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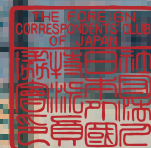
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Japan's rotten borough

A report from bureaucratic heaven

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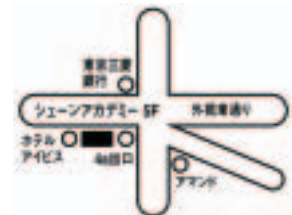


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ANDRONIKI CHRISTODOULOU

Taeko Teramae, a Hiroshima A-bomb survivor, sits on a riverbank inside the Peace Memorial Park, in front of the remains of the A-bomb Dome. On August 6, 1945, she was in her third year at Shintoku girls' high school, and was engaged in the telephone exchange service as a mobilized student at the Hiroshima Central Telephone Office. She was at work when the bomb fell and was badly injured by pieces of broken glass that cut her face and caused her to lose the sight in her right eye. She survived by swimming across a river to a safer area with the help of one of her teachers, who later died. She is among several survivors who tell their stories to visitors to the Hiroshima Peace Memorial Museum.

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A PLACE FOR SUKIYAKI
Chin-ya
 SINCE 1880

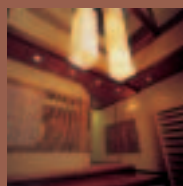


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GREETINGS | FROM THE EDITOR



Physical proof has finally appeared of plans to refurbish part of the club's 20th floor. Regular members who file from the workroom and occasionally pop into the main bar to reward themselves with a swift lemonade will soon be able to sup at a freestanding counter, now under construction where those dusty old desktop PCs used to sit. The new design will open up a dark corner of the main bar, although FCCJ hacks fond of plotting on the sofa nextdoor to the anteroom will have to lower their voices even further.

Few of us will lament the passing of the storeroom in front of the main bar, which is due to be cleared out and turned into a television interview room and a space where members can read through papers and magazines while nursing their first cappuccino of the day.

Potentially the most significant change on the 20th floor would require the least physical effort. Several people have complained about the plumes of cigarette smoke that fill the reception area, particularly before and after big press conferences. It is unpleasant for non-smokers, and a health hazard for the reception staff, and has prompted calls for a ban on smoking in that area of the club. As a smoker, I have to admit that I have contributed to the toxic fog. I promise to change my ways.

If you have views on this or any other issue, or want to contribute words or pictures to the Number One Shimbun, feel free to contact me at justin.mccurry@guardian.co.uk.

Justin McCurry

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ERIC JOHNSTON is deputy editor in the *Japan Times* Osaka bureau and a 17 year-resident of Japan. The only foreign member of the Osaka city press club, Eric has written two monographs on the abduction of Japanese nationals by North Korea. His book on Japan's nuclear power industry will be published later this year.

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LEO LEWIS joined *The Times* as a Tokyo correspondent after a spell as a business and economics reporter for the *Independent* in London. He has covered business stories in over 20 countries, including Ghana and Bermuda. His early work in journalism included a period as a cub reporter on the *Liverpool Echo*, where he was chief judge in the paper's prestigious Christmas "Best Decorated House" competition.

HANS VAN DER LUGT is correspondent for the Dutch newspaper *NRC Handelsblad*. He spent several years in the Kansai region as a student of this country before coming to Tokyo as a correspondent in 1995. Van der Lugt is a former FCCJ president. He has written two books on Korea and Japan for a Dutch research institute, published in 2001 and 2003 respectively.

LUCY CONGER has covered Latin American affairs for the past 20 years, specializing in economic reporting. Based in Mexico City, she writes for the *Institutional Investor* magazine and other publications. Her early years were spent in Oak Ridge, Tennessee, a nuclear research center. She is also a keen student of salsa.

