



living in Los Angeles

Stage director
Ms. Yoko Itou

I still clearly keep in my memory the lively stage by KIKUNOKAI at New York and Los Angeles as the project of The Agency for Cultural Affairs in 2001. It was at the Japan America National Theater in Los Angeles that I first met Ms. Michiyo Hata (The founder of KIKUNOKAI).

While I imagined that she might be elastic judging from her beautiful voice and fluent letters through telephone or fax, I found the aura with firm will as a commanding stage performer when I met her. When I watched the stage by KIKUNOKAI first, I was moved by the traditional but newly energetic Japanese dance different from the ones I used to watch. The emotion was shown in the first page of Los Angeles Times at



"kazamichi" at Los Angeles performance

Promise

that time saying "It is the magic on the stage".

I continued interexchange by letters with Ms. Michiyo Hata. However the time has passed without realizing the dream [Please do the performance of Japanese dance in USA].

I am delighted to say that I could realize the promise by the chance that I accepted the general director



performance "sanbasou" and "syakkyo" at Detroit Institute of Arts

for the event of new establishment of Japanese Gallery at Detroit Institute of Arts in the last autumn.

My direction concept is not only to transfer Japanese tradition but also for the tradition to lead to the future with people considering the fact that people in Detroit, town of labourer revived the museum once bankrupted.



Picture: "Otomedake" at New York

The current representative, Mr. Satoshi Hata satisfied our desire by showing them in classic dance or folk art and creative dance arranged for this day.

All the KIKUNOKAI dances executed at all the places inside Museum such as gallery, entrance hall and corridor received voices of [perfect] [amazing] etc. The memorial performance at the theater set up as an annex to the Museum received standing ovation which proved the success.

I could fulfill the promise with the late Ms. Michiyo Hata and now dream KIKUNOKAI to arrange its public performance tour all over USA.

All the members of KIKUNOKAI, please cooperate us at that time.

INFORMATION

- ◆1st Traditional Performing Arts to future ~supreme arts and its successor~
Performance "Yokikotokikugenjinoyake" by Onoe School
Time & Date: opens at 16:30 August 29 (Wed.)
Venue: Big Hall, National Theater (Chiyoda-ku, Tokyo)
- ◆Customs in Nagatsuki (September) and Japanese Dance by KIKUNOKAI Atelier
Time & Date: all opens at 12:30 (one time performance) September 16 (Sun.), 17 (Mon. national holiday), 23 (Sun.), 24 (Mon. national holiday)
Venue: KIKUNOKAI Studio

Secretariat, Dance Troupe KIKUNOKAI
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- ◆Dance Plaza
Date: October 2 (Tues.)
Venue: Chiba City Civic Hall (Chiba City, Chiba Pref.)
- ◆Japanese Dance by KIKUNOKAI Atelier
Time & Date: October 7 (Sun.), 8 (Mon. national holiday)
each 11:30 & 14:30 opens
Venue: KIKUNOKAI Studio (Shinjuku-ku, Tokyo)
- ◆Opening Ceremony at Oizumi Town Class
Time & Date: October 13 (Sat.) opens at 13:00
Venue: Small hall, Oizumi Town Bunkamura (Oizumi Town, Gunma Pref.)

Please note that all programs are subject to change.

kikunokai



<http://www.kikunokai.co.jp/>



Feeling excited

"Dance with Heart"

We are burning with enthusiasm

in creating national art for the new era.

The Kikunokai Dance Troupe

Representative : Satoshi Hata

日本のおどり Japanese Dance

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Dancing from the heart

Greetings

The KIKUNOKAI Dance Troupe
Representative Satoshi Hata

I do hope that all of you are fine and healthy.

Entrusted by GIA Japan Dance Cultural Association, KIKUNOKAI this year too arranges dancing practice of Japanese dance for over 460 children at 40 places at the Traditional Culture Parent-Child Classroom, the project of The Agency for Cultural Affairs. We will do our further effort dreaming that those young generation could through dancing enjoy Japanese traditional culture and transfer its happiness and interest to the next generation.

We are looking forward to your further cooperation

Picture: Autumn scene from "Odoru kaze monogatari"



Dancing to connect Japanese Culture with the World

The Mayor of Shinjuku City
Kenichi Yoshizumi

I was really enchanted by dancing full of pulse when I saw dancing by "KIKUNOKAI" executed at the international exchange place. And also I thought it was regretful that I had no chance to see the dancing directly although I heard that wonderful dancing group was doing the best job in Shinjuku. After that I have seen the dancing several times and was impressed that they chose good dancing program to meet the scale of the hall, the purpose of the event and audience.

I feel that the dancing group aiming at the art deepening the traditional Japanese dance by the founder, Ms. Michiyo Hata is the basis of spirit of "KIKUNOKAI" developing constantly.

I think that "KIKUNOKAI" visits various countries in the world as a Japan Cultural Envoy of The Agency for Culture Affairs and absorbs the local-rooted cultures or arts and adds the special taste to Japanese dancing based on the tradition. I found the special consideration that people who

see the dancing by "KIKUNOKAI" first can enjoy them because they use tools through which overseas people who never visited Japan can image easily Japanese scenery. I feel that it also is the point that young people out of members play in front.

When I saw the performance at the stadium of Nishi-ochiai in the flower season, the attraction of dressing was smoothly done with participation of spectators. It was impressive that the natural leading changed kimono dressing or dancing changed to the sense at hand from another world. The sense of hard wall naturally disappeared by taking kimono at the stage before entering the world of Japanese dancing.

