

O P E N I N G F E S T I V A L

KRANNERT CENTER FOR THE PERFORMING ARTS  
STUDIO THEATRE, APRIL 19 AND 20, 1969

SHOZO SATO  
KABUKI DANCES FROM JAPAN



Storyteller, Ed Kelly





WHEN A NEW THEATRE IS DEDICATED IN JAPAN,  
it is an ancient custom to invoke the blessing  
of the gods upon the building. Shozo Sato, with  
the assistance of Kimiko Gunji  
and Takehiko Kato, will offer this supplication  
at the beginning of each of his performances.



CLASSICAL DANCE      *Music of Ogie School*

Yashima, a tale of 12th Century civil war in Japan draws influence from the classic stylization of the Noh drama and contains a minimum of movement in pure dance form.

The attitudes are generally more abstract than realistic. Defined controlled movements are characteristic of this dance.

*Shozo Sato*

KABUKI DANCE      *Music of Nagauta School*

Urashima, Tale of the Fisherman, contains much of the acting qualities of Kabuki. There is considerable narrative dramatization, for instance in showing the advancing ages of the fisherman. Also, this dance makes use of stage props to a greater than ordinary degree. The highly-polished form of the dance uses a maximum of movement.

*Shozo Sato*



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## I N T E R M I S S I O N

### KABUKI DANCE     *Music of Tokiwazu School*

Yama Uba, Woman in the Mountains, derives  
basically from Kabuki but owes its costumes  
to the Noh drama. Movements of the dance  
are highly constrained to complement the  
dignity of the woman's character.

Shozo Sato

KOUTA DANCE     *Music Kouta, Little Song*

Mushi No Ne, Sound of Insects

Hatsuhar Ya, Dance for New Year's Day

These two short dances are especially choreographed to perform in the home, hence the movements are greatly circumscribed with gestures used to a maximum extent to portray beauty of the seasons in human emotions.

*Kimiko Gunji*

KABUKI DANCE     *Music of Nagauta School*

Fuji Musume, The Wistaria Flower Girl, is typically Kabuki, a fantasy, using colorful costume and stage settings with unrestrained movement

*Shozo Sato*



SHOZO SATO was born in Ikutaku, Kobe City, Japan in 1933. He obtained a degree in fine arts from Bunka Gakuin College, Tokyo, a well-known school in which painters, sculptors and actors receive special training. Mr. Sato has also received diplomas in flower arrangement - a subject upon which he has written & published the definitive work in English-, classical dance, the tea ceremony, and he has studied music at the Tokyo Seisen School. His dramatic training took place at Toho Academy, Tokyo. In Kabuki, Mr. Sato was a special student of Nakamura Kanzaburo XVII. During the last decade, Mr. Sato has taught in Japan & in the United States. Arriving in this country in April, 1964, Mr. Sato made his first appearance on this campus in May of that year. His exhibition of original paintings, sculpture, & flower arrangements were seen this season at the Illini Union Gallery. The Japanese costumes & props are from Mr. Sato's personal collection.

*Scenery designed by John Boyt*

*Lighting designed by Ray Caton*

*Sound supervised by Jaap Spek*

*Stage Manager : Sister Germaine*

No taking of photographs during the performance

Notes for Program: Shozo Sato, Kabuki Dances from Japan

Paper textured on printed side.

Pages printed on one side only. Blank facing pages between each printed page not included in scan.