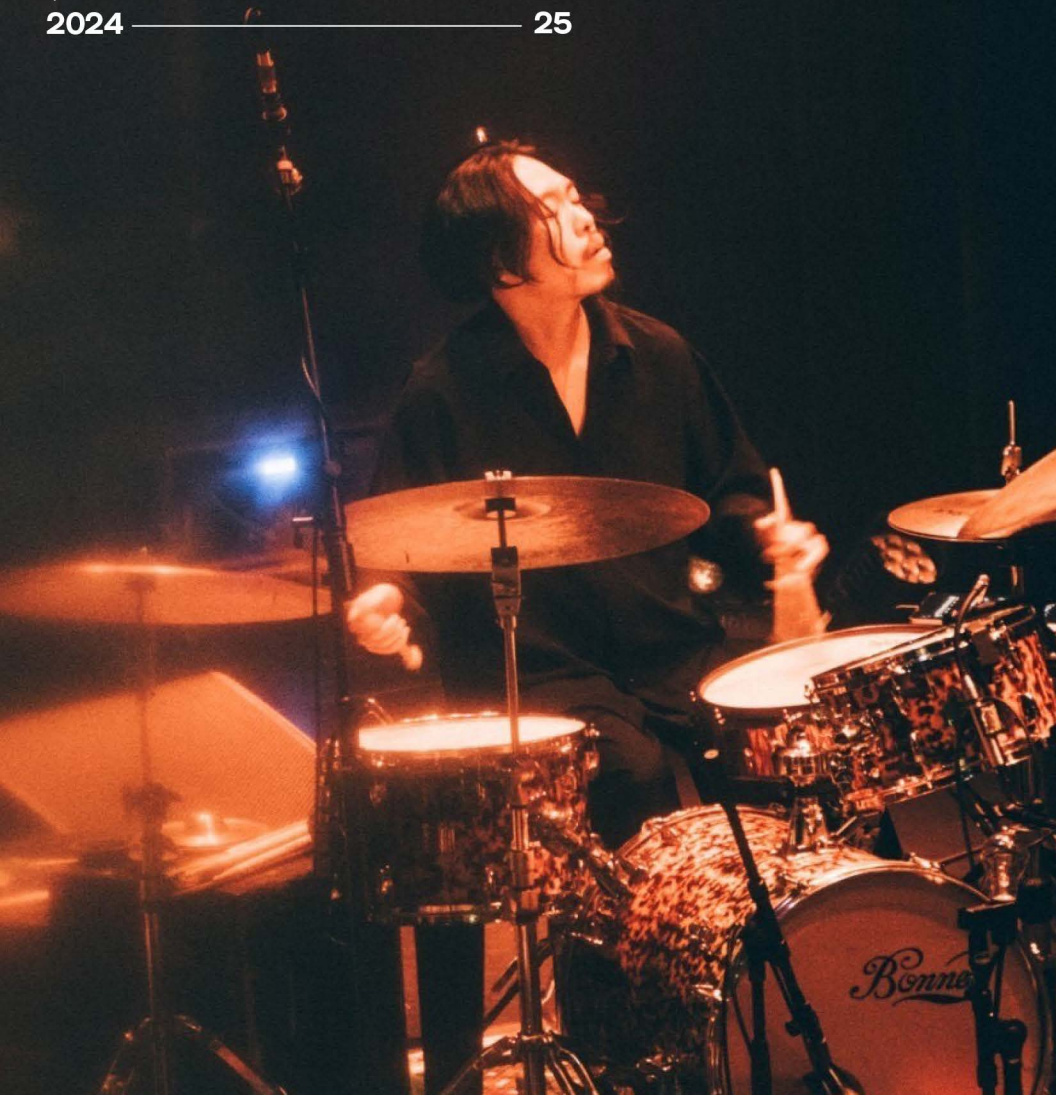


PERFORMING ARTS

2024

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Japan Society presents Shuji Terayama's *Duke Bluebeard's Castle*

Wednesday, January 15 at 7:30 pm

— Followed by an opening night reception

Thursday, January 16 at 7:30 pm

— Followed by an artist Q&A

Friday, January 17 at 7:30 pm

— Preceded by a pre-performance lecture at 6:30 pm

Saturday, January 18 at 7:30 pm

Shuji Terayama's *Duke Bluebeard's Castle* is subsidized by JLOX+, with funding from The Ministry of Economy, Trade and Industry of Japan.



This program is presented in partnership with Under the Radar
Mark Russell, Founding Director
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2024—2025 Performing Arts Season Support

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ARTISTIC DIRECTOR'S NOTE

Welcome to the world of *angura*!

