

MORO Goshin

Supporters Club
News Letter

Autumn
Extra

茂呂剛伸後援会 会報 英語版 | English Edition

2016/10



"Jomon-Taiko" Live performance in Opening Ceremony of Hokkaido Shinkansen

-High-speed Train of Hokkaido-
March 26, 2016 at Hakodate



MORO Goshin, Djembe & "Jomon-Taiko" Artist.



Mr.MORO & his "Jomon-Taiko" members are live performance in this ceremony.

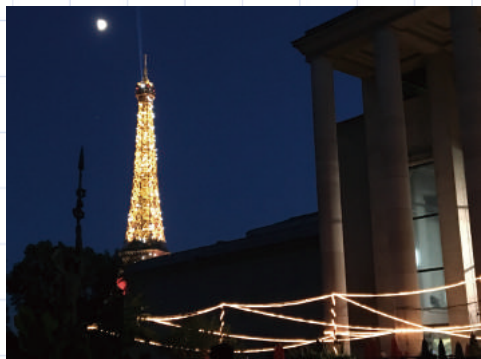
Hokkaido and Kita-Tohoku(Northeast Japan) region with sharing a long history. We were playing the "Jomon-Taiko" with hope that the opportunity to raise further the unity by Shinkansen.





Goshin MORO in FRANCE

In Summer 2016,
MORO Goshin beyond the ocean!
The journey of Moro
with "Jomon-Taiko" in France.

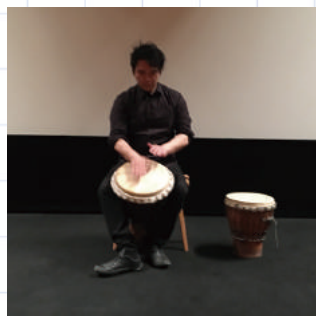
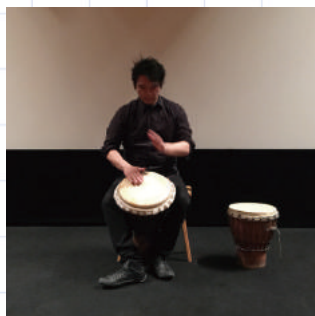


▲▶Eiffel Tower on 4th July(French Revolution Day).
Fireworks in Paris!

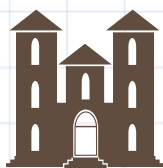


With Mr.Olivier Balzarini, Contemporary Dancer.▶
It may be a new collaboration in France.

PARIS

▲Rehearsal at Japanese Culture Center,Paris. I bring "Jomon" ancient beat & rhythm. Please by all means to introduce MORO!



Avignon

Avignon is located in Southeast France.
Stage art festival on every summer, Gather 90,000 actors & spectators from all over Europe.
Main stage is front of Pope's Palace. Performance unfolds in more than 100 venues.



Resound "Jomon" rhythm in
Paris-The capital of arts, &
Avignon-Sunshine town of south.
I will continue to challenge
beyond the time and place.



Improvisation Performance on Pope's Palace.
With Dance, Mr. Yoshinori KIKUSAWA, Contemporary dancer.



Interview vol.1

Inheritance of resonance

YOKOUCHI Ryuzo × MORO Goshin

Director of the Hokuyo Bank

Mr. MORO Goshin Director of association of support

Direction/Photography/Structure | URYU Yuuki

Member of an active supporting group

Mr. YOKOUCHI Ryuzo: What I still remember very freshly is Mr. MORO who was playing during a conference belonging to "the conference of people from the Hokkaido part of the Jomon culture from the north" which is said to become a World heritage site from the UNESCO in partnership with the north-east departments which have Jomon ruins. I was listening to him with my wife and I was really impressed by the resonance of the sound first at all. There are different rhythms coming out from the taiko and the low sounds were resonating in all my body. During the pauses of the concert we heard that Mr. MORO is playing taiko since he was a little child and that he discovered the djembe by going to Africa. After returning he started to create "bazookas from Jomon" after seeing the potteries of Jomon and listening that he was using deer's skin we were really impressed. Because it is a new resonance born in the Hokkaido and a new culture, we could not do much, but we wanted to experience this emotion again and communicate this feeling to other people, so that we wanted to take part again to his concerts when we have time. The first time we exchanged visit cards and I realized that he was the son of one of our costumers (laughing). And what surprised me more is that there is a meeting called "meeting hanamasu" with our trading partners in the Hokuyo Bank and the father of Mr. MORO made a present to the

President, Mr. ISHII Junji which was a Jomon taiko and it is decorated in his office.

The clock tower was one period. It was a project of one week and I helped by going to the city hall of Sapporo...

Mr. MORO Goshin: Directly to the office of the mayor at this time. I was so honored...

Mr. YOKOUCHI: I am not only one auditor, but also a fervent supporter and during several times there were financial meetings and I asked Mr. MORO to play for us. I became the chief of the supporters and I was asking myself if it was ok with me, but I accepted because I wanted Mr. MORO to be active as the demonstrator of the new culture of Sapporo and Hokkaido. The concerts also take place in the Izumo shrine or Tokyo and have become famous. I am also very happy that there are progressively disciples. He is not only playing taiko, but there is also piano, dance, light which accompany the instrument and he is always creating new concepts. The base is the djembe or the taiko, but it collaborates with diverse forms of cultures. It has to be said in Mr. MORO's activities and I am not the only supporter who is so impressed by him.

The joy of living in the Hokkaido and an inalterable sensitivity

...The ruins of the Hokkaido and the north-east are registered to become World heritage site, but what sort of effect will it have to the Hokkaido?

Mr. YOKOUCHI: There is a particular culture for each territory and I think that

the regions even numerous or not, will receive an impact until now. I did not know that there were so many Jomon ruins in the Hokkaido since I have been living here. What surprised me more was that the Jomon culture continued in the Hokkaido and when the Honshu entered in the Yayoi period it had no effect on the Hokkaido and it continued with the Jomon culture or the Okhotsk culture...It has an independent character compared to the other regions. There are still many things that we ignore from the Hokkaido. It has developed inside Japan a specific history. People who are living now in the Hokkaido (including me) are people who came crossing the sea from different regions, but they know about the local history and culture and are happy to live there... They live with the people who have always lived in the Hokkaido. People who say they like the Hokkaido are not only people born there, but many of them are from the Honshu. They are conscious in some form of the Hokkaido. The Jomon culture from the Hokkaido...has continued much longer than in other regions and feeling the locality of the Hokkaido is really great when it has an impact in our daily lives.

