



Topsy - lookin' for love

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

## japan life, illustrated

An interview with Lars Martinson, creator of the *Tonoharu* comics

Sarah Nelson

Lars Martinson is a JET who returned to Japan last year to begin his second assignment on the program, and has published two volumes of *Tonoharu*, a comic inspired by his experience. He was kind enough to meet with me and talk about his interest in comics and the process of publishing his unique reflection on life in Japan. Enjoy!

1. How did you get into comics and when did you start drawing them?

I've been a doodler for as long as I can remember, and started drawing comics in particular in my early teens. A friend introduced me to a couple of comics back in elementary school; the original black & white *Teenage Mutant Ninja Turtle* comics (back before it became a Saturday morning juggernaut) and an English translation of *Appleseed*, a Japanese comic by Shiro Masamune.

2. How did Japanese manga influence your interest?

After *Appleseed* I started tracking down other translations of



Author illustration; all pictures provided by Lars Martinson

Japanese comics. This was the late eighties/early nineties, so manga wasn't nearly as prevalent in the States as it is now. You had to trek halfway across town to some seedy comic book store and pick through the half dozen titles they happened to carry. But that inaccessibility contributed to the allure of them. My first few comics in junior high borrowed heavily from the Japanese style.

3. When did you get the idea to create *Tonoharu*, and how does it reflect your time in Japan?

I started *Tonoharu* in 2003, shortly after I arrived in Japan for my first stint on the JET Program. At that point I had been drawing comics for more than a decade, but had stuck to mostly shorter stories of 24 to 48 pages in length. I wanted to try something a little more ambitious, and felt the experience of living

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February



Toppo - lookin' for love

# Awa Life

## editor's page

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Howdy Tokers,

It's February, a month known far and wide for the so-called holiday that comes in the middle, but ever since I finished middle school it has become increasingly hard to work up much enthusiasm for Valentine's Day. At some point it kind of faded into the background for me. Although the little packs of cartoon-embossed Valentine cards that elementary kids pass out to each other in the states are terribly cute, I still buy those sometimes.

Nonetheless, I wrote a Valentine-themed Topizo strip for you, so enjoy that. This month we also have a neat interview with a legitimate comic artist, an article about a swing dance group that has popped up in Tokushima, and more of our other usual features. Get crackin'!

Best,  
Sarah

## awa life

is a monthly publication of the Tokushima Prefectural International Exchange Association (TOPIA).

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"Dating", from *Tonoharu: Part Two*

abroad would serve as a good basis for a book-length story. *Tonoharu* represents my attempt to simulate what it's like to live in a foreign country for a prolonged period, and as such it borrows heavily from my own experience. That said, it isn't autobiographical, and I made many changes for dramatic purposes. Generally I consider my personal experience in Japan to be positive, but many readers I've talked to don't seem to get that impression from *Tonoharu*. When I was writing it I thought I was painting an honest, balanced portrait, but now I wonder if the book emphasizes the loneliness and isolation a little too much. I guess I just have a naturally melancholic outlook or something.

4. What was the publishing process like?

*Tonoharu* is self-published. Originally I had planned to seek a traditional publisher, but I read a book called the *Self Publishing Manual* that argues that "self-publishing" needn't be analogous with "vanity publishing", but could be a legitimate business

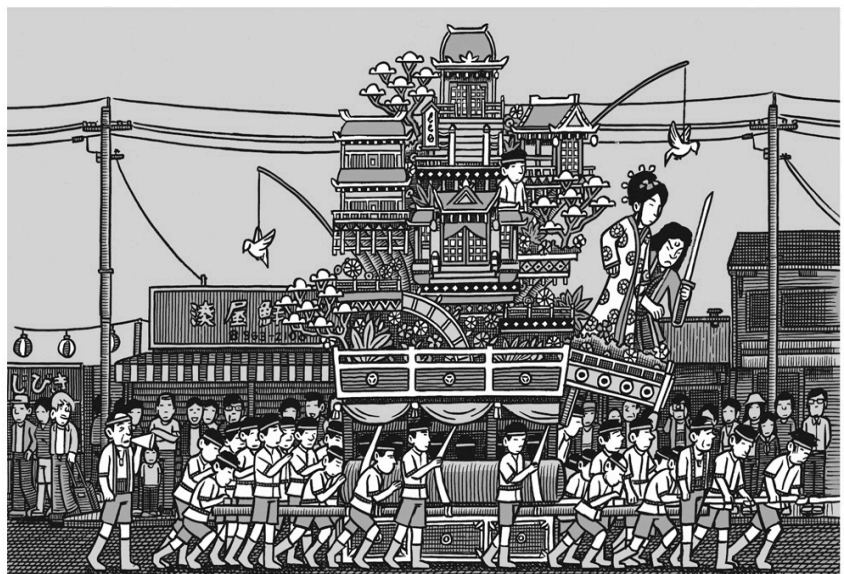
decision. By assuming the duties (and financial risk) of the publisher, you can also keep the publisher's share of the profits. This is especially important in the world of comics, where the pie isn't that big to begin with. And actually, self-publishing worked out relatively well for me; *Tonoharu* has sold better than the typical independent graphic novel (which admittedly is a pretty low bar, but what can you do).

