

Fall Season

PERFORMING ARTS

2025

26



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Japan Society presents

Le Tambour de Soie (The Silk Drum)

Friday, October 24 at 8 pm

—Followed by a Private Gathering for Artists and Members

Saturday, October 25 at 8 pm

—Followed by an Artist Q&A

Yukio Mishima Centennial Series: Emergences—Program #2

Presented in partnership with L'Alliance New York's Crossing The Line Festival.

L'Alliance^{New York}

Le Tambour de Soie (The Silk Drum) is supported by FUSED, a program of Villa Albertine and Albertine Foundation, and The Harkness Foundation for Dance. International travel for Kaori Ito and Makoto Yabuki is provided by L'Alliance New York.

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The Yukio Mishima Centennial Series: Emergences is supported by Doug and Teresa Peterson.

2025—2026 Performing Arts Season Support

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Hisamitsu.

A heartfelt thank you to all who contributed in honor of Yoko Shioya's 20th anniversary and to ensure the continued success of the Performing Arts Program, including the Globus Family, Cheryl Henson, Laurent Hermout, Merit E. Janow, Eri Kakuta, Jun Makihara and Megumi Oka, Doug and Teresa Peterson, Richard and Momona Royce, Lyndley and Samuel Schwab, Shiseido Americas, Robin B. Stern and Jeffrey Stern, and Lance Stuart.

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ARTISTIC DIRECTOR'S NOTE

Welcome to the second installment of this fall's Yukio Mishima Centennial series!

Mishima wrote eight modern plays that adapted classical noh stories from the 15th century, setting each play in his own contemporary period of the 1950s. For some of these works, Mishima only borrowed core elements of the original plot; and for others, he faithfully followed the original drama. Mishima's *The Silk Drum* is the latter case. But, *Le Tambour de Soie*, created by France-based artists Kaori Ito & Yoshi Oida, is...not quite so.

I should not reveal too much of the story that you are about to watch tonight, but let me tell you this: while both the original Noh version (titled “綾鼓”) and Mishima's version (titled “綾の鼓”) end with the old man's suicide out of a broken heart, the tragedy in *Le Tambour de Soie* (as a production born out of France, we have kept the original French title) appears almost as a dream to trick the audience. With charming French wit, the ending could even be seen as a bit romantic.

After this piece was first created during the rise of the pandemic, the production has since toured France, Europe and Japan, with Yoshi performing each time. But, when I offered this presentation in New York, Yoshi told me that, being over 90 years old, he would not be willing to fly to New York, but promised to participate remotely for rehearsal with an artist who could replace him. Given our New York residency with Yoshi only a couple of years prior, it was a shocking turnout. However, this disappointment quickly melted to unplanned joy at the prospect of working with the one-and-only New York actor Paul Lazar, with whom we have a long history of working together. Paul graciously agreed to take over Yoshi's role. It was truly my privilege to watch Kaori and Paul practicing together in a rehearsal studio—not imitating Yoshi's movements but exploring their own duo, toward making a new French/American production. We are so happy to present this collaborative piece as part of L'Alliance New York's trendsetting Crossing The Line Festival!



Yoko Shioya
Artistic Director

Yukio Mishima Centennial Series: Emergences—Program #2

Le Tambour de Soie (The Silk Drum)

Adapted from Yukio Mishima's Modern Noh Play

Co-direction and Choreography: Kaori Ito and Yoshi Oida

Dancer: Kaori Ito

Custodian: Paul Lazar

Musician: Makoto Yabuki

Text: Jean-Claude Carrière (inspired by Yukio Mishima)

Lighting: Arno Veyrat

Original costumes: Aurore Thibout

Textile colors: Aurore Thibout and Ysabel de Maisonneuve

Wardrobe: Olivia Rivera

Make-up: Risa Ando

English Translation Consultant: Amelia Parenteau

Collaboration on Original Choreography: Gabriel Wong

Collaboration on Original Stage Direction: Samuel Vittoz

Production: Maison de la Culture d'Amiens – France; International art production and distribution center.
Compagnie Himé

Premiered at the Festival d'Avignon and The Théâtre de la Ville (Paris) in 2020.