Our ancestors have lived in the "ruins of the north-east and Hokkaido" locally near and these ruins are accepted in the country and abroad. This will enlarge the consciousness of the Hokkaido for people born there or not. The movement in which we try to register the ruins in the World heritage site of the UNESCO is fantastic. The Jomon culture is far away from our modern lives, but when we visit

the museums we discover joy, pain and fear...all kind of emotions mixed together. I think that the modern sensitivity is not different from the old one.

The recipients in earth similar to the Jomon period from Mr. MORO and the deer's skin from which appears the sound cross the time and resonate to us. Personally I understand it like that.



Richness of things and richness of heart

...Mr. YOKOUCHI, you have seen the Hokkaido from an economic point of view, but on the other hand you have participated to cultural creations like supporting classic music or the protection of the environment. What do you think about the relations between economy and culture?

Mr.YOKOUCHI: Economic activities prepare the basis of a rich life in a good sense for human people. The economic development until now was to increase the diversity of human life and its quality. But I think that this is not an "aim". Spiritually speaking and materially speaking a prolific life... It is not suitable for only one person. We must support all the people. However when we go back to the real economic development's history, there is a need of wealth, but this wealth is destroyed...As a model you have the public nuisances contemporary and the short-sighted development. We do not notice that the objective that we pursued was destroyed. Of course all the economic activities are not wrong, but this was one of its views. In a period where the speed of changes is violent, we must all be careful not to increase the destruction.

The protection of environment, and also especially the protection of the diversity of animals in which I have interest, (not simply thinking that we should preserve the earth like it is), are there to make us feel richer through the environment that they provide to us. The economic activities must not destroy the cultural activi-

ties that human beings have built... Recently I strongly feel that.

When we have a look we usually do not notice what has been broken. However anyone can have a look at the pictures from the Meiji period, and anyone can see the changes with now.

...Especially the early-Meiji administrative unit for Hokkaido has introduced the photography which was from the newest technology and passing from fields to town or village, has been all registered. This is why if you take these pictures in your hands you understand.

Mr.YOKOUCHI: People who have immigrated to the Hokkaido have created an economic value through the clearing and they became able to live, but they knew that destroying too much the nature would destroy their own wealth. In an extreme case there are wars from country to country, but we are careful not to destroy our own lives...We can preserve it one by one. The symbol of that are the Blakiston's fish owls. All living things are going to disappear from the earth and we are not able to make them come back through the science. When a seed disappears it is like that. With a selfish thought we lose the prosperity. Blakiston's fish owls as a symbol make us realize of the importance of the diversity of animals. Species which have disappeared do not come back and as a matter of fact there were Hokkaido wolves who disappeared entirely during the Meiji period's clearing because there were thought dangerous and finally the ecosystem was destroyed and the number of deer increased very much...This is the phenomenal which happened. This is like it is, but we cannot revive the species. Presently it is said that there are 140 Blakiston's fish owls, but they need a particular environment. For example they need nests or food. However a good environment for them is becoming rare in the Hokkaido. In order not to go worse we have to say stop! One after one we need to act like that...And I am the president of this association "Association for the Blakiston's fish owls from the Hokkaido."

Mr.MORO: I am also a member of this association and the protection of Blakiston's fish owls and the diffusion of the Jomon culture are finally the way of being of the heart and from that point of view we must communicate the wealth and the richness of the economy until now and "the importance of the soul" as said the

president YOKOUCHI, through cultural activities.

I create something and its value goes to the outside and comes back, so that I realize its effects more. The culture created in the Hokkaido gathers with the force of the north-east and has an influence on all Japan and if you diffuse "a music" which crosses the words and which is understood by foreign people, you diffuse it to the world from people living in the Hokkaido by their heart. This is why saying you need to protect the Blakiston's fish owls and doing it is different.

Mr.YOKOUCHI: This is absolutely true. The Blakiston's fish owls are one of this symbol and living in its environment are the trees, the rivers and fish. I think we should remorse about the past concerning these species one by one. We can accept the richness of things, but not the cultural richness. Within our activities... Like young people passionate by singing... We should distinct materialism from the heart's richness. Materialism shows us sometimes humans' bad points, but culture increases humans' qualities. If we do not make sure not forgetting the heart's place in our economic activities, these will not be good activities. Presently, we talk about social responsibility in enterprises, but I think that talking about human's soul will become important. Pushing forward this tendency, I would like to perform activities in the Hokkaido one after one.

Inside Mr. MORO's activities there is the idea to make concerts with drums made by the earth from the Jomon ruins. The heart develops itself much more than materialism...As a model of it I was listening to him and was very impressed. The culture's force is incredible. Through this kind of activities, we deepen our relations with the north-east. I think it will be positive mutually in our daily life.

Mr.MORO: I went to the Kitakogane kaizura (Date city) there were above scallops like white stone pavement. Under these scallops were buried human bones because it was a grave. Last day I had an authorization from an archaeologist, Mr. AONO Tomoya, to make a concert there. Returning to the local place makes us return to the earth. Inside the earth there is the memory of the people of Jomon and looking after it makes people of Jomon revive through the taiko and speak to modern people. The climate...Before the Ainu culture there was the Jomon

culture and the modern culture of the Hokkaido... In order to love the place where we were born, we need to know, we need to show interest. For this occasion, I am going to the ruins. Around the ruins there is a community, and being known from the outside has an impact to the inside part. I think that binding 18 ruins together binds our hearts together. I have heard that Jomon people had relationships together and through the actual music exchanges it all becomes one. This heart's bound speaks to us... Does it not change our modern hearts? And in front of the future, what can we learn from the past...We should choose the heart as a central point and not the materialism.

Mr.YOKOUCHI: Mr. MORO's cultural collaboration which he tries is inside this movement and it will enlarge itself.



Regarding the past and being modest for the future

...Finally I would like to ask you about inheritance. We are living in a modern world and we are standing at the limit with an ancient culture which is related to the future. What can we do as inhabitants of the Hokkaido?

Mr.YOKOUCHI: I think to give one by one a solution is difficult, but respecting our ancestors and changing our actual behavior will be connected with the future. Knowing the past that we did not experience will decide from the future.