The word *angura* is an abbreviation of the Japanese pronunciation of “underground.” It is common for English words to be shortened in Japanese into three or four syllables (for instance, “convenience store” becoming “*con-bi-ni*”). And, when such abbreviation happens, the original meaning sometimes transforms to carry a different nuance, or to refer to something that becomes uniquely “Japanese”—such as “anime” from “animation film.”

“*Angura*” is one of those examples. Although “underground” in English could indicate underground political resistance or countercultural rebellion tied to political activism—and, *angura* theater did, in fact, arise out of surging anti-establishment political activities in 1960s Japan—the word *angura* does not inherently carry the same political connotation. More accurately, it describes a focused, radical rebellion against the norms and social expectations of modern art-making in Japan, and against the very idea and conventions of “theater” that the English word evokes. In works from Shuji Terayama, the most influential *angura* theater/movie maker, audiences saw a complete erasing of the border between high and low culture in genre-transcendent collaborations with artists, designers and musicians.

Tonight's director, Kim Sujin, was born in 1954, and is among the second (or “pupil”) generation of creators who learned directly from the founders of *angura* theater and now carry the mantle of this movement (Terayama passed away in 1983 at the young age of 47, and Juro Kara was born in 1940 and passed away last year). Kim has dedicated himself to creating productions of Terayama's and Kara's plays. Although these plays often have non-linear stories and bizarre themes—thus possibly alienating ordinary theatergoers—Kim has built an enormously successful career, reaching mass audiences and receiving many major theater awards. I was moved by his passion, energy and sense of mission to carry on the greatness of *angura* theater beyond audiences in Japan. So, here we are tonight with Terayama's *Duke Bluebeard's Castle*, a world of “fashion, magic, evil and eroticism,” as Terayama himself describes.



Yoko Shioya
Artistic Director

Duke Bluebeard's Castle

Written by Shuji Terayama

Directed by Kim Sujin

Production: Project Nyx

CAST:

The Seventh Wife: Rei Fujita

The First Wife: Miki Yamazaki

The Second Wife: Yoshika Kotani

The Third Wife: Sayaka Ito

The Fourth Wife: Miho Wakabayashi

The Fifth Wife: Kanna Mizushima

The Sixth Wife: Mayu Kasai

The Costume Designer: You Yamagami

Copula the Attendant: Chisato Someya

Carrot the Prompter: Ran Moroji

The Stage Manager: Misa Homma

The Actor: Nozomi Yamada

Coppélius the Puppeteer: Ruri Nanzoin

Debt Collector: Haruka Yoshida

Aris: Yume Tsukioka

Teles: Hinako Tezuka

The Magician: Syun Shibuya

The Magician's Assistant/The Actor 2: Kaho Asai

Vocals/Accordion: Kokusyoku Sumire/Yuka

Violin: Kokusyoku Sumire/Sachi

PRODUCTION CREDITS:

Lighting Design: Tsuguo Izumi+RISE

Lighting Operation: Yusuke Takase

Set Design: Satoshi Otsuka

Stage Manager: Takafumi Takehara

Scenery Production & Stagehands: Yoshiaki Fujita, Mamoru Arasawa and Noriko Ohashi

Sound Design: Takashi Onuki

Choreography: Taeko Okawa

Costume Design: Asuka Sasaki

Magic Supervision: Syun Shibuya

Translation: Sayaka Ito and Ken Stephano Medrano Endo

Translation Advisor: Arisa Yanai

Production: Chisato Someya, Yoji Ishizawa and Keitaro Kobayashi

Producer: Kanna Mizushima

Performance runtime is approximately 115 minutes with no intermission.

DIRECTOR'S NOTE

The *angura* theater movement, which Shuji Terayama started in the 1960s and 1970s ahead of other influential artists such as Juro Kara, was a revolutionary theater, completely different from the realist theater that developed in modern Europe. It was Terayama who conceived the idea of escaping from the theater itself and setting up an outdoor tent as a performance venue, which Kara materialized as a quintessential framework for his many performances and others, including myself, have since emulated.

I would say that such “tent theater,” or nomadic theater performance inside a tent, is a contemporary version of Japan’s once-popular *koya-gake*, or “performance in a temporary shack,” commonly used in the past by traveling troupes and connected to early kabuki performance. In my early career, I was an actor under Kara’s direction; since I became a director, I have directed numerous plays by Kara and Terayama as a successor of *angura* theater. Across all these years, I have always felt that, at its heart, the *angura* theater is Japan’s “contemporary kabuki.”

When I presented Kara’s *A Cry from the City of Virgins* in New York at Japan Society in 1999, this feeling became even stronger. At that time, Kara and I talked about our dream of one day putting up a tent by the Hudson River and presenting theater there. Without being able to realize that dream, Kara passed away in 2024.

It is my great pleasure to now be able to present a work of Shuji Terayama, who is the starting point of the *angura* theater movement, in New York City. I sincerely hope that this New York performance will give me a chance to deepen my relationship with the local theater community here, and that this will lead me towards realizing that dream of setting up a tent theater and sharing the very essence of *angura* theater with New Yorkers.

