

Sado Island Niibo Area Folk Entertainment



Harigoma



Noroma Puppet Theatre



Onidaiko

Niibo Regional Development Council

■ Harigoma (春駒)

It's said that the origins of harigoma are related to the celebrations of the silk industry or to the seasonal court banquets of the Kyūchū imperial court. As a form of New Year's door-to-door entertainment, from January until March the harigoma was danced at the entrances of houses in every village to wish people well, but today it is performed as a sign of luck at weddings or other celebratory events. The harigoma is currently performed in various forms in Yamanashi, Okinawa, Gunma, and Shizuoka Prefectures, as well as on Sado. However, even on Sado, the harigoma tradition remains in only a limited few areas, namely Aikawa, Noura, and Niibo.

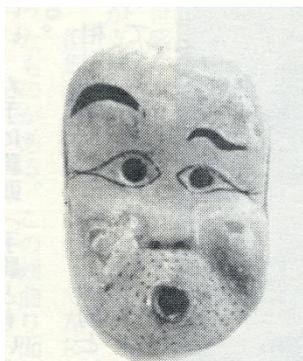
● Musician and Dancer

A musician and dancer perform as a pair, with the musician's singing and the dancer's ad libs combining as they alternate lines while dancing. There are two types of dancer, the larger bodied male horse and the smaller bodied female horse.



● Masks

It's said that the male harigoma mask is modeled after a prospector named Tajimanokami who lived during the Sado Gold and Silver Mine's height of mining. The female harigoma mask is said to be modeled after his wife.



A harigoma female mask



A harigoma male mask

■ Noroma Puppet Theater (のろま人形)

Noroma puppet theater is a humorous interlude that's performed during the intermission of *sekkyō* (lecture or sermon-like) puppet plays. Noroma puppet plays are also called *kyōgen* plays on Sado and are considered to be a part of the *kyōgen* form of traditional Japanese comic theater. While skillfully incorporating the Sado dialect into their technique, noroma puppet performers mix satire of current trends or human nature into their plays in order to invite laughter from the audience. On Sado, the group Kōeiza performs both *sekkyō* and noroma plays.



● The Stage

Sekkyō puppet theater and noroma puppet theater share the same traditional stage setup wherein the audience is separated from the performers by a curtain that extends from a height of about 1.5 meters to the ground.

● Staging

Unlike the speaking style of Noh actors, noroma puppet performers speak in an amusing and comical way using the regional dialect. The noroma repertoire contains many plays, but the leading part is always a lazy and imbecilic character; in this case, the idiotic character is named Kinosuke and his punchline is that he fails and ends up naked in the end. Other characters include the good-natured old man Shimonochoja, his gutsy and amorous wife Ohana, and the wicked Busshi. The scene of Shimonochoja and Kinosuke running around the stage is punctuated by flute and taiko background music.

● Puppet Heads (*kashira*)

Four of the noroma puppet heads on Sado have been designated by the prefecture as cultural assets. Of the puppets on Sado, only the Kinosuke puppet has hands and feet, which are rare characteristics. There is also a male “symbol” attached to the body of the puppet; Kōeiza’s Kinosuke puppet has a 20 cm attachment made of paulownia wood with a hole in it through which the puppeteer will spray water in imitation of urination.

- **The Representative Play “Living Jizō”**

As Shimonochoja begins to depart for the Shikoku pilgrimage, his wife Ohana begs him to bring her back a living jizō (Ksitigarbha bodhisattva, of whom statues are common in Japan). He stops by Kyoto and pays 25 coins to Busshi, a maker of Buddhist images, in order to commission a living jizō before continuing on to Shikoku. The wicked Busshi, knowing that living jizō are not real, forces his neighbor Kinosuke to act as a living jizō and gives him to Shimonochoja once he returns from his pilgrimage in Shikoku. As they return home, Shimonochoja speaks to Kinosuke and from his answers begins to suspect that Kinosuke is not an actual living jizō. They quarrel and Kinosuke’s lie is exposed, after which his clothes are stolen by Shimonochoja and they run around the stage.

- **Characters That Appear Onstage**



Kinosuke Busshi Ohana Shimonochoja

As Shimonochoja departs for the Shikoku pilgrimage his wife Ohana begs him to bring her back a living jizō as a souvenir.

On his way to Shikoku, Shimonochoja stops by Kyoto and pays 25 coins to commission a living jizō from Busshi.

The wicked Busshi deceives Kinosuke, who lives next door, and forces him to act as a living jizō.

Busshi then gives the masquerading Kinosuke to Shimonochoja as he returns from Shikoku.

Shimonochoja happily begins to bring Kinosuke home but along the way, through repeated question and answer, he harbors doubts that Kinosuke might be fake.

A chase ensues in which Kinosuke is stripped naked and, unable to continue pretending to be a living jizō, he urinates.



■ Onidaiko (鬼太鼓)

Onidaiko is a form of folk entertainment performed at shrine festivals in the various regions of Sado in order to pray for plentiful harvests or bountiful catches of seafood, as well as to pray for the safety of homes and to drive out misfortune. Onidaiko go from house to house where they're given gifts, often money, in exchange for dispelling bad luck. Shrine festivals are concentrated around April 15, during the spring festivals, and September 15, during the autumn festivals. Onidaiko has become an art that's deeply connected to the lifestyle of Sado Island; not limited to just shrine festivals, onidaiko is even supported by islanders who have moved away from Sado.

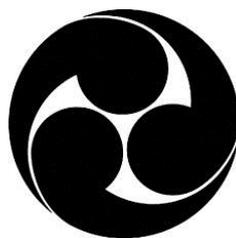


● The Styles of Onidaiko

From every region of the island there are currently over 100 active onidaiko groups. Rather than through the head of a school, onidaiko folklore and traditions are passed down through oral instruction. With so many groups, it's not an exaggeration to say that there are an overwhelming number of styles. Within villages styles are passed down from generation to generation, but there is also a transfer of stylistic elements between villages as well; add to this an individual's own idiosyncrasies and opinions, and add furthermore a village's culture, customs, and history, and the result is a unique development pattern for onidaiko that leads to a wide diversity of styles. Here is an introduction to the Kuninaka Style of onidaiko :

● Kuninaka Style Onidaiko

A pair of oni (fierce god) take turns dancing in the Kuninaka Style, and depending on the village a lion dance may or may not be involved. This is the most frequently danced style of onidaiko.



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in the Center of Sado Island

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HARIGOMA



ONIDAIKO



NOROMA PUPPET THEATRE

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DATES

August 19 (Sat) – 20 (Sun), 2017

Rendezvous and Meal Time: from 12 p.m.

Folk Entertainment: from 12:40 p.m. Closing Time: about 2:30 p.m.

RENDEZVOUS LOCATION

Niibo Toki Village Genkikan (362-1 Uryuuya, Niibo, Sado City)

PARTICIPATION FEE

Adults: 2,500 JPY Children (elementary/middle school): 1,000 JPY

(The participation fee includes admission to the adjacent Niibo Museum of History and Folklore)

RESERVATIONS/ENQUIRIES

Please make your reservation by Sunday, August 6 (5 p.m.)

Sado Regional Tourism Network (Sado Kouryu Net)

TEL 0259-67-7995 FAX 0259-52-5580

Sawata Administrative Service Center, 394 Kawaharada-honmachi, Sado, Niigata, Japan 952-1314

Sponsoring Organization: Niibo Regional Planning Council (Office: Niibo Administrative Service Center, Sado City)