

The 50th Anniversary  
Four-University  
English Theatricals 1986

Hitotsubashi & Tsuda; End of The World  
Keio; One Flew over The Cuckoo's Nest  
St. Paul's; On Golden Pond  
Waseda; The Prisoner of Second Avenue



Four University ESS Association

November 15 & 16, 1986  
Shiki Public Hall

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# THE 50th ANNIVERSARY

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## FOUR-UNIVERSITY ENGLISH THEATRICALS

November 15, 16, 1986

Shiki Public Hall

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Under the auspices of

**FOUR-UNIVERSITY E.S.S. ASSOCIATION**

Hitotsubashi University I.S.

Keio Gijuku University E.S.S.

St. Paul's University E.S.S.

Waseda University E.S.S.

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Saitama Prefecture

Saitama Prefecture Education Commission

Shiki City Education Commission

The Japan Times

Asahi Evening News

**SCHEDULE :**

SAT./15

12:00

OPEN

12:30-13:55

HITOTSUBASHI & TSUDA

14:30-15:55

WASEDA

16:30-17:55

SAINT PAUL'S

18:30-19:55

KEIO

SUN./16

10:30

OPEN

11:00-12:25

KEIO

13:00-14:25

HITOTSUBASHI & TSUDA

15:00-16:25

WASEDA

17:00-18:25

SAINT PAUL'S

19:30-

CLOSING CEREMONY

## Greeting from the Committee



**Masahiro Nakagawa**

*President of the Four-University*

*English Speaking Society Association 1986*

50 years—how can we recognize that its length has impressed us so deeply? Thanks to a great number of our seniors and supporters, November 15 & 16, 1986 will be a significant milestone in the history of English theatricals presentations by Japanese collegiates by commemorating the 50th Anniversary Four University English Theatricals.

Thinking of its locus, all we can do is to imagine that our seniors must have got into a variety of difficult situations and had much more pleasures and unspeakable satisfactions. As time goes by, we have surely changed ourselves under the significance of English drama and E.S.S. activity itself, but our earnestness and passion for drama, which have gradually been realized through heavy and long preparations for about one year, will surely remain unchanged.

We titled this memorial event “50's Renaissance”, for the reconsideration of what the real ‘DRAMA’ is. After long discussions, we determined to try to make an approach to the core of its abstract meaning, the result of which you will see today—final judgement depends on the honorable audience.

We would like very much for you to ‘feel’ our passion—indeed student-like but beyond the professional, which cannot be bought with money, and which is not only within casts and directors but also within “the right staff” behind the stage.

4月・10月開講

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TEL 03-265-7103

## Message



A handwritten signature in cursive script, appearing to read 'Honora Rankine-Galloway'.

**Honora Rankine-Galloway**

*Deputy Director  
Tokyo American Center*

It is a pleasure to send greetings on the occasion of the inter-university drama competition. The students who participate have already won a difficult victory in the mastery of their lines. The performances themselves are sure to be both entertaining to the audience and gratifying to the student actors. Since several American plays will be featured, this also presents the opportunity to learn more about the United States. I heartily commend all those who participate for their work in this important attempt at cultural exchange.

With best wishes for a successful event, I remain.



A handwritten signature in cursive script, appearing to read 'Mike Nicholls'.

**Mike Nicholls**

*English Studies Officer  
The British Council, Tokyo*

On behalf of the British Council, it gives me great pleasure to extend this message of encouragement and congratulation on the occasion of the 50th anniversary of the Four University English Theatricals.

Theatrical contests make an important contribution to the development of confidence and oral fluency in English, as well as fostering an awareness of the spoken language as a means of communication.

Your contest also demands a great deal of effort and enthusiasm from all these involved and the fact that you celebrating your 50th anniversary bears on impressive testimony to your dedication.

My best wishes to organisers and participants alike.

## Message



A handwritten signature in dark ink, appearing to read 'M. Clugston'.

**Mackenzie Clugston**

*Second Secretary*

*Public Affairs*

*Canadian Embassy*

On the occasion of the 50th presentation of the Four-University English speaking theatrical contest to be held on November 15 and 16, 1986, I would like to offer my congratulations to the organizing committee of the member universities and all the participating students.

I believe that competitions such as yours are important aids in helping Japanese students to improve their English language abilities. Concomitantly, they also serve to deepen relations between peoples and nations.