— Kim Sujin, December 2024

ABOUT ANGURA THEATER

Japan’s *angura* theater movement erupted amidst Japan’s turbulent years of social protest in the 1960s and ‘70s. After the conclusion of World War II, Japanese society entered a period of postwar reconstruction and rapid economic growth. Although there was a strong desire to build a new era, the immediate postwar

system was the product of a generation of “parents” who had ambiguity about their responsibility for the war. In this uncertain and stifling environment, it was inevitable that young people would rebel. Many younger individuals believed that, to fundamentally rebuild the nation, the institutions and culture embedded within Japan’s political system would need to be dismantled. It was natural for young artists to search for new knowledge and means of expression, and for young spectators to support sharp-edged art.

Comprised of young artists in Japan’s first post-WWII generation, the earliest *angura* creators were dissatisfied with the structural and ideological constraints of modern theater companies and the conservative Western-style productions that were prevalent at the time. In 1960, as this dissatisfaction reached its height, many modern Japanese theater companies mobilized their members to join the national protest movement—mainly led by university students—against the imminent renewal of the U.S.-Japan Security Treaty. The radicalizing experience of these protests became a catalyst for several younger members of modern theater companies to break away and found their own theater troupes, where they could experiment with much more radical forms of theater.

Firmly rebelling against the conventions of theater in Japan at the time, four significant young directors emerged in the mid-1960s: Shuji Terayama (1935-1983), Juro Kara, Tadashi Suzuki and Makoto Sato, who collectively came to be referred to as the *Shi-Ten’no* of *angura* theater, or “The Elite Four” (to borrow Pokémon’s translation of the term). Their works were frequently provocative and anarchic, challenging conventional modern theater in almost every conceivable way. Scripts often incorporated fantasy or “primitive” motifs and shocking subject matter, evocative through their overt eroticism, emotional contrasts, rejection of social norms, non-linear plots, and often dark or disturbing themes. Productions often took place in unconventional spaces, such as on the street or in tents, and blurred the boundary between audience and performer. They also incorporated bizarre costumes and make-up, phantasmagorical elements, extreme physicality and extensive use of music. They often featured or alluded to elements of pre-modern entertainment, or to classical noh and kabuki idioms, which conventional modern theaters in Japan had rejected since being exposed to Western culture in the late 19th century.

Today, with new generations of performers inheriting this unique style, *angura* has continued to have a significant impact on the contemporary experimental theater scene, both in Japan and internationally, and is now regarded as “one of the most

lasting and significant theatrical forms in contemporary Japan.” (Dr. Tadashi Uchino, “From Noh to Shogekijo,” *American Theatre*, 2019).

ABOUT SHUJI TERAYAMA AND HIS *DUKE BLUEBEARD’S CASTLE*

Poet, playwright, theater director, novelist, filmmaker, photographer, sports critic and cultural agent provocateur **Shuji Terayama** (1935-1983) was not only one of the most significant forces within the *angura* theater movement in the 1960s and ‘70s: he was among the most broadly influential and innovative figures active in the post-WWII Japanese avant-garde. Throughout his all-too-brief but astonishingly prolific and multifaceted career, Terayama deliberately confused boundaries between high and low and between history and myth while working inventively across different media.

Born in Aomori, Terayama grew up in the northernmost prefecture of Japan’s mainland. He started writing haiku when he was still a mere teenager. Moving to Tokyo in 1956 to study literature at Waseda University, he became devoted to writing *tanka*, and gradually became recognized as a *tanka* poet. Terayama’s first play, *Wasureta Ryobun*, which he wrote at the age of 19, was performed at Waseda University. In 1957, he published his first book, *Ware ni Gogatsu wo*, a collection of his short writings (haiku, *tanka*, other poems and stories), and in the following year, he published his first collection dedicated entirely to poetry, *Sorani wa Hon*. In 1959, he began writing dramas for radio broadcasting and received two awards in that genre in 1964.

In 1967, Terayama formed the Tenjo Sajiki theater troupe, whose name literally translates to “ceiling gallery” (with a meaning similar to the English term “peanut gallery”). Alongside co-founders including graphic designer Tadanori Yokoo, playwright/director Yutaka Higashi and actress/producer/Terayama’s wife Kyoko Kujo, the troupe made their inaugural performance with *The Hunchback of Aomori*, written and directed by Terayama, at The Sogetsu Art Center in April of 1967. This was followed in the same year by *Crime of Miss Debko Oyama* at the Shinjuku Suehiro-tei in June and *La Marie-Vison (Marie in Furs)* at Art Theatre Shinjuku Bunka in September. The troupe was dedicated to the avant-garde, and staged a number of controversial plays tackling social issues from an iconoclastic perspective in unconventional venues, such as the streets of Tokyo or within private homes. Tenjo Sajiki became (in)famous in Japan and abroad

for its performances of *angura* theater, and, in 1969, it was invited to Frankfurt’s experimental theater festival, the company’s first performance outside of Japan. In 1970, Ellen Stewart invited the troupe to New York City to present *La Marie-Vison* at La Mama.

