

Theater Collective HANCHU-YUEI

This Night and His Friends

Written and directed by Suguru Yamamoto

Script's Subtitles by Yui Terada

Concept

This work premiered in Yokohama in 2017. This work is a story of the friendship between two men and a woman who exist in a strangely twisted time, moving between the past, present and future. In an age when the word 'friendship' has no weight, when you can become friends with one click and lose your friendship with another, I wanted to write about 'people who deepen their human relationships'. While writing this play, I wanted to find out what the young people of this era, when Donald Trump became president in the US, were really thinking.

This play depicts the discrimination and violence experienced by a man as a homosexual. It shows both a life in which a young man who has deeply hurt his friend through unconscious prejudice and insensitivity is able to apologize to his friend, and a life in which he is unable to apologize.

I hope that by depicting such stories through theater and art, we can at least come a little closer to the pain and loneliness experienced by these minorities.

Statement

It was around the time that Bob Dylan was awarded the Nobel Prize for Literature. I was walking aimlessly through a residential area when I was inspired by the smell of dinner wafting out of the exhaust vent of a ventilation fan in someone's house to write this play. It was the sweet and spicy smell of chikuzen-ni that seemed to take away my sense of smell all the way to the next intersection. Even if it had been the smell of pot-au-feu, I probably would have made this play. But it certainly wouldn't have been a play called "This Night and His Friends" if it hadn't been chikuzen-ni.

This play features two men and one woman. When I heard that there were two men and one woman, I thought that the play would probably depict a love triangle, but this play is not about that. It is a story about friendship. Unfortunately, even though it is about friendship, it is not a story about "youth". There is no time to feel that it is about youth, and it is just a story about the slightly eccentric lives of people living there.

This is a story about the time and smells beyond the wall (exhaust vent).

Suguru Yamamoto

Basic Info

Language Japanese with English subtitles.

Running time 117 min.

Tour Members 9 Actors: 3 Director: 1 (also serves as video operator) Lighting designer: 1 Sound designer: 1
Stage Manager: 1 Set Designer:1 Producer: 1 (also serves as costumes and props) .

Past Performance History

2017: Premiered in Yokohama.

*Nominated for the 59th Kishida Drama Award

Below, play provided.

2020: Seoul, South Korea: 9th Modan Japanese Drama Reading

2021: Daegu, South Korea: 너스레 (Creative Team Neosure)

2022: Macau: Creative (Arts) Theatre Company

2024: Seoul, South Korea: 연극 연합 동아리 아무튼 (Prejet Amtun)

2024: Macau: Friends Creative (Arts) Theatre Company

Specs

Stage

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

The first performance was in a white-walled theater, so the images were projected on the walls. For a black space, a white screen is required.

A lace curtain is drawn across the full width of the front of the dividing line between the acting area and the audience seating. The actors open and close it during the play.

Floor

Please clean the floor as actors will be performing barefoot.
Place the flooring sheets over the black dance mats.

Audience area

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 and Light.
I would like 3 desk (about 1m wide) and 3 chair, enough to put a "MacBook Air" and a "sampler" side by side.

Video

The video is a combination of color blocks (lighting effects) visual effects characters symbolizing lines, and English subtitles for the lines spoken by the actors.
subtitles for the lines spoken by the actors.

Props (What to bring)

Projector (HDMI cable, etc.) *Possibility to rent locally.
Laptop to control the video.
Pot carried on one's back.
Earthenware pot.
portable gas stove.
Small props like beer cans.
*I want to get a large sofa and table locally.

Costumes

Please look at the photo. There is no change of clothes.

Transport

We will consider whether it can be transported in multiple suitcases.

Sound

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 sound engineer.

Lighting

The lighting will be handled by a lighting technician. Please contact us for more information about the setup.

Schedule

Day 1: Travel Day 2: Set up, Cue to Cue, Rehearsal Day 3~: Dress rehearsal, Show

Others

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: <https://youtu.be/iU4V4v6FKRs?si=ppv36LL4B2of6Hy1>
- Review: <https://yamakenta.hatenablog.com/entry/2020/02/21/130754>
- Interview : <https://www.hanchuyuei2017.com/koria>

Comment

These are our wishes. We intend to be as flexible as possible in responding to your requests. 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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YouTube: <https://www.youtube.com/user/hanchuyuei>

website



【SUB】YouTube playlist

