

Weekly Cultural News

Substitute for monthly Cultural News December 21 - 27, 2020 (Reiwa 2)

Keep Japanese Culture Alive

Academy Museum Moves Opening to September 2021 Due to Pandemic

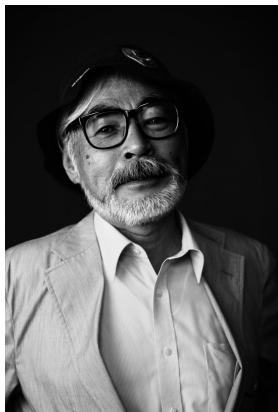
LOS ANGELES, CA, Dec. 18, 2020 –

The Academy Museum of Motion Pictures moves opening date from Spring to Fall 2021 due to the ongoing impact of the COVID-19 pandemic.

With rising virus infection rates, museums remaining closed, and continued restrictions on public gatherings in Los Angeles, the museum has decided to push back its opening to protect the health and safety of its visitors and staff.

The Academy Museum will open to the public on September 30, 2021 and will be preceded by a suite of opening events, including a gala on September 25, 2021.

The special inaugural exhibition *Hayao Miyazaki* will be the first-ever US retrospective of famed Japanese filmmaker Hayao Miyazaki.



This thematic journey presents original production materials from each of the director's acclaimed animated feature films, including *My Neighbor Totoro* (1988) and the Academy Award®-winning *Spirited Away* (2001).



Academy Museum of Motion Pictures, Wilshire Boulevard and Fairfax Avenue. ©Renzo Piano Building Workshop

More than two hundred imageboards, character designs, storyboards, layouts, cels, and back-grounds—some of which have never been seen outside of Studio Ghibli's archives—will be on view alongside large-scale projected clips of the most memorable scenes from Miyazaki's films.

The exhibition is accompanied by a fully illustrated catalogue, screening series, public programs, and a selection of exclusive Studio Ghibli merchandise offered in the museum's retail store.

Hayao Miyazaki is organized by Academy Museum curators Jessica Niebel and Raul Guzman in collaboration with Studio Ghibli.

Due to Corona pandemic, we had to stop publishing monthly Cultural News in April 2020 and started publishing Weekly Cultural News in June 2020

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Pasadena: Storrier Stearns Japanese Garden seeks public supports

Dear Friends of the Garden,

Over 250 years ago Scottish poet, Robert Burns, overturned a mouse's nest in a field he was plowing. His sympathy for that "Wee cowrin tim'rous beastie" and "fellow mortal" was the inspiration for his poem, "To A Mouse" with the famous lines, "The best-laid schemes o' mice and men gang aft agley" (meaning "oft go awry").

Indeed, who among us has not experienced many best-laid plans go awry in the past nine months? It is hoped that the readers of this message are finding the inner resources to endure and prevail against whatever trials, or tragedies, this pandemic continues to visit upon us.

Here, at the Storrier Stearns Garden, things are uncertain at best. We were closed from March until late June. Now, with a much smaller staff, we are open on Saturdays and Sundays, operating under pandemic restrictions and guidelines. The Garden is still available to rent for photo sessions and very limited events such as virtual weddings. But the modest income we enjoy from this severely scaled down operation does not cover operating costs, and clearly, we cannot predict what the future holds.

Thus, it goes, almost without saying, that we are in great need of, and most grateful for, donations.



On Feb 9, 2020, in partnership with Cultural News, a wonderful performance of Japanese folk songs was given by Mme. Sato Matsutoyo, Matsutoyo Aoi on shamisen, Matsutoyo Sakura on fune, and Kosugi Marisa on vocal. <https://youtu.be/uQ3-AucUCy8>

In fact, without donations, our chance of survival remains tenuous. If you are able to give, we need and would much welcome your support.

In the meantime, the Garden remains a place of beauty and tranquility, a restorative oasis of peace and calm. As we are nearing the Winter Solstice, darkness is descending earlier each day. On Saturday evenings, we are open until 6:30, offering an opportunity for you to experience the magical quality of the Garden after dark.

It is hoped that better days lie ahead for all of us. Kindest regards,

Connie & Jim Haddad
December 16, 2020

The Storrier Stearns Japanese Garden
<http://www.japanesegardenpasadena.com/>



Shige Higashi started **Cultural News** in 1998 to build a network of Japanese cultural community in Southern California. Due to Corona pandemic, the format of **Cultural News** had to change from monthly paper to weekly PDF. But the mission of **Cultural News** remains the same: promoting Japanese culture and art in Southern California. Non-profit organization Cultural News Association has been formed to support the mission of **Cultural News**. Your contribution would be appreciated at <https://www.culturalnews.com/donation>

Buddhist monk group continues to relief works in rural disaster areas in Kumamoto, Japan

Cultural News recently received update information about the Kumamoto disaster in July 2020 from a Buddhist monk group with the name of Kokonowa from Japan.

