

THE 42ND 4-UNIV. ENGLISH THEATRICAL CONTEST

Date: Nov. 3, 4
(1:00 P.M.)

Nov. 5
(12:30 P.M.)

Place:

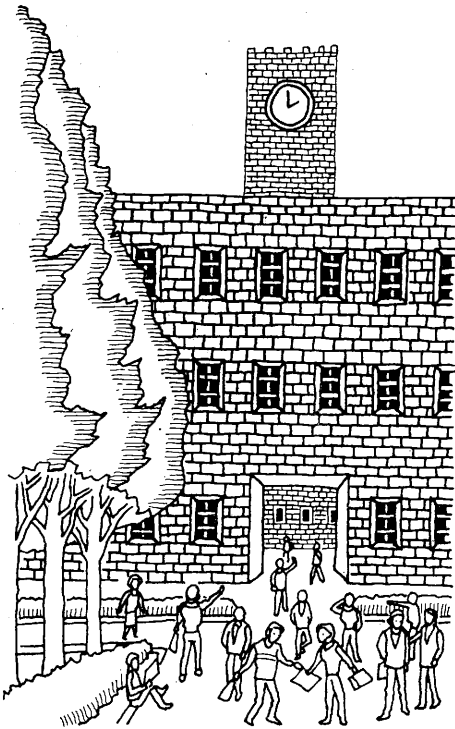
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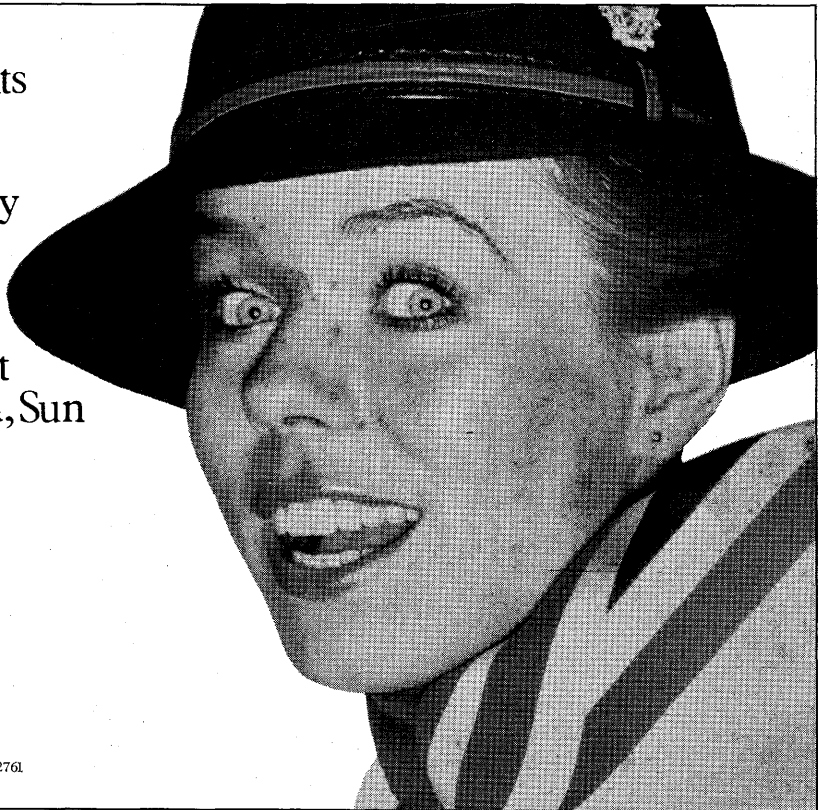
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THE 42ND

**FOUR UNIVERSITY
ENGLISH THEATRICAL
CONTEST**

November, 1978

Hitotsubashi Auditorium

Under the auspices of

FOUR UNIVERSITY E.S.S. ASSOCIATION

Hitotsubashi, Keio, Rikkyo, Waseda Univ.

Sponsored by

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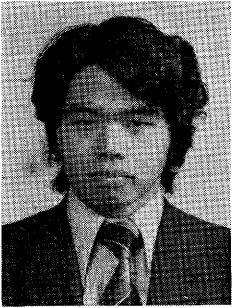
BRITANNICA JAPAN, INC.



