JAPAN'S MUSIC INDUSTRY ORGANIZATION
CEIPA AND THE TOYOTA GROUP
ARE BACK IN L.A. THIS DECEMBER 1 & 2

CEIPA TOYOTA GROUP
MUSIC WAY
PROJECT

Presents

ennichi'25

J-pop Concert at Aurora Warehouse Los Angeles Also Featured an Industry Mixer With Japanese Music Industry Leaders, a Panel Discussion About Exploring the New Chapter of Japanese Music from Japan–U.S. Creative Scene

About ennichi '25 presented by CEIPA × TOYOTA GROUP – "MUSIC WAY PROJECT"
The event combined two key programs: ***ennichi '25 Japanese Music Experience LA***, which offered audiences an immersive introduction to the richness of Japanese music, and the ***ennichi '25 Japanese Music Industry Mixer***, designed to showcase the potential of Japan's music business to industry professionals in the United States. Through these two complementary approaches, the project aims to enhance the global recognition of Japanese music and promote its sustainable growth.

Event Overview
With the goal of fostering globally successful artists originating from Japan, this event marks the starting point of a broader initiative to elevate Japanese music into a new global standard. Additional live events are planned to be held in various regions around the world as the project continues to expand.

"ennichi '25 Japanese Music Industry Mixer"
Date: Monday, December 1, 2025
Venue: JAPAN HOUSE Los Angeles
Topic: Exploring the New Chapter of Japanese Music from the Japan–U.S. Creative Scene
Panelists: **Kyary Pamyu Pamyu**, **☆Taku Takahashi (m-flo)**, **Peyote Beats (ever.y inc.)**,
Moderator: **Jeff Miyahara**

Organizer: CEIPA × TOYOTA GROUP “MUSIC WAY PROJECT” / The Japan External Trade Organization (JETRO) Los Angeles
Special Support by: Agency for Cultural Affairs, Government of Japan
In cooperation with: Consulate-General of Japan in Los Angeles / JAPAN HOUSE Los Angeles
Supported by: Ministry of Economy, Trade and Industry (METI) / The Japan Foundation, Los Angeles
Subsidized by JLOX+
Note: Invite-only; closed to the public

“ennichi ’25 Japanese Music Experience LA”
Performers: **Awich**, **f5ve**, **JP THE WAVY**, **PSYCHIC FEVER from EXILE TRIBE** *In alphabetical order
Date: Tuesday, December 2, 2025
Venue: Aurora Warehouse (1770 Baker Street, Los Angeles, CA 90012)
Attendance: Approx. 2,500 people
Food Vendors: Honda-Ya, Soma Suisan, Tenkatori, Tsukiji Gindaco, UMACHA
Japanese Festival Games: Super Ball Scooping, Yo-yo Fishing, Rubber Gold Fish Scooping, Face Painting
In addition, we had other attractions where you can enjoy the atmosphere of a Japanese ‘ennichi’ festival, such as taiko drum performances and a tuna-cutting show by Soma Suisan.
Website: https://www.ennichi.info/
Presented by: CEIPA × TOYOTA GROUP “MUSIC WAY PROJECT”
Special Support by: Agency for Cultural Affairs, Government of Japan
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ennichi ’25 Recap
On December 1, the day before the concert, CEIPA × TOYOTA GROUP “MUSIC WAY PROJECT,” in collaboration with **JETRO Los Angeles**, hosted the ***ennichi ’25 Japanese***

Music Industry Mixer, a conference designed to connect Japanese and U.S. music industry members. The event took place at JAPAN HOUSE Los Angeles with a major Hollywood film premiere happening next door, creating a quintessential Los Angeles backdrop.



Shunichi Tokura (Composer, Producer / Commissioner for Cultural Affairs) Photo by YURI HASEGAWA

Welcome remarks were delivered by **President Yuko Kaifu** of **JAPAN HOUSE Los Angeles**. Key speeches were then given by **Commissioner Shunichi Tokura of the Agency for Cultural Affairs who is also a renowned composer and producer**, **Executive Vice President Akiko Okumura of JETRO**, and **Shunsuke Muramatsu**, **Representative Director and Group CEO of Sony Music Entertainment (Japan)**, who concurrently serves as **Business CEO of Sony Group, Chairman of the Japan Culture and Entertainment Industry Promotion Association (CEIPA)**, and **President of the Recording Industry Association of Japan (RIAJ)**. Commissioner Tokura highlighted the importance of international coordination in bringing Japanese creative talent to global audiences. He also noted that the word “ennichi” carries the meaning of “destiny,” referring to encounters that are meant to happen, and expressed hope that the networking at the event would lead to meaningful future developments.

