



110TH ANNIVERSARY

Performing Arts

FALL/WINTER SEASON

2017–18

Hanjo

By Yukio Mishima

Dec. 7–9, 2017

ARTISTIC DIRECTOR'S NOTE

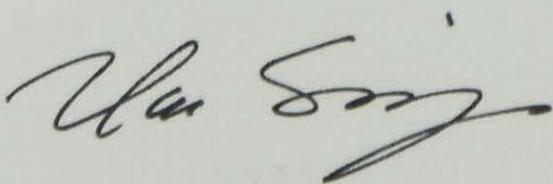
Welcome to the third installment of our *NOH-NOW* series, the centerpiece of this year's Fall/Winter Performing Arts Season.

It was probably about 20 years ago when Leon Ingulsrud, the director of tonight's program, first told me about his wish to stage a live performance of Yukio Mishima's *Hanjo*. This exchange happened shortly after I met him and learned that he was not only a perfect bilingual English-Japanese speaker but also a brilliant theater practitioner. Time flies. Ten years ago when we held our original *NOH-NOW* series celebrating Japan Society's centennial, I happily included a work-in-progress staged reading of Leon's *Hanjo* in our spring programming. Time flies yet again and another 10 years have passed so quickly—today, we are presenting a complete version of Leon's *Hanjo* as the third performance in our second edition of the *NOH-NOW* series to celebrate the Society's 110th anniversary.

It has indeed been a long journey for Leon to develop this production of *Hanjo*. But it is not a rare thing for an artist to sometimes need an enormous amount of time to create one particular work—for many reasons and challenges: timing, research, financing, casting, networking or just waiting for one's ideas to mature. One of the unique hurdles that Leon had to surmount was his desire to make a production of *Hanjo* based on his own English translation. Of course, the original English translation of *Hanjo* was written by Dr. Donald Keene, an esteemed scholar of Japanese literature and a dear, long-time friend of Japan Society. We are proud that the Society was able to coordinate an intimate meeting between the two before Leon embarked on his own translation. There he explained his directorial ideas for *Hanjo* to Dr. Keene and sincerely requested permission to retranslate the play from scratch. I was so happy to witness Dr. Keene cheerfully and graciously tell Leon, "Of course, you can! I am very much looking forward to reading your new translation." This was in March 2016. From that moment onward, Leon began in earnest to develop his full-fledged production of *Hanjo*.

Looking back at all of those years that Leon spent forging this path makes me think of the significance of "waiting." He and all of us can wait a long time in order to seize the right moment to accomplish our goals. But when waiting itself becomes the point of waiting, what does the act of "waiting" mean? This is one of the conundrums that Yukio Mishima wrestles with in *Hanjo*. I hope that you thoroughly enjoy Leon's interpretation.

Yoko Shioya
Artistic Director



Japan Society presents

Hanjo

By Yukio Mishima

English translation by Leon Ingulsrud

Directed by Leon Ingulsrud

Created and performed by SITI Company

Thurs., Dec. 7 at 7:30 pm—followed by a *MetLife Meet-the-Artists Reception*

Fri., Dec. 8 at 7:30 pm—followed by an artist Q&A

Sat., Dec. 9 at 7:30 pm

This program is part of Japan Society's Fall/Winter 2017 *Medieval Japan's Influence on the World and Today* series, which is supported by the Japan-U.S. Friendship Commission, an award from the National Endowment for the Arts, and Toshiba International Foundation.



2017–2018 Performing Arts Season Support

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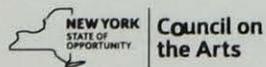


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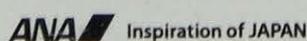
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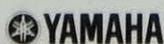
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Endowment: Lila Wallace-Reader's Digest Endowment Fund and the Endowment for the Performing Arts, established with a leadership gift from the Doris Duke Charitable Foundation.

In-kind Support: Special transportation assistance for Japan Society's 110th Anniversary Performing Arts program is provided by All Nippon Airways Co., Ltd. Yamaha is the official piano provider of Japan Society.



