
awa life



A monthly newsletter for international residents of Tokushima, produced by TOPIA, the Tokushima Prefectural International Exchange Association.

March 2008 No. 213

hannover 96 in tokushima

by mario dammann
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fussball ist unser Leben!
Soccer is our life! This is a line from a song the fans always sing in the stadium. They scream, they're drunk, they have fun at this game! For me, soccer is not really an option. I liked to watch the worldcup, but only because it was in Germany and it was so big and the atmosphere was great. And of course, German beer tastes so good.

Anyway, last year in September I went to Germany (see 'my trip to germany' in the November 2007 issue of Awa Life). The Governor of Tokushima signed a friendship and exchange agreement for culture, sports and education. For the part of the sports exchange, the first step is done. On February 7, two German soccer coaches from the club called Hannover 96 (sechs und neunzig) came to Tokushima to teach Japanese kids from 10 to 13 years old,



the author with matthias willms and rainer graf, two youth coaches for hannover 96

the basics of German soccer. They trained for two days.

On Saturday, February 9 in total came 96 children to get lessons! What a coincidence! The coaches came 'To spark

the fire (for soccer) in the hearts of Tokushima's kids.

On Saturday it was raining very strong, but nobody gave up. Even Andrew and I were in there translating every

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inside awa life this month

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Download a PDF file of **awa life** or view the online version by going to TOPIA's website!
http://www.topia.ne.jp/e_index.htm

from the editors

It was around October last year when I received a call to see if I would be interested in being the producer for this year's AJET Musical. I agreed. Since then, I have become both a very boring person, and a very mysterious one. Whenever anyone asks what I have been up to, it is either work or the musical. Interest piqued, I am then asked about the musical, to which all I can really reply is 'wait and see'. All of that will soon be over, however, as March rolls around and the time has come for the real thing. Spring, too, is finally here, soon to bring both beautiful cherry blossoms and a boatload of farewells and welcomes from staff transfers. But how will everything play out? Well, I guess we'll just have to wait and see.

Cheers, Andrew



To be honest, I've had enough! Enough winter for this year. I hope when you read this, the weather is getting warmer and I don't have to freeze any more. But this is not the only thing I am looking forward to in March. The biggest thing is the musical! I had the honor to visit one practice, and it was awesome (except for the cold hall). They practised the whole time for only one dance! And as I heard there will be many more in the musical, I was stunned. When did they practise all this stuff? How can they remember it all? Only few more days to go and I hope you can go to a performance as well. Please read Chris Riedl's article on page four, because he is one of the main characters. See you there!

Danke! Mario



one of the first flowers of spring - the plum blossom (photo by andrew dahms)

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word to the kids like, 'jump higher', 'kick the ball' or 'run faster'. We made a very stylish impression in our turquoise raincoats, but they helped to avoid catching a cold. After two hours of exciting and exhausting training (for both, the 29 and 41 year old coaches and the children) we had time for photos and lunch.

In the early afternoon, Mr. Kamamoto, olympic hero from 1968' Mexico's summer games, held a 30minutes speech about 'Having a Passionate Heart'. He told us stories from his past, that he is the best player of all time and that everybody can do the same, if one decides to not give up. He is a nice guy and on the evening before I had some minutes to talk with him. In his first appearance it felt like a real star is coming through the door. It was impressive. I wished, I asked for his autograph. I had never the chance to meet Franz Beckenbauer, also didn't feel the need. Maybe this is the fault of my lack of interest in this sport.

