

ミスしゃっくりの幸せな一日

小心ズ

ミスしゃっくりはひとりで暮らす一風変わった気高きご婦人。彼女の一日は奇妙な音やメロディにあふれ、退屈している暇もない。今日もまたミスしゃっくりのとくべつ愉快で美しい冒険の一日が始まる。さて彼女のしゃっくりが聴こえたら、あなたの目と耳と想像力、それに笑い声をたっぷりと使うとき！

小心ズ (しょうしんず)

オフィシャルサイト <http://shoshinznet.web.fc2.com/>



コメディパフォーマンスユニット。

ヤノミ（本名：矢野裕美）が、いくつかの劇団での経験を経て2005年に相方と結成。「小心者＝些細なことにもビビッドに心ふるわせる、感受性と想像力ゆたかな愛すべき人々」をコンセプトに、劇場演劇という枠を超える自由で大胆なショーを追求し、ライブハウス・劇場・クラブ・路上・祭りなど幅広い場で意欲的に活動。国内外の多様なジャンルのアーティスト、地元の人々とのつながりも着実に育みつつ、広がりのある豊かな交流をつづけている。

無言劇をベースに、スキャットによる歌と踊り、小道具と効果音を使った身体表現によってシーンを創り出す。ことばを使わずに、細やかな表情やしぐさ、そして圧倒的な生命力をもって紡がれる物語は、ユーモラスかつ美しい生のファンタジーとして、あらゆる世代と人種を超えて人々に笑いと驚きと感動を与える。

2007年より海外での活動も本格的にスタート。2009年には5週間にわたるアメリカ西海岸ツアーを成功させ、シアトル、サンフランシスコ、ロサンゼルスなど7都市において満場のスタンディングオベーションを受けるなど高い評価を得る。2010年にソロとして再出発し、シンガポール、アメリカ、カナダへの4ヶ月半にわたる長期海外ツアーを敢行。フリンジ・フェスティバル（演劇祭）を主とした3カ国11都市にわたるこのツアーにおいて5つのアワードを受賞したほか、各都市の観客およびメディアから絶大な支持を受ける。

2012年にはアメリカ・ワシントンDCにおいてキャピタル・フリンジに初参加し、全米二大紙であるワシントン・ポスト紙から絶賛されたほか、ソールドアウト、追加公演、スタンディングオベーションを受け、同フェスティバルで最も名誉ある「ディレクターズ・アワード」を受賞し、翌年のフェスティバルに招待される。

また同年にはヤノミが作・演出を手がける新ユニット・**おさらスूप**も北米ツアーを行い、モントリオール・フリンジの最高賞である最優秀演劇賞を含む計5つのアワードを受賞している。



受賞履歴



劇評

言い換えればこれは一つの風変わりなクラウンショーだ。加えてそこには実存主義的ひねりのようなものがあり、それが愛嬌のある奇妙なパフォーマンスをさらに思想の深い何かへと変換している。…これは少なからずたいしたものである。 **The Washington Post**

観客が愛さずにはいられないヤノミは、クラウンの格付けで言うなら間違いなくシルクドソレイユの一流たちと肩を並べる。 **The Montreal Gazette**

スーパーキュートで、ひと癖もふた癖もあるショー。今年のフリンジ・ショー No.1 の座は『ミスしゃっくりの幸せな一日』で決まったのも同然だ。 **The Montreal Hour**

たいへん才能のある女性。 **DC Metro Theatre Arts**

東京から来たコメディアン、小心ズの輝きは特筆ものだ。…彼女にはまちがいなくとんでもない才能がある。奇妙で、奇天烈で、予測のつかない『ミスしゃっくりの幸せな一日』。今年のフリンジにおいて最も独創的なショーのひとつ。

Uptown Magazine





大人も子供も、パフォーマーもマリファナ愛好者さえもが楽しめるショーに出くわすことはそうそうない。『ミスしゃっくりの幸せな一日』はそんな稀有な逸品。

Monday Magazine

当たり前が当たり前でないという意外な発見にびっくり。ミスしゃっくりと一日を終える頃には、彼女のことがたまらなく愛おしくなっている自分を知って、またびっくり。

CBC

笑いすぎて、頬がまだ痛い。コミカルな動き、ダンス、みごとな歌、そしてもちろん、しゃっくりがいつばいに詰まったテンポのいいショー。最初から最後まで元気いっぱいのミスしゃっくりが観客を煽り、驚愕の想像力と切れのいい動きで爆笑の渦を巻き起こす。老若男女を問わずに楽しめる。楽しみ方を忘れてしまった不機嫌な大人にもおすすめ。

Plank Magazine

才能に溢れた小心ズ・フィジカルシアターの女王が生み出すショーは、バカバカしくて子どものよう、可愛らしくてお洒落。そんな魅力を一気に味わえる。心を驚づかみにされる。

