I first encountered Akira Kurosawa’s *Throne of Blood* as a film student during the blossoming of the international cinema in the Sixties. *Throne of Blood* is rightfully considered one of Kurosawa’s masterpieces, and arguably, it is the greatest adaptation of Shakespeare’s *Macbeth* in the history of the cinema.

Ironically, Kurosawa did not use a single line from the play, nor did he consult the text during the making of the film. Rather, he chose to distill the play down to its essence, keeping most of the principal characters and plot elements and transposing them through the prism of the Noh Theatre from Medieval Scotland to Feudal Japan. Noh Theatre, like Elizabethan drama, is a poetic theatre form, but its spare eloquence has a contemporary sensibility similar to my own. What truly inspired me about *Throne of Blood* was how Kurosawa’s unsparing vision of humankind still resonates in our own deeply troubled age.

So, how did *Throne of Blood* end up on a stage here in Ashland? Bill Rauch and I first met in 1999, when we were both in residence at the Institute on Art and Civic Dialogue at Harvard University. Years later, when Bill became Artistic Director at OSF, he asked if I would direct a Shakespeare play here. This was a fairly radical suggestion, since I have never directed Shakespeare or any other play that I didn’t have a hand in shaping the mise-en-scene.

I like a challenge, so I set about reading the plays Bill suggested. Of course, they were wonderful—Shakespeare after all—but there was something about the form of the plays that seemed at odds with my instincts as a theatre artist. The deeper I read into the canon, the more my thoughts kept coming back to the idea of staging *Throne of Blood*, something I had dreamed about doing for three decades. I told Bill that what I really wanted to do was adapt the film of *Throne of Blood* for OSF’s 75th anniversary season.

I offer this production as an homage to Kurosawa in the centennial of his birth, and I thank Bill Rauch and the Oregon Shakespeare Festival for giving me the opportunity to realize this project at long last.

— Ping Chong
**DIRECTED BY PING CHONG**

Scenic Designer  
Christopher Acebo

Costume Designer  
Stefani Mar

Lighting Designer  
Darren McCroom

Projections Designer  
Maya Ciarocchi

Composer & Sound Designer  
Todd Barton

Dramaturgs  
Lue Morgan Douthit

Gina Pisasale

Voice & Text Director  
Sara Phillips

Movement & Fight Director  
John Sipes

Stage Manager  
Amy Miranda Warner*

Assistant Stage Manager  
Mandy Younger*

Casting Consultants  
Nicole Arbusto & Joy Dickson

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

**THE CAST**

Washizu  
Kevin Kenerly*

Lady Asaji  
his wife  
Ako*

Yoshiako Miki  
his best friend  
Danforth Comins*

Lord Kuniharu  
Jonathan Haugen*

Prince Kunimaru  
JaMario Stills*

Noriyasu Odagura  
Richard Howard*

Old General  
Michael Winters*

Forest Spirit  
Cristofer Jean*

Old General  
Michael Winters*

Third General  
Third Quartet  
James Newcomb*

Second General  
Second Quartet  
Peter Macon*

**SCENE**

17th-century feudal Japan  
Spider Web Castle and its surrounding environs  
Length: About 1 hour 30 minutes, with no intermission

Throne of Blood is produced by special arrangement with Kurosawa Production, 3-2-1, Kirigaoka, Midori-ku, Yokohama, JAPAN.

**PRODUCTION SPONSORS**

**DEEDEE AND BURT MCMURTRY**

**Throne of Blood** is made possible in part by grants from the National Endowment for the Arts and The MAP Fund.

**PRODUCTION PARTNERS**

**CHARLOTTE LIN AND ROBERT P. PORTER**

**MICHAEL AND LESLIE SCHROEDER**

**THE KINSMAN FOUNDATION**
UNDERSTUDIES (See understudy policy on page 94.)
Washizu  U. Jonathan Toppo*
Lady Asaji  Jeany Park*
Yoshiakio Miki, Third Forest Spirit  Peter Macon*
Lord Kuniharu, Ensemble  Bill Geisslinger*
Prince Kunimaru, Koken, First Soldier, First and Third Messenger, Second Retainer, Ensemble
Chris Carwithen
Noriyasu Odagura, Second Forest Spirit, Ensemble
Armando Durán*, Fune Tautala, Jr.
Old General, Third General, Third Quartet, Ensemble
James Jesse Peck*
Forest Spirit, Yoshiteru, Second Messenger, Second Guard, Ensemble  Eymard Meneses Cabling
Second General, Second Quartet, Ensemble
Jonathan Dyrud
Fourth General, Second Retainer, Ensemble
Tyrone Wilson*
First General, Fourth Quartet, Third Soldier, Ensemble
Brent Hinkley*
First Quartet, First Retainer, Fourth Messenger, First Guard, Koken, Ensemble
Blaine Johnston
Koken, Ensemble  Orion Bradshaw
Koken, Old Woman, Ensemble  Demetra Pittman*