Terayama is also known for his work as an experimental filmmaker. His first film, *Throw Away Your Books, Rally in the Streets* (1971) won the grand prize at the San Remo Festival. Recognized for his significant impact on the international cinema world, in 1976, he was invited to be a member of the jury at the 26th Berlin International Film Festival.

Terayama wrote around 200 plays during his lifetime. While predominantly apolitical, his plays were nonetheless deeply socially anarchic. He often drew audiences themselves in (through participation, fourth wall breaks and self-referential scripts) as “culpable” in the process of theater-making. Over the course of his career, Terayama was repeatedly drawn to the French gothic horror *Le Barbe Bleue (Bluebeard)*, a magic-infused folktale about a nobleman who murders his six wives, developing three separate plays that drew from this source material over the course of a decade. Terayama’s obsession with the story of Bluebeard’s seventh wife and the mysterious room in Bluebeard’s castle that she is forbidden to enter culminated in this twisting, late-career magnum opus script—described by Terayama at its 1979 premiere at the Seibu Theater in Shibuya, Tokyo as “a combination of fashion, magic, evil and eroticism”.

ABOUT THE DIRECTOR

After working at Ninagawa Studio, **Kim Sujin** joined Juro Kara’s Jokyo Gekijo (or, The Situation Theater) as an actor. He received direct training from Yukio Ninagawa and Kara, two leading figures in the *angura* and *sho gekijo* (small theater) scene. In 1987, he founded his own theater company, Shinjuku Ryozanpaku, with the aim of restoring surrealist/fantasy-type plays that were disappearing in the Japanese theater world. He has directed all productions since the company’s foundation and is recognized for his unique direction that makes dynamic use of interior spaces of theaters and tents. In 1989, he won the Teatro Drama Award for *One Thousand Years of Solitude*. In 1993, he won the Japan Arts Festival Award for *A Cry from the City of Virgins*. In 1998, he won the Yomiuri Theater Awards’ Director’s Award for *Hiryuden*. In 2001, he made his directorial debut in cinema with the film *Yoru o Kakete*. With this film, he won the New

Director Award at the 57th Mainichi Film Contest Sponichi Grand Prix, and the 43rd Japan Film Directors Association Newcomer Award in 2002. Kim has presented tent performances of Juro Kara's plays at Hanazono Shrine annually each June, attracting a broad audience. Since 2010, Kim has performed in productions directed by Yukio Ninagawa, who served as the artistic director at Theatre Cocoon and whom Kim respects as his mentor, including *Chi wa Tatta Mama Nemutteiru*, *Shitaya Mannencho Monogatari* and *Moudouken*. In 2016, upon Ninagawa's death, Kim took over his direction on *Biniru no Shiro* (starring Go Morita and Rie Miyazawa) and presented it at Theatre Cocoon in memorial of Ninagawa. After that, Kim took over the Cocoon-produced Ninagawa series on Juro Kara's plays for several years. Kim's recent directorial credits include Kara's *Kaze no Matasaburo* (starring Masataka Kubota and Reon Yuzuki) in 2019, *Doro Ningyo* (starring Rie Miyazawa and Hayato Isomura) in 2021 and *A Cry from the City of Virgins* (starring Shota Yasuda and Miyu Sakih) in 2023. In 2022, Kim won the 57th Kinokuniya Theater Awards Individual Award. Most recently, Kim won the 59th Kinokuniya Theater Awards Group Award for Shinjuku Ryozanpaku. Kim makes his best effort to maintain the practice and ideals of *angura* theater, and to nurture the next generation of theater professionals to carry this mantle.

ABOUT THE COMPANY

Project Nyx was launched in 2006 by **Kanna Mizushima** of Shinjuku Ryozanpaku, inspired by the art, stage and costume design of Aquirax Uno, and in collaboration with Uno for design and Kim Sujin for direction. This all-female experimental theater unit breathes life into art that has drifted into obscurity or oblivion, ranging from timeless masterpieces to lesser-known gems, and reviving them as contemporary performances with an avant-garde spin. Project Nyx has also been recognized in Japan as a current leading interpreter of Japanese *angura* theater, revitalizing these works in the 21st century. By bringing together artists from various genres, Project Nyx aims to create new entertainment that transcends the expected boundaries of theater, merging music, dance and fine art. Since its inception, it has promoted an "exquisite entertainment theater" with a mysterious, glamorous and avant-garde visual style, continuously expressing the beauty and strength of women. In recent years, Project Nyx has also taken on the challenge of developing "female kabuki," creating a style that blurs, crosses and transcends preconceived gender boundaries and gender roles on and around the theater stage.