On behalf of the Canadian Embassy, I wish to extend my very best wishes to both the organizers and the participants for a successful meeting.



A handwritten signature in dark ink, appearing to read 'G. George'.

**Gilbert George**

*Director*

*Cultural Relations*

*Australian Embassy, Tokyo*

I am pleased to offer my congratulations on the occasion of the 50th Anniversary of the Four University English Theatricals. Learning English, like any other foreign language, can be difficult, time consuming and at times boring. This is especially so within a standard class-room environment, where there is no time to study the cultural and artistic roots of the language. It is through events such as English Theatricals that the class-room deficiency can be rectified, and I believe it is significant that four of Tokyo's leading universities have such a long history of involvement with this activity.

The English language is in one sense Japan's window to the world, and by making English "come alive" whether through theatre, or through living and working in an English-speaking country, the opportunities for international interchange increase in both quantity and quality. I am sure your efforts will continue to be well rewarded.

## Message



A handwritten signature in cursive script that reads "Roger Peren".

**Roger Peren**  
*Ambassador*  
*New Zealand Embassy, Tokyo*

It is a privilege and a pleasure to be able to contribute this brief message on the occasion of the 50th Four-University English Theatrical Contest to be held 15-16 November this year.

We live in a world where difficulties often arise from misunderstandings between people of different cultures. A theatrical contest such as this, where students are able to learn something of the culture of another country is, I believe, a valuable way of helping to create better understanding and sympathy, as well as a most stimulating intellectual experience.

I wish all participants in this contest a most enjoyable time, and I hope that it will produce many lasting friendships.



A handwritten signature in cursive script that reads "Junichiro Suzuki".

**Junichiro Suzuki**  
*President, The Japan Times*

I am delighted to have this opportunity to send my best wishes to the 50th Four-University English Theatrical Contest.

It is one of the best-known English-language drama contests in this country, and The Japan Times is pleased to have been associated with it for many years. I take personal pride in being a part of the event, having participated in the 1953 competition as a member of the Hitotsubashi International Society which presented "Macbeth."

The drama students and The Japan Times have one thing in common: Both use English.

With this international language, one can communicate with other peoples. For the Japanese, it is a link to the rest of the world. Let me cite one recent example involving The Japan Times.

In advance of the May Tokyo Summit of seven industrialized democracies, high-ranking Japanese government officials eagerly sought meetings with our reporters, a pleasant surprise for the newsmen. The officials did so because they knew that The Japan Times, most certainly, would be read by President Ronald Reagan and other summit leaders and the 1,500 or more foreign media people who converged in Tokyo. The vernacular dailies, although they are influential inside Japan, were less useful than ours as a medium of information for the foreign leaders and journalists.

When you take up occupations after graduation, you will realize that English is a powerful and indispensable tool for getting things done in this age of the shrinking globe. I wish you every success in your E.S.S. activities and in the eventual careers of your choice.

## Introduction of Judges



**Ms. Judith Aley**

Graduated from Connecticut College 1979, majoring Theatre Studies. A variety of careers as an actress and dancer in New York, Edinburgh, Kyoto and other places in the U.S. Reporter in "New Yorking" of TV Asahi.



**Mr. Rocky Y. Ishii**

Graduated from Dokkyo University 1973. Joined in Tokyo International Players, 1970 as an actor, director, stage manager and crew—board member 1975-79.

Working for Sony Prudential Insurance Co., Ltd.



**Mr. Paul R. Lacke**

Graduated from Dartmouth College, 1977. English program director in International Institute of Japan 1978-81.

Representative director of Tokyo International Friendship Promotion Company.



**Mr. Martin E. McGee**

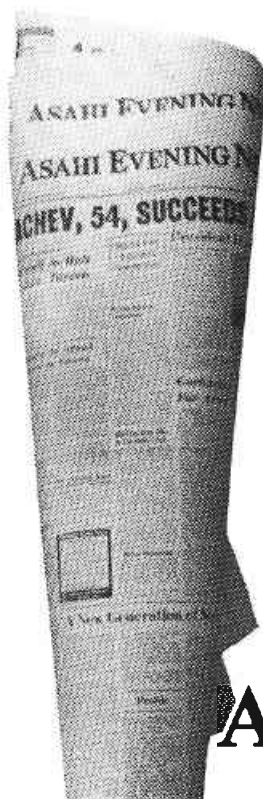
Graduated from the State University of New York, majoring Filmmaking. Radio talk show host and D.J. at WHRW-FM and news director at WSKG in New York. Director of film and video—both non-fiction and fiction themes in Japan.