ADDITIONAL PRODUCTION CREDITS
Movement Consultant  Darrell Bluhm
Associate Fight Director  U. Jonathan Toppo*
Assistant Director  Flordelino Lagundino
Calligraphy  Shozo Sato
FAIR Production Assistant/ Assistant Fight Director  Kristen Mun
Assistant to the Videographer  Karen Kuran
Traditional Noh Chant  Richard Emmert
Additional Vocal Music  Wataru Sugiyama
Audio Descriptor  Susan Baird
Open Captioning  Jim Amberg
Spanish Translation  Lia Beeson
Spanish Open Captioning  David Chu, c2

RUNNING CREW
Lights:  Jesse Baldwin
Sound:  Scott Kelly

Fourth General
Second Retainer
Elijah Alexander*

First General
Fourth Quartet
U. Jonathan Toppo*

First Quartet
First Retainer
Gregory Linington*

Yoshiteru
Second Messenger
Daniel Marmion**

First Soldier
First Messenger
Second Retainer
Kacy-Earl David

Old Woman
Emily Sophia Knapp*

Second Forest Spirit
Richard Howard*

Third Forest Spirit
Danforth Comins*

Koken
Emily Sophia Knapp*
Eddie Lopez**
Alonzo Lee Moore IV

Ensemble
Kacy-Earl David, Jonathan Haugen*,
Gregory Linington*, Eddie Lopez**,
Daniel Marmion**, Alonzo Lee Moore IV,
JaMario Stills*

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States
**AEA Professional Theatre Intern
Front of House Engineer: John J. Gibson
Wireless Technician: Amadon Jaeger
Stage and Properties: Kathleen Buck, Colin McKean, Shane Rogers
Wardrobe Technicians: Donna M. Memmer, Lauren Toppo
Wigs and Hair: Christy Bowers, Eyan Candini

BUILDING CREWS
Production Manager: Tom Knapp
Costume Department Manager: Christine Smith-McNamara
Costume Project Manager: Alison Axlard
Workroom Supervisor: Ginger D’Olivo
Design Associate: Nancy Zaremski
Costume Business Office Assistant: Christine L. Norton
Shopper/Buyer: Heather DeBey
Hair & Wig Supervisor: Jakey Hicks
Wardrobe Supervisor: Ann Stephens
Associate Wardrobe Supervisor: Richard Taylor
Costumes: Joyce Brandon, Claire Bunch, Karen Crowley, Wendy J. Fountain, Ernestina Herrera, Jacqueline Leighton, Bonnie McKelligott, Sadako Moss, Karen Peterson, Matthew Smart, Amanda Thornton, Lauren Toppo, Beth Walker
Principal Wig Builder: Ranny Beyer
Hair & Wigs: Christy Bowers, Eyan Candini, Sarah Kathryn Chaney, Jakey Hicks
Wardrobe Maintenance Coordinator: Lynn M. Ramey
FAIR Costume Intern: Rachael Jones
Technical Director: William S. Tiesi
Assistant Technical Director: Steven R. Willeby
Design Associate: Richard L. Anderson
Design Assistant: Megan Wilkerson
Construction Supervisor: Joseph A. Porto
Master Carpenters: Steven Blanchette, Tasia Simon
Master Welder: Tom Mulholland
Carpenter/Buyer: Keith Kleinedler
Carpenters: Erin Chesnut, Edward Cook III, Elib Crist-Dwyer, David Foyil, Timothy Hannon, Rebecca Knipfer
Special Projects Engineer: James F. Dean, Jr.
Charge Scenic Artist: Gabriel Barrera
Scenic Artists: Thayne Abraham, Torrey Hyman
FAIR Technical Direction Fellow: Tramaine Berryhill
Stage Operations Manager: Thomas Curtis
Theatre Technology Engineer: Stuart M. Cotts
Lighting Manager: Michael K. Maag
Master Electricians: Noah Beauregard, Stephen Miller
Lighting: Jesse Baldwin, Maria Chunn, Joshua Heuertz, Kelly W. Latham, Christine Rounseville
Projections Programmer: Michael K. Maag
Automated Lighting Programmers: Michael K. Maag
Properties Master: James N. Clark
Properties: Peter Erickson, Diane Green, V. Annette Julien, Paul James Martin, Jennifer M. Stoke
Sound Engineer: Douglas K. Faerber

Assistant Sound Engineer: John J. Gibson
Lead Sound Technician: David K. Weberg
Sound: Jon T. Bates, Amadon Jaeger, Scott Kelly, Erin Paige

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Joel Henigson
Joseph Melillo
Junko Ueda
Deirdre Valente
Sachiko Willis
Sara Zatz

NOTE TO THE AUDIENCE
In this production, theatrical haze, fog and smoke are used. There will be sudden, loud drum sounds.

There will be a Spanish open-captioned performance of Throne of Blood on September 30 and an open-captioned performance on October 17.

Throne of Blood was developed in association with Ping Chong and Company, Bruce Allardice, Managing Director

Commissioned by BAM for the 2010 Next Wave Festival.

Ping Chong & Company was founded in 1975 to create innovative works of theatre and art that explore the intersections of race, culture, history, art, media and technology in the modern world. The company has produced over 70 works by Ping Chong and his collaborators, toured widely in the United States and throughout the world, and received numerous honors and awards. For information visit www.pingchong.org.