<https://project-nyx.com/>

Kanna Mizushima (The Fifth Wife) debuted at Shinjuku Ryozanpaku in 1994 with the play *Aoki Utsukushiki Ajia* upon graduation from the Institute of Seinenza Theater Company. Since then, she starred in many of Shinjuku Ryozanpaku's productions of Juro Kara's plays, such as *Bengaru no Tora*, *Jaga no me*, *Shojo Kamen*, *Tale of Two Cities*, *New Tale of Two Cities*, *Koshimaki Oboro*, *Hebi Hime Sama* and *A Cry from the City of Virgins*, among others. She was also part of the production team for the film *Yoru o Kakete* (directed by Kim Sujin). Later, she met Aquirax Uno when she was involved in productions of *Shanghai Ijin Shokan - China Doll (Fruits of Passion)* and *Beauty and the Beast*. Inspired by Uno's creative world, Mizushima launched the theater unit Project Nyx in 2006. Currently, she is actively wearing two hats: as a producer for Project Nyx and as an actress for Shinjuku Ryozanpaku's tent productions.

Kaho Asai (The Magician's Assistant/Actor 2) was born in 1990 in Niigata Prefecture. In 2011, Asai debuted under the name KAHO as one of the start-up members of the idol group Angel Generation. She left the group in 2015 and started acting and modeling while working as an exclusive assistant for the magician Syun Shibuya. In 2019, she changed her stage name to Kaho Asai. Asai performed in *Syun Shibuya Theater Magic Live - Silent Light* (2016, 2018) and Project Nyx's *Duke Bluebeard's Castle*, among other productions. Since 2022, with OfficeS2Art, Asai has taken on the planning and operation of the annual *Syun Shibuya Fukushi (WELFARE) Magic Show* in Hachioji, Tokyo.

Rei Fujita (The Seventh Wife) hails from the same hometown and is an alumna of the same high school in Aomori Prefecture as the seminal writer, director and artist Shuji Terayama. From 2016 to 2019, under the stage name Reo Fujimori, she performed as a member of the cross-dressing idol group Fudanjuku, appearing in the group's national tours and in solo concerts at the Hibiya Open-Air Concert Hall. After leaving the group, Fujita became active in a wide range of performing arts fields, including acting, dancing and modeling. With Project Nyx, Fujita starred in *Shuran Oyuki* and *Sutorippa Monogatari*. Her other credits include *Shintokumaruru R* as Sensaku (written by Shuji Terayama and directed by Rio Kishida), and *The Great Gatsby* as Jordan Baker.

Misa Homma (The Stage Manager) was born in 1991 in Yamagata Prefecture. She is a freelance actor with a focus on theater. In 2021, Homma's first participation in Shinjuku Ryozanpaku was in *Kara Version's Kenro Toshi* as a production backdrop artist. This experience had a significant impact, exposing her to tent performances and *angura* theater and motivating her to join as an actor in *Bengaru no Tora* the

following year. Since then, she has appeared in many of Shinjuku Ryozanpaku's productions, including *Shojo Kamen*, *Shitaya Man'nencho Monogatari* and *The Respectful Prostitute*. In 2023, she appeared in all of Shinjuku Ryozanpaku's consecutive performances of *A Cry from the City of Virgins* within three different venues in Tokyo: at Hanazono Shrine Tent in Shinjuku, THEATER MILANO-Za in Kabukicho, and The Suzunari in Shimokitazawa. While she actively performs in Shinjuku Ryozanpaku's and Project Nyx's productions, Homma also works in set design/scenic production.

Sayaka Ito (The Third Wife) received a scholarship to attend the graduate program at Middlesex University London in 2016. There, she studied musical productions and the processes behind their creation, and pursued a research thesis on diversity in theatre and cultural colonialism. Upon graduation with a master's degree in theatrical arts, she joined a project through Instant Mix Theatre Lab that pursued the possibilities of multilingual theater, performing in London and Paris. She returned to Japan in 2018 and launched Multilingual Theatre Tokyo with her peers. Ito also runs MUSICAL, a theater company that creates musicals borne out of each individual's body and aesthetics. While involved in various aspects of stage production as a creator, performer and producer, she also regularly gives performances and workshops in the Tokyo metropolitan area.