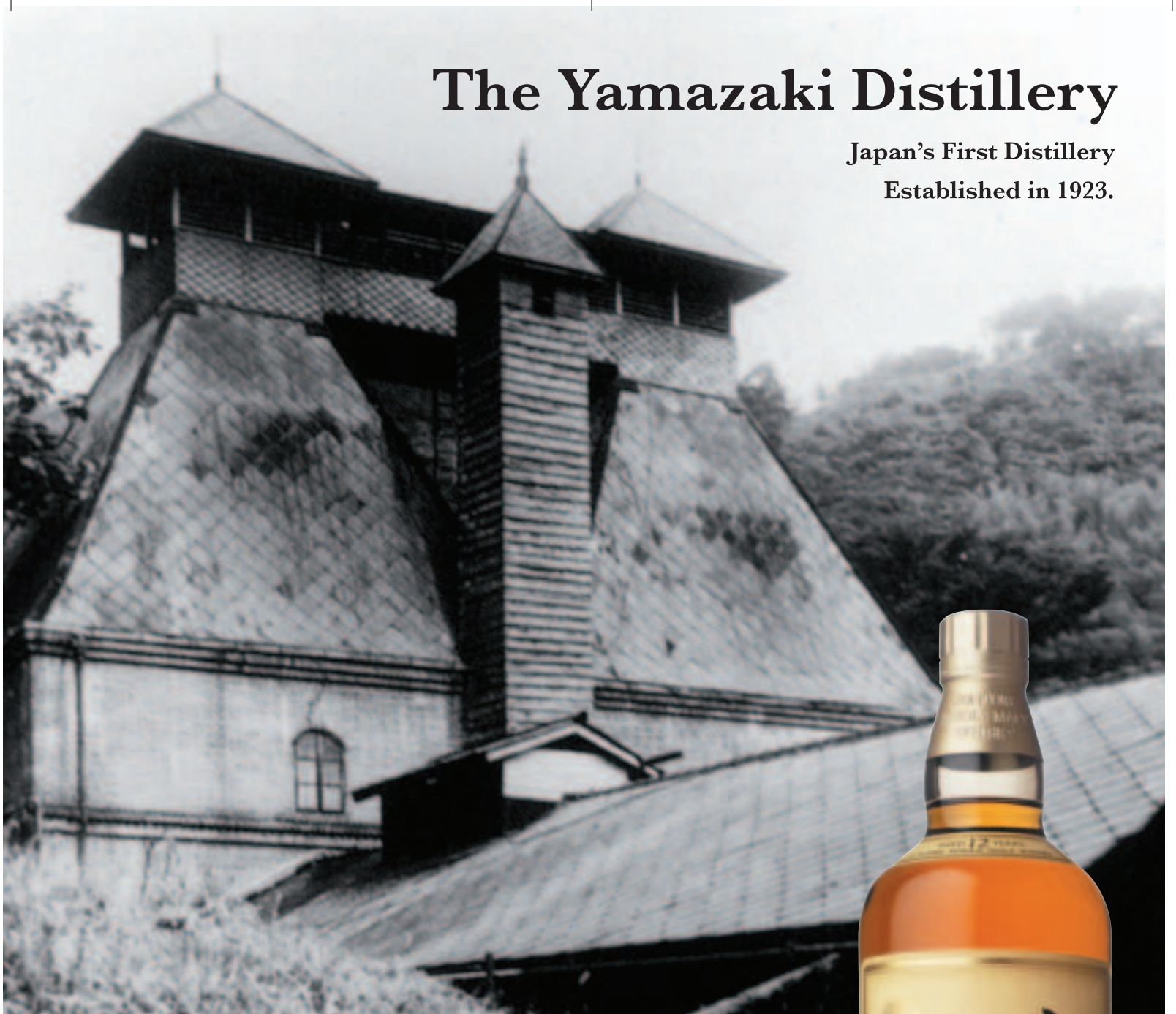
ANDRONIKI CHRISTODOULOU, a greek photojournalist, has focused on documentary and portrait photography since 1995. Her photographs have appeared in high-profile Greek magazines such as *Epsilon* and *Kapa* as well as British publications such as *The Guardian*. In 2004, she worked as an accredited photographer for the Athens Olympic Games Organizing Committee. Her works are featured in *Greek Photojournalists*, published in 2002, and *Olympic Torch Relay*, published in 2004. She has a bachelor's degree in photography from the Technical Education Institution of Athens and a postgraduate diploma in photojournalism from the London College of Printing. (www.androniki.com)

GABRIELLE KENNEDY is a freelance writer and has been based in Tokyo since 1998. She regularly contributes feature articles to magazines and newspapers on women, culture, art and society. Her first book *A Guide to Speech Making*, was published last year and should be followed up soon with a 'real' book.

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In the spring of 1989 I met a man who, in but a brief chat, exuded a wealth of journalism experience, a passion for a good story and joke, as well as an intimate connection to the Foreign Correspondents' Club of Japan that would ultimately open doors for years to come.

