

# Plays for Young Audiences

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## *Wondrous Tales of Old Japan*

By  
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The Kabuki curtain is spread across stage; in front of curtain an Odaiko is on its stand. A musician steps out to drum and begins to play Ichiban Daiko. As he finishes an actor enters.

Actor 1: So once again at the urging of the drum, we gather together to listen and to watch. The stories are so old that they are timeless, rising from the mists that saw the birth of Nippon, Eight Cloud Rising Yamoto, or as we know it today, Japan.

Yokoso! welcome to Wondrous Tales of Old Japan. we will be telling our tales kabuki style so let me explain some things to you so you can enjoy the show even more.

Kabuki is a special kind of theatre that began in Japan in the early 1600's. The Chinese characters that are used to write the word kabuki can be translated this way; KA-song , BU -dance, KI-skill, and that's what you need to be a good kabuki actor.

You'll see us moving in dance like poses, even the fights are like dances. (demonstrates tachimawari) At times of great emotion, like anger or triumph, a pose like this will be struck. (demonstrates mie) This is called a mie and makes the actor look bigger and draws the audiences attention to that actor.

The way we use our voices also is very different if I were a king in a regular play I might sound like this. (using Shakespearean voice) silence I say! But if I am a king in a kabuki play, I would sound like this (using aragoto voice) silence I-i-i-i sa-a-a-y! Make-up also will tell you a lot about a character. A face that has a lot of strong red lines drawn on it like this is the face of a hero, while a face that has a lot of brown and blue lines in it, is that of a villain or demon.

Koken: Hold it right there It's all very well to go on about how important the actor is but don't forget about me. I am the koken or stage assistant. usually I will be wearing a black costume and hood like this. The color black when worn this way, means that I'm invisible, you're not supposed to see me. I help the actors by bringing on props and removing them when the actor is finished with them. I also help change the scenery and create special effects on stage. Remember, you shouldn't pay attention to me as I do my work.

Actor: Yes, you re not supposed to pay any attention to her.

With a burst of drumming, the musician interrupts.

Music 1: Don't forget about me. Music is a very Important part of a kabuki play. It not only provides something to dance to, but can set a mood, narrate the story, provide sound effects, and even tell you what time it is. That drum pattern you heard a few minutes ago lets an audience in Japan know that a show is going to happen.

There are many instruments used by kabuki musicians, various types of drums, flutes, the human voice and the sharnisen -a three stringed banjo like instrument. This is the odaiko-the large drum Often it's used to provide the sounds of Nature. close your eyes and imagine a heavy snow falling. (*demonstrates yukioto*) How about ocean waves beating against a rocky shore. (*demonstrates namioto*) Even spooky things like ghosts have a drum pattern. (*demonstrates doro-doro*). Sometimes you will hear me giving little shouts or calls while I'm playing - these are called kakegoe and help give signals to the actor or other musicians. (*demonstrates kakegoe*). Without music kabuki would be pretty boring.

Actor I: As you can see, we all need to work together to be able to perform these plays for you. The best stories always seem to begin with ... "Once upon a time, long ago ..." In Japan they begin with "Mukashi, mukashi--Long ago, oh so long ago."

To the sharp sounds of the ki-wood clappers -the curtain is pulled slowly open, in upstage center is a platform that is dressed to look like mountain hut. Musicians are in upstage right position in full view of the audience. They are playing gentle festival or shrine music. Upstage right is the narrator's seat with small stand for narrator to use. Note: by seat I mean a Japanese style floor cushion or zabuton.

## MOMOTARO - THE PEACH BOY

Narrator: Mukashi, mukashi. Long ago, oh so very long ago, the land of the rising sun was troubled by a band of ogres. News of their looting, burning, and bloody deeds spread throughout the land. No one - not the Emperor, not the mightiest samurai warrior, not the holiest priest - no one had power to stop the ogres reign of terror. Villages were burned down to the ground, the rice in storehouses was either looted or destroyed, children were torn from their families travelers were attacked and murdered, indeed the whole country trembled in fear.

Now at this time there lived in the mountains an Old Woman (*enters*) and an old man (*enters*). A more loving and devoted pair

you could not find. Their one sorrow was that they had no children. Every morning they would pray to Kannon-sama, the goddess of mercy.

The following dialogue is delivered in the poetic style of haiku, letting the alternating 7-5 syllable structure be prominent.

Ojiisan: Once again we greet the sun.

Obaasan: Once again give thanks.