**Ms. Sandy Weiss**

Worked as actress and director in New York City's Off-Off and Off Broadway from the late 1960' to the late 1970'. Since 1984 to present English teacher in Hong Kong and Tokyo area. Acting teacher and director of a workshop in Tokyo.





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## 今、特集記事が面白い。

- ▶ 月曜日→「The World」  
世界有力紙の論評や解説記事を転載。
- ▶ 火曜日→「Focus Asia/Pacific」  
アジアの資源、政・経、文化にスポットを当てる。
- ▶ 水曜日→「The Asahi」  
朝日新聞記者の取材ものを翻訳。
- ▶ 木曜日→「Education」  
内外の教育を考える。インタビュー。
- ▶ 金曜日→「Weekend Special」  
日本語から英語へ。食べ物。
- ▶ 土曜日→「Book of the Week」  
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# BRITISH AIRWAYS



Hitotsubashi University the International Society  
and Tsuda College English Speaking Society

# END OF THE WORLD

Written by ARTHUR KOPIT



## ◇ STAFF ◇

Producer ..... Isao Tanaka (3)  
Yumiko Sato (3)  
Stage Manager ... Norihiro Hayashi (3)  
Assistant ..... Motoe Sasaki (3)  
Director ..... Takashi Sezaki (3)  
Assistant ..... Koji Yoshioka (3)  
Megumi Ino (3)  
English ..... Katsumi Takada (3)  
Masayo Nozu (3)  
Noriko Mineshima (3)  
Lighting ..... Masahiro Yamagata (3)  
Kumiko Matsui (2)  
Yasuhiro Tochio (2)  
Junko Yamane (2)  
Shoko Chuma (1)  
Maki Ikame (1)  
Takashi Noguchi (1)  
Fumiko Yuasa (1)  
Setting & ..... Akihiro Yoshikawa (3)  
Properties ..... Seita Sakamoto (3)  
Sachiko Harima (3)  
Kazuya Iwasa (2)  
Yoshito Katayama (2)  
Yumi Suzuki (2)  
Hiroko Matsumori (1)  
Kiyoko Mochizuki (1)  
Ryoichi Ogane (1)  
Tsutomu Yamaguchi (1)  
Takahiro Kurachi (1)  
Yuka Kojima (1)

## ◇ CAST ◇

Michael Trent ... Takeshi Hiramatsu (2)  
Philip Stone ..... Toru Oji (2)  
Audrey Wood..... Atsuko Niinomi (2)  
Stella ..... Hiroko Matsumori (1)  
Man in Hallway... Takahiro Kurachi (1)  
General Wilmer... Tsutomu Yamaguchi (1)  
Catharine Berent Naoko Sumihiro (2)  
Pete ..... Shigeru Kato (1)  
Jim ..... Hiroyuki Adachi (2)  
Ann Trent ..... Yoshie Kishimoto (2)  
Sarah Trent..... Sanae Mori (1)  
Sound ..... Misao Kubonishi (3)  
Effect ..... Reiko Mikado (2)  
Tadayuki Ozaki (2)  
Shigeru Kato (1)  
Shinji Yamane (1)  
Make-up & ..... Yoshiko Tatsuno (3)  
Costume ..... Yoshie Kishimoto (2)  
Naoko Sumihiro (2)  
Satomi Ikeno (1)  
Munemichi Ito (1)  
Hiroyuki Adachi (2)  
Sanae Mori (1)  
Asako Tanibuchi (1)

## FOR OUR VICTORY



**Isao Tanaka**

*President of Hitotsubashi I.S.*

Why do we produce a play? That's because we want to make audiences feel what we want to say. When we watch plays, we usually judge them not by the actors, actresses or stage effects, but whether or not we can feel what these plays want to express. So when we ourselves produce a play we must set store by what we want to convey. In a play to inform the theme, we have three indispensable means; good acting, good English and good effects. Of course English is the most important means, because we communicate mainly by languages. But we also need effects. By making use of effects we can create another world on the stage and we can easily and effectively tell what we want to express. This year we of the Hitotsubashi and Tsuda Joint Drama Production present you "End Of The World." In this play, we will make every effort to appeal that the end of the world is no laughing matter.