Mayu Kasai (The Sixth Wife) was born in Suwa, Nagano Prefecture. She graduated from Osaka University of Arts, Department of Performing Arts, Musical Course. Upon graduation, Kasai received the Laboratory Award for Acting Expression. Utilizing the unique character acting, dancing and singing skills developed through performance with Shinjuku Ryozanpaku's *angura* theater at tent presentations in Hanazono Shrine in Shinjuku, she remains busy performing across both musicals and straight plays. Her theater credits include Professional Athlete Unit TORICOT's *The Little Prince* as Little Prince, Cocoon Production 2023's *A Cry from the City of Virgins* at THEATER MILANO-Za in Kabukicho, and Toho Musical *Navillera* at Theater Creation in Hibiya, among others.

Yoshika Kotani (The Second Wife) was born in Gunma Prefecture in 1972. Since joining the Bunkaza Theater Company in 1997, she has appeared in many of the company's productions. In 2012, she won the Okayama Civic Theater Newcomer Award for her role as Robin in *Tekeretsu no Pa* (written by Ryo Hachiya and directed by Nobuhiro Nishikawa). In recent years, she has received acclaim for her pivotal roles in *Tabidatsu Kazoku* (directed by Kim Sujin) and *Honoo no Hito* (directed by Hitoshi Uyama). Other important roles include Gekidan 1980's *Eejanaika* (written

by Den Fujita and directed by Kim Sujin) in 2016, *Aa, Tokyo Koshin-kyoku* (written and directed by Yukio Sekiya) in 2019 and *Waiting in the Wings* (written by Noël Coward) by Production Company Manatsuza in 2024. So far, Kotani has appeared in five Project Nyx productions, from *Treasure Island* in 2014 to the most recent production, *Oguri Hangan to Terute-hime*, in 2024. She founded the theater company Ova9, consisting of seven members from different career backgrounds, such as actresses, directors and translators, and presented the Japan premiere of the American play *Necessary Targets* (written by Eve Ensler). The company has presented Japanese premieres for many works from various countries, including Canada (*NYOTAIMORI*, 2020), Ireland (*Dublin by Lamplight*, 2021), and Ukraine (*Totemo Kantan na Hanashi*, 2024).

Ran Moroji (Carrot the Prompter) was born in Muroran, Hokkaido Prefecture in 1988. She graduated from the 58th class of the Theater Department at Butai Geijutsu Gakuin (or, the Performing Arts Academy). Since then, Moroji has been active as a stage actor and has made numerous appearances in Shinjuku Ryozanpaku's and Project Nyx's productions. She is also a professional singer and taiko drummer and has organized many self-produced events.

Ruri Nanzoin (Coppeliu the Puppeteer) was born in Fukuoka Prefecture and grew up in a family that runs a Buddhist temple in the mountains, dreaming of becoming Princess Mononoke. She started street dancing in high school and formed a dance group called Nehan (Nirvana) Zone, which won several awards. She moved to Tokyo in 2017 to become a stage actor and studied singing, acting, and dancing at Ikebukuro Musical Academy. Since graduation, she has been active as an onstage actress and choreographer, in addition to pursuing careers as an illustrator and painter. Nanzoin's theater credits include *12 Angry Men*, *Alice in Wonderland*, *The Comedy of Errors* and *Duke Bluebeard's Castle*.

Chisato Someya (Copula the Attendant) graduated from the Faculty of Literature at the University of Tokyo. While studying cultural policy at the university, she enrolled in the Bungakuza Theater Company's training program to practice the basics of acting. After three years of training, while searching for the opposite expression, Someya jumped into the world of *angura* theater by joining Shinjuku Ryozanpaku, performing in their production of *Kara Version's Kenro Toshi* in 2020. In addition to founding and running her own theater unit, Chino-yu, she has been active in multiple fields as an actor, writer, and director. Recent appearances include Shinjuku Ryozanpaku's *Mary Poppins With the "Ochoko" Umbrella* and *A Cry from the City of Virgins*, Project Nyx's *Oguri Hangan and Terute-hime* and *Sansho Dayu* and the NHK TV drama *Ooku*.

Hinako Tezuka (Teles) graduated from the Department of Drama within the Department of Arts at Gakuen Art College. She practiced classical ballet for 18 years and jazz dance for 9 years. In May 2020, she won the Gold Award in the Dance Division of the Uzume Art Award for the film *HANDS*. Tezuka's Project Nyx credits include *Duke Bluebeard's Castle* in 2022, *Sutorippa Monogatari* (written by Kohei Tsuka and directed by Kim Sujin) in 2023 and the "Female Kabuki" production *Oguri Hangan and Terute-hime* (written by Sei Shiraishi and directed by Kim Sujin) in 2024. Other credits include *Pastoral: To Die in the Country* (written by Shuji Terayama and directed and produced by Tsubasa Yoshino) in 2023, *Syun Shibuya Magic Live 2023 "Overlap"* and multi-disciplinary magic theater show *Moonlight Castle on Tornado Town* (starring Syun Shibuya and directed by Kim Sujin) in September 2024.

