

Theater Collective HANCHU-YUEI

Girl X

Written and directed by Suguru Yamamoto

Script's Subtitles by Yui Terada

Concept

Presented in 2013 by playwright and director Suguru Yamamoto (born 1987), this play won the Best Play and Best Script awards at the Bangkok Theater Festival 2014. The setting is Tokyo in 2013, at a time when a series of rape-murders of young girls has been occurring. The characters include a "Sister" who lives with her rich husband and small daughter in a luxury tower apartment, her impoverished "Younger brother" and others including a "Man," who is her former boyfriend and now spends his time wandering around in search of an "Enemy." The stories that unfold around them express the air of anxiety that hovers over contemporary life as well as the blessings life can bring. In the play, the roles of the "Man" (former boyfriend), the "Younger brother" and his "Sister's husband" are played by two actors, while the other characters (including the child in the womb, the sister, mother, etc.) do not appear on stage. Instead, their lines appear as text projected on the background of the stage from projector positioning in the audience area.

Statement

"Mother. Don't give birth to me yet. I'm not prepared enough to endure this rain."

Can we, the people who continue to live, respond to the "peace of mind for the lives to be born" prayed for by young people who are about to give up their own lives?

This piece was first performed in February, 2013 at the Shinjuku Ophthalmologist Gallery, a small space with only 30 seats. At that time, I think that the disaster of the Great East Japan Earthquake of March 11th, 2011 still felt like a coarse scab on my wounded heart, and on the wounded hearts of the people around me. That wound is by no means fully healed, even now. But we continue living nonetheless, looking toward the future. The portrayal of twisted family relationships, violence, love, despair, and hope in this piece may appear strange. But through these, you can hear the quiet scream that slumbers deep within the hearts of young people in Japan.

Suguru Yamamoto

Basic Info

Language Japanese with English subtitles.

Running time 60 min.

Tour Members 4

Actors: 2 Director: 1 (also serves as video operator) Producer: 1 (also serves as costumes and props)

*This is the smallest number. In addition to this, we need a stage manager who will prepare the screen on site.

Past Performance History

2013: Premiered in Tokyo.

2014: Performed in Yokohama. (TPAM in yokohama 2014)

2014: Performed in Malaysia. (Organized by KAKISENI)

2014: Performed in Bangkok Theatre Festival 2014 in Thailand. (Organized by Chulalongkorn University)

*Award for Best Original Script and Best Play.

2015: Performed in Tokyo, Nagoya, Sapporo.

2016: Annual Play Reading Series in New York. (Organized by Japan Society, Directed by Charlotte Brathwaite.)

2016: Performed at Hangzhou International Theatre Festival in China.

2017: Performed in New York. (Organized by Japan Society)

2017: Performed in Iwate, Japan.

Specs

Stage

Width: 10m~ Depth: 10m~ ※Size can be changed.

All that is needed is a white screen (or wall) and one projector. The image is projected by a projector on the floor toward the screen set up at the back of the stage.

Actors perform the play within it.