5. When/how did you get into calligraphy?

When I was in Japan for my first

"Generally I consider my personal experience in Japan to be positive, but many readers I've talked to don't seem to get that impression from *Tonoharu*...I guess I just have a naturally melancholic outlook or something."

time on the JET Program, I started to get into Katsushika Hokusai's work. Hokusai is of course most famous for his woodblock prints such as the *Great Wave of Kanagawa*, but it was his sketchbooks that really blew me away. There was a lively quality to the line work that you almost never see in comics. This led me to wonder if the study of traditional



"Festival", from *Tonoharu: Part Two*

East Asian line art might benefit my cartooning. After a bit of research, I came to understand that calligraphy is considered to be the foundation of East Asian ink brush painting, so I decided to focus there first. And indeed, the study of Japanese calligraphy helped my cartooning immeasurably, on a fundamental level.

6. How did you decide to apply to JET again? How do you like your new placement?

Comics are my calling, but as you might imagine they don't pay that well. Working on the JET Program is hands down my favorite

“real” job that I’ve ever had. A couple years ago the Japanese government loosened the eligibility requirements allowing me to apply again, so I jumped at the chance. My new placement in Kyoto is great! On my previous placement in Fukuoka, I was the only JET in my whole area, but this time around I live a stone’s throw from several other JETs, so it’s definitely been a different experience.

7. Are you contemplating any new projects in the near future?

Once *Tonoharu* is done I want to do a graphic novel about East Asian calligraphy. There are already

several well-written books on the subject in English (written by people much more knowledgeable than myself), but they tend to be dry and academic. I’d like to write an introductory book that a layperson could read for pleasure, because it really is a fascinating subject that is poorly understood in the West. I’m not sure if that’s a “near future” project though, as I still have quite a ways to go to finish *Tonoharu*.

For more information about Lars Martinson and his graphic novels, check out his website at [larsmartinson.com!](http://larsmartinson.com!)



## getting into the swing of things

Alexandra Gilmore

Toker JETs create Tokushima's first swing dance scene

### It just don't mean a thing if it ain't got that swing!

When I arrived in Tokushima for the first time last July, I was thrilled. It was my first time in Shikoku and soon after I arrived I found myself right in the middle of Japan’s largest dance festival. Tokushima has so much to offer—mountains, temples, whirlpools, amazing people—but there was still something missing from my life: a little bit of swing.

I first started swing dancing way back in 2002, but didn’t begin dancing seriously until around 2008. Since then I have developed an addiction to all forms of dance, but particularly east coast swing, lindyhop and blues dancing. For the past several years I’ve been

lucky enough to live in cities that have a thriving swing dance scene, but Tokushima didn’t have any kind of weekly swing dance...yet.

I quickly found I was not the only one suffering from dance withdrawal in Tokushima. My friend Sarah Nelson and I started teaching a beginner swing class in October, first at Ingrid's International but we quickly needed a larger venue and moved to Tokugin Tomoni Plaza. We had a great turnout those first few classes and by November we were jiving every weekend. The classes were mostly beginners but we had help from a few veteran dancers (special thanks to Mari Reuter, Anna Peat and Danielle Williams!). We named the group the Tokushima Jitterbugs—a term that refers to both swing dancing and dancers. ( ジルバ in Japanese)

By November all the new dancers were looking good, so of course the next logical step when you get proficient in a dance is to have a dance party. All through November and the first half of December, a group of us practiced until our feet were sore to learn the Tranky Doo in preparation for the first annual Tokushima Jitterbug Christmas Party.