I think that things without any links with our daily lives will not happen. I think that everything is bound. Presently people say that "food from the Hokkaido is delicious". This was not born yesterday or today and it is all linked to the past. The Hokkaido is the treasure born from these links. Getting used to these thoughts, we should think "we must not destroy anymore" or "become modest regarding the past". For Mr. MORO the taiko is the instrument connecting with the Jomon culture and for me, I hope to connect the

past with the future and this is why I think it is important to protect the present biodiversity. There is a camera here and photographers register the moment. So you can inherit one by one person's daily life from the past.

...In order to preserve carefully the inheritance inside every human being, and giving richness to our hearts, Mr. MORO's activities offer a support from now and are extending themselves.

Mr.YOKOUCHI: In front of Mr. MORO's activities, we are deeply impressed and the circle extends itself. This extension of the thought in which we believe that we, living in a modern world, have shared the resonance of the Jomon period and it makes us happy. Myself, through the supporting club, I encourage Mr. MORO and I wish that he will develop himself further and further in the future...And that his disciples will go over him afterwards...Culture is that kind of things. You cannot overpass it immediately, but seeing its extension is fantastic. We are happy to see new faces little by little who interpret as disciples during the concerts.

Mr.MORO: Creating a culture which will stay for the next generations from the Hokkaido. Until now, the artists before us have created a culture from the outside, but creating from here and diffusing it... In my case I am diffusing the Hokkaido culture through the Jomon drums and scene's art. From that are creating new employments and there is some life direction created for people who aim to be like footballers or baseball players. A part of these people need also a competition and social structure in order to manage their goals, but I would like to build some frame that could be fulfilled thanks to the original way of expression through the education, social care and health. And people who are called artists do not have stable incomes, for example when they build some new home they have difficulties to obtain some loan. However expressing yourself, or teaching expression to other people is creating employments in the Hokkaido and some people would like to become artists and would like also to build a new house. When they want to begin something they become a loan. The artist's work is to consolidate their social state and our generations have inherited of it. Through all this, the young generations can express themselves peacefully and their parents can support them in peace... If the economy is not

related with activities based on the "heart", the things which are diffused will not flourish and will not last for 100 years or 150 years. When the Hokkaido will have lasted for 200 years or 300 years, the expressions which will be born from that moment will be firmly rooted in the life of this land... I would like to form these kinds of things all my life and inside the relationships that I am getting through my work.

Mr.YOKOUCHI: I think that it is completely exact. I will continue to support you and I wish that your activities will get rooted deeply.

Mr. MORO: I definitely would not have been able to do activities like "the Sapporo international art festival 2014" from last year, without the help of the President YOKOUCHI. Since I have met him people around me think that "if the President YOKOUCHI is supporting him, we will help him too!" From this meeting, my thoughts about how people around me could help me have become real and I wish that this will not be pure consummation, but inheritance.

Mr.YOKOUCHI: I am praying for your success and think it is a good thing that the circle of drums becomes larger.

Mr.MORO: Last day, the President YOKOUCHI made a drum. It has to be dried, burned and you must apply the skin before beating the drum and I would like to listen to his impressions after having listened to the sound of the drum that he has made by himself. After that I would like to open a session.

Mr.YOKOUCHI: It is all my pleasure!

Mr.MORO: When I heard that the President YOKOUCHI would "support me", I was really happy to share with him his words and experience. From now, I would like him to continue to participate ...This will be the best root for extending the circle.

Mr.YOKOUCHI: People who have talked or listened to Mr. MORO's music are saying the same thing: "it is incredible!" and being confronted with many people is our supporting group's role, I think.

...Thank you for sharing with us your experience! There is something like love for the Hokkaido inside the experience of you both and I think that it was the time to inherit from it. Thank you so much for coming even you are both very busy. ■

(June 16th, 2015 in Hokuyo Bank)



ISHIMORI Shuzo

Director General, Hokkaido Museum

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MORO Goshin

Interview vol.2

Regenerate the rhythm of the Hokkaido

Direction/Photography/Structure | URYU Yuuki

The rhythm of the Hokkaido seen better from the exterior

Mr. MORO Goshin: I had a look inside the building and I could discover an exposition which was interesting made with a good theme. You have a look at the history of the Hokkaido before 1.2 million years and there is corner inside about "the characteristics of the Hokkaido". For you, Professor ISHIMORI, what are "the characteristics of the Hokkaido?" You came from the Honshu.

Mr. ISHIMORI Shuzo: First at all, what I felt was the exactitude of the four seasons. I was living in the Kansai and inside the buildings and the cars it was air-conditioned and there was no difference between the winter and the summer. In 2006 of April I started my work at the University of Hokkaido and from this period I started to walk. Before that day it had snowed. I wake up early in the morning and opened the curtains and it was all like a silver world. I could not believe it because I come from the Kansai and I thought "What?" When I walked inside the snow with a crunching noise under the blue sky, I felt I was like a new born. It was my first discover with the Hokkaido and I thought "It is fantastic!" I heard from persons from the University that "In May the snow will melt and it will all become suddenly green. The birds will be singing and flowers will blossom", but I thought "it is unbelievable". I spent now 10 years here and cherry trees and plum trees blossom suddenly, the green extends and flowers appear. It completely changed my vision of nature. In summer, it is not

like in the Kansai which is hot and humid. The Hokkaido is agreeable. Even I have a request to go for the work to the Honshu, I deny to go in summer. Seen from the Honshu, it is here a paradise. And in autumn, inside the University of Hokkaido, there are everywhere red leaves. It is becoming dark soon and I feel a little bit lonely. In these times, I am missing the Kansai. However when the silver landscape comes back, it becomes brighter and I think that "Snow is wonderful". You cannot see forwards in the blizzard and it is as you would make one with the winter. I thought that human beings look very small inside the nature. This is because we have winter that we can feel the bigness of the nature and the changes of the seasons. I have become now 70 years old and I think I am glad to have come to the Hokkaido.

Mr. MORO: When you are in the Hokkaido, there is one thing that you do not notice. In Africa you feel as time has stopped. There are almost no changes of seasons, only the wet season and the dry season. You do not feel the rhythm's sensation as a person from the Hokkaido if you do not go outside. And the environment is different from what we think. People from the capital think that Hokkaido's way of thinking is slower, but this is finally because they think in function of the nature which structures their thoughts or because of the environment or simply because people feel they have a tranquil life. However concerning the creation and not the economic time, it is very positive. The Hokkaido, in this meaning, is well adapted for it, but the

diffusion still difficult.