Executive Vice President Akiko Okumura of JETRO followed, emphasizing the large fan base that Japanese music and anime already have overseas, particularly in the United States. She expressed hope that the event would deepen American audiences’ familiarity and connection with Japanese pop culture. CEIPA Chairman Shunsuke Muramatsu then closed the remarks by stating that their project began with the belief that music has the power to connect people around the world. He noted that leaders and innovators shaping the future of music, technology, and creativity were gathered together in one place and encouraged attendees to explore new ideas and partnerships.



(LtoR) Jeff Miyahara (Music Producer & Executive), ☆Taku Takahashi (DJ, Producer, and m-flo) Kyary Pamyu Pamyu (Artist), Peyote Beats (Producer, ever.y inc.) Photo by YURI HASEGAWA

The panel discussion that followed was moderated by **Jeff Miyahara**, a music producer well versed in the Japanese, Korean, and U.S. music industries. Panelists included **Kyary Pamyu Pamyu**, ☆**Taku Takahashi** from m-flo, and **Peyote Beats (ever.y inc.)**, each bringing their own perspective on building careers across boarders. Their conversation centered on finding opportunities in the American market, overcoming cultural and linguistic barriers, and developing sustainable international careers.

☆Taku Takahashi spoke about his experience DJing at Anime Expo, the largest Japanese pop culture event in the United States, and shared how the opportunity opened his eyes to the strong potential for Japanese music in the American market. He noted that many people in the U.S. discover Japanese music through anime, dramas, or games, and explained that performing at these events showed him just how much enthusiasm local audiences already have. He emphasized that there are far more opportunities than many in Japan realize, and that his experiences made him confident in the possibilities for Japanese music abroad.

Kyary Pamyu Pamyu reflected on her 2012 debut music video, which was released in full on YouTube despite the fact that Japanese labels rarely posted complete videos at the time. She recalled worrying that fans might stop buying CDs, but the global response became the catalyst for her world tour.

Peyote Beats, who has recently become so immersed in Japanese music that he joked he is even “obsessed with enka,” spoke about the natural creative exchange that occurs when working with J-Pop artists. He explained that Japanese and American musical influences blend organically during collaboration and that both sides inspire each other. However, he also pointed out that language barriers remain a significant challenge for global expansion.

The December 2 live event, ***ennichi ’25 Japanese Music Experience LA***, was held in an industrial warehouse style venue overlooking downtown Los Angeles. The surrounding area was transformed into a festival-inspired space, complete with yo-yo fishing, yakitori, and takoyaki stalls, and other traditional ennichi elements that created an immersive environment. Before the concert began, a taiko performance and tuna-cutting show energized the crowd with a rare display that delighted local attendees. Fans responded enthusiastically to all performances by **Awich**, **f5ve**, **JP THE WAVY**, and **PSYCHIC FEVER**

from EXILE TRIBE, reflecting the heightened visibility of Japanese music among U.S. audiences.



f5ve Photo by YURI HASEGAWA

Opening the night was the girl group f5ve, who immediately won over the audience with upbeat lyrics and catchy pop melodies. Their strong performance and fluent English during the MC segments kept the atmosphere bright, especially among female fans. Midway through the set, the room came together during their viral track “Firetruck,” which has surpassed 6.6 million views on YouTube. Toward the end of their performance, PSYCHIC FEVER from EXILE TRIBE member TSURUGI made a surprise appearance during “Underground,” joining f5ve for a perfectly synchronized dance that lifted the excitement in the venue even higher. In total, they delivered twelve vibrant songs that showcased their rising momentum.



JP THE WAVY Photo by YURI HASEGAWA

JP THE WAVY followed with a standout set that highlighted his talent as both a rapper and a music producer. He has expanded his creative reach through collaborations with leading contemporary artist Takashi Murakami and through his strong influence as a fashion icon. His sharp delivery, charismatic verses, and the scale of his impact were immediately apparent, leaving a strong impression on the crowd. As the set neared its end, he performed his remix of “Tokyo Drift,” a track instantly recognizable to many American listeners and

deeply associated with the image of Tokyo in U.S. pop culture. The crowd erupted the moment the familiar beat dropped, elevating the energy even further.