The Tranky Doo is a swing dance routine originally choreographed by Frankie Manning in the 1940s. Frankie Manning, for those of you non-dancers, was one of the first swing dancers, who not only helped develop the dance but helped popularize it by teaching and performing it in the 1930s and 40s. He was also an integral part of the swing dance revival in the 1980s, and continued dancing up until his death just before his 95th birthday.



The Tranky Doo is a difficult routine but a group of about ten dedicated dancers stuck around after our hour-long partner dance lesson for another hour of Tranky Doo practice each week. The Tranky Doo involves moves like Falling Off the Log, Apple Jacks, Boogie Backs and the Shortie George. The dancers gave it their all to learn all the spins, kicks, claps and boogies.

On December 17 we hosted a Christmas-themed dance party at P's Paradise in Akitamachi. The party was open to everyone, so we began the evening with a short beginner lesson followed by free dancing. We were lucky enough to enjoy some live music from the Gypsy Jazz, Hawaiian Swing, and Cowboy Swing-themed band RUE, made up of Anan city's Erin Schey on accordion and Brian Schey on ukulele. Despite Erin's busy schedule, she hopped off a plane and came straight to the party to play a set for us. After RUE's set came the Tranky Doo

performance, which went wonderfully. I was so proud of everyone! Nobody fell during the performance, everyone clapped and spun at the right times, and most importantly we all looked great. At the end of the performance, Mari and Sarah surprised me with a traditional birthday dance (since my birthday was the previous Tuesday). For a traditional swing birthday dance, everyone forms a circle around the birthday girl (or boy) and the music starts. The birthday person starts dancing with one partner, but throughout the song other dancers cut in and take turns dancing with the birthday girl so that by the end of the song she's danced with many different people. As I mentioned, the birthday dance was a wonderful surprise for me




*Jitterbug instructors Zandra and Sarah*

but I had a great time dancing with everyone. The party was a great success, in my humble opinion. In addition to our regulars from the classes we had a bunch of new faces and there was excellent dancing all around. Everyone seemed to have fun, whether they were absolute beginners or had been dancing for years, and having a good time is the most important part of swing dancing.

