JFKL’s Upcoming Programmes

Beautiful Handicrafts of Tohoku, Japan
The 10th Annual Japanese Language Festival
The 32nd Japanese Speech Contest for Open Category
The Weekend Japanese Film Show

The Japan Foundation Travelling Exhibition

BEAUTIFUL HANDICRAFTS OF TOHOKU, JAPAN
Beautiful Handicrafts of Tohoku, Japan

Beautiful Handicrafts of Tohoku, Japan is an exhibition planned to mark the March 11 anniversary of the 2011 Tohoku Earthquake and Tsunami. It serves to remind us once again of the distinctive appeal of the region’s heritage of arts and craft. On display are works of various genres—ceramics, lacquerware, textiles, metalwork, wood and bamboo crafts, etc.—allowing visitors to enjoy the diverse and exquisite world of Tohoku traditions.

Prior to Malaysia, the exhibition has travelled to Hungary, China, Vietnam, Thailand, Philippines, South Korea and Indonesia.

**SELANGOR**

**Venue** : Galeri Shah Alam
**Date & opening hours** : 16 May–6 June, 2016
  - 9 a.m.–6 p.m. daily
  - 6 June–21 June, 2016
    - 9 a.m.–4 p.m. daily
**Admission** : Free

**PENANG**

**Venue** : Penang State Museum
**Date** : 1 July–7 August, 2016 (tentative)
**Opening hours** : 9 a.m.–5 p.m. (closed on Fridays and public holidays)
**Admission** : Free

For more info, visit jfkl.org.my

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**THE WEEKEND JAPANESE FILM SHOW**

**Fireworks from the Heart**

*おにいちゃんのハナビ*  
(KUNIMOTO Masahiro 国本雅広 / 2010 / 119 min)

High school student Hana returns home from the hospital following six months of treatment for acute leukaemia only to find that her older brother has become a social recluse. Determined to draw Taro out of his isolation, she gets him involved in the world-famous Katakai Fireworks Festival, which Hana had fond memories of attending years ago. When she suffers a relapse, Taro exerts more effort into breaking out of his shell and fulfilling his sister’s wishes.

Inspired by true events in post-earthquake Niigata, the film offers a tender look at a family dealing with crisis, as well as the phenomenon of hikikomori—an affliction associated with individuals who completely shut themselves off from the world.

**Date** : 9 April, 2016
**Time** : 3.00 p.m.
**Venue** : Auditorium, Content Malaysia Pitching Centre, Unit G09 & G10, Platinum Sentral Jalan Stesen Sentral 50470, Kuala Lumpur

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Kyutaro Ogura  
Kokeshi doll [Kiyiyama style]  
Yuzawa, Akita Prefecture

Sake bottle  
Kawatsura, Yuzawa, Akita Prefecture

Shiraiwa ware, suzu [bottle for sake]  
Kakunodate, Akita Prefecture
The Kubo family is left to fend for themselves after the sudden death of the patriarch. A mysterious man soon moves in with them after claiming to be the dead father’s brother. The sons are puzzled by this unusual turn of events, but are then distracted by problems of their own. The eldest, Masashi, acts beyond his age to impress an older woman with daddy issues, whereas punkish middle child Yukio tempers doubts about his biological parents with a newfound appreciation for Shakespeare. The youngest, grade-schooler Koki, meanwhile dreams of playing Cinderella in the school play.

Based on an award-winning manga series, the film paints a heartwarming portrait of ordinary people facing extraordinary circumstances in a working-class district of Osaka.

Osaka Hamlet
大阪ハムレット
(MITSUISHI Fujio 光石富士朗 / 2008 / 107 min)

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Based on an award-winning manga series, the film paints a heartwarming portrait of ordinary people facing extraordinary circumstances in a working-class district of Osaka.

