic training.

Three—as a general reader

for those interested in

the Art of Kyogen.

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## SONGS

### BENEATH THE WILLOW.

(Yanagi no Shita )

Standing 'neath the willow tree,  
Sweet little acolyte,  
If you face the morning sunlight  
Your fine skin will turn so dark.  
So to keep your face so wha-ite  
Use an umbrella,  
Umbrella, umbrella.  
First sharp pointed umbrella,  
Opens wide and round.  
Played in the castle so sweetly,  
Flute tones sound from beneath the hills.  
How softly it calls out to you  
Come around behind, my Love,  
Beckons the flute.  
Come 'round the back way, my own Love,  
Beckons the flute.

### SLEEVE BLOSSOM

(Hana no Sode)

Ah, lovely solitary branch !  
Your blossoms held gently,  
Wrapped in my sleeve.  
Gazing at them  
And the moon,  
Thoughts fill my mind with hope  
That will remain within my heart,  
My dream of this spring,  
That will remain in my heart.

### LADY OF REEDS

(Yoshi no Ha )

Zanza, how loudly it blows !  
Zanza, how loudly it blows !  
Wafted about, sweet Lady of Reeds,  
You come to serve wine in style  
And you pour it with great delicacy.  
Tradition says that mothers who serve  
Must hold their babies as they serve.  
You must hold your baby as you serve.  
Stealing into a corner,  
You try to get a little rest.  
Through a window, bright moonbeams  
Shine on you in your corner.  
Take his cloak and hang it in the eaves,  
With your robe next to it,  
Shut out the glow.  
Tonight's moon shines, oh, so bright !  
What a joyful, auspicious moon !

## SNOWY MOUNTAIN

(Yuki Yama )

Each and every spring  
My thoughts fly to thee  
As I gather fresh spring herbs.  
Upon the sleeves of my robe  
The falling snow clings.  
I brush the snow not from my sleeves,  
Rather receive it as it falls,  
Forming sleeves of snow,  
Deepening as I go,  
My snowy mountain.  
Falling countless ages,  
Drifting deeply,  
Snowy mountain of the ages,  
Formed of deep drifts.

## THE KAKE RIVER

(Kakegawa)

If someone should ask you  
What the name of this place might be,  
Tell them it's the post town  
Of Fuchu in Suruga.  
Good place to care for others,  
Kake River post town lodging,  
A place where pheasant hens  
Are caught with the greatest of ease.  
Hunt her down and clasp her tightly.  
Soft and sweet, soft and sweet,  
Sweet little pheasant.  
Such sweetness, such softness makes  
The heart strings quiver.

## UJI CLOTH

(Uji no Sarashi)

Uji cloth ripples softly,  
On islets and on sandspits  
Waves of the river beat gently.  
Beach plovers raise their voices,  
Calling out to their friends.  
Chiri-chiri ya chiri-chiri,  
Chiri-chiri ya chiri-chiri, and  
While they call out thus to their friends,  
From an islet's dark shadow  
A rowboat appears.  
Karari-korori, karari-korori, oars  
Scraping against oarlocks,  
The boatman lowers his fishhook.  
When he makes his first catch  
Is, of all, most amusing.

## AT THE BREAK OF DAY

(Akatsuki)

At the break of day,  
Brilliant morning star,  
Shimmering in the west,  
Shimmering bright in the east,  
Shimmering, shimmering, as  
It lights up the sky.  
Quickly grabbing up his fan,  
Thrusts his short sword in place,  
Laying his hand upon his long sword hilt, he says,  
"I must go !"  
"Oh, do linger with me,"  
Pleading gently,  
Soft white fingers tightly clutch his sleeve.  
"Whether you go or linger with me,  
Whatsoever you will may be  
Is my joy to help fulfill. "  
Speaking thus, she  
Wraps her slender arms around his waist.  
"My love for you draws me limitlessly,  
Limitless, limitless,  
Limitlessly I'm drawn,  
Nor hand nor heart has power to draw away. "

## THE RABBIT

(Usagi)

From that mountain there,  
To this mountain here,  
Hopping along the way,  
Just what can it be?  
Two things upon its head,  
Sticking up,  
So slender, so long,  
Standing so straight and tall.  
Oh, I see!  
It's a rabbit!

## SEVEN-YEAR-OLD

(Nanatsu-Go)

The little one of seven years  
Spoke out so sweetly charming all ears.  
"I want my master, " the tiny voice piped.  
Here, here, my Little One! Here, here, I say!  
Whose child may you be?  
Were you born of Teika's clinging creeper?  
So hard to disentangle, so hard to disentangle!  
Put you aboard a river boat,  
Take you for a ride, right down  
Kanzaki way, Kanzaki way.  
Well now, tell me, my sweet Little One,  
Do you desire to see some dancers?  
If you desire to see some dancers,  
Northern Saga is where you should go.  
Northern Saga has dancers that wear  
Wide wicker hats pulled tight  
Down over their ears.  
Also their dances are very amusing.  
Yoshino's Hatsuse has blossoms most lovely,  
And maple leaves of red.  
But more than these, I must see the only one I love.  
From place to place we will travel together,  
After which we head for home.  
If you get cross,  
Nurse will bear you on her back.

## THE VERDANT PINE

(Waka Matsu)

The eternal pine celebrates the arrival  
Of each new spring,  
For this is the time when it blossoms forth again.  
During the span of each millenium, the pine  
Completes one life cycle each century,  
Withering, rejuvenating,  
Withering and rejuvenating.  
Emerald green is the color  
Of the verdant pine,  
Staying evergreen through endless ages,  
Constant everlasting pine,  
How auspicious!

## LITTLE WARRIOR PRIEST

(Ko-Yamabushi)

Fresh down from the capital,  
Little warrior priest.  
Umbrella on his shoulder,  
Prayer beads in his hand,  
Big conch shell hanging at his hip.  
Hidden snugly in his sleeve,  
A love letter.  
"Please grant shelter to  
A wandering priest."  
Through the brushwood hedge, his voice  
Calls to those inside.



## THE CALABASH

(Hyotan)

From tedium and great ennui,  
From tedium and great ennui,  
In my doorway a calabash  
Suspend I.  
Of a sudden a breeze  
Comes whisking through my door.  
Over that way, chakkiri hyo !  
Then back this way, chakkiri hyo !  
Hyo, hyo, ra ! Hyo, hyo !  
Watching a hanging calabash  
Is amusing indeed !

## A NOCTURNAL ATTACK

(Shinobu Sono Yo no)

For my nocturnal attack,  
My sword would shine far too brightly,  
My halberd, I think, is much too grandiloquent,  
And my javelin is too long,  
My bow and my quiver  
Would only make the dogs bark,  
And a bamboo stick would only serve to annoy.  
So I'll just shove right in  
With a hardwood pole,  
O'er the barrier,  
In one lusty leap.

## SPRING SHOWERS

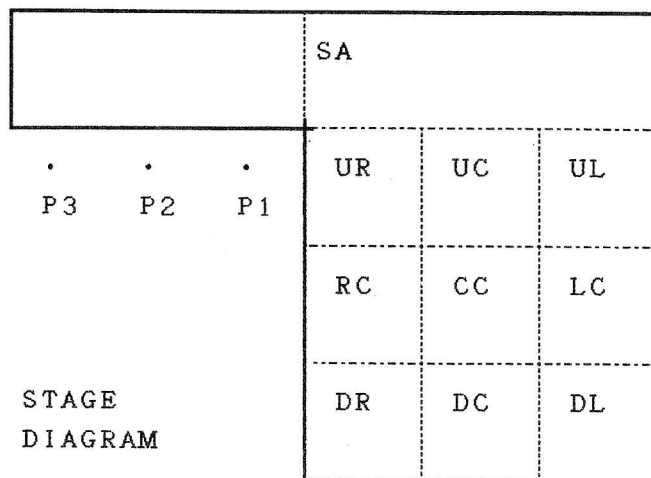
(Harusame)

When spring showers come  
You open your umbrella,  
Hurry to roll up your sleeves,  
Peek up at the sky  
To see if the sun shines,  
Getting your sleeves drenched with love.  
A good thing to do.  
Take care not to let them dry out  
On the best of days.