Mr. ISHIMORI: Mr. MORO has discovered the djembe in the west of Africa and me I was living in Micronesia on the Satawal Island for one year. I think that there are folks who are insisting on the hearing and some who insist on the visual. In the Satawal Island, it was a culture of voice and sound. On the other hand, in the Hinduist world colors have all a significance.

Mr. MORO: I have begun the taiko since I was in the first year of elementary school and it was rather watching than hearing. It was a taiko of group dances. I wanted to become a professional and in the late years of my tens I discovered the djembe and it was really a shock. Culture of seeing separate one part from the customers, but the hearing cultures are cultures of whole participation. And I thought I was crazy of it and I wanted to learn it in its country. I travelled to Ghana and I started how to make djembes.

After coming back here, I thought to diffuse the culture of the Hokkaido, but not like a copy of their culture. I met with the poet Professor HARAKO Osamu and I learned that there was a Jomon culture in the Hokkaido. From that time, I have met with him many times to guide me.

Mr. ISHIMORI: It is said that the Jomon culture has continued longer in the Hokkaido and people of Jomon were living in harmony with the nature. Before living here I travelled and I liked the region of north-east. Especially what struck me the most was a conference in Yamagata in March of 1995. When I came from the airport I ate mountain vegetables. I

I appreciated it really. I felt warmth and calm, listening to the people during my travel. They were speaking in a relaxing manner. After that I was invited many times in the north-east and it was the same feeling everywhere. Presently, the region that I prefer is the Hokkaido, but one day I was thinking about the reasons why I like the Hokkaido and the north-east so much and it was because they live in a splendid nature without spending money and the world, the culture of Jomon people who have lived in harmony with the nature has continued more than 10 000 years there and it is their charm.



Culture and archeology for everyone

Mr.MORO: LEVY-STRAUSS has said that the Jomon culture has particularities that you cannot find in other cultures and from the cultural and human point of view, his sayings are very precious.

Mr.ISHIMORI: 10,000 years before there was the global warming. From the old stone age to the new stone age, appeared the farming culture. You could move free, but suddenly you needed to settle down and in order to feed many people appeared the wealth. From there were created the links between sovereigns and not-sovereigns, the strength of arms and wise people came from that, but the Jomon culture continued to live in harmony with the nature. The survival of the fittest, the structure of difference did not appear and it could preserve a stable society which is unique even in the world. The Hokkaido after that has seen this Jomon culture continue inside. Presently, the ruins of the Hokkaido and the north-east of Japan intend to become World cultural heritage, but it is not the simple movement of these regions, but a movement from all Japan which was "a Jomon Archipelago".

I am praising very highly Mr. MORO's work because he creates Jomon taiko from the Hokkaido land which has a Jomon culture having flourished over 10 000 years. He

gathers also earth and fabricates them. People from Jomon have created also many things, but Mr. MORO has new challenges and preserving historic things is a wonderful attempt.

Mr.MORO: These activities will not finish when I will die and on this land how should we do to preserve them for the future generations? For that purpose it is important to let us know in a wide scale by educating disciples and by teaching the fabrication of taiko. As for independent tourism, natural resources and from the touristic or cultural point of view, I strongly wish to diffuse "the first art" born in the Hokkaido(=art born here). In this meaning, it is important that the Hokkaido's culture follows the economy.

Mr.ISHIMORI: As the Director of a Museum and before I was teaching tourism and cultural development theory, often culture was said to waste money, but as Mr. MORO says too, culture makes the economy moving. On the contrary, if you do not link the culture with the economy, you cannot create a new culture, maintain it and develop it. In that meaning, Mr. MORO is an artist and has also by the same time rich ideas as an entrepreneur. In order to create a good culture more than a new culture, he continues making different jobs. He continues also his concerts abroad.

Mr. MORO has his own ideas and has received the influence of Professor HARAKO, fabricating taiko, but what was the opportunity that let you discover archeology?

Mr.MORO: The first time when I discovered archeology it was with "My Neighbor Totoro". The father is a Professor of archeology and has Jomon potteries in his house. Many books are lying down and I thought that it seems so splendid. "Indiana Jones" was the same impression. It is the passion between archeology and adventure. Meeting with many archeologists, I felt it romantic to enjoy the fieldwork. When I make an appeal of it academically I speak about the fact that archeology never stops...When you find bones there is an artistic aspect in the anatomy and the Jomon culture. Archeology is composed with many sciences in parallel, but I think that this is not reflected in the reality. The more you specialize yourself, divergences come out with the present society and I think that it is my duty to communicate there the charms of the Jomon culture through the music and with the senses, without any verbal language.

Mr.ISHIMORI: I think that in the field of Japanese archeology, public archeology has not yet penetrated.

Mr.MORO: The Jomon festivals in each region, are mostly taking place and are based on a budget from the government and not from the citizens. I think that they may not have some pressure from the exterior. There is a great weight on people who do the things, but not for the participants. The artists participate too and you must make it interesting through the sensitivity. The Sannai-Maruyama site has succeeded as a touristic spot also and is praised externally and interiorly. And from the Hokkaido land how do you manage this kind of activities? For that, it is often said that functionaries, students and citizen must gather their forces. But it always finishes with speaking of budget, so that first you must propose your plans even small and be accepted. Then the circle will extend itself, I do believe. Not only waiting, but attacking the front side is important.

Mr.ISHIMORI: You are teaching the fabrication of potteries and drums to the children, isn't it?

Mr.MORO: This activity too has started before 5 years. In the Sannai-Maruyama ruins and here also in Sapporo, Ebetsu and Shimamaki, every year, we use earth from our towns to fabricate drums and we apply deer's skin to the drums and play concerts, so that more than 500 people gathered. When you fabricate some drum with the earth of your natal village, for example in Simamaki there is no high school, so that children have to leave their town and in this moment if they bring with them some Jomon taiko, they will be able to remember their village. The technique of beating a drum is like learning to go by bike. You can do it one time and you will never forget it. So that when they all will come back to their villages they will be able to play drums and this culture...a culture which binds together the village and the heart is my role, I think.

On the other hand I let some patients from the hospital touch the taiko like a music therapy and I am continuing activities in order to heal people's heart through the sound communication. When HINOHARA Hideaki came in the Hokkaido, he had a look at my activities and said that they were really well done.