Date : 7 November, 2015
Time : 3.00 p.m.
Venue : Auditorium, Content Malaysia Pitching Centre, Unit G09 & G10, Platinum Sentral Jalan Stesen Sentral 50470, Kuala Lumpur

NOTE:
* Due to limited space, we are unable to accommodate more than 120 people in the hall.
** The film screenings will begin at 3.00 p.m. sharp. Latecomers may have to be turned away at the door so as not to disturb the other viewers.
Attendees are advised to arrive early to avoid disappointment.
The 10th Annual Japanese Language Festival (JLfest 2016)

Catering to learners and non-learners alike, the festival offers a series of experiences designed to immerse participants in the exciting world of Japanese language and culture.

In conjunction with its 10th anniversary, the event will invite students from such neighbouring countries as Thailand, Indonesia and Philippines, making it not only an international gathering but also a platform for like-minded people from across South East Asia to network using Japanese language as a medium of communication.

An estimated crowd of 2,500 is expected to join this year’s proceedings, which has an expanded programme of competitions and includes a mini Japan education and career fair.

Date : 7 May (Saturday), 2016
Venue : Malaysia-Japan International Institute of Technology
University Teknologi Malaysia Kuala Lumpur
Jalan Sultan Yahya Petra (Jalan Semarak)
54100 Kuala Lumpur

Organised by : Japanese Language Society of Malaysia
Embassy of Japan in Malaysia
The Japan Foundation, Kuala Lumpur
Malaysia-Japan International Institute of Technology

For more information, visit jlfest.weebly.com

National Level Final
Date : 15 May (Sunday), 2016
Time : 1.00 p.m.–3.00 p.m.
Venue : The Japan Club of Kuala Lumpur
No.2 Jalan 1/86
Off Jalan Taman Seputeh
Taman Seputeh, 58000 Kuala Lumpur

Perak Preliminaries (The 30th Japanese Language Speech Contest, Ipoh)
For applicants residing in Perak.
All completed application forms and manuscripts must reach the below secretariat by 8 April, 2016. Incomplete applications will be rejected.

Perak Malaysian-Japanese Friendship Society
16A & B, Jalan Bendahara
31650 Ipoh, Perak.
Tel: 05 253 7530
Fax: 05 254 5110

For contest rules and regulations as well as application documents, visit jfkl.org.my/events/2016-open-speech-contest
Organised by the Japanese Language Department of The Japan Foundation, Kuala Lumpur, the Kazari Maki Sushi workshop provides an opportunity for students and their friends to develop greater understanding and appreciation of Japanese culture.

Tomoko Ichikawa, a certified Art Maki Sushi instructor, demonstrated the techniques of making Shikai Maki (Four Seas Roll). Participants were first taught how to prepare sushi rice and tamagoyaki (Japanese rolled omelette), which are used as fillings for the roll. As it was difficult to obtain certain Japanese ingredients from local supermarkets, Tomoko suggested beetroot vinegar to be used as an alternative colouring.

When cut, the blocks of sushi reveal visually and appetisingly delightful mosaics, allowing everyone to bring home fond, edible memories of deepening their interest in Japan.

This year’s iteration of the annual seminar for Japanese language teachers in Malaysia drew more than 90 participants. Assuming the role of keynote speaker was Yoshikazu Kawaguchi, a professor emeritus at Waseda University. Drawing from his rich well of experience, he illustrated methods for turning the classroom into a fun learning environment.

Two guest speakers from the Association of Japanese-Language Teaching (AJALT) also joined the two-day event. Akiko Sekiguchi introduced a sampling of effective ways to teach Kanji to children who are studying Japanese as a second language, while her colleague Yoshiko Niino discussed the development of Japanese communication skills at the workplace using a textbook published by AJALT for technical trainees.
Japanese Language for Learners