Anyway, after his speech, the president of the Tokushima Football Association, Mr. Fujita, the president of Tokushima Vortis Mr. Takamoto, Mr. Kamamoto himself (now Vicepresident of the Japan Football Association), the Gouverneur of Tokushima, Mr. Iizumi and one of the german coaches, Mr. Graf had a paneldiscussion. These people talked about, how the can get more activity to Tokushima's sportculture. Mr. Graf mentioned, that in Germany the kids don't play sports in school (except the educational sport) but in clubs, like

Hannover 96. Real sport clubs and not school clubs like in Japan. He said that he goes scouting from time to time in smaller, local soccer clubs for young talents. The training starts at six years of age. The youth training is then held until the child reaches the age of 19 years. From 20 on, they can become a professional contracted player, who plays for the German Bundesliga. A very important point he was talking about is the fact that professional sport should become more professional. Don't let talent be wasted in schools, but rather get them out of the school team and put them into Tokushima Vortis. Mr. Takamoto had the same opinion, and he also said that that everytime he does so, he gets trouble with the schools. Japanese schools want to keep their talents to consist in competition. But talents have to be trained, it is so important to improve the local sport scene, to move not only regional and national, but also global. Otherwise, Mr. Graf complimented the Japanese Soccer. It's teamwork is so strong. Also some of the kids (boys and girls) impressed him with their skills. "Please support them, let them train in your club!"

On Sunday the goal shots were trained. It was harder for the kids and after the first 30 minutes some of them already caught for breath. But still one and a half hour to go! And again, nobody gave up, it was nice weather and the kids had a lot of fun. At least they said so. After the free game Mr. Graf picked one boy beside and asked for

his name. He answered and get special advice from the German head-coach. "You can do it!", "Ganbare!" and so on. Finally everybody get a handshake, a special sticker "Ich bin 96" and the Japanese coaches who helped for these two days also get a lanyard keychain and a pin.

For lunch we had the long awaited 'real food'. They wanted to try Japanese food, but they couldn't eat it most of the time. So on the last day we went to a big hamburger store and they looked very happy after stuffing themselves with all kinds of burgers and french fries. Then we checked out of the hotel, paid a quick visit at the Awa Odori Kaikan and then went back to the airport. Exhausted from the last four days, both slept all the three hours in peace. Only me and my colleague were worried about the drivers condition. He was about to sleep as well! As our driver! It was worse on the way home. I sat in front to keep him awake and told him all my whole life (maybe that's why he was falling asleep).

After all I have to say is that it was very exhausting to interpret sometimes for 16 hours a day (not constantly of course). Still, it was a good time and I learned very much. I also earned some interest in soccer. The two coaches were very excited about Japan and they had a lot of fun. They even joined as member of Tokushima Vortis. They hope to play someday in this team or to train Tokushima's youth. But this was only the first step. Let's find out, what is going to be next.



my life as a villain

by **chris riedl**
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What can I say? I'm a villain and I love it! I'm a low down, dirty rotten, evil stinker of a character and I have no regrets. As most of you know, the ALTs in Tokushima are performing an original version of the classic Japanese fairy tale "Momotaro" this year. And, not surprisingly, I was asked to play the part of Akaoni, a despicable, greedy, vengeful, degenerate character if ever there was one. Why was it not surprising? Because I have played the main villain in the AJET musical the previous two years. In fact, when this musical finishes, I will have played the main villain in four of the last 6 musicals. What happened? How did I get type casted like this?

It wasn't always this way. Before I started this villainous run I used to play good, or at least morally ambiguous characters. My first year in Japan I was one of the Prince's mates in Awa Cinderella. As a mate I wasn't truly evil, just an enabler to the Prince, who was the quasi-villain in the play. In my second year I played one of three mischievous Cheshire Cats in Alice in Wonderland. My third year I landed the lead role in Aladdin. Aladdin was a real goody-two shoes with a heart of gold. Even as recently as last year (seven years after the production was over) I still had random Japanese people asking me "You were Aladdin, weren't you?" It was embarrassing, but the attention and the fact they remembered was nice.

Having played both a true hero and a true villain in these

plays, I can honestly tell you that the attention you receive after the show is much better as the hero. People want their picture taken with you, they want your signature or your mail address. But when you are the villain? Many children are afraid of you afterwards. Others want to beat you up like the hero did on stage. Most just feign terror and look for someone more likeable to approach. Some want pictures with the villain, but certainly not in the same numbers as the hero. The minor hordes of young girls and older women who fawn over the hero rarely bestow such attention on the villain. And in stark contrast to the hero, people rarely remember for any length of time who played the villain in any given musical.

