



THE DEPUTY SECRETARY-GENERAL

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29 May 2007

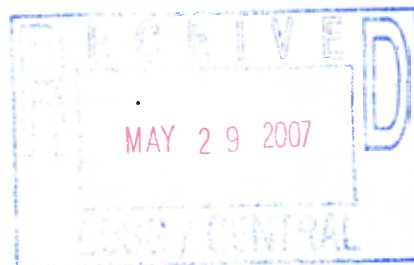
Excellency,

I would like to thank you for your letter of 8 May, inviting me to address the Forum of Small States (FOSS) on 13 June 2007, on my priorities as Deputy Secretary-General of the United Nations and on the issue of System-Wide Coherence.

I am honoured by this invitation and I am pleased to accept. I will be delighted to address the members of the FOSS and share my views with them on the above issues.

Please, accept, Excellency, the assurances of my highest consideration.

Asha-Rose Migiro



His Excellency  
Mr. Vanu Gopala Menon  
Permanent Representative of the Republic of  
Singapore to the United Nations  
Chairman of the forum of Small States  
New York

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Martine Thérér  
25/5/07

27-06511

# Transmission Log

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THE DEPUTY SECRETARY-GENERAL

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A handwritten signature in dark ink, appearing to read 'Asha-Rose Migiro'.

Asha-Rose Migiro

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Mr. Vanu Gopala Menon  
Permanent Representative of the Republic of  
Singapore to the United Nations  
Chairman of the forum of Small States  
New York

Silvia

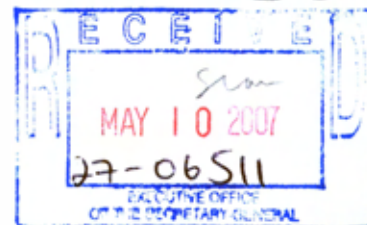


PERMANENT REPRESENTATIVE  
OF THE REPUBLIC OF SINGAPORE  
TO THE UNITED NATIONS

231 EAST 51ST STREET, NEW YORK, N.Y. 10022  
TEL (212) 826-0840, EXT. 104 • FAX (212) 826-2964  
<http://www.mfa.gov.sg/newyork>

8 May 2007

Her Excellency Dr Asha-Rose Migiro  
Deputy-Secretary-General  
Room S-3862A, United Nations  
New York, NY 10017



Dear Deputy SG,

**INVITATION TO ADDRESS THE FORUM OF SMALL STATES  
(FOSS)**

I am writing to invite you to address members of the Forum of Small States (FOSS) some time in the near future, if possible on **Wednesday, 13 June 2007**. It will be a good occasion for members of FOSS to listen first-hand to your views, including your priorities as Deputy-Secretary-General of the United Nations. You could also give us your views on how you intend to deal with the issue of System-Wide Coherence (SWC).

For your information, FOSS is composed of Member States of the UN with a population of less than 10 million. It is more than a decade old and comprises 98 Member States or half the total UN membership. (Attached is a list of the current members.) Singapore has been chairing FOSS since its inception in 1993. It is a unique forum in the UN in that it is (a) totally informal with no financial dues or other membership obligations and (b) more importantly, it cuts across the usual North-South and East-West divides and includes both developed and developing countries.

I hope you will be able to address the member states of FOSS. For your information, the meetings are usually held at the **Permanent Mission of Singapore** located at **231 East 51<sup>st</sup> Street (between 2<sup>nd</sup> and 3<sup>rd</sup> Avenues)**. The session will start at **4.00 pm**. The opening remarks/address will be followed by a Q&A session-cum-discussion. All in all, I expect the session to last for about an hour and a half. This will be followed by a short reception.