Times-Colonist

彼女から目を離すことは不可能だ。いたずらっこのような魅力を振りまきながら、次々にサプライズをくれるミスしゃっくり。何ひとつ見逃したくなくて、瞬きをするのも惜しくなる。小心ズはとてつもない才能の持ち主だ。音楽にぴたりと合わせる動きと笑いのツボを押さえた間の取り方には、文句のつけようもない。そしてあの目、特大のまつげで飾られた眼差しの表現力には感動を覚える。息もつかせぬ冒険の旅をミスしゃっくりとともにするうちに、時間はあっという間に過ぎていく。これほど素敵で楽しいコミカルなフィジカルシアターにはめったにお目にかかれな。劇場を出る私のあごは笑いすぎて痛くなっていた。

Review Vancouver

上演時間 50 分（条件に応じてアレンジ可）

対象年齢 制限なし



CAPITAL FRINGE FESTIVAL



“D.C. TRASH”: Ron Litman’s show is about the job he’s been working since 2009, hauling trash. He talks with a bred-in-the-bone street performer’s edge; the songs and shtick he offers are searingly intense.

The Prodigal

It has been a long road home for Ron Litman. And now that he’s back, the wiry 62-year-old actor, who can boast of a terrific notice from the New York Times, is hauling trash for a living.

Litman’s Fringe show, “D.C. Trash,” is about the job he has been working since 2009. Litman’s history here goes back to his adolescence working in his parents’ delicatessen on Wisconsin Avenue; he went to Wilson High School and American University.

“You can’t get more homey than that,” Litman declares with a sharp laugh, sitting in the townhouse near New Jersey and Rhode Island avenues NW that he rents from his cousin.

Right out of college he joined Living Stage, then in its heyday as Arena Stage’s outreach troupe, which created theater with and for all kinds of people in need. He migrated to New York, toured internationally with Marketa Kimbrell’s New York Street Theater Caravan and acted at the legendary La MaMa E.T.C. In 1985, he got that gush from the Times for his one-man “On a Clear Day You Can See Armageddon”: “One of the fiercest — and one of the funniest — political satires since ‘Dr. Strangelove’ learned to love the bomb.”

In 1990, Litman went to L.A. The database IMDB kicks out minor screen credits such as “Customer #2” in “Married With Children” and “Tool Box DJ” in “Wayne’s World 2.” He waves it off as junk. What mattered was that he got married and had two kids. The family moved to Wisconsin in 2003 so Litman’s wife could be near her family. But Litman didn’t know what to do with himself in La Crosse.

“It just blew my mind,” says Litman, who is so forged in the counterculture fires of the 1960s and 1970s that he comes across as a caffeinated Howard Hesseman. (Litman was actually in a movie

with Hesseman, 2001’s “The Sky Is Falling.”) “I mean, I don’t fit in, period. But at least in big cities, I don’t stand out. There it was difficult.”

In 2005, he sank his teeth into the mighty role of Salieri in “Amadeus” at the local University of Wisconsin campus. But generally, work was scarce, the marriage was over and he was adrift, except for his connection with his children. When his cousin, who runs Tenleytown Trash, called offering a job, he knew he had to take it.

“The first couple of months were tough,” Litman says. “It’s gettin’ up at 5 a.m., and it ain’t easy work.”

A few months ago, he found himself hauling away the concrete fountain from the Fringe’s patio. Sniffing an opportunity, he asked Fringe Executive Director Julianne Brienza when applications were due. End of the week, she said.

So now the show goes on, with Litman hitting a stage for the first time in four years. He talks with a bred-in-the-bone street performer’s edge; the samples of song and shtick he offers from his couch are searingly intense, even at low volume. And his bent is plainly political, with a savage attack — “I do know that I’m stepping out on a limb,” he says — that will surely be on display during parts of “D.C. Trash.” (No spoilers here.)

Naturally, he’d like his old career back, and he has auditioned for local theaters. “But talk about gaps,” he says. “They’ll look at my résumé and go, What have you done for me lately?”

“D.C. Trash” will begin to explain.

Postscript: After chatting, Litman e-mailed: “Everything in my house, from the couch we sat on to the tables and everything else except the photos on the walls, came from the trash or cleaning out houses of dead people. No s---.”

If you look up ‘Fringe’

Buy the \$17 ticket to Brian Feldman’s “BFF,” and you will be the entire audience. It’s a two-hour one-on-one hangout. Anything could happen. Almost.

“If somebody says, ‘I want to go to the Renaissance Hotel and get a room,’” Feldman says, “I’d probably draw a line there.”

The recent Florida transplant isn’t likely to be treating audiences to four-star dinners, either, though he doesn’t seem very hung up on the ground rules. The 32-year-old’s trademark is working way out of bounds, concocting high-concept projects that can be quirky and/or pointed.

Take getting married, which Feldman did not long ago as a real and legal act. The idea was to dramatize how preposterously easy it is for straight people to get hitched; he thought of it at a party with gay friends ineligible for marriage despite being in a committed relationship for nearly 20 years.

Feldman promoted the idea and set a date. Three women showed up at the courthouse, ready to take his hand. Spin the bottle determined the winner.

“Thankfully, it wasn’t the woman with the baby strapped to her chest,” says the slender Feldman, eating a healthy-looking sandwich in a downtown coffee shop. (He has been vegan ever since a brief day job — not a conceptual project — dishwashing at a chain restaurant.) “I married a perfectly fine participant-wife.”