Obaasan: Humbly now we ask once more.

Ojiisan: Send to us a child.

Obaasan: That together we may And.

Both: Happiness at last. Namu Amida Butsu.

Obaasan: Neh Jiisan, be careful today when you re out in the woods. With all these stories of ogres I worry so much about you. And I get so lonely here when you are gone.

Ojiisan: Here, here, Baasan. Today I am only going to look for wood so I will be home early. Be careful. I'll be back soon. *(he starts to exit)*

Obaasan: *(Calling to him)* Neh! Be careful. Come back soon.

Ojisan: *(As he exits)* I'll be home soon! Don't worry! You be careful too!

Obaasan: Saa! There's washing to be done and the garden needs weeding. Say what you like, ogres or no ogres, a woman's work is never done. *(she return to the hut to get the wash)*

To mizuoto music, koken unfurls river cloth downstage, Obaasan comes down and starts washing clothes in river. As she is in the middle of her work, koken with peach about the size of basketball on end of black bamboo pole starts bobbing peach to simulate it floating in river.

Obaasan: Ara! Never before have I seen such a huge peach. My but doesn't it look delicious. What a perfect treat to have for Ojiisan when he returns. But how to get it. *(In desperation she kneels down and starts calling to the peach, coaxing it to come to her.)*

Come over here Come over here!  
Oh you giant peach, come over here!  
Bitter the water is, where you are.  
Sweet is the water here, close to me.  
Oh you giant peach, come over here!

The peach seems to be considering her enticement and then finally floats to her. Happily she plucks it from the river, at this time pole should be removed from peach. Baasan exits with peach behind hut. Koken removes the river to crescendo or mizuoto, after a very small quiet, Ojiisan enters with bundle of wood on his back.

Ojiisan: Oi! wife, I've come home. Do you have something tasty for this tired and hungry old man? (He puts wood down, takes zori off and starts to wipe his face with a hand towel as he steps into the hut.)

Obaasan: (Enters through slit curtain, center upstage side of hut) Oh! Welcome home. Indeed, while I was washing clothes the river sent us a wonderful treat. I will bring it in right away.

She exits upstage and returns with a much bigger peach than we had before. Ideally we should have actor playing Momotaro inside a fabric peach that will have the ability to "split open ." The actor will have to be hunkered down in as small a ball shape as possible.

Ojiisan: (flabbergasted) Yah?! Never in my life have I seen such a gigantic peach! The river was indeed kind. There is enough here to last for weeks. Quickly, let us slice it into pieces.

He takes a knife out of his sash and just as he is about to cut, with a tremendous burst of drums and clappers, Momotaro emerges from the peach. He executes mie with Jii and Baa to either side of him, they are absolutely terrified.

Ojiisan: Badger !!

Obassan: Ogre!!

Momotaro: Mother. Father. Please don't be frightened. Because of your pureness of heart and constant prayers to Kannonsama, she sent me to you. She said ... She said... there was more but I forget. (plops down, and becomes a real child crying tears of shame.)

Obaasan: Here now, here now. Don't cry son. Welcome to your home and to your family .

Ojiisan: We were just so surprised. Don't mind us foolish old people. But you must have a name. Mmmm. That's it, since you came to us in a peach, you are Momotaro, the peach Boy. Momotaro! The best in Japan!

Narrator: And truly, Momotaro was no ordinary child for in one year he grew so strong and smart that his parents hardly had to work at all. They taught him the ways of the forests and woodlands, the secrets of how to grow crops of all kinds and told him many stories, but over their happy lives hung the shadow of the ogres. In the dead of night the house of the family that lived across the valley was burned down and nothing could be found of the unfortunate souls that lived in that house.

Momotaro: Mother, Father, what has happened? Where are the Tanaka's? what has happened to their house?

Obaasan: Saa, come away Momotaro. This is no place for us to be.

Momotaro: But Mother ...

Ojiisan: Listen to your Mother, Momotaro. There are evil beings in this world and it is impossible sometimes to explain why they do the things they do. Nay Buddha be merciful to us all.

Obaasan: Namu Amida Butsu.

Narrator: And the old couple watched over Momotaro with even more care. But Momotaro seemed to be thinking very deeply on what he had been told, till finally one day...

Momotaro: Mother, Father, today I must bid you farewell. I must go to battle the ogres of Ogre Island.

Obaasan: My son, from the day that peach caught my eye I knew that you were meant to do exceptional deeds, but I cannot bear the thought of you going off to fight these fearsome creatures.