With warm regards,

Yours *smully*



**VANU GOPALA MENON**  
Ambassador and Permanent Representative  
and Chairman of the Forum of Small States

Enc

# MEMBERS OF THE FORUM OF SMALL STATES (FOSS)

1	Albania	49	Libya	97	Vanuatu
2	Andorra	50	Liechtenstein	98	Zambia
3	Antigua & Barbuda	51	Lithuania		
4	Armenia	52	Luxembourg		
5	Austria	53	Macedonia		
6	Azerbaijan	54	Maldives		
7	Bahamas	55	Malta		
8	Bahrain	56	Marshall Islands		
9	Barbados	57	Mauritania		
10	Belize	58	Mauritius		
11	Benin	59	Moldova		
12	Bhutan	60	Monaco		
13	Bolivia	61	Mongolia		
14	Botswana	62	Montenegro		
15	Brunei Darussalam	63	Namibia		
16	Bulgaria	64	Nauru		
17	Burundi	65	New Zealand		
18	Cambodia	66	Nicaragua		
19	Cape Verde	67	Norway		
20	Central African Republic	68	Oman		
21	Comoros	69	Palau		
22	Costa Rica	70	Panama		
23	Croatia	71	Papua New Guinea		
24	Cyprus	72	Paraguay		
25	Czech Republic	73	Qatar		
26	Denmark	74	Rwanda		
27	Djibouti	75	Saint Kitts and Nevis		
28	Dominican Republic	76	Saint Lucia		
29	El Salvador	77	Samoa		
30	Estonia	78	San Marino		
31	Fiji Islands	79	Senegal		
32	Finland	80	Seychelles		
33	Gabon	81	Sierra Leone		
34	Gambia	82	Singapore		
35	Grenada	83	Slovakia		
36	Guinea-Bissau	84	Slovenia		
37	Guyana	85	Solomon Islands		
38	Haiti	86	Suriname		
39	Honduras	87	Swaziland		
40	Iceland	88	Sweden		
41	Ireland	89	Switzerland		
42	Jamaica	90	Timor-Leste		
43	Jordan	91	Togo		
44	Kuwait	92	Tonga		
45	Kyrgyzstan	93	Trinidad and Tobago		
46	Lao PDR	94	Tunisia		
47	Latvia	95	United Arab Emirates		
48	Lesotho	96	Uruguay		



# Heisei Nakamura-za in New York at Lincoln Center



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This is THE REAL "KABUKI"

July 17-22

法界坊

隅田川続俳

Hokaibo

'Sumidagawa -  
Gonichi No Omokage'

July 16th only

連獅子

Renjishi

'The Trials of Life'

Nakamura-za N.Y. Tour Executive Committee

July 16-22, 2007

## CAST -Hokaibo-

法界坊 / Hokaibo

中村 勘三郎

Nakamura Kanzaburo

権左衛門 / Gonzaemon

坂東 彌十郎

Bando Yajuro

正八 / Shohachi

片岡 亀蔵

Kataoka Kamezo

杉羅 / Okumi

中村 扇雀

Nakamura Senjaku

鎌和歌 / Yoda, is really Matsuda

中村 勘太郎

Nakamura Kantaro

勘十郎 / Kanjuro

笹野 高史

Sasano Takashi

甚三郎 / Jinzaburo

中村 橋之助

Nakamura Hashinosuke

野分霞 / Nowake-hime

中村 七之助

Nakamura Shichinosuke

演出 / Direction

串田 和美

Kushida Kazuyoshi

## CAST -Renjishi-

狂言師 / Kyogenshi  
(a performer, later a spirit of a lion)

中村 勘三郎

Nakamura Kanzaburo

通念 / Hennen

(a priest)

中村 扇雀

Nakamura Senjaku

狂言師 / Kyogenshi  
(a performer, later a spirit of a lion)

中村 勘太郎

Nakamura Kantaro

通念 / Rensen

(a priest)

中村 橋之助

Nakamura Hashinosuke

狂言師 / Kyogenshi  
(a performer, later a spirit of a lion)

中村 七之助

Nakamura Shichinosuke

Produced by Shochiku Co., Ltd



This is THE REAL "KABUKI"

平成中村座

Heisei Nakamura-za in New York  
at Lincoln Center

### Renjishi

Renjishi is a dance number based on an old Chinese legend. It depicts the legendary Renjishi lion giving his cub a Spartan upbringing by pushing it over the edge of a cliff to teach it the basics of survival.

