

SETAGAYA

PUBLIC THEATRE

世田谷パブリックシアター
SETAGAYA PUBLIC THEATRE

Exploring New Possibilities in Performing Arts...

Setagaya Public Theatre (SePT) takes performing arts beyond imagination. Aside from exploring modern interpretations and the latest in technique and technology through contemporary plays and dance, our overall purpose is to link people's everyday lives with culture and art. To this end, we have two pillars of programs: creation of cutting-edge productions by both national and international artists, and a unique education program that's deeply rooted in the community.

A non-profit establishment funded by the city of Setagaya council, the theatre was founded in 1997 inside the 26-story Carrot Tower, a well-known Tokyo landmark in front of Sangenjaya Station. It houses two distinct performance spaces: the 600-seat Public The-

atre and the 225-seat Theatre Tram. We also offer a rehearsal studio, workspace, sound studio, and so on.

The artistic director is Mansai Nomura, a renowned kyogen actor and modern theatre director. Under his direction, SePT aims to achieve three goals: locality, contemporariness and universality; harmonisation of traditional and contemporary theatre; and creation of repertory. Our productions have won numerous awards and have toured internationally. What's more, our community programs have continued to attract a wide range of participants including children, elders and social minorities. These programs make the theatre open and accessible to all and let SePT play the role of a forum where people can gather and create something new and inspirational.

Artistic Director's Greeting

Photo by Naoyuki Emori



Since celebrating the 20th anniversary of the Setagaya Public Theatre in 2017, I feel we continue to be in a period of transition, moving into a fresh, new stage of development. Now, more than ever, I would like to thank Setagaya res-

idents for their constant and warm support, which enables SePT to be one of the leading public theatres in Japan's performing arts scene.

Always looking forward, and not satisfied to rest on our laurels, I believe we need to embrace a variety of activities as we continue to strive for progress and

meet the demands of our loyal audience. Taking up that challenge, we look forward to staging provocative productions, even if others might dismiss these works as obscure or complex. As the late, great playwright and author Hisashi Inoue said: "Make difficult matters easy to understand, but delve deeper into easy subjects..."

Although it might take a writer as gifted as Inoue to realize this, theatre is fundamentally an art of words. After all, its essence is creating a production with visual and aural effects from text, and I would urge dramatists to confront that challenge with all their energy. Technology gives today's creators many resources, but I believe the main tool remains their imagination. I want SePT to continue presenting cutting-edge performing arts with no hesitation in tackling more experimental works.

Mansai Nomura
Artistic Director

Mansai Nomura Profile

Born in Tokyo on April 5, 1966, Mansai Nomura is the eldest son of the designated Living National Treasure and kyogen actor Manzo Nomura. Now a designated Important Intangible Cultural Asset himself, Nomura was appointed as the Artistic Director of Setagaya Public Theatre in 2002.

He is extremely active as a performer in both kyogen and noh, in Japan and internationally, and a popular actor in films and TV dramas. He directed and acted in plays including *Atsushi – Sangetsuki*, *Meijinden*, *Kuninushito*, *Requiem on the Great Meridian* and *Macbeth*, in-

corporating elements of traditional Japanese performing arts.

Nomura has received the National Arts Festival Award for Best New Talent and Best Actor, the Newcomers Art Encouragement Award, and the Asahi Performing Arts Award. With the rerun of *Requiem on the Great Meridian* at SePT in 2017, he won the Mainichi Art Award for Best Director and the Yomiuri Drama Award for Best Play. Finally, he is the Chief Executive Director of the 2020 Tokyo Olympics and Paralympics opening and closing ceremonies.

Innovation Across Borders

Setagaya Public Theatre is more than a stage; it strives for innovation in the performance arts through its local and international productions

SePT produces an array of contemporary plays, from Junji Kinoshita's *Requiem on the Great Meridian* (2004/17)

"INCENDIES" photo by Shinji Hosono



to the *Kikkai* series written and directed by Tomohiro Maekawa, all presented to a diverse audience. Our dance productions are popular in and outside of Japan in part thanks to the prolific dancer Teshigawara Saburo who has connections with foreign theatre companies. Artistic Director Mansai Nomura is

responsible for traditional productions, notably for his Japanese interpretation of Shakespeare's *The Comedy of Errors*, *The Kyogen of Errors* (2001/02/05/10) and *Macbeth* (2010/13/14/16), which received a great response from audiences at home and abroad and became a staple in the SePT repertory.