Yume Tsukioka (Aris) was born in 1999. She started training in classical ballet at the age of 8 and learned jazz dance in high school, and then graduated from Toho Gakuen College of Art and Drama with a concentration in acting. While studying at the university, she was exposed to many genres of arts such as singing, contemporary dance, tap dance, Japanese traditional dance and *kyogen*. After giving birth in 2021, Tsukioka is currently working in theater while balancing caring for her child. Fascinated by Shuji Terayama, she entered the *angura* theater world by auditioning for Project Nyx in 2022. With Project Nyx, Tsukioka performed in *Duke Bluebeard's Castle* and "Female Kabuki" production *Oguri Hangan and Terute-hime*. Recently, Tsukioka began to work as a choreographer, model, magician and pantomimer, and remains active in multiple fields. In 2024, she founded the theater company Gummy Gums, where she is responsible for writing, directing and choreography. She plans to delve into film/video work as well.

Miho Wakabayashi (The Fourth Wife) debuted as a striptease artist in 1999 at Asakusa Rockza, where she still belongs. While working in striptease, she also expanded her career in various genres, and has been active as an actress, model and multidisciplinary performer in theater, film, TV and live music clubs. In 2011, she premiered a solo-actor performance that has since become part of her popular repertoire, adapted into her self-produced *Hitori Shibai – Geinin Retsuden*, which she regularly tours throughout Japan. Wakabayashi began collaborating with Project Nyx's productions in 2018, starting with *Directions to Servants*. As a performer, she is skilled in aerial performances, utilizing the striptease technique she gained from her earlier career. She is always searching for unique performances that do not belong to any conventional categories. She collaborated with many experimental musicians, including Yoshimitsu Ichiraku, with whom she toured in Japan and abroad under a unit named Dora/Miho. She has also appeared in many films by directors including

Shunji Iwai, Yoshihiro Nishimura and Norihiro Niwatsukino, among others.

Nozomi Yamada (The Actor) currently works as an actor, voice actor and photo model. After graduating from Amuse Media Academy, she began her career as a voice actor at Theatre Echo. During her first acting engagement for a stage appearance at the theater club Za, she was drawn to the breadth of expression in live theater. After participating in Project Nyx's *Sutrippa Monogatari*, she performed her first tent performance in Shinjuku Ryoanpaku's *Bengar no Tora*. Her recent credits include Shinjuku Ryoanpaku's *A Cry from the City of Virgins*, Project Nyx's "Female Kabuki" project *Oguri Hangan and Terute-hime* and Theater Company Eliete's inaugural performance with the play *Ningyo Hime*.

You Yamagami (The Costume Designer) worked in the international division of Issey Miyake International Co., Ltd. (currently Issey Miyake Co., Ltd.) after graduating from university before switching her career to theater. After training at the Seinenza Theater Laboratory, she joined the ED Metallic Theater and remained there until its disbanding in 1994. Yamagami started individual training under French director, pedagogue, writer and master clown Philippe Gaulier in 2001 and moved to France in 2003 to study at the École Philippe Gaulier through the Overseas Study for Upcoming Artists, a fellowship program provided by the Agency for Cultural Affairs of the Japanese government. In the following season, she served as an assistant and movement instructor at the school and, at the same time, presented a solo clown performance in Paris, a caricature of Japanese people, which received acclaim. She started directing after taking on the direction of works by 3lemons, a four-person group she formed with fellow British and Spanish actors from the school. She works as a freelance actor and director in both Paris and Tokyo to this day.

Miki Yamazaki (The Second Wife) was born in Kanagawa Prefecture. She first debuted as a singer in 1983 as a member of an idol group. After the group disbanded, she began her career as an actress and entered the Bungakuza Theater Company's training program in 1988. She then went to London through the Overseas Study for Upcoming Artists (a fellowship program provided by the Agency for Cultural Affairs of the Japanese government). Since then, she has appeared in about 100 stage productions. In addition, she works in TV commercials, film/videos, dubbing for foreign dramas and movies, narration, and as a kimono model, a theater workshop lecturer and an official ambassador. official ambassador for the Tokyo National Museum. Yamazaki's theater credits include *Sansho Dayu* (directed by Kim Sujin), *Oguri Hangan and Terute-hime* (directed by Kim Sujin), *Kaidan Botan Doro* (directed by Hitoshi Uyama), *An Inspector Calls* (directed by Nobuhiro Nishikawa), *Chikamatsu*

Shinju Monogatari (directed by Hidenori Inoue), *Ninagawa Macbeth* (directed by Yukio Ninagawa) and *Duke Bluebeard's Castle* (directed by Sho Ryuzanji) among many others.

