

Montreal Japanese Community Bulletin



80th Anniversary Special Edition November 2025

80周年記念 特別号 5

Email newmontrealbulletin@gmail.com for inquiries, digital subscriptions (currently not accepting new print subscriptions) or to unsubscribe. Find us at <https://www.facebook.com/TheMontrealBulletin>

Formerly the Montreal Bulletin, Est. 1946. November 2025 Vol. 80. Issue 5.

In this issue:

- JCCCM events...p. 2-4
- Team Orange チームオレンジ news...p. 5
- MJLC モントリオール日本語センターニュースレター...p. 6
- NAJC Quebec coming events...p.7
- Nikkei Archives Scanning...p. 8
- From the editor/編集部からのご挨拶...p. 9-10
- OTAKUTHON
- Voice actress Ryan Bartley...p. 11
- Director Tatsuya Ohashi Animator Hideyuki Morioka interview .尾石達也アニメ監督、守岡英行アニメーター・キャラクターデザイナーインタビュー...p. 12-14
- Halloween event...p. 14
- Kinuko Matsushita Japanese internment camp memoir...p. 15
- 川柳の作品...p. 15
- Arts and music...p. 16
- Mazekoze....p. 16

今年ももちつき大会行います! Mochitsuki on Nov 8 at the JCCCM!



Drop-In photos courtesy of Reiko Nakajima

お誕生おめでとう!



Join up!
JAPANESE MARKET & HOLIDAY CONCERT
SATURDAY, DECEMBER 13 FROM 11AM - 4PM
Free Admission!

CRAFT VENDORS
BAKED GOODS & SWEETS
JAPANESE ITEMS
TEA ROOM (RAMEN ...)

JAPANESE CANADIAN CULTURAL CENTRE OF MONTREAL INC.
514-728-1996

カナダで唯一フランス語を公用語とするケベック州は世界シェア80%を誇るメープルシロップの産地で、今の季節はちょうどこのメープル(楓)の紅葉を見に毎年日本からも多くの観光客が訪れます。

そんなケベックにあるモントリオールの街に住む日本人・日系人・日本オタクが集まって作っている日・英・仏語ごちゃ混ぜのコミュニティペーパーです。



Photograph by Junpei Kamada Instagram @junpeke1984

This issue of the Montreal Japanese Community Bulletin is brought to you by: Michael Cooper, Filipe Fukutani, Kumiko Hagiwara, Yoko Horimitsu, Ayami Ikebe, Mariko Ikeda, Mariko Imanaka, Alan Itakura, Jaehyun Jung, Amy Kadowaki, Junpei Kamada, Alianne Kimura, Yoshiko Lajoie, Susan Shoji Levesque, Lilou J. Martin, Kinuko Matsushita, Tatsy Matsushita, Reiko Nakajima, Miyako Pelletier, Joseph Pozdena, Kiyomi Tamura and Team Orange Participants. Editor: Mariko Nishi



Oct 9th Drop-In photos courtesy of Reiko Nakajima



Jours fériés - Les bureaux du CCCJM seront fermés pour la période des Fêtes, du 24 déc au 4 janv 2026 inclusivement. La bibliothèque sera fermée à partir du 24 déc et rouvrira le 11 janv à 13h. Merci de votre compréhension.

Kaiwa échange linguistique - Les dates des prochaines rencontres seront le dimanche, 9 & 23 nov., et 14 déc., de 13h30 – 15h30. Ouvert aux membres du CCCJM seulement. Places limitées, entrée libre, mais **l'inscription requise**. Nous demandons qu'un niveau minimum de japonais soit requis pour participer; JLPT N5 / environ CCCJM niveau 2B. Pour devenir membre du CCCJM, visitez notre [site Web](#).

Programme de bourse CCCJM 2026 - L'objectif de ce programme est de soutenir les jeunes Nikkei (moins de 30 ans) dans leur poursuite d'études supérieures, en gardant à l'esprit l'importance de l'implication communautaire. Nous offrirons jusqu'à 2 bourses d'études (500 \$ chacune) aux membres de la communauté Nikkei locale, afin de les aider à couvrir leurs dépenses d'études postsecondaires. La date limite de soumission est le 15 décembre 2025. Pour plus d'informations, veuillez consulter le site web du CCCJM.

Cours de japonais - la prochaine session des cours débutera en janvier. SVP surveillez notre site web pour l'horaire d'hiver.

Holiday closures - The JCCCM offices will be closed from Dec 24 until Jan 5/26, and the Library will be closed beginning Dec 24 and will re-open on Jan 11/26 at 1pm. Thank you for your understanding.

Thursday Drop-in - Coordinator: Yoko Horimitsu, Animator: Reiko Nakajima
The next Drop-in will be held on Nov 13 Reserve your place by Nov 10.

The Drop-In Christmas lunch will be held on Thursday, Dec 18 from 11 am to 2pm. The lunch fee will be \$25 for JCCCM member, \$30 for non-member. Reservations are required. Please let us know if you would like to participate, by email to Reiko Nakajima <reiko_leojp@yahoo.co.jp> or phoning at 514-728-1996, by Dec.5.

JCCCM Scholarship Program 2026
The purpose of this program, is to support Nikkei youth (under 30 years of age), in their pursuit of higher education, keeping in mind the importance of community involvement. We will provide up to 2 scholarships (\$500 each) to members of the local Nikkei community, in order to assist with their post-secondary education expenses. Deadline for submission is December 15, 2025. For more information, please consult the [JCCCM website](#).

Japanese courses - the next session of Japanese courses begins in January. Please watch our website for the Winter schedule.

年末年始休館のお知らせ

会館オフィスは

12月24日から1月5日まで、図書館は
12月24日から1月10日まで休館です。



木曜シニア木曜ドロップイン 11月13日、10時30分～2時

日系、邦人シニアの皆さん、どうぞお気軽に参加下さい。予約必須。ランチ代 \$10。参加申し込みは11月10日迄に、メール<reiko_leojp@yahoo.co.jp>、会館電話 (514-728-1996) 迄ご連絡下さい。

ドロップインクリスマスランチ 12月18日、11時～2時

美味しいお弁当、クリスマスケーキとエンターテイメントで楽しみましょう。日系シニアはどなたでも参加できます。お弁当代 JCCCM会員 \$25、非会員 \$30。参加希望の方は12月5日までに上記にご連絡お願いします。

シニア ドロップインカフェ

11月27日(木) 12時～14時
作りたての和菓子とご飯ものをイートイン&テイクアウトに用意します。
シニア会員対象。現金のみ。

KAIWA ランゲージエクステンジ 11月9・23日、12月14日(日) 1時30分～3時30分

第2 & 4日曜日(祝日のある週末は例外)の午後、日本語ーフランス語ー英語でのランゲージエクステンジを開催。参加は無料ですが、JCCCM会員になって頂く必要があります。予約必須(予約は、[KAIWA ランゲージエクステンジ](#))