PLAYS

# BLOCKING CODE

ASIDE	Face away from other actor to speak
BOW	Greeting or concurrence
C	Centerstage
D	Downstage
F	Facing the whole body
FF	Face front (the audience)
L	Left
OFF	Face off stage at 45 degree angle
R	Right
P	Pine tree
SA	Stage Assistant
SIT	Sit on heels in formal style
ST	Stand or rise to the feet
STEP	Take one step forward
TH	Think
TRIP	Make circuit of stage
U	Upstage
X	Cross



## THE INHERITED CRAMP (Shibiri )

### Cast of Characters

<u>Shite</u>	Taro Kaja (TK)
<u>Ado</u>	Master (MR)



(MR enters to UR FF. TK follows and sits UL of MR FF. )

- 1 ) MR: I am a resident of this neighborhood. I mean to call my servant Taro Kaja and give him a job to do. (MR X DL.) Taro Kaja, are you there ?
- 2 ) TK: (ST X UR F MR. ) Here.
- 3 ) MR: (F TK. ) There you are.
- 4 ) TK: (BOW.) At your service, Sir.
- 5 ) MR: You came quite quickly. The matter I have called you here about is of no great import. Don't you agree that these days there are a great number of (STEP. ) supper parties?
- 6 ) TK: As you have so astutely observed, Sir, they are being given (BOW.) with astounding frequency.
- 7 ) MR: (STEP back.) Concerning which, did you know, I am having everyone over tomorrow?
- 8 ) TK: Indeed I am quite aware of that, for which reason, I have cleaned the entrance way and garden path.
- 9 ) MR: You have done well indeed. Well now, the provisions found around this place are not fit for serving guests. While I realize it is a great imposition, I order you to go to Sakai in Izumi, and purchase some provisions.
- 10) TK: As you (BOW.) say, Sir, but as there will most likely be things for me to do around the house, (BOW.) have Jiro Kaja go.
- 11) MR: No, no. I have other work for Jiro Kaja. You must go.
- 12) TK: If that is the case, I will go.
- 13) MR: Go quickly and hurry back.
- 14) TK: Ha.
- 15) MR: (STEP. ) Ei. (X UL SIT FF.)
- 16) TK: (BOW.) Ha. (STEP X UR FF. ) I have been burdened with a most bothersome task. It is Taro Kaja go there, Taro Kaja come here. Working at this rate, neither my body nor my bones will hold out much longer. I did agree to go this time, but this sort of thing tends to become habitual. I wonder (TH. ) how I can get out of going. Oh, I know what I'll do. I will pretend

- I have an ailment, to get out of going. (Kneels and grasps left knee with both hands--left hand above, right hand below.) Ow, ouch. Ow, ouch. Ow, ouch.
- 17) MR: (ST STEP.) What's this? That's Taro Kaja's voice (X DL. ) I hear. (F TK. ) Here, Taro Kaja, what's happened ?
- 18) TK: (Looks at MR.) I have got a cramp.
- 19) MR: What a fuss you make over no more than a cramp. (TK FF.) Here, Here. I will cure it for you. (F DR kneels and mimes picking up straw with right hand and tying it in a knot, then takes it in left hand, ST X UR to TK, kneels and puts straw on TK's forehead. ST X DL F TK. ) There, it should feel better now.
- 20) TK: (Mimes taking straw from forehead with right hand, extends right arm up to side and looks at right hand.) What, Sir, (Looks at MR.) might this thing be?
- 21) MR: They say a bit of straw on the forehead will charm a cramp away. That is why I put it there. I am certain you will find it's better now.
- 22) TK: (Lowers right hand to knee.) No, that can never be, for you see, this cramp of mine is an inherited cramp from my parents. So you can apply a bale of straw or even two, but that will never make it go away.
- 23) MR: Is there some reason for what you say ?
- 24) TK: Indeed there is a reason. (FF. ) To begin with, my parents had a great lot of children. The fields, the mountains, and the heirlooms were inherited by my older brothers, one after another. And me being the youngest in the family, by the time it came my turn, there was nothing left to inherit, so (F MR. ) that is the reason I inherited this cramp.
- 25) MR: Of all the things one could inherit, yours is a strange inheritance indeed.
- 26) TK: That it truly is.
- 27) MR: (F ASIDE STEP. ) What is this ? It looks as though Taro Kaja has decided to try to get out of going to Sakai in Izumi by pretending to have an ailment. (TH. ) I wonder how I can make him go ? Oh, I know what I'll do.

Jul 20 Domoto's Mary's Journey at Jean-Jean in Shubya  
 Aug 4 Summer Avant Garde Arts Fest at Ichigaya Lutheran Church  
 Aug 28 Summer Avant Garde Arts Fest at The Gallery in Kyoto  
 Sep 8 Summer Avant Garde Arts Fest at Zojoji  
 Sep 20 Traditional Arts Club (Dento Geijutsu no Kai)  
 Nov 19 Sophia University Year-in-Japan Program  
 Nov 28-Dec 2 Fourth public performance series at Rinsenji  
 1980 Jan 10 Foreign Correspondents Club of Japan  
 Jan 21 Otsuma Womens College at Yotsuya Shufu Kaikan  
 Jan 23-24, 26-27 Fourth performance series at Rinsenji  
 Feb 25 Sacred Heart International School  
 Mar 20-Apr 27 Third U.S. Tour--Japan-U.S. Friendship Commission grant  
 Mar 21-22 Greer Garson Theatre, Santa Fe State College  
 Mar 25-26 Northern Arizona University, Flagstaff  
 Mar 30 Dallas Theatre Center  
 Mar 31 Hockaday High School, Dallas  
 Art Magnet High School, Dallas  
 Apr 2 Dallas Theatre Center  
 Apr 7 Kansas City--two public schools  
 Apr 11 University of Oklahoma, Norman  
 Apr 25 UCLA Dance Department  
 Apr 30 Nadeshiko Kai at Rinsenji  
 May 12 American Club Womens Club  
 May 21-25 Fifth public performance series at Rinsenji  
 Jun 1 Japan Society of New York Tour Group at International House  
 Jul 13 Council on International Education Exchange at Yayoi Kaikan  
 Aug 29 Japan Actors Guild 50th Anniversary at Natl Theatre of Japan  
 Aug 28-31 Summer Garden Arts Festival at International House  
 Nov 12 Saint Mary's International School  
 Nov 14 Sacred Heart International School  
 Nov 26 Kyoritsu Womens College--3 perfs  
 Dec 17 Mind Control Graduates Meeting at Rinsenji  
 Dec 25 Yano's English Camp at Zushi  
 1981 Jan 20 Saint Maur International School  
 Jan 22 Nihon University  
 Feb 20-22 Sixth performance series at Rinsenji  
 Mar 20 Japan Foundation  
 Jun 26 Ginza Noh Theatre public performance  
 Jul 12 Japan Society tour group at Yayoi Kaikan  
 Jul 27 Yano's English Camp at Atami  
 Aug 4 Yamaha Hall with Hyde Yano  
 Aug 26-Sep 23 Fourth U.S. Tour  
 Aug 26-30 Classical Performing Arts Friendship Mission of Japan UCLA  
 Sep 2-23 University of Wisconsin at Madison  
 Oct 15 Ikebana International Meeting at Yokosuka Officers Club  
 Dec 8 Kobe Club  
 Dec 9 Oe Noh Theatre in Kyoto  
 Dec 10 Canadian Academy in Kobe

Dec 11 Saint Michaels International Elementary School in Kobe  
 Dec 11 Yamamoto Noh Theatre in Osaka  
 Dec 13 Kyoto Culture Club at YMCA in Kyoto  
 Jan 10 Senwakai New Year Tea Party at Nihon Kaku in Tokyo  
 Jan 23 Calligraphy New Year Party at Geihinkan in Meguro  
 Jan 30 All Japan International School Drama Contest at Saint Maur  
 Mar 3 Sacred Heart International School  
 Mar 23 Ladies Round Table Club at Australian Embassy  
 May 14 Banana Hall in Osaka  
 May 15 Kobe YMCA  
 May 15 Himeji YMCA  
 May 16-17 Kokusai Hall in Kobe  
 May 19 Osaka YMCA  
 May 19 Kyoto YMCA  
 May 20-22 Unewaka Noh Theatre public performance  
 Jul 28 Bunka Gakuin College  
 Jul 8 High School Teachers Convention in Kobe  
 Jul 17 Crossculture Womens Club  
 Jul 20 Yokosuka Fleet Theatre  
 Oct 8 Ginza Noh Theatre public performance  
 Oct 9 Benny Decker Theatre at Yokosuka  
 Oct 15 Ginza Noh Theatre public performance  
 Oct 22 Gaiety Theatre in Yokohama  
 Nov 11 Gaiety Theatre  
 Dec 4 Crossculture Womens Club in Meguro  
 Dec 5 Mini public performance at Rinsenji  
 Dec 19 Mini public performance at Rinsenji  
 1983 Jan 28-30 Studio 200 public performance  
 Feb 18 Gaiety Theatre  
 Feb 26 Gaiety Theatre public performance  
 Apr 20-21 All Asia Base High School Drama Fest at Zama  
 May 17-27 Fifth U.S. Tour--a minitour  
 May 21 Santa Rosa Christian Church  
 May 22 Oakland Christian Church  
 Jun 13 Keihin Girls School--Junior High and High School  
 Jun 22 CIEE at Yayoi Kaikan  
 Jul 2 CIEE at Yayoi Kaikan  
 Jul 14 Japan Society tour group at Yayoi Kaikan  
 Sep 29 Mita Club at Imperial Hotel  
 Oct 7 Tokyo JICS Plaza public performance  
 Oct 18 American Club  
 Nov 4 Tokyo JICS Plaza public performance  
 Nov 11 Swalowski Womens Group at Happon in Meguro  
 Dec 2 Tokyo JICS Plaza public performance  
 Dec 3 Patrons perf at Rinsenji  
 Dec 17 Osaka JICS Plaza public performance  
 1984 Jan 21 Nara Newspaper Party at Japan Press Center  
 Mar 20-21 All Asia Base High School Drama Fest at Zama



(FF. ) Here, here ! What's this I hear? You say my uncle has received wine and provisions and is going to have a feast. He wants me to come and bring Taro Kaja too ? (Step back.) Well, tell him I will come, but as Taro Kaja has a cramp, there is no way he can go. (STEP. ) Ei.

28) TK: (Looks at MR.) I say, I say. (MR F TK.) What is that you say ?

29) MR: My uncle has received wine and provisions and is going to have a feast. He says I am to come, and bring you along too. But I sent word that as you have a cramp, there is no way you can go.

30) TK: But I would be glad to go along.

31) MR: In the condition you are in, (MR FF.) how can you even think of going ?

32) TK: As I told you before, as it is a cramp inherited from my parents, it has a gentle nature, so if I give it an order, it will go away.