Lastly, on behalf of my fellows, I thank you all who are concerned with this contest.


## STORY

Michael Trent, a playwright, was requested by Stone to write a play titled "The End of the World", which was concerned with nuclear proliferation. Though he didn't want to write it at first, he accepted and started to investigate. After investigations, he found one fact. That was...

## MESSAGE FROM THE PRODUCTION

The present nuclear strategy explains based on the nuclear deterrent theory that nuclear war can be prevented because we, human beings, should know better than destroying the whole world. But it is really true? Can we always trust our rationality? When we ask ourselves such questions, we can't help feel something untransparent penetrate our hearts. Evil... Once this seductive and irresistible thing jumps out of our mind, our future will be...

Lastly, I would like to ask you one question. Do you affirm the next phrase?  
"All we need is love."

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Keio Gijuku University English Speaking Society

# ONE FLEW OVER THE CUCKOO'S NEST

DALE WASSERMAN  
from the Novel by KEN KESEY



◇ STAFF ◇

Producer ..... Shusuke Kishi (3)  
 Assistant ..... Tomohiro Takagi (3)  
 Stage Manager ... Takuo Shioda (3)  
 Assistant ..... Kazuhisa Yumikura (3)  
                               Issei Tsuneki (2)  
 Director ..... Tetsuya Bessho (3)  
 Assistant ..... Naoko Watanabe (3)  
                               Satoko Oka (2)  
                               Shuichi Kimura (2)  
 Setting ..... Hirofumi Sugawara (3)  
 Properties ..... Maiko Yoshimoto (3)  
 Lighting ..... Hidenori Hirabatake (3)  
 Sound Effect ..... Ai Nakatani (3)  
 Costume &  
 Make-Up ..... Noriko Suzuki (3)

◇ CAST ◇

Chief Bromden ... Kyoju Koh (1)  
 Aide Warren ..... Osamu Katayama (1)  
 Aide Williams ... Shinichi Imura (1)  
 Nurse Ratched ... Megumi Morita (2)  
 Nurse Flinn ..... Takako Arai (1)  
 Dale Harding ..... Keita Fukuchi (2)  
 Billy Bibbit ..... Shigeki Uematsu (1)  
 Scanlon ..... Shinya Ieda (1)  
 Cheswick ..... Shota Masuda (2)  
 Martini ..... Yuichi Sugihara (1)  
 Ruckly ..... Hiroki Yoshida (1)  
 Randle P.  
     McMurphy ... Yoshiro Hamamoto (1)  
 Dr. Spivy ..... Shunsaku Sukehiro (1)  
 Aide Turkle ..... Ryosuke Endo (1)  
 Candy Starr ..... Mina Ujiie (3)  
 Sandra ..... Naoko Katayama (1)

## STORY

A classic novel of the 1960's, this powerful story about life in a mental hospital is told by a half-Indian patient called Chief Bromden. The Chief will not talk, and he has deceived the staff into thinking him deaf and dumb; but through his self-imposed protective fog he is an acute observer. To him the head of the ward, Nurse Ratched, is the very source of evil, destroying men's wills and reducing them to mindless obedience.

Soon a lustful, brawling, life-loving new inmate, Randle Patrick McMurphy, alights in this cuckoo's nest. Horrified by the rule of Nurse Ratched, McMurphy resolves to oppose her. What happens when she is forced to use ultimate weapon against him provides the story's shocking climax.

## FOR OUR VICTORY



**Shusuke Kishi**

*Chairman of Keio E.S.S.*

You have weakness in your heart. And I feel pain in my heart. WE are all insane. However the mold named sanity, crush the non-standardized down into the depth of despair, under the reason that they are only oversensitive. And the people who are to stay in the society by the insane order named sanity, expel the insane into the coner, under the pretext of medical treatment. Striped off the human dignity and they are forced to peck the open wounds with each other, though having no audience in the cape. And the people who dominate the mental hospital change into a lunatic in order to conceal their terror to insanity. Everyone in the mental ward are being scared everyday. Is it good for those psychopath to flee from the cuckoo's nest? They are unfortunate as long as they are in the institute. But they were also unfortunate in the society. It is in the human world inside and out that is hard for the people to get along, who must get hurt because of insanity.