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et de Diffusion | Scène Nationale

Performance runtime is approximately 60 minutes with no intermission.

ARTIST'S NOTE - YOSHI OIDA

I've become a very old man. I no longer have great command over my body. Just walking requires a lot of effort, and I forget things everyday. Still, despite this aged body, my heart feels young. When I see a young girl, my heart pounds and I have a desire to gain her undeserved love, but my body cannot acclimate to such desire—all I can do is give up, leaving me to chew on my bitterness alone.

As I wanted to express this helpless feeling on stage, I searched for various plays and novels. Although there are only a few stories centered on an old man and a young girl, I recalled the Yukio Mishima play, *Aya no Tsuzumi*.

This play bitterly yet beautifully illustrates the passion, desire and sorrow of a poor old man, provoked by a young woman. It is based on a 600-year-old noh play, which Mishima rewrote in the “contemporary” setting of the 1950s and published as a *Modern Noh Play*. As 70 years have already passed since this piece was updated, it is not easy to bring the play vividly to life.

Just like Yukio Mishima adapted a 600-year-old classic into a modern drama, I wanted to transform his work into a contemporary noh play for the current time. So, in collaboration with Kaori Ito, a contemporary dancer and choreographer who is also active in the performing arts industry in France, I decided to create this dance-theater piece.

Although I still actively perform throughout France and successfully whipped my aging bones to dance with Kaori for our previous performances together, I felt that it would be physically too much at my age to come all the way to New York from Paris to dance. So, I reluctantly gave up on the opportunity to meet you all. Fortunately, the marvelous New York actor Paul Lazar agreed to play the role in my place, so I can leave it to him with great peace of mind.

— Yoshi Oida, October 2025

ARTIST'S NOTE - KAORI ITO

Since I first had the opportunity to work with Yoshi on an opera project in 2015, I knew I really wanted to be on the stage together with him. When I shared my wish with Yoshi, he agreed, and we immediately began to search for a story involving an older man and a younger woman. We landed on the play *Aya no Tsuzumi (The Silk Drum)* by Yukio Mishima — which felt especially fitting, as I knew that Mishima was a very good friend and mentor for Yoshi in his youth. It was also a good occasion for us to work with the great French writer Jean Claude-Carrière, who had already reached 83 years of age when we first began discussing this project.

I learned a lot from the process of creating this piece — including around the creative potential of the Japanese traditional three-part rhythmic structure *jyo ha kyu*, which starts slowly, “breaks” into a period of development and acceleration and then ends with a swift, final burst of action. This rhythm was everywhere—in our dramaturgy, in my choreography, in the music and within the growing relationship with Makoto, the musician himself, to this piece.

Across all versions of this piece, the old man is in a way the younger of the two characters, because he is honest, can fall in love and finds inspiration regardless of his age. In contrast, the young woman is afraid of aging, and she only learns how to trust or be loved through the pure love of this man... and yet she refuses his love until the end. It is a very tragic story for these two people.

I am looking forward to re-exploring this role beside Paul Lazar, who will undoubtedly offer his own dimension to the work.

— Kaori Ito, October 2025

ABOUT THE ORIGINAL NOH PLAY AND MISHIMA'S MODERN ADAPTATION

Le Tambour de Soie (The Silk Drum) is based on a modern noh play by Japanese author Yukio Mishima, which is itself based on an early 15th century noh play by an unknown author, *Aya no Tsuzumi*. In the original play, an old man who sweeps the floor of the palace garden steals a glance at an imperial consort and falls in love with her. The consort delivers a message to the old man, saying that she will appear before him if she hears the sound of a hand drum that hangs from a katsura tree beside the garden pond. The old man tries to hit the drum, but its head is made of silk and cannot sound. Suffering from distress, the old man leaps into the pond and drowns himself. After learning of the old man's fate, the consort is tormented by the sound of a hand drum coming from the pond. The ghost of the old man, appearing as a demon, suddenly rises from the pond and attacks the consort, demanding as karmic retribution that she make a sound with the silk drum. When she is unable to sound the drum, the ghost vanishes into the pond, declaring its eternal bitterness.

