

Nick Offerman
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Kabuki To Me

One year ago, I sat in a Kabuki class much like the one in which I am now enrolled, except that I was not in the cast of Kabuki Medea. Thus, I sat on the sidelines through most of the classes, only watching as my classmates rehearsed the dances and dialogue of Medea. After the finish of the semester, I felt that Kabuki theatre was nothing more than a neat skill to have acquired, like juggling or tap dancing. After being cast in Kabuki Achilles and Zen Substitute, and participating in class rehearsals as well as night practices, I have learned a much greater reverence for this traditional Japanese form of theatre.

One aspect of acting that Shozo brings to class is a very centered Zen philosophy. In an attempt to reach a focused level of Zen meditation, one is able to clear away all problems and difficulties in the day and concentrate on the simple beauty of Kabuki. The type of relaxation I achieve in Kabuki performance is a luxury I strive for in everyday life. This quality is also very elusive in my realistic acting; therefore I try to carry over the relaxation of Kabuki rehearsal to my western drama.

More than any other form of theatre I have attempted, Kabuki is a celebration. On stage, we sing of life with our bodies, voices and hearts. In many ways, Kabuki is a celebration of life, both good and bad. I am constantly challenged to say my lines and execute my dance moves with

the utmost accuracy. When striving for perfection in this art, one has the comfort of knowing that absolute perfection is impossible, but much can be learned in the search.

I would finally like to add that to be included in this show is an incredible honor, and I am very humbled to be presented with my two roles. I have benefited a great deal in my art, and my life, since being cast in these two shows. Now let's just hope we can get them up in time!