He was a heroic figure, cut from overseas posts in Korea, the Philippines and all of Asia's hot spots. Occasionally irascible but usually in the right, he wielded the bat of the world's greatest profession with a tight grip and often swung for the fences.

Unfortunately, I can't remember that guy's name now. But sitting next to him, having a beer in the Shimbun Alley Bar, was one Patrick J. Killen.

Pat, happily ensconced now in Texas with wife and daughter, has been my ticket to ride in journalism and at the club since meeting on the softball fields of Tama more than 15 years ago. Acting as what is now called a "mentor", or what not long ago was referred to simply as coach, he offered his time, counsel and bad habits to a willing novice.

After writing a recommendation for my graduate school application — one he claimed no one read as I was accepted — Pat noted that a journalism degree was a guarantee of nothing, but would offer training and contacts that may prove invaluable later.

Not surprisingly, upon graduation the first job I landed on return to Japan was working with him at the *Yomiuri*, which



provided daily insights into the craft as well as Pat's sleeping patterns. This was gained by waiting for the unmistakable pounding of the space bar on the old Wang word processor as Pat's nose fell on the key in a post-lunch narcoleptic stupor.

Over the years as jobs changed, Pat offered many introductions, notably to old friends like the late Ed Neilan and Day Inoshita, as well asides on the political machinations of the FCCJ.

At his farewell party in 2004, when he received Life Member status for service to the club, Pat offered wisdom that still resonates:

"Dan, the check is yours."

No, actually he said his greatest hope for the club was that it would become a friendlier place, and to that end and in his spirit we are expanding the club's Scholarship Committee to take on a young journalist mentoring brief.

Under co-chairs Yukari Iwatani Kane and Alan Brender, the aim is to foster the best in a generation of young professionals and university students through a club outreach program.

Yukari and Alan have many great ideas on how this can be achieved, such as mentoring, seminars and internships, but they would welcome your thoughts and energy to indeed make the club a friendlier place.

Pat may have left us with the check, but it is up to us to provide a new team of coaches.



Tomofumi Murakami, M.D., PhD.

