

Place adjacent blocks in the same page.

Ordinary, page brakes when the text becomes full to the bottom. However, it's possible to impose keep conditions relative to different blocks and place them in the same page.

There placed Q3 in the end of the second page and A relative to Q3 is placed at the top of the third page. This is an ordinary placement.

In contrast, on page 4 and page 5, A and relative Q is placed in the same page without fail. By using `keep-with-next="always"`, `within-page="always"`, `keep-together="always"`. it's possible to impose keep conditions relative to different blocks and place them in the same page.

Q1 NO and Kyogen

What is the outlook for No and Kyogen?

A There are over forty on stages located throughout the country. In Tokyo, in particular, there many no performances every month since NO schools such as Kanze and Hosho have theaters there. Added to this, the National No Theater was built in Tokyo in 1983. There are also torchlight performances of NO, called takigi (firewood) NO, which are held outdoors in the evening. Kyogen associations sometimes old performances in public halls.

Q2 Rakugo

What is Rakugo?

A Rakugo is a comic monologue in which a storyteller (known as rakugoka or hanashika) sits atop a cushion on a stage and relates an episodic story. The entrance of the storyteller is announced by the debayashi, a brief flourish of shamisen and drum. While telling his story, the rakugo performer can portray a man or woman, elderly person or child, samurai or townsperon by mean of his head to the left or right. His only props are a hand cloth and fan, which he skillfully employs to express various situations. The fan can be used to evoke different objects, such as a glass, chopsticks, or a sword. There are slight but noticeable differences between the style of rakugo performed in Tokyo, known as Edo rakugo, and the type performed in the Kyoto-Osaka region, known as Kamigata rakugo.

Q3 The origin of Kabuki

What is Kabuki, briefly?

A Kabuki is traditional theater that originated among the common people in the Edo period of Japan. Despite repression by the Edo shogunate, it managed to be popular for 400 years. The kabuki was able to avoid turning into a rigid, lifeless form; until the Meiji period, it continued to evolve by incorporating interesting narratives and performing styles from many other types of stage entertainment, such as NO, Kyogen, and bunraku. There are so many aspects to kabuki that can be appreciated, such as brilliantly colored costumes, lavish staging, and brilliant stage devices. Last, but not least, are the technical skills of the kabuki actors, who number among the top in Japan. One feature of kabuki is that all its actors are men, most of whom begin their training at a very early age.

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