— PROGRAM —

Nov. 3rd (Fri.)	10:00 a.m.	Opening Ceremony
	1:00 p.m.	Waseda, Rikkyo, Keio, Hitotsubashi
Nov. 4th (Sat.)	1:00 p.m.	Hitotsubashi, Waseda, Rikkyo, Keio
Nov. 5th (Sun.)	12:30 p.m.	Keio, Hitotsubashi, Waseda, Rikkyo
	7:00 p.m.	Closing Ceremony

Greeting from the Committee



Yoshimi Miyamoto

President of 4-Univ. E.S.S. Association

It is with pride as well as pleasure that we can present the 42nd 4-Univ. English Theatrical Contest.

Fifty-four years ago, our seniors established this Association, with strong passion for drama, to perform the best plays in Japan. Looking back to this long history, we learn that all seniors have made every kind of efforts to develop this Association. And this year, it is our turn to leave one foot-print in this history with our original ideas.

We spend almost one year on the preparation for this Contest for playing satisfying drama at Hitotsubashi Auditorium. I believe that this 4-Univ. E.S.S. Association will continue as long as our energy for drama and mutual understandings among 4 universities exist.

Finally, I would like to express my hearty gratitude to all the people who have supported us, especially to the Japan Times, Ltd., the Mobil Sekiyu K.K., British Council, Tokyo American Center, and Britannica Japan, Inc.

Please enjoy today's English Theatricals.

Committeemen of '78

Hitotsubashi	Takeshi Senda (3)
	Reiko Inoue (2)
Keio	Hirokazu Kono (3)
	Masayuki Tachikawa (2)
Rikkyo	Shigetaka Takatsu (3)
	Hiroyuki Warashina (2)
Waseda	Yoshimi Miyamoto (3)
	Hiroo Miki (2)
Tsuda	Erika Sunahori (3)
	Yuko Takekawa (2)

Message



English Speaking Societies in Japanese universities enjoy a deservedly high reputation for the many ways in which they support and encourage students to transform their academic knowledge of English into a living medium of communication. A major element in such support is certainly the organising of amateur theatrical contests and in this field there is little doubt that the Four Universities English Theatrical Contest, which this year is held for the forty-second time, ranks among the leading events of its kind.

A successful dramatic performance is, I think, one of the most difficult tasks which any student can be asked to undertake and when the performance is in a foreign language, the task becomes doubly difficult. Comedy and tragicomedy, to which genres all the plays chosen this year could be said to belong, are among the most difficult types of drama to perform successfully and the students have certainly set themselves no easy task. I have no doubt, however, that they will live up to the high standards set by their predecessors and that both the performers and the audience will have a thoroughly enjoyable time.

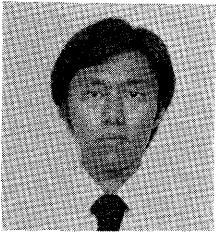
My very best wishes to everyone concerned with the contest.

A handwritten signature in dark ink that reads "Ian G. I. Fraser." The signature is written in a cursive style with a long horizontal line extending to the right.

I G I Fraser

*Representative, The British Council, Japan
Cultural Counsellor, British Embassy, Tokyo*

For Our Victory



Kosuke Arao

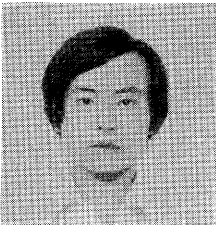
President of Hitotsubashi I.S.

This annual Four University Theatrical Contest has a long history and many good traditions. We had many interesting plays during the past half a century, which still remain as beautiful memories in the hearts of our predecessors.

What do you think is and has been the purpose of performing an English drama on this particular occasion? To learn English? To make good friends? To win the grand prize? Or only to maintain tradition for the sake of our seniors? We believe all these things are the consequences, not the purposes or objectives, of performing a drama. These consequences are automatically brought about by pursuing the real objective. Then, what is the real objective? The answer is simple. It is to make the audience feel that they are part of the drama. We produce our drama in order to make the audience happy, excited, angry, sad or, sometimes, confused by our words and actions. We make them feel that they are "inside" the drama itself, not outside looking in!

This must have been and should be the aim of producing a drama, the pursuit of which will result in our success and, hopefully, victory.

I hope you will enjoy our drama.



Hideki Kiyama

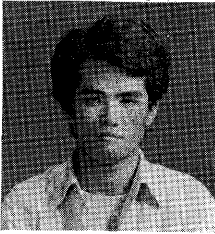
Chairman of Keio E.S.S.

November, fabulous and fantastic time, has come. November, the time we have been looking forward to with impatience.

Till this time, we the Keio production have been making our utmost efforts to perform musical comedy. The name of the Keio production had been a synonym for comedy. But this year we do challenge a fullscale musical. Of course I do not mean that we are tired of making a comedy. But simply, we would like to widen our field of vision on drama.