JCCCM奨学金2026年度プログラム

日系コミュニティに貢献する日系ユースの学費サポートする目的のJCCCM奨学金プログラムの申請を開始しました。申請締め切りは12月15日。奨学金プログラムについての詳細は、会館サイトをご参照ください。



Centre culturel canadien-japonais de Montréal Japanese Canadian Cultural Centre of Montreal

モントリオール日系文化会館

nov/déc 2025 – Nov/Dec 2025 – 2025年11・12月 p2

Adhésion CCCJM 2026 – C'est le temps de renouveler votre adhésion! Votre soutien est important pour maintenir les services et activités que le CCCJM offre à la communauté. Un abonnement complet d'un an comprend l'adhésion à la bibliothèque du CCCJM, notre courriel mensuel d'activités et l'accès à des promotions spéciales de plusieurs entreprises locales. Si vous souhaitez verser un montant d'au moins 15 \$ en plus de la cotisation, nous vous enverrons un reçu pour ce montant. Les frais d'adhésion sont les suivants : 35 \$ – pour les particuliers ; 25 \$ – pour les aînés ; 40 \$ - pour les couples âgés ; 50 \$ - pour les couples ou les familles. L'adhésion et les dons peuvent également être payés en utilisant notre site Web. Veuillez nous envoyer un courriel au centrejaponais@bellnet.ca avec les détails de votre paiement.

Bibliothèque du CCCJM - Heures d'ouverture: dim & mer 13h-16h; jeu 10h30-14h30. Veuillez consulter le message ci-dessus concernant la fermeture pendant les Fêtes. Merci aux donateurs: A. Mallette, Y. Isami, Y. Horimitsu, S. Shoji Levesque, Y. Kuroda, K. Tamura, Ms Uemura, S. Nishioka.

Kaiwa Language Exchange - The dates of the next meetings will be Sunday, Nov 9, 23 and Dec 14, from 1:30 – 3:30pm. Open to JCCCM members only. Limited space, no charge – sign up required. We ask that a minimum level of Japanese is required to participate; JLPT N5 / approx. JCCCM level 2B. To become a JCCCM member, visit our [Membership page](#).

JCCCM Membership 2026 – It's time to renew your JCCCM membership, which helps support our Centre. Included in a one-year membership, is access to the JCCCM library, our monthly activities email, and offers of special promotions from several local businesses. Should you wish to contribute an amount of at least \$15 in addition to the membership fee, we will gratefully issue a tax receipt for the additional amount. Membership fees are: \$35 – for individuals; \$25 – for seniors; \$40 - for senior couples; \$50 - for couples or families with minor children.. Membership and donations can also be paid via Paypal or credit card, using our [website](#): Please send an email to centrejaponais@bellnet.ca with the details of your payment. Payments may also be made via Interac E-transfer to centrejaponais@bellnet.ca

JCCCM Library - Operating hours: Sun & Wed 1-4pm; Thurs 10:30 - 2:30pm. Please see message above for Holiday closures.

Thank you for the donations from: Ms A. Mallette, Ms Y. Isami, Ms Y. Horimitsu, Ms S. Shoji Levesque, Ms Y. Kuroda, Ms K. Tamura, Ms Uemura, Ms S. Nishioka.

手作り麹、味噌、小粒大豆販売中
遠藤さんの手作り味噌 (\$ 6)、納豆(200g、\$ 4)、麹 (約 800 g、\$ 14) 小粒大豆(非遺伝子組み換えのケベック産、2kg袋、\$ 8)販売中。販売は会館会員のみ対象。現金のみ。在庫のお問い合わせは会館まで

子どもクラブ 11月14日&28日
モントリオールで子育てをする日系の親の憩いの場として、金曜日(不定期)に各自弁当持参で開催。参加費1ドル。子供の年齢に近い親同士の出会いの場でもあります。初めての育児で友達をお探しの方など、気軽に遊びに来て下さい。事前に参加申し込みをお願いします。参加連絡やお問い合わせは、子どもクラブ<kodomoclub.montreal@gmail.com>

日系会館会員新規登録または更新
2026年度会員登録を受け付けています。会館のアクティビティやサービスを継続できるようサポートお願いいたします。会員の特典として、日系会館図書館会員、月ごとの会館アクティビティEメール受信、モントリオール市内の協賛ビジネスでのJCCCM会員優待割引を利用(会員優待詳細は[会員優待ページ](#))などあります。年会費のみのお支払いには、税額控除目的の領収書は発行ありませんが、15ドル以上のご寄付に対しては領収書を発行しております。会員費は、個人\$35、カップル/家族\$50、シニア\$25、シニアカップル\$40です。会費のお支払い手続き等、詳細については会館のサイトにてご確認ください([website](#))。今後とも引き続き日系会館をご支援いただけるようお願いいたします。

図書館からのお知らせ
日曜日&水曜日 午後1時~4時、木曜日は10時30分~午後2時30分開館しています。寄付感謝:Ms A. Mallette, Ms Y. Isami, Ms Y. Horimitsu, Ms S. Shoji Levesque, Ms Y. Kuroda, Ms K. Tamura, Ms Uemura, Ms S. Nishioka.

Merci au donateurs sept-oct Donations received September - October 9月 - 10月のご寄付お礼。寛大なご寄付に心より感謝申し上げます。

Many of our activities and programs would not exist, save for all the dedicated volunteers, and the generous donations we receive throughout the year.

Our thanks to all who kindly donated since the last Bulletin: N. Asano in memory of Yoshiko Shinya Sakauye, S. Futamura, F. Itonaga, A. Jenkins, J. Kido in memory of Louise Duquette, Brian Ito, Yoshiko Sakauye and Tom Shikatani, M. Morin, F. Tomita in memory of Keiko Nishimura, T. Yasunaka, J. Yokoyama

Join us!

JAPANESE MARKET & HOLIDAY CONCERT

SATURDAY, DECEMBER 13 FROM 11AM - 4PM

Free Admission!

CRAFT VENDORS
BAKED GOODS & SWEETS
JAPANESE ITEMS
TEA ROOM (RAMEN ...)

JAPANESE CANADIAN CULTURAL CENTRE OF MONTREAL INC.
514-728-1996

Japanese Canadian Cultural Centre of Montreal Inc.



餅つき

MOCHI TSUKI 2025

SATURDAY, NOVEMBER 8

Volunteers must register: <https://forms.gle/uqpuq5PZRvBZBn9p6>
To order mochi: <https://forms.gle/atwvgjpf3dNVEqg7>
Maximum 5 lbs per household; 7\$ /lb
Deadline to order: Thursday, November 6
Order pick up: Saturday, Nov 8 between noon - 5pm
Cash payment please
Tea room opens at 11am

チームオレンジ Team Orange



チームオレンジの皆様には、焼き菓子のご寄付をお願いいたします。昨年ご参加いただいた皆様、ありがとうございました。スペースを取りすぎてしまったため、今年はチームオレンジはテーブルは開きません。Team Orange participants are encouraged to donate baked goods for the sale. Thank you to our participants from last year, but Team Orange will not hold a table this year because we took up too much space! Oops!