I really hope that "KIKUNOKAI" members will send Japanese traditional culture to the world from the pint of players and to the next generation from the point of successor of traditional arts. I expect more and more developments.



Children and Dance Education

The dance critic
Hidetoshi Hirano

Ms. Michiyo Hana received dance education with Onoe fashion from early childhood. She acted as a Japanese dance player under the name of Kikunori Onoe but Kikunojo her master and the head of Onoe school suddenly passed away.

I heard the motive with which she could get over the shock was the encounter with folk art.

In the field of dancing education for children, she brought up her own many Japanese dancers



through Onoe school dancing, folk art, folk song dance, Japanese musical instruments. She established [Dance Troup KIKUNOKAI] together with those children. She was greatly successful in Japanese dancing like Noh Farce under the leadership of Mr. Kikujuro Onoe, active Kabuki player or folk dancing drama [kaccha ikaneka konomichio] by the script of Mr. Haruo Misumi.

Although I do not know what new leaders brought up by Ms. Michiyo Hata expect the current children of [Dancing Group KIKUNOKAI].



The late Ms. Michiyo Hata and children

Since my opinion is that lessons, training during young days influence [Dancing Troupe KIKUNOKAI] in future, I worry very much about it.

The new government course (curriculum) guidelines announced in May this year by The Ministry of Education, Culture, Sports, Science and Technology was revised to include more [tradition and culture] education. A few days ago, I participated as a observer in the meeting of teachers specialized in dancing education. I now serialize in the The Dento Bunka Shinbun the articles under the title of [The time of Dancing Education Innovation]. This is the argument against dance education by gymnastics subject and really requests to change the Dancing Education from the point of [tradition and culture] education.

After the meeting I received e-mail from teachers to study dancing education organizing the meeting. The e-mail says that after hearing opinions of various people on various positions they would like to consider [usefulness of Japanese dance as education materials, quality required for Japanese dancers leading at school education, items prepared by schools].

I wondered how Ms. Michiyo Hata would receive this story and what action she would take, if she is alive. And how do people of [Dancing Group KIKUNOKAI] think about this theme?



The Graceful KIKUNOKAI

Corporate Officer, Deputy Director General of
Marketing & Creative Headquarters
East Japan Marketing & Communications, Inc

Tsutomu Ishikawa



I find “ okuyukashisa (gracefulness) ” as one of “ gene “ which the late Ms. Hata left to KIKUNOKAI.

When I talked with Ms. Michiyo Hata on the plan of events of International Exposition long time ago, she referred to Japanese traditional industrial arts craftsman.

I still remember she sadly said that good craftsmen even in Kyoto had been less and less.

I heard that dances depend on not only dancers, musical band, stage or staff but also craftsmen who make

dressings, chopstick, fans, small tools etc

I thought at that time that she must be refined. I myself understood that such delicate consideration or deep thought of Ms. Hata work on the stage.

While we are apt to cherish what we can see, I cannot help considering the importance of things unseen or inner thoughts. I think that the gracefulness appears on the top of fingers of dancing Ms. Hata and on her eyes directing the space shown by fingers.

People of KIKUNOKAI

naturally obtained beautiful etiquette manner, behavior as Japanese in their usual lives. It is said that women keep wearing Japanese kimono all the way to Peru, South America over long time. This also is customs received from the founder.

The reason why the KIKUNOKAI dance draws the line with other folk dance groups is not only because Ms. Hata is from the classic art but also her way of living as Japanese, her sense of beauty living in their daily lives of KIKUNOKAI people.

I think we learned from KIKUNOKAI that it is the pride of Japanese people sending out the light at the place of international exchange to be refined and sharp.

I thank you very much and hope that KIKUNOKAI will expand their activities all over the world.



The Ties through Dancing

Association Peruano Japonesa (APJ)
Chairperson

Kenjiro Yanaura



training scene at Peru branch

It was the year of 2015 when we watched the performance by KIKUNOKAI first at the 43rd Japanese Culture Festival organized by our Association. We were moved by their high level of art, powerful Japanese dance. We through dancing could teleport Japan where our ancestors were born to people in Peru.

Association Peruano Japonesa (APJ) marked the 100th anniversary since its founding. This Association gathered 5 generations, over 60,000 in total of Japanese community and has the priority purpose to expand Japanese culture in Peru. We realized to show Japanese dance to Peruvian people which has been waiting for many years. Teachers of KIKUNOKAI has started their own guidance in our Association from

2016 and the group, [KIKUNOKAI APJ Nihon no odori] was organized. It is epoch-making and very much pleased for our association.

I thank you very much for The Representative of KIKUNOKAI, Mr. Satoshi Hata, Messrs. Shindo and Kudo who lead this project with enthusiasm and responsibility.

At the important turning point of 100th anniversary after foundation of APJ last year KIKUNOKAI performance in Peru was held at 2

places, National Theater and Japanese-Peruvian Theater. They showed us powerful and delicate dancing. The stage, overcoming the language barriers with classic dance, folk song, kyogen dance gave great impression to the audience.

I am sure that the tie between APJ and KIKUNOKAI will deepen more and more. This year two trainees plan to visit Japan and will be taken care by KIKUNOKAI. We expect further culture exchange between Peru and Japan with our long dreaming training program.

We will welcome 120th anniversary in 2019 since Japanese emigration to Peru. I do hope that we can continue transfer Japanese wonderful culture to Peruvian people together with KIKUNOKAI members. I also hope that KIKUNOKAI will be more active and progress from now on.

