



Victoria NIKKEI FORUM

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www.vncs.ca

President's Message

2015 got off to a great start year with the Mochi Tsuki Shinnen Kai together with the Japanese Friendship Society and Victoria Japanese Heritage Language School in January. This was followed the next week with the VNCS AGM with very special guest, filmmaker France Benoit who attended the screening of her short film, Kiri's Piano. A special performance by Noh master Tsunao Yamai along with jazz pianist Kentaro Kihara rounded out a very busy two months.

The Annual General Meeting was a significant event for a number of reasons. We have been struggling with dwindling numbers on the board recently, last year was the lowest we have had in a number of years, 9 including the past president and an ex-officio member. We were very pleased to have everyone allow their name to stand and with a number of enquiries were able to get a full board of 12 plus the past president. A noteworthy fact, there are representatives in their 20's, 30's, 40's, 50's and 60's, (including a majority at 29 years of age) so it is great to see not only a wide range of generations but also experience and skill sets. A short bio of the new and recent board members are included in this newsletter to help introduce them. Bios of the other board members have appeared in previous newsletters and currently posted on the vncs.ca website. The AGM also saw the adoption of updates to the constitution and by-laws, with special thanks to Debbie Ibaraki and other members of the Constitution Review committee, Cristina Shore, Mavis DeGirolamo and Susan Kurushima for their hard work on this. And finally, it was with great pleasure that we welcomed France Benoit who related her special stories and insights in the making of her exceptional short film, Kiri's Piano based on the song by Canadian folk singer and songwriter, James Keelaghan. Her stories were poignant and there was so much passion in this project of love and despite the very recent loss of her husband, Doug Ritchie, she was determined to come and share with us and for that we are grateful.

I am excited with the new, expanded board and eager to learn more about the new members and hope that they find projects that they are passionate about. We are exploring new endeavours, possibly bringing in more films, food and social events or even a Japanese doll making workshop. At our Movie and Udon spring social last year, we informally brainstormed activities and events that members were interested so we will draw upon this list for ideas in the future.

Needless to say, this is going to be a busy year. 2015 marks the 30th anniversary of the twinning of Victoria and Morioka and a delegation along with over 80 participants will travel to Victoria in May to help celebrate this milestone and join the Victoria Day Parade on May 18th.

The VNCS will also be host to the National Association of Japanese Canadians AGM September 25-27, 2015. On September 26 mark your calendars for a special evening with keynote speaker, Setsuko Thurlow, a survivor of the Hiroshima bombing as 2015 commemorates the 70th anniversary of that fateful event.

I am looking forward to what promises to be a busy but exciting year for the VNCS and I wish to thank our members and board for their interest and involvement in the society.

Respectfully,
Michael Abe



2015 Mochi Tsuki Shinnen Kai

Once again this event was well attended, over 180 members enjoyed the entertainment, delicious pot luck dinner and camaraderie with friends and family. We were honoured to welcome Deputy Consul Akira Uchida from the Japanese Consulate in Vancouver. In recent years, it's been great to see the increase in the participation of families. The highlight of the event for the kids is always Cristina Shore's pinata creation and this year's ram was no exception. It withstood an onslaught of kids equipped with a battering ram of their own. But in the end, the loot was scattered and quickly scooped up by the eagerly waiting children.



New this year was kakizome, first calligraphy of the year. Children and adults tried their hand at shuji (Japanese calligraphy) under the tutelage of Mariko Yuguchi sensei and assisted by Masami Barclay and Arisa. We also saw the return of hanetsuki (Japanese badminton) with beautiful handpainted hago-ita (wooden paddles). There were some impressive rallies going on around the calligraphers.

Rounding out the entertainment were the Japanese School Choir and Dance Group, Furusato Dancers (including an interactive Sansa Odori in preparation for the Morioka delegation this May) and Uminari Taiko.

And special thanks to the hardworking kitchen elves and organizing committee. Also Fujiya Foods and Silk Road Tea. A fun time was had by all. (Photos: Hiroko Currie and Mike Abe)





Introducing the 2015 VNCS Board of Directors



Tsugio Kurushima - Past President



Michael Abe - President



Ken Watai - Treasurer

Directors



Debbie Ibaraki



Amy Kawano



Cristina Shore



Patti Ayukawa



Yukari Peerless was born in Osaka, but grew up in Sasebo, Nagasaki. She moved to Canada in 1998. She joined VNCS to stay connected with Japanese culture, and joined the board in 2014. Since joining the VNCS, she has been interested in learning more about the histories of Japanese Canadians and hopes to connect immigrants and Japanese Canadians.