A STAR ALLIANCE MEMBER



MetLife Meet-the-Artists Reception support is provided by MetLife Foundation.

Hanjo | NYC PREMIERE

Director & Translator: Leon Ingulsrud

Cast: Akiko Aizawa*, Gian-Murray Gianino*, Stephen Duff Webber*, Christian Frederickson** (viola)

Scenic & Lighting Design: Brian H Scott**

Costume Design: Mariko Ohigashi

Sound Design & Original Compositions: Christian Frederickson**

Choreography: Wendell Beavers

Sound Engineer: Valentine Monfeuga

Production Stage Manager: Ellen Mezzera*

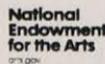
Executive Director: Michelle Preston

*Member of the Actors' Equity Association

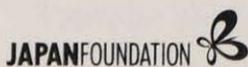
**Members of United Scenic Artists

Hanjo was developed at The Performing Arts Center, Purchase College, State University of New York with the world premiere performance on October 6, 2017. This performance of *Hanjo* was supported by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Early development of *Hanjo* occurred during SITI Work/Space, SITI Company's in-house residency program for new play development, which was supported by the National Endowment for the Arts, the Howard Gilman Foundation, and public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



Additional support was provided by The Japan Foundation through the *Performing Arts JAPAN* program.



Production design support provided by the Edith Lutyens and Norman Bel Geddes Design Enhancement Fund, a program of the Alliance of Resident Theatres/New York (A.R.T./New York).

DIRECTOR'S NOTE

Why *Hanjo*? Why now? What does this adaptation of an ancient story have to offer us in 2017?

The origins of the story of *Hanjo* (班女) are from ancient China. A female writer known only as Ban (班) was born sometime around 50 years BCD during the late Han Dynasty. She found favor with the Emperor Cheng and rose to the rank of Jieyu, giving her the name she is commonly known for, "Ban Jieyu" (班婕妤), read as Han Shōyo in Japanese. But her fortunes turned when the Emperor became smitten with a dancer, Zhao Feiyan, and Ban was inspired to write the arguably feminist poem "Verse of Resentment," in which she likens herself to a fan that gives pleasure during the summer but is discarded in autumn.

Some 14 centuries later, the originator of noh theater in Japan, Motokiyo Zeami, evoked this image of the fan by using Ban's name in the title of the play *Hanjo* (班女),* in which the courtesan Hanago falls in love with a guest at the inn where she works. The two lovers exchange fans as a promise that they will reunite, but Hanago becomes so obsessed with waiting for him that she is dismissed from the inn and goes mad. She believes herself to be discarded and refers to herself as "Hanjo." In a plot atypically happy for a noh play, the lovers' paths cross and they are reunited through recognition of the fans.

In the 1950s, five centuries after Zeami, Yukio Mishima wrote his modern updates of a small collection of noh plays including *Hanjo*. For Mishima, noh existed as a well-preserved form of traditional performance that was revered but not deeply understood or engaged with. He wrote his *Modern Noh* plays partially as a way of introducing contemporary audiences to the deeply mysterious beauty that he saw as lying dormant within noh literature.

Mishima's approach to making the plays "modern" was to hold onto the titles and themes of the plays, but to discard much of the conventions and structure of noh. His goals were intellectual and, much in line with the other major literary titans of his time, he was more concerned with death than life.

In bringing this work into the 21st century, we at SITI have sought to go back to some of the conventions and values of noh as a form of performance. Not to imitate or recreate it superficially, but to allow it to resonate with the contemporary theater directly.

Through this process we found that Ban's lament, Zeami's beautifully austere theatrical poetry, and Mishima's razor intellect all form a single line pointing straight at a contemporary contemplation of the human condition, and how actors on stage can embody it.

Ultimately this production is about the theater. It is a celebration of an art that in our age and culture is easily cast aside as a fan might be in autumn.