Usually, Renjishi is performed by two Kyogen actors portraying a father and his son, but this time, it has been partially revised so that Kanzaburo (the shishi) can dance with both of his sons, Kantaro and Shichinosuke. This dance will only be performed on the first night, July 16th, and will demonstrate that a parent's love for their children is the same throughout the world.

-Kushida's world-

### Hokaibo 'Sumidagawa Gonichi No Omokage'

'Sumidagawa Gonichin No Omokage' is better known by the simpler title of Hokaibo - the name of the rogue central character of the play.

Hokaibo is ostensibly a 'bonze' with a shaven head donning priestly garb, but the appearance is misleading as he is entirely uninhibited in his lust which he seeks to satisfy with little regard for others. This makes for the comedy of the play, with Hokaibo being portrayed with a humorous lack of scruples, the cause of much joviality.

Kanzaburo's role as Hokaibo garnered tremendous acclaim when the play was performed at the Heisei Nakamura-za in Japan in 2000 and this will be the first time Hokaibo has been performed abroad. Kanzaburo and his Heisei Nakamura-za theater company will bring this exciting show to New York to better enable spectators to reach out and touch traditional Japanese culture just like they did during his hugely popular sold-out North American debut at the Lincoln Center Festival 2004.

July 17 - 22

# 法界坊

隅田山続俳

## Hokaibo

'Sumidagawa-Gonichi No Omokage'

演出 串田 和美  
Direction Kushida Kazuyoshi

July 16th only

# 連獅子 Renjishi

'The Trials of Life'



中村 勘三郎  
Nakamura Kanzaburo



中村 橋之助  
Nakamura Hashinosuke



中村 勘太郎  
Nakamura Kantaro



中村 七之助  
Nakamura Shichinosuke



笹野 高史  
Sasano Takashi



片岡 亀蔵  
Kataoka Kamezo



坂東 彌十郎  
Bando Yajuro



中村 扇雀  
Nakamura Senjaku

### 中村 勘三郎 Nakamura Kanzaburo

法界坊 / 法界坊  
Hokaibo / Hokaibo  
連獅子 / 狂言師  
Renjishi / Kyogenshi  
(a performer, later a sprit of a father lion)

### 中村 扇雀 Nakamura Senjaku

法界坊 / お福  
Hokaibo / Okumi  
連獅子 / 遍念  
Renjishi / Hennen (a priest)

### 中村 橋之助 Nakamura Hashinosuke

法界坊 / 甚三郎  
Hokaibo / Jinzaburo  
連獅子 / 遍念  
Renjishi / Rennan (a priest)

### 坂東 彌十郎 Bando Yajuro

法界坊 / 權左衛門  
Hokaibo / Gonzaemon

### 中村 勘太郎 Nakamura Kantaro

法界坊 / 要助 実松若  
Hokaibo / Yosuke, in reality Matsuwaka  
連獅子 / 狂言師  
Renjishi / Kyogenshi  
(a performer, later a sprit of a lion cub)

### 中村 七之助 Nakamura Shichinosuke

法界坊 / 野分姫  
Hokaibo / Nowake-hime  
連獅子 / 狂言師  
Renjishi / Kyogenshi  
(a performer, later a sprit of a lion cub)