A heavy rain hit the southern region of Kumamoto Prefecture on July 4, 2020. Unprecedented volume of rain flooded 8,000 houses along Kuma River, and killed 65 people and destroyed 600 houses.

Not only remote location from major cities, but also COVID-19 restrictions prevented volunteers locally and nationally from coming to Kuma River areas.

Heavily damaged areas are rural: Hitoyoshi City



has 33,500 population; Ashikita Town has 16,300 population; Kuma Village has 3,100 population.

Two Buddhist monks, Rev. Kosho Itoyama of Jodo Shinshu Otani School—Koshoji Temple in Uli City and Rev. Yutetsu Shimizutani of Jodo Shinshu—Kofukuji Temple, formed a relief work group with the name of Kokonowa.

Their video reports are following:

Deserted houses of Watari Area in Kuma Village, recorded on Oct. 13

<https://youtu.be/8dwPL2mYn6s>

Mr. Hond's story at Sakamoto Cho in Yatsushiro City, recorded Oct 14

https://youtu.be/VmMlxax_Kpg

Deserted building of Kawatake Kindergarten in Yatsushiro City, recorded Oct 24

<https://youtu.be/UQ50eSg6fn8>

For more information, contact Cultural News by email higashi@culturalnews.com



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Japanese Percussion Lesson #27: Let's look at different movements between western and kabuki

By Mariko Watabe

There are dance videos and shamisen videos. But KABUKI HAYASHI (Japanese percussion) videos are rarely found or discussed especially in English or with English subtitles.

I have decided to make them as I believe this art is too precious to be hidden or lost. With the guidance of Master Katada Shinjuro, I am trying to uncover the world of HAYASHI by producing YouTube videos in Japanese language with English subtitles.

To view the video from #01 to #26, visit [Tsuzumibito Chanel at YouTube](#)

Ohayashi Juku (Kabuki Series) #27, <https://youtu.be/Qafi2CySRiM>, "Musicians Who Move vs Musicians Who Stay Still," is the fourth video which explores the difference between the Western orchestra and Japanese Kabuki music.

We previously learned how Japanese music is played without a conductor, why they always perform in a straight-line arrangement, as well as why they perform on a platform while Western orchestras may play inside of an orchestra pit.



In this video, we look into the reasons why Japanese musicians always stay very still when on stage and make minimal precise movements.

We look into what are some historical reasons why Japanese traditional musicians stay still when performing. This could be from the very traditional beginnings of Kabuki music when it used to be an offering to the Gods. The seated postures that best allowed the efficient flow of energy.

The connection of the music with the pursuit of the simple and refined beauty of tranquility. Or that the musicians were not only important musically but also visually working as part of the backdrop of the scene.

Master Katada Kisaku, renowned percussionist of Kabuki Nagauta Hayaashi, passed in Tokyo: Los Angeles keeps his footprints of teaching and performances

Living National Treasure, Master Katada Kisaku, passed away at the age of 85 in Tokyo on Dec. 17, 2020. His death cause was heart failure. Master Katada was a renowned percussionist of Kabuki Nagauta Hayash genre and the grand master of the Katada School.

Master Katada visited Los Angeles frequently to perform and teach percussion of Kabuki Nagauta Hayashi. His first Los Angeles visit was 1981 when he was one of invited music instructors for two-month summer program of traditional Japanese music sponsored by UCLA. Immediately after the UCLA program, followers of Master Katada formed Katada Kai of USA in 1982 to pursue Kabuki Nagauta Hayashi.

Master Katada performed at major stages presented by the

Katada Kai USA in Los Angeles for the 15th Anniversary Concert in 1997, the 20th Anniversary Concert in 2002, and the 25th Anniversary Concert in 2007.

Master Katada was born as the second son of Mochizuki Tazaemon IX, Grand Master of the Mochizuki School of Kabuki Nagauta Hayashi. He studied under his uncle, Katada Kisoji III, and in 1953, he was adapted as Katada Kisaku III.

He composed over one thousand Hayashi pieces for both Nagauta and Yamatogaku music as well as participating in contemporary music and jazz events. He performed widely at concerts for Nagauta, Yamatogaku, etc.

In recently, Hayashi percussion is performed and taught in Los Angeles by Master Katada's son, Katada Shinjuro V.