Inspired by traditional noh theater, Yukio Mishima selected several noh plays from the traditional repertoire and turned them into modern stage plays, publishing a total of eight "modern" noh plays during his lifetime. Mishima wrote his adaptation of *Aya no Tsuzumi* in 1951. While maintaining the core drama and many elements from the original noh play, Mishima updated the characters and setting, with an old handyman working for a law firm falling in love with a wealthy female customer at a dress shop.

ABOUT THE ARTISTS

Kaori Ito (Co-creator and "Dancer"), born in Japan into a family of artists, began training in classical dance at a very early age, followed by modern dance in New York. From 2003, she became a performer for leading European choreographers including Philippe Decouflé, Angelin Preljocaj, Alain Platel, Sidi Larbi Cherkaoui and James Thierrée. She began creating choreography in 2008, and continues to work as a choreographer on various commissions, including for Ballets C de la B, Chilean National Ballet, Japonismes and Ballet de Chemnitz / France Danse Allemagne; as part

of collaborations, including with Aurélien Bory, Denis Podalydès, Olivier Martin Salvan, Yoshi Oida and Manolo; and for her own company, Himé, which she founded in 2015. In 2015, she was awarded the Prix Nouveau Talent Chorégraphie by the SACD (Société des Auteurs et Compositeurs Dramatiques) and made a Chevalier de l'Ordre des Arts et des Lettres. In 2023, Ito was appointed as Director of the TJP, Centre dramatique national de Strasbourg – Grand Est. A polymorphous artist, she also produces short films, sound creations and visual works, including painting, drawing and silk-screening. She regularly collaborates in various capacities on theater and film projects.

Yoshi Oida (Co-Creator) is a Japanese actor, director and writer, born in Kobe in 1933. He has a master's degree in philosophy from Keio University. He first became known in Japan in 1953 for his work in television, cinema and contemporary theatre. While living in Japan, Oida worked and performed with Yukio Mishima. He was invited to France by Jean-Louis Barrault in 1968, where he began an extensive working relationship with Peter Brook. In 1970, he joined the International Centre for Theatrical Research (CIRT) founded by Peter Brook. He then took part in his most famous shows at the Bouffes du Nord Theatre: *The Iks* by Colin Turnbull, *La Conférence des Oiseaux* by Farid Al-Din Attar, *The Mahabharata (a Hindu epic)*, *The Tempest* by Shakespeare and *The Man Who Mistook His Wife For a Hat* by Oliver Sacks. He also acted in cinema for Peter Greenaway in *The Pillow Book* and has written three theoretical works for theatre which have been translated into several languages: *An Actor Adrift*, *The Invisible Actor* and *The Actor's Tricks*. Since 1975, in tandem with his acting, Oida has been in demand around the world as a director for theatre, operas and dance productions – staging productions including *Endgame* by Samuel Beckett, *Les Bonnes* by Jean Genet, *Nabucco* by Verdi, *Don Giovanni* by Mozart, *War Requiem* by Benjamin Britten, *La Frontière* by Philippe Manoury and many others.

Paul Lazar ("Custodian") is a founding member, along with Annie-B Parson, of Big Dance Theater. He has co-directed and performed in works for Big Dance since 1991, including commissions from the Brooklyn Academy of Music, the Walker Art Center, Dance Theater Workshop, Classic Stage Company and Japan Society. Lazar directed Christina Masciotti's *Social Security* at the Bushwick Starr, *Elephant Room* at St. Ann's Warehouse and Young Jean Lee's Obie Award-winning *We're Gonna Die* at Joe's Pub, as

well as a version of *We're Gonna Die* featuring David Byrne at the Meltdown Festival in London. Lazar also directed *Bodycast: An Artist Lecture* by Suzanne Bocanegra featuring Frances McDormand for the BAM Next Wave Festival and *Major Bang* for The Foundry Theatre at St. Ann's Warehouse. Lazar has appeared in The Wooster Group's *North Atlantic*, *Brace Up!* and *Emperor Jones* and *The Hairy Ape*. Other acting credits include *Tamburlaine* directed by Sir Michael Boyd, *The Three Sisters* directed by Austin Pendleton, Marie Irene Fornes' *Mudd*, Richard Maxwell's *Cowboys and Indians*, Young Jean Lee's *Lear*, *The False Servant* and *Richard The Third* directed by Brian Kulick. Lazar has acted in over 40 feature films, including *Snowpiercer*, *The Host*, *Mickey Blue Eyes*, *Silence of the Lambs*, *Beloved*, *Lorenzo's Oil* and *Philadelphia*.