33) MR: (F TK. ) That is good to know. Have it go away quickly ! (FF. )

34) TK: As you say, Sir. (FF and looks at left knee.) Here, Cramp ! Listen well ! Today there is to be a supper party at my master's uncle's place, and I must go along. You may come back any other time you like, but for today, you must go away. Hear me, Cramp ! Hear me, Cramp ! Ho !

35) MR: (F TK. ) What was that?

36) TK: (Looks at MR.) It was my cramp, answering it will go away.

37) MR: What an uncommon thing to get an answer from.

38) TK: It is as you say indeed.

39) MR: And is it better now?

40) TK: It seems quite a lot better.

41) MR: Then try to stand up.

42) TK: While I realize how rude it may seem, will you take my arm and help me up?

43) MR: With all my heart. (X UR, kneels, takes TK's arms, and helps him up.) Stand up slowly, stand up slowly.

44) TK: (Gradually ST. ) Slowly, slowly.

45) MR: Stand up slowly, stand up slowly.

46) TK: Slowly, slowly.

47) MR: (X DL. ) You seem much better indeed. (F TK. )

48) TK: (F MR. ) I am far better than I expected.

49) MR: Then try (Looks DR. ) to move over there. (F DR. )

50) TK: Ha ! (X DR. )

51) MR: Try to go back where you were. (F UL. )

52) TK: Ha ! (X UL FF.)

53) MR: Try to jump.

54) TK: As you (Jumps.) say, Sir.

55) MR: In the condition you are in now, you could go anywhere at all.

56) TK: (F MR. ) I will go anyplace you like.

57) MR: If that is the case, the supper party at my uncle's place was a lie. Go to Sakai in Izumi and purchase some provisions.

58) TK: As soon as you mention Sakai in Izumi, (FF. ) again, my cramp. . . (Kneels and grasps knee. ) Ow, ouch !

59) MR: You worthless rascal ! Get out of my sight !

60) TK: Ha ! (F MR SIT. )

61) MR: (STEP. ) Ei !

62) TK: (BOW.) Ha !

(MR exists, followed by TK.)



# THE DWARF TREE THIEF

(Bonsan)

## Cast of Characters

<u>Shite</u>	Thief (TH)
<u>Ado</u>	Owner (OW)

1) TH: (Enters, X UR FF.) I am a resident of this neighborhood. Recently dwarf trees have become all the rage. Near here lives a man named Shichiro, who owns a huge number of dwarf trees. I have requested one time after time, but he flatly refuses. Tonight I have decided to sneak in unannounced, and take one or two for myself. (Begins TRIP.) I must hurry on my way. Truly, he is most stingy indeed. It wouldn't hurt him to give me just one, but somehow he always finds some excuse or other, and won't give me a single tree. Thus I have decided to get one for myself tonight. (Ends TRIP UR FF.) Well, here I am already. (F DL and looks upward.) He certainly seems to have things locked up tight. There is no way to get in from this (FF.) side. (Pivots L and walks in a circle to R.) I'll go take a look at the back. If the back is locked up this tight, it will just be too bad. Let's have a look. (Ends circle UR F DL and looks upward.) Oh, good! The back side is nothing at all like the front. (F UC and looks downward.) All I have to do is cut (F DCR, still looking downward.) through this hedge, and I'll be like (F DL and looks upward.) a cracker in a crock. (F OFF R and takes fan out.) I thought I might find this sort of obstruction, so I (Raises fan to shoulder height.) brought along a saw. (F CC and lowers fan.) Now I must (X CC.) cut through the hedge. (FF and mimes sawing upper hedge binding.) Zuka. Zuka, zuka, zuka. (Kneels and mimes sawing lower hedge binding.) Zuka. Zuka, zuka, zuka. (Returns fan to sash and mimes pushing hedge apart.) Meri. Meri. Meri, meri, meri, meri, meri. (X UR FF and kneels, slapping floor raising hands to ears.) Well, I must say, (ST.) what a lot of noise!

(Lowers hands.) What a noise! I was so surprised at the noise it made, that I stopped my own ears, thinking (BOW.) that would keep anybody else from hearing. (Laughs, and steps back in surprise bringing hands to mouth. Then F OFF UR and X UR.) I wonder if anybody did hear. (X CR F OFF UR.) I guess no one heard, (Lowers hands.) as there is nobody moving about inside.

(Turns and X CC FF.) Well now, now I must get through this hedge. (Mimes stepping over hedge.) Ei, ei yatto-na! Now I'm through and safe. Let's have a look around. (Looks at floor CL.) There are certainly a lot (Turning toward R.) of dwarf trees in here! (Stops turning with eyes still on floor CR, then turns, looks at floor OCL.) Shall I take this one? (Turns, looks at floor OCR.) Or maybe this one would be better. (Turns and looks at floor DC, X DC and mimes picking up a dwarf tree.) This one is very fine. (Looks DR, mimes putting dwarf tree back on floor, ST X DR and mimes picking up another dwarf tree.) And this one is very fine too.

2) OW: (Enters carrying sword in right hand at shoulder level, X PI FF and begins speaking during last two lines above.) Here, here! What's this I hear? You say a thief has broken in? (Kneels and puts sword on floor.) Guard the back and front! (Fixes right sleeve for combat.) I'll stand guard here! (ST and draw sword.) Bring torches! (X DR and F TH.)

3) TH: (Looks at OW, X DL quickly during above.) By the three treasures! Someone has heard me! I'll just hide behind this dwarf tree. (FF and kneels, raising right arm to shoulder height and slightly lowering head.)

4) OW: (X UR and F ASIDE.) Well, look at that! That great oaf is squatting down behind that little tree, thinking he can't be seen. Why, as sure as I'm standing here, it's Don! He's always begging for one of my dwarf trees. And since I always refuse, it looks as though he decided to sneak in tonight and take one for himself. I'll just give him a good ribbing, and send him on his way. (F TH.) Ha! At first I thought it was a man hiding behind that dwarf tree, but it looks like it isn't a man after all.

5) TH: (Lowers arm.) Oh, how happy I am! He thinks I'm not a man!

(Raises arm. )

- 6) OW: Why, it's a dog !
- 7) TH: (Lowers arm. ) He thinks I'm a dog! (Raises arm. )
- 8) OW: If it's a dog, hearing somebody come in, it will surely start barking.
- 9) TH: (Lowers arm. ) It looks like I will have to bark. (Raises arm. )
- 10) OW: Let's hear it bark!
- 11) TH: (F OW. ) Arf! Arf, arf, arf, arf! (FF. )
- 12) OW: (FF. ) "Arf, arf, arf !" (Laughs. ) So he did an imitation of a dog. Let's rib him a little more. (F TH. ) Ha ! At first I thought it was a dog, but it looks as though it isn't a dog at all.
- 13) TH: (Lowers arm. ) He thinks I'm not a dog. (Raises arm. )
- 14) OW: It's a monkey !
- 15) TH: (Lowers arm. ) He thinks I'm a monkey ! (Raises arm. )
- 16) OW: (FF. ) So very far from the mountains, what is a monkey doing here? (F TH. ) If it's a monkey, it should scratch itself, and chatter.
- 17) TH: (Lowers arm. ) So now I have to chatter.
- 18) OW: Let's hear it chatter !
- 19) TH: (F OW. ) Chatter, chatter, chatter, chatter, chatter! (FF. )
- 20) OW: (FF. ) "Chatter, chatter, chatter !" (Laughs. ) This is getting to be fun ! This time I'd like to make him try (TH. ) something he can't do. Oh, I know what I'll do. (F TH. ) Ha! Now that I've gotten a better look, I don't think it's a monkey either.
- 21) TH: (Lowers arm. ) Now he thinks I'm not a monkey. (Raises arm. )
- 22) OW: It's a fish !
- 23) TH: (Lowers arm. ) He thinks I'm a fish ! (Raises arm. )
- 24) OW: If it's a fish, it should stick up its fin.
- 25) TH: (Lowers arm, takes out fan and opens it. ) Now I have to put up a fin.
- 26) OW: Put it up !

(TH takes fan in left hand, leans forward, and sets fan upright on his back. )

- 27) OW: Well, he put up his fin.

(TH brings fan back to front, leans back upright, folds fan and returns it to his sash, and raises arm. )

- 28) OW: After a fish puts up its fin, it always cries. Cry!
- 29) TH: (Lowers arm. ) I have never heard a fish cry. (Raises arm. )
- 30) OW: If you don't cry, (F OFF UR. ) bring out the gun ! (Stamps right foot, and F TH. ) I will shoot you dead!
- 31) TH: (Lowers arm and ST. ) It looks like I will have to cry. (F OW. ) Fish, fish! (X DR. )
- 32) OW: (Raises sword and X DL. ) What do you mean "Fish, fish!" ?
- 33) TH: (Exits hopping. ) Fish, fish! Fish, fish! Fish, fish!
- 34) OW: (Chases TH off in usual pattern. ) You hateful rascal ! You'll not get away ! I'll catch you yet, I'll catch you yet ! I'll catch you yet, I'll catch you yet ! I'll catch you yet, I'll catch you yet !





# A DEMON FOR BETTER WORKING CONDITIONS (Shimizu)

## Cast of Characters

<u>Shite</u>	Taro Kaja (TK)
<u>Ado</u>	Master (MR)

(MR enters to UR FF. TK follows and SIT UL of MR FF.)