So the question becomes, why play the villain? What makes the villain so interesting as a character? You don't get the fame or the attention. And you routinely get your butt kicked in one way or the other. So why do it? The simple answer is that villains are fun. Villains are the ones who advance the story. Think about it. Most heroes are agents for the status quo. Their main purpose is to preserve or restore a situation or way of life that is favorable to the audience. The villain's job in a story is to unbalance the natural order of things to a point where a hero is needed to restore things. Villains are the catalysts for change. Without a villain, there is no story.

I would also like to point out that villains are much

harder to play than heroes. Most heroes can be played straight up, meaning that you don't have to play someone whom is too far removed from your real personality. But a villain requires the actor to do something that is generally contrary to most people's basic character, which is to try to make people hate you. How much sweeter is the hero's victory if it has come at the expense of a villain you truly despise? But this is also the most difficult part of playing a villain in a family show: how to be evil enough to make the audience enjoy seeing you get your comeuppance, but not so revolting that they are turned off by what they see on stage.

But aside from the intellectually rewarding side of playing a catalyst or the allure of playing a challenging character, evil is just plain fun. You get to have the scariest makeup and costumes. You're always in at least one cool fight scene. And you can say and do things that you could never do in real life. As a villain you can tap into your darker side and see how deep it goes, and then have fun with it. Do you want to laugh like an egomaniac? Go for it! Kidnap young indian princesses? No problem! Threaten to skewer precocious young boys with a hook? Absolutely! Nothing is beyond the realm of possibility if you play a villain. If you have the chance, I highly recommend that you try playing a villain at least once in your life. You won't regret it, but if you do it right, the hero in your story just might!



martin's manga corner

martin o'brien
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Title:	Blue Heaven (ブルー・ヘヴン)
Manga-ka:	Tsutomu Takahashi
Publisher:	Shueisha
First published:	2002
No of volumes:	Three

blue Heaven by Takahashi Tsutomu is a ominous and unrelenting mystery manga that manages to deviate a great deal from the usual conventions we tend to associate with mystery and horror mangas.

From the outset, Blue Heaven grabs the reader with its its unrelenting, merciless momentum. The story begins late one evening in the middle of the Pacific ocean, far out in its deep blue waters on the worlds largest and most luxurious cruise ship the "Blue Heaven". Having embarked a few hours previously on its maiden voyage, it's making its way safely to Japan. On board the opulent liner, the rich and the famous are living it up at a masked ball in the ships ballroom. Musicians and magicians welcome the passengers to the Blue Heaven, the playground on the sea. As the guests party into the night, one of the crew members Sanno is kept busy looking after the guests busily trying to find a lost child separated from her mother in the bustle and cacophony of the evenings merriment's. As the revellers dance into the night and as the roulette wheels spin, the ship creaks slowly to a halt. On the bridge the captain and his crew have spotted a lone trawler which is in distress and decide to stop and in the spirit of maritime custom offer assistance. Suddenly Sanno is ordered by

the captain to form a boarding crew and to investigate.

He is also ordered to keep the rescue a secret from his crew mates and the other passengers. When he gets aboard he finds two dead bodies amid signs of struggle and two survivors who are injured but unconscious. Once the two are aboard and given medical attention, Sanno tries to get to the bottom of the baffling circumstance of the dead and injured men on the trawler. However it isn't long until one of the men disappears from his hospital bed and Sanno is armed by the captain and charged with bringing him into custody. Unable to find the escapee, he is however able to interrogate the other surviving crew member after he comes around. From this man's tale, Sanno learns all about the mysterious man who is at large on the Blue Heaven. He is the one his crew mates called the Demon Child, one of 13 gangsters that were on a smuggling mission from Shanghai to Japan. After the engine of their trawler broke down they drifted for two weeks until the Demon Child decided to slaughter the other crew mates. Sanno has a serial killer on board. And then the bodies begin to mount, as the Demon Child starts to kill those who saw his face, his first victim being the medical doctor that treated him. As Sanno examines the corpse he

is knocked from behind and soon awakes to find himself bound and gagged, a prisoner of the Demon Child.