The theatre is also home to contemporary plays from around the world, performed with magnetic energy and promoting universality. Notable international adaptations include Lucy Kirkwood's *Chimerica* (2019), Wajdi Mouawad's *Incendies* (2014/17), Enda Walsh's *BALLYTURK* (2018) and Wolfgang Herrndorf's *Tschick* (2017/2019).

The theatre also produces plays in tandem with various groups of performers, such as Simon McBurney's *Shunkin* (2008/09/10/13), an adaptation of the novel by Jun'ichiro Tanizaki, and ASOBU (2007), directed and choreographed by Josef Nadi. Well-received productions include Robert Lepage's *Needles and Opium: Miles Davis and Jean Cocteau* (2015), Peter Brook's *The Tragedy of*

"Requiem on the Great Meridian" Photo by Shinji Hosono



"Shim-hin" photo by Tsukasa Aoki

Hamlet (2001), and *Bombyx Mori* (2012) and *Goldfish* (2012) which were produced together with the Inbal Pinto & Avshalom Pollak Dance Company. Other notable names and groups we've worked with include Peeping Tom, Maly Drama Theatre, Societas Raffaello Sanzio, Piccolo Teatro di Milano and Schaubühne.



"ASOBU" photo by Tsukasa Aoki

Series Performances

"MANSAI Kaitai-Shinsho"



SePT's programming includes regular installments of a variety of series that aim to introduce, educate and engage

Since opening in 1997 the theatre has produced many series, always with the members of the community in mind. To learn more about traditional and contemporary Japanese performing arts, spectators can attend Artistic Director Mansai Nomura's *Mansai: Kaitai-Shinsho*, where he explores the origins of various contemporary art forms and invites special guests to present and perform. Fans of comedy



"Sancha de Daidogeji" photo by Haruhi Kato

might enjoy *Kyogen Theatre*, for which SePT transforms its Western-style stage into a traditional noh theatre. If you prefer something more modern, you'll most likely enjoy *Contemporary Noh Theatre*, which features new productions staged by leading dramatists drawing on classic noh stories and methods or direction.

What sets SePT apart from other theatres is our community interaction,

"Kyogen Theater No.8" Photo by Shinji Hosono

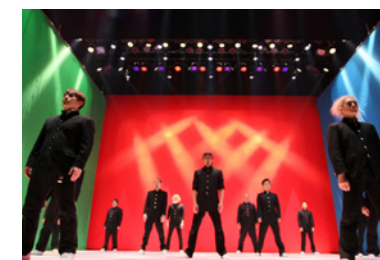


"Kikkai" photo by Shinji Hosono

and how we play an active role in introducing art to children through hands-on and entertaining experiences. These series aim to foster a performing arts culture spanning across generations in the community. We collaborate with cultural groups in Setagaya Ward to create *Free Stage* productions, which feature music and dance performances chosen through open competition. Another colorful series is the *Sancha de Daidogeji*, a street performance festival that takes place around Sangenjaya and has become a fall highlight. Meanwhile, the *Setagaya Kodomo Project* is part performance, part workshop, and features theatre, dance and music. Those with a musical flair can enjoy *Jazz for Kids*, hosted by world-famous jazz trumpeter Terumasa Hino. The musician organizes a special *Dream Jazz Band* for Setagaya junior high school students and holds an annual perfor-

mance. For family activities, *Ohanashi no Mori* is an event held every summer that features picture book readings for both children and adults hosted by leading actors and musicians.

At Theatre Tram, we hold an annual fostering programme called *Theatre Tram Next Generation*. During this an open audition we select a promising young theatre company to stage one of its works, and we provide our full support ahead of the public performance. In this way, SePT aims to encourage artistic activities and discover new talents in Setagaya Ward. In addition, our *Play-Reading Programme* is a dynamic series that encourages participants to read carefully and deeply understand the story in hopes of creating a performance. Finally, our *SePT Dokubu* (Solo Dance) series is a popular programme launched in 2001 and featuring simple but powerful performances by one leading contemporary dancer.



"Condors from Setagaya Kodomo Project" photo by HARU

Promotion of Theatre Culture & Human Resources Development

SePT runs various types of workshops, participation and study programs for local residents



Community Programs

SePT's community programs invite residents to actually participate in theatre creation on top of visiting the theatre to see performances.