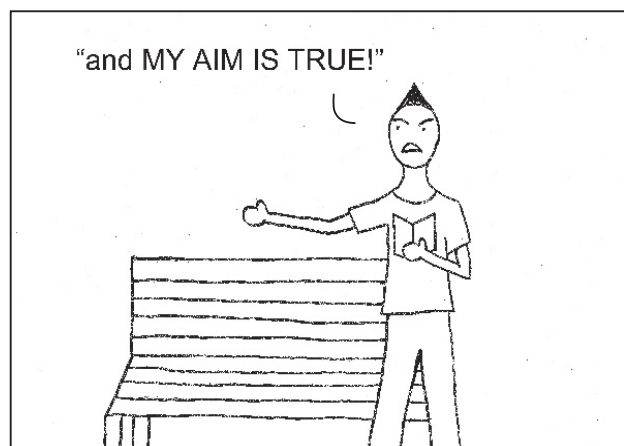
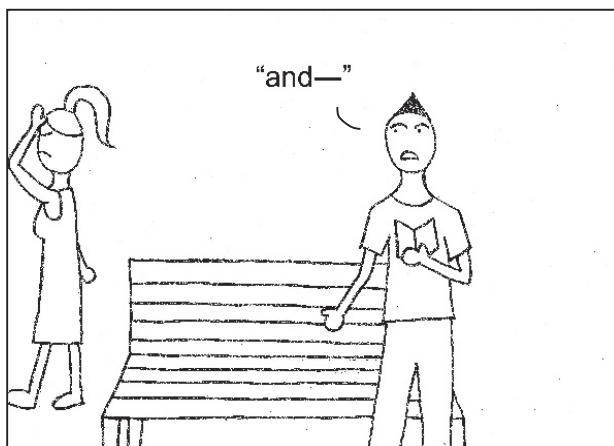
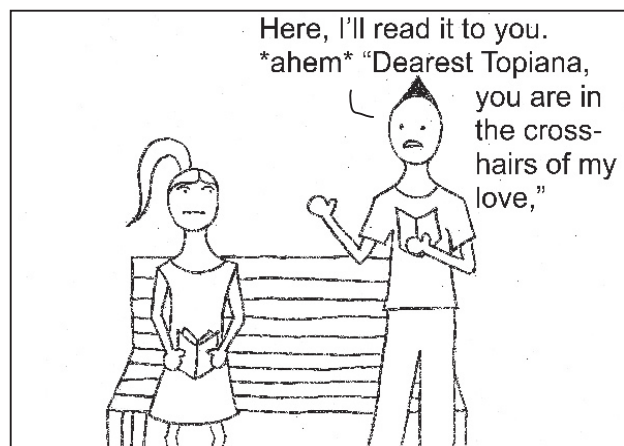
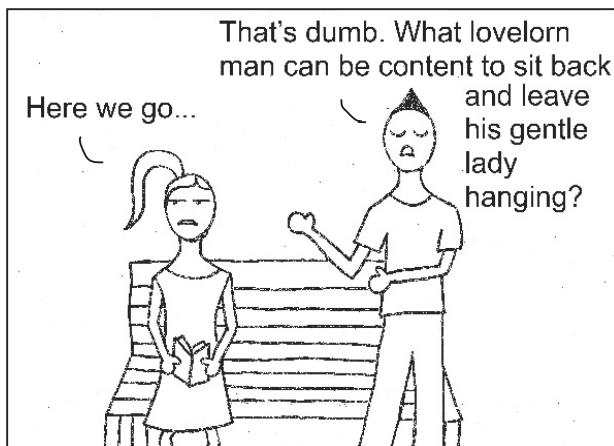
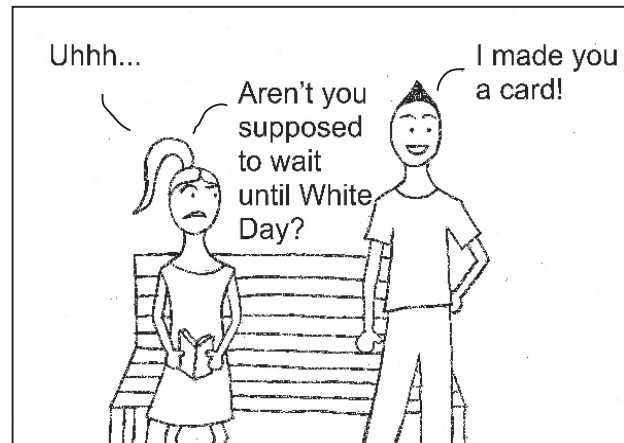
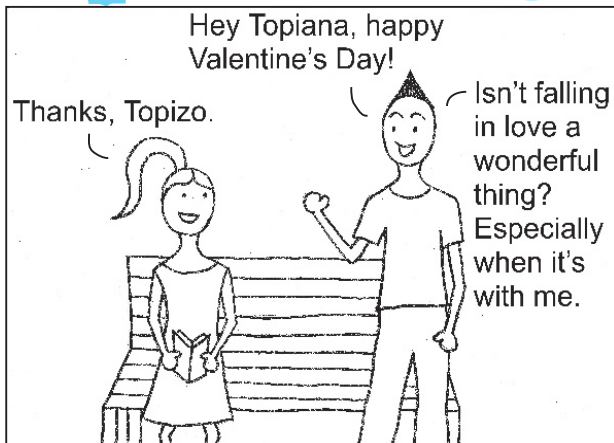


*Tranky Doo performance at Jitterbug Christmas Party*

After the Christmas party, the Jitterbugs have taken a short hiatus, but we're starting up again with classes on February 12 (Sunday) and February 19 (Sunday) from 18:00-21:00 at Tokugin Tomoni Plaza near Tokushima Station. The classes are open to everyone—whether you've danced before, or if it's your first time, we're happy to have you! We review the basic steps at the beginning of each lesson so beginners are welcome, and admission is 200 yen to cover the cost of renting the space. 

# topizo at large

A comic by Sarah Nelson



## awaglot and classifieds

The literary corner of Awa Life, Awaglot, is a combination of the words "awa" and "polyglot", which means multilingual. Be it fiction, non-fiction, prose or poetry; funny, sad, long or short, we want your submissions! If you like to write, then express yourself! Send submissions to [awalife@gmail.com](mailto:awalife@gmail.com).

There is also a classifieds section for you, our readers, to post ads in, but a few rules apply!

**The following will not be posted:** Religious, political, or commercial activities, businesses searching for clients or employees, and things the Awa Life editors deem inappropriate.