Makoto Yabuki (Musician) was born in Tokyo, Japan, and received formal training as an architect at Musashino Art University. As a former theater artist with a decade-long career, he has worked extensively with the Black Tent Theatre and the Yokohama Boat Theater and performed in major venues throughout Japan as a musical instrument creator, composer, and performer. He composed the music for a French theater company's production of Yukio Mishima's *Dojoji*, which was performed at the Edinburgh Festival. He also composed the score for Yokohama Boat Theater's *Oguri Hangan*, which was presented at both the Edinburgh Festival and the New York International Theater Festival. In 1992, he founded the Bamboo Orchestra in Tokyo. This 12-member ensemble, consisting of percussionists playing Yabuki's original bamboo percussion instruments and traditional Japanese instrumentalists (shakuhachi, *shinobue*, *sho* and koto), has developed a unique musical language that emphasizes the natural resonance of organic materials. Yabuki also composed and conducted three musicals: *Tatsu no Ko Taro* (Aoyama Theater), *A Story on a Moonlit Night* (National Small Theater) and a Balinese version of *A Midsummer Night's Dream* (Theatre Cocoon). Since 1993, Yabuki has resided in the Marseille region of southern France, actively performing concerts worldwide, creating new music and directing numerous workshops. His recent major stage activities include sound design and performance for *Le Tambour de Soie*, staged in Europe and Japan. His signature work *Haiku-Haiku (Opéra de Bambou)*, which was performed at the Toulon Opera House in 2006, was remounted at the Aix-en-Provence open-air theater in 2022 and reprised at the Russet Conservatory in 2025.

Jean-Claude Carrière (Writer), 1931–2021, was a celebrated French novelist, screenwriter and actor, best known for his extensive collaborations with surrealist director Luis Buñuel on films including *The Discreet Charm of the Bourgeoisie* and *That Obscure Object of Desire*. He won an Academy Award for Best Short Film for *Heureux Anniversaire* and received an Honorary Oscar in 2014 for his lifetime work in writing approximately 80 screenplays, as well as for his essays, fiction, translations and interviews. Carrière was also a regular screenwriter for Peter Brook including adaptations of *The Mahabharata (a Hindu epic)*, wrote many books including *Violence and Compassion* co-authored with the Dalai Lama and was a key figure in French cinema, helping to establish the state film school La Fémis. *Le Tambour de Soie (The Silk Drum)* was Mr. Carrière's final work before his passing in 2021.

Yukio Mishima (Original Author), born Kimitake Hiraoka, 1925 –1970, born Kimitake Hiraoka, 1925 –1970, was a Japanese author, poet, and playwright. He is considered one of the most important postwar stylists of the Japanese language, and was nominated for the Nobel Prize in Literature five times in the 1960s. In his later years, he acted in his own plays and modeled for photography, and also grew increasingly active as an ultra-nationalist, culminating with an attempted coup d'état that culminated in Mishima's *harakiri* suicide. For more information about Mishima, please refer to the timeline below.

ABOUT L'ALLIANCE NEW YORK AND CROSSING THE LINE FESTIVAL

L'Alliance New York is an independent, not-for-profit organization committed to providing its audience and students with engaging French language classes and audacious multi-disciplinary programming that celebrates the diversity of francophone cultures and creativity around the world. A welcoming and inclusive community for all ages and all backgrounds, L'Alliance New York is a place where people can meet, learn, and explore the richness of our heritages and share discoveries. L'Alliance New York strives to amplify voices and build bridges from the entire francophone world to New York and beyond.

Crossing The Line is a citywide festival that engages international artists and New York City audiences in artistic discovery and critical dialogue to re-imagine the world around us. Crossing The Line is produced by L'Alliance New York in partnership with leading cultural institutions.