She is the owner of Lucid Communication, an ESL and consulting firm. She also blogs on various social media platforms. Yukari enjoys reading, movies and theatre when she's not busy taking care of her two boys.



Craig Mercer was born and raised in Victoria, BC where he graduated from Royal Roads University with a diploma in network security as well as technical certifications in systems administration and systems design. While working for the Ministry of Attorney General in 2003 he met a young lady from Osaka, Japan named Kana

Ogino. They married and moved to live in Osaka, Japan from 2005 to 2007. Their daughter Grace Yuki was born in Osaka in 2005. Their son Wyatt Haku was born in Victoria in 2009. Craig is currently working as the Senior Project Manager for Methodology, Quality Assurance and Quality Control for the IHealth Project at Island Health (aka VIHA). Craig has been serving as a Director with the VNCS Board since 2010 (with a one year break in 2014) and looks after the VNCS website.



Kana Mercer was born in Fukuoka and her family moved to Osaka when she was 7. Kana came to Victoria on a holiday working visa in 2003 and met Craig. After they got married in Victoria in 2004, they moved to Osaka and lived there until they moved back to Victoria in 2007. Kana has been on a journey of homeschooling her 2 children (Grace Yuki & Wyatt Haku) and enjoying new challenges.

She also has been encouraged to help young Japanese people who come to Victoria to start up their new adventure.



Karen Kobayashi, PhD, is an Associate Professor in the Department of Sociology and a Research Affiliate with the Centre on Aging at the University of Victoria. She has been involved in the Japanese Canadian community since her teenage years in Toronto, first as a member of the original NAJC Youth Group and later in her early adult years in Vancouver as a Board

member of the National Nikkei Heritage Centre Society, the National Nikkei Museum and Heritage Centre Society, and as Chair of the Board of Tonari Gumi. Before moving to Vancouver to begin her doctoral studies, she was the Project Director for Program and Support Service Development at the Momiji Health Care Society and Momiji Centre in Toronto. She has consulted for the Nikkei Seniors Health Care and Housing Society, helping to develop their Community Needs Assessment in 2011, and is currently evaluating their dementia care program (*Iki Iki*) at three sites in the Lower Mainland. Academically, she is a member of the Asian Canadian Studies working group at UVic and has delivered a number of lectures and presentations on the intersections of ethnicity, immigrant status, health, and aging at national and international conferences and workshops.



Toni Burton lived and taught English in Kofu, Yamanashi for four years in the late 1980s. Toni has maintained a deep interest in Japanese culture since then, encouraging her two children, Danny and Sara, to embrace the Japanese half of their heritage. After returning from Japan in 1990, Toni went to work for Training Services at the

Ministry of Tourism, helping to develop and train trainers for the SuperHost Japan program. A twenty-year career at Camosun College as the Director of Co-operative Education & Student Employment and as a Program Coordinator in Contract Training & Continuing Education followed. Toni took early retirement from Camosun three years ago and since has been working as an Educational Consultant, currently focussed on ESL teaching and curriculum development. She is excited to be joining the VNCS Board.



Kyla Fitzgerald was born and raised in Victoria, B.C. With a Japanese mother and Canadian father, Kyla experienced a bicultural upbringing. While she attended school in Canada, she spent her summers in Tokyo, Japan to spend time with her mother's family in which she was able to discover, learn and enjoy Japanese culture and language. She is currently a graduate student at the University of Victoria pursuing a Master of

Arts in History. In addition to her studies, she is a research associate with UVic's Landscapes of Injustice project, which is dedicated to recovering and grappling with the forced sale of Japanese-Canadian-owned property. Kyla's passion for raising cultural awareness and multiculturalism in the community compelled her to join the VNCS this year.

**Victoria Nikkei Cultural Society supported the special event
at the Art Gallery of Greater Victoria
receiving the Consul General Mr. Okada's visit.**

The Art Gallery of Greater Victoria (AGGV) had the exhibitions featuring Japanese kimono from June 27 to October 19, 2014: "Kimono: Japanese Culture in Its Art Form" guest curated by Hitomi Harama and "Geisha to Diva: The Kimono of Ichimaru" curated by Barry Till, the Asian Art Curator of AGGV.