—Leon Ingulsrud

**Hanjo* (班女) is comprised of the Chinese characters for Ban (班), read as Han in Japanese, and woman (女).

ABOUT YUKIO MISHIMA AND HIS MODERN NOH PLAYS

Yukio Mishima (1925-70) is one of the most internationally recognized novelists of postwar Japan. Born in Tokyo, Mishima, whose real name was Kimitake Hiraoka, showed an exceptional talent for writing at an early age. He made his publishing debut at the age of 16 with *The Forest in Full Bloom* (1941) and continued to contribute essays, poems, plays and novels to literary magazines during and after WWII. Although he passed an arduous exam to become a government official at the Ministry of Finance, Mishima left the elite position in less than a year determined to pursue the life of a full-time author. At the age of 23, a major publishing company commissioned Mishima to write his first stand-alone novel. *Confessions of a Mask* (1949) launched his career as a novelist and quickly garnered critical acclaim around the same time he was receiving rave reviews for Haiyuza Theatre Company's performance of his play *Burning House* (1948). Mishima's first modern noh plays, *The Magic Pillow* (*Kantan*, 1950) and *The Damask Drum* (*Aya no Tsuzumi*, 1951), are also considered among some of his earliest successes. Throughout his career, in addition to penning numerous literary works, he also featured as an actor in both onstage performances and film. Mishima's masterpieces most often read by global audiences include *Forbidden Colors*, *The Sound of Waves*, *The Temple of the Golden Pavillion* and *Patriotism*, to name a few. He was rumored to be on the shortlist of contenders for the Nobel Prize in Literature for many years. Later on in his life, fueled by an obsession towards the ethos surrounding the Emperor of Japan's sovereignty, Mishima staged a military coup with his own right-wing militia that ended in him committing ritual suicide, or *seppuku*, upon its failure.

Mishima wrote in total eight modern noh plays between 1950 and 1960. Set in the present-day, each of his noh plays draws inspiration, themes and characters from stories of the same title in the 14th- to 15th-century classical noh repertoire. *Hanjo*, the fifth in the series, was published in the 1955 January issue of the monthly literary magazine *Shincho*. The play was introduced to English readers in translation by American scholar Donald Keene through his book entitled *Five Modern Noh Plays* (1957). Since then, *Hanjo*, along with *Komachi at the Gravepost* (*Sotoba Komachi*, 1952), is one of the most frequently-staged of Mishima's modern noh plays by both Japanese and international theater artists.

SYNOPSIS

A middle-aged female painter named Jitsuko frets that a newspaper article has revealed the whereabouts of her live-in companion, a mad girl named Hanako. The article details how Hanako, whose despondent beauty enticed Jitsuko to take her into her care, has been waiting every day at the train station for her love, Yoshio, to return. Like the lovers in the original noh play, they too have exchanged fans to recognize each other upon their fateful reunion. Jitsuko is adamant about keeping the lovers apart so that she can enjoy Hanako's melancholy and madness forever. But their quiet life is about to be ruined when Yoshio reads the article and comes to see Hanako...

ABOUT THE ARTISTS

Leon Ingulsrud (Director / Translator) is one of the three Co-Artistic Directors, and helped to found SITI Company. He has performed in many of the Company's productions. Previous to SITI, Mr. Ingulsrud was a member of the Suzuki Company of Toga for seven years, during which time he also served as a resident director at the ATM Arts Center in Mito, Japan. In the United States, Mr. Ingulsrud served two years as the artistic director of Swine Palace in Baton Rouge, LA. Directorial credits: *Endgame*, *The Hairy Ape*, *Macbeth*, *Short Stories*, *Martini Ceremony*, *Medea*, *Angel/Babel*, *The Sea*, *The Grapes of Wrath*, *The Tempest*, *Death of a Salesman*, *Saint Joan*, *Our Town*, *Laramie Project*, *Eurydice*, *Psyche*, *Callie's Tally*, *Big Love*, *A Show Of Force*, *Jamestown*, *Dr. Faustus*, *23 Seconds About John Cage*, *Mad Forest*, *All Under The World* and *The Blue Bear*. Ingulsrud has taught in universities and workshops around the world, and holds an MFA in directing from Columbia University. In addition to directing, acting and teaching, he has translated 12 Japanese contemporary plays for English publication or production.