Mr.ISHIMORI: The taiko was basically an instrument of communication and in Africa it is also a tool for giving informa-

tion.

Mr.MORO: It was not only human beings again human beings, but it was also a way to communicate with the souls which are called God. And I wish we could also communicate with people of Jomon who were living in harmony with the nature.

Mr.ISHIMORI: Gathering the earth of 18 ruins in the Hokkaido and the north, north-east of Japan, you continue your concerts.

Mr.MORO: Now each city, town and village manages each ruin and at the scientific level even it is structured, it is not the case at an administrative or regional scale. I hear about that problem and I wish that this earth making that sound could be accepted by each person near the Jomon ruins. And making concerts with Jomon taiko links the hearts and remembering is concept which will relate us, modern people with the life of Jomon.

Mr.ISHIMORI: When the great east Japan earthquake happened, helping each other has been seen and appreciated by the world. In the north-east of Japan, the tradition of Jomon people has been inherited unbroken. After such a tragedy, they have preserved the importance of bounds in order to help each other. Mr. MORO tries to extend these bounds with the local persons and through the Jomon drums and it shows respect for communication with ancient people. It also continues the peace for more than 10 000 years. Sometimes there are cruel things inside the nature which overpass our imagination as human beings, but the sea which has provoked this big tsunami also provides us an irreplaceable richness and the culture in which human beings have accumulated with great importance historic facts with many links is there. The archeologists say perhaps "Have Jomon taiko really existed?" from an academic point of view, but listening to Mr. MORO's concerts and thinking about the heart of Jomon people, we have this sensation that we are also Jomon people. Is that not fantastic? Of course, if the Jomon taiko would be discovered somewhere, it would be good.

Mr.MORO: People of Jomon were surely "inviting and welcoming people" or "did not deny people coming" and if people would come they would give them the hospitality and there were certainly songs and music. When you come to the Hokkaido, there are still no enterprises of scene art. I wish we could create a culture of hospitality and art. And there it is an

important theme to diffuse like in the Jomon culture and Ainus culture.

Mr.ISHIMORI: The inbound (travelers coming from abroad) has overpassed 19 million persons in 2015 and 10 % of them came to the Hokkaido. In 2020 we think that the Hokkaido will welcome 3 million travelers. It is important that the persons who come to the Hokkaido can feel the DNA of the Jomon people. Mr. MORO is a typical Jomon person and when you have some contacts with his performances, your heart becomes richer. I really encourage you to continue your activities for a new culture in the Hokkaido.

...In order to make the history and the traditions active, there is a necessary hint. This Hokkaido, the Museum of the Hokkaido and both you, are the hint. In order to find it and extend it what should we do?

Mr.ISHIMORI: I am the President of the Hokkaido heritage council and many people think that the word "ruins" refers to something old, but we communicate treasures with a form or without a form, we are not saying that it is good because it is old and we transform also the objects as natural resources, we receive support as they are objects which resonate in the heart and we have to link them with the economy. Presently in 52 historic sites not only in the Hokkaido, we transform with new ideas the vital cultural resources, and in order to link them with economy, you really need a strong sense of creativity. In the Hokkaido, there are fantastic creators and if each one's step goes forwards in all the Hokkaido, I think it is going to become interesting.

...Like "the utile beauty" that you can feel in Jomon people's tools, people who came from the continent or Honshu and Ainus who have cultivated a culture continue their exchanges even now. You can see it mostly in the Hokkaido... It is "a place" where the Hokkaido Museum can be active. Mr. MORO creates concepts and these build the "place" and people who have felt the importance of that place will create another place.



Hokkaido, have the notion of independence!

...Finally, concentrating on the historic flow from which you talked both, I would like to know about what the kind of culture's form you want for the Hokkaido?

Mr.MORO: The Hokkaido is still compared and has no independence. Stories which would you make thinking "I would like to come back!" have not been created yet. We cannot digest a culture with an identity. I wish stories in which people from the Hokkaido would say to the other Japanese or strangers "The Ainus culture and the Jomon culture, more ancient, are our culture!" Since I was born, we are the descendants of Jomon people and an international competition will occur from the strength of the culture which can say that we are modern people and by the same time coming from the Ainus culture.

...The opportunity of that will be the exposition in the Hokkaido Museum about "the cultural world of the Ainus". Through the story of some family, the structure makes us realize our own roots and this is funny and it makes you want to know deeper.

Mr.ISHIMORI: Recently we hold frequently the theme during conferences like "Hokkaido as No.1", but the touristic resources and the charm of the Hokkaido are no.1 in all Asia for me. However what is missing is the notion of its "independence". People from the Hokkaido are too kind and are not thinking of becoming independent. The personal rate of food resources is radically the first one and thinking of independence will vitalize the culture and the economy. In the newspapers I have read that the big scallops of the Funka bay are prepared for the exportation and that they are more and more praised. There are originally fantastic ingredients and people of the Hokkaido should be proud and say "Hokkaido is the number one! We should think about our independence!" New concepts will appear and we will become aware of

our true value and will have to keep it preciously.

For example, instead of the yen we could create the "do" of Hokkaido. We could receive some "entering taxes" from people coming from abroad... Hokkaido's people could think seriously about these things which look like jokes and the strength of their culture will explode. People from the Hokkaido live inside a rich nature and Mr. MORO too has discovered the djembe and is taking courage in different places.

Mr. MORO: I was propelled by things that I could not believe! The potential as you said is in the Hokkaido.

Mr. ISHIMORI: Definitely! There is one.

Mr. MORO: You gave me lots of courage and me and Mr. URYU are from the same generation. We become aware of the expression, the economy, politics and feel from our skins, that seen from the angle of "the Hokkaido's independence", maybe things will change.

Mr. ISHIMORI: For instance, Scotland which has aimed its independence has an area and a population quite similar to the Hokkaido. The strong spirit to obtain a referendum is primordial. First at all, let's think about the independence simply as an idea and as new experience.

Mr. MORO: Your vision is big!

...At the entrance of the exposition there is a map with Hokkaido in the middle and pointing to the south. With this kind of ideas, the Hokkaido may change. The culture and the historic strength, powers not extracted, possibilities, things that the former generation gave to us are here and we can make them revive, fabricate and diffuse. Surely that making things "revive" is possible with the staff of the Hokkaido's Museum, Mr. MORO and his expressions or other people.