To celebrate these two Japanese exhibitions, on September 23rd, 2014, AGGV held a special event receiving the Consul General of Japan in Vancouver, Mr. Okada. VNCS members joined this event and also kindly supported this special reception to welcome Mr. Okada.



The event opened with a beautiful Noh theatre flute concert performed by Takahiro Fujita who was visiting Victoria from Tokyo, Japan. Mr. Fujita is a well-known Noh flute musician from a long line of distinguished players. Trained by his father and grandfather, Fujita is part of the 12th generation of musicians. Takahiro's grandfather Daigoro Fujita was one of the most famous flute players in Japan, and his family are former members of the Kaga-Maeda Feudal Clan from Kanazawa, who performed as "reigning shogun" court-musicians during the Edo period. The ancient sound of Mr. Fujita's flute music made the audience feel like they were taken back to old-time Japan, when Japanese people were wearing Kimono as everyday clothes.

After listening to the enchanting tune of Japanese flute music, all the guests enjoyed the tour of the gallery and two exhibitions of Kimono at AGGV. Hitomi Harama, the guest curator of this Kimono exhibition talked about Kimono's protocol, unwritten code, which is essential to understand the true beauty of the Kimono. She explained to the audience about the kimono classification from casual to formal, occasional use, and the seasonal differences within the patterns, motifs and textiles used, showing the exhibited display.



Then Barry Till, the Asian Art Curator of AGGV talked about the fascinating life of Ichimaru, one of the most famous geishas of the 20th century. Knowing her life through Barry's well-researched lecture and looking at the collection of her magnificent kimonos and personal effects were fascinating. Barry's exhibition and Hitomi's exhibition complement each other very well and provided a better understanding of Kimono and Japanese culture.

After the tour, Nikkei society guests and AGGV guests enjoyed social time & afternoon tea with Mr. Okada at the Spencer Mansion. Thank you, VNCS members, for your attendance and generous donation to make this event more celebratory.

(Reported by Hitomi Harama, Photographs by Anna Harama-Bedard/Dave Van)



KABUKI

March 26 - June 15, 2015

Curated by Barry Till

Kabuki is a classical Japanese dance-drama, which originated in the 17th century. Kabuki theatre is known for the stylization of its drama and for the elaborate make-up worn by some of its performers. It became a common form of entertainment in the registered red-light district in old Tokyo. A crowd of various social classes gathered under one roof for the performances, something that happened nowhere else in the city. The Kabuki stage provided exciting entertainment with new music and dance performed by famous (all male) actors.

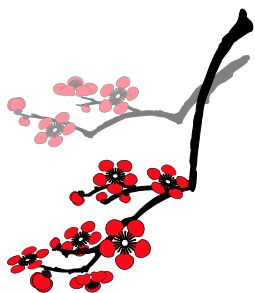
The stage features a walkway which extends into the audience and via which dramatic entrances and exits are made. Performances went from morning until sunset. The area around the theatres was lush with shops selling kabuki souvenirs, especially woodblock prints, which were collected like movie posters. This exhibition will feature more about forty 19th and 20th century portraits of actors from the Gallery's extensive collection including works by ukiyo-e masters like Sharaku, Toyokuni, Kunisada, Kuniyoshi, Kunichika, as well as modern artists like Natori Shunsen and Ota Masamitsu.

Art Gallery of Greater Victoria 1040 Moss Street Victoria, British Columbia

<http://aggv.ca/exhibitions/kabuki>

桜婦人会 Sakura Fujinkai

Our members enjoyed a Chinese dinner at Golden City Restaurant just before Chinese New Year's and met again at Shiki Sushi at the end of February. In March we will go to Chikara Sushi.



The VNCS Ikebana group was commissioned to provide 10 arrangements for the Grand Opening of the new Lexus showroom on February 4. They had a fancy cocktail party with a Kagami Biraki ceremony (Sake barrel opening) for about 200 guests. They wanted to have some Japanese cultural elements in honour of a V.I.P. who was coming from Japan for the event. This was a very challenging assignment because the arrangements had to be displayed on high cocktail tables and needed to be arranged to be viewed from all sides. As well they had to be able to withstand spotlights in a very crowded and awkward space. This made for a good learning experience for the 4 students who participated along with our Sensei Michiko. Thanks to Michiko who delivered her arrangements very early before work and to Debbie Ibaraki, Sue Rubin and Aiko Sutherland who made arrangements and also helped me set them all up in the afternoon.