He seems super-easygoing — soft voice, charming grin — and looks boyish in one of his late grandfather’s Guayabera shirts and a newsboy cap. Photos of his copious projects reveal that Feldman’s hair is gone on top and that he used to have a shaggy beard. “That was kind of my shtick,” he says.

His family moved to Orlando to be near Disney, and Feldman’s bar mitzvah

was held at the resort’s Grand Floridian hotel. Even then, he was thinking about how to make art: Could he sell tickets for people to watch his family have dinner on stage?

Eventually he did, after his mother survived breast cancer (a scare that chased him home from a brief stint in L.A.). Other projects include smiling for three hours, which an Orlando arts patron told him “looked worse than Guantanamo.” In a companion piece, he also cried for three hours. He did a show where he danced behind closed doors — no admittance. He did a show as a men’s room attendant.

A lot of this was done at the Orlando Fringe “really just to shake things up and make the Fringe fringier,” Feldman says. Last year, he held the Feldman Awards, perversely handing out best-of prizes at the beginning of the festival.

Stunts? Well, yeah. But the influences he cites in passing — art world darling Marina Abramovic, playwright Neil Simon, cutup Mel Brooks — suggest method as well as whimsy.

He’s enough of an actor that he has been in shows, done film and TV work as an extra, and once auditioned for Julliard in front of Michael Kahn. He moved here in February to be with his girlfriend (the marriage mentioned earlier was annulled, by the way) and is staying to live and work even though the relationship didn’t pan out.

No telling what rabbits Feldman will try to pull out of his hat in D.C. He was inspired by Anne Washburn’s recent “Mr. Burns, a Post-Electric Play” at Woolly Mammoth, but he usually stays at arm’s length from traditional theater, finding much of it too disconnected.

“I’ve gotta do something that no one else in the world can do,” Feldman explains. “Or would ever want to do.”



“BFF”: If you buy a ticket to Brian Feldman’s show, you might be the whole audience. It’s consists of him and the ticket buyer hanging out.

▲
“D.C. Trash,”
Fort Fringe-
Bedroom, 612 L St.
NW, July 12, 14,
22 and 28.

▲
“BFF,”
departs from Fort
Fringe box office,
607 New York Ave.
NW, July 12-29.

▲
“A Day in the Life
of Miss Hiccup,”
B103 at Mount
Vernon Place United
Methodist Church,
900 Massachusetts
Ave. NW,
July 12, 14, 15,
17, 19 and 21.

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For daily updates
on Capital Fringe
happenings, visit
wapo.st/style_blog.

See a
photographic
preview
of the Fringe’s
myriad offerings at
washingtonpost.
com/theater.

For daily
listings,
go to
wapo.st/fringe12.

Tickets
Tickets are \$17 per
shows; patrons
must also make
a one-time \$7
purchase of a Fringe
button, which must
be worn to all
shows.
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CHARLIE KAWAMURA
“A DAY IN THE LIFE OF MISS HICCUP”: Yanomi, a Japanese performer, plays the title character in this solo clown show.

The International

“Brian Feldman is one of the most weird artists in the world,” gushes Yanomi, the Japanese performer of “A Day in the Life of Miss Hiccup.” She met Feldman at the 2010 Orlando Fringe when, between her own performances of “Hiccup,” she bought a ticket to his overnight camping excursion, “Fringe of Nature.”

“He is genius,” she declares.

“Miss Hiccup,” her Capitol Fringe debut, is a solo clown show with music featuring Yanomi in a costume and wig bedecked with flowers. It has been received as gentle and cheerful, which is how Yanomi sounds when she calls and announces, “It’s Yanomi, yay!”

She is 36 and says simply after disclosing her age, “I’m a girl.” She has performed on the U.S. West Coast and at festivals across Canada, where she has done Fringes practically coast to coast since playing Montreal in 2007.

“That changed my life,” Yanomi says by phone from Montreal, wrapping up a run of her comic “My Exploding Family” with two Japanese colleagues. Cheap Fringe tickets allowed her to see more shows than she would typically be able to catch in Tokyo.

“And I made a lot of great artist friends,” she says. “It’s really exciting to know other artists from all over the world.”

Yanomi (real name Hiromi Yano) grew up on the southern island of Kyushu but was drawn to acting and the big lights of Tokyo after college. In 2000, she latched on with a Tokyo troupe. In 2006, she began performing mainly nonverbal work — it hops over the language barrier — in a Tokyo bar run by a westerner with a largely Western clientele.

“I love comedy, music and beer so much,” she explains.

Her company name, Shoshinz, means timid or shy people. “Timid people sometimes are kind of sensitive,” Yanomi says. “There are a lot of funny small things in the world, I think.”

Recently, she toured Japan’s tsunami-stricken area, where she was hit by the widespread devastation and lack of color in the landscape. Her bright costume stood out, with women and girls especially drawn like bees to her flowery look.

“Most people lost their houses and family and friends,” Yanomi says. “Such a sad story. But they said, Come back!”

Surely Yanomi will. Has act, will travel.

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