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CENTENARY OF JAPANESE EMIGRATION

aiko' extravaganza to set the tone in Brazi

By TARO KARASAKI

grants to set foot in Brazi the centennial of the first Japanese emfrums, all beating in unison to mark deafening sound to match: 1,000 taiks It's a mind-boggling picture, with a Isaku Kageyama, 26, a Japanese-

of Japanese descent will gain a sense of drum performance that is set to take place in Sao Paulo on Saturday. pride in their heritage. One hundred formance Saturday, young Brazilians sennin daiko (thousand drums) years ago, about 800 American taiko performer Tokyo, is helping to organize the mass Kageyama hopes that through the Japanese emiper-

iting Brazil to mark the centennial, is scheduled to attend, along with other ground. Crown Prince Naruhito, visma said recently in Tokyo. and find their own identities," Kageyaiembi, a 500-meter samba parade The drum performance will take blace at Sao Paulo's Arena Skol An-

are integral to the art.

Kageyama says the task was not easy

dignitaries.

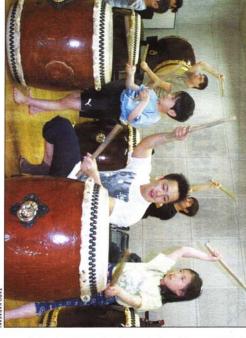
Kageyama, a member of the taiko group Amanojaku, based in Tokyo's Nerima Ward, has made four trips to with the discipline and traditions that Brazil in recent years to teach Japanesegrants arrived in Brazil in 1908.
"Through the experience of performing together, I hope that they will be able to touch base with their roots,

and then others would start hugging and kissing them. You just can't have that (during taiko practice)," Kageyaat first. Many young Brazilians tend to be too laid back, he said. "Some students would show up late,

Over time, however, his pupils came

would set up the taiko before practice big changes in his students-some Kageyama said he eventually noticed teamwork and respect for others to appreciate the value of devotion

told him that since the drum lessons One older Japanese-Brazilian also



lsaku Kageyama, second from right, gives advice at a talko workshop in Tokyo's Toshima Ward.

their own. without waiting for instructions, planning the best layouts for the drums on

> sui to whom Americans could relate.
> With no Japanese role models, Kageyama was uneasy identifying himself
> as Japanese. Taiko filled that chasm in
> his identity, he said. Kageyama moved to Detroit, where few Asians lived at the time. He was stars like Ichiro Suzuki or Hideki Matanother problem. And when he tried to play up his Japanese side, Kageyama encountered there saw him as an outsider. quickly made aware that many people Back then, there were no baseball

performer," Kageyama said. ers, and not just how to be a good sponsibility for themselves and for othperson, a person who can take rewas teaching me how to be a better "I think my sensei (drum teacher)

began, more younger people had started showing up at barbecue parties or other social events and mingling with older members of the community.

Kageyama's devotion is rooted in the

was a source of fun for him and little more, Kageyama said. When he was in junior high school, a band. At that young age, the taiko was just 6 when he started studying own identity as a Japanese-American. fact that taiko helped him develop his taiko. He was taught by a percussion-Born in San Francisco, Kageyama

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