11月19日文化会館でお料理会 Cooking at JCCCM November 19 (11:00-14:00)

参加ご希望の方は11月15日頃までに

mnishi.jamsnetcanada@gmail.comへご連絡ください。参加費は材料費として約\$5~10です。また、これから作っていくメニューのレシピ提供、先生になっていた方も募集中です。プロ・アマ問いません。

Please contact

mnishi.jamsnetcanada@gmail.com if you are interested by around November 15. Fee: around \$5 or 10 depending on the cover the cost of ingredients. We are also welcoming pro and home chefs who can share their favourite recipes and be our teacher for the 19th or for future events.

Mochitsuki Signup here:
<https://forms.gle/uqpuq5PZRvBZBn9p6>
Order mochi here:
<https://forms.gle/atwvgjpf3dNVEqg7>

CENTRE CULTUREL CANADIEN JAPONAIS DE MONTRÉAL
JAPANESE CANADIAN CULTURAL CENTRE OF MONTREAL

PROGRAMME DE BOURSES D'ÉTUDES 2026 2026 SCHOLARSHIP PROGRAM

Pour encourager les jeunes Nikkeis à l'esprit communautaire, dans leurs éducation post-secondaire.

To assist community-minded Nikkei youth with their post-secondary studies.

La date butoir pour le dépôt de la candidature est le 15 déc 2025.
Deadline for applications: Dec. 15, 2025

Pour critères d'éligibilité et plus d'informations, visitez <https://www.jcccm-ccjm.ca/jcccm-scholarship-program-2021?language=fr>

For eligibility requirements and more info, visit: <https://www.jcccm-ccjm.ca/jcccm-scholarship-program-2021?language=en>





Report of the September event: We had a great time cooking “gỏi cuốn” Vietnamese spring rolls I learned from my in-laws in the renovated JCCCM kitchen as follows:

- 1) Defrost, peel, devein and boil shrimps, and slice in half lengthwise. (The bigger the shrimps, the better)
- 2) Boil pork belly or shoulder, and slice into thin pieces.
- 3) Boil thin rice vermicelli according to package instructions.
- 4) Make the sauce: Stir peanut butter (around 1/2 cup), hot water (1/2 cup), minced garlic (1 clove), sugar and oyster sauce (3 tbs) and vinegar (2 tbs).
- 5) Wash and cut vegetables like lettuce (3mm thick), cucumbers (cut lengthwise into sixths or eighths).
- 6) Wash herbs like Thai basil, cilantro, mint, and tito (Shiso) and take the edible leafy parts of Thai basil, tito and mint off the branches and cut as you like.
- 7) Dip rice paper into hot water on both sides; no need to soak them, and place on your plate. (I tend to overstuff my goi cuon, making them easy to rip, so I layer two sheets, but it might make it harder to chew.) Wrap whatever ingredients you want in your goi cuon. Fold over the sides first, and roll it as tightly as you can.
- 8) Dip in the peanut sauce. Enjoy.

9月のイベントレポート：新しく改装されたJCCCMのキッチンで、私がベトナム系の義理の家族から教わった以下のレシピに従い「ゴイ・クオン」(生春巻き)を作り、とても楽しい時間を過ごせました。

- 1) エビを解凍し、殻をむき、背わたを取って茹で、縦に二つに切る。(エビは大きいほど良いです。)
- 2) 豚バラ肉または豚肩肉を茹で、薄切りにする。
- 3) 細めのビーフンをパッケージの指示に従って茹でる。
- 4) ソースを作る：ピーナッツバター (約1/2カップ)、お湯 (1/2カップ)、ニンニクのみじん切り (1かけ)、オイスターソース、砂糖 (各大さじ3)、お酢 (大さじ2) を混ぜ合わせる。
- 5) 野菜を洗って切る (レタス (3mm)、キュウリ(太いEnglishではなくミニ=Lebanese cucumbersなど) (縦に6分の1または8分の1に切る)。
- 6) タイバジル、コリアンダー、ミント、シソなどのハーブを洗い、硬い枝のあるものは枝から葉をちぎり取り、食べやすい大きさに切る。
- 7) ライスペーパーを両面熱湯に軽くつけ (浸す必要はありません)、お皿に乗せ、詰めたい材料を中央にのせてからまず両側を折り、できるだけきつく巻く。(具をたくさん入れると破れやすいので、ライスペーパーを二枚重ねて使ってもOKです。)
- 8) ピーナッツソースにつけて食べる。





by Ayami Ikebe

モンリオール日本語センターニュースレター

調理実習

モンリオール日本語センターでは、教室内での日本語学習に加えて、さまざまな行事やイベントを通じて日本文化を学ぶ機会を提供しています。

先日のセンター開講日には、小学1年生と中学生の生徒が合同で調理実習を行いました。はじめは、普段あまり交流のない上級生や下級生とのやりとりに緊張している様子も見られましたが、中学生のお兄さん・お姉さんの丁寧なサポートのもと、楽しそうに調理に取り組む姿が印象的でした。

完成したメニューは、いわし缶を使った炊き込みご飯とうまたれキャベツ。自分たちで作った料理をみんなでおいしくいただきました。普段は、いわしやキャベツなどが苦手な子どもたちも、自分たちで作ったものは特別だったようで、モリモリ食べる姿に保護者の方々も驚いていました。

このように他学年との交流や、教室外で日本語を使う経験を通じて、子どもたちの日本語学習への意欲を育てています。

オープンスクール開催のお知らせ

モンリオール日本語センターでは、11月8日（土）にオープンスクールを開催いたします。

対象：

- ・来年度から年少になられるお子様（2022年4月2日～2023年4月1日生まれ）
- ・その他の学年に編入希望の方

当日はセンター施設のご案内や授業見学にご参加いただけます。

参加をご希望の方は、ページ右のQRコードを読み取り、「11月8日オープンスクール申し込み」リンクよりご登録いただくか、お問い合わせ先メールアドレスまでご連絡ください。

ご登録いただいた方へ後日、詳細をお送りいたします。

皆様のご参加を心よりお待ちしております。



モンリオール日本語センターの詳細はこちらから



お問い合わせ： info@japanesecenter.com
ホームページ： <https://japanesecenter.com>

日本語センターのFacebook アカウント及び
InstagramのFollow・Like
よろしくお願いします！

BY ANNE KOIZUMI

KIZUNA 絆 WORKSHOPS ENDURING BONDS BETWEEN PEOPLE

Hands-On Workshops in Japanese Craft, Cuisine & Culture



NAJC-QC



Anko Workshop

**Sunday, January 18, 2026
(1:30–4:30 PM)**

Location: JCCCM Basement,
8155 rue Rousselot

Led by **Sandra Kadowaki**, this intimate kitchen workshop will guide participants through the art of making anko (sweet red bean paste), a beloved ingredient in Japanese confectionery. Sandra will demonstrate how to prepare delicious anko, in a warm and communal atmosphere perfect for learning and cultural exchange.