**But you can totally submit this stuff:** offers to sell or exchange personal goods, concerts, lectures, and other event information, cultural, sporting, and other community group information, etcetera. If you have something you would like to share with the Tokushima community, email the editors at [awalife@gmail.com](mailto:awalife@gmail.com)!

# letter from suketo hoikuen

Child care advice  
from our friends at  
Suketo Daycare!

Kazue Inoue

When your kids get to be around two years old, have you ever wished that they would just put their pants and undies on themselves? But even if you up and tell them one day, "Put them on yourself!" it doesn't happen like magic. So this month I'll teach you a trick that should help your children learn to don their pants and underwear on their own (kids generally have the ability by the age of one and a half).

1. Start them off by having your kid stand up and help them by pulling their pants up as far as their knees. Let them pull them up the rest of the way.

2. Next time, put their pants on a little bit lower, and gradually put them on lower, letting your kid do more of the pulling up work each time.

3. Finally when they can pull them all the way up on their own, have them practice putting their feet in the legs of their pants on their own.

\*Try to help as little as possible so your child can enjoy the satisfaction of putting their pants on by themselves, and praise them each time until they manage it completely on their own. The feeling of confidence they'll get from this accomplishment will increase their ambition to do other things by themselves, too.

**This month's craft:**  
**Snow Man Mobile**

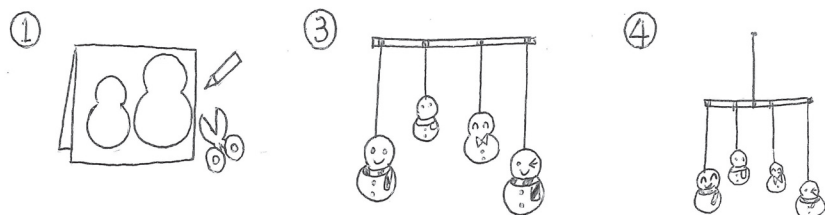
1. Take a sheet of construction

paper, fold it in half, and draw two snow man shapes on one sides. Cut out these shapes so that you have 4 snow men.

2. On both sides, draw faces and decorations on the snow men.

3. Tape pieces of string to the top of each snow man, and tape the other end of the strings to a disposable chopstick. Make sure you tape the snow men so they are balanced on each side of the chopstick.

4. Tape the chopstick to another string, and attach this string to a ceiling or window, and the snow men will twirl around quite charmingly. :D



## WRITE FOR AWALIFE!

SHOW TOYUSHIMA SOME LOVE...

**Yes, yes y' all!**  
**Put pen to paper**  
**and submit articles**  
**about the cool stuff**  
**you get up to, or**  
**submit pieces to Awaglot, the**  
**literary corner, or ads to the**  
**classifieds section! Email the**  
**editors at [awalife@gmail.com](mailto:awalife@gmail.com).**  
**Peace!**





This month let's learn about the difference between the「ている」「てある」「ておく」patterns. The following sentences use these patterns incorrectly. See if you can tell how they are wrong and how to fix them.

1. あ、鉛筆が1本折れてあるよ。
2. A 寒いので、窓を閉めましょうか。  
B いいえ、開けてあってください。
3. 食べなければそのまま置いてください。
4. A 日本語をもっと勉強してください。  
B はい、もっと勉強しておきます。

Answers 1 あ、鉛筆が1本折れてているよ。 2 B いいえ、開けておいてください。  
3 食べなければそのまま置いておいてください。 4 B はい、もっと勉強します。

The meanings and uses of「ている」「てある」and「ておく」are written below:

### 「ている」

1. ～を + volitional action (transitive verb) + ている ---> Action is continuing. Ex. ご飯を食べている。
2. ～が + unvolitional action (intransitive verb) + ている ---> A change happens, and it remains in that condition. Ex. (風が強かったせいで) 窓が開いている。鉛筆が折れている。

### 「てある」

～が + volitional action (transitive verb) + てある ---> Expressing the current condition as a result of someone intentionally doing something. Ex. (空気を入れ替えるために) 窓が開けてある。

### 「ておく」

1. (Performer of action) が + volitional action (transitive/intransitive verb) + ておく ---> Do something in advance/in preparation for something. Ex. パーティが始まる前にドアを開けておく。
2. (Performer of action) が (+ object を) + volitional action (transitive verb) + ておく ---> Leave something the way it is. Ex. A 窓を閉めましょうか  
B いいえ、(そのまま) 開けておいてください。

### Answer explanations:

1. 「折れる」is an intransitive verb, so it doesn't go with「てある」. This sentence just shows the condition of the pencil as broken, so we use「ている」.
2. 「てある」shows a current condition, so we don't use it with「てください」. The person is saying they want to leave the window as it is, so they use「ておく」.
3. This is the same kind of usage as in number 2. This usage of「ておく」is frequently used with「そのまま」.
4. Here they are not speaking of studying as preparation for anything, so there's no need to use「ておく」.