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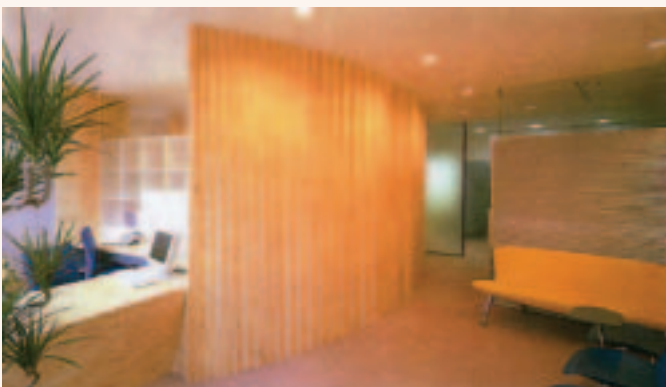
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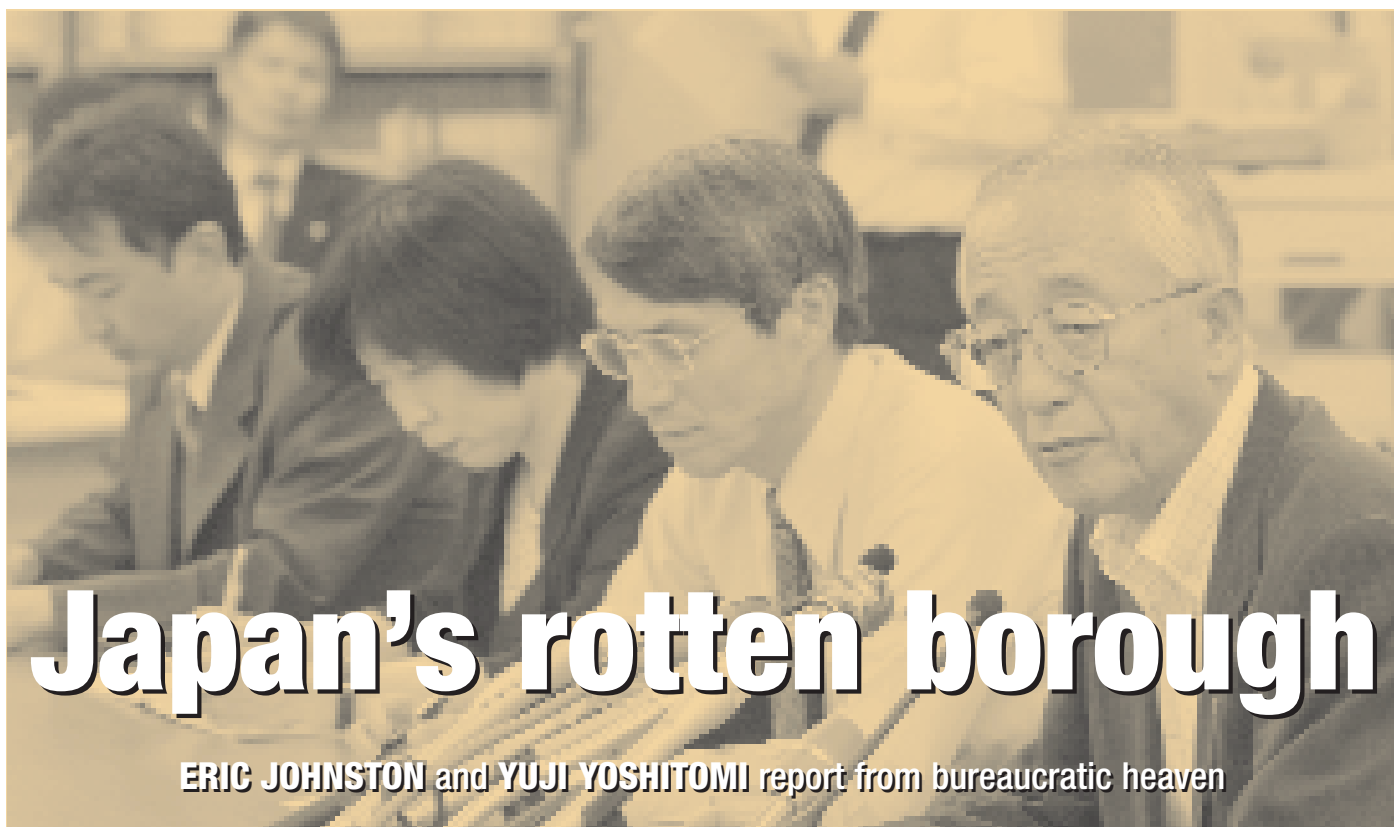
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COVER STORY | JAPAN'S ROTTEN BOROUGH



Japan's rotten borough

ERIC JOHNSTON and YUJI YOSHITOMI report from bureaucratic heaven

YOMIURI PHOTO

Two decades ago, Osaka was one of the wealthiest municipalities in Japan

Kagoshima may be famous nationwide for its pork, but when it comes to swine of the political and financial persuasions, Kagoshima now has to make room at the trough for the snouts of Osaka City bureaucrats and politicians.

Although tales of wasteful public works and corruption are old news, the city's stubborn refusal to acknowledge, until far too late, that anything was amiss, has turned Osaka — long Japan's only serious financial and economic rival to Tokyo — into a joke as lame as the babbling nonsense that passes for comedy at Yoshimoto Kogyo. Huge debts, failed third-sector projects, and tax money spent on suits for bureaucrats are just some of the recent headlines. But no one is laughing.

Today's problems began in the 1980s. Then, there was enough tax income, especially corporate tax income, to keep the city in the black. But the Osaka business community was dissatisfied with what it felt was an outdated municipal infrastructure. Like all Japanese cities, Osaka's main business hubs were overcrowded. Municipal services in the main districts of Umeda and Shinsaibashi, as well as Kyobashi, were quite good. Yet city politi-

cians and bureaucrats found themselves under attack for being stingy when it came to providing for the outlying areas.

It was also the beginning of the bubble economy era, and banks were eager to lend cheaply and with little thought of return on investment. So Osaka decided the time was right to begin joint public/private development of its bay area. Two huge manmade islands in Osaka Bay were built, including one where raw garbage was used as a landfill. And two beautiful new buildings were opened along the waterfront: the Asian Trade Center and World Trade Center. These were designed, city bureaucrats said, to house all of the foreign businesses that would flock to Osaka after Kansai International Airport opened in 1994.