Free for NAJC-QC members
\$20 for non-members

Limited to 20 participants

👉 Sign up [here!](#)

Throughout 2025 and 2026, the NAJC-QC is offering a series of intergenerational activities designed to bring together participants of all ages and abilities. These events welcome both current members and newcomers who wish to be part of our vibrant community. Each activity is meant to foster inclusion, connection, and meaningful cultural exchange.



Sashiko Workshop #2 Tuesday, February 3, 2026 (6:30–8:30 PM)

Location: Teesri Duniya Theatre, 251 Pine Ave W
Join NAJC board member **Carol Yamabe Breitkreutz** for a hands-on introduction to Sashiko embroidery, a traditional Japanese stitching technique used for both reinforcement and decoration. Carol has previously led this popular workshop at a local public library and looks forward to sharing it with the NAJC community.

Free for NAJC-QC members
\$20 for non-members

Limited to 8 participants

👉 Sign up [here!](#)

Stay connected by following

@najcqc on [Instagram](#) and [Facebook](#) or email najcquebec@gmail.com

Kizuna 絆

Intergenerational Teatime Gathering — Date TBA

Inspired by the Japanese tradition of gathering over tea, this special event will create space for intergenerational dialogue. Through guided conversations participants will connect across generations and strengthen community bonds.

Sign up for our [newsletter](#) through [this form](#) to find out about all of our upcoming events and initiatives!

Preserve Your Family's History!

Community Scanning Days at the Japanese Canadian Cultural Centre of Montreal

On Friday, November 21st (10 AM to 1 PM) and Saturday, November 22nd (1 PM to 4 PM), the Nikkei Archives Quebec team is offering free document scanning in Salle Labrecque at the Japanese Canadian Cultural Centre of Montreal (8155 rue Rousselot). We're sharing our equipment with the community so you can digitize documents from your personal and family archives.

Bring:

- Old documents
- Letters
- Family photos
- Newspaper clippings
- And other items you'd like to digitize!

Scanning will be on a first-come, first-served basis; be sure to arrive early!

Volunteers will be on-site to assist you and answer any questions you might have.

- If you bring a hard drive or USB drive to collect your documents, that's fine!
- Otherwise, we will provide one or email the documents to you.
- Refreshments will be served.

This event encourages JC community members to come together and explore the Quebec Nikkei Archives Project.

- If you don't have any material to digitize, we welcome anyone to learn more about our mission.

Our community archive belongs to all of us, and we would love to know how you are interested in engaging with it!

For questions or transportation requests, please email us at nikkeiarchivesquebec@gmail.com or call [514-467-6974](tel:514-467-6974).

Discover more at: nikkeiarchivesquebec.ca

We can't wait to see you!



If you are ready to switch to a digital subscription, please email newmontrealbulletin@gmail.com to start receiving digital copies and to end your print subscription.



Dear Readers and Volunteers,

Thanks for bearing with me through my 2025 trial and error as new editor and still coming back to pick up the 5th and last experimental issue of the Montreal Japanese Community Bulletin (hereinafter, the Bulletin) for 2025!

1) Corrections to the last print issue:

1)The cranes folded by the Team Orange participants in July were for the 1,000 crane project, a community effort spearheaded by Jennifer Sakai, who delivered the piece to the Japanese Pavilion at the Botanical Gardens on the occasion of the Hiroshima Peace Ceremony held on August 5, not for a project by JCCCM staff Susan Shoji Lévesque. 2)Volunteer Joseph Pozdena’s name was spelled incorrectly. 3)The questions for the Wanyusha-chan interview were written by Joseph Pozdena, not Filipe Fukutani. Please accept my sincerest apologies for these mistakes.

2) In-person events in the coming months

2a) Pre-launch meeting/Canva lesson/Rehearsal: Sunday November 30, 13:30-15:30 at the JCCCM

Before officially bringing Bulletin production back in-person in 2026 since COVID, I will share what I learned in the past 6 months, call out for volunteers for specific jobs, and teach Canva basics for **proofreading/layout**

2b) First real in-person production: Sunday February 15, 2026, 13:30-15:30 at the JCCCM

We will do final proofreading and layout of the first issue for 2026, the March issue.



2c) Stuffing and mailing: Back-up volunteers needed

Every issue requires the work of a subteam of volunteers led by Mariko Ikeda and Kiyomi Tamura (pictured above) to **stuff and mail** the printed issues. We are looking for back-up volunteers who can **pick up printed issues** from the printer Michael Cooper in Westmount, and **purchase stamps**. Right now Stuffing/Mailing leader Mariko Ikeda is doing both of these extra tasks on foot, by herself, so we are looking for back-up volunteers (especially someone who can drive) to help her when she needs it, especially on rainy or snowy days. Please email her at vidaikeda@gmail.com if you are interested in helping out with any of the jobs discussed above.

3) Submission guidelines.

Please respect the following:

- Send your article/ad in publication-ready format as a Canva design if you can. (Please "Share design" and provide "Can edit" access to "Anyone with the link" so we can make small changes to make things fit.) Otherwise, please send your manuscript without formatting, and your photos as separate attachments to newmontrealbulletin@gmail.com according to the deadlines below.
- We still print, so please avoid pointless use of colour/toner (for example, white text on solid-coloured banners instead of black text on white background, etc.) because we are able to print in colour affordably only thanks to the super generous donor/printer; let’s not abuse his generosity.
- Use an easy-to-read font and font size. Keep a half-inch margin on all four sides.
- Please write the names of all authors, editors and photographers within your submission.
- If you plan to submit something, please let me know by the first week of the preceding month if possible.
- Submission deadlines for 2026 are shown on the table below. After trying out a few in-person production days, I hope to decide on the production dates for the whole year as well and let you know in a near-future issue.

Thank you for your continued interest and support for the Montreal Japanese Community Bulletin.