**Let's practice!** In the parentheses in the following questions, write either「いる」「ある」or「おく」and conjugate them in the proper form, or if none of them are necessary, write an ×.

- 1 A きょう荷物を送ったけど、届きましたか。  
B ええ、届いて ( )。ありがとう。



- 2 週末に友人を招待したから、さっき掃除をして（ ）た。  
 3 すみません。これなんて書いて（ ）んですか。  
 4 あれっ、ドアが閉まってる。すみません。ドアを開けて（ ）ください。  
 5 暑いので、そのまま開けて（ ）ください。

Answers: 1 います 2 おい 3 ある 4 × 5 おいて



Reference: 初級日本語文法と教え方のポイント (スリ-エ-ネットワーク) 日本語誤用辞典 (スリ-エ-ネットワーク)

## irene's recipe corner

Winter and the HOT POT wonders!

Irene Wachuga

**M**izutaki literally means cooking in hot water. This is the easiest *nabe* anyone can ask for. Just a few ingredients and a dipping sauce and it's dinner time. *Torizosui* (chicken rice porridge) is a way of using leftover rice. Think of it as a winter comfort food. It's very fast to prepare and kids love it, especially for breakfast. So next time, skip the toast and try rice for a change. This is also good for when you are feeling under the weather.

### Mizutaki (4 servings)

#### Ingredients:

1 kg chicken with bone  
(cut into chunks)  
2 *naganegi* onions (Japanese leeks)

1 bunch *wakegi* green onions/scallions

#### Soup stock:

10x10cm sheet of *konbu* seaweed  
¼ cup (50cc) sake  
Water, as needed

#### Dipping sauce (*ponzu*):

150cc lemon juice  
150cc soy sauce  
3 tbsp sake  
1 tbsp mirin  
(Bring mirin and sake to a boil with soy sauce in a small pot, cool and add the lemon juice. Set aside.)



Mizutaki

#### Condiments:

Chopped scallions  
Grated *daikon* radish  
Crushed black pepper/  
chili pepper flakes

#### Cooking:

1. For the soup stock, put the *konbu* and sake in an earthenware pot, add enough water and let stand for 20 minutes to 2 hours.
  2. Slice Japanese leeks diagonally, cut the *wakegi* green onions into 5-6cm lengths.
  3. Heat soup stock over medium heat. Just before boiling, remove the kelp. Add chicken and cook, skimming off scum until cooked, about 20-30 minutes. When the chicken is cooked add onions and cook until heated through.
  4. Serve *ponzu* in small individual bowls.
  5. Dip and eat, adding condiments to your liking.
- \*Note: boned chicken has much more flavor but boneless will also do. You can also add mushrooms, tofu, Chinese cabbage,

spinach etc. to spice it up.

### Torizosui

#### Ingredients:

4 cups steamed rice  
200-250g boned chicken (cut into small chunks)  
4-5 cups *dashi* soup stock  
4 eggs  
4 tbsp chopped green onions  
4 tbsp miso

#### Cooking:

1. Wash steamed rice with water and drain well.
2. Put *dashi* stock in a pot and bring to a boil.
3. Turn down the heat to low and add the chicken. Simmer for about 5 minutes or till cooked through.
4. Add the rice and bring to a boil on medium heat.
5. Add miso and stir gently.
6. Beat eggs in a separate bowl and pour over the porridge gently.
7. Sprinkle chopped onions, stir well and switch off heat.

\*Note, Add tofu, shredded chicken or even seafood for variety.



Torizosui

To post an event of your own, send the details via email to the editors at [awalife@gmail.com](mailto:awalife@gmail.com).

## 5th Annual Friedensfest (Peace Festival)

### 第5回フリーデンスフェスト

This is a charity event put on to support the German International Peace Village. We want to help as many children as possible! The German House formed an executive committee to support this event for peace. All profits will be sent to the German International Peace Village in Germany.