YUKIO MISHIMA TIMELINE

<u>Year</u>	<u>Mishima's Life</u>	<u>Historical Events</u>
1925	Kimitake Hiraoka (known by his pen name Yukio Mishima) is born. Taken to live with his aristocratic grandmother Natsuko, who raises him in strict isolation.	Passage of the Peace Preservation Act in Japan. This law gave the Japanese police widespread power in curbing dissent.
1926		The emperor Yoshihito dies, marking the end of the Taisho period. His son, Hirohito, becomes the new emperor; Japan's Showa period begins.
1931	Admitted to the Gakushuin, a private school established to educate the children of Japan's nobility, including the Imperial Family. Begins to develop an interest in poetry and haiku.	Japan begins military aggression in Manchuria.
1936		The February 26 Incident takes place, in which a group of young Imperial Japanese Army officials attempts to overthrow the Japanese government. Although several officials are assassinated, the coup d'état fails. The incident inspired Mishima to write a famous short novel, <i>Patriotism</i> , published in 1961.
1937	Enters Gakushuin's middle school and returns to live with his immediate family.	Sino-Japanese War begins.
1938	Writes his first short novels, <i>Zazen Monogatari</i> (<i>Tale of Zazen</i>) and <i>Sukanpo</i> (<i>Sorrel Flowers</i>), which are published in Gakushuin's school fan-zin, <i>Hojin-kai</i> . Has his first experience seeing a kabuki play (<i>Chushingura</i>) and a noh play (<i>Miwa</i>) with his grandmother Natsuko. This has a profound impact on Mishima, who becomes a frequent attendee of traditional Japanese theater throughout his adult life.	

1939	Grandmother Natsuko dies.	World War II begins.	1950	Begins work on his first modern adaptation of a traditional noh play, <i>Kantan</i> . Publishes <i>Thrust of Love</i> , which later became a movie produced by film studio Nikkatsu in 1966..	Korean War begins. On July 2, a young novice monk burns down Kinkaku-ji, a Zen Buddhist temple in Kyoto, in an intentional act of arson.
1941	First publication of his short story, <i>Hanazakari no Mori (Forest in Full Bloom)</i> , at 16. Uses the pen name “Yukio Mishima” (adopted in part to avoid backlash from his father, who disapproved of his writing).	Soviet-Japanese nonaggression pact signed in April. Japan attacks Pearl Harbor in December. The U.S. declares war on Japan.	1951	Publishes his novel <i>Kinjiki (Forbidden Colors)</i> . Visits gay bars while working on the novel. Takes his first trip abroad. Writes his second modern adaptation of a traditional noh play, <i>Aya no Tsuzumi</i> .	
1944	Graduates from Gakushuin's high school, delivering the valedictorian speech. Receives a draft notice for the Imperial Japanese Army and barely passes his conscription examination. Enrolls in Tokyo University (in the Faculty of Law, at his father's behest).		1952	Writes his third modern adaptation of a traditional noh play, <i>Sotoba Komachi</i> .	American occupation of Japan ends, and Japan's sovereignty is restored.
1945	In February, misdiagnosed with tuberculosis and fails his medical check on convocation day; declared unfit for service and sent home. In June, receives his first fee for publishing with the short story <i>Esugai no Kari (Esugai's Hunting)</i> , published in <i>Bungei</i> magazine.	The United States detonates two atomic bombs over Hiroshima and Nagasaki. Japan surrenders to the United States, ending World War II / the Pacific War. American occupation of Japan begins.	1954	Publishes <i>Shiosai (The Sound of Waves)</i> . Falls in love with Sadako Toyoda, who becomes a model for several characters in his writing, including within <i>Hashi-zukushi (The Seven Bridges)</i> . Writes his fourth modern adaptation of a traditional noh play, <i>Aoi no Ue (The Lady Aoi)</i> .	
1946	Meets Japanese author Yasunari Kawabata (1899—1972), who becomes a critical mentor and friend for the remainder of Mishima's life.	Many nationalist literary figures are branded “war criminal literary figures,” and many officials are purged from public office.	1955	Completes his fifth modern adaptation of noh play, <i>Hanjo</i> , and publishes all five plays in the collection <i>Five Modern Noh Plays</i> . Begins a rigorous program of bodybuilding and martial arts training to create a “perfect” physical body, maintaining this training regimen throughout the rest of his life.	
1947	Goes to work for the Japanese Ministry of Finance.		1956	Writes and publishes <i>Kinkakuji (The Temple of the Golden Pavilion)</i> , based on a real 1950 arson incident. Mishima's short story <i>The Seven Bridges</i> has its first publication. <i>The Sound of Waves</i> becomes the first of Mishima's novels to receive an English translation, and is published	
1948	Resigns from his job at the Ministry of Finance and decides to support himself through writing. Publishes his first play, <i>Kataku (Burning House)</i> . Begins work on the semi-autobiographical novel <i>Confessions of a Mask</i> .				
1949	Publishes <i>Confessions of a Mask</i> , exploring themes of identity and sexuality, which made him a celebrity (at the age of 24). <i>Kataku</i> is premiered in Tokyo.				