Ojiisan: Momotaro, you are our treasured child, but I too know how terrible these Ogres are. Like your Mother I cannot let you go to such a horrible place.

Momotaro: Dear Father and Mother your worry and concern touches my heart, but after seeing what the Ogres did to the Tanakas, it was as if the Goddess of Mercy herself spoke to me to remind me of my duty. It is time to lift this curtain of fear from our Land forever. I beg of you, please let me go!

The old couple look at each other and nod sadly.

Obaasan: You are determined and I will not stand in your way. Go with my blessings and as I know that your favorite food above all else are kibidango, here are some millet dumplings I made today.

Ojiisan: I too, know you were sent here for a greater purpose. The ogres are terrible enemies to fight. Take this sword, may it serve you well.

Momotaro: With gratitude : accept these most precious gifts.

All move backstage during narration. Momotaro makes change to armor.

Narrator: With gratitude I accept these most precious gifts. And so with hearts full of sadness and foreboding, The old couple lets Momotaro begin his most dangerous quest. What chance has he against such fearsome foes. His parents are but simple folk, no riches or great wealth. Millet dumplings and an old sword. Can these defeat the ogres? Most honored audience are we not taught be grateful for small gifts, for from the tiny acorn springs the mightiest of oaks. I beg you watch as our tale goes on.

Old couple and Momotaro re-enter.

Momotaro: I will return as soon as I have defeated the ogres. Please take care of yourselves while I am gone. *(He bows to his parents and starts off.)*

Obaasan: Be careful Momotaro

Ojiisan: We'll be waiting! Remember-Momotaro, the best in Japan! *(they exit)*

To traveling music we begin the michiyuki or travel dance. Movement pattern is to circle the stage. During this time, the hut "transforms" to a forest background. Musically, if we can, incorporate the Momotaro song. Momotaro himself will recite following as he travels.

Momotaro: Momotaro, Momotarosan  
Traveling to the ogre's land,  
what will he find?  
All alone, by himself,  
onward he must go.

As he gets to downstage center in rushes the Dog barking and growling, refusing to let Momo pass, he tries left, he tries right, they circle and the impasse remains.

Momotaro: Here, here, Dog, let me pass.

Dog: No one gets past me unless I say so

Momotaro: But urgent mission!

Dog: Grrr! No one gets past.

Momotaro: *(Gets idea)* Very well, I'll sit here and wait. *(sits and unwraps dumplings, starts to eat one.)*

Dog: *(mouth watering)* Err, is that a kibidango? *(Momotaro nods yes, smacks his lips)* Is it fresh?

Momotaro: Made this morning by my Mother. *(licks his fingers)*

Dog: *(tries to act cool but breaks down utterly.)* Oh please let me have one. I'm so, so, so, HUNGRY.

Momotaro: Mmm, I don't think so. You were so mean and I need them for the rest of my journey.

Dog: Oh please, please, please, I am so HUNGRY!

Momotaro: Yosh! All right, here you are. *(gives one to dog)*

Dog: Thank you! Thank you! *(eats it up)* What is your name?

Momotaro: Momotaro.

Dog: Ahh! Momotarosan!? I've been waiting for you. Let me come with you to fight the ogres. With me by your side, we will surely win.

Momotaro: Very well then. I accept your brave offer. Come, let us depart.

Once again traveling pattern and music.

Momo/Dog: Momotaro, Momotarosan, a Dog.  
Faithful Dog beside him now, what a brave pair, Look out ogre  
Island, here we come.

As they reach DS center Dog suddenly stops, he sniffs air, strange sounds.

Momotaro: What is it? Do you sense an ogre?

Monkey comes rolling in, chattering, fights with Dog, Momo comes between them.

Momotaro: Here now! Here now!

Monkey: Momotarosan! I saw you coming. I want to help you fight the ogres  
too. I'm a much better warrior than the dog, I can climb, and jump  
and...

Dog: *(interrupting)* Momotarosan doesn't need help from a flea bitten  
Monkey! He's got me. so go away stinky butt!

Monkey: Fleas!?! You should be the one to talk! You're a regular flea circus,  
putrid breath!

Dog: Flat face!

Monkey: Big nose!

Dog: You!

Monkey: You!

Dog and Monkey are about to get into it again, both strike semi-mie pose, then Momo comes  
between them.