The planned Ikebana displays for the Marimekko exhibit at the Victoria Art Gallery were postponed to due to lack of available space. The new schedule is for the Asian Gallery:

May 21 to June 6	Susan Kurushima
June 7 to June 20	Sue Rubin
June 21 to July 2	Michiko Seguev
July 3 to July 11	Shizue Kamikihara
July 12 to July 25	Debbie Ibaraki

For more information about any of our activities please contact Susan by phone (250) 384-2654 or email sukurushima@gmail.com

Thank you for your donations to the VNCS

Jack and Elizabeth Watanabe
Anny and Val Schaefer
Karen Geiger
Happy Smith
Craig Mercer and family
Roy Katsuyama
Sandy and Lauren Cohen
Yukari Peerless
Yumi Yanagizaki
Mike Abe and family
Tom and Keiko Saunders
Judith Patt
Maureen Bird
Yaeko Yamada
Roy Natsuhara

Welcome to new VNCS members

Lisa Nakamura
Reid Weatherbee
Dee Hoyano and family
Naoko Tsuda and family
Tom and Keiko Saunders
Hitomi Harama
Toni Burton
Kyla Fitzgerald
Tammy Dickeson
Jan Streader and Chris Allen



故郷

Furusato Dancers

Tsugio Kurushima

The winter season is a time for the Furusato dancers to relax a bit, practice our repertoire of 22 dances particularly those that we haven't performed in a while, and spend time teaching our newer members some of our dances. It is also when we learn new material for the upcoming performance season. To that end we had our Sensei come over on March 1 to conduct a dance workshop for us. Hirano Sensei taught us a new dance called, Tohoku Ondo. This is a relatively new dance created to cheer and give strength to the people affected by the tsunami and earthquake of 2011 that devastated the East-North region of Japan - "TO" refers to East and "HOKU" refers to North. We hope we get an opportunity to perform it when the group from Morioka comes in May. We also had Hirano Sensei reteach us a dance she taught back in Nov/2007 – Kiyoshi No Zundoko Bushi. When we reviewed this dance we realized that we had forgotten parts of it. This dance is our only example of modern Enka style. This music/dance genre was developed in the postwar era. Kiyoshi Hikawa is the most famous male enka singer. So when you see us perform this year you will see some new material.

Now is a good time to join the Furusato Dancers. If you are interested contact Tsugio Kurushima at tsugukurushima@gmail.com or Tomoko Okada at tokada32003@gmail.com



海鳴り太鼓

Uminari Taiko

Jacob Derksen

Before setting down to write this I happened to be reviewing previous UT Updates including some from 2011. As VNCS readers are no doubt aware, March 11 was the fourth anniversary of the horrific earthquake that devastated Japan and I'm sure we all had our own way of marking this sombre occasion even if only to ourselves. Earlier this year I was fortunate enough to have the opportunity to re-connect with earthquake survivors Nobuko Kimura, her husband, Tadashi, and their friend Keiko Sugawara. (Nobuko performed in Victoria in Oct 2000 as a former member of Onagawa Taiko and Keiko, too, has a taiko background.) By a stroke of good fortune members of Uzume Taiko were also in town during the same time and I was able to facilitate a somewhat impromptu get-together with them, my old friends and myself. Thanks to at least a limited knowledge of each others' languages, translation apps and, dare I say, beer, we were able to communicate relatively effectively. First-hand accounts of survival and strength in the face of extreme odds never fail to move me and I know that Uzume members felt the same. I was also reminded of the fundraising efforts that members of Uminari Taiko engaged in as a collective as well as in concert with the VNCS. I still think of it as one of the times I've been most proud of our modest group.

On the subject of being a modest group – and here's hoping I don't jinx us by mentioning it – we may have new apprentices joining us sooner rather than later. Uminari Taiko has remained relatively steady at six core members for a number of years now and it will be nice to see our numbers increase. Our Open House on January 11 was a huge success and our most recent workshop and class series were also very well-attended. As a result we have several people who show great promise as potential apprentices. (Should I insert a shameless plug for our next workshop and class series here? We're always recruiting!) Time will tell, of course, but for the time being it's safe to say we're all hopeful.

