

Spirit of the One Hundred Sacks of Rice

The Prosperity of a country, the growth of cities- everything depends on people. Build schools and develop people of ability.

Torasaburo Kobayashi, high-ranking adviser of the Nagaoka clan (1870)

From the play One Hundred Sacks of Rice by Yuzo Yamamoto

One Hundred Sacks of Rice is a drama written by Japanese playwright. Mr. Yuzo Yamamoto based on a real story about 150 years ago.

The domain of Nagaoka was impoverished in the Boshin Civil War of 1968-69 at the time of the Meiji Restoration. In 1870 the domain of Mineyama sent a hundred sacks of rice to Nagaoka as assistance. Most of the domain officials wanted to distribute the rice immediately but the grand counselor Torasaburo Kobayashi (1828-77) decided to sell the rice and use the proceeds to build a school instead. His reasoning was that if the rice was simply distributed it would be gone in only a few days but if it was used to educate people, in future they would be able to generate wealth worth tens of thousands of sacks of rice.



One Hundred Sacks of Rice Group Members



বাংলাদেশ শিল্পকলা একাডেমী
নাট্যকলা ও চলচ্চিত্র বিষয়ক বিভাগ
জাতীয় নাট্যশালা

Bangladesh Shilpakala Academy & Embassy of Japan in Dhaka
Collaborative Theatre Production

ONE HUNDRED SACKS OF RICE

একশ' বস্তা চাল

Uchimura Naiyoya Prize 2008
And
Kome-Hyappyo Prize 2012
Awarded

National Theatre
01 December 2013, 6:30 pm.

Adviser :
LIAQUAT ALI LUCKY
Director general Bangladesh Shilpakala Academy

Playwright :
YUZO YAMAMOTO

Translation:
Prof. ABDUS SELIM

Direction:
GOLAM SARWAR

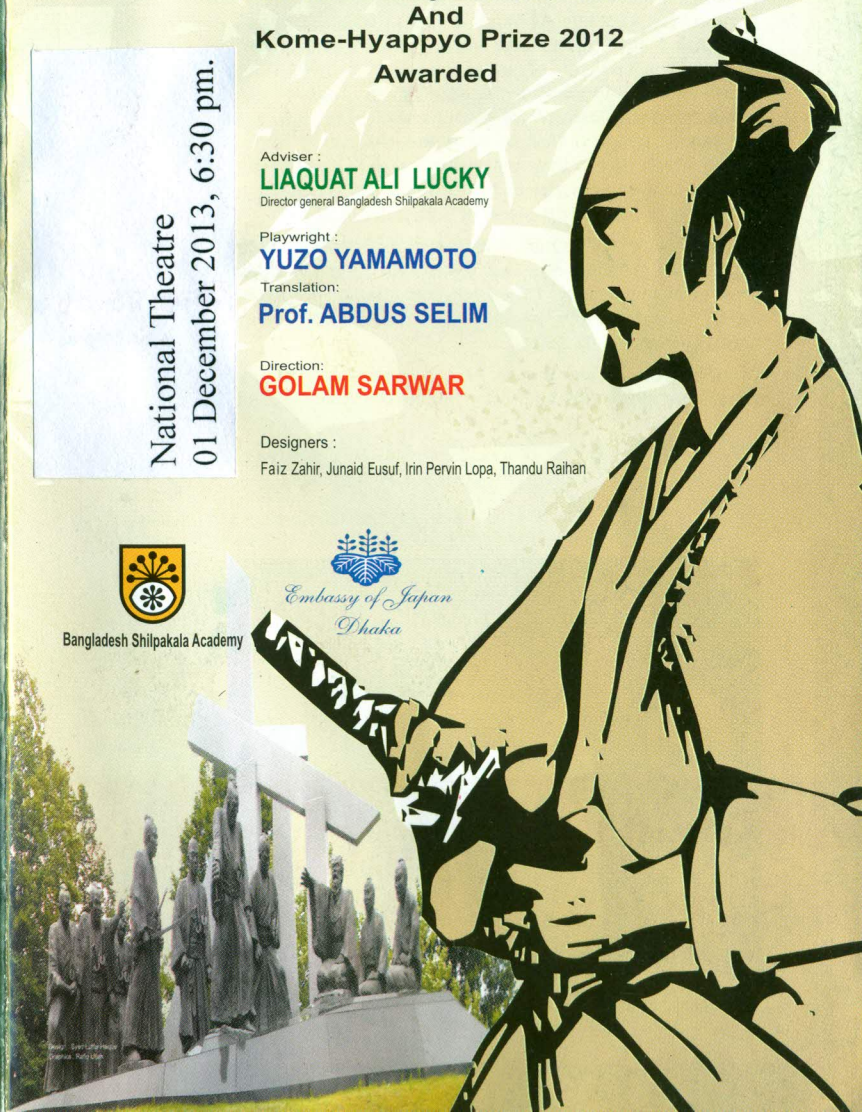
Designers :
Faiz Zahir, Junaid Eusuf, Irin Pervin Lopa, Thandu Raihan



Bangladesh Shilpakala Academy



Embassy of Japan
Dhaka



Message Director General

It is our great pleasure to receive two awards 'Uchimura prize 2009' and 'Kome Hyappyo award 2012' for the play '*One hundred Sacks of rice*' (Aksho basta chal) produced by Bangladesh Shilpakala Academy in co-operation with Japan Embassy, Dhaka. I would like to congratulate the Drama department, writer, director, actor, backstage crew and all other related with this production.