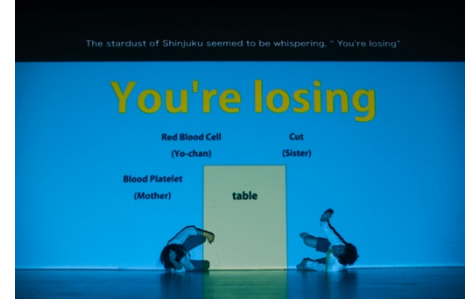
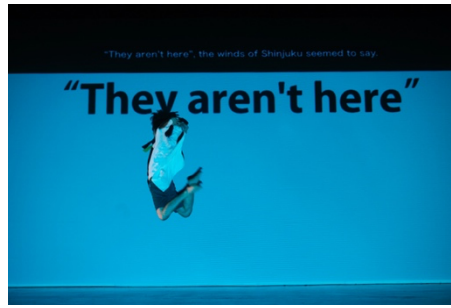
<u>Floor</u>	Please clean the floor as actors will be performing barefoot. Black linoleum (black dance mats) desired. Gray vinyl tape may be used to draw the light source line for the projector.
<u>Audience area</u>	It would be nice if the acting area could be connected to the seating area without steps. We would like a booth at the rear of the auditorium or on the side in front, where we can operate the video and sound. I would like one desk (about 1m ² wide) and one chair, enough to put a “MacBook Air” and a “sampler” side by side.
<u>Video</u>	The video is a combination of color blocks (lighting effects) divided into areas, characters as performers, visual effects characters symbolizing lines, and English subtitles for the lines spoken by the actors.
<u>Props (What to bring)</u>	Projector (HDMI cable, etc.) *Possibility to rent locally. Laptop to control the video. Sampler to play music. Wooden hammer. Small mirror. *Screens should be provided on site. White. Seamless is better.
<u>Costumes</u>	Shirts and pants for two; one tie.
<u>Transport</u>	Props and costumes can be carried in suitcases.
<u>Sound</u>	Since a sound engineer will not accompany you, we ask that you prepare a basic set-up so that we can hear music that fills the space in a background music manner, one at the top and one at the bottom of the stage. The operation will be done by the director.
<u>Lighting</u>	Since we will not have a lighting person with us, we would like the local staff to operate the work lights and guest lights on and off. There may be a couple of scenes where we would like ground lights to follow the actors' faces if the light source from the projector alone seems too dark. *If the above cannot be done, we will take a lighting designer from Japan.
<u>Schedule</u>	Day 1: Travel Day 2: Set up, Cue to Cue, Rehearsal Day 3~: Dress rehearsal, Show
<u>Others</u>	We would appreciate it if you could provide an iron and ironing board for costumes. We would like to confirm in advance if there is a wifi environment at the theater.

Reference data

- Video: Bangkok Theater Festival 2014 HANCHU-YUEI 『Girl X (Thailand Ver.)』 Chulalongkorn University in Bangkok
<https://youtu.be/keVS9dYWAcY?si=D1fCN2Bq6jryRQGE>
- Synopsis: <https://performingarts.jp/en/article/6437/>
- Drawing: https://drive.google.com/file/d/1OHw_HZ8oThuKZcosSmWhSc0rwDhZ-SOE/view?usp=sharing
* This is just an example.
- Review: <https://drive.google.com/drive/folders/1-9tstea7rpEAtKP3zJ0SubhV-i9ZPBqM?usp=sharing>

Comment

These are our wishes. We intend to be as flexible as possible in responding to your requests. This work allows for maximum expression of the story in a minimalist, analog way. If the show is staged, one of the members from the first performance will not be able to perform, so a new casting will be done.



Theatre Collective HANCHU-YUEI

HANCHU-YUEI is a theatre collective based in Tokyo, founded in 2007, and tours nationally and internationally.

Suguru's works focus on the boundary of reality and unreality, and the story travels between each side of the boundary and questions the locations of un/reality.

His creation starts at the topics that he comes up with, such as life and death, family, sense and words, collective society...and aims further to access universal 'questions'.

His works have received attention not only in Japan but in other Asian countries for his unique way of rendition integrating the projected letters, photos, movies, colours, lights and shadows with the performers on the stage, and for his strong scripts, which often makes the audience question their ethical viewpoint and boundaries.

He was awarded the Best Original Script and the Best Play in Bangkok Theatre Festival 2014 for "Girl X."

He won the 66th Kishida Kunio Drama Award for "BANANA FLOWER CAN BE EATEN."



SUGURU YAMAMOTO



Writer/Director, HANCHU-YUEI representative. Born in Yamanashi Prefecture in 1987.

Grounded in the films, literature, music and art he absorbed from a young age, he constructs a world on stage which vividly reflects the modern "information society" where ethics and moral values change at an accelerated pace.

He has a wide repertoire, include "The Theatre on the Other Side," which is also a platform for online creation, "Series Adults and Children" that can be enjoyed together with children, and workshops for young people and welfare facilities.

He has been involved in many performances, international co-productions, and plays in other Asian countries and North America.

He has been ACC 2018 Grantee Artist and studied in New York City from September 2019 to February 2020.

"Girl X" garnered him the Bangkok Theatre Festival 2014 Award for Best Original Script and Best Play.

He won the 66th Kishida Kunio Drama Award for "BANANA FLOWER CAN BE EATEN."

He is a Fellow of The Saison Foundation.

We are actively translating plays and hoping to perform and collaborate internationally. Please contact us!

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Instagram: <https://www.instagram.com/hanchuyuei>

YouTube: <https://www.youtube.com/user/hanchuyuei>

website



【SUB】YouTube playlist