Momotaro: Calm yourselves. I need both of you, so stop this quarreling at once.  
Monkey, please accept this dumpling as a welcome to our band.  
*(Monkey takes dumpling and eats)* Now let us continue on our  
journey! *(again travel sequence)*

Momo, Dog  
& Monkey: Momotaro, Momotarosan, Dog and Monkey by his side, stronger  
he becomes, Ogre Island soon we'll see, quickly let's go on.

Again just as they reach center, the pheasant flies out.

Pheasant: Saa! Momotarosan, what a fine day it is for a battle with ogres!  
Please let me join you and your brave companions.

Both: Join us?! Ha, ha, ha, ha, ha!

Dog: What A feather duster.. ..

Monkey: A common wild fowl ...

Momotaro: *(Cutting them off)* Be silent! Can either of you fly? Pheasant, I accept your offer to join us, please take this dumpling as my gift to you for helping us.

Pheasant: How delicious, how delicious! My thanks for this tasty dumpling.

Momotaro: Now we are all comrades in arms. There is a dangerous battle ahead. Let us resolve to defeat the ogres and stop their terrible deeds. I ask your help in this. You are all the warriors I need to win. Let us give our battle cry. *(they all put right hands together)*

Momotaro: Yosh!

All: Ei! Ei! Oh! *(with each syllable they pump their right arms to the sky.)*

All exit stage as strong music starts, wave patterns with ominous theme for ogres underneath, stage "transforms " at this time with center platform becoming the Ogres island/castle. Our heroes enter with "boatH-this is just a frame to give impression of boat, with Momotaro rowing boat from stern ala Japanese style of oaring, others are holding frame so boat can move. After cresting several waves they land. Boat is removed by koken Momotaro, Dog and Monkey move off to various sides or stage, pheasant with fan in both hands proceeds to "fly" around the stage, issuing challenge, again, much music underscoring all of these actions.

Pheasant: Oi! Ogres of ogre Island! Prepare to be defeated in battle, for Momotaro and his band of fearless friends are here to punish you for all your misdeeds and villainy. Surrender now or face our avenging wrath!

To a tremendous doro-doro drum pattern the chief ogre bursts onto stage, striking huge mie pose in center. Making use of the padded body style of kabuki costuming the ogre should be a huge, fantastic looking creature, with red or blue being the body color. Details on body suit should be quite detailed showing strong muscular patterns, a navel, the effect should be one or a half naked

creature with a tiger skin or some other animal loin cloth on. His hair should be long and shaggy like a lion wig but only half way down the back, it would be nice to have a horn or two poking through the hair. His face is the kumadori style of demon with strong brown and blue lines, voice is extreme aragoto.

Ogre: What is that you say? Momotaro and his friends are here to punish us? Ha, ha, ha, ha, ha, ha. I am the ogre chief and I warn you insignificant mosquitoes to quickly buzz away from here. For if we really do come out to play, we'll have you all for lunch: sliced, mashed and diced. Now run away!

Momotaro: Not so fast, Master Ogre. You have caused much suffering and terror to many innocent people. These crimes must stop and all the stolen treasure returned or we will attack and defeat you! What is your answer?

Ogre: Insolent boy This is my answer! *(he attacks)*

Grand tachimawari-fight sequence, ogre first goes after Momo but is distracted by animals. The animals fight in the manner they are used to Dog biting, Monkey scratching, the Pheasant flying and beating with wings. In the course of fight ogre seems to almost get the upper hand a number or times but after three mini poses, Momo begins final big attack and ogre is beaten, ending up in sprawled, down position, Momo above him in triumphant pose and to either side the animals, also in pose.

Ogre: Momotarosan! Please no more. I surrender. I promise to give back all the stolen treasure and to never bother anyone ever again. Only let me go and you will never see me again.

Momotaro: Do you speak truth!

Ogre: I do, I do! I promise never to be seen again.

Momotaro: Yosh. Let him go. *(ogre runs off)* My friends, victory is ours!

All: *(battle cry)* Ei! Ei! Ohh!

Momotaro: We gathered all the stolen treasure...

Dog: And returned it to the rightful owners.

Monkey: But there was still a lot left over...

Pheasant: So to Momotaro's Parents we went back.

Momotaro. And all lived happily together for a long, long time. Is this not cause for ...

All: Cel-e-bra-tion!!

They dance off- possibly to Momotaro song or other festive music.

## THE STORY OF URASHIMATARO

Music should start the setting of an ocean, namioto on odaiko. Set dressing should be that of seaside.

