

since 1983

RINKOGUN THEATER COMPANY

DA-RU-MA-SA-N-GA-KO-RO-N-DA

WRITTEN & DIRECTED BY YOJI SAKATE

PERFORMED IN JAPANESE(WITH SUBTITLES)

Fliers



Premiere in 2004

Toured in 2004

Toured in 2005

Revival in 2008

AWARD:

The 12th Yomiuri Theater Awards for Screening Committee
Special Award "Theater arts" Best Production

The 4th The Asahi Performing Arts Awards Performing Arts Award

The 8th Tsuruya Nanboku drama Award

Nominated the 12th Yomiuri Theater Awards Best Director Award

"Theater arts" Magazine Best Artist/ Best Production

The title of the play literally means the Daruma doll has fallen over, a Japanese children's tag game. Here, the DARUMA game is played in a landmine field. This drama is created as prayer to bear the reality in the battle field. The DARUMA- san also represents the human body after having it's arms and legs blown- off by a landmine.

Performed by Theater company RIN KO GUN 燐光群

(Turning its face away, with its eyes closed)

"DA-RU-MA-SA-N-GA-KO-RO-N-DA..."

(Turning back its face towards others)

"You moved!"

"DA-RU-MA-SA-N-GA-KO-RO-N-DA" (literally, the Daruma doll has fallen over) is the name of a Japanese children's tag game. The ten syllables of the title represent the ten counts used by the person who is "it". A variety of ten-count children's games exist all over the world, with names and styles differing (sometimes slightly, sometimes greatly) from country to country. Here, the Darumagame is played in a landmine field.

"DA-RU-MA-SA-N-GA-KO-RO-N-DA" is re-created as people's prayer to bear the reality in the battle field.

Originally the term "Daruma" refers to the founder of Zen Buddhism from ancient India, also known as Bodhidharma. In Japan, "Daruma-san" or "Mr.Daruma", refers to a head-shaped doll, which is actually supposed to represent a monk who, through very long seated meditation, has lost his arms and legs. One Japanese proverb "nana korobi, ya oki" comes from the Daruma. It translates: "although we may fail and fall seven times, we always have the eighth try." That's how the Daruma disciplined himself.

The Daruma-san also represents the human body after having it's arms and legs blown-off by a landmine.

The structure of DA-RU-MA-SA-N-GA-KO-RO-N-DA consists of many different plotlines which weave in and out of each other, each one having something or other to do with landmines.

Among the characters who appear in these various stories are:

two Japanese self-defense officers dispatched to a foreign country on a humanitarian assistance mission who end up in a landmine field; a Japanese gangster (yakuza) who gets ordered by his boss to set out on a journey to find landmines; a woman with an artificial leg who believes her destiny is to destroy all landmines; an ordinary man who works for a landmine manufacturing factory and his family; and a group of refugees who have been forced to leave their village because of the increased number of landmines.

Yoji Sakate is known for his documentary-style dramas that directly confront reality. For several years now, he has been participating in the "Landmine" project organized by the Japan Playwright Association and the Japan Foundation along with other 9 Asian theatre professionals. In 2001, the project participants gathered in Singapore where they created stories revolving around the "Landmine" theme. Yoji Sakate's contribution to this collective creation was the short scene "Landmines in Central Park", which is now one of the central scenes in DA-RU-MA-SA-N-GA-KO-RO-N-DA.

Although DARUMASAN is a play that deals with social matters, Sakate has been careful to add a taste of entertainment to his socialist theme, in the belief that people from different cultures can relate to each most easily through laughter.

DARUMASAN premiered February 2004 in Tokyo's Suzunari Theatre and was remounted that same summer in July and August, not only in Tokyo, but in 6 other Japanese cities as well. At the premiere, the production was lauded as "the only theatre in Japan to face the reality of Iraqi war". After USA and other countries started their invasion of Iraq, the additional deployment of Japanese self-defence forces to the area marked the first time Japanese troupes have been stationed overseas since WWII. Now Japan too must question how to deal with the "war".

NEWS PAPER'S REVIEWS

"DA-RU-MA-SA-N-GA-KO-RO-N-DA" is a new drama that talked about landmines. The theme is serious but it presents bold jumps and comical laughs.