Our busy performance season has not yet started but we did have the drums out both at Mochi Tsuki Shinnen Kai and at the official opening Jim Pattison's Toyota Dealership on Douglas St. As we have for longer than I can remember, Uminari Taiko will once again be helping runners keep up a steady pace at this year's TC10K on April 26. I'm certain we'll have other performances coming up as we move from spring into summer and you can find listings for upcoming performances – and upcoming workshops and classes! – on our website.

www.uminaritaiko.com

As always, we look forward to seeing you in the audience.

Noh Pressure!

Jacob Derksen

Noh Theatre traces its roots back over 1400 years. It was in the middle of the sixth century that *gagaku*, literally “elegant music”, was brought to Japan from China. At the same time, folk arts known as *sangaku* – acrobatics, juggling, pantomime and drum dancing – also entered Japan from China. *Sangaku* spread among the common people of Japan and naturally incorporated Japanese folk arts as well; it became more popularly known as *sarugaku*, “monkey music”.

As the art form matured, it began to favour comedic elements, including short sketches, comic dialogues based on word play, improvised dance and musical arrangements based on courtesan traditions. By the early part of the fourteenth century – during the Kamakura period – these elements had become increasingly standardized. Along with other popular Japanese performing arts -- specifically *dengaku*, which included musical accompaniment for rice planting and other harvest-related celebrations, and *en’nen*, a temple banquet performance by monks after a Buddhist ceremonial meeting -- they fused into what would become Noh.

Two primary figures in Noh history are Kan’ami Kiyotsugu (1333 to 1384) and his son, Zeami Motokiyo (1363 – 1443). Kan’ami was the founder of a *sarugaku* troupe which became known as the Yuzaki theatre company and, in turn, became the school of Noh theatre. Zeami was taught Noh by his father and early on showed promise as an actor. While still very young, he received patronage from the shogun, Ashikaga Yoshimitsu, which afforded him both the opportunity to further his education and to devote himself to acting as a career. As an adult, Zeami would prove not only a popular actor but also a noteworthy playwright and erudite scholar.

Fast-forward to the present: Victoria, BC, is fortunate enough to be on Noh master Tsunao Yamai’s itinerary, which included stops in Paris, New York City, Burlington, VT, Los Angeles, Portland and Vancouver. Yamai-san is a member of one of the oldest schools of Noh, Komparu-ryu. He has studied extensively under the present and former heads of this school and has been performing since he was five years old. He is committed to spreading the popularity of Japanese Noh theatre around the world, and in his mission as a cultural envoy he has been able to do just that. It should be noted that Yamai-san is no stranger to this part of the world, having performed a lecture/demo both here and in Vancouver in May 2013 and a full performance of the play *Hagoromo* in Vancouver in April 2014.

While rooted in a tradition that dates back centuries, Yamai-san is not afraid to take his art in new directions. This was in evidence at his recent Victoria performance (Feb. 27) which included not just a full complement of musicians – Shuntaro Kumamoto, nohkan (flute); Toru Tanaka, shimeshaiko (stick drum); Naoya Toriyama, kotsuzumi (shoulder drum); and Important Intangible Cultural Property Mitsuo Yasufuku, otsuzumi (hip drum) – but also the highly accomplished jazz pianist Kentaro Kihara. Sharing the stage with Yamai-san were actors Tsujii Hachiro and Important Intangible Cultural Property Shinobu Takahashi.

This performance was only the tip of the iceberg this year, as Yamai-san’s cultural exchange also included a week-long Noh workshop in Vancouver. In private conversation after last year’s performance in Vancouver, Yamai-san intimated that a Vancouver-based workshop series was in the works. As I had been waiting since April of last year to take this workshop, when it was finally announced I jumped at the chance! Organized in part through TomoeArts with the hard work of Colleen Lanki, the series of evening classes took place at Simon Fraser University’s School for the Contemporary Arts and ran from March 8 through Mar 12. In my race to register I may have missed the fine print that said that on March 12 there was to be a *happyokai*, roughly translated as demonstration or performance; it may have been that there was no fine print at all.