Narrator: Mukashi, mukashi. In the records of the Emperor Yuriaku it is written that the young fisherman, Urashima, from Mizunoe in the province of Tango, disappeared, when he sailed to paradise. Four hundred years later in the records of the Emperor Gojunwa, it is written that the young fisherman Urashima, returned, then vanished, and no one knows wither. A mystery indeed! Is it possible that someone could live so long? Or is it a mistake? Were there two Urashimas, or did the same person reappear after vanishing four hundred years earlier? A mystery to be sure and there in lies our tale.

The next sequence of the Narrator should be delivered in the style of the Gidayu reciter, he should be backed by strong rhythmic shamisen playing - possibly something like a work song. As the Narrator describes Urashima, he will enter and have some movement ala fishing with pole, nets, etc.

Narrator: Mizunoe is a small village noted for its good fishing. Among the many fishermen none is more skilled with pole or net than Urashimataro. Every day he sails out in his tiny boat, and in the evening when he returns, the treasures of the sea. Tuna, herring, shrimp, even the lucky bream, all can be found when Urashimataro brings his catch home. And yet Urashima is a very gentle soul, taking only what he needs to live a simple life. Every day he offers thanks to the God of sea and waves, burning incense for the creatures that he harvests from the sea. But today is strange. Not a single line or net is of any use. All are brought back to the boat, empty, not one single prize.

Urashima: How very odd.

At this point, two kids run in with a turtle tied up with a rope around its shell. They are being cruel to it.

Kid 1: Stupid turtle was so slow it was easy to catch. I wonder what it was doing on the beach.

Kid 2: Doesn't matter it's ours now. Let's use it as a target and see how many times we can hit the shell with these rocks.

Kid 1: You know they say you can tell the future by reading the cracks in a turtle's shell when you put it in a fire.

Urashima: Here now, you shouldn't be so cruel to the poor turtle. It was probably just resting on the beach. Why don't you let it go?

Kid 1: Because we caught it.

Kid 2: Yes, it belongs to us. We can do whatever we please.

Urashima: Well, it is your turtle, but you see, I was just looking for that kind of turtle. Would you sell him to me for five coppers?

Both Kids: Sure mister, Sure! *(They can't believe their luck. He gives them money, they give him the turtle.)*

Kid 1: You must be crazy Mister, giving us all your money for that stupid turtle.

Kid 2: Yes, Master Blockhead! Wanted the turtle for his wife, gave us all his money for its life.

Kids: *(As they exit)* Hurray! Candy! Toys!

Urashima: *(Releasing Turtle)* There goes all the money I made this whole month. No wonder they call me foolish Urashima but I couldn't very well let them hurt you. Forgive them neh, Master turtle, children can be cruel sometimes. They say that turtles are the messengers of the Dragon King. Mmm, I wonder? Better not come back here old one. Go back to your home and if you see the Dragon King, tell him to send back the fish. *(he bows to turtle and exits)*

Again using the koken and bamboo pole we should see the turtle start swimming back home. As music plays, Urashima begins to fish, at which time, a switch is made and the turtle "becomes" the human sized version.

Turtle: (voice only) Urashimataro! (enters USC) Good Urashima, don't be frightened, I am the turtle you so kindly rescued yesterday. I am the chief advisor to his majesty, the Dragon King. For your saving of my life, his majesty has sent me to bring you to his palace, where his daughter the Princess, has prepared a banquet for you.

Urashima: (stunned) I.. I...am very honored but I am a human being and cannot breathe under water.

Turtle: Have no fear- Just hold onto my shell and I will take you to the palace. The Dragon King's magic is very strong and once you touch my shell you will be able to go anywhere in his kingdom of the sea.

Urashima: Well, I will go with you, but this must be some dream caused by too much sun. Gods and Buddhas bless me!

They start the journey. A center platform area will be revealed as the palace, as they make their way around stage, koken swirl by with fish mobiles on poles streamers of seaweed or just various shades of blue and green. As the palace is revealed, the Princess makes her entrance. Her kimono is gorgeous, full of ocean imagery, wave patterns, fish designs, like a new years centerpiece.

Turtle: Princess Oryu, may I present Urashimataro, the one who saved my life.

Princess: Urashimataro, I bid you welcome to my Father's palace and to once more thank you for rescuing our dear friend and most trusted servant.

Urashima: (Falling to his knees and bowing) Your Highness. I did what anyone would do. I... I...am not worthy of ...(He does not finish the sentence. He has fallen in love at first sight.)