Akiko Aizawa (Actor) has performed at Japan Society in *Deadly She-Wolf Assassin At Armageddon!* (music by Fred Ho, dir. Sonoko Kawahara) and *SLEEP* (with Ripe Time, dir. Rachel Dickstein). She has been a member of SITI Company since 1997, after seven years as a member of the Suzuki Company of Toga. SITI credits include: *Steel Hammer* (music by Julia Wolfe, Bang on a Can All-Stars; Humana Festival), *A Rite* (with Bill T. Jones/Arnie Zane Dance Company; BAM), *Trojan Women (After Euripides)* (Getty Villa in LA), *bobraschenbergamerica* (ART), *the theater is a blank page* (with Ann Hamilton; Wexner Center), *American Document* (with Martha Graham Dance Company; Joyce Theater), all directed by Anne Bogart. Other credits include: *Death of a Salesman* and *Moby Dick*, directed by Leon Ingulsrud. SCOT credits include: *The Trojan Women*, *Three Sisters* and *Dionysus*, all directed by Tadashi Suzuki. Aizawa is originally from Akita, Japan.

Christian Frederickson (Musician / Sound Design / Original Compositions) is a violist, composer and sound designer living in New York. He is a frequent collaborator with SITI Company, writing and performing music for *Trojan Women (After Euripides)*, *Antigone*, *365 Days/365 Plays* and *systems/layers*. Frederickson is a founding member of the band Rachel's, who have released six albums on Touch and Go/Quarterstick Records and toured widely in the United States, Europe and South Korea. He is a graduate of The Peabody Conservatory and The Juilliard School. Selected credits: *Glory of the World*, *The Master Builder* (BAM), *Angels in America*, *Macbeth*, *Romeo and Juliet*, *The Edge of Our Bodies* and *The Tempest* (Actors Theatre of Louisville), *A Midsummer Night's Dream*, *Unnatural Acts*, *Three Sisters* and *The Tempest* (Classic Stage Company), *Through the Yellow Hour* (Rattlestick Playwrights Theater—Drama Desk Nomination), *The Painted Bird Trilogy* (The Wexner Center and La MaMa E.T.C.) and *The Awake* (59E59—NYIT award).

Gian-Murray Gianino (Actor)—as an actor and member of SITI, Gianino has helped create *Hanjo*, *the theater is a blank page*, *Persians*, *Steel Hammer*, *Café Variations*, *Trojan Women (After Euripides)*, *Radio Macbeth*, *bobraschenbergamerica*, *systems/layers* and *Freshwater*.

New York credits include work at BAM, Second Stage, Signature Theatre, The Public, Women's Project, Soho Rep and HERE Arts. He has performed regionally and internationally including at Yale Repertory Theatre, Arena Stage, Actors Theatre of Louisville Humana Festival for New American Plays, Berkshire Theatre Festival, Getty Villa (LA), The Court (Chicago), Krannert Center for the Performing Arts, Walker Art Center, Wexner Center for the Arts, MC93 Bobigny (France), Bonn Biennale, Dublin Theatre Festival, GIFT festival (Tbilisi, Georgia) and NYUAD (Abu Dhabi). TV credits include *The Affair*, *Limitless*, *White Collar*, *Law and Order*, *Law and Order: SVU*, and *All My Children*. He is currently on faculty, teaching acting, at Bennington College. BA Wesleyan University. Member of The Actors Center. Gianino is the third generation of a New York theater family.