The stage is ultra modern; a new production of Sakate and Rinkogun. The title of the play is a children's game, but it also symbolizes the images of victims who lost their hands and legs by landmine explosions. A long slanting stage with almost no props is very effective. (Artist: John Manjiro=Yoji Sakate) From various episodes we can see serious and complex situations about war (barmy). However, the authors are at the same time conscious of comical elements of the story, and present bold settings and theatrical scenes. Mingled with highly-controlled performances of the actors, we can enjoy their bouncing and attractive stage. The last scene, where the game is played on the stage, is very moving. Probably it is a sincere call from this play to the world where war is still going on.

(The ASAHI Newspaper by Akihiko SENDA)

For the socially aware playwright Yoji Sakate, drama should always and positively be concerned with the contemporary world. He is also a director, and his latest production deals with antipersonnel mines. Four episodes are presented simultaneously on stage with their fragments shown one after another.

The first episode is that of two self-defense force officers. When their car is stolen they are at a loss, and gradually they experience problems with their bodies.

The next episode is that of a 'yakuza' who was ordered to get hold of mine. He wonders in search of it. Then a father who works in a land mines factory and his happy home scene, and sorrows of the people in a small village in Asia are presented.

In the play we find a great amount of information about mines. Not only about the kinds of mine and their performances but also its relationship with Japanese manufacturers and Self Defense Force. This is a good work of investigation and Sakate shows that not only those who step on mines are hurt. Many facts are shown in the play in relation to characters' personality or ways of life. One example is that the yakuza realizes the mine's danger when he falls in love with an activist who is devoted in eliminating landmines.

(The YOMIURI Newspaper by Hideki SUKENARI)

We don't know a more stimulating drama about land mines full of black humour as this "DA-RU-MA-SA-N-GA-KO-RO-N-DA". The title of this drama is the name of the game played by children. In presenting this drama the writer and director Yoji Sakate brought to light the political structures of the world symbolized by landmines. His attitude, to face present day problems is highly regarded.

The characters and places in the drama change from Arab, not explicitly mentioned as Iraq, South-east Asia, Japan, and US, as different episodes are presented on stage.

The drama proceeds in a clear distinct tone on the simple stage, and the actors play in nice ensemble.

(The MAINICHI Newspaper by Yutaka TAKAHASHI)

"Theatre is something that must deal with contemporary events. It's the theatre's mission to deal with "the here and now"

"Because this is a play produced by a theater company that breaths together, the production has developed well and is rich in taste"

(The Nikkei Newspaper by Takashi KONO)



PAST PERFORMANCES

PREMIERE in February - March, 2004
 【Tokyo】 The SUZUNARI Theatre

7 CITIES TOUR in July - August, 2004
 【Tokyo】 The SUZUNARI Theatre
 【Okaya】 CANORA Hall
 【Itami】 AI HALL
 【Nagoya】 Tenpaku Curutural Theatre
 【Hamamatsu】 U Hall
 【Ashikaga】 Ashikaga Citizen Plaza
 【Sendai】 Cultural Youth Center

3 CITIES TOUR in August - September, 2005
 【Tokyo】 The SUZUNARI Theatre
 【Yokohama】 Kanagawa Prefectural Youth Center
 【Uruma】 Uruma Citizen Theatre in Okinawa

Revival in March, 2008
 【Tokyo】 SASAZUKA Factory Theatre

Supported by:
 The Agency for Cultural Affairs Government of Japan

Revival Tour in 2011
 【Tokyo】 Koto-ku Culture Center
 【Utsunomiya, Nagoya, Kobe, Kyoto, Suita】
 【Tbilisi, GEROGIA】 24 September, TBILISI ART HALL
 【Frankfurt GERMANY】 29&30 Sep., GALLUS THEATER



<CAST>

Mari NAKAYAMA, Tenshi KAMOGAWA
 Kenjiro KAWANAKA, Tsunekazu INOKUMA,
 Takahiro ONISHI, Maiko HIO, Hideyuki SUGIYAMA,
 and others.

<STAFF>

Written and Directed by Yoji SAKATE
 Lighting Plan: Isao TAKEBAYASHI
 Sound Design: Takeshi SHIMA
 Stage Design: John MANJIRO (=Yoji SAKATE)
 Costume Design: Noriko ONO
 Assistant Director: Yayoi SHIMIZU
 Co-operation in Stage Plan: Chika KATO
 Translation ("Landmines in Central Park") :
 Manami SHIMA & JOHN OGLEVEE
 Flier Design: Katsuya TAKASAKI
 Stage Photos: Michihiro FURUMOTO
 Management & Administration:
 Michihiro FURUMOTO, Junko KONDO



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