Issue	Unformatted manuscript	Publication-ready Canva design
March 2026	February 10, 2026	February 15, 2026
May 2026	April 10, 2026	April 15, 2026
July 2026	June 10, 2026	June 15, 2026
September 2026	August 10, 2026	August 15, 2026
November 2026	October 10, 2026	October 15, 2026



デジタル版購読者への切り替えをご希望で、まだメールをお送りいただいていない方は、newmontrealbulletin@gmail.comまでご連絡ください。



モントリオール日系コミュニティ・ブレテンの読者の皆様、そしてボランティアの皆様へ
この度、モントリオール日系コミュニティ・ブレテン（以下、ブレテン）2025年版第5号の発行となりました。今年新たに編集長としてブレテン再開以来、試行錯誤しながら試験的発行を続けてこられたのも皆様のご協力とご支援のおかげです。誠にありがとうございます。

1) 9月号印刷版の訂正:

1) 7月にチームオレンジの参加者が折った千羽鶴は、ジェニファー・サカイさんが率いる地域活動「千羽鶴プロジェクト」の折り鶴であり、8月5日に行われた広島平和記念式典の際に植物園の日本館に届けられました。JCCCMスタッフのシーズン・ショウジ・レベックさんのプロジェクトではありません。2) ボランティアのジョセフ・ポズデナさんの名前の綴りに誤りがありました。3) Wanyusha chanインタビューの質問は、フィリップ・フクタニさんではなく、ジョセフ・ポズデナさんが書いたものでした。訂正してお詫びします。

2) 今後数か月間の対面イベント

2a) 発行準備ミーティング／Canvaレッスン／リハーサル: 11月30日(日) 13:30~15:30 JCCCMにて

2026年にBulletinの制作を正式に対面で再開する前に、過去6ヶ月間で私が学んだことを皆さんと共有・特定の作業のボランティアを募集し、校正と最終レイアウトのためのCanvaの基本操作を指導いたします。



2b) コロナ以降初の本格的な対面制作: 2026年2月15日(日) 13:30~15:30 JCCCMにて

2026年最初の号となる3月号の最終校正とレイアウトを行います。

2c) 封筒詰めと郵送

毎号、池田万里子さんと田村きよみさん（上記写真）が率いるボランティアのサブチームが、印刷版の封筒詰め・郵送を行っています。印刷担当のマイケル・クーパーさんのウェストマウントにあるご自宅から印刷版の受け取りや切手購入のバックアップボランティアを募集しています。現在、封筒詰め／郵送担当の池田万里子さんが、これらの追加作業を一人で徒歩で行っています。そのため、特に雨や雪の日など、池田さんが必要とする時にお手伝いいただけるバックアップボランティア（特に運転可能な方）を募集しています。上記2c) で挙げた作業にご協力いただける方は、池田さん vidaikeda@gmail.com までメールでご連絡ください。

3) 投稿ガイドライン

以下の点にご留意ください。

- 記事／広告は、掲載可能な形式で、可能であればCanvaデザインとしてお送りください。（掲載可能な形式に調整できるよう、「デザインを共有」を選択し、「リンクを知っている全員」に「編集可能」権限を与えてください。）そうでない場合は、下記の締め切りまでに、原稿（フォーマットなし）と写真を別々の添付ファイルとして newmontrealbulletin@gmail.com までお送りください。
- 印刷は引き続き行っておりますので、不要な色やインクの使用はご遠慮ください（例えば、白地に黒文字ではなく、単色のバナーに白文字など）。これは、クーパーさんの過分なご寄付のおかげで、カラー印刷を安価に実現できているものであり、そのご厚意を無駄にしたいとは思いません。
- 読みやすいフォントとフォントサイズをご使用ください。
- 四辺すべてに0.5インチの余白を設けてください。
- ご提出を予定されている場合は、可能であれば前月の第1週までにご連絡ください。
- 2025年と2026年の残りの提出期限は、以下の表をご覧ください。

モントリオール日系コミュニティブレテンへの変わらぬご関心とご支援に感謝申し上げます。

Issue	フォーマット無しの原稿	そのままコピー・印刷できるデザイン
2026年3月号	2026年2月10日	2026年2月15日
2026年5月号	2026年4月10日	2026年4月15日
2026年7月号	2026年6月10日	2026年6月15日
2026年9月号	2026年8月10日	2026年8月15日
2026年11月号	2026年10月10日	2026年10月15日



The Montreal Bulletin team had the privilege to interview several guests to the Montreal's largest anime Convention Otakuthon which took place on August 8-10, 2025 at the Palais des congrès de Montreal.

An Interview with Ryan Bartley

Interviewed by Joseph Pozdena and Jaehyun Jung

Written by Jaehyun Jung

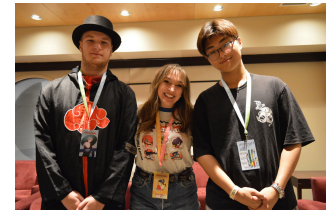
Heavily edited by Alianne Kimura

Elizabeth Ryan Bartley is an American voice actress from Dallas-Fort Worth, Texas, who is best known for her roles as Sage in Sonic Frontiers, Gilda in The Promised Neverland, and Ram in Re:ZERO -Starting Life in Another World. Bartley began her acting career as a child, working primarily in theatre and on-camera work. During her youth, she also voiced commercials for Radio Disney at their headquarters in Dallas. Inspired by classic Nickelodeon cartoons and actors like Gray Delisle and Billy West, she always dreamed of voicing a diversity of characters, which is reflected in her filmography.

Bartley deeply values the passion and dedication of anime and video game fans. At anime conventions, Ryan Bartley is often struck by the deep emotional impact that her work has on fans. She recalls recently being surprised by how many people approached her to talk about Hunter x Hunter and the touching storyline between Komugi and Meruem: "It's humbling to see how much it resonates," she says. Bartley also notes that Komugi is her mother's favorite character that she has voiced.

When asked about how she prepares for emotional scenes, Bartley explains that she will often study the Japanese version of an anime before recording, as a way of understanding her character's full emotional journey: "Previewing the original performance and hearing the music makes it easy to connect emotionally," she says.

One of her most challenging but also rewarding experiences was voicing Rei Ayanami in the 2019 dub of Neon Genesis Evangelion. Bartley explains that working on such an iconic series felt intimidating at first, but she believes that the cast's performance lived up to fan expectations. She also notes that it took a long time for her to be able to revisit this series, given the emotional weight of her performance.



Bartley approaches performances by focusing not on who characters are, but on how they view the world around them. For example, rather than thinking of Rei Ayanami as "shy" or "introverted," she focuses instead on what Rei thinks of the characters Shinji, Asuka, and Gendo. "That's how I build my character," she explains.

Her favorite scenes include Komugi and Meruem's final moments in Hunter x Hunter and a haunting scene in Evangelion where Rei converses with a mirror image of herself. Despite the pressure of voicing beloved characters like Rei and Rem, Bartley insists on tuning out outside opinions. "The characters don't care about how fans see me—they only care about their own world," she says.

Looking ahead, Bartley is excited about her role as Ni Sox in the new season of Panty and Stocking with Garter Belt on Amazon Prime and the upcoming arc of Rascal Does Not Dream, which centers on her character. She also recently acted in the following films: Happy Gilmore 2, Naked Gun, and Disney's live-action Lilo & Stitch.

With regards to auditions, Bartley describes the process as varied but often completed at home, with actors recording and editing their own audition tapes before sending them off to their agents. For Evangelion, Bartley notes that she was called back to audition as Shinji before ultimately being cast as Rei.