Stephen Duff Webber (Actor) has performed with SITI all over the world since 1994 in *Lost in the Stars*, *Persians*, *Steel Hammer*, *A Rite*, *Café Variations*, *American Document*, *Antigone*, *Radio Macbeth* (Macbeth), *Hotel Cassiopeia*, *Under Construction*, *Freshwater*, *Death and the Ploughman*, *War of the Worlds* (Orson Welles), *bobrauschenbergamerica*, *systems/layers* (with Rachel's), *La Dispute*, *A Midsummer Night's Dream*, *Cabin Pressure*, *Going Going Gone*, *Culture of Desire*, *The Medium*, *Private Lives*, *Hay Fever*, *War of the Worlds—The Radio Play* (Orson Welles) and *Short Stories*. New York credits: *Death and the Ploughman* (Classic Stage Company), *War of the Worlds*, *Hotel Cassiopeia*, *A Rite* (BAM), *Culture of Desire* (New York Theatre Workshop), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (Women's Project), *The Golden Dragon* (PlayCo), *Radio Macbeth* (Public), *American Document* (Joyce), *Antigone* (New York Live Arts) and *War of the Worlds—The Radio Play* (Joe's Pub). Regional credits: American Repertory Theater, Actors Theatre of Louisville (*Betrayal*, *Glengarry Glen Ross*), Milwaukee Repertory Theater, San Jose Repertory Theatre, Magic Theatre, Portland Stage Company, Alabama Shakespeare Festival, Court Theatre and Stage West.

Brian H Scott (Scenic / Lighting Design) hails from New York City. Scott is a SITI Company member and has designed lighting for *Café Variations*, *Trojan Women (After Euripides)*, *Antigone*, *American Document* in collaboration with the Martha Graham Dance Company, *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), *War of the Worlds—The Radio Play*, *Macbeth* and a dance collaboration with the musical group Rachel's called *systems/layers*. Additionally, he has had the pleasure of assisting Mimi Jordan Sherin on *Bob*, *Cabin Pressure*, *War of the Worlds*, *The Medium*, *Small Live/Big Dreams*, *Going, Going, Gone*, *Miss Julie*, *Private Lives*, *Alice's Adventures*, *Culture of Desire* and *The Adding Machine*. With Christopher Akerlind on SITI productions: *Room*, *Score* and *A Midsummer Night's Dream*.

Mariko Ohigashi (Costume Design) is a costume designer for theater, opera, dance and film. She was born and raised in Tokyo, Japan. Ohigashi moved to the United States after spending a year at Nihon University College of Art, majoring in filmmaking. Recent design credits include: *The Fortress of Solitude* (NYU Tisch), *Misalliance* (NYU Tisch) and *Old Horizon* (Second Avenue Dance Company). Ohigashi apprenticed at the Santa Fe Opera (2015 season) and assisted Hildegard Bechtler for the world premiere of the opera *The Exterminating Angel* at the Salzburg Festival (2016 season) in Austria. She holds a BA from the University of North

Carolina at Chapel Hill and an MFA in costume design from New York University Tisch School of the Arts.

Valentine Monfeuga (Sound Engineer) is a freelance sound designer and engineer based in NYC. She graduated from Binghamton University with a BA in Theatrical Design. Recent NYC credits: *School Girls, or the African Mean Girls Play* (MCC, Lortel Theatre), *Office Hour* (Public Theatre), *The Rape of the Sabine Women, by Grace B. Matthias* (Playwrights Realm, The Duke), *Master* (Foundry, The Irondale Theatre), *Miss Julie* (Access Theatre), *Sundown Yellow Moon* (WP Theatre, Ars Nova), *Anne Boleyn for Class President* (Dixon Place), *Across the Park* (Araca Project, John Cullum Theatre), *Harry and the Thief* (The Habitat, Robert Moss Theatre), *OKAY* (UglyRhino, Central Arts). Regional credits: *Curse of the Starving Class* (Williamstown Theatre Festival), *Quixote* (HOWL, MSU), *Importance of Being Ernest* (Cider Mill Playhouse), *Orpheus in the Berkshires* (Williamstown Theatre Festival), *Sweeney Todd* (TriCities Opera, Forum Theatre). Current projects: *Illyria* (The Public Theatre), *Language of Angels* (New School), *Jersey Boys* (New World Stages).