- 1) MR: I am a resident of this neighborhood. These days a great number of tea parties are being held. Concerning which, I mean to call my servant Taro Kaja and give him a job to do. (MR X UL F UR.) Taro Kaja! Are you there?
- 2) TK: (ST X UR and F MR.) Here!
- 3) MR: There you are.
- 4) TK: (BOW.) At your service, Sir.
- 5) MR: You came quite quickly. The matter I have called you here about is of no great import. Don't you agree that these days there are a great number of tea parties?
- 6) TK: As you have so astutely observed, Sir, they are being given with (BOW.) astounding frequency.
- 7) MR: Concerning which, I am having everyone over tomorrow. Which water do you think would be best for tea?
- 8) TK: Which would be best, (FF and TH.) I wonder?
- 9) MR: (FF.) Just which would be best?
- 10) TK: (F MR.) Rather than haggling over this kind of water or that kind of water, what do you think of water (MR F TK.) from the spring in the field known as Shimizu?
- 11) MR: That is a fine idea. And, you see, that is why I have called you here. While I realize it is a great imposition, I order you to go and draw some water.
- 12) TK: As you (BOW.) say, Sir, but as there will most likely be things for me to do around the house, (BOW.) have Jiro Kaja go.
- 13) MR: No, no! I have other work for Jiro Kaja. You must go.
- 14) TK: If that is the case, I will go.
- 15) MR: Wait there for a moment.
- 16) TK: (BOW.) As you say, Sir. (FF.)  
(MR X UL, puts fan in sash, kneels, picks up water-bucket by top strap with right hand and supports bottom with left hand, ST, step back, X DC,



kneels, places, bucket on floor, ST, X DL.)

- 17) MR: Now, listen well! (F TK. TK F MR.) This is my most treasured wooden water bucket. Take it with you and be careful not to lose it.
- 18) TK: (BOW.) As you say, sir.
- 19) MR: Well now, do you know how to draw water?
- 20) TK: No, I do not.
- 21) MR: (BOTH FF.) There are always many leaves floating in the spring. You must brush away the leaves floating on top, and while taking the utmost care not to stir up the dirt in the bottom, (MR F TK. TK F MR.) draw your water from the middle depth.
- 22) TK: (X DC.) That much (Picks up bucket with right hand.) I know! (X UR.)
- 23) MR: Who would keep one at home who knows, and send one who doesn't know? Go quickly and hurry back!
- 24) TK: Ha!
- 25) MR: (STEP.) Ei!
- 26) TK: (STEP.) Ah! (As MR X UL, FF and SIT. TK X UR FF.) Well, I must say, I have been burdened with a most bothersome task. Even for piddling tasks like drawing water, that a woman or a child could easily do, it is Taro Kaja go there, Taro Kaja come here. Working at this rate, neither my body nor my bones will hold out much longer. I did agree to go this time, but this sort of thing tends to become habitual. I (TH.) wonder how I can get out of going. Oh, I know what I'll do. First I'll take this bucket, (STEP and takes bucket in both hands, X UR to Stage Assistant, places bucket on the floor.) put it here on the ground. (FF X DR, stamps and raises arms to shoulder level.) Oh, woe is me! (Brings hands to behind ears and staggers DL.) Ow, ouch! (Staggers UR.) Ow, ouch! (Staggers CC.) Ow, ouch!
- 27) MR: (ST and STEP.) What's this! (X DL.) That's Taro Kaja's voice I hear. (F TK X CC and grasps TK's shoulder.) Here, Taro Kaja, what's happened?
- 28) TK: Who is it?

- 29) MR: It's me! What's happened?
- 30) TK: (Lowers hands, X UR and F MR.) It is you, Sir?
- 31) MR: It is indeed!
- 32) TK: (Looks OFF UR.) Isn't there anyone (F MR.) chasing me?
- 33) MR: (F DR and STEP, looks OFF UR, then F TK.) No, no one at all is chasing you.
- 34) TK: (F DR, bend knees and raise left hand to neck.) Can you see any tooth marks here?
- 35) MR: (X to TK, looks, X DL and F TK.) There is no sign at all of any tooth marks ever having been there. You've got me worried. Tell me what happened?
- 36) TK: (F MR.) Well, Sir, you see, I've just had a most frightening experience.
- 37) MR: Tell me what happened, quickly!
- 38) TK: (BOTH FF.) First of all, as you ordered, I went straight to Shimizu. When I got there and went to draw some water, suddenly the mountain beyond the plain began to roar and rumble. Then a stern-looking demon appeared, shouting, "Catch and gnaw! Catch and gnaw!" I was so frightened (F MR and BOW. MR F TK.) that I have no idea how I made it back this far.
- 39) MR: I must say, I can't make this out! I've never heard of any demons at Shimizu. But where is the wooden water-bucket I gave you?
- 40) TK: Sir, this is no time to speaking of water-buckets! (FF.)
- 41) MR: (Step back.) What is this? After all the trouble I took to explain that that was my most treasured wooden water-bucket, and gave you careful instructions not to lose it, do you mean that you have (STEP.) forgotten all about it?
- 42) TF: (F MR.) Now that you put it that way, I do indeed remember what happened to it.
- 43) MR: Did you think you could get by (FF.) with not remembering?!
- 44) TK: (FF.) The demon came running after me, grinding its teeth and growling. I couldn't think of (STEP, mimes picking up water bucket.) anything

- else to do, so I took your wooden water-bucket, (X DR. ) and threw it, (Stamps foot and mimes throwing bucket.) right at the face of the demon. (X UR. ) As I came running away, I heard the noise of crunching and cracking as his teeth broke up the wood. (F MR. ) If you went there, you would undoubtedly find no trace of your wooden water bucket.
- 45) MR: (F TK. ) What is this? I have never heard of demons eating wooden water-buckets. And besides, that was my most treasured wooden water bucket, and was worth far more than (FF. ) your life !
- 46) TK: This doesn't sound like you at all, Sir. (FF. ) Why, a wooden water-bucket like that could be ordered right now, and you would have no trouble getting any number of them made. To say that it is worth more than the life of your own Taro Kaja (F MR. ) who has served you these many years past, is just (BOW.) too pitiless of you, Sir.
- 47) MR: (F TK. ) What are you jabbering about ? Go and get it !
- 48) TK: I do not wish to go to such (FF. ) a demon infested place !
- 49) MR: (X toward TK.) If you won't go, I will !
- 50) TK: (X and poses to stop MR at CC. ) Wait just a minute !
- 51) MR: (STEP back.) For what?
- 52) TK: Demons do appear there !
- 53) MR: (Raises hands to chest, palms facing outward.) They don't appear anywhere. (STEP and pushes TK away.) Get out of my way.
- 54) TK: (Stumbles to right and F ASIDE.) What's this ? He'll get there and no demon will appear. (TH. ) What shall I do ? Oh, I know what I'll do. (X UR to Stage Assistant, puts on mask and picks up cane, ST, hides face with right sleeve, X DR to original position.)
- 55) MR: (TRIP. ) I have never heard of demons appearing at Shimizu. Besides, that rascal is such a coward, that he probably saw some harmless beggar, (Turns at DL corner. ) and thought it was a demon. (X UR. ) When I get to Shimizu, I'll find out what's going on.
- 56) TK: (During last two lines above, X toward MR, spreading arms and pranc-

- ing.) Catch and gnaw ! Catch and gnaw ! Catch and gnaw !
- 57) MR: (During above, X DR, turns toward TK and SIT in deep BOW.) Oh, forgive me, please forgive me ! Oh, forgive me, please forgive me ! Oh, forgive me, please forgive me !
- 58) TK: (FF and strikes menacing pose, extending left arm and turning head toward MR.) Hey !
- 59) MR: Ha !
- 60) TK: You are a hateful rascal ! You've come to get your wooden water-bucket. Haven't you?
- 61) MR: Oh, no, I've come for no such thing ! Please spare me my life.
- 62) TK: (FF, raising cane and prancing.) What are you jabbering about ? (Lowers end of cane to floor.) I have heard that you use your servants very badly. You have, among your servants, one called Taro Kaja. (Strikes menacing pose. ) Don't you ?
- 63) MR: Yes, Sir, that I do.
- 64) TK: (FF as above.) That Taro Kaja is a most gentle-hearted soul, (Lowers end of cane to floor. ) and though he serves you with the greatest loving care, you order him about at all hours of the night and day. (Strikes menacing pose. ) Don't you ?
- 65) MR: Yes.
- 66) TK: (FF as above.) Also he likes a soothing drink (Lowers end of cane to floor.) now and then. Are you going to give him all he wants to drink, nicely chilled in summer, and warmed in winter ? (F MR bringing hands to chest. ) If you won't let him drink his fill, (Spreads arms and prances. ) I'll catch and gnaw !
- 67) MR: Oh, I'll let him drink all he likes. Please spare me my life.
- 68) TK: You say you'll let him drink ? (Lowers end of cane to floor.)
- 69) MR: Yes.