A common misconception, she explains, is that voice actors earn less until they are cast in a lead anime role. However, in reality, voice acting work such as "looping" for TV or film often pays better and provides stability for actors.

For aspiring voice actors, Bartley advises resilience: "Most of this job is rejection," she says. "You have to be versatile, humble, and kind, because we're all replaceable. Longevity in this industry isn't just about talent—it's about being a good person to work with." At the same time, she acknowledges the industry's competitiveness and the looming uncertainty brought by AI. Going forward, safeguarding creativity through union protections, she says, is essential.

Interview with *Bakemonogatari*/*Kizumonogatari* series director Tatsuya Oishi and chief animation director and character designer Hideyuki Morioka

*Interview: Questions written by Filipe Fukutani
Conducted by Jaehyun Jung and Joseph Pozdena
Article: Written and translated by Mariko Nishi
Proofreading and editing: Alianne Kimura (English)
and Mariko Imanaka (Japanese)
Photographs: Junpei Kamada*

This interview has been edited for clarity and length, and was published in the September digital issue.

MB (Montreal Bulletin): アニメ監督の尾石達也さん、アニメーター・キャラクターデザイナーの守岡英行さん、ようこそカナダへいらっしゃいました。モントリオールご訪問は初めてですか？

It's a great pleasure and honour to meet you, Mr. Oishi and Mr. Morioka. Is it your first time visiting Montreal?

尾石: 僕は去年初めてファンタジア映画祭に招待され、カナダの気候、美しい国、美味しい食べ物に出会ったんです。その時はまさかまたOtakuthonにも招待されるとは思わなかったので、とても光栄です。

Mr. Oishi: Actually, no it's not my first time. I was invited to the Fantasia film festival last year, and got to discover the beautiful city, delicious food, and pleasant climate. At the time, I never thought I would be invited to Otakuthon, so it's quite an honour and I'm so happy to be here again.

MB: 私たちもお二人にお越しいただき、光栄です。スタジオシャフトでは、『傷物語』三部作をはじめとする高い評価を得ている作品でご一緒されていますね。お二人の共同制作はどのように始まったのでしょうか？そして、お二人のパートナーシップがうまくいく秘訣は何でしょう？

We're so glad that you are here too, and honored for this chance to meet you. So without further ado, let's get right into our questions for your fans—including myself. I'm a huge fan of your highly acclaimed projects like the *Kizumonogatari* trilogy that you've worked on together at Studio Shaft. How did your collaborative relationship first begin in the animating business, and what makes your partnership effective?

尾石: 守岡さんと会ったのは僕が25歳くらいの頃、『新世紀エヴァンゲリオン』、『ふしぎの海のナディア』などを手がけた)スタジオガイナックスでアニメーターをしていた時です。そのあと、物語シリーズの遙か前から、僕が監督、守岡さんがアニメーター、というコンビを組んでやってきています。昔から知っている間柄ということもあり、お互いの好みや特徴を把握しているんですね。

Mr. Oishi: Thank you so much. I met Morioka-san when we were really young, when we were about 25, when we were working at Studio Gainax (*Evangelion*, *Nadia, le Secret de l'Eau Bleue*...). At the time, I was an animator. We have been



working collaboratively since then with myself as the director and Morioka-san as the animator, so our collaboration goes back far earlier than the *-monogatari* series. We are very familiar with each others' tastes and preferences.

MB: これまで一緒に作られた作品の中で、一番のお気に入りは何ですか？ What are your favourite works that you have collaborated on together?

守岡: 僕は「ばにぽにダッシュ！」の24話が一番楽しかったな。2番目は、海外ではGigangerという名前の『鉄人28号』。今川泰宏さんが監督された『鉄人28号』という作品、2004年に放送されたその作品の第3話です。『鉄人28号』は元々僕がファンで、尾石さんと初めて組んだ作品だったんです。「ばにぽに！」に関しては、現場が本当に大変で、納期を守るために二人ともボロボロになりながら仕上げた作品だったので、とても思い出深いです。

Mr. Morioka: My favourite would be *Paniponi dash!* episode 24 which I worked on as animation director. That was the most fun for me personally. My next favourite I would say was episode 3 of *Tetsujin 28go* by Director Yasuhiro Imagawa—abroad, it's known as *Gigander*. I liked *Gigander* because I was a fan of the original work, and it was also one of the first works Oishi-san and I collaborated on. *Paniponi Dash!* was very memorable because of the very tough work environment back in the day, with crazy deadlines that we had to meet and the effort it took to make it happen—for some reason, these have become fond memories.

MB: 尾石監督は、守岡さんのようなキャラクターデザイナーに、ご自身の芸術的視点をどのように伝えるのでしょうか？また、守岡さんはどのようにその視点を解釈し、キャラクターデザインに反映させているのでしょうか？ 協力体制をうまく機能させるための共通の哲学などはありますか？

MB: From a director's perspective, Mr. Oishi, how do you communicate your artistic vision to a character designer like Mr. Morioka? And Mr. Morioka, how do you interpret and translate that vision into character designs, and do you have a shared philosophy to make it work?

尾石: どんなに沢山作品を作っても、いくらキャリアを積んでも、やっぱり手探りでものを作ります。そんな中で僕が譲らないのは、僕の感受性と美意識です。自分が美しいと思えるもの、自分が面白いと思えるものを監督として把握することが僕の哲学ですね。

Mr. Oishi: No matter how many animations we make, our work involves trial and error. But something I stick by is that I will never give up my own aesthetics, and sense of humour. I try to stay truthful to myself to create only things that I myself find truly beautiful. That would be my philosophy for work.

MB: 『傷物語』には、実験的なアニメーションと独特なカメラワークが随所に取り入れられています。どのようにこれらの革新的な視覚効果を実現されたのでしょうか? The films incorporate a significant amount of experimental animation and unique camera work. How did you both work together to achieve these innovative visual effects?

尾石: どのように作るかという方法論よりも、どういったイメージを思い浮かべるかということに大事にします。その思い浮かんだイメージをどう実現するかを、守岡や他の多くのプロダクションスタッフが検討します。イメージに制限を設けない、つまり予算、スケジュール、技術といった制約を設けないでイメージを作成することが大事なのです。

Mr. Oishi: For example, in the case of Kizumonogatari, I thought less about how to make it, but how to visualize it first, then translate that vision to Morioka-san, the producer, and my staff, so that we can work on how to realize it. Regarding imagery—I tried not to let the methodological restrictions—like budget, schedule, and technology—place limits on the images I wanted to realize, because I have always tried to make the visual images the focal point of my work.

MB: 創作上、意見の相違や課題が生じた場合、どのように対処しますか? 障害を乗り越えるための共通哲学などはありますか?

How do you handle creative differences or challenges when they arise during a production? Is there a particular philosophy you both share in overcoming obstacles?