Mr. MORO: In my future activities I will put forward the keyword of "the Hokkaido's independence" and so that I would like to multiply the channels of new ideas. Thank you for your message of encouragement. ■

(18.11.2015 Director of General's Room, Hokkaido Museum)



Sapporo Art Park
30th Anniversary

Sapporo Art Park is 30th anniversary on this year. A variety of events to celebrate this milestone have been made.

This summer, we held two events here. July 23, opened the workshop to enjoy sound the big time djembe with a lot of people at the outdoor stage.

August 5 and 6, in accordance with the "Art Park Summer Festival", children and adults along with the rhythm of the "Jomon-Taiko", and costumes of animals "BON! Dance"(Japanese Summer Dance). Both were enjoyed with you the fun to play with sound in nature.



MORO Goshin

TOIZUMI Minoru

President of the
Hokkaido Television Broadcasting Co., Ltd.
(HTB)

Interview vol.3

The world is our partner! Culture diffusion from the Hokkaido

Direction/Photography/Structure | URYU Yuuki

Build a culture from a huge area full of diversity

...This time, I would like to ask you both, Mr.TOIZUMI and Mr.MORO, from your point of view and your experience because you work both on the diffusion of the culture and information from the Hokkaido and Sapporo, about what is interesting or difficult and what is the meaning of communicating this culture from the Hokkaido to the rest of Japan or to the world?

First, Mr.TOIZUMI, you have watched the concert of Mr.MORO for the first time called "The resonance of the thought" and what was your first impression?

Mr.TOIZUMI Minoru: I felt that his concept was very good. I was impressed that the clock tower became a place of diffusion. I am playing shakuhachi, but I had a conversation with a teacher of koto and he asked why "do we touch the koto's cords?". These are not the words, but the force of the sound which is like a breakthrough through the instrument and this has an impact on the human's sensitivity. I thought that this fact too was matching. And after that I continued my relation with Mr. MORO, I had this impression that you do not need words with him. There is an original strong force of expression.

Mr.MORO Goshin: I would like to create "a magnetic place" by making expression events which unify the energy of the famous clock tower. I would like people to know better the Hokkaido and I created during the last week of "the 2014 Sappo-

ro international art festival", gathering artists that I am trusting, a scene which was a corpse of energy. I am very happy that you could see my first step for a new departure.

Mr.TOIZUMI: I felt that the people gathered in Mr. MORO's performance were all dressed up. I think that this is the strength of the music's sound and force which is communicated without the barrier of words. The clock tower is like the starting point of 150 years of history in the Hokkaido and if you go further in the past you can make a connection with the folks of Ainus and Jomon who are the origin...Because of this symbol, I think that the artistic festival was very appropriate. I am very happy that this kind of expression is born in our region and I am proud of it.

...Concerning you both, what do you think is the culture of Hokkaido, a culture based on history and customs?

Mr.MORO: After the clearing and the birth of Hokkaido, there are only 150 years past. The new generation has to respect its ancestors, the Ainus and the Jomon culture and form a corpse with them. We need in our modern world to hold an identity and a story. And I think we can do it with an art which does not need words or a power of expression.

Mr.TOIZUMI: 150 years passed after the nomination of Hokkaido, but the land has an history which is related with the Jomon culture. There is a map in my room in which you can see the Hokkaido and Asia from the north and when you think from this point of view, the climate and identity

of the Hokkaido cannot be told in 150 years and these 150 years were built by Japanese people from all the country and this continues. This is why building seriously a culture from nowadays, we must express ourselves not from inside Japan, but inside Asia with the background of the two cultures of the Ainus and Jomon. Until now we have seen the Hokkaido from Tokyo and we did not really notice its value, but this vision is changing to Asia and a remarkable territory in Asia is in here.

Expression and new things start with the diversity. Your own values do not come from something flat and the culture appears from several people or things gathering and this is just what is occurring now in my opinion. The vision of "a typical Hokkaido" coming from Tokyo is only "typical" for the people of Tokyo and the real potential coming originally from the Hokkaido is already truly recognized in the world. There will be a folk museum in Shiraoi and will this not be a proof of diversity with an old history much older than Kyoto and Nara? The good point of the Hokkaido is its diversity. This is why it is a place of new expression. It has been built from people coming from Kyoto and crossing the sea, and Edo and Tokyo are also mixed with people from all Japan. It has also an history of melting pot. This is a culture where several people have melted and which has continued until now. I think it is too early to talk about "Hokkaido culture", but it has finally found its way and still have many possibilities.

Hokkaido built with Asian people and also predominant there

Mr.TOIZUMI: I have strongly felt with the development of the television and internet that a period in which you think "a Hokkaido inside Japan" and "a Hokkaido inside Asia" has come soon and I decided to diffuse its culture. I started from 1997 the diffusion of information to Asia. At the beginning I started with "Hokkaido hour" with Taiwan, Hong-Kong and Singapore as middle point and since 2013 I changed the title. Presently 8 countries and 900 million people are watching every week our programs. The present "Love Hokkaido" has for concept the Hokkaido's life. A good food and a beautiful landscape are not the characteristics of Hokkaido or Japan and I would like to share more the normal daily life. I would like to create this kind of TV programs.

In 2000 the middle class of ASEAN has increased with Chinese people and Korean people and the reason why they come in Japan is partly because of the images diffused by the television. People who are interested in coming, watch the programs and finally come.

Mr.MORO: In order that people show interest in the Hokkaido or come back or immigrate in here I think you should create a story.

I am interested in seeing the position of Hokkaido from Asia. In Australia, there are many Japanese tourists and they are welcomed like in their own country. What kind of attitude should Hokkaido take to welcome its guests and should it behave with an image of a Hokkaido seen by Asia or should it be an image built on with the Ainus and Jomon culture?.. Personally I would take the final choice and if you have share the same thought about the Hokkaido's future, please tell me further.

Mr.TOIZUMI: First at all, Asian people want to see the snow because they do not have any in their country...This is one fact and if from that point you make the error to think that "they like Hokkaido", I think they will leave for other regions. Our welcome force is a force of attraction from the diffusion of the daily life and its culture. I do not think that good food and beautiful landscapes in the background are attractive.

Our thoughts lying on the base are to create relationships from one face to another. If you can see the other's face, the relation will be created and this person will support you if you have some

problem. I would like that Hokkaido become a place of relations inside Asia.

Mr.MORO: It has the role to diffuse the culture not only as a Japanese, but as a person from the Hokkaido and to be touched as from the Hokkaido.