I was one of approximately 20 participants. The majority were Japanese or Japanese Canadian, but there were students from a wide range of ethnic and artistic backgrounds, with slightly more women than men. Each night’s class consisted of Yamai-san leading us in *utai*, chanting, for an hour or so, followed by a short break, and then the rest of the evening was spent on *shimai*, dancing. Yamai-san was ably assisted by his students Hidekazu Matsunaga and Kiyomi Muraoka, while Maiko Behr was our very capable translator. I must admit that in the first few minutes of the first class I was wondering what I’d signed up for, but once I gave myself to the experience the time flew by as it is wont to do when you’re having fun.

Describing her experience of the workshops, University of British Columbia professor Millie Creighton, who teaches courses in Japanese culture and society and has initiated a credit course in tea ceremony, said: "I think the workshop was an excellent way to learn about a Japanese cultural performance art and an embedded participatory way to learn about Japanese culture--all while actually learning to perform some Noh songs and dances as well." Another participant, Hiroko Kitayama, a programs assistant at Vancouver Community College, seconded that feeling and commented on another aspect: "I very much enjoyed practising new skills, working hard and improving our performance as a team, and learning some spiritual aspects of performing Noh, which I believe could be applied to various practices in our everyday life."

After four days of three-hour-long practices, not one of us was truly ready to debut our new skills as Noh performers, but the show must go on as they say. In introducing us, Yamai-san mentioned how this cultural exchange and performance was a historic moment in the history of the Komparu school. I don't believe I was the only participant who felt his stomach drop at that!

For the chant portion of the happyokai we were split into men's and women's teams, and both teams performed a short piece from *Takasago*, one of Zeami Motokiyu's plays. For the shimai portion of the performance, we had split into two groups, one performing a short piece from the aforementioned *Takasago* and the other performing a slightly longer piece from *Hagoromo*, "The Feathered Robe," which Yamai-san's troupe had performed in Vancouver last year. (Its author is unknown.) It's safe to say that those of who do not have dance backgrounds were generally less performance-ready than those who did. An added bonus for the night's events, though, included performances by 13 of Yamai-san's students who, along with 17 other of Yamai-san's students and supporters, had arrived from Japan the



night before. It was such a privilege to see his students -- most of whom were women and many of whom, by all appearances, were retirees -- performing dance pieces of favourite plays. Seeing that it is possible to begin studying such a refined art even later in one's life was very encouraging.

The night's events, which also included a biwa player, were capped by performances by assistant instructors Matsunaga-san and Muraoka-san and, of course, by Yamai-san. No less moving than his masterful utai and shimai was Yamai-san's closing statements, including a very moving tribute to his wife, Tae, who played an integral role in the smooth facilitation of the workshop and of his mission as cultural envoy -- which, I should note, ended at the conclusion of the performance. I believe Yamai-san's mission was a tremendous success, and I consider it a true privilege to have had the opportunity to participate in this workshop and to study an ancient art from one of today's best.

A Ride into Memory

Bus Tour visits Japanese Canadian internment sites and Nikkei communities in beautiful British Columbia, July 13-17, 2015

Have you ever wondered where Japanese Canadians were interned during the Second World War? Do you have family members who were uprooted from the coast in 1942?

The Nikkei National Museum is making it easy for you to access these remote locations. Its bi-annual bus tour will visit WWII Japanese Canadian internment sites in BC from Monday, July 13 to Friday, July 17, 2015. This fascinating 5-day bus tour drives through some of British Columbia's most gorgeous scenery. It also offers a unique opportunity to learn about the first difficult days at Hastings Park in Vancouver, and to visit historic communities, such as Greenwood, Christina Lake, New Denver, Kaslo, Kamloops and Lillooet. In these towns, existing buildings were repurposed to house Japanese Canadians. The tour will also locate remote town sites that no longer exist, including Tashme, Lemon Creek, Popoff, Slocan, Sandon and Rosebery. While they have a solemn past, several of these locations still have small but thriving Japanese Canadian communities.

During the tour, Nikkei National Museum staff will present comprehensive information, and local historians and residents will also fill in local details. And you never know who will be on the bus to share a great story.

"This trip was everything and more than I expected. Good food and accommodations and lovely travelling companions. I learned so much about what my mother & family went through..." says a previous participant.