107 ) MR: Where are you headed?  
 108 ) TK: You were so late (BOW.) that I came out to meet you.  
 109 ) MR: (Turn and X DL.) You need not have come.  
 110 ) TK: (Turn and X UR to original position and F MR.) Your face is very pale. Did something happen to you?  
 111 ) MR: (FF.) There is no reason for my face to be pale.  
 112 ) TK: It's a very strange color.  
 113 ) MR: (F TK.) Is it really so bad?  
 114 ) TK: It is no human color.  
 115 ) MR: Is there anyone about ?  
 116 ) TK: (F Lift Curtain and turns back to F MR.) No, nobody at all.  
 117 ) MR: Then come over here.  
 118 ) TK: (BOW.) As you say, Sir. (FF X DR F MR.)  
 119 ) MR: (F TK.) I went to Shimizu thinking that you had lied to me, but a demon really did appear.  
 120 ) TK: (Turn X UR and F MR.) Oh course, a demon appeared!  
 121 ) MR: (F TK.) But there was something most strange about it. Do you have any relatives among the demons?  
 122 ) TK: You must be joking indeed. How could I have any relatives among the demons?  
 123 ) MR: Well, he certainly seemed partial to you.  
 124 ) TK: Partial to me ?  
 125 ) MR: Most certainly.  
 126 ) TK: (FF and TH.) Well, I am not sure what to make of that. (F MR.) I think I've got it.  
 127 ) MR: Got what?  
 128 ) TK: (BOTH FF.) They say that one of my ancestors or other committed suicide by drowning himself in the Shimizu spring. Perhaps he came back (F MR.) out of pity for his descendant.  
 129 ) MR: (F TK.) That's enough, I understand. I though it was something

like that. But when you went there, did the mountain beyond the plain roar and rumble?  
 130 ) TK: (BOTH FF.) Indeed it did roar and rumble. Then a stern-looking demon appeared shouting, "Catch and gnaw! (MR F TK.) Catch and gnaw!" (TK F MR.)  
 131 ) MR: (STEP.) Wait right there for a minute.  
 132 ) TK: (BOW.) With all my heart.  
 (MR F ASIDE and STEP. TK X CC stealthily and listen.)  
 133 ) MR: What's this? The demon's voice and Taro Kaja's voice are the same. (TK turns on his heel in shock, X RC and F ASIDE.)  
 134 ) MR: (TH.) I just can't make this out at all. Oh, I know what I'll do. (F TK.) Taro Kaja ! Taro Kaja ! (STEP) Hey, Taro Kaja !  
 135 ) TK: (F MR.) Huh?  
 136 ) MR: What did the demon say ?  
 137 ) TK: He said, "Catch and gnaw. "  
 138 ) MR: Say it like you said it before  
 139 ) TK: Just like I said before, he said, "Catch and gnaw. "  
 140 ) MR: Say it in a loud voice, like you said it before.  
 141 ) TK: (FF.) Like I said before, in a very grim voice, he said, (F MR.) "Catch and gnaw. "  
 142 ) MR: (FF and puts fan in sash.) Are you going to say it, (X toward TK, puts hand on sword hilt and strikes threatening pose.) or not? !  
 143 ) TK: (X toward MR and kneels with hands up.) Oh, please wait.  
 144 ) MR: Wait for what?  
 145 ) TK: I will say it.  
 146 ) MR: Then say it!  
 147 ) TK: Catch and gnaw !  
 148 ) MR: Once more!  
 149 ) TK: Catch and gnaw !  
 150 ) MR: Is that what he said !



- 70) TK: (FF as above.) There's more. (Lowers end of cane to floor.) You don't give him a mosquito net to sleep under in summer. (Strikes menacing pose.) Do you?
- 71) MR: No.
- 72) TK: (FF as above.) Just stop and think. (Lowers end of cane to floor.) How can anybody sleep in summer without a mosquito net? (F MR bringing hands to chest.) If you don't, Aaaaaagh! (Spreads arms and prances.)
- 73) MR: Oh, I will put up a mosquito net for him!
- 74) TK: You say you'll let him sleep under a mosquito net? (Lowers end of cane to floor.)
- 75) MR: Yes.
- 76) TK: (FF as above.) There's more. (Lowers end of cane to floor.) You haven't paid his back wages, have you? Are you going to pay up right away? (F MR bringing hands to chest.) If you don't, (Spreads arms and prances.) I'll catch and gnaw!
- 77) MR: Oh, I will pay him, so please spare me my life.
- 78) TK: You say you'll pay him? (Lowers end of cane to floor.)
- 79) MR: Yes.
- 80) TK: You seem to have had a true change of heart. I will spare your life.
- 81) MR: Oh, I am indeed most grateful.
- 82) TK: (FF as above.) It is well known that a departing demon (Lowers end of cane to floor.) must never be watched. Be sure you (Strikes menacing pose.) don't look.
- 83) MR: Oh, certainly not. I am not looking.
- 84) TK: (F UR and brings cane close to left side, holding it with both hands at an angle. STEP with right foot lifting leg high.) Don't look.
- 85) MR: I will not look.
- 86) TK: (STEP with left foot and looks over left shoulder toward MR.) Don't look.
- 87) MR: (Begins to raise head to look at TK.) I am not looking.

- 88) TK: (F UR and STEP with right foot.) If you look, I'll catch and gnaw.
- 89) MR: (Raising head higher.) I will not look.
- 90) TK: (STEP with left foot and looks toward MR.) Don't look.
- 91) MR: (Raising head even higher.) I am not looking.
- 92) TK: (X to MR, raising cane over head with both hands.) You're looking!
- 93) MR: (Lowering head to floor.) Oh, no, I am not looking.
- 94) TK: (Stamping right foot and striking MR with cane twice.) I told you not to look. You hateful rascal! (F UR, bringing cane to left side and STEP with right foot.) Don't look.
- 95) MR: I will not look.
- 96) TK: (STEP with left foot and looks toward MR.) Don't look.
- 97) MR: I am not looking.
- 98) TK: (F UR and STEP with right foot.) If you look, I'll crunch and crack your bones.
- 99) MR: I will not look.
- 100) TK: (STEP with left foot and looks toward MR.) Don't look.
- 101) MR: I am not looking.
- 102) TK: (STEP with right foot, FF, tucks cane under left arm and raises right hand to face.) Don't you look now. (STEP with right foot, turns to F UR, X to Stage Assistant, kneels, puts cane on floor and takes off mask.)
- 103) MR: (Slowly raising head to look UR.) I will not look. I am not looking. I will not. . . (ST X UR and looks toward Lift Curtain. Then TRIP.) Oh, my, what a fright I had! What a fright! I thought Taro Kaja was lying to me, but a demon really did appear. (Turns at DL corner and X UR.) I must get home quickly.
- 104) TK: (ST FF X D to original position.) The time is about right now. (F DL X toward MR.) I'll go meet my master. (MR and TK collide CC, STEP back, and F each other.)
- 105) MR: Taro Kaja!
- 106) TK: It's you, Sir!

151 ) TK: (BOW.) Yes.

152 ) MR: (MR X DL. TK ST X UR and F MR.) The more I think of it, the more I hate to lose that wooden water-bucket. (F TK.) I'll go look for it again.

153 ) TK: You never get enough the first time. Even death you'd want to experience twice. I advise you to give up this rash plan.

154 ) MR: No, no. I'll not give up my wooden water-bucket. (X toward TK.) I'm going after it once more.

155 ) TK: (X toward MR and raises hands to stop him.) Please wait.

156 ) MR: (Step back.) Wait for what?

157 ) TK: The demon will appear again.

158 ) MR: (Brings hands up to chest.) It will not appear again ! (STEP and pushes TK away.) Get out of my way !

159 ) TK: (F ASIDE.) Now I have to become a demon again. (X UR to Stage Assistant, kneels, puts on mask, X to original position hiding face with left sleeve.)

160 ) MR: (TRIP.) Oh, how spiteful ! The demon was Taro Kaja after all. He really deceived me. (Turns at DL corner and X UR.) If he appears again, I know what I'll do.

161 ) TK: (F and X toward MR, spreading arms and prancing.) Catch and graw !

162 ) MR: (F and X DL.) Oh, please forgive me !

163 ) TK: Catch and graw !

164 ) MR: (F TK STEP, pulls mask off TK's face and step back.) Catch and graw who ?

165 ) TK: Catch and. . .

166 ) MR: You're Taro Kaja, aren't you?

167 ) TK: (Step back quickly several steps and BOW.) Oh, forgive me !

168 ) MR: (Chases TK off stage.) You lazy rascal ! You'll not get away. !

169 ) TK: (Raises hands to shoulder level to stop MR.) Please forgive me !

170 ) MR: I'll catch you yet, I'll catch you yet !

171 ) TK: Oh, forgive me, please forgive me !

172 ) MR: I'll catch you yet, I'll catch you yet !

173 ) TK: Oh, forgive me, please forgive me !

174 ) MR: I'll catch you yet, I'll catch you yet !



# THE TALL TALE SEED

(Hojo no Tane)

## Cast of Characters

Shite Nephew (NE)

Ado Uncle (UN)

(NE enters to UR FF. UN enters to UL FF and SIT.)

1) NE: I am a resident of this neighborhood. I have an uncle who lives beyond the mountain, and I visit him quite often. He has a most annoying habit of telling tall tales and he tells them with great skill. When I think of the numerous times he has taken me in with this habit of his, I feel most angry. Thus I decided to make up some tall tales of my own and beat this uncle of mine at his own game. After racking my brains night and day for some time, I have finally hit upon two or three tall tales that will surely do the trick. Today I have decided to pay my uncle a visit and beat him in the word game. (TRIP.) Truly, my uncle is a man of great parts. He tells tall tales so often that one would think he would end up repeating himself, but I have never once known him to tell two stories that had even the slightest resemblance to each other. Thus I have taken the greatest care to make up the most unusual tales imaginable, and I am quite confident that at least today, I will not be defeated. (End TRIP UR FF.) Well, here I am already. First I will announce myself. (F DL.) Hell in there! Is anybody home? (FF.)

2) UN: (ST and STEP.) Well, someone is at the door. (X DL.) Who is there? (F NE.)