Mr.TOIZUMI: "Love Hokkaido" communicates images from the Hokkaido from an exterior view with Canadian people and Chinese people. If it would have been created from a personal point of view, there would have been the danger to think "This is fantastic, isn't it? ". Even for the national point of view you may think so, it may not be the case in foreign countries. The value is decided by the others and we think that providing good elements makes this value. Before that you have the relationships from face to face and this is the sparkling which appears within the culture shock. If the Hokkaido is a place born 150 years before by a melting pot, my opinion is that "Asian people will build a new Hokkaido". Inside that you have of course the Ainus and the Jomon culture, but this is only an historical point of view created by Japanese people. I think that the region able to accept seriously diversity is the Hokkaido. Recently, some people say that "Japanese people are very good in that". But this is only decided by Japanese people themselves and who decides this value? There is a mistake to think that if Japanese work hard in their enterprise "this is because the technics are good". You cannot create a market without a force to polish technics or power of expression. I think that if the Hokkaido increases its diversity it will become more attractive and this period has come.

Mr.MORO: It is creating a new value starting from the past history. Hokkaido is still in progress, it is seen from Asia and I think that we received the message that this all is our own energy in progress.



Everything done for "the creation of a place" from face to face

Mr.MORO: HTB makes programs which

have fans all over Japan and represented by the TV program "Wednesday, what should we do ?"("Suiyo Dodesho" - Most famous variety program series, On air in nationwide)". And this television company makes also individual activities which overcome the frame and are called "Hokkaido firms".

Mr.TOIZUMI: The base of our enterprises' policy is "to create places of exchanges". In the "HTB credo" created in 2003, it is said that "HTB is a place which encourages the power of seeing dreams". "Wednesday, what (...)" is also a process of creating places. Tens of thousands people through DVDs, and nearly 100,000 people through programs and events are fans, but we do not intend to multiply this number to 50,000 people or 1 million people. We try in a sense to create relationships from face to face. If you go to some event it is like an old people's association. Four people of the TV program say that it is a gathering of people sharing the same vision. An unscrupulous gathering of 500,000 people or 1 million would destroy this community. This is why what we are doing is "a creation of place". 50,000 people create emotions to share between 5,000 people or 10,000 people. The community of Mr. MORO exists because there are people who share the same values with him.

Our business is authorized by the region, so that it is not a structure in which we shall go to Tokyo if there is an economic crisis in the Hokkaido. We cannot escape from the Hokkaido. We make a corpse with the region by ourselves. "Ichioshi!"-speaks every day about specific problems and in the morning "onchan gymnastic" or "Wednesday what(...)" gathered fans at the year panel and Mr.FUJIMURA (director FUJIMURA Tadahisa)speaks in a caravan. "Ichioshi! Matsuri" also is not a publicity for the program, but an event for gathering the auditors. It is important to make it smooth. It is all "a creation of place". The 6 channel is a place of exchanges.

...Listening to your opinion makes sense. HTB surpasses the frame and is a place to exchange with the local people.

Mr.TOIZUMI: Our work is to create places with the content as an axis and to preserve it. Our responsibility is that people can gather in security and that they can share their emotions all the time. "Wednesday, what(...)"has continued nearly 20 years and people come with

their children, in total three generations of people.

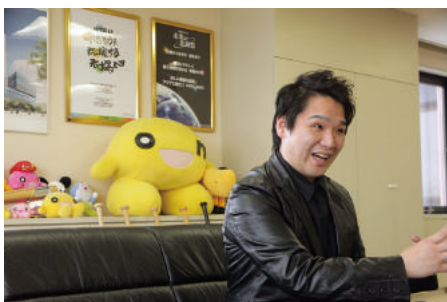
They are listening to music that they were listening when they were young and communicate this to their children or grand-children...We call it a community. Mr. MORO's creations stay for always and we can find there the deepness of the world of emotion.

Mr.MORO: I am teaching in kindergarten and nurseries how to make taikos with the earth with which they have played and children can make with their hands different forms like in the period Jomon. And this stays afterwards. I hope that in 10 or 15 years they will build a place where they will share their emotions.

In 2018 Sapporo will have a new face and the new company of HTB will show its program "Sosei(Genesis) 1.1.1 area" in the entrance hall. There I will imagine a scene with music and dance from the Ainu and Jomon cultures and I have the strong desire to communicate to the persons coming from abroad "It is our identity!".

When HTB will move, what will stay and what will change?

Mr.TOIZUMI: Even the place will change, the new company is a process of scene which "creates places". It is built with employees and relationships who make exchanges which sparkle. And I think that exchanges with citizen will increase. We are not a diffusion channel, but a local media as a rule and we produce what we have made in the region, but this is because the area "does not ask for the issue". In this sense we still can do many things or there are many things that we need to do and we have the responsibility to polish the Hokkaido's high potential and value.



I want to make the Hokkaido interesting through a culture shock

Mr.MORO: I will go to France for a concert in July to improve my capacities myself too. As you said with the "boomerang effect", I am trying to diffuse every year with my concerts.

Mr.TOIZUMI: I said to Mr. MORO that "I wanted him to become the charming point (enya) of Hokkaido". Enya is a documentary made within two years by the BBC and thanks to it "all the world could listen for the first time to Scottish music". The artistic force which does not depend on words is really huge. For instance, there is an artist who represents his country everywhere like Picasso for Spain. Without saying that "Hokkaido is fantastic", if one representative appears people will focus on the Hokkaido and further on its value will become higher. Artists have this role. Music, painting, theatre...Cinema do not need words. Only by seeing the normal life in the Hokkaido or the snow landscapes make people from abroad touched. We diffuse through SNS the snow festival and children making snow balls, do we not? This is because these messages do not need words.

Mr.MORO: The Hokkaido has to become the center of tourism from now, but I am feeling that there still do not have "the experience of one uniform culture". Like the gekidanshiki company did by forming a company of scene, we need next to build a scene for welcoming people.

The vision from Hokkaido to Asia is in the middle of process, like a boomerang which spreads its charms...I feel that we still have many things to do. I would like to accumulate the progresses. And I wish I had the chance to listen to your shakuhachi.

Mr.TOIZUMI: The Tokyo Olympics and the Paralympics games will be the chance to attract the diversity in Japan. We are in the middle of the diversity and this is a luxury. Extending our expression and the fact that this has become easier is called "competition of diffusion". People who do not diffuse do not understand and polishing our possibilities is still in process.