This is our Drama, "ONE FLEW OVER THE CUCKOO'S NEST." And YOU are the audience who are lucky enough to see the truth.

## MESSAGE FROM THE PRODUCTION

Intra, mintra, cute-racorn,  
Apple seed and apple thorn,  
Wire, brier, limber lock,  
Three geese in a flock.  
One flew east,  
One flew west,  
And one flew over the cuckoo's nest.



# ペットは小さな家族……

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いたします。

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St. Paul's University English Speaking Society

# ON GOLDEN POND

Written by ERNEST THOMPSON



## ◇ STAFF ◇

Producer ..... Taichi Yamada (3)  
Kumiko Igarashi (3)  
Naoko Moriwaki (3)  
Yoshimi Gunji (3)  
Director ..... Shinichi Karakama (3)  
Assistant ..... Shūsaku Saitoh (3)  
Hiroyuki Kashiwagi (2)  
English ..... Michiko Seki (3)  
Stage Manager ... Tadashi Saitoh (3)  
Assistant ..... Mayumi Hashimoto (2)  
Setting ..... Yoshitaka Kagami (3)  
Shinji Ohmura (3)  
Properties ..... Shintaro Oda (3)  
Lighting ..... Yuji Machizawa (3)  
Masashi Watanabe (3)  
Shoichi Harada (3)  
Sound Effect ..... Mitsuhiro Ikenaga (3)  
Yukiko Ohtsuka (3)  
Make & Costume Kazuko Satoh (3)

### Setting and Properties Assistants

M. Itoh (2) S. Hosono (2) M. Hashimoto (2) Y. Madama (2) C. Watanabe (2) S. Nomoto (2)  
T. Ikeda (2) Y. Andoh (1) M. Yamano (1) D. Hamada (1) K. Kishi (1) M. Okamoto (1)  
H. Gushima (1) K. Ohno (1)

### Lighting Assistants

T. Niki (2) K. Kumasaka (2) M. Takeuchi (2) J. Yuzawa (2) A. Tsurumaru (2) K. Minai (1)  
J. Yoshida (1) A. Kawanaka (1) S. Nishino (1)

### Sound Effect Assistants

S. Ueno (2) K. Sakai (2) M. Fukase (2) Y. Hayashi (2) J. Yamamoto (2) S. Ohnishi (2)  
M. Mue (1) T. Horiguchi (1) S. Yamamoto (1) M. Kuwabara (1)

### Make & Costume Assistants

M. Fukushima (2) R. Nagano (2) N. Uchimura (2) K. Hanamura (2) N. Suzuki (1)  
M. Katoh (1) K. Suzuki (1)

## ◇ CAST ◇

Norman ..... Eiichi Okano (1)  
Ethel ..... Minako Miura (1)  
Chelsea ..... Keiko Kawakami (1)  
Bill ..... Katsuhisa Ohta (2)  
Billy ..... Kazuhisa Fushimi (2)  
Charlie ..... Teruyuki Katoh (1)

## FOR OUR VICTORY



**Yoshimi Gunji**

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

Again we can meet you at Four-University English Theatricals with wonderful performances. The year of 1986 has unique meaning, because "Yondai" is 50 years old today. Therefore we're proud that it has the longest history of university students' Drama contest in Japan. Since through a half of century "Yondai" has been changing and improving, we can believe that this contest is one of the highest level of Drama activity. It may be high time to look back upon ours as one of E.S.S. members.

It is fact that Drama has many attractive points for us. On the other hand, it is often pointed out, in the production of Drama, we devote ourselves to an effect so much that we can often neglect English itself.

But St. Paul's Production '86 have been seeking for learning English through making up splendid performance, "On Golden Pond". So I believe everybody could understand, "What genuine Drama activity of English Speaking Society is" from our play.

Lastly, on behalf of the St. Paul's Production, I would like to extend our hearty thanks to the members of Four-University E.S.S. Association for holding the 50th contest.

## STORY

NORMAN THAYER, JR will be 80 years old in this summer. He comes to realize his days were numbered. His life is satisfied, but he is very concerned about his daughter, CHELSEA. NORMAN's wife ETHEL invites her daughter, CHELSEA to Golden Pond to make up their relationship, her forty-eighth summer on Golden Pond. NORMAN meets again his daughter who ran away from her home in her childhood not to bear NORMAN's great expectations. CHELSEA has no good memory, and she had a miserable time. But this summer, Golden Pond is different. This play says warm and fresh laugh. Sometimes sharp, sometimes severe. What's family? What's man and wife? What's parent and child? Golden Pond is a huge photo album, a huge of memories.