- *Comics* "Five-Page 500 Days N4-N5" 2015 Library Call No.810.7925
- *Picture Books* "Picture Books" 2015 Library Call No.810.7925
- *Cookery* "Japanese Language for Teachers" 2015 Library Call No.817.7 T
- *Arts and Culture* "Japanese Language for Teachers" 2014 Library Call No.815 E
- *Non-Fiction* "Japanese Language for Teachers" 2012 Library Call No.810
- *TADOKU* "Japanese Language for Teachers" 2009 Library Call No.817.7 T
- *Fiction* "Japanese Language for Teachers" 2000 Library Call No.817.7 T
- *Non-Fiction* "Japanese Language for Teachers" 2015 Library Call No.914.6MUR
- *Arts and Culture* "Japanese Language for Teachers" 2015 Library Call No.914.6MUR
- *Cookery* "Japanese Language for Teachers" 2014 Library Call No.913.6EKU
- *Picture Books* "Japanese Language for Teachers" 2012 Library Call No.913.6DOR
- *Comics* "Japanese Language for Teachers" 2012 Library Call No.917.7

< Recommended Books >

- *Comics* "500 Days N4-N5" 2015 Library Call No.810.7925
- *Picture Books* "Picture Books" 2015 Library Call No.810.7925
- *Cookery* "Japanese Language for Teachers" 2015 Library Call No.817.7 T
- *Arts and Culture* "Japanese Language for Teachers" 2014 Library Call No.815 E
- *Non-Fiction* "Japanese Language for Teachers" 2012 Library Call No.810
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- *Cookery* "Japanese Language for Teachers" 2014 Library Call No.913.6EKU
- *Picture Books* "Japanese Language for Teachers" 2012 Library Call No.913.6DOR
- *Comics* "Japanese Language for Teachers" 2012 Library Call No.917.7

What is omiyage? Literally meaning "local product", it refers to traditional Japanese souvenirs like Furoshiki, Uchiwa and Wagashi. Unique, carefully made objects place great importance on harmony and possess deep historical significance. A selection of 53 items is described in Japanese and beautiful, these objects place great importance on harmony and possess deep historical significance. A selection of 53 items is described in Japanese and English, each accompanied by lovely illustrations.

"Japanese Language for Teachers" 2000 Library Call No.817.7 T

1500万部を超える大ヒット作になり、社会現象にもなった漫画です。原作・大場つみこ、漫画・小畑健の「DEATH NOTE」コンビが創る現代のまんが道。高い画質を持った最高と文才に長ける秋人、二人の少年がコンビを組み、週刊少年ジャンプの頂点を目指します。「友情」「努力」「挫折」「恋」満載の物語です。"
Fiction


Food and Drink


Children Fiction


[Seven Little Mice Go to School] by Haruo Yamashita and illustrated by Kazuo Iwamura. New York: North-South Books Inc. 2011. Library Call No. 98.1 YAM

General History


<Recommended reading>

[Visas of Life and the Epic Journey: How Sugihara Survivors Reached Japan]
A chance discovery of a photo album forms the basis of this intensely personal journey of the seven people whose pictures lied within. Author Akira Kitade’s attempt to trace their stories leads to a years-long study of the behind-the-scenes role his country played in supporting the efforts of Chiune Sugihara, who, as an acting consul in the then-Lithuanian capital of Kaunas in 1940, defied his superiors and granted visas to Jews looking to escape Europe by travelling to Japan. Along the way, many more of his compatriots assisted the refugees, which are estimated to be 6,000 people.

Library
Kindly be informed that the library will be closed on:
21 May 2016 | Wesak Day
An outstanding Japanese dance choreographer, Un Yamada, presented a double bill of *one piece* and *The Rite of Spring* at the Kuala Lumpur Performing Arts Centre (klpac) in January 2016, a joint effort by Co. Un Yamada, The National Academy of Arts, Culture and Heritage (ASWARA), MyDance Alliance, and The Japan Foundation, Kuala Lumpur (JFKL).

Since 2012, Yamada has returned to Malaysia every year to interact with the art scene here. Beginning with her invitation to dance project *Work It!* at Rimbun Dahan by MyDance Alliance, she has participated in ASWARA’s annual dance festival *Tari* in 2013, and instructed a three-week physical theatre course at ASWARA in 2014. Through these engagements, Yamada came to realise the significant quality of local artistes, and strongly desired to work with them.