Yet even as the dreams of municipal bureaucrats and the construction industry were being realized, dissenting voices, especially in the foreign business community, were warning Osaka that its plans were unrealistic. But they were ignored.

Today, it has debts of over five trillion yen and is

Yet for the bureaucrats and

In 1994, the mayor of Osaka resigned to take responsibility for a minor financial scandal. With his exit, Osaka businesses that had pushed for grandiose projects decided they now needed someone who shared their philosophy of the more extravagant the better.

Enter Takafumi Isomura. An economist by training, Isomura was, mentally speaking, still living in the 1960s. Not the swinging 60s, but the build-your-way-to-economic-prosperity 60s that Japan had embraced. Isomura was vice-mayor and politically ambitious. He campaigned for huge public-private projects, fiercely defended municipal bureaucrats from all outside criticism, and showed no interest in either social welfare issues or transparent accounting standards. For Osaka's business community, he was the obvious choice for mayor.

Less than 30 percent of the electorate

COVER STORY | JAPAN'S ROTTEN BOROUGH

showed up to vote in the 1995 election. But it was enough to put Isomura in office. One of his first acts was to announce that Osaka would press ahead with a series of expenditures, including a bid for the 2008 Olympics. This would mean even more tax money allotted for sports facilities and related transportation infrastructure.

The latter half of the 1990s saw the city's finances plunge deep into the red, as the pessimists' dire predications began coming true. Smaller businesses, and a few large ones, were leaving. The number of homeless swelled to over 10,000, twice that of Tokyo in a city one-third the size. Osaka's streets were, statistically, the most crime-ridden in the country, and the unemployment and bankruptcy rates were skyrocketing. Safe in city hall, politicians and bureaucrats, aided and abetted by the business mandarins at Sumitomo Metals, UFJ, and Kansai Electric Power

Company, poured money into public sector projects and the Olympic bid, convinced that to make money,

the beginning of the end. Between 2001 and 2003, he stumbled through the last two years of his second term still in denial about the problems and still urging the city to spend money it didn't have. In response to a question on a rumoured additional 700 million yen Osaka was planning to pump into the USJ theme park, Isomura said he didn't follow such "trivial" amounts of money. By now, though, his backers in the business community had had enough of him. With all of the other financial problems, it was time for a change. Isomura, under pressure, decided not to run for a third term in 2003, retiring instead to an honorary position at a third-rate university in the wilds of Nara Prefecture.

His successor was Junichi Seki, also a former vice-mayor. But, unlike Isomura, Seki understood that economics was supposed to serve society, and not the other way around. By early 2005, though, Seki had little to show for his efforts at reform. The World Trade Center and the Asian Trade Center were bankrupt. USJ was in the red and the city's mood was still pessimistic. Many in the bureaucracy opposed Seki's attempts at reform. It was in this atmosphere that a scandal that is still rocking the city broke open.

to the surprise of many reporters, and the general public, it was learned that Osaka city politicians were living quite well despite the financial crisis. In addition to their eight-figure salaries, they also got an average of 600,000 yen per month in "policy research funds." This money was to be used for buying whatever reference materials were needed when considering new legislation. However, a lot of people wondered why a city politician needed so much money when a member of the national Diet often only got 700,000 yen a month in similar funds.

On May 30th, in response to the various scandals, Seki announced that if Osaka did not restructure itself, it would "disappear" in 20 years. On June 14th, the citizens' watchdog group Mihariban, which, far more than the local media, had been pursuing these incidents of malfeasance, filed a suit against the city with the Osaka District Court seeking the return of 18.4 billion yen that was spent on designer suits and in other ways they claimed were illegal.

As the *Number One Shimbun* went to press, these scandals had taken a back seat to further news of Osaka's deeper financial problems. On June 29th, it was

in Japan.

is facing bankruptcy.

and politicians, the party is not over, as recent revelations have shown.

they first had to spend it.

Unfortunately, that only works if you have competent managers. By 2001, noted Japanese business gurus such as Kenichi Ohmae were blasting Osaka's "festival economics" mentality that ignored economic fundamentals and marketing principles in favor of huge, flashy projects. *The Economist* magazine described the city's management of the nearly empty World Trade and Asian Trade centers as "shoddy." And the International Olympic Committee, upon visiting Osaka in the winter of 2001, discovered that the bureaucrats were shading the truth about the city's precarious financial position. They had harsh words of criticism before unceremoniously kicking Osaka out in the first round of voting for the 2008 Olympics venue.