Haruka Yoshida (Debt Collector) was born in 1997 in Hyogo Prefecture. She studied the basics of acting at the Drama Department of Hyogo Prefectural Takarazuka Kita High School and then entered Tama Art University's Department of Drama, Dance and Design. While still a student, she participated in various *sho gekijo* theater performances, and after graduating, she joined the theater company Nakanaide-Dokukinokochan (or, Don't Cry, Poisonous Mushrooms). Her credits with the company include *Anoko Myun* and *Nana-chome no Nagafuji-kun*. Her other credits include Project Nyx's *Duke Bluebeard's Castle*, Shinjuku Ryozanpaku's *A Cry from the City of Virgins* and *Mary Poppins With the "Ochoko" Umbrella*. In addition to stage performances, she has also worked as a voice actress for foreign TV drama voiceover and appeared in films.

ABOUT THE MAGICIAN

Syun Shibuya (The Magician) was born in 1998. He first encountered magic at age five and debuted as a magician on stage while he was in elementary school. He started dancing at the age of 11 and has appeared on numerous TV programs and large-scale fashion shows as a dancer. Subsequently, he established a unique performance style combining dance and magic, winning numerous international competitions in Japan and abroad. In 2013, he received the coveted Merlin Award for "The Best Stage Magician 2013" from the International Magicians Society in America. The following year, he performed a week-long run at Magic Castle, the prestigious venue in Hollywood, as the youngest Japanese magician performer to ever appear on the stage. In recognition of his innovative performances, he received the Hope Award from the Japan Magic Association in 2018. In recent years, he has expanded his activities to include theatrical performances and appearances in TV dramas and commercials.

<https://www.p-syun.com/>

ABOUT THE MUSICIANS

Kokusyoku Sumire, a Gothic-Lolita musician duo comprised of Yuka (voice and accordion) and Sachi (violin) made their debut in 2004 with the release of the CD *Zenmai Shojobako Ningyōu*. Using a foundation of Western classical music and

incorporating French chansons and nostalgic Japanese popular songs from the Taisho-Roman era, they deliver a unique retro atmosphere — as they refer to themselves as a "neo-classical unit." While their main activities are focused around live duo performances in Tokyo, they are in demand across a wide range of mediums, such as theater productions, movies, animation, providing music for and performing with other artists and working as fashion models. Kokusyoku Sumire's unique presence has led them to tour Europe and various festivals in the United States. The unit is one of Hollywood film director Tim Burton's self-proclaimed favorite musician groups, and whenever he visits Japan, he spares time to visit Yuka and Sachi. Their friendship has been ongoing for over 10 years.

<https://www.kokusyokusumire.net/>

Acknowledgments:

Japan Society extends its thanks to the **La MaMa Archive** for the foyer display of rarely seen Shuji Terayama artifacts, including scripts, photos and other items. All artifacts provided by the La MaMa Archive are collected from presentations of Terayama's work at La MaMa Experimental Theater Club, including *La Marie-Vison*, directed by Terayama himself and performed by local New York artists in 1970; and *Directions to Servants*, by Terayama's Tenjo Sajiki company in 1980. Additional items on display are from the Japan Society Film Archive.

Project Nyx would like to give special thanks to TERAYAMA WORLD, Henrikku Morisaki, RISE Co.,Ltd., otsuka-satoshi atelier, SE System INC., SA Planning Inc., OfficeS2Art, Theater Company BUNKAZA, BUNGAKUZA, GRANDSLAM, Vanilla Model Management, Nakanaide-Dokukinokochan and MotionGallery Inc.

Additionally, Project Nyx would like to thank all those who supported the New York performance of *Duke Bluebeard's Castle* through the crowdfunding campaign on the Motion Gallery platform.

Shuji Terayama's *Duke Bluebeard's Castle* is presented in partnership with **Under the Radar**. Under the Radar is a NYC-based festival celebrating new theater and performance works from both around the world and down the street, produced and programmed in collaboration with over two dozen venues from around the city. Led by Artistic Director Mark Russell, Co-Creative Directors Kaneza Schaal & Meropi Peponides, and Producers Thomas O. Kriegsmann and Sami Pyne, UTR addresses a city, a country, and the world with the voices of innovative multidisciplinary artists speaking to their time. The festival stands for transparency, equity, and equal collaboration in the development of new live works. It represents global citizenship, innovation, and a platform for those whose voices have yet to be heard. The Under the Radar Festival began as a beta concept in 2003 co-produced by the University of Texas at Austin and Performance Space 122. The first NYC edition was realized at St. Ann's Warehouse in 2005, moving to the Public Theater for the next eighteen years and becoming one of the world's seminal annual meeting point for producers, presenters, and their international counterparts. The festival mixes international work with national and local artists, to give a spotlight on new artists and new global developments in the field, providing a breakout platform for many artists, and introducing them to international presenters and a wider New York and national audience. More information at utr fest.org

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See the work and learn more here:



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