In response to her passionate call to the country’s up-and-coming talents in performing arts, JFKL and the co-organisers joined hands to produce one of Yamada’s works with an all-Malaysian cast. The project consisted of three phases: auditions in Malaysia, rehearsals in Japan and back home, and final performances at klpac bringing together Co. Un Yamada’s full number for a double bill show.

Five male dancers were selected through very competitive auditions at ASWARA in October 2015. They were then sent to Tokyo for two weeks between the end of December 2015 and early January 2016 to learn the choreography of *one piece*. Their Japanese counterparts at Co. Un Yamada supported these Malaysian dancers in many ways while also conducting their own rehearsals for *The Rite of Spring*. Both groups experienced a great deal of international exchange through this collaboration, which would no doubt prove to be great assets for the dancers as well as the two countries.

During one of the media interviews, Yamada said that “*one piece* and *The Rite of Spring* are worlds apart in terms of style and concept. Summarised in one word, the latter would be nature, while the former represents society. The common theme binding them is human nature.”
one\(\text{piece}\) was performed on a white linoleum-covered floor, with large boxes designed specifically for this work. The boxes anchored the clever choreography as dancers entered, exited, pushed and moved them around the stage in a sequential fashion. Composed by Satoru Wono, the musical score is a mixture of silence, machine-made sounds and noise, classical Western melodies and even a marching tune. In contrast to the inorganic setting, the dancers were the picture of liveliness as they flawlessly executed much energetic movement, served well by their distinguished physical ability and multitudinous effort. Combined with a carefully deliberated lighting set-up, they created a new dimension of one\(\text{piece}\) that is identifiable as uniquely Malaysian.

The Rite of Spring by Co. Un Yamada followed after. Both choreographer and dancers studied the score by Igor Stravinsky, composed for a ballet in 1913. The recording used at klpac is the renowned 1999 rendition by Kirov Orchestra with Valery Gergiev as conductor. Due to the many years that the company has performed this work, the movements of the twelve dancers were poised and harmonious yet intense at the same time. The dance is the second of the show to impose great physical challenge, with Lion Kawai providing a captivating solo in the middle of the performance. The dramatic character of the orchestral music enhanced their dynamic interplay, lending power and impact that may convert those in the audience who have never seen contemporary dance into diehard fans.

Both one\(\text{piece}\) and The Rite of Spring were well received by the crowd. Since there were no age restrictions, we had many young viewers including infants in the theatre. However, there was no distraction during the performance, and many stayed for the post-show talk as well. The ticket sales went really well, with the first show on Saturday being considered a full house!
My First Day
I recall the first day of rehearsals; I had mixed emotions about it all. I was already in beautiful Japan yet I found myself asking all sorts of questions. “Is this really happening? Why am I really here? Why was I chosen? Am I the weakest link? What is the other percussionist like?” All these and more were constantly circling in my head. But the instant I stepped into the rehearsal room, all I can remember was laughter. In spite of our different countries, backgrounds and languages, we shared a joy that transcended any barrier.

I was at ease. I knew I was among friends.

Rehearsals and Touring
Throughout our rehearsals and tours, we were always laughing and having fun. But the reality was that we were actually working, and we were working hard. Our two weeks in Japan were intense, made even more difficult by the Japanese adherence to punctuality. Our day started early at 9 a.m. and wrapped up at either 7 p.m. or 8 p.m. Our only breaks happened to be lunch and prayer time. While there would be a five-minute breather every two hours, more often than not we would be practising individually or in sections instead of resting due to our dedication to the betterment of the orchestra.

Occasionally, we would side track from the songs and show off our dance moves to unwind and celebrate having survived rehearsals, much to the amusement of our music director.

The rehearsals prepared us for an even more gruelling month-long tour. It was not easy, especially when you have such a large group that balancing everyone’s luggage, customs clearance, instruments and health can be a nightmare. Check-ins were early, flights were many, loading and unloading became routine. But our spirits were high and the journey only made us closer.

That bond we had was reflected in our music. We poured our hearts out during each performance, and we knew that the audience felt it. Our greatest gratification is the standing ovation we receive at the end. These moments are worth all the effort we put in.