For Isomura, the IOC assessment was

On April 14th, an item appeared in the local press about the Osaka National Tax Agency's investigation into tax money being spent on suits for city employees. Over a five-year period between 1999 and 2004, Osaka spent nearly 2.5 billion yen to give employees suits. A few days later, it was revealed that 6,300 city bureaucrats — a tenth of the workforce — had been paid for overtime they never completed.

The scandals and arguments over the use of money for suits continued, and the revelations grew. More falsified overtime records were found, and it was discovered that city bureaucrats and politicians had been given special badges inlaid with rare gems after a certain number of years of service. The badges were worth an average of 25,000 yen.

The media began poking around to see what else they could uncover. Much

learned that Goldman Sachs was to become the biggest shareholder in USJ, and that it would buy 20 billion yen of the 25 billion yen's worth of new shares the park would soon sell. USJ's cumulative debt stood at 31.6 billion yen as of FY2004.

Osaka's structural problems run deep, are decades old, and are the fault of irresponsible politicians and bureaucrats, greedy senior business leaders who ignored basic economic principles, and an apathetic citizenry that didn't seriously press their public officials to be accountable until it was too late. Osaka bureaucrats may now find themselves denounced as pigs at the trough, but history shows that several generations of swine have gone before them. ■

(page 8 photo) Junichi Seki, the mayor of Osaka, at a press conference reporting the results of research on "yami" work (illegally paid union-only workers)

FEATURE | JOHNNY BE BAD



Johnny be BAD

**The Japanese media continues to treat the country's
biggest talent agency with kid gloves**

BY DAVID MCNEILL

ROKUSAISHA

Take a famous public figure, a man behind some of the biggest pop successes of the last four decades, put him at the center of a court case involving allegations of pedophilia; add lurid stories of drug abuse and tear-stained testimony by his now grown-up charges.

A cynical editor might pray for a story like that to land on his desk; few could afford to ignore it, as the Michael Jackson mediathon made all too clear. But ignore it is precisely what many editors appear to have done to a similar story involving Japanese talent *impresario* Johnny Kitagawa.

After years of innuendo about the founder of Johnny's and Associates, the talent agency that has kick-started the

careers of some of Japan's best known pop acts, *Shukan Bunshun* finally bit the bullet in 1999 with a dramatic *J'accuse*: a series of articles accusing Kitagawa of systematically abusing young boys.

Based on interviews with about 100 industry insiders, including 12 of Kitagawa's former charges, the story was mostly ignored by television but detonated like an underground explosion in the sealed world of Japanese entertainment, and Kitagawa predictably sued publishers *Bungei Shunju*.

Despite the testimony of two of the 12 victims, the Tokyo District Court ruled in his favor, ordering the publisher to pay 8.8 million yen in damages to

Kitagawa and Johnny's in 2002. But in July 2003, the Tokyo High Court overturned this decision and concluded the abuse charges were "true."

"The agency failed to counter-argue the allegations in the detailed testimony of the victimized youths," said the presiding judge, Hidekazu Yazaki.

Elsewhere, a similar ruling by a top court against a major figure like Kitagawa might have been headline news; here, it barely caused a blip on the media radar. "There was some sort of problem at Johnny's a few years back, but they quickly sorted it out," says Tamon Andrew Niwa, a producer with TBS. "As a producer I'm not interested in rumors of sex scandals. It doesn't concern



AKIKO MIYAKE

(page 10) Johnny Kitagawa. (page 10-11 spread) Newsweek 8th June 2005

people like us who make programs.”

The media blackout was the result, say those involved, of the symbiotic relationship Japan’s talent agencies enjoy with much of the broadcasting and print industry here, and *Bungei* is still furious. “We completely won our case but television news ignored the judgment because they feared their talent would be withdrawn,” says Hitoshi Fujiwara, who manages the company’s legal affairs department. “Even magazines failed to follow up what we wrote. It took a lot of courage for the victims to testify. The rape of children is not something that should be overlooked.”

Two years later, Kitagawa still sits atop the entertainment industry like Zeus on

a strip-lit Mt. Olympus. Johnny’s top groups SMAP, TOKIO, Kinki Kids and V6 sprinkle the pop charts, dominate television ratings and help sell everything from tea to internet connections; its clients appear annually in over 30 television programs and at least 40 commercials. And Johnny’s still receives thousands of resumes from budding young talent, some as young as five years old.