### 片岡 亀蔵 Kataoka Kamezo

法界坊 / 正八  
Hokaibo / Shohachi

### 笹野 高史 Sasano Takashi

法界坊 / 勘十郎  
Hokaibo / Kanjuro

Tickets: Avery Fisher Hall  
Broadway at 65th Street

Hokaibo ¥25, \$50, \$75, \$100, \$125, \$200

Renjishi ¥25, \$50, \$75, \$100, \$200, \$250

### HOW TO ORDER

BY PHONE Center Charge 212-721-6500\*  
9:00 a.m. - 9:00 p.m. Every day

ON LINE www.lincolncenter.org\*

\*A per-ticket service charge will apply

## July 16-22, 2007

### SCHEDULE

DAY	16	17	18	19	20	21	22
WEEK	MON	TUE	WED	THU	FRI	SAT	SUN
14:00							
19:30							

Nakamura-za N.Y. Tour Executive Committee

Produced by Shochiku Co. Ltd



## LINCOLN CENTER FESTIVAL REVIEW

**Nakamura** Senjaku, left, and Nakamura Kankuro in "Natsumatsuri Naniwa Kagami" or "Summer Festival: A Mirror of Osaka," a centuries-old ritual Kabuki drama presented by a Japanese troupe at Lincoln Center.

By BEN BRANTLEY

The **murder** takes **place** amid the **glowing** firelight of torches. And the whole **scene** seems to occur in a flickering shadow world beyond conscious thought. The struggle is ornately stylized, a **repetitive** series of images frozen and fluid. Yet the **audience** feels more poignantly concentrated than it ever does in a crime or horror movie. And at **last** one image — of the victim rising from a brown pool, coated in mud — feels destined to show up in your nightmares.

Who would have thought that the most compelling alternative to this seminar's action flicks would come

from a Japanese theater troupe's resurrecting a ritualized centuries-old drama? The Heisei Nakamura-za company's "Summer Festival: A Mirror of Osaka" ("Natsumatsuri Naniwa Kagami") turns out to provide thrills that "Spider-Man 2" can't deliver.

Staged in Damrosch Park, in a tent scrupulously decorated in the theme of the Kabuki theaters of more than 200 years ago, this vibrant addition to the Lincoln Center Festival 2004 features not only the harrowing death scene described above but also a pulse-racing rooftop chase that gives fresh and startling meaning to the notion of special effects. Presented in a style that both adheres to and tweaks theatrical tradition, this winding tale of class, crime, honor and shame is def-

nely not just for culture vultures.

Directed by Kushida Kazuyoshi, and **starring** the celebrated Kabuki actor Nakamura Kankuro, "Summer Festival" offers New Yorkers a jolting, healthy dose of cultural disorientation.

The show's creators have said they wanted to create the **Japanese equivalent** of Kabuki, the truly popular entertainment it was in the Edo (now Tokyo) of the 1600's. **Known** as Shakespearean **tragedies** was in Elizabethan London. Rowdy actors stroll the aisles. An amplified English-speaking voice, which brings to mind a sideshow Barker promising pleasures, comments on the preshow **action**, which

Continued on Page 5

## Continued From Table 2014-1902

This peculiar introduction doesn't seem to anticipate the shifts in mood and technique that follow. Initially it's easy for those new to Kabuki to leap an armed, patrolling distance from the exotic proceedings on the stage, which extends into an audience-intersecting runway. Much of what's happening seems like an Eastern variation on Western vaudeville, with acts that include an old

And as **reminded** in simultaneous English translation via headphones, the dialogue can seem quaint to the point of parody. ("Seems you've taken up religion, with those prayer beads round your ear.") As for the plot, it condenses a performance that would normally consume at least a whole day into under three hours, it is a maze of confounding narrative detours. (The story mainly concerns a high-born young man's courtship and the lower-class friends who have **tried** to protect the boys.)

All the characters, male and female, are played by men, in keeping with Kabuki practice. They are as mannered and symbolic as figures in Japanese woodcuts, with expressions that even in moments of an-

guish and ecstasy are fixed, clear and serene. **One** can determine a person's essential nature by the curl of his drawn eyebrows or, in the case of a nasty old man, by the set of his face-concealing hat.