Wendell Beavers (Choreographer) is founding faculty member (1978) and early Director of New York University's Experimental Theater Wing (ETW), founding Chair (2004) of Naropa University's MFA Theater: Contemporary Performance Program, and founding member and early Director of Movement Research in NYC (1980); a member of Mary Overlie's Dance Company from 1977-85 and a seminal experimenter and disseminator of Overlie's Viewpoints material. His choreography has been seen at Danspace at St. Mark's Church, Dance Theater Workshop in the 1990s, Judson Church, Dixon Place and numerous venues and experimental locations in Europe and the United States. He currently teaches his own Developmental Technique™, based on the work of Bonnie Bainbridge Cohen, Viewpoints Pedagogy as Practice, and Director as Choreographer at Naropa, ETW and with SITI Company whenever the stars align.

Ellen Mezzera (Production Stage Manager), originally from San Francisco, now resides in New York City. Broadway credits: *The Lion King*, *Annie*, *Les Misérables* and *Matilda*. New York credits: *Gentlemen Prefer Blondes* with New York City Center Encores!, *Macbeth* and *A Man's a Man* with Classic Stage Company and Shen Wei Dance Arts at the Park Avenue Armory. Regional credits: *Steel Hammer* at Actors Theatre of Louisville, *Persians* at The Getty Villa and *the theater is a blank page* at the Wexner Center for the Arts. Mezzera has toured internationally through China, Georgia, Hong Kong, Italy, Romania, Slovenia, Switzerland and the United Arab Emirates. She had the opportunity to work on *The Sound of Music Live!* (NBC Universal) and the 2013 Tony Awards. She holds an MFA from Columbia University and a BA from Gonzaga University. Mezzera is a member of AEA, Local 764 and SITI Company.

Michelle Preston (Executive Director) holds an MFA in performing arts management from Brooklyn College and a BFA in dance performance from Northern Illinois University. She began her career in arts administration at the Columbus Symphony Orchestra before coming to New York, where she worked as a fundraiser for modern dance companies such as Urban Bush Women and the Bill T. Jones/Arnie Zane Dance Company. Prior to coming to SITI, Preston

spent nearly three years as the Manager of Planning & Projects for the School of American Ballet. She has served on the board of Immediate Medium since 2009, was a participant in the 2011 Arts Leadership Institute hosted by the Arts and Business Council of New York and has served as a panelist for the Brooklyn Arts Council regrant program and the TCG Global Connections grant. She is an adjunct faculty member for the Brooklyn College Arts Management MFA program, as well as a member of the alumni board.

ABOUT SITI COMPANY

SITI Company was built on the bedrock of ensemble, and believes that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large. Through performances, educational programs, and collaborations with other artists and thinkers, SITI Company will continue to challenge the status quo, train to achieve artistic excellence in every aspect of its work, and offer new ways of seeing and of being as both artists and as global citizens. SITI Company is committed to providing a gymnasium-for-the-soul where the interaction of art, artists, audiences and ideas inspire the possibility for change, optimism and hope.

Founded in 1992 by Anne Bogart, Tadashi Suzuki, and a group of likeminded artists, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange, training and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round season inclusive of touring, the creation of new work and running a biennial Conservatory program for nine months of the year to cultivate the next generation of independent theater artists. Based in New York City, SITI continues to operate its international training program during its summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater.

In addition to Co-Artistic Directors Anne Bogart, Leon Ingulsrud and Ellen Lauren, SITI Company is comprised of seven actors, four designers, a playwright and a stage manager. The Company represents a change in thinking about the relationships between artists and institutions. Offering performances from varied repertoire, and workshops in the unique Suzuki and Viewpoints training methods, SITI Company is dedicated to establishing long lasting relationships with theater presenters and their communities around the world

SITI Company operates under an agreement between the League Of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

SITI COMPANY

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