	by New York's publishing house, Alfred A. Knopf. The collection <i>Five Modern Noh Plays</i> is published shortly after, with an English translation by Donald Keene.			the Shimanaka Incident due to a rumor that Mishima recommended Fukazawa's short story for publication and receives hundreds of death threats. Mishima denies the claim and criticizes the assassin as unpatriotic.	Fukazawa publishes a short story in the magazine <i>Chuo Koron</i> which features a dream sequence depicting the beheading of the Emperor, a young man breaks into the home of the <i>Chuo Koran</i> president, murdering his maid and severely wounding his wife. In response, literary and artistic depictions of the Emperor become "taboo" among writers and the mass media.
1957	Invited to the United States by the book publisher Alfred A. Knopf. Writes a modern adaptation of the kyogen play <i>Busu (Poison)</i> at the request of an American producer, but the play is never performed in Mishima's lifetime. Relationship with Toyoda ends.				
1958	Mishima marries Yoko Sugiyama, the daughter of a well-known Japanese traditional painter. Develops a dance drama based on <i>The Seven Bridges. Enjo (Conflagration)</i> , a film adaptation of <i>The Temple of the Golden Pavilion</i> , is released.		1962	Son Ichihiro is born.	
1959	Daughter Noriko is born. Mishima publishes <i>Kyoko no Ie (Kyoko's House)</i> , one of his most ambitious works to date, but the novel is widely panned, becoming his first major professional setback.		1963	Begins modelling, featuring as the photo model in the photographer Eikoh Hosoe's book <i>Bara-kei (Ordeal by Roses)</i> . The novel <i>Gogo no Eiko (The Sailor Who Fell From Grace with the Sea)</i> is published. Leaves theater troupe Bungakuza after actors refuse to perform his play <i>The Harp of Joy</i> for its anti-communist views. He forms his own troupe with politically disaffected members of Bungakuza, called the Neo Littérature Théâtre. First Nobel prize nomination.	
1960	Publishes commentary on the Anpo protests in the <i>Mainichi Shinbun</i> newspaper, entitled "A Political Opinion," critical of leftist protestors. Mishima's writing becomes increasingly overtly political over the following decade. Stars in his first major film, <i>Karakkaze Yaro (Afraid to Die)</i> , for which he also sings and writes lyrics for the main theme song.	The Anpo protests take place in response to the United States —Japan Security Treaty, which would allow the United States to maintain military bases in Japan. On June 15, hundreds of thousands of protestors march on the National Diet and are attacked by ultranationalist counter-protestors. A young Tokyo University student protestor is killed.	1964	Second Nobel Prize nomination.	The Olympics are held in Tokyo.
			1965	Mishima's all-female play <i>Madame de Sade</i> is premiered in Tokyo. Third Nobel Prize nomination.	
			1966	Writes and directs the film <i>Patriotism</i> , based on his short story of the same name, which becomes a huge success in Japan.	
1961	Publishes one of his most famous short stories, <i>Yukoku (Patriotism)</i> , based on Japan's February 26 Incident in 1936. Embroiled in	The right-wing terrorist attack known as the Shimanaka Incident takes place. After Japanese author Shichiro	1967	Completes the first book in his <i>The Sea of Fertility</i> tetralogy, <i>Haru no Yuki (Spring Snow)</i> . Fourth Nobel Prize nomination. Undergoes some basic training in Japan's Self-Defense Forces in secret. Starts practicing karate.	