Photo by Maki Suzuki

We provide various programs throughout the year, including one-day events open to anyone with a casual interest in seeing what's involved; while months-long programs offer an opportunity for participants to take their time over a project.

In planning these programs in line with SePT's aim "to function as a local community forum," careful consideration is given to choosing relevant themes and topics of interest for people of different ages and backgrounds working together.

So while not intended to turn participants into professional actors, the programs enable them to work with different people from different



backgrounds to create a performance together based on their creativity and memories.

In our kids' programs, we select different topics for four different sets of participants comprising the first three years of elementary school, the last three years of elementary school, junior high school, and high school.

These programs mainly run during school holiday periods.

We also hold year-long programs for junior high school children, giving them the opportunity to use these as their extracurricular lessons outside school.

Meanwhile, *Stories of the Community* is the main annual program for adult participants from the locality who work on the year's theme related to any problems and social issues affecting them. This is then developed through several months of workshops to create a performance.



Photo by Tomodaki Makino

Collaboration Programs with Other Sectors

To extend our reach through Setagaya Ward, SePT operates collaboration programs with other public facilities and NPOs, using theatre and theatre workshops to help solve their problems.

Among these we run many collaboration programs at the request of public schools, where we consult with teachers about the actual details. Normally, SePT conducts between 200 and 300 workshops at schools every year, while a separate program for teachers uses theatre workshop methods to improve the quality of studying.

In special programs commissioned by Setagaya Ward, we also run a workshop for kids to experience Japanese traditional performing arts, as well as a popular *Dream Jazz Band Workshop* in

which junior high school students take part in a music workshop through the summer and do a public performance at the end.

In addition, for those who are unable to visit the theatre, the *@Home Touring Theatre* performs original productions at care homes for the elderly and for people with disabilities throughout Setagaya Ward.



Study and Human Resources Development Program

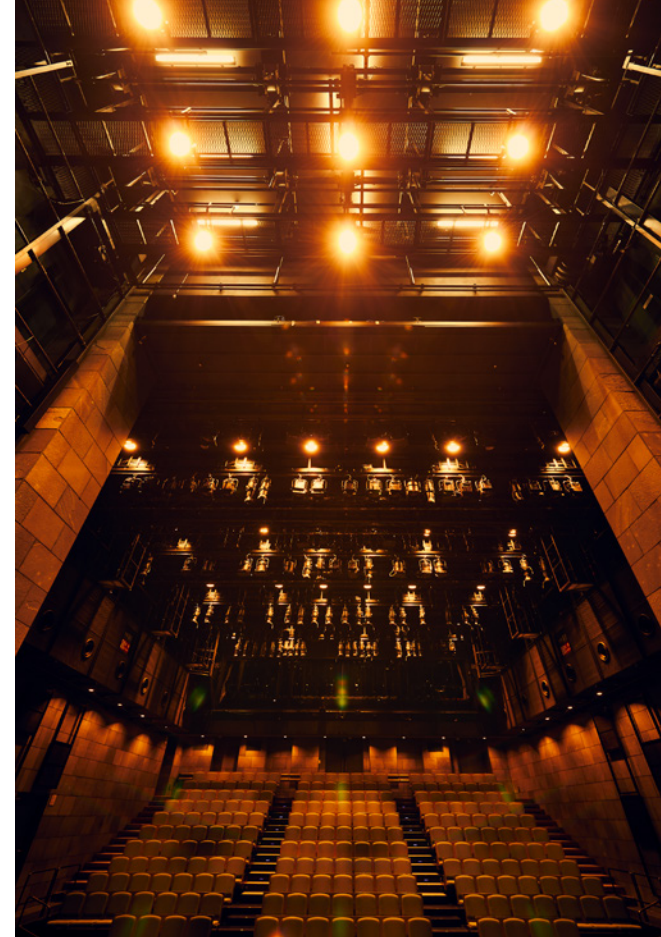
To maintain and nourish the human infrastructure essential to our activities as a public theatre, SePT has two human resources development programs: a fostering audiences program and a raising professionals program.

In the former, we set up and lead groups of audience members to critique and comment on theatre or dance programs they have seen to help deepen their study of the works.

Meanwhile, the raising professionals program centers on our *SPT Workshop Laboratory*, a study program for people who want to be theatre workshop facilitators or coordinators. We also provide an internship program for young people interested in the work at theatre.