守岡: 尾石さんは大概の場合、僕の提案を肯定的に捉えてくれます。見解が違う場合は、「こうして欲しい」という指示が来ます。僕自身がそれに納得しない場合は、当然話し合いになります。一番大事なのは十分なコミュニケーションです。Mr. Morioka: In general, Oishi-san accepts whatever I suggest very positively. Often I would make something, and he would give me feedback to improve or change it. If I disagree however, I will of course discuss it to explain my vision. Communication is key.

MB: 守岡さんはアニメーター・キャラクターデザイナーとして、スタジオシャフト以外でも色々な人気シリーズで活躍されています。色々違うスタジオや監督の元で、守岡さんの方法論はどう変わるのでしょうか。

MB (To Mr. Morioka): You've worked as Character Designer and Chief Animation Director on various popular series outside of Shaft, such as Fire Force and Undead Unluck. How does your approach or methodology change when working on projects with different studios or directors?

守岡: 実はあまり変わりません。基本的に僕の仕事は受け身なんです。監督のディレクションに対応する形で仕事をしているので。監督さんから指示があればそれに応えますし、なければ僕のやりたいようにやらせてもらっています。

Mr. Morioka: It doesn't make a huge difference for me. Generally I'm passive, I just try to respond to the needs of the director. If they don't have a specific view, then I do what I want, and if they don't say no to it, that's what passes.

MB: 「傷物・化物語」シリーズにおいては、どのようにして芸術的スタイルに到達されたのでしょうか? 。

Specifically for Kizumono/Bakemonogatari series, how were you able to reach out to those artistic styles? I'm personally interested, because the series has one of the most unique styles in animation history.

尾石: クレジット上はいろんな方が監督とされているんですが、アニメーションスタイルは僕自身が作ったものなんです。芸術的スタイルというのは、生まれて以来自分が吸収してきたものと、自分自身の経験の融合です。

Mr. Oishi: The first of the monogatari series was the Bakemonogatari series. What I want to make clear is that in the credits, it shows different directors' names...but this animation style is my creation, a synthesis, a culmination of all the influential things that I have absorbed in my lifetime, since I was born.

変わったスタイルになったのはなぜかということ、ちょっと変わったことをして見ている人を驚かせたいというサービス精神ですね。本当に色々なものに影響されましたよ。僕はデザインが好きで、活版印刷やブックデザインにも影響されてきました。また、子供の頃から浴びるように映像を見て育ってきたので、GodardやSam Pekinpahのユニークなカットニング、Peter Greenaway監督の構図に影響されてます。後はコンテンポラリーアート。Andreas Gurskyの写真や横尾忠則というアーティストの作品や仕事に対する姿勢、どこかで遊んでいるような、クールなスタイルにも影響を受けています。

The unusual style comes from my fundamental character, my constant urge to do something unexpected to shock my viewers. It's also a reflection, reformulation and re-expression of inspirations left by innumerable predecessors' works in various forms of art, design and films that I have absorbed in my lifetime. For example, I love design, such as book design, typography, many movies...The Wild Bunch and other Sam Pekinpah films

with the distinctive cuts, Jean-Luc Godard, Peter Greenaway, and of course, contemporary art, like Andreas Gursky's photography..., and Tadanori Yokoo's attitude toward his work, his humour and playfulness ...these are but a few of the influences that are amalgamated into my work.

独創性は無からは生まれません。だからいろんなことを見たり聞いたり吸収することが大事なのです。もし僕が作るフィルムが個性的だと思ってもらえるなら、変わったものを見て吸収してきただからかもしれません。独創性とは、先人が作り上げたものを吸収して、それからまた自分なりに新しい表現を模索していく繰り返したと思います。

Creativity isn't born out of a void. So I think the most important thing is to be exposed to and absorb as many other artists' creative works as possible. Creativity is a form of remaking predecessors' works, and arranging it to your style, this is the history of creativity itself.

MB: 現在アニメ業界、特にアニメーション制作と創造の自由に関して起こっている最も重要な動きや変化は何だと思えますか？

MB: What do you believe are the most significant trends or changes happening in the anime industry right now, particularly concerning animation production and creative freedom?

尾石: まだ僕は直接的には取り入れていないんだけど、AIがこれから独創的な仕事にどれくらい関わってくるのか、というのによく考えます。今の心境としては、クリエイターの雇用の確保の問題。AIが入ってくることによって彼らの雇用が奪われてしまう恐れがある。

僕がクリエイターとしてAIを監督、指示できれば色々な可能性があると思います。ただ、AIが将来、自ら監督、指示するようになったら、僕自身の個性的な作品をどのくらい多くのファンが期待して待ってくれるか、がサバイバルの決め手になると思います。

Oishi: Although I haven't used it myself yet—I do think about AI, and how much AI would affect creativity in the future. First of all, creators' employment....I'm scared that so many creators will lose jobs. So it would be great if I, as a creator, could direct AI in such a way that work will still be left for humans. As I mentioned earlier, I put a lot of time into creating my works, so I do wonder how many fans will continue to wait for me in the era of AI-assisted fast anime production. Also, having AI join the field as a director might increase the value of individual directors' uniqueness, vision, character.

守岡: 最近、より肯定的な感情が求められてます。それそのものは悪いことではないと思うんですが、作品として気持ちよさだけを追い求めると、ジャンルとして行き詰まりが起これるので、もう少しいろんな方向に、表現の幅が自由に広がっていくといいと思います。Mr. Morioka: Personally, I feel that viewers are seeking more and more (positive) emotional responses out of animation work.

People want to see things that they can relate to and that make them feel good. That itself is not a bad thing, but pursuing pleasantness alone may limit expression and consequently, the evolution of the genre, so I hope that the liberty to explore broader forms of expression will continue to grow.

MB: 今日はお忙しいところ、お時間を割いていただき本当にありがとうございました。今後のますますのご活躍を期待しております。

MB: Thank you very much for taking the time out of your busy schedule to speak with us today. We look forward to your continued success in the future.



Otakuthon team this year, from left to right: Joseph Pozdena (also top right), Jaehyun Jung, and Junpei Kamada, with *Bakemono-gatari* series director Tatsuya Oishi (second from the left)



It's that time of year again — spooky season! What better way to celebrate than with a Halloween party? Luckily for you, on November 1st, it's the 20th anniversary of the Otakuthon Halloween Party! So dress up in your best cosplay or costume and venture forth to Collège Ahuntsic. For just \$25, come and join the fun! There are plenty of ways to enjoy yourself — from traditional Matsuri games to more otaku-themed activities like video games and even an anime DJ. So bring everyone to this family-friendly event and let's all celebrate from 4 p.m. to 11 p.m. Don't wait too long to decide — spots are limited, and tickets won't be sold on-site!

For all the details and to register, visit the [Otakuthon Halloween Party's website](#).