AYJO
The Asian Youth Jazz Orchestra has impacted my life to a huge extent, providing an experience that has broadened my vision, reinforced my love for music, and made me reassess myself as a human being and as a musician. I can proudly say that the whole programme has changed my life.

I am certain that wherever we are, the Asian Youth Jazz Orchestra will always be like family.

Abdul Karim is a professional percussionist who successfully auditioned for and performed with the Asian Youth Jazz Orchestra, a 28-strong ensemble of young musicians that toured Southeast Asia (17 Sept–7 Oct, 2015) and Japan (28–31 Jan, 2016).
Thanks to the Japan Foundation, I was selected to represent my university, Universiti Malaysia Sarawak, at a regional programme exploring the revitalisation of rural areas and creation of new values. I was among 11 young intellectuals from six countries; namely Thailand, Vietnam, Philippines, Indonesia, Singapore and Malaysia.

Spread over a period of nine days, we visited Tokyo, Noto Peninsula, Kanazawa and Toshima. Throughout the trip, we attended lectures and seminars given by government officials as well as experts from relevant fields. The experiences and stories shared by the people of Noto Peninsula enlightened us on the many efforts, initiatives and interventions the Japanese government has conducted in addressing the issues of depopulation and rural revitalisation, which thus far has produced positive results.

I would like to thank the Japan Foundation once again for extending me this opportunity. The ideas, knowledge and networks I have gained from this programme has sparked a flame within me to further study Japan in my future research activities.

One Saturday near the end of February, JFKL held a Hinamatsuri-themed tea ceremony in front of the tatami room at our library, hosted by the Urasenke Tea Ceremony Group and led by Ms. Takano. The event attracted an attendance of 43 people, who were able to enjoy a gorgeous night view of the city while observing the rituals of a centuries-old custom.

Kicking off with a brief introduction, the participants were then presented with a demonstration and subsequent description by Ms. Takano before being served with their own cups of green tea. They were also encouraged to visit our gallery at the Mezzanine Floor of the building to view our display of Hinamatsuri dolls.

All were pleased and expressed joy at having experienced a slice of traditional Japanese culture right here in the heart of Kuala Lumpur.
A Message from Our Outgoing Director

Dear Teman Baru readers,

Thank you for your assistance and cooperation to Teman Baru and us, the Japan Foundation, Kuala Lumpur (JFKL).

During a Japanese tea ceremony, one would say “ichigo ichie” (一期一会), which translates to “once-in-a-lifetime chance”. Our encounter here in Malaysia is similarly so and we should therefore relish it.

I would be back in Japan finally at the end of March but I would still keep the memories with all of you in my mind.

Thank you for keeping in touch with JFKL. Terima kasih banyak-banyak dan jumpa lagi.

All the best,

TOYODA Shoichi

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A Message from Our Incoming Director

Apa khabar teman-teman di Malaysia?

Salam sejahtera kepada anda semua!

I am pleased to be assigned to work at The Japan Foundation, Kuala Lumpur (JFKL) and am also honored to be the successor to Toyoda-san, who served as the Director of JFKL for almost 6 years.

I joined The Japan Foundation in 1996, and since then have been posted to two international representative offices; namely The Japan Foundation, Jakarta (2000–2004) and the Embassy of Japan in Singapore (2011-2015). So this will be the third time I am working overseas.

I majored in Bahasa Indonesia at a university in Japan, thus having plenty of interest in Malay culture with its unique diversity.

Although I have visited Malaysia (Kuala Lumpur, Johor Bahru, Kota Kinabalu, Malacca, Kuching, Penang, Langkawi and Tioman Island) many times as a pelancong before, this is the very first time I will work in Malaysia, so I feel excited for this opportunity to be with you all.

Using this opportunity, I would like to know much deeper about Malaysia just like you do about our country.

Please stay tuned to JFKL’s activities as usual!

We would appreciate if you could give us constructive feedback in order to enhance good relationship between Malaysia and Japan.

Best regards,

HORIKAWA Koichi