...In this meaning artists from the Hokkaido are very active and are planning their diffusion. We begin to see the results of these efforts. Now Hokkaido is the starting point of culture and I am certain that a period of chance has come.

Mr.TOIZUMI: If there are no artists, even you have instruments it will not work and now we have more possibilities with the television, but "this is not because you will make something that it will be watched". If we gather the creation force and the diffusion force, then there will be a chance. Hokkaido had a handicap, but the notion that it is far from Tokyo has disappeared. If it had serious values it still has full of possi-

bilities.

Mr.MORO: It is not like building from nothing.

Mr.TOIZUMI: Not building exaggeratedly, but finding a value in the daily life...Our diffusion to the outside countries makes us realize again our local values. If the period in which Tokyo creating values has changed to Asia creating values, it will spread over Asia if we take care of these values.

Mr.MORO: What do we need to communicate the message of the importance of diffusing the local value from the people of the Hokkaido and the values next to us?

Mr.TOIZUMI: I think that the next generation can operate this role. Giving them an opportunity to do it is the responsibility of the upper generation. Let's do it together, let's spread the information! I think that they are waiting for that. This is because even it is difficult locally, the new generation is full of possibilities.

Mr.MORO: Now I have courage! I thought that the distance to "The force of seeing dreams" was not today or tomorrow, but a future after 10 years or 20 years.

The diffusion from the Hokkaido has not only one direction. You plant seeds and you wait for its germs. And you make changes with a soft mind that makes you grow up.

Mr.TOIZUMI: By accepting the diversity, and respecting the others you will learn and the emotion will extend. You cannot obtain well things if you do not respect each other and if you learn from the others there will still plenty of things to accomplish.

...Knowing each other and sparkling will communicate your thoughts without any words. "The diversity" from which we talked about and "the creation of places of exchanges"...I felt again that we had still unlimited possibilities.

Mr.TOIZUMI: We should maybe increase the number of culture shocks. People grow up from it and Mr. MORO who went to Africa had potential ideas that he would maybe not have had if he would have stayed in Sapporo. Everyone has this inside and I think it should mix up.

Mr.MORO: If there would have many culture shocks in the Hokkaido or Sapporo, it would be interesting. The diffusers need them and there will appear new places that we cannot imagine yet.

Mr.TOIZUMI: I hope that you will become its central runner. ■

(February 2nd, 2016 in HTB)



The resonance of Jomon much bigger

MORO Goshin Supporters Club
Celebration of one year and General
Photography report

2016 of April, 21st
Seminar hall of the Hokuyo Bank(Sapporo chuo-ku)

2016 April the 21st, we celebrated the one year after the foundation of the supporting group for Mr. MORO Goshin and we opened also a general assembly.

Even it is a normal day, thank you for coming. The atmosphere is pleasant. Concerts with deep and diverse artists who exchange with Mr. MORO are formidable.

Thank you for your support with Mr. MORO and disciples members, scene staff who gave us a spectacle.

The project which continues with the Jomon ruins of the Hokkaido and the north-east, the desired concert in France and the regular concerts...And the "creation of an artistic scene which is diffused from the Hokkaido"... Mr. MORO's dreams become huge.

We promise from all our soul now that we will deepen our relations and that it has become this kind of place.

Here are the photographs from that day.



The assembly was opened by Mrs.KONO Yukari with her splendid shamisen.



Balloons designed with "Mizuhiki" from Mr.KAZAMA Tenshin were launched and Mr. MORO appeared.



The President of the supporters club Mr. YOKOUCHI Ryuzo said the greetings. Thank you for all you support.



The vice-prefect of Hokkaido, Mr. ARAKAWA Hiroki greeted. Thank you for your help for the diffusion of the culture from the Hokkaido.



Mr. MORO made a report of this one year and spoke about his vision.



Concert in the Washinoki ruins. Production from Mr. KOBAYASHI Sachio who has taken with his camera Mr. MORO's activities until now.





Discovering of north's sounds. It fits with Mr. MORO's taiko.



Greetings from Mr. YOKOI Takashi, the President of the Hokkaido Matsuda enterprise. He will continue with his beloved car and taiko music.



Stepping with "djemp" and section of Mr. HAJIME. Emotion with the sound which overpasses the sky and the time.



Greetings from Mr. ARASHIDA Noboru, Director of the Contemporary Art Museum of the Hokkaido. He wants to communicate the power of art to more people.



Section this time with Mrs. KAWAKAMI, Mr. HAJIME and three other persons. They rock your soul and let you imagine the past of north countries, the present and the future.



Greetings from Mr. KOJIMA Shinjiro, president of WESS. He would like to support the music scenes of the Hokkaido.



Surprise guest from now! This man appears in festivals. Mr. MATSURI Tarō has come to celebrate in this sunny day.



The climax is with the Jomon taiko. You can feel them with your eyes, your ears and their energy is "the resonance of Jomon!"



Included the President YOKOUCHI, thank you so much from our heart. Success party and celebration, general assembly are finished.



Shall we see us again during concerts and different places!





MORO Goshin

Supporters Club
News Letter

MORO Goshin Supporters Club News Letter
English Edition - Autumn Extra 2016
Date of Issue : October 10th, 2016

Publisher Executive Office, MORO Goshin Supporters Club

Publishing Office MORO Goshin Supporters Club

Office Moro
7F, Kuribayashi Bldg.
15-2 Minami-4 Nishi-1, Chuo-ku,
Sapporo Hokkaido 064-0804 Japan

TEL 81-(0)11-200-2112
FAX 81-(0)11-200-2113
moro-t@mirai-t.com
www.goshinmoro.com

Translation DAI Akihiko(AT-PLAN)
Design & Editor URYU Yuuki(Creative Works 19761012)

発行 茂呂剛伸後援会 会報 英語版
2016年 秋の特別号(第1・2・3合併号)
2016年10月10日発行

発行者 茂呂剛伸後援会事務局

発行所 茂呂剛伸後援会

064-0804
札幌市中央区南4条西1丁目15-2 栗林ビル7階
株式会社オフィスモロ 内

TEL 011-200-2112
FAX 011-200-2113
moro-t@mirai-t.com
www.goshinmoro.com

翻訳 台 彰彦(AT-PLAN)
デザイン ウリュウ ユウキ(クリエイティブワークス19761012)