My heartfelt gratitude to Japan Foundation, Embassy of Japan, Japan Bangladesh Chamber of Commerce and Industry, Uchimura award Committee, Mayor of Nagaoka City, ITI for their support from the beginning, starting from workshop, producing and performing the play up to the 50th show and helping to receive two awards.

Japan is a sincere friend of Bangladesh since long, as development partner with excellent diplomatic, economic and cultural relationship. Rabindra Nath Tagore, after visiting Japan was moved to see the artistic excellence of Japanese people. He invited many artists of Japan in Shantinekaton. According to Tagore we have deep relationship with Japan in philosophical point of view. At the end of his life Tagore believed that to save the civilization and humanity the region which has to take responsibility, is the region from where the sun rises. As the country of the sun rise, we are proud to have Japan as a great philosophical friend of Bangladesh.

The prosperity of a country depends on education and consciousness- is the spirit of 'Kome Hyappyo' which has been well depicted and well presented in the play. This spirit can change a society, change the world. In this regard the play is universal. Shilpakala Academy is happy to produce the play.

On the 50th performance of the play I congratulate everyone associated with it and also congratulate our great audience.

LIAQUAT ALI LUCKY

Director General
Bangladesh Shilpakala Academy



A Scene from '*One Hundred Sacks of Rice*'

Director's Note

A theatre workshop was jointly organized on Japanese Performance style and play direction in the Bangladesh Shilpakala Academy in March 2006, I earned a new experience as the chief co-ordinator of the workshop. The director of the workshop was Mr. Shinji Kimura, an eminent theatre personality of Japan.

During the workshop we thought for making a Japanese play as a final production of the workshop. Then initiative has been taken for another workshop to make the production oriented play '*One Hundred Sacks of Rice*', I prepared myself to take the challenge for making the play for stage. Japan's friend Yasuharu Shinto who suggested this drama for production he helped me a lot. I am grateful to him.

But some workshop participants could not participate in the current production. That's why we welcome new performers from the different groups. It was very difficult for performers to express the Japanese emotion by the Bangla dialect. But they tried to accomplish that difficult task. Our theatre workers gathered experience from the Japanese film show, books and also from the practice by the Japanese theatre instructor.

Set design, music, props and costume design were done by the participants themselves. Those designers were already praised in theatre designing of the country.

The spirit for performance of the Japanese theatre is not different from our theatre practice. Out of the spirit we improvised some parts of the play as because the communication with the audience was very important. We hope our effort will communicate the message of the play. This is my first experience of involvement with the making of a Japanese drama. I feel fortunate that I could make the production with an experienced Japanese theatre personality. I express my sincere gratitude to the theatre workers of different groups of Dhaka for their participation and co-operation in the production. I also express my gratefulness to Professor Abdus Selim for the Bangla translation of the text which contributed a lot in my directorial work.

Golam Sarwar



A Scene from '*One Hundred Sacks of Rice*'

One Hundred Sacks of Rice

Casting List / Character List

Ito Kiheita	: Junaid Eusuf
Sode	: Tashmi Tamanna/Sharmin Shangita Khanom Shamima Akter Mukta
Seitaro	: Md. Nur Jaman Raja
Iga Zennai	: Md. Rafi/ Md. Taoheed-ul Islam
Mori Sempachiro	: Abul Kalam Azad (Shetu)/ Golam Shaharier Rabbi (Shikto)
Kobayashi Torasaburo	: Md. Shahadat Hossain/ Abul Kalam Azad (Shetu)
Shichizo	: Md. Abdul Qaiyum Bhuiyan/ Sukarno
Kishi Ukichi	: Romim Rayhan
Izumi Sanzaemon	: Faiz Zahir/ Golam Shafique
Nagaoka's Samurai	: Khurshid Alam, Taoheed-ul Islam, Fahim Ibne Hossain Fazle Rabbee Sukarno, Nur Jaman Raja, Subhasish Datta (Tonmoy), Rashedul Alam Apu Golam Shaharier Rabbi (Shikto), Tarok Nath, Hafiz-al-asad
Women of Nagaoka	: Tashmi Tamanna, Sharmin Shangita Khanom Jayita Mahalanobish Shamima Akter Mukta