1968

Establishes the Roman Theater troupe after a schism occurs in Neo Littérature Théâtre. Forms the Tateno Kai (Shield Society), a private militia of young men dedicated to defending traditional Japanese values. Fifth Nobel Prize nomination; regarded as a major contender, but the Prize is instead awarded to his mentor Yasunari Kawabata.

1969

Publishes *Honba (Runaway Horses)*, the second book in the *The Sea of Fertility* tetralogy.

1970

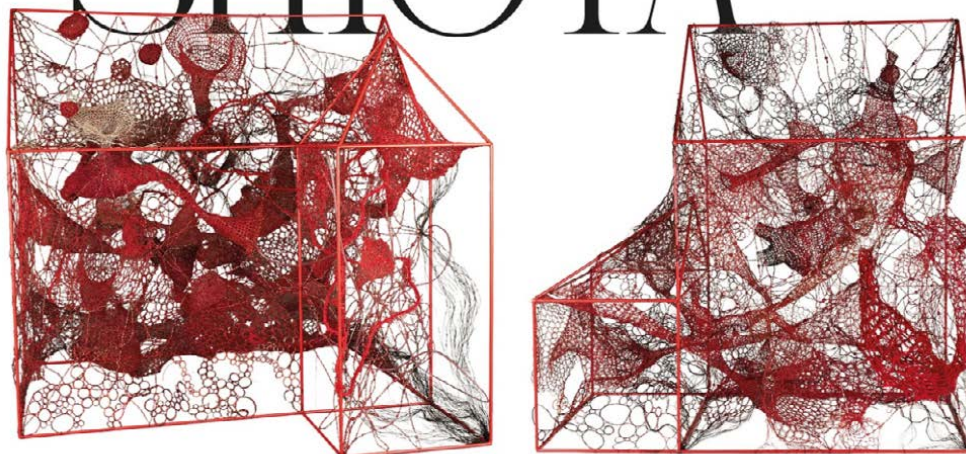
Publishes *Akatsuki no Tera (The Temple of Dawn)*, the third book in the *The Sea of Fertility* tetralogy. On November 25, Mishima delivers the fourth and final manuscript of the tetralogy, *Tennin Gosui (The Fall of the Angel)* to his publisher. On the same day, he leads an attempted coup of the Japanese government with four members of the Tateno Kai, kidnapping a Japanese army commander and attempting to rally troops at a military base. After his impassioned speech is met with indifference, he commits ritual suicide (*seppuku*).

"New Left" activists engage in major protests at Japanese universities, which continue through the following year.

The Japan World Expo, Osaka, opens in March. The United States-Japan Security Treaty is renewed in June, which draws a series of Anpo protests but on a smaller scale compared to the 1960s.

塩田千春

CHIHARU SHIOTA



TWO HOME COUNTRIES

SEPTEMBER 12, 2025 – JANUARY 11, 2026

JAPAN SOCIETY | NEW YORK

OFFSITE WORKSHOP

Family Dance Workshop with Kaori Ito

Presented by L'Alliance New York

Saturday, October 25 at 10:15 am



Kaori Ito is a France-based Japanese dancer, choreographer and director of the TJP Strasbourg—one of France's premiere theaters for young audiences. Ito leads an offsite family dance workshop at L'Alliance New York (22 East 60th Street, New York) in conjunction with her performances of *Le Tambour de Soie (The Silk Drum)* at Japan Society.



For further details and registration, please visit lallianceny.org:

The Yukio Mishima Centennial Series: Emergences continues in November with:

PERFORMING ARTS TALK

MISHIMA: LEGACY -

Keiichiro Hirano and Susan Napier in Conversation

Thursday, November 6 at 6:30 pm



Esteemed novelist Keiichiro Hirano and noted Mishima and anime/manga scholar Dr. Susan J. Napier discuss the complex life and phenomenal global impact of eminent Japanese author Yukio Mishima.