From this point, what was an investigative thriller becomes something else entirely. As the Demon Child begins his killing spree, and as the captain of the ship is killed, the Demon Child is watched from the sidelines by a strange and malevolent bunch of people - the owners of the ship. reclusive and destructive they begin to conduct not an investigation but a war when the Demon Child kills one from within their ranks. They are billionaire owners of a pharmaceutical company, a dubious and nefarious organisation, with links to far right extremists. The eldest son comes up with a plan to get the Demon Child and in doing so create as much death and destruction as possible. He decides to stir up racial tension on the boat and take full advantage of the chaos and destruction left in the wake of the Demon Child. As the Demon Child is of Asian Origin, the eldest introduces security measures that discriminate against Asian passengers, and thus the seeds of racial tension are sown. We soon see, when ordinary people have to deal with pressure and crisis, how quickly quickly violence can enter the fray. No mere thriller, the Blue Heaven is brutally frank about the dark side of our own nature, and how violence and war can escalate from nothing more than the transformed personalities of once civilized people.



Becky's Awa-ben!

This month we'll be talking about negating verbs in Awa-ben in the nonpast informal tense. There are two ways to negate verbs in Awa-ben and their frequency depends on where you are within the region. Both forms are also used in the Kansai region.

The way to negate a verb is to drop the suffix *nai* (ない) from the standard Japanese nonpast informal tense and add *N* (ん). The second way is to drop *nai* (ない) and add *hen* (へん).

Some examples:

For readings, first is the standard Japanese (nonpast informal negative tense) followed by Awa-ben (-n) and then by Kansai-ben (Hen).

読まない - Yomanai (to read)
 読まん - Yoman
 読まへん - Yomahen

分からない - Wakaranai (to understand)
 分からん - Wakaran
 分からへん - Wakarahen

Group 1 Verbs

買わない - Kawanai (to buy)
 買わん - Kawan
 買わへん - Kawahen

聞かない - Kikanai (to listen)
 聞かん - Kikan
 聞かへん - Kikahen

話さない - Hanasanai (to speak)
 話さん - Hanasan
 話さへん - Hanasahen

待たない - Matanai (to wait)
 待たん - Matan
 待たへん - Matahen

Group 2 Verbs

食べない - Tabenai (to eat)
 食べん - Taben
 食べへん - Tabehen

教えない - Oshienai (to tell / teach)
 教えん - Oshien
 教えへん - Oshiehen

できない - Dekinai (can)
 できん - Dekin (and できん - Deken)
 できへん - Dekihen
 and できへん - Dekehen



letter from suketo hoikuen

by kazue inoue
 suketo hoikuen staff

The rays of the sun are getting warmer and it's finally starting to feel like Spring. There are many changes outside at this time of year, from the budding of flowers to the first few peeks of the new green leaves on trees.

Also, for children heading into their first group environment at the start of April, it can be both a happy time and an uncertain one as well. In times like this, it is important that you comfort your child and pay attention to their concerns. This will help them to make

new friends and become used to a new and very different environment from what they are used to. It will also help them to feel more confident about the things that they have learned and experienced, and they will show you even without being asked. But until then, please take care of them and look after their progress.

This Month's Toy: The Flying Roll

Cut a toilet paper roll as below in the picture, attaching a piece of paper as a tail. As you throw the roll out in front of you, the paper behind it trails out and flutters around. You can change the flight of the roll by the pattern of the paper.



Japanese lesson

This month we are going to take a look at two conjunctions that have several meanings - **それで** and **しかし**. Let's take a look at the following conversation:

A : 来月、国に帰ることにしました。I've decided to go home next month.

B : え、本当ですか。①それで、国に帰ってどうするんですか。 What, really? What are you going to do then?

A : 父の仕事^{ちちのしごと}を継ぐつもりです。重い病気^{おもひょうき}でもう長くないんです。 I'm going to take over my father's job. He's very ill right now and might not be long for this world.

B : ②それで、最近、元気がなかったんですね。 So that's why you've been so down lately.