Through making drama, we can learn the importance or pleasure of drama, namely, to fulfill our dream, the impossible dream. And all the members of Keio production would like to share this pleasure with you at Hitotsubashi Auditorium.

Lastly I do hope that this Four University Theatrical Contest will continue to play an important role in making drama more flourishing in Japan.



Masahiro Kikuta

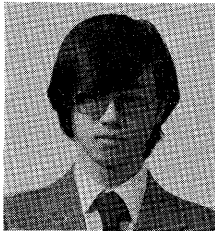
Chairman of St. Paul's E.S.S.

Drama is our life itself.

We play each role in the various situation of our real life; just like as the cast plays his role in the Comedy, or the Tragedy, and so on. As the drama shows us, we experience many situation in our real life. We, however, forget easily what we feel, what we do, as we grow up. But I suppose, the most important thing in our life is not to forget what we have experienced in the childhood.

This year, we the St. Paul's E.S.S. will present you "Good-Eye To The Clown". If you can find "the important thing" in our drama, it's our great pleasure.

I hope and believe that the 42nd Theatricals will make the new bridge among Four Universities.



Kazuteru Tomachi

Chairman of Waseda E.S.S.

The vip come up, one by one.

First cat: Hey there poppa Mezz, is you anywhere?

you: Man I'm down with it, stickin' a honkey.

First cat: Lay a trey on me, ole man.

you: Got to do it, slot. Gun the snatcher on your left raise—the head mixer laid a bundle his ways, he's posin' back like crime sure pays.

Yes, this is the very scene of the street in 1930s' America.

We are sure to realize "this" America.

We are ready to express the "that" Spirit of America.

We are about to step forward to establish the real drama.

And we will not be second in that effort. But that day is not yet here till Nov. 5.

In 1978, the English Speaking Society of Waseda University is gonna to produce the drama in 1930s' America.

America always reminds me of the independence and democracy. That declaration of independence tells that all men are endowed by their Creator with certain unalienable Right, that among these are life, liberty and the pursuite of Happiness.

Now imagine!

You are standing under the Tree of Hope, pushing your gauge.



Hitotsubashi University International Society
and Tsuda College E.S.S.

THE MAN WHO WOULDN'T GO TO HEAVEN

Written by F. SLADEN SMITH

◇ STAFF ◇

ProducerMasaji Kawamura(3)
DirectorMasaru Okutomi(3)
Stage ManagerKohji Hayami(3)
SettingMasaaki Yamagishi(3)
LightingJoichi Saito(3)
Sound EffectErika Sunahori(3)
Make-UpHiromi Morita(3)
CostumeTatsuko Noguchi(3)

◇ CAST ◇

TharielTatsuo Nagai(1)
MargaretMitsuko Fujikawa(1)
Bobbie Hightingale Mamoru Hashigami(2)
Eliza MugginsMio Matsushita(2)
Sister Mary Teresa Chieko Oka(1)
Ursula Bagshawe ...Naomi Watanabe(2)
Harriet Rebecca Strenham
Yohko Torikai(2)
Rev. John McNulty Yoshihito Hosoya(1)
Timothy toto Newbiggin
Eiji Gotoh(2)
Derrick Bradley ...Naoki Hayashi(1)

The scene is a gateway leading to Heaven.

People begin to arrive. The angel tells them to go up the steps. But human beings are not so obedient, especially, Mr. Alton, the unbeliever. He won't go until he gets some definite idea what the world beyond the steps is like.

People arrive one after another, and some of them join Mr. Alton. They all are interested in what the world beyond is like. Besides, remembering the misery in life, they cannot help asking why they had to suffer so much on the earth. But the angel's answers are always too vague. The people get angry. They get out of control.

Anyway, they are the creatures that are supposed to settle themselves somewhere instead of on the earth. And the angel knows very well where, in the end, they will go..





Keio Gijuku University English Speaking Society

PIPPIN

Written by ROGER O. HIRSON

◇ STAFF ◇

ProducerHideki Kiyama(3)
DirectorNoriaki Shioya(3)
AssistantMasayuki Tachikawa(2)
Stage Manager ...Takeshi Katoh (3)
AssistantKiyoshi Aoyagi(2)
Setting &
Properties ...Koji Honda(2)
LightingSachiya Tanaka(3)
Sound EffectsMasayuki Onozuka(2)
Make-UpChiemi Yazaki(2)
CostumeRyoko Murakoso(2)