**When:** February 26 (Sun), 13:00 - 15:30

**Where:** Naruto German House

**Info:** Naruto German House

**TEL:** 088-689-0099

**Cost:** Adults 1000 yen, students 500

「ドイツ国際平和村」支援チャリティーイベント  
一人でも多くの子供たちを助けたい! 「平和を願って・・・」  
ドイツ館は実行委員会を立ち上げました。収益は支援金  
としてドイツにある「ドイツ国際平和村」(戦争や内紛で  
傷ついた子どもたちを治療、教育するボランティア団体)  
に送ります。

**日時:** 2月26日(日) 13:00~15:30

**場所:** 鳴門市ドイツ館

**問合せ:** 鳴門市ドイツ館

**TEL:** 088-689-0099

**入場料:** 大人 1000 円、小中高生 500 円

## 13th Annual Shikoku Sake Festival

### 第13回四国酒まつり

Awa Ikeda (in Miyoshi City) is Shikoku's hidden sake district! At this event you can taste 38 different brands of sake produced locally in the 4 prefectures of Shikoku. We will also be selling local sakes and other specialties, and giving free tours of our historical breweries where you can observe the sake-making process!

**When:** February 25 (Sat) 10:00 - 16:00

**Where:** Miyoshi City Chuo Kominkan

**Info:** Awa Ikeda Chamber of Commerce  
and Industry

**TEL:** 088-372-0143

**Cost:** 1200 yen in advance, 1400 day of

「阿波池田(三好市)」は、隠れた酒処です。会場では、  
四国4県の銘酒38選を一堂に集めた「地酒試飲会」が  
開催されます。また、特産品や地酒の販売も行っています。  
歴史を誇る地元酒蔵では、酒造りの行程が全て見られる  
酒蔵開放見学会(無料)を同時開催します!!

**日時:** 2月25日(土) 10:00~16:00

**場所:** 三好市中央公民館

**問合せ:** 阿波池田商工会議所

**TEL:** 088-372-0143

**入場料:** 前売り券 1,200 円 / 当日券 1,400 円

## Japanese Lessons at Suketo Hoikuen (free)

### 助任保育園の日本語教室 (無料)

**When:** Every Thursday, 11:00 - 12:00

**Cost:** Free, and child care is also available!

**Info:** Call TOPIA at  
TEL 088-656-3303

**日時:** 毎週木曜日、11:00 ~ 12:00

**金額:** 託児付き (無料)

**問合せ:** トピアまで  
TEL 088-656-3303

# 24th Annual BIG Doll Festival

## 第 24 回 ビッグひな祭り

The BIG Doll Festival is an event that was started to herald the arrival of spring, and this marks its 24th year. In the center of the venue stands a 100-tiered doll stand, rising up like a pyramid with more stands surrounding it totalling 300 tiers, with over 30,000 dolls donated from all over the country. This event that welcomes in spring brings over 40,000 people from all over to see the dolls and participate in our many other events going on.

**When:** February 19 (Sun)-March 20 (Tues/holiday)  
9:00 - 16:00

**Where:** Ningyo Bunka Koryu-Kan

**Info:** Ningyo Bunka Koryu-kan

**TEL:** 090-3180-9356

**Cost:** Adults 300 yen, Elementary students 100

ビッグひな祭りは、勝浦に春を呼ぶイベントとして始まったもので、今回で第 24 回を迎えます。会場の中央にピラミッド状の百段のひな壇がそびえ、周囲に大小三百段のひな壇に、全国から寄せられた約 30000 体のひな人形が飾られ、日本に春を告げるイベントに発展し、期間中 4 ～ 5 万人が見物に訪れています。その他イベントも同時開催！

**日時:** 2 月 19 日 ( 日 ) ～ 3 月 20 日 ( 火、祝 )  
9:00 ～ 16:00

**場所:** 人形文化交流館

**問合せ:** 人形文化交流館

**TEL:** 088-542-4334

**入場料:** 大人 300 円 / 小学生 100 円

# Snow Festival in Kainayama

## ふれあい雪まつり in 腕山

Ikawa Ski Ground is Shikoku's best ski park with the longest history, and the Snow Festival is one of their many winter events. There will be sled races and treasure hunts for the children, as well as a treasure hunt and raffle for adults!