Alongside those two, our program titled *Raising Theatre Technical Experts* provides various courses for people wanting to become skilled in a specialist field.

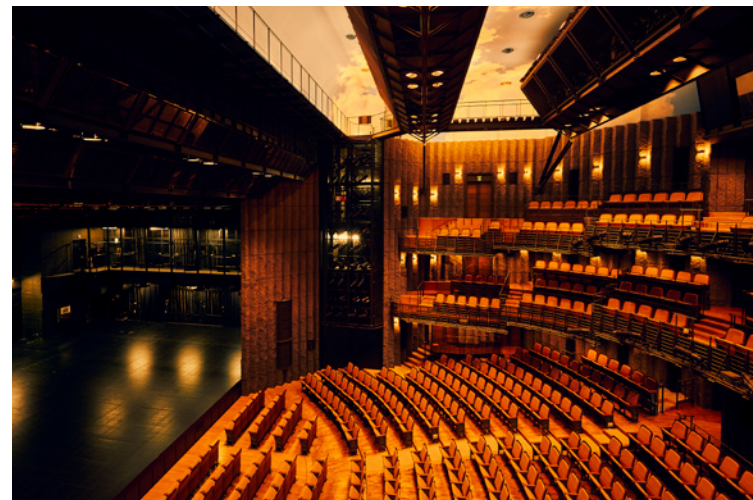
The Theatres



Setagaya Public Theatre

As the main theatre, this space was designed to accommodate all performing arts and an audience of 600. It can be transformed in two ways: as an open space with no boundary between the stage and the audience, recreating the architecture of Greek and traditional Asian theatres, or as a proscenium. Equipped with multiple functions and facilities, this theatre is compatible with a wide variety of productions, including musical and dance performances.

Hydraulic mechanisms enable smooth, silent operation, and open the door to additional creativity for set design. The flooring of the main stage, stage front, parquet and seats are built on individual plat-



forms, and elevation angles and configuration adjustments can be made depending on the type of production and artistic direction. Separable and removable lighting bridges enable free positioning and hanging of stage lights for equal flexibility.

Three bridges above the main stage offer precise control of lighting and can be moved

or removed to create different ambiances and moods. Three of the bars upstage can be moved downstage without difficulty, and each wing is equipped with an additional four bars. A full digital mixer with scene memory/replay functions is more than sufficient for operation of sound effects, and SR and SE mixers are available if needed.

Theatre Tram

This is a smaller theatre capable of accommodating up to 225 spectators (218 when providing space for two wheelchairs) in its basic configuration. It's located next to Sangenjaya Station, with the name of the theatre inspired by the station's Setagaya Line, one of only two surviving tramways in Tokyo.

As with the main theatre, the seats and stage can be transformed into various configurations through the use of separate unit floors. The possibilities include, but are not lim-



ited to, the proscenium form and a square stage with the audience seated around it. Seating platforms can be enclosed behind the back wall to create an extensive flat floor stage when needed. To facilitate free

configuration, eight bars are equipped above the main stage, along with a gondola to help height operations. Four bars are equipped upstage, where lights can be hung and supplied from the back gallery.

Facilities & Services



Café

Spectators can buy refreshments and snacks at the Lobby Café before performances and during intermissions. In collaboration with Shimokitazawa's Bakery & Café Mixture (www.cafe-mixture.com), we offer everything from fresh sandwiches and sweets to coffee, beer and wine. Note: There is no café at Theatre Tram.

Creche

Limited availability. Reservation necessary. For reservations and for information regarding children with special needs, please contact the theatre for more information at +81-3-5432-1526 before 12:00, three days before the desired reservation date. ¥2,000 per child.

Wheelchair Seating

Limited availability in both theatres. Reservation necessary. We offer a 10% discount on tickets for wheelchair patrons, and an attendant can join free of charge. For reservations, please contact the ticket centre up to one day before the desired reservation date. Please contact the theatre at +81-3-5432-1515 if assistance is required for using regular seating.

Other Special Services

- Support for the visually impaired including admission of guide dogs and free stage briefing sessions before certain productions.
- Support for the hearing impaired including a loan of the script for certain productions.

For consultation regarding or applications for other barrier-free services, please contact the theatre at +81-3-5432-1526.