For everyone, who are not ETHEL and NORMAN THAYER but might be. With love and great admiration.

## MESSAGE FROM THE PRODUCTION

Hello, Golden Pond.

We've come to say goodbye.

# サイマル アカデミー

4月・10月 新学期

英語でディスカッションする時代です……

要項(無料)・お問い合わせは

●英語専修コース ●通訳者養成コース ●翻訳者養成コース ●中国語通訳者養成コース(目白校のみ)	●英検1級受験クラス(目白校・大阪校のみ) ●TOEFL受験クラス(赤坂校のみ) ●女性のための ●ソーシャル・イングリッシュ・プログラム
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\*通訳コースのみ



Waseda University English Speaking Society

# THE PRISONER OF SECOND AVENUE

Written by NEIL SIMON



## ◇ STAFF ◇

Producer ..... Masahiro Shimizu (3)  
Stage Manager ... Jun'ichi Endoh (3)  
Sub-Manager ... Raita Matsuda (2)  
Director ..... Jun Watanabe (3)  
Assistant ..... Chiho Aoi (2)  
                              Keiko Shimizu (2)  
Art Director ..... Hiroyuki Uchida (3)  
Setting ..... Motohisa Sasaji (3)  
Properties ..... Fuminori Inuki (3)  
Lighting ..... Shigeki Takeda (3)  
Sound ..... Kazuhiko Fukazawa (3)  
Costume ..... Satoko Suzuki (3)  
Make-Up ..... Eatoshi Matsumoto (3)

## ◇ CAST ◇

MEL ..... Toshiya Tsukahara (2)  
EDNA ..... Akiko Terasawa (1)  
PAULINE ..... Kumi Saitoh (1)  
PEARL ..... Yuri Haseo (2)  
JESSIE ..... Yukie Kawashima (1)  
HARRY ..... Jun Watanabe (3)

## STORY

The scene is on Second Avenue in New York. MEL, 47 years old, and his wife EDNA wanted to get the modern luxuries but all that they got is paper-thin walls and a dry view of five taller buildings from their terrace. Among the noise and the bad smell of the Big Apple, MEL loses his job and becomes paranoiac. EDNA who decides to work in place of MEL also loses her job. But through this experience, they find real love and independence.

This is a comedy showing the agony and recovery of urban people, written by Neil Simon.



## FOR OUR VICTORY



**Masahiro Shimizu**

*The 1986 WESS Chairperson*

The reason we take part in this contest every year is not only to make our ability and skills in drama-making better through the competition with other three productions but also to make good use of opportunities for us to get acquainted with the WESS members. It might sound strange to you, but actually we have more than two hundred members in the club and have few chances to know one another. Of course we have been trying to have more in hte daily activities but unfortunately the fact is that they do not satisfy us.

Therefore it is precious for each of us to be able to work together and perform a play together. I strongly believe that both staff and cast members have been doing their best to make our performance best.

Today we present you "The Prisoner of Second Avenue" written by Neil Simon. And also today is the final stage of the 1986 Waseda E.S.S. I don't want to seem arrogant and impolite, but, as the Chairperson and Producer, I hope that *Waseda Will Win*.

## MESSAGE FROM THE PRODUCTION

I'm so proud of you,  
so proud...  
Because you're better than them...  
Better than all of them...



### アイウエオで引ける、 会話表現のデータバンク。



見出し語3,100、実際のな用例15,000を和英対照形式で掲載。  
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## Past Winners

14th	1950	(K)	乞食とロバ	
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)	赤口陣羽織	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 Wilder
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
42nd	1978	(K)	Pippin	by Roger O. Hirson
43rd	1979	(W)	The Wall	by Michael Walker
44th	1980	(K)	Tommy	by Pete Townshend
45th	1981	(H)	Wait Until Dark	by Fredelic Knott
46th	1982	(H)	God's Favorite	by Neil Simon
47th	1983	(W)	Barefoot in the Park	by Neil Simon
48th	1984	(K)	Death Trap	by Ira Levin
49th	1985	(K)	Equus	by Peter Shaffer
50th	1986		?	