Back Stage

Set Designer	: Faiz Zahir & Junaid Eusuf
Assistant	: Abul Kalam Azad (Shetu), Romim Rayhan
Light Designer	: Thandu Raihan
Assistant	: Bazlu
Costume & Props	: Irin Pervin Lopa
Costume Assistant	: Tashmi Tamanna, Md. Rafi, Golam Shaharier Rabbi (Shikto)
Props Assistant	: Taoheed-ul Islam, Rashedul Anam (Apu)
Choreography	: Md. Rafi
Music Designer	: Ahsan Reza Khan Tusher
Make up	: Tanmoy
Set Making	: Kazi Kalam
Stage Manager	: Sukarna
Co-ordinator	: Irin Pervin Lopa
Direction	: Golam Sarwar
Japanese Acting Style	: Shinji Kimura, Katsuya Kimura
Present Adviser	: Sara Ara Mahmud

Message

It is indeed a great pleasure for me that our Bangladesh production 'Aksho Bosta Chal' has been awarded the Uchimura Prize 2008. This prestigious annual prize is given to a company or an individual for outstanding work done concerning Japanese theatre outside Japan. The prize has been initiated by Mrs. Uchimura in memory of her husband who had been a prominent figure in Japanese theatre and also President of Japanese ITI for a long period.

I warmly congratulate Bangladesh Shilpakala Academy and Embassy of Japan in Bangladesh for this splendid production which will remain as a milestone in the history of Bangladesh theatre.

Ramendu Majumdar

President Worldwide
International Theatre Institute

Message from Mrs Uchimura

Apr. 15/2009

I heartily congratulate the Bangladesh winners.

The period of 16 years is equivalent to the time in one's life spent for education – from elementary school to university.

This award has a particular sentimental value for us. It is meant to encourage the efforts of young artists as well as to congratulate the high artistic value of a work. 16 years does not seem quite long enough for this award to terminate, nor is it right to make it seem enduring out of habit. I think it's proper to lovingly support this award into the future, as if it's a child just finished university education and willing to continue its postgraduate course. I am greatly pleased and appreciative of the efforts of the ITI staff who kept this award alive for 16 years since my husband Naoya passed away.

I am 96 years old now and bound to a wheelchair, which will not hinder me from enjoying life. I shall also enjoy seeing this award continue its course after its period of basic education into the future.

Tomiko Uchimura

Message from Japan Embassy

The Embassy of Japan in Bangladesh is pleased to produce the drama "One Hundred Sacks of Rice" in collaboration with Bangladesh Shilpakala Academy. This is a step to re-enforce the ties between two nations. We are grateful to the director and performers of the drama, and Drama Department of Bangladesh Shilpakala Academy for their continuous support to produce this drama.

The drama reflecting a real story of about 150 years ago. This drama symbolizes the fact that human being can keep alive a dream under any circumstances. Investment in education is the most productive as it ensures the highest returns. We want to spread the message of "Value of Education" through this drama to the people of Bangladesh. This drama portrays Japanese culture and customs. We hope the audience will enjoy the touch of ancient Japan in this play.

"One hundred Sacks of Rice" won the Uchimura Naoya Award 2008. We are more than happy with this success. We want to share this success with more people. We also wish this drama would enlighten the audience with the thought "The pleasure and power of knowledge is far greater than arms".

Embassy of Japan in Bangladesh



Sculpture : Scene from 'One Hundred Sacks of Rice' Nagaoka, Japan

The 16th Uchimura Naoya Prize

One Hundred Sacks of Rice Collective Theatre Production, Bangladesh

One Hundred Sacks of Rice, the winner of the 16th prize, was written by Yuzo Yamamoto, translated into English by Donald Keene and into Bengali by Abdus Selim, and directed by Golam Sarwar. It was chosen at the 128th Council Committee held in Fujairah (United Emirates of Arab, located next to Dubai) at the end of January in 2009 from the 5 candidates from the ITI centres in the U.S.A, France, Finland, Sweden and Bangladesh.

One Hundred Sacks of Rice by Bangladesh was a faithful translation of the original Japanese version. The company went through meticulous preparations including the many workshops inviting Shinji Kimura, the director of the Suwaraji Gekien in Kyoto who staged it in Japan, in order to learn and promulgate the Japanese culture and customs. I had a chance to attend the Bangla version in Dhaka and was deeply impressed by its quality with its artistic direction, superb designs of stage and lighting, all of which culminated in the powerful expression of the immediacy and message of the work. Judging from its high quality and the fact that it was the first application from an Asian country, it was deemed worthy of the Uchimura Prize, which was subsequently confirmed by the majority of the Council members. The production and staging of this work was backed by the Japanese Embassy, the Bangladesh Shilpakala Academy, the Japan Foundation, the Bangladesh branch of the Japan Chamber of Commerce in Dhaka.

The fact that the Bangladesh production received the 16th Uchimura Prize is as significant as the fact that One Hundred Sacks of Rice marked the first memorable communications between the Japan Centre and Honduras.

(by Odagiri Yoko)

(translation: Kasni Fumio)

Director General:

ITI, Japan Centre