**KINUKO
MATSUSHITA**
*Japanese Internment
Camp Memoir*

Transcribed from an email
from Kinuko Matsushita
to Kinuyo Matsushita
May 3, 2009

Hi Kinuyo,

Sorry I've taken so long to get this information out to you. I know there are mistakes in my writing. I wrote a lot but only use what you want. If there's other information I forgot to mention, please call me. I'll get the pictures together soon I hope and I'll get them off to you.

Love, Baa chan

I'll try to give you an account of what I remember living in the different camps during the Second World War.

Soon after Pearl Harbor bombing on December 7 1941, the government confiscated all radios, cameras, cars, trucks, fishing boats, fire arms and farms. Even our homes were taken. In other words, everything the Japanese owned was taken.

February - March 1942

Nationals and able-bodied men 18 - 45 years old were sent out to road camps located in interior B. C. and in Ontario. My father was sent to Blackspur, B.C.

Mid March 1942

This was the beginning of the mass evacuation of the Japanese people. This came as a surprise and a great shock to everyone.

For security reasons, the Canadian government ordered 22000 people of Japanese origin to move at least 100 miles away from the Pacific coast and to evacuate to the mountainous interior of B.C. or move as a family unit to sugar beet farms in southern Alberta and Manitoba. One of my friends who had grown up brothers went to Taber, Alberta.

June 1942

I was 10 years old when we moved from our home in New Westminster to our aunt's home in Whonnock, B.C. which was still a safe zone to wait our orders from the B.C. Security Commission who was reinstated to oversee the evacuation and the evacuees during war time.

Late August 1942

We received immediate evacuation notice to go to Hastings Park in Vancouver, B.C. I remember mom packing clothes, bedding, few pots and pans, cutlery, chopsticks, some rice and staples and I do remember her getting the sewing machine ready to take. We were only allowed to take what we could carry.

My grandparents, 2 aunts, another aunt and family (2 adults and 2 children) my mother and her 6 children traveled by truck, baggage and all. We arrived at Hastings Park(Holding place until internment campsites are ready for the families). Women and children were put on the Exhibition grounds in a very large building where livestock had been kept. This was the most degrading experience for my mom, grandmother and aunts. The stench in what was the cattle and horse stalls was terrible. I can still smell it. What it must have been like for the first few groups of people who arrived there in March 1942. The boys from

16 years of age and men were placed in other Exhibition buildings. There were rows and rows of steel double bunks in these buildings. My grandfather and Uncle Sam were put in the men's quarters. The rest of us, women and children were placed in this large livestock building used as dormitory. We were each given 1 palliasse (straw mattress) and 2 grey army blankets. Mom hung up blankets and sheets around our bunks for some privacy. I remember Mom saying how ashamed and disgraced she was to be herded together like animals. To us children, it was fun sitting on the upper bunk and looking over to the other bunks to see what other people were doing. Some young ladies were doing their hair in pins or rags, some reading or looking at magazines and comics, some were talking to friends, some adults and children were playing cards. We went to a mess hall some distance away from our dormitory for our meals. We lined up outdoors rain or shine to wait our turn to get served our meal on trays cafeteria style (much like when you watch the Mash on TV/ video). Couple of times I saw these over sized pots on the kitchen stove which had our dinners cooking probably for hours.No wonder the food had lost its flavor. Even to us children the food was edible but not that tasty and gravy was poured on top to cover up. We ate it because we were hungry. On occasions we went to a snack bar to buy gum and candies. I don't remember making friends while we stayed in Hastings Park. We were only there for a very short time.

(to be continued in the next issue)

Senryu

運動会 流れる曲は若者用
笑女
誕生日菊の花束カルチャーショック
鞠鈴
名月や盃にとり我のもの
痴婆
枯れすすきキス無くハグ無く刻移る
亥子
よこたわるカボチャの背ナに秋日和
姥桜
天高く猫も父子も太る秋
ボケ花
菊の花つぼみを買うも枯れただけ
お茶目
老カエデ甘い液体大丈夫
京兵衛



Arts and music

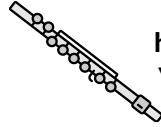


Rives - Yuki Isami

La flûtiste Yuki Isami (TEKE::TEKE, Orchestres symphoniques de Drummondville et du Saguenay-Lac-Saint-Jean) présente Rives, un concert retraçant l'évolution de la musique traditionnelle japonaise marquée par le contact avec l'Occident.

MTL_Ville

La flûtiste Yuki Isami (TEKE::TEKE, Orchestres symphoniques de Drummondville et du Saguenay-Lac-Saint-Jean) présente Rives, un concert retraçant l'évolution de la musique traditionnelle japonaise marquée par le contact avec l'Occident. De la musique traditionnelle jusqu'à la musique classique et contemporaine, vous êtes convié à un voyage musical et temporel, guidé par les interventions de la soliste. Accompagnée par la pianiste Natsuki Hiratsuka et la percussionniste Corinne René, Yuki Isami revisite avec des instruments traditionnels nippons des pièces de grands compositeurs tels que Toru Takemitsu et Claude Debussy.



Montreal city website:

<https://montreal.ca/evenements/rives-yuki-isami-87807>

Yuki Isami's website for the full list of her performances:

<https://www.yukiisami.com/concerts.html>



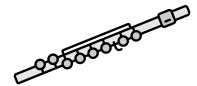
Théâtre C de Chicoutimi avec L'orchestre symphonique du Saguenay Lac-St-Jean 26 octobre à 14h30,

Maison des arts Desjardins, Avec l'Orchestre symphonique de Drummondville: 20 novembre, 18 & 21 décembre à 19h30

Maison de la culture du Plateau-Mont-Royal 465, avenue du Mont-Royal Est Montréal (Québec): 29 novembre à 19h30

Centre culturel Point Claire 176 Chem. du Bord-du-Lac-Lakeshore, Pointe-Claire: 18 janvier à 15h
Conservatoire de musique de Saguenay 202 Rue Jacques-Cartier E, Chicoutimi: 20 janvier à 17h30
Salle Antony Lessard 101, Place du Curé-Labelle Saint-Jérôme: 29 janvier à 20h

In the Company of Leaves and Light 光と木の葉に包まれて
Photography by Junpei Kamada junpeke1984@instagram



Mazekoze: Congratulations, Hellos and Goodbyes of 2025

This section was put together with the help of Lilou J. Martin, Susan Shoji Levesque and Amy Kadowaki



Florence Sumiko Onishi passed away on April 17th, 2025. She was 101 years old.

Thomas Masumi Shikatani passed away on February 5, 2025. He is survived by his sister Kim, Margaret (late Mucka Makimoto) and brother Ken. Tom was 93 years old.



Filipe Fukutani, currently in Japan on the Jet Program, and his partner Yuki welcomed their first baby ikemen Hibiki to the world on August 27, 2025 in Sendai, Miyagi prefecture. Congratulations, Yuki! Filipe! Grandma Ivete!