※**それで** is a conjunction used to continue the topic mentioned in the preceding sentence. It is commonly used in conversation. ① is used to urge the other person to convey the information that the speaker wants to know. ② is used to convey a result based on what is stated in the preceding sentence. **で** is a shorten form of **それで**. Let's take a look at another conversation:

A : 最近^{さいきん}ダイエット^{はいせつ}を始めたんですよ。1ヶ月^{いっかげつ}で3kgやせました。 I started a diet recently, and I've lost three kilos in one month!

B : そんなにやせたんですか。 That much?

①しかし、無理^{むり}なダイエット^{はいせつ}は身体^{しんたい}によくありませんよ。 A bad diet isn't good for you, though.

A : だいじょうぶですよ。ジム^{ジム}に通^{かよ}っていますから。 It's ok. I've just been going to the gym.

②しかし、その服^{ふく}、よく似合^{にあ}っていますね。 Well, your clothes really fit you well.

しかし is used to introduce to a contradictory statement as shown in ①. Another usage shown in ② is to show that the speaker wants to drop the topic of conversation and start a new one. **でも** is a colloquial expression of **しかし**.

【Practice】 When the use of conjunctives is the same in both conversations (left and right) mark them with a circle. Otherwise, mark with a cross if they are different.

① 「それで」

A : 日本語能力試験^{にほんごのうりよくしけん}に合格^{ごうかく}したんです。
B : おめでとうございます。
それで、嬉し^{うれ}そうだったんですね。

[]

A : 高橋^{たかはし}さん、もうすぐ結婚^{けっこん}するそうですよ。
B : 本当^{ほんとう}ですか。
それで、相手^{あいて}はどんな人^{ひと}ですか。

② 「しかし」

A : もうすぐお花見^{はなみ}のシーズンですね。
B : そうですね。
しかし、最近^{さいきん}、ガソリン代^{だい}が高^{たか}くなりましたね。

[]

A : とうとう花粉症^{かふんしょう}になったみたいです。
くしゃみが止^とまらないんです。
B : それはたいへんですね。
しかし、きょうは風^{かぜ}が強^{つよ}いですね。

Answers: 1: Correct 2: Incorrect



Japanese lessons

平成20年度前期TOPIA日本語教室 受講案内

■クラスおよび講師

日	時間	講師	講義内容	開始日
火	10:30 ↓ 12:00	初級Ⅲ 田村	初級後半、条件、理由、受身、敬語表現などを学ぶ 《みんなの日本語Ⅱ》38課から	4/8
水	10:30 ↓ 12:00	入門 元木	日本語の基本的な表現を初歩から学習する。ひらがな、カタカナも学習する。《みんなの日本語Ⅰ》1課から	4/9
木	10:30 ↓ 12:00	初級Ⅰ 山田	動詞のいろいろな活用形、また、それらを使った文型を学習する。《みんなの日本語Ⅰ》14課から	4/10
金	10:30 ↓ 12:00	初級Ⅱ 青木	動詞のいろいろな活用形を学び、豊かな表現を学習する。《みんなの日本語Ⅱ》26課から	4/11
土	10:30 ↓ 12:00	総合的グループ プレッスン	サロン形式で、学習者のニーズに応じて自由に日本語を学ぶ。	4/12
日	10:30 ↓ 12:00	初級Ⅱ JTM	動詞のいろいろな活用形を学び、豊かな表現を学習する。《みんなの日本語Ⅱ》26課から	4/13
		入門～初級Ⅰ グループ 学習	週末しかトピアの日本語教室に参加できない学習者のための教室。《みんなの日本語Ⅰ》1課から25課までを3つに分け、レベルに合うグループで学習する。	4/13

* クラスはそれぞれ全20回ずつです。教科書「みんなの日本語Ⅰ」または、「みんなの日本語Ⅱ」が必要です。ただし、土曜日の「総合的・グループプレッスン」受講者は、必要な方のみ購入ください。