3) NE: (F UN and BOW.) It is I.

4) UN: Oh, Don! I haven't seen you for quite a long while. What has kept you away so long?

5) NE: That is what I have come to tell you about. I recently made a pilgrimage to Mount Fuji. This is what has kept me from visiting you.

6) UN: I must say, it is a most blessed thing you have done. The roads along the way must have been bustling and busy.

7) NE: Indeed the roads along the way were bustling and busy. And Mount Fuji was an even bigger mountain than I had heard it was.

8) UN: And well it should be, as it is the most renowned peak of all the three great lands. Did you see anything of unusual interest while you were there?

9) NE: Indeed I did see a thing of quite unusual interest. (BOTH FF.) First I went toward the Land of Kai, and spent the night on the plain below Mount Fuji. There was a great crowd of pilgrims going in the same direction, and I heard from them all manner of tales and stories. Among the pilgrims was one brawny young man who claimed that he could put a paper bag over Mount Fuji (F EACH OTHER.) that would cover it entirely. (BOTH FF.) Those who heard him asserted that what he claimed would be absolutely impossible to execute. When they asked him how in the world anybody could possibly put a paper bag over such a big mountain, (F EACH OTHER.) he answered that he would just show them how it was done. (BOTH FF.) He took five bamboo spatulas, holding one in each hand, one with each foot, and one in his mouth, and began kneading rice paste. He kneaded and kneaded until he had kneaded himself a whole mountain of rice paste in a very short time. Then he gathered together all the paper he could find in Izu and Suruga, with which we all thought he was going to make a paper bag, but instead he spread rice paste on the paper and scrambled all the way up Mount Fuji, pasting one piece of paper onto another as he went, until he had covered the entire mountain with a paper bag before our very eyes. (F EACH OTHER.) Now is that not a most unusual tale?

10) UN: I would not be one to assert that such a thing could not be done. But I know an even bigger tale. Last year when I went to Goshu on business, I saw Lake Oni made into tea and drunk completely dry.

11) NE: There you go with your tall tales again! How could anybody drink that lake completely dry?

- 12) UN: Listen and I will tell you how. (BOTH FF.) First, all the people of the Land of Omi came together to make the lake into tea and drink it dry. They gathered up all the tea they could find in all the five surrounding lands, despite the quality. Then they ground and ground, and in no time at all they had ground themselves a pile of tea that was as high as Mount Mikami. Next they threw this tea right into the lake. Then they made themselves a whole batch of tea whisks with handles fifty-four meters long. They stirred and stirred until they had worked up a nice thick foam. Then they blew off the foam and drank and drank until finally they had drunk the whole lake dry. The foam that they had blown off solidified and formed what is now called (F EACH OTHER. ) Awazu Plain.
- 13) NE: (Laughs. ) Oh, what tall tales you do make up! The Awazu Plain has been there so long that it even appears in the old historical tales of Kiso Yoshimaka's battles.
- 14) UN: No, the one I am talking about is the New Awazu Plain that is right next to the old one.
- 15) NE: That is just another tall tale!
- 16) UN: If you don't believe me, just go have a look for yourself.
- 17) NE: Well, if you insist, there is nothing to do but tell you what I saw recently (BOTH FF.) when I made a trip to Banshu. There was a cow there that ate the grass off Awaji Island as it lay on the Irami Plain in Harima. Now, don't you think that it must have been a very huge cow to be able to eat the grass off Awaji Island (F EACH OTHER. ) all the way across the sea, the mountains and the river in between?
- 18) UN: I would not assert that such a thing as that could not exist either. Some time ago, when I visited the Kanto Plains, I saw a drum that was four miles in diameter.
- 19) NE: (Laughs. ) I must say, you do tell strange tales. (BOTH FF.) I can see how they could make the body of such a drum by bending a great lot of wood and patching it together, but where would they be able to find (F EACH OTHER. )

- a four mile piece of leather for the head ?
- 20) UN: Why, you must not talk like that, for it could well have been the hide of that cow of yours that ate the grass off Awaji Island as it lay on the Irami Plain in Harima, (FF. ) could it not?
- 21) NE: By the three treasures, you have beat me again! I might just as well tell you the truth. I was so very jealous of the way you tell tall tales so well that I decided I would do everything in my power to beat you at your own game today. I came with some tall tales of my own, but you are such a good talker that it is most impossible to talk you down. What makes you go good at telling tall tales?
- 22) UN: (F NE. ) Well, I must say, no one could ever beat me with no more than a few tales like yours. I would never tell anyone else, but you I will tell my secret. I have a special lie seed.
- 23) NE: What is your seed called?
- 24) UN: It is called the Tall Tale Seed. If you like, I will give you one.
- 25) NE: Do please give me one.
- 26) UN: Wait there just a moment.
- 27) NE: With all my heart. (FF. )
- 28) UN: (F ASIDE and STEP. ) Well, I must say, the world is indeed full of fools. He wants me to give him a Tall Tale Seed. I'll just give him a good ribbing, and send him on his way. (F NE and STEP.) Here, here ! (NE F UN.) I will give you one of my Tall Tale Seeds.
- 29) NE: (Holds R hand out and STEP.) Please give it to me.
- 30) UN: No, no. It is not a thing I can just hand to you here. I have buried it in the garden for you. (TRIP. ) Come, come along with me.
- 31) NE: (Following UN. ) With all my heart.
- 32) UN: Truly, you were foolish to try to talk me down as you did.
- 33) NE: Indeed I see why I could never beat you, now that I know about your Tall Tale Seeds.
- 34) UN: With one of my seeds in your possession, you will never lose to anyone



again.

35) NE: I must say, that makes me most happy.

(TRIP ends with UN DL and NE UR, F EACH OTHER. )

36) UN: (Pointing CC with fan. ) Here, here! I buried it for you right there.

You must dig it up.

37) NE: (X CC. ) With all my heart. (Kneels and mimes digging with fan.)

38) UN: Is it there ? Is it there ?

39) NE: (Stops digging and looks toward UN.) It is not here.

40) UN: Well then, (Pointing DR with fan. ) dig there by that stepping stone.

41) NE: (X DR, kneels and looks at floor, then F UN. ) Is this the place?

42) UN: That is the place.

43) NE: Then I will dig. (F DR and mimes digging. )

44) UN: It is there ? Is it there ?

45) NE: (F UN. ) No, it is not.

46) UN: Dig deeper!

47) NE: (F DR, mimes digging and F UN. ) No matter how deep I dig, there is nothing here!

48) UN: You say it's not there?

49) NE: Most certainly.

50) UN: (Stamping. ) You fool !

51) NE: (ST X UR and F UN. ) Why do you call me fool?

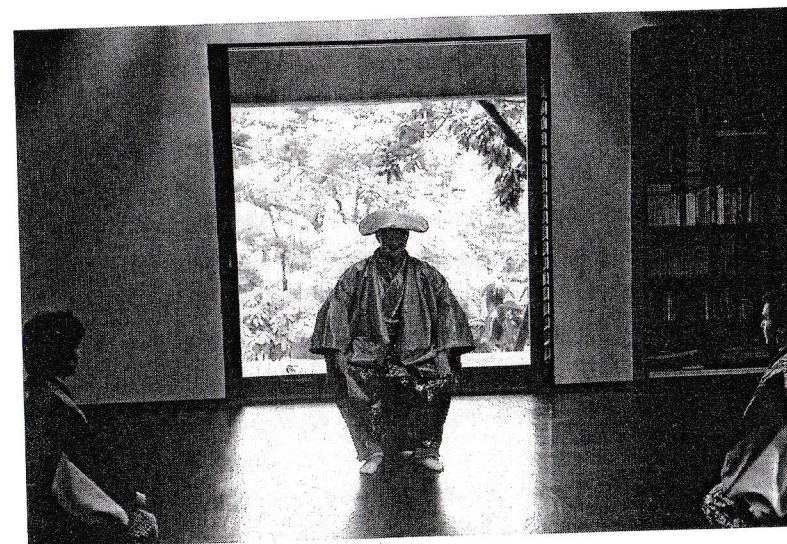
52) UN: It is just because it is not there that it is called the Tall Tale Seed!

53) NE: So this was also a lie!

54) UN: You worthless rascal! (STEP. ) Get out of my sight !

55) NE: (BOW.) I humbly beg your pardon, with all my foolish heart.

(BOTH EXIT.)