◇ CAST ◇

Leading Player ...Atsushi Yoshida(3)
PippinMasuaki Kawamura(3)
CharlesMasahiro Inoue(2)
Lewis.....Katsunosuke Ozawa(1)
FastradaMegumi Ohzeki(3)
BertheKyoko Imai(2)
CatherineKeiko Hasegawa(3)
TheoHarue Keno(3)
PlayersYoichi Katayanagi(1)
Keiko Naito(2)
Michiko Sekiguchi(3)
Shinichi Sugiyama(2)
Yoko Hiraoka(1)
Shunsuke Nishimura(3)
Yuichiro Sonoyama(2)
Masaaki Ueda(3)

No one wants to lead an ordinary life. And Pippin is no exception. The date goes back to the year 780 A.D. Pippin is the son of Charlemagne, the emperor of the Holy Roman Empire. He will not settle for anything less than the extraordinary, and above all, he wants to 'find himself' in the world he lives. But nothing goes in the way he likes to. That is very common in your everyday lives too, isn't it? We, the players, are here to give him opportunities to be a scholar, to be a soldier, to indulge in sex, to be a revolutionary, to deal with domesticity, and even to be the ruler of the empire. And last, but not least, to take part in the GRAND FINALE never before seen on a public stage.

Would Pippin find himself then? If you would like to find out, be our guest. Join us. We are also here for you.





St. Paul's University English Speaking Society

GOOD-BYE TO THE CLOWN

Written by ERNEST KINOY

◇ STAFF ◇

ProducerMasayuki Yamada(3)
Stage Manager ...Yoshiyuki Murai(3)
DirectorRyoichi Hamano(3)
AssistantHarumi Kaneko(3)
SettingMasaya Saito(3)
LightingJunichi Ontake(3)
Make-UpYumiko Masuda(2)
CostumeYuri Ohkawa(2)
Sound EffectHideyuki Yagura(2)

◇ CAST ◇

ClownIchiro Hazama(3)
PeggyAya Aoki(1)
MotherMieko Uchida(2)
GeorgeShohei Anraku(1)
Dr. BensonTakashi Baba(2)
ErwinMitsuko Kanno(2)

Peggy, a nine year old, is in trouble at school because she seems unable to distinguish between her imagination and reality, and blames her difficult behavior on a "Clown." an imaginary playmate.

At home, Peggy's mother becomes very upset at Peggy's insistence on the reality of the Clown, which you see along with Peggy.

The real emotional meaning of the Clown becomes clear as Peggy slowly realizes that he is no longer needed, and he says goodbye, never to be real to her again.

Please remember when you were children. Have you ever had your own personal, private Clown?





Waseda University English Speaking Society

THE TEA-POT ON THE ROCKS

Written by KIRKPATRICK

◇ STAFF ◇

ProducerKazuteru Tomachi(3)
Stage Manager ...Tsuyoshi Suzuki(3)
AssistantShoichi Ogura(2)
DirectorMasami Katoh(3)
AssistantShinji Numazawa(2)
SettingNorio Hashimoto(3)
PropertiesTsutomu Iwamoto(3)
LightingYutaka Sakurai(3)
Sound Effects.....Hiroshi Tamano(3)
CostumeMitsuko Fukuhara(3)
Make-UpNorie Ohba(3)
PrompterReiko Koda(3)

◇ CAST ◇

May LovelaceHiroko Kuwahara(1)
Daisy Anderson...Yumiko Yasuda(2)
Mrs. Carstairs.....Kayoko Shiratori(2)
Roy WilliamsHiroshi Mazawa(1)
Willie.....Taro Shimada(1)
AlecShinichi Kamiyama(1)

The time is an afternoon in spring in about 1930, and the action takes place in the back room of the 'Brass Kettle' tea-room, which has been run by two young girls, May and Daisy.

They have no customers for three months and Daisy wants to give up her 'career' while May wants to succeed the place. Because May does not wish an unimportant thing like marriage to interfere with her 'career', she forces her lover, Roy, to hope and pray that the tea-room will fail.

Then suddenly jingles the bell! At last here come the customers! When May manages to serve them, however, she finds that there's no tea, no cream, no sugar and—Oh, Daisy ate it all up!

Now, the whole place goes upside down and they are thrown into confusion. But at that time Roy turns in and helps and his good sportsmanship carries the day.