Awich Photo by YURI HASEGAWA

Awich then took the stage, instantly drawing the audience in with the power and emotional depth that have made her one of the most important voices in Japanese hip hop. After gaining international recognition through her 2023 appearance at the Coachella Festival, she delivered a deeply expressive and dynamic performance. In her MC, she spoke candidly about her Okinawan background, her “love and hate” feelings toward America, and the grief of losing her husband. “I struggled for two years after he passed,” she said. “But I chose to rise again through music. If I am doing this, I want to be number one, and I made it happen.” Her words received an overwhelming response from the audience. The energy surged even further when Lupe Fiasco, known for topping the U.S. album charts and for his appreciation of Japanese pop culture, appeared as a surprise guest to perform “Wax On Wax Off.”



PSYCHIC FEVER from EXILE TRIBE Photo by YURI HASEGAWA

Closing the night was PSYCHIC FEVER from EXILE TRIBE, the final act of the event. Fresh off their successful first U.S. tour across six cities this past February, the group is known for music videos that consistently surpass one million views on YouTube—but their live impact far exceeded anything seen on screen. Their set moved at full speed from the opening track “SWISH DAT” into “Spark It Up,” raising the energy in the venue in an instant. Each of the seven members showcased individuality in vocals, dance, and fashion, giving the

performance a vivid sense of variety. Fans in Los Angeles were especially excited to witness their global viral hit “Just Like Dat feat. JP THE WAVY,” which has accumulated more than 300 million views on TikTok. With songs that were visually striking, vocally polished, and built for movement, the group delivered a powerful finale with “TALK TO ME NICE.”

This year’s *ennichi ’25 Japanese Music Experience LA* followed the success of *matsuri ’25* earlier in March, which featured artists including Ado and YOASOBI. While *matsuri ’25* showcased a wide range of styles, *ennichi ’25* placed emphasis on hiphop and dance pop and featured a lineup with many male performers, successfully highlighting the diversity within contemporary Japanese music. One attendee in her twenties said she came to see one artist but left with new interest in others and planned to look them up once she returned home. With the continued popularity of anime-related music, the growing influence of City Pop, and the rise of Japanese artists on global stages, audiences in the U.S. are increasingly embracing Japanese music. Events like *ennichi ’25* demonstrate that momentum is accelerating and that the path for Japanese artists abroad continues to expand.

CEIPA, established by five major Japanese music industry organizations — the Recording Industry Association of Japan, the Japan Association of Music Enterprises, the Federation of Music Producers Japan, the Music Publishers Association of Japan, and the All Japan Concert and Live Entertainment Promoters — CEIPA also organized the MUSIC AWARDS JAPAN, which took place in Kyoto, Japan, in May 2025. The 2nd MUSIC AWARDS JAPAN will be held on Saturday, June 13, 2026, at TOYOTA ARENA TOKYO.
For additional information about MUSIC AWARDS JAPAN, please visit www.musicawardsjapan.com.

CEIPA × TOYOTA GROUP “MUSIC WAY PROJECT”
The market for entertainment content is expanding with lifestyle changes brought on by the COVID-19 pandemic and the rise of the streaming business, and Japanese culture is capturing international attention. As Japanese content continues to excite people around the world, CEIPA and the TOYOTA GROUP will co-create a pathway for young people who are pioneering the future of Japanese music to drive the fundamental globalization and sustainable growth of Japanese music: the MUSIC WAY PROJECT. The MUSIC WAY PROJECT will provide opportunities for young talent to thrive and make a greater impact under the slogan “Japanese music drives the world.”

JETRO is organized and managed by the Ministry of Economy, Trade and Industry (METI), a ministry of the Japanese government that focuses on economic and industrial development through entertainment, innovation, technology, and foreign investment. JETRO currently maintains 76 offices overseas in 50 countries and 48 offices in Japan, including the Tokyo and Osaka headquarters. For additional info, please visit www.jetro.go.jp/usa/about.html.









在ロサンゼルス日本国総領事館
CONSULATE GENERAL OF JAPAN
LOS ANGELES







ennichi'25
Japanese Music Industry Mixer LA

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JETRO Los Angeles

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