1. 対象 徳島県在住の外国人
2. 場所及び連絡先 財団法人 徳島県国際交流協会 (TOPIA)
〒770-0831 徳島市寺島本町西1-61 徳島クレメントプラザ6F
Tel. 088-656-3303 FAX: 088-652-0616
3. 資料代 1500円(全20回)。ただし、申し込み時、受講回数が10回未満の場合は750円になります。
※一度納入した受講料は、途中で受講しなくなっても返金しません。
(ただし、クラスのレベルが合わなかった等の理由でクラスを変更するときは、届け出をすれば、2度払う必要はありません。)
4. その他
 - ① 教科書「みんなの日本語Ⅰ」または、「みんなの日本語Ⅱ(各2500円)」が必要です。
 - ② 受付は3月からです。TOPIAカウンターにて申し込んでください。
 - ③ 2クラス以上の受講を希望する場合は、受講するクラス数分の資料代を支払ってください。
 - ④ 申し込み後クラスを変更したいときには、必ずTOPIA職員に申し出ください。

水 (無料 クラス)	10:30 ↓ 12:00	特別入門 村澤	かなの読み書きを学びながら語いを増やし、上記の日本語クラスでの勉強につなげられるような学習を行う。また、生活情報の交換・案内なども随時行う。登録の必要はなく、気軽に参加できる。テキスト「日本語かな入門」を使います。	通年
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Japanese Lessons 2008

a message from topia
topia@fm.nmt.ne.jp

JAPANESE LANGUAGE CLASSES AT TOPIA - FIRST TERM

1. CLASS AND INSTRUCTOR

DAY	TIME	CLASS	CLASS DESCRIPTION	
TUE	10:30 ↓ 12:00	Elementary 3 MS. TAMURA	We will study conditionals, causative, passive voice, and honourific expressions. Text: "Minna no Nihongo 2" from Chapter 38	from April 8
WED	10:30 ↓ 12:00	Beginner MS. MOTOKI	We will take the first steps towards learning basic expressions, and study hiragana and katakana too. Text: "Minna no Nihongo 1" from Chapter 1	from April 9
THU	10:30 ↓ 12:00	Elementary 1 MS. YAMADA	We will study various verb forms, and sentence patterns using those forms. Text: "Minna no Nihongo 1" from Chapter 14	from April 10
FRI	10:30 ↓ 12:00	Elementary 2 MS. AOKI	We will study various verb forms, and expand our range of expression. Text: "Minna no Nihongo 2" from Chapter 26	from April 11
SAT	10:30 ↓ 12:00	General Group Lesson	A salon-style workshop where students can study freely according to their current level, needs or requirement. If you want to use "Minna no Nihongo", please buy it.	from April 12
SUN	10:30 ↓ 12:00	Elementary 2 JTM	We will study various verb forms, and expand our range of expression. Text: "Minna no Nihongo 2" from Chapter 26	from April 13
		Beginner - Elementary 1 Group Study	A workshop for those who are only able to participate on weekends. Chapters will be split into 2-3 groups according to level. Text: "Minna no Nihongo 1" from Chapter 1 to 25	from April 13

2. PLACE: Tokushima Prefecture International Exchange Association (TOPIA)
6F Clement Plaza, 1-61 Terashima Honcho Nishi, Tokushima City 770-0831
Tel 088-656-3303 Fax 088-652-0616
3. ELIGIBILITY: All non-Japanese residents of Tokushima.
4. MATERIALS FEE: ¥1,500 for all 20 classes. However, if there are 10 classes or less left in the term, the fee is ¥750)
There are no refunds for leaving a class early, but it is possible to switch to a class that suits your level better without paying extra.
5. NOTE: ① The textbook "Minna no Nihongo" I or II is required (2,500 yen)
② You can register at TOPIA from March.
③ More than one class can be registered for if required fees are paid.
④ If you wish to change classes after registration, please contact one of the TOPIA staff.

WED	10:30 ↓ 12:00	Beginner MS. MURASAWA	This class will help you prepare for the elementary classes by increasing vocabulary while teaching you to read and write Kana. We will also talk about information that will help you in your daily life in Japan. You can turn up anytime without enrolling in this class.	every week
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For information on other Japanese classes held in Tokushima Prefecture, see page 11 of this issue.