\* No competition before 1949

# Memory of Last Year



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Shoichi	Shoichi	Masahiro	Aya	Kumiko	
Harada (S3)	Miyasaka (K3)	Nakagawa (H3)	Satake (K2)	Matsui (H2)	

## Message from the Committee

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### Shoichi Miyasaka

*Vice-President*

We feel honored to be able to hold the 50th Four University English Theatrical Contest. This is the biggest event in a year for the members of Four University E.S.S. Association. For about one years, all of us have been making a great effort to accomplish our works.

This contest has a long history. Thousands of our seniors have put their passions into producing drama since 1925. And also this year, there are many young people who have a passion and love for drama. We will add excellent one page to the development of Four University Drama.

Anyhow we will be delighted if these Four Universities can express fully what they want to show in each play on the stage.

Lastly we want to say our hearty thanks to the many people who supported us. We are looking forward with great anticipation to the success of the Contest.

---

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## 物語のあらすじ

### "End of the World"

「一橋・津田塾大学合同ドラマプロダクション」

Michael Trent 美しく上品な妻と可愛い娘、それに二匹の犬に囲まれて暮らす売れない劇作家。彼のもとへStone という男が仕事の依頼にやってくる。多額の報酬を約束され、わずか4ページのシナリオから作品を作るようにと言われたが、そのタイトル、内容に難色を示しながらも、引き受けることになった。The End Of The World—この世の終わり—彼は作品のための調査を開始し、数々の関係者に会っていく。ペンタゴン関係者、ロシア研究の専門家、そしてシンクタンクに勤める二人組。しかし、会話を重ねていくにつれて、彼の頭の中には何か釈然としないものが積もっていく。核兵器に抑止力はあるのか？人類は破局を免れることができるのか？そして、最後にThe Shadowと名乗る男に会う。彼は一体、何か言いたかったのか？そして彼の正体は？その後、Trentの自宅を訪れたStoneは彼に重大な秘密を打ち明けるのだった。

### "On Golden Pond"

「立教大学E.S.S.ドラマプロダクション」

主人公であるNormanは80才の誕生日を迎えるにあたり、自分に残された命の短さを知る。何の不自由も無い彼の穏やかな生活で唯一の気掛かりは、娘のChelseaのことである。48回目の夏をここGolden Pondで迎えたEthelは、自分の夫と娘を仲直りさせるために娘をGolden Pondに招く。少女時代、父親の大きな期待に耐えきれず家を飛び出して行った娘とのひさかたぶりの再会。娘にとってGolden Pondには何一つとして楽しい思い出は無い……

今年のGolden Pondはどこかいつもと違っている。表面を柔らかく包む、豊かで爽やかな笑いと悲しみ。時には鋭く、そして厳しく。世界中のいつ、どこにでも通用する重さ。家族とは？夫婦とは？親子とは？大自然の中の小さなアルバム。そして彼らの会話には常に愛があふれている。

### "One Flew Over The Cuckoo's Nest"

「慶応大学E.S.S.ドラマプロダクション」

ケン・Keseyの小説を基にした、デール・ワッサーマンの1960年の作品。

アメリカ北西部にある州立精神病院。そこは婦長ラチェッドによって全てが管理されている社会であった。精神病の疑いがあるとして刑務所から移ってきたマックマーフィは自由を愛する男で、ラチェッドの支配下でおとなしくしていない。彼をも他の患者達のように扱おうとする婦長との摩擦は当然のようにおこり、そして次第に激しさを増してゆく。何年もの間一言も話さなかったインディアン・ブロムデンをはじめ、様々なコンプレックスを持つ患者達が今まで婦長の支配に甘んじていたのは何故か？彼らがマックの中に見たものは？そして衝撃的な結末……

生きるとは何か？自由とは？自分自身とは……

### "The Prisoner of Second Avenue"

「早稲田大学E.S.S.ドラマプロダクション」

ニューヨークの二番街に住む夫婦、MELとEDNAはすでに40代。豪華な生活を夢見ていたが、結局のところ得たものは、騒音・悪臭のひどい壁の薄いアパートの14階の部屋だった。