We welcome everyone interested to join in - from past internees who would like to go down memory lane, to family members who would like to know more about what their parents and grandparents experienced, and teachers and students working in this field. The tour will be both educational and enjoyable, with tons of great information, including slideshows and Nikkei films during the bus ride, as well as comfortable accommodations and good food.

Museum admissions, all breakfasts and lunches, and some community dinners are included. This 5-day bus tour departs and ends at NNMCC in Burnaby. Maximum capacity 53 people, minimum 40. Application deadline April 30. Double Occupancy: \$800, NNMCC members \$750. Single Occupancy: \$1000, NNMCC members \$950. Prices include tax. Application forms are available to download at www.centre.nikkeiplace.org/internment-bus-tour-2015/. Contact Nichola Ogiwara with any questions 604.777.7000 ext 109 | jcnm@nikkeiplace.org.

The Nikkei National Museum & Cultural Centre's mission is to honour, preserve, and share Japanese Canadian history and culture for a better Canada.



Victoria Conservatory of Music Mother's Day Musical Garden Tour Japanese Stroll Garden

Jean Ann and John Anderson invite you to discover the beauty of their Japanese Stroll Garden, one of eleven gardens in the 33rd annual 'Conservatory of Music Mother's Day Musical Garden Tour' on May 9th & 10th, 2015.

Stroll Gardens are pleasure gardens that date back centuries. The primary elements of Japanese Stroll gardens are designed to symbolize something larger in nature, a compilation of metaphors.

You will be at first overwhelmed with the profusion of color as Rhododendrons and Azaleas will be ablaze with bright red, pinks & whites. When you first step onto large stepping stones you must begin to walk slowly and with purpose in order to observe the beauty around you. Stones, Pebbles and River Rocks representing serpentine Rivers are used everywhere as Stones are a symbol of the forces of nature that anchor the garden to the ground.



As you descend down a long smooth stone path you will observe Red Bamboo fencing that flows down the side symbolizing a Mountain with cascading pea gravel symbolizing Water.

Stepping stones lead you to the entrance of the Enchanted Forest with magnificent Red Japanese Maples – 'Acer Palmatum Inabe Shidare' in full bloom. The paths wind their way through picturesque garden beds of rocks, flowering Rhododendrons, Hosta, Ferns, Sedge & Heavenly Bamboo. Carefully shaped Boxwoods represent Hills, Azaleas clouds. Each plant, each Japanese Maple, each rock is specifically chosen for its aesthetic appeal to create an elegant picture.

There are rock gardens everywhere. To comprehend the beauty of a Japanese Garden one must understand the beauty of stones shaped by nature. The path leads you to large stepping stones, along its sides are huge

hundred pound boulders on a Dry Rock River Bed. These huge boulders support a magnificent sixteen foot Red Japanese Bridge, Red symbolizing a Life Force and the Bridge symbolizes crossing from One World into the next, Paradise. From this bridge you must stand, pause, look out and reflect on a journey, having embarked on a Walking Meditation, creating a timeless bond with nature.

The journey ends on a lush lawn symbolizing the Sea and the round gardens surrounding the lawn symbolize Islands. Two life size Bronze Tortoise Sculptures are displayed on the lawn as if moving towards the islands. Glorious music, instrumental and singing, will be performed by talented children and young adults from the Conservatory of Music from 11 am- 3 pm.

There are eleven Beautiful Gardens to see and tickets with addresses can be purchased on line through the Conservatory of Music Mother's Day Musical Garden Tour website or through stores listed there.

<http://vcm.bc.ca/victoria-garden-tour/>

Tickets will also be sold at the gate at 2551 MacDonald Dr. in Cadboro Bay on May 9 and 10, 2015.

Adults \$30 Children under twelve are free

ART GALLERY OF GREATER VICTORIA ZEN- INSPIRED JAPAN TOUR

With Asian Art Curator Barry Till.

November 1-13, 2015

<http://aggv.ca/events/art-tours/japan>

JAPAN
November 1-13, 2015

Join Asian Art Curator's traditional Zen-inspired tour with a respectful nod to the past and an appreciation of modernity. The tour is a blend of the serenity of gardens, monasteries, temples and shrines and the lasting traditions of the delicate geisha, ritualistic tea ceremonies and ryokan Japanese Inns - with a glimpse of modern Japan through bullet trains, technology and Western style hotels.

ART GALLERY OF GREATER VICTORIA

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