The 14th AJET Musical

This year, the Assistant Language Teachers of Tokushima will be performing the story of Momotaro. The play is based on the famous story of a boy who is found inside a giant peach, and grows up to fight off evil demons living nearby. However, as usual the Tokushima AJET musical takes this traditional fairytale and gives it a bit of a twist! Come along and see what happens to Momotaro on his adventures!

Performances last for around two hours, with a ten to fifteen minute break in between.

Performance times:

March 8	Ishii Chuo Kominkan 18:00 PM
March 9	The General Education Center 14:00 PM
March 15	Wakimachi Odeon-za 18:00 PM

Admission to all performances is free!

For more information, contact Andrew at TOPIA - 088-656-3303

第14回徳島 AJET ミュージカル

徳島県で活動している外国語指導助手 (ALT) たちが毎年行うミュージカルです。今年は日本でよく知られている童話の「桃太郎」を現代風にアレンジした劇を演じます。分かりやすい英語を使って、踊りや歌いっぱいでお楽しみしますので、どなたでもお気軽に楽しめる劇です。徳島県の ALT から県民の皆さんへの贈り物。

上演は2時間ぐらいで、途中で15分程度の休憩が入ります。

3月8日	石井中央公民館 18:00 ~ 20:15
3月9日	徳島県立総合教育センター 14:00 ~ 16:15
3月15日	脇町オデオン座 18:00 ~ 20:15

入場無料

お問い合わせは徳島県国際交流協会 (TOPIA) のアンドリューまで:

電話 088-656-3303

Wanted: Haiku!

The Aizumi International Exchange Association is holding a competition for haiku on the theme of international relations & understanding in honour of its 5th anniversary. Submissions about experiences overseas or interaction with foreign residents, as well as thoughts about international understanding in your daily life are welcome!

Period: Friday, February 15th to Thursday, May 15.

Submissions: Postcards, fax, email (multiple submissions are also accepted).

Prizes: Awards will be announced at the association. First prize is 10,000 yen or an equivalent book token, and three follow up prizes will also be chosen for 5,000 yen or an equivalent book token.

Submissions to: Aizumi International Exchange Association. 771-1203 Aizumi-cho, Okuno Aza Yakami-mae 32-1. **Tel:** 088-692-9951 **Fax:** 088-692-1626
E-mail: aizumi_kokusai@garnet.nmt.ne.jp

俳句・川柳の募集

藍住町国際交流協会 (I's) では、今年、協会設立5周年を迎えるにあたり、国際交流や国際理解に関する俳句・川柳を募集いたします。海外での体験や外国の方々との触れ合い、普段の生活の中で考える国際理解など、俳句・川柳にしてご応募ください。

募集期間 : 平成2月15日～5月15日

応募方法 : はがき、Fax、E-mail (一人複数句可能です)

表彰 : 平成20年度、藍住町国際交流協会総会にて表彰します。最優秀賞1点 (1万円、若しくは1万円相当の図書カード) 優秀賞3点 (5千円、若しくは5千円相当の図書カード)

応募先 : 藍住町国際交流協会事務局 (社会福祉協議会内、担当: 松田) 〒771-1203 藍住町奥野字矢上前32-1

電話 : 088-692-9951 **ファックス** : 088-692-1626

E-mail : aizumi_kokusai@garnet.nmt.ne.jp

memoranda

Japanese Lessons

JTM Tokushima's "Nihongo Salon"

Mondays 10:30 - 12:00 at TOPIA

Watari - sensei's free classes at TOPIA

Please contact Watari-sensei for further information and details about these classes.

TEL: 088-653-8744

日本語教室

JTM とくしまにほんご Salon

毎週月曜日 10:30 ~ 12:00

場所: TOPIA

渡先生のボランティア日本語教室

この教室の詳細な情報については渡先生までご連絡をお願いいたします。

電話: 088-653-8744

Japanese Language Classes in Aizumi

I's (Aizumi International Exchange Association) first semester of Japanese classes will be starting in April with lecturers Tsuji Akiko and Tamada Kaori.