CONTEMPORARY DANCE | WORLD PREMIERE

The Seven Bridges (Hashi-zukushi)

Saturday, November 15 at 7:30 pm

Sunday, November 16 at 2:30 pm

—Followed by an Artist Q&A



Tokyo-based dance-theater company CHAiroidPLIN infuses eye-popping color, catchy music, arresting movement and slapstick humor into Mishima's little-known short story about four women who embark on a superstition-bound journey to have their wishes granted.

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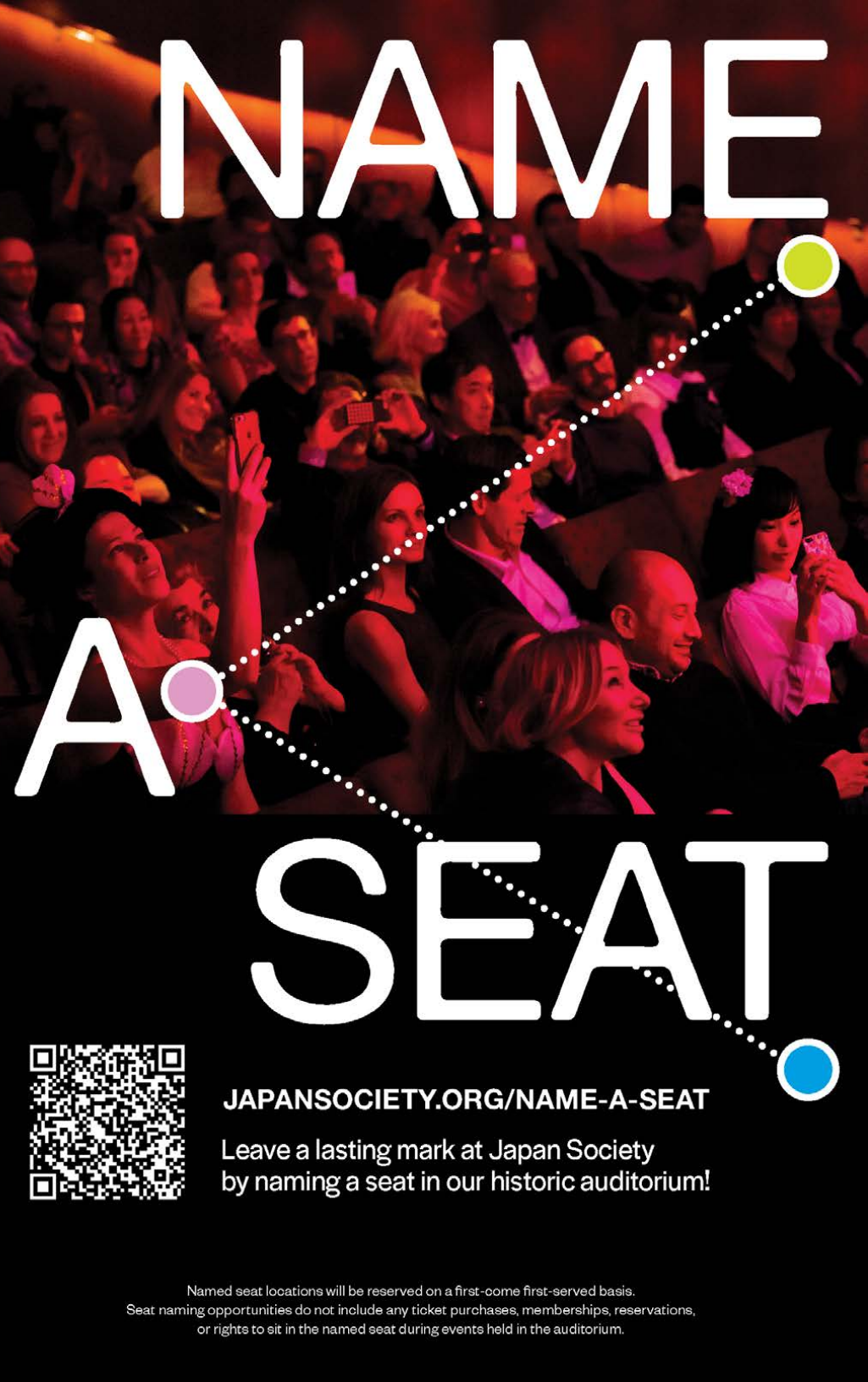
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