Yet the longer you watch the performers, the more you sense a complexity beneath the semaphoric gestures and grimaces, underscored by the tense percussive and meditative string sounds of the onstage musicians, hidden behind hampered screens. The gruff, *lourde* humor of the opening scenes melts into a prayer: psychotheatrical landscape that

The startling moment that signals this **transformation** occurs when a beautiful young woman presses a hot poker against her chest: to mar her beauty

NATSUMATSURI NANIWA  
KAGAMI

**YAGAMI**  
**The Summer Festival:**  
**A Mirror of Osaka**  
by Nanaki Senryu, Miyoshi Shiroku and Tadeo Hozume; directed by Katsuda Kazuyoshi, with additional material by Takemitsu Tokuzane; sets by Kanao Yumiko; lighting by Sato Shigeo; technical director, Kanao Yoshitane; stage manager, Takemitsu Tokuzane; stage director, Fujimori Jiro; Heisei Nakamura 21, P. 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 89

for reasons of honor. "Now the unexpected has happened," she says in a syllable-stretching keen, a soft cry of

both victory and pain. The woman is played by Mr. Kankuro, who is descended from 18 generations of Kabuki performers.

His delicate interpretation of this scene alone justifies his reputation as a peerless actor. But Mr. Kan-kuro, who also portrays **Kurobei**, the show's impulsive hero, offers much more evidence of his precisely honed skills. It is Danshichi who commits the murder that ends the first act.

And in a diabolical pas de deux with the superb **Takashi** Takashi, who portrays Danshichi's vicious, grizzled father-in-law, Mr. Kankuro creates the double sense of a violent act as it happens and as it will persist in the perpetrator's haunted memory in the future.

second act, the tone shifts yet again, ~~this~~ time into a rousing, athletic physicality, as Danshichi turns action hero to elude a battalion of pursuers. As the chase grows more frenzied, continuing changes in perspective and scale are rendered through sets, lighting and jaw-dropping choreography of a vast ensemble.

This is rock 'em, soft 'em theater that keeps the adrenaline pumping. But the visual focal point remains a small geometric shape: the red crescent on Danshichi's brow, an emblem of the murder he committed and as damning as the mark of Cain. The image lends a somber, persistent bass line to the exhilarating symphonic swell of the swashbuckling. Even in the midst of noisy, frankly lurid entertainment, a quiet voice of shame and fear refuses to be silenced.



# The Arts

## The New York Times

LINCOLN CENTER FESTIVAL REVIEW

### The Stuff of Nightmares in a Kabuki Carnival Maze



Nakamura Senjaku, left, and Nakamura Kankuro in "Natsumatsuri Naniwa Kagami" or "Summer Festival: A Mirror of Osaka," a centuries-old ritual Kabuki drama presented by a Japanese troupe at Lincoln Center.

By BEN BRANTLEY

The murder takes place amid the wavering firelight of torches. And the whole scene seems to occur in a flickering shadow world beyond conscious thought. The struggle is unrelentingly visceral, a repetitive series of images frozen and then, yes, the viewer feels more poignantly concentrated than it ever does in a crime or horror movie. And at least one image — of the victim rising from a brown pool, coated in mud — feels destined to show up in your nightmares.

Who would have thought that the most compelling alternative to this summer's action flicks would come

from a Japanese theater troupe's resurrection of a ritualized centuries-old drama? The Heisei Nakamura-za company's "Summer Festival: A Mirror of Osaka" ("Natsumatsuri Naniwa Kagami") turns out to provide thrills that "Spider-Man 2" can't deliver.

Staged in Damrosch Park, in a 1930 scrupulously designed in the image of the Kabuki theaters of more than 300 years ago, this vibrant addition to the Lincoln Center Festival 2004 features not only the harrowing death scene described above but also a pulse-racing rooftop chase that gives fresh and startling meaning to the notion of special effects. Presented in a style that both adheres to and breaks theatrical tradition, this winding tale of class, crime, honor and shame is defi-

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Directed by Kishida Kazuyoshi, and starring the celebrated Kabuki actor Nakamura Kankuro, "Summer Festival" offers New Yorkers a jolting, healthy dose of cultural disorientation.