Many television producers say the Japanese entertainment industry could not function without him. Niwa, in a typical industry comment, says: “Johnny’s is like old-fashioned Kabuki: their stars can sing and dance, they’re well mannered, remember their lines and are never late. They run a tight ship. If some-

one quits Johnny’s, I always assume there must have been a problem with that performer because it is so professional. They do things properly.”

Others are less charitable. “The influence of Johnny’s and the other talent agencies is enormous,” says Toshiyasu Matsuoka, president of Rokusaisha publishers, one of the few that will openly criticize Kitagawa. “They almost monopolize public broadcasting. And they are so powerful that they can change the content of television programs.”

These are serious charges, but try getting Johnny’s to answer them. The agency he runs is notoriously secretive, Kitagawa refuses interviews (including requests for this article) and the dearth of information

FEATURE | JOHNNY BE BAD

is compounded by a big media that shuns confrontation with an organization it depends on to supply stars.

The inevitable result is rumor and speculation — much of it aired in the weekly and monthly press — and the emergence of two separate camps: television producers and executives close to the golden goose who cannot praise the agency enough, and journalists, disgruntled ex-talent and former producers who blame it for much that is rotten in Japanese entertainment.

Now in his seventies, Kitagawa still supervises the spotting and nurturing of new talent, while his tough sister Mary takes care of day-to-day business. Years of practice have given Kitagawa a connoisseur's eye for potential male stars and he personally peruses the thousands of resumes sent every year, usually opting for boys of 11 or 12.

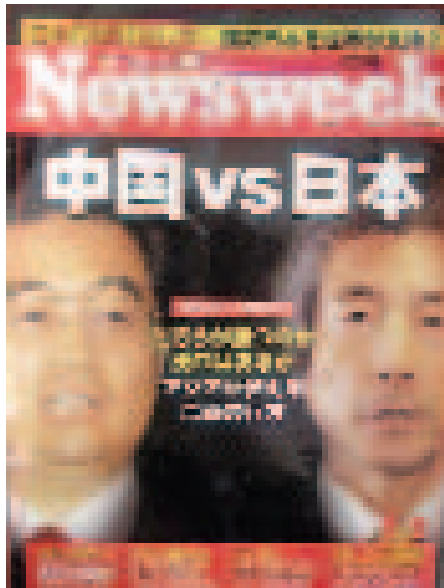
He seldom switches his talent radar off, says one ex-star, who preferred to remain anonymous: "I was getting my hair cut in a salon and Mr. Kitagawa was two chairs down. He overheard me talking about one of his artists and afterward came up and asked me if I was interested in a career in entertainment. And that was it — I was scouted."

Once inside, the boys are molded for stardom. New recruits are taught how to dress, walk, dance, sing and speak in front of the cameras, to convincingly wield swords and remember dialogue for the period dramas that are a TV staple in Japan especially on NHK. "They're very strict with a rigid *senpai-kohai* structure, which really suits the period dramas we make," says senior NHK producer Koji Yoshikawa.

Hundreds of new recruits will be tapped on the shoulder and told not to come back before the agency settles down with a small crew of promising newcomers, personally groomed by Kitagawa. The image of a leering old sexual predator is not quite right, or at least not the whole story; many of his ex-stars speak with affection, even love, for a man they describe as a complex blend of friend, relative and lover.

"For me he was a big brother figure," says the former star. "I could talk to him about anything and he had a young

heart. He would give me advice: 'don't hang with rough kids or your image will suffer.' He is very affectionate, nuzzling, touching a lot, but nothing ever happened to me. But then I don't think physically I was his type. I was 15 and he prefers the bodies of younger boys, 11 and 12. And my home was in Tokyo so I left at night, but boys from the country stayed over."



Newsweek's June 8 issue is one of very few Japanese-language publications to have run in depth stories on Johnny Kitagawa.

Illicit sex is one part of the complex cocktail that seems to stoke Johnny's creative boilers; another is money. Contracts are not discussed until debuts are made and lawyers are never involved, so who earns what is a perennially touchy subject. "When I was working I would talk to talent from other agencies and they would tell me what they were getting paid," says the ex-star. "I would ask myself, 'Hey, why is it 30 percent for me and 