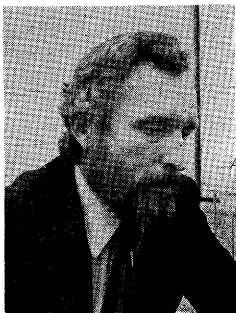
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— Past Winners —

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15th	1951	(K)	パイとタート	
16th	1952	(R)	還魂記	by 飯沢 匡
17th	1953	(R)	夕鶴	by 木下 順二
18th	1954	(R)	乞食の歌	by 津上 忠
19th	1955	(R)	修善寺物語	by 岡本 綺堂
20th	1956	(R)	絵姿女房	by 矢代 静一
21st	1957	(R)	赤い陣羽織	by 木下 順二
22nd	1958	(H)	Medea	by Euripides
23rd	1959	(K)	The Monkey's Paw	by W.W. Jacobs
24th	1960	(R)	二十二夜待ち	by 木下 順二
25th	1961	(R)	逃散	by 坪川 健一
26th	1962	(W)	Lithuania	by Rupert Brooke
27th	1963	(H)	The Submerged	by Ruper Brock
28th	1964	(K)	The Devil and Daniel Webster	by Cottman
29th	1965	(R)	A Happy Journey to Trenton and Camden	by Thornton Williams
30th	1966	(H)	The Long Goodbye	by Tennessee Williams
31st	1967	(W)	The Wall	by Michael Walker
32nd	1968	(W)	Five in Judgement	by Douglas Taylor
33rd	1969	(W)	The American Dream	by Edward Albee
34th	1970	(—)	<Festival>	
35th	1971	(H)	The Bald Soprano	by Eugene Ionesco
36th	1972	(H)	Interview	by Jean Claude Van Itallie
37th	1973	(R)	Sorry, Wrong Number	by Lucille Fletcher
38th	1974	(H)	The Long Christmas Dinner	by Thornton Wilder
39th	1975	(W)	Lithuania	by Rupert Brooke
40th	1976	(K)	Antic Spring	by Robert Nail
41st	1977	(K)	Touch of Fancy	by Robert Nail

Message



In an era of increasing interdependence among the world's nations our future, our very survival depend more and more upon finding global solutions to problems such as energy and food supply. These solutions in turn require increased communication, understanding and trust among the peoples of the world. In this, language plays a key role, especially "international" languages such as English.

The Four University E.S.S. Association's English Theatrical Contest represents an effort and a contribution to the goal of international understanding which already spans decades. The Association's use of drama is especially noteworthy in that it recognizes that language is much more than syntax, vocabulary, idioms and such, but is itself a form of behavior in which emotions, concepts, values and all that is typically human are included and expressed.

I take pleasure in extending our sincere congratulations and warm wishes for continued success in this laudable work.

A handwritten signature in cursive script that reads "Lawrence B. Flood". The signature is written in dark ink and is positioned above the printed name.

Lawrence B. Flood

*Director,
Tokyo American Center*



四大学英語会連盟委員

back row (left to right)

S. Takatsu, H. Warashina, R. Iroue, Y. Takekawa, E. Sunahori,
M. Tachikawa

front row (left to right)

H. Miki, Y. Miyamoto, T. Senda, H. Kono

編集後記

今、このパンフレットの編集を終えてほっとすると同時に、いよいよドラマの季節がやって来るという実感がひしひしと感じられます。大正14年に創立されたこの連盟も今年で42回めの公演を迎えることになりました。ここ数年、連盟の誕生の場所である一橋講堂の生命が危ぶまれてきました。しかし、私は四大学間の親睦とドラマに対する熱意とによって四大学英語会連盟は永遠に不滅であると信じています。今年も、原稿の集まりも良く、仕事が順調に進みました。とにかく開演までもう少しです。連盟委員10人の団結で頑張ります。(Y.M.)

Cover Designed by Takeshi Senda

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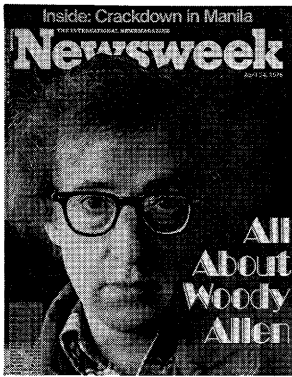


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CORRECTION

P6. STAFF

Costume...Tastuko Noguchi(3)
→Costume...Atsuko Noguchi(3)

CAST

Bobbie Hightingale...Mamoru Hashigami(2)
→Bobbie Nightingale...Mamoru Hashigami(2)

ADDITION

P6. CAST

Richard Alton...Noriyuki Yatsu(1)

—Hitotsubashi—Keio—Rikkyo—Waseda—

*42nd 4-University
English Theatrical Contest*

◇神田一橋講堂

11月3日(金)・4日(土)

開場12:30 開演13:00

※公演中は入場をお断りします。