Princess: (Also has been struck by love) Please, Urashimasan, do not be so modest. We have prepared a feast in your honor. I hope you stay with us for many days. (she kneels down beside him and takes his hand and leads him to seat of honor on platform.) Here in the palace, we can enjoy all four seasons, whenever we want. Let the feast begin!

Here begins a major dance sequence, related to four Seasons using various dance props such as fans, um brellas a form of castanets. The idea should be of various sea creatures performing for the guest, perhaps the Princess herself will dance. Many possibilities of music here. Urashima applauds happily at first but gradually we should sense that he is growing homesick for the village.

Princess: Dear Urashima, what is troubling you? Are you not happy here with me? The clouds of sadness hide your face from me. Please, confide in me.

Urashima: Princess Oryu, you have been very kind to me these past four days. Indeed, I feel as if I could live here forever, but I miss my home. I miss the people of my village. The warmth of the sun on my face. The crowing of my neighbors rooster. Can you understand?

Princess: Dear, dear, Urashimataro, I cannot keep you here against your will. Know that I have grown to love you, so that your leaving me already grieves my heart. Take this as a memory of me. (servant or koken brings a lacquered box tied up with silk fies) If you decide that you wish to return to me, just hold the box in both your hands and think of me. My messenger will bring you back. But remember this well, no matter what happens, do not ever open the box. If it is opened you will never be able to return. Now farewell, I cannot bear to watch you go. *(exits)*

Urashima: Princess Oryu!

Turtle: (entering) Are you ready Urashimataro?

Urashima: Yes.

Turtle: Then here we go. *(Again travel sequence back up to the surface)* Here we are, back at your beach. Take care Urashimataro and remember well the words of Princess Oryu. Farewell for now. *(exits)*

Urashima: Good-bye! I won't forget. Home. My friends must be wondering where I've been. Quickly, let me see my hut once more. *(He starts to circle stage.)* Hmm This is very strange, everything looks very different. Where is the noodle shop? Ah! This is where my house should be but there is nothing here, only an empty field! Am I going crazy? Have I made a wrong turn? Let me try again. No matter what I try nothing looks familiar, did the turtle bring me to the wrong beach?

Old woman enters.

Urashima: Excuse me Old One, can you tell me if this is the village of Mizunoe?

Old Woman: Ehh? Mizunoe? Of course young man, where did you think you were? Miyako! Heh, heh. Of course this is Mizunoe.

Urashima: Then can you tell me if you know of the fisherman Urashimataro and where his hut is?

Old Woman: Who? Urashimataro? Saa, there's Miyashima, Maeshima, Mishima but no Urashima. Ahh, wait now. I seem to remember a story my grandmother told me about an Urashimataro who disappeared one day. It was a mystery because the sea that day was absolutely calm and he just vanished. But that was some four hundred years ago. Some say he went to the Eastern paradise. Lucky man! Better not stay here young man, they say this field is haunted, probably a badger. *(she exits)*

Urashima: *(stunned)* It's not possible. It's just been four days at the most. Four hundred years! No, no, this is some terrible dream. My house should be here. The Dragon king's palace, Princess Oryu, that was only four days ago. *(remembers the box)* The box, princess Oryu's gift. It at least is solid. Maybe the answer to this riddle is inside. Please let this box end this nightmare.

He puts the box on the ground and starts to undo the ties. Ideally the box should be constructed in such a way as to fall apart when the top is lifted off i.e. the sides of the box fall flat, as he raises the lid, smoke rises, the instant the box opens. Urashima puts his face down to floor to put on Old Man mask which has been inside the box. At this point he physically becomes old, goes into dance sequence. Musically this is all underscored, maybe we can use section of music from nagauta "shin Urashima".

Narrator: *(over music, again what is wanted here is a very dynamic and rhythmic style of delivery)*

Instantly the weight  
Of four hundred years bears down  
Gone the strength of youth  
Before our eyes  
Muscles shrink and bones now ache  
Wrinkles line his face  
The snow of age

Marks hair on head and face  
Long white beard hangs down  
Sorrow to have disobeyed  
Oryu's parting words  
Urashimataro weeps -  
Bitter tears of woe  
Now upon that haunted shore  
When wind through pine does moan  
Still his spirit cries  
Offer prayers for his repose  
You who hear this tale  
Poor Urashimataro.

The dance should end with final pose of Urashima reaching out toward the audience, longing to return to Oryu. At this point the koken will bring out a wave patterned cloth to hide him; they exit.

From audience view, music should segue into snow, winter pattern as we move into the next story.