## THE GOD OF HAPPINESS

(Fuku no Kami)

### Cast of Characters

<u>Shite</u>	God of Happiness	(GH)
<u>Ado</u>	Worshipper 1	(W1)
<u>Koado</u>	Worshipper 2	(W2)

(W1 enters X UR. W2 enters X UL sit FF. )

- 1) W1: I am a resident of this neighborhood. The end of the year is upon us already. It is my custom to travel to the Grand Shrine of Izumo each year to make my spring offerings. And my friend who lives nearby always accompanies me. I will go fetch him and we will set out on our journey. (TRIP. ) I must hurry on my way. Truly, it is a fine custom to make one's spring offerings without fail. Since we always travel together on this occasion, I am certain he will be eagerly awaiting my arrival. (Ends TRIP UR FF.) Well, here I am already. First I will announce myself. (F DL. ) Hello in there ! Is anybody home ? (FF. )
- 2) W2: (ST STEP.) Well, someone is at the door. (X DL F W1.) Who is there ?
- 3) W1: (F W2 BOW. ) It is I.
- 4) W2: Oh, it is you ! And to what do I owe the honor of this visit ?
- 5) W1: Has not the end of the year come upon us already?
- 6) W2: Truly, spring is almost here.
- 7) W1: Thus I have come to invite you to accompany me on our customary pilgrimage to the Grand Shrine of Izumo to make our spring offerings.
- 8) W2: I was certain you would come. I have been awaiting your arrival. I accept your kind invitation.
- 9) W1: If that is the case, come, come. (BOTH TRIP.) Let us be on our way.
- 10) W2: With all my heart.
- 11) W1: Well now, on my way here I was saying to myself, what a fine custom it is to see the New Year in at the shrine each year without fail.
- 12) W2: As you say, it is indeed a fine thing that we enjoy sufficient health to see the New Year in at the shrine.
- (TRIP ends with W1 DL and W2 UF F EACH OTHER.)
- 13) W1: Well, here we are at the shrine already. Let us approach the altar.
- 14) W2: That is a fine idea.
- 15) BOTH: (X UC and mime striking the gong.) Jagan! Jagan !
- (BOTH SIT FF, open fans and place them on the floor in front, fold hands

above and lower to fans in prayer. Then they fold their fans and F EACH OTHER. )

- 16) W1: Now let us go to the shrine of the God of Happiness and make our spring offerings. Come, come with me.
- 17) W2: With all my heart.
- (BOTH ST and TRIP. )
- 18) W1: Well now, do you not agree that though a whole year has gone by, it seems only yesterday that we made our last pilgrimage ?
- 19) W2: As you say, time flies as swiftly as an arrow.
- (TRIP ends with W1 DL and W2 UR FF.)
- 20) W1: Well, here we are at the Shrine of the God of Happiness. (F W2. ) Now let us pay our respects.
- 21) W2: (F W1. ) That is a fine idea.
- (BOTH SIT and pray as before. Then they F EACH OTHER. )
- 22) W1: Well now, have you brought your beans ?
- 23) W2: Indeed, I have brought my beans.
- 24) W1: Let us perform the ceremony.
- 25) W2: That is a fine idea.
- (BOTH ST X UC F U open fans and transfer to left hand, holding them parallel to the floor, and FF. )
- 26) W1: (STEP 2 and mimes throwing beans.) In with joy ! In with joy !
- 27) W2: (STEP 2 and mimes throwing beans.) In with joy ! In with joy !
- 28) W1: (F EACH OTHER. ) Now let us perform the ceremony in the inner shrine.
- (BOTH circle toward their right, miming throwing beans, and ending UR F GH.)
- 29) W1: In with joy ! In with joy ! In with joy !
- 30) W2: In with joy ! In with joy ! In with joy !
- (During above, GH laughs twice behind the lift curtain, the curtain raises and GH enters laughing with open fan in his right hand, X to First Pine, FF. W1 and W2 kneel UR F GH and fold fans. )



- 31) W1: Who is this who appears in such a merry fashion ? (BOW.)
- 32) GH: (Closes fan. ) As you pay your respects at this shrine each year without fail, (F W1 and W2 ) I, the God of Happiness, (STEP and spread both arms. ) appear now before you.
- 33) W1 and W2 : Ha ! (BOW.)
- 34) W1: We are indeed most grateful. (BOW.) We heartily welcome you.
- 35) W2: (BOW.) Grant us the pleasure of your company.  
(W1 X DCL FF and sits. W2 X to Stage Assistant UUR, receives stool, and X UC. GH X UC FF and sits on stool. W2 X DCR FF and SIT. W1 and W2 F GH. )
- 36) GH: Here, here ! The two of you pay your respects each year to this God of Happiness. What is the purpose of this unfailing faithfulness ?
- 37) W1: We desire (W1 and W2 BOW.) wealth and honor.
- 38) GH: (F W1. ) There is a thing one must have to gain great fortune. Do you have it ?
- 39) W1: What might that thing be ?
- 40) GH: It is only with "means " (FF. ) that one can gain great fortune.
- 41) W1: What you speak of as "means " must surely be gold and silver and stores of grain. If we had such things we would not be making pleas to the God of Happiness. It is from a want of things that we continue our faithful worship.
- 42) GH: (F W1. ) I must say, what foolish word you utter ! "Means " is not a matter of gold and silver and stores of grain, (FF. ) but rather comes from living by the five great virtues of benevolence, justice, politeness, wisdom, and fidelity, (BOW.) from respecting one's superiors, from pitying one's inferiors, and from keeping one's heart on the path of honesty. This is what is known as having "means." (F W1. ) Remember this well.
- 43) W1: (BOW.) With all my heart.
- 44) GH: (F W2. ) And you also remember this well.
- 45) W2: (BOW.) With all my heart.

- 46) GH: All this talk has made me quite thirsty. Serve me sacred wine, and do so quickly.
- 47) W1: (BOW, then opens fan and holds it horizontally in right hand, X to DL of GH and kneel.) I have brought you sacred wine.  
(GH opens fan and holds it horizontally in front with both hands as a wine cup. W1 mimes pouring wine, folds fan and X DL, and sits F GH. )
- 48) GH: (Raising fan and bowing head in gratitude. ) To all gods great and small through the length and breadth of all the land. And especially to the Gracious Deity of Matsu-no-o. The Grand and Gracious Deity of Matsu-no-o.  
(Lowers fan to chest level and raises head.) Only after all of these may I, the God of Happiness, imbibe of this sacred wine. (Mimes drinking from fan, and closes fan.)
- 49) W1: (BOW.) I wish to ask a question.
- 50) GH: What do you wish to know ?
- 51) W1: I understand your gratitude to all gods great and small throughout the length and breadth of all the land, but why did you make special obeisance to the Grand and Gracious Deity of Matsu-no-o ?
- 52) GH: (F W1. ) You speak with great impertinence. (FF. ) The Gracious Deity of Matsu-no-o is the God of Wine. His wrath is incurred if he is not offered the first sip of new wine. Thus I offer the first sip to him, and then I, the God of Happiness, (F W1, then F W2.) am free to drink as I please. (FF. )
- 53) W1: Your gracious purpose. . .
- 54) W1 and W2 : (BOTH BOW. ) . . . we now perceive indeed.
- 55) GH: Do you still desire to gain great fortune ?
- 56) W1: We earnestly desire (BOW.) to gain great fortune.
- 57) GH: Then I will say the words to bless you with good fortune. (F W1. )  
Prepare your heart for that !
- 58) W1: (BOW.) With all my heart.
- 59) GH: (F W2. ) You prepare your heart too.

60) W2: (BOW.) Ha !

(W1 F DR. W2 F DL. GH FF.)

61) GH: (Sings and dances. )

At this very time and this very place.

At this very time and this very place.

I reveal now unto you

How to gain a happy life.

Rise up swiftly in the morning,

Compassion in your heart.

Man and woman joined in wedlock,

Ne'er let anger come between you.

When someone is at your door,

Welcome him with joy.

And to happy gods of my sort,

All the joyful gods,

Always give them the very best

Of all your possessions.

And when you serve wine to guests,

Give of your best wine.

If you pour their cups brimful

Until they cry stop,

If you pour their cups brimful

Until they cry stop,

If you pour their cups brimful

Until they cry stop,

You will find that you are blessed

With joy unbounded.

(GH X DC, laughs once, and exits, followed by W1 and W2. )

## PLAYERS PERFORMANCE HISTORY

1975 May 5 Players founded and first training session held.  
Intensive training carried out for following year and a half.

1976 Sep 4 First performance at offices of Japan Culture Institute,  
The Water Throwing Son-in-Law.

Dec 15 The Meech home, The Water Throwing Son-in-Law.

1977 Feb 3 The Cat and the Moon for Union Church Womens Society.

Feb 18 American Club, A Demon for Better Working Conditions, The Cat  
and the Moon, The Water Throwing Son-in-Law.

Feb 19 International House of Japan, same program as American Club.

Feb 28-Apr 15 First U.S. Tour, same program as American Club  
plus a lecture/demonstration

Mar 8 Wesleyan Uni., Middletown, Connecticut

Mar 10 Fort River Elementary School

Mar 11 Amherst College

Mar 12 Smith College

Mar 14 Kean College

Mar 25 Braintree High School

Mar 27 Boston College

Apr 3 Severna Park Saint Martins Church

Apr 5 Earlham College

Apr 8 San Francisco Ballet Studio

Apr 11 San Bruno Palos Verdes School

Apr 12 San Francisco State University

Apr 15 University of Hawaii

May 26 Tokyo Washington Womens Club at Shibuya Regence

Aug 16 Began using Rinsenji as regular rehearsal studio.