The show's creators have said they wanted to create the carnivalesque atmosphere of Kabuki as the only popular entertainment in Japan in the Edo period (Tokyo) of the 1600's, rather than Shakespearean theater was in Elizabethan London. Rowdy actors stroll the aisles. An amplified English-speaking voice, which brings to mind a sideshow barker promising pleasures, comments on the preshow action, which

Continued on Page 3

### The Stuff of Nightmares Endured, and Even Enjoyed, in a Kabuki Carnival Maze

includes a fight, mid-act, among the performers.

This peculiar introduction doesn't begin to anticipate shifts in mood and lighting that follow. Initially it's easy for those new to Kabuki to keep an amused, bemused distance from the main proceedings on the stage, which consists of a subtle, almost imperceptible, but not un-

And as rendered in simultaneous English translation via headphones, the dialogue can seem quaint to the point of parody. ("Seems you've taken up religion, with those prayer beads round your ear.") As for the plot, which unfolds in a perfect manner that would normally consume at least a whole day into under three hours, it is a maze of confounding narrative intricacies. (The story nominally concerns a high-born young man's relationship with a much-older, married woman and the lower-class friends who have vowed to protect her.)

The characters, male and female, are played by men, in keeping with Kabuki tradition. They are all mannered and physically figures in elaborate costumes, with expressions that even in moments of au-

push and ecstasy are fixed, stiff and serene. You can determine a person's essential nature by the curl of his drawn eyebrow or, in the case of a nasty old man, by the set of his face-concealing hat.

Yet the longer you watch the performance, the more you sense a complexity beneath the semaphoric gestures and grimaces, underscored by the tense, percussive and meditative string sounds of the onstage musicians, hidden behind bamboo screens. The grief, loneliness, horror of the opening scenes melts into a graver psychological landscape that brings to mind the guilty, frightened souls of a Shakespearean novel.

The startling moment that signals this transition occurs when a beautiful young woman presides at a hot pot

#### NATSUMATSURI NANIWA KAGAMI

The Summer Festival: A Mirror of Osaka

By Natsuki Senjaku, Miyoshi Shoraku and Takeda Kazumasa, directed by Kishida Kazuyoshi, with additional material by Takashika Tokuzumi; sets by Katsui Yumiko; lighting by Shigeo; technical director, Kunita Yohji; stage manager, Takahashi Takahiro; stage director, Yamamoto Jiji; Heisei Nakamura-za, presented by Lincoln Center Festival at Damrosch Park, Lincoln Center.

With Nakamura Kankuro, Nakamura Senjaku, Chikazane Hashimoto, Etsuo Tsuruta, Katsura Kiyomasa, Nakamura Shichirōzō, Nakamura Shōzō and Katsuki Takashi

the reasons of honor. "How the unexpected has happened," she says in a syllable-stretching box, a soft cry of

both victory and pain. The woman is played by Mr. Kankuro, who is descended from 18 generations of Kabuki performers.

His delicate interpretation of this scene alone justifies his reputation as a peerless actor. But Mr. Kankuro, who also portrays Daisichi Kurobei, the show's impulsive hero, offers much more evidence of his preciously honed skills. It is Daisichi who commits the murder that ends the first act.

And in a diabolical pas de deux with the superb Sasano Takashi, who portrays Daisichi's vicious, grizzled father-in-law, Mr. Kankuro creates the double sense of a violent act as it happens and as it will persist in the perpetrator's haunted memory in the future.

In the production's much shorter

second act, the toneshifts yet again, this time into a rousing, athletic physicality, as Daisichi turns action hero to elude a battalion of pursuers. As the chase grows more frenzied, continuing changes in perspective and scale are rendered through sets, lighting and jaw-dropping choreography of a vast ensemble.

This is rock 'em, sock 'em theater that keeps the adrenaline pumping. But the visual focal point remains a small geometric shape: the red crescent on Daisichi's brow, an emblem of the murder he committed and as damning as the mark of Cain. The image lends a somber, portentous bass line to the exhilarating symphonic swell of the avast-buckling. Even in the midst of noisy, frankly lurid entertainment, a quiet voice of shame and fear refuses to be stifled.

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