**When:** February 5 (Sun)

**Where:** Ikawa Ski Park in Kainayama

**Info:** Ikawa Ski Park in Kainayama

**TEL:** 088-378-3003

**Cost:** Free!

四国で最も歴史ある本格的なスキー場、井川スキー場腕山で行われる真冬のイベント。子どもを対象とした宝探しやそりレース、大人の宝探し、抽選会などいろんな企画が盛りだくさん。

**日時:** 2 月 5 日 ( 日 )

**場所:** 井川スキー場腕山

**問合せ:** 井川スキー場腕山

**TEL:** 088-378-3003

**入場料:** 無料！

# Miyoshi Ski and Snowboard Contest

## 三好市長杯スキー・スノーボード大会

This downhill race on a giant slalom is a one-game match, and the fastest wins! We will give prizes to the top three winners of each class, divided by age. The contest will be on the Panorama Course, lit up after dark, and the course will only be available to contestants.

**When:** February 19 (Sun), 17:30

**Where:** Ikawa Ski Park in Kainayama

**Info:** Miyoshi Tourism Division

**TEL:** 088-372-7620

**Cost:** Free!

ジャイアントスラローム 1 本勝負の早い者勝ちです。各クラス・年齢別で上位 3 名様に素敵な賞品を差し上げます。大会はパノラマコースを使用し、ナイターで行ないます。当日のナイターは、大会参加者のみ滑走可能です。

**日時:** 2 月 19 日 ( 日 ) 17:30

**場所:** 井川スキー場腕山

**問合せ:** 三好市観光課

**TEL:** 088-372-7620

**入場料:** 無料！



## 災害時ボランティア通訳・翻訳研修

南海地震や三連動地震が危惧される徳島県。災害時、避難所では様々な情報提供があります。しかし、外国人の方たちは、言葉の壁により、適切な情報を得られないことがあり、災害弱者になってしまいます。そんなとき、情報提供者と外国人を「言葉」でサポートをしたり、掲示物をわかりやすく翻訳したりするのがボランティアの方々です。ロールプレイをしながら研修しませんか。

講師：吉富 志津代氏

(NPO 法人多言語センター FACIL 理事長)

日時：平成 24 年 3 月 10 日（土）13：30 - 17：00

場所：（財）徳島県国際交流協会（TOPIA）会議室

問合せ・申し込み：当協会まで TEL 088-656-3303 FAX 088-652-0616

## JICA Symposium with NGO World Stage JICA 国際理解教育シンポジウム

Dr. Kuwayama is the director of the Tohoku International Clinic in Natori, Miyagi, and has become a guide in the aftermath of the Great East Japan Earthquake to victims like himself, while continuing his international cooperation activities with the NGO World Stage. In this symposium he will take a look back over the last year after the disaster with slides and live music. Adults and children alike can benefit from and understand this lecture which has been presented at schools all over the country.

**When:** March 4 (Sun) 13:30 - 15:30

(open at 13:00)

**Where:** Tokiwa Plaza 2F, Bridal Core Tokiwa Hall  
Tokushima city, Yamashiro-cho,  
Higashi Hama Houji 1

**Info:** JICA Tokushima Desk (attendance is limited to 120, applications will be accepted until Feb. 29)

**TEL:** 088-656-3303

**E-mail:** jicadpd-desk-tokushimaken@jica.go.jp

**Cost:** Free!

宮城県名取市の「東北国際クリニック」院長であり、自ら被災しながらも、震災直後から不休で活動してきた桑山さんが案内役となり、以前から取り組まれている国際協力活動の現状に加え、震災特別編として震災から 1 年を振り返ります。大画面の映像、スライドによる語りとライブ音楽で構成されるステージです。大人も楽しめ、子供にも分かり易く、全国の学校で多数講演されています。

**日時：** 3 月 4 日（日）13:30 - 15:30

(開場 13:00)

**場所：** ときわプラザ 2 階ホール

(男女共同参画交流センター フレアとくしま)

**問合せ・申込み：** JICA 徳島デスク（TOPIA 内）

参加申込みは 2 月 29 日までお願いします。

(先着順 定員 120 名)

**TEL:** 088-656-3303

**Email:** jicadpd-desk-tokushimaken@jica.go.jp

**入場料：** 無料

## 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.

Every day, 10:00 - 18:00

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

## 人権守って輝く明日