二人はこの生活を諦めていたが、MELは何故か不満を言ってやまない。彼は失業してしまったのだ。泥棒に入られた時、それが明らかになる。どなりちらすMELは隣人に水をかけられるが、EDNAは希望を失わない。失業した彼の代わりにEDNAが働き出すか何もすることの無いMELは神経症になってしまう。彼を心配して兄姉が来るか何の解決も得られない。そして遂にはEDNAも失業してしまう。騒ぐEDNAのかわりに再び水をかけられてしまうMEL。しかし、彼の態度からEDNAは彼の回復を感じるのだ。再びニューヨークの都市悪の中で出直そうとする二人。ニュースは大雷を伝える。

## OBの方々からのメッセージ

終戦の年の11月、肌寒い曇り日の午後4時。NHKのラジオ第2から停電を心配しながら焼け跡に放送した私達の英語劇に比べて、何という豊かさ、明るさ。十分に楽しんで、青春を立体化しよう。

伊東克己氏（早大商学部教授 1948年早大卒）

ドラマは言葉と所作の立体的な表現ですから外国語の習得に大変役立ちます。KESSがドラマを手掛けて50年と聞き、戦後復活した頃のドラマ（アイルランド劇でした）に参加した会員の一人として喜ばしく思っています。

伊丹レイ子氏（慶大商学部教授 1950年慶大卒）

当時立教は強く、私の時も全部門賞をとった。(当時の賞 Grand Prize, Stage Effect, 演技賞1.2.3.)  
アメリカで公演する話まで出たが実現はしなかった。

佐々木昭一郎氏 (NHKチーフディレクター 1960年立教大卒  
57年「赤い陣羽織」Director)

ドラマというものを通じて国際社会とのCommunicationを持つということは、いつになっても重要なことと思います。又、単に英語劇という枠にとらわれずに、芝居そのものの心にせまって下さい。

中谷威氏 (阪大教授 1963年一橋大  
「The Submerged」Director)

早稲田、慶応が強かったことを覚えています。又、英語を話せる人も多かった。最優秀演技賞を頂きました。  
宮崎絵子氏 (フリー司会者 1964年立教大「青銅のキリスト」Cast)

50周年なんて・・・歴史ですネ、四大も・・・。78年に「Pippin」のDirectorをやりました。あれから僕の全てが始まりました。いまだにCORNER OF THE SKYを探しています。

塩屋哲章氏 (俳優 1978年慶大「Pippin」Director)

毎年夏が過ぎて肌寒くなってくると、「おっとそろそろ四大の季節だな」と思う。まだ何かを卒業しきれずに似たようなことを続けている僕にとって、四大は原体験だ。50周年おめでとう。

吉田教氏 (演出家 1978年慶大「Pippin」Best Actor)

世の中省略の時代。舞台監督がブタカン、舞台稽古がステリハ、演出補佐がアシディレ。その中で省略できない大切なものがあると教えてくれた四大ドラマ。50年間に人は変われど舞台での感動は変わらず。頑張れ四大ドラマ。

甲田玲子氏 (Pan Pacific Institute 勤務 1979年早大  
「The Wall」Director)

## 四大学の歴史

1929年 12月22日	時事新報社主催	商大・慶応連合英語劇大会
1930年	時事新報社主催	商大・慶応・女子大連合英語劇大会
1931年	時事新報社主催	商大・慶応・早稲田連合英語劇大会
1932年 6月10日	時事新報社主催	商大・慶応・早稲田・立教連合英語劇大会 (日本青年館)
	:	:
	:	:
1941年 第12回大会	日米開戦により連合解体 (軍人会館)	
	:	:
1948年 10月23日	戦後第一回大会 (大隈講堂)	
	H: "The Monkey's Paw" (H.W. Jacobs)	
	K: "Shadow-Enn" (Evangoline)	
	R: "The Revival of the Worship of Jizo" (Masao Kume)	
	W: "An Niput of an Inn" (Lord Dunsany)	
1949年 第13回大会	(読売ホール)	
	:	:
	:	:

一その他、現在ははっきりする事柄・PRIZEについては小冊子を用意致しました。御希望の方には実費でお分け致します。しかしまだ不明の点が多く、OBの方等でさらに詳細な情報を御存知の場合は、是非連盟委員の方までお知らせ下さい。後日御一報下さる場合は、下記までお願い致します。

第50代四大学英語会連盟委員長 中川雅博 (まさひろ) 一橋大学  
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