When: Yet to be decided - please contact for further details.

Where: Aizumi Welfare Center 2F

Cost: 1000 yen

Text: "Minna no Nihongo I" from Chapter 18

Info: Aizumi International Exchange Association, Aizumi Welfare Center, 32-1, Aza, Yagamimae, Okuno, Aizumi-cho, Itano-gun. 771-1203

TEL: 088-692-9951

FAX 088-692-1626

E-Mail: aizumi_kokusai@garnet.nmt.ne.jp

I's (藍住町国際交流協会) 日本語教室

藍住町国際交流協会の日本語教室前期が4月から始まります。教師は辻暁子先生と玉田香織先生です。

日時: 未定 (詳しくは以下の電話番号までお問い合わせください)

場所: 藍住町福祉センター 2F

参加費: 1000円

テキスト: みんなの日本語初級 I 18課~

詳しく: I's (藍住町国際交流協会) 事務局
〒771-1203 板野郡藍住町奥野字矢上 32-1
藍住町福祉センター

TEL: 088-692-9951

FAX: 088-692-1626

E-Mail: aizumi_kokusai@garnet.nmt.ne.jp

Announcements

A new birth in the family? Have you recently gotten married? Then good news! Awa Life is looking for submissions from readers to help you get the word out! Send us the details and a short blurb, accompanied by a picture if you have any on hand, and we will post it for you in the next issue of Awa Life!

Send any submissions to the awalife email address at: awalife@gmail.com.

お祝いメッセージ

最近、結婚・出産などのおめでたいニュースがあった方、阿波ライフではあなたの家族のお祝い事を読者の皆さんに発表したいと思っております! 100文字程度の文章と(もしあったら)写真を阿波ライフまで送っていただけたら次号の阿波ライフに掲載いたします。

阿波ライフのメールアドレスまでお送りください:
awalife@gmail.com

memoranda

The Historical Streets of Wakimachi Spring Festival

A flower and bamboo display is going to be held in the old Yoshida House in the historical streets of Wakimachi by Tangaso Demura.

When: Sunday, March 2 to Sunday, March 9
10:00-16:00

Where: The Yoshida House in the historical streets of Wakimachi, Mima City.

Cost: Free!

Contact: Call 0883-53-8065 for more information.

うだつの町並み 花と竹が彩る 春まつり

脇町のうだつの町並み、吉田家住宅では、出村丹雅草先生によるいけばなの展示が開かれます。

日時: 3月2日(日)から3月9日(日)
10:00-16:00

場所: 美馬市脇町、うだつの町並み吉田家住宅

金額: 無料

問合せ: 0883-53-8065 まで電話。

Living in Tokushima

In need of information for daily activities? Come and take a look at the Living in Tokushima website hosted by Tokushima Prefecture, home to information such as earthquake and typhoon-related messages, tv and movie guides, events, contact numbers and more.

Living in Tokushima Computer Website
http://our.pref.tokushima.jp/e_living/index.php

Living in Tokushima Mobile Website
http://our.pref.tokushima.jp/e_living/m

徳島県生活情報 ウェブサイト

日常生活において情報をお探しですか。ぜひ、徳島県の生活情報ウェブサイトをご覧ください!このウェブサイトから地震・台風についての情報、テレビや映画のガイド、イベント情報などにアクセスできます。パソコン・携帯版両方提供しています!

パソコンサイト
http://our.pref.tokushima.jp/e_living/index.php

携帯サイト
http://our.pref.tokushima.jp/e_living/m

Counselling Service at TOPIA トピアの相談窓口

TOPIA offers a counselling and advisory service to all foreign residents to help with issues involving accidents, working conditions, housing, visas, international marriage, and more. Counselling is available in English and Japanese. Please note that although every effort will be made, we may not be able to deal with all cases.

Monday to Friday, 10:00 - 16:30

Tel. 088-656-3303 or 088-656-3320 (allows three-way conversations with an interpreter)

正しい知識で差別解消