How to Buy Tickets

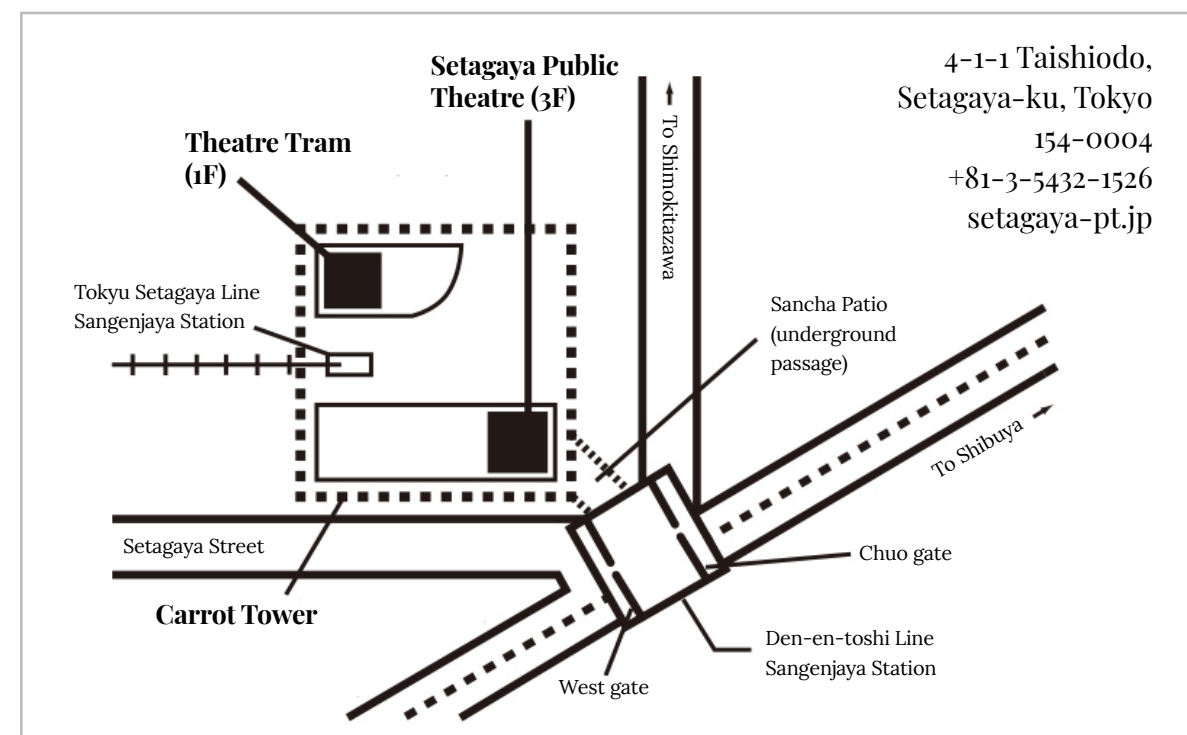
Online Ticket Purchases

Setagaya Public Theatre operates an online ticket system that allows tickets for performances at Setagaya Public Theatre and Theatre Tram to be reserved and purchased using a computer or mobile phone. Tickets can be purchased 24 hours a day using a credit card, and reserved tickets can be purchased and picked up at 7-Eleven convenience stores as well. (Some performances are exempted.) For more information on how to buy tickets online, go to setagaya-pt.jp/en/tickets/howtobuy.html

Setagaya Public Theatre Ticket Centre

Tickets can also be purchased via telephone by calling +81-3-5432-1515 or directly at the counter, which is located on the 5F of the Carrot Tower. Open every day from 10am-7pm (except during the New Year's holiday). Also, enrolment applications for SePT Club, Setagaya Arts Card and U24 memberships can be made over the counter at the centre.

Access



Train

Sangenjaya Station is two stops (five minutes) from Shibuya Station on the Tokyu Den-en-toshi Line. The station is also accessible via the Tokyu Setagaya Line. There is direct access to Carrot Tower from inside the station.

Bus

Sangenjaya bus stop is accessible on the Tokyu and Odakyu bus routes.

Car and Bicycle Parking

The Carrot Park public parking lot is located on the B2-B3F of Carrot Tower

and open between 7:00 and midnight. ¥300 for 30 minutes.

For transportation by bicycle, please use the charged bicycle parking lots in the vicinity of Carrot Tower. Parking charges vary according to usage time.

The theatre photos by “Shinji Hosono”

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