Oct 10 Tokyo Women's Club at American Club

Dec 2 Sophia University Year-in-Japan Program

1978 Feb 13-17 Second U.S. Tour

Feb 13 UCLA Dance Department

Feb 15 Pomona College

Feb 17 University of California at Santa Barbara

Mar 31 Aoyama Gakuin University at Rinsenji

May 16 Nihon TV Hormono wa Dare da

Jun 5 Japan-American Women's Club at New Otani Rose Room

Nov 17 Sophia University Year-in-Japan Program

Dec 8, 15, 16, 17 First public performance series at Rinsenji--6 perfs

1979 Mar 8 Foreign Correspondents Club of Japan

Mar 21, 23, 25 Second public performance series at Rinsenji

Apr 2&6 Sacred Heart International School

Apr 16 American School in Japan

Apr 27 Yokota Army Base American School--2 perfs

May 2 American School in Japan

May 23, 25, 27 Third public performance series at Rinsenji

May 31 Nadeshiko Kai at Rinsenji

Jul 7&17 Donoto's Meeting and Parting and a Paper Dog, Rinsenji, 4 perf



Jul 20 Domoto's Mary's Journey at Jean-Jean in Shubya  
 Aug 4 Summer Avant Garde Arts Fest at Ichigaya Lutheran Church  
 Aug 28 Summer Avant Garde Arts Fest at The Gallery in Kyoto  
 Sep 8 Summer Avant Garde Arts Fest at Zojoji  
 Sep 20 Traditional Arts Club (Dento Geijutsu no Kai)  
 Nov 19 Sophia University Year-in-Japan Program  
 Nov 28-Dec 2 Fourth public performance series at Rinsenji  
 1980 Jan 10 Foreign Correspondents Club of Japan  
 Jan 21 Otsuma Womens College at Yotsuya Shufu Kaikan  
 Jan 23-24, 26-27 Fourth performance series at Rinsenji  
 Feb 25 Sacred Heart International School  
 Mar 20-Apr 27 Third U.S. Tour--Japan-U.S. Friendship Commission grant  
 Mar 21-22 Greer Garson Theatre, Santa Fe State College  
 Mar 25-26 Northern Arizona University, Flagstaff  
 Mar 30 Dallas Theatre Center  
 Mar 31 Hockaday High School, Dallas  
 Art Magnet High School, Dallas  
 Apr 2 Dallas Theatre Center  
 Apr 7 Kansas City--two public schools  
 Apr 11 University of Oklahoma, Norman  
 Apr 25 UCLA Dance Department  
 Apr 30 Nadeshiko Kai at Rinsenji  
 May 12 American Club Womens Club  
 May 21-25 Fifth public performance series at Rinsenji  
 Jun 1 Japan Society of New York Tour Group at International House  
 Jul 13 Council on International Education Exchange at Yayoi Kaikan  
 Aug 29 Japan Actors Guild 50th Anniversary at Natl Theatre of Japan  
 Aug 28-31 Summer Garden Arts Festival at International House  
 Nov 12 Saint Mary's International School  
 Nov 14 Sacred Heart International School  
 Nov 26 Kyoritsu Womens College--3 perfs  
 Dec 17 Mind Control Graduates Meeting at Rinsenji  
 Dec 25 Yano's English Camp at Zushi  
 1981 Jan 20 Saint Maur International School  
 Jan 22 Nihon University  
 Feb 20-22 Sixth performance series at Rinsenji  
 Mar 20 Japan Foundation  
 Jun 26 Ginza Noh Theatre public performance  
 Jul 12 Japan Society tour group at Yayoi Kaikan  
 Jul 27 Yano's English Camp at Atami  
 Aug 4 Yamaha Hall with Hyde Yano  
 Aug 26-Sep 23 Fourth U.S. Tour  
 Aug 26-30 Classical Performing Arts Friendship Mission of Japan UCLA  
 Sep 2-23 University of Wisconsin at Madison  
 Oct 15 Ikebana International Meeting at Yokosuka Officers Club  
 Dec 8 Kobe Club  
 Dec 9 Oe Noh Theatre in Kyoto  
 Dec 10 Canadian Academy in Kobe

Dec 11 Saint Michaels International Elementary School in Kobe  
 Dec 11 Yamamoto Noh Theatre in Osaka  
 Dec 13 Kyoto Culture Club at YMCA in Kyoto  
 Jan 10 Senwakai New Year Tea Party at Nihon Kaku in Tokyo  
 Jan 23 Calligraphy New Year Party at Geihinkan in Meguro  
 Jan 30 All Japan International School Drama Contest at Saint Maur  
 Mar 3 Sacred Heart International School  
 Mar 23 Ladies Round Table Club at Australian Embassy  
 May 14 Banana Hall in Osaka  
 May 15 Kobe YMCA  
 May 15 Himeji YMCA  
 May 16-17 Kokusai Hall in Kobe  
 May 19 Osaka YMCA  
 May 19 Kyoto YMCA  
 May 20-22 Unewaka Noh Theatre public performance  
 Jul 28 Bunka Gakuin College  
 Jul 8 High School Teachers Convention in Kobe  
 Jul 17 Crossculture Womens Club  
 Jul 20 Yokosuka Fleet Theatre  
 Oct 8 Ginza Noh Theatre public performance  
 Oct 9 Benny Decker Theatre at Yokosuka  
 Oct 15 Ginza Noh Theatre public performance  
 Oct 22 Gaiety Theatre in Yokohama  
 Nov 11 Gaiety Theatre  
 Dec 4 Crossculture Womens Club in Meguro  
 Dec 5 Mini public performance at Rinsenji  
 Dec 19 Mini public performance at Rinsenji  
 1983 Jan 28-30 Studio 200 public performance  
 Feb 18 Gaiety Theatre  
 Feb 26 Gaiety Theatre public performance  
 Apr 20-21 All Asia Base High School Drama Fest at Zama  
 May 17-27 Fifth U.S. Tour--a minitour  
 May 21 Santa Rosa Christian Church  
 May 22 Oakland Christian Church  
 Jun 13 Keihin Girls School--Junior High and High School  
 Jun 22 CIEE at Yayoi Kaikan  
 Jul 2 CIEE at Yayoi Kaikan  
 Jul 14 Japan Society tour group at Yayoi Kaikan  
 Sep 29 Mita Club at Imperial Hotel  
 Oct 7 Tokyo JICS Plaza public performance  
 Oct 18 American Club  
 Nov 4 Tokyo JICS Plaza public performance  
 Nov 11 Swalowski Womens Group at Happon in Meguro  
 Dec 2 Tokyo JICS Plaza public performance  
 Dec 3 Patrons perf at Rinsenji  
 Dec 17 Osaka JICS Plaza public performance  
 1984 Jan 21 Nara Newspaper Party at Japan Press Center  
 Mar 20-21 All Asia Base High School Drama Fest at Zama



May 11 Crossculture Womens Club in Meguro  
 Jun 20-21 CIEE at Chomei Kan Inn  
 Jul 2 CIEE at Chomei Kan Inn  
 Aug 1-2 Makizato Childrens Zen Camp in Nagano Prefecture  
 Aug 4-5 Makizato Childrens Zen Camp  
 Sep 12 Sogetsu Hall public performance  
 Oct 15 Toyoko Hall The God of Happiness with Kyoko Hagiya  
 Nov 24 Sakaine Elementary School in Kashiwa  
 1985 Mar 7 Kinnick High School on Yokosuka Base  
 Apr 1-16 Australia tour with Mansaku  
 Apr 3 Brisbane Bulture Center Hall  
 Apr 6 Sidney Opera House Recording Hall  
 Apr 9 Canberra Theatre  
 Apr 11 Melbourne Little Theatre  
 Apr 13 Perth Octagon Theatre  
 Apr 15 Singapore World Mart Theatre  
 Apr 19 American School in Japan  
 Apr 22-30 Sagami-hara Base Elementary School workshop and performance  
 May 10 Crossculture Womens Club  
 May 11 CNN News Special broadcast from New York  
 May 31 NHK Radio Japan 50th Anniversary Show at ICU Hall  
 Jun 7 Crossculture Womens Club  
 Jun 15 Patrons Society at Rinsenji  
 Sep 18 College Womens Club at American Club  
 Oct 18-20 Public performance series at Rinsenji  
 Nov 3 Asia University Autumn Culture Fest  
 Dec 2 Yokohama Performance Festival at Joinus—2 perfs  
 Dec 12 Caltex Executives Party at American Club  
 1986 Jan 21 Gaiety Theatre in Yokohama  
 May 12-22 Sixth U.S. tour—Memphis in May  
 May 14 Fairley High School  
 Double Tree Elementary School  
 Whitehovens Elementary School  
 May 15 Woodland Presbyterian Elementary School  
 Colonial Junior High School  
 May 16 Brownsville Road Elementary School  
 Cragmont High School  
 May 18 Santa Rosa Christian Church, California  
 May 19 University of California at Santa Barbara  
 May 20 UCLA Drama Department  
 May 22 East-West Center at Imin Center's Jefferson Hall  
 Jun 6-7 Ginza Noh Theatre public performance series—4 perfs  
 Aug 4 Fifth Triennial Conference of the World Council for Cirriculum  
 and Instruction at Gaines Hall in Hiroshima  
 Aug 17-20 Seventh U.S. Tour—American Theatre Association  
 50th Anniversary Convention at New York University

## KYOGEN IN ENGLISH REPERTOIRE

### Classical Pieces

Caught in a Sack (Hikkukuri)  
 The Cowardly Bandits (Fumi Yamadachi)  
 The Delicious Poison (Busu)  
 A Demon for Better Working Conditions (Shimizu)  
 The Drunken Wife (Inabado)  
 The Dwarf Tree Thief (Bonsan)  
 The God of Happiness (Fuku no Kami)  
 Hiding the Badger (Kakushi-Danuki)  
 The Inherited Cramp (Shibiri)  
 The Owl (Fukuro Yamabushi)  
 Pots and Drums (Nabe Yatsu-Bachi)  
 The Tall Tale Seed (Hojo no Tane)  
 The Tea Box (Cha Tsubo)  
 Thunder (Kaminari)  
 The Water Throwing Son-in-Law (Mizu Kake Muko)

### Original Pieces

The Cat and the Moon by William Butler Yeats  
 Demons All (Oni Doshi) by Donald Richie  
 Gaijin Toroku Sho (Alien Registration Certificate) by Donald Richie  
 Meeting and Parting and a Paper Dog (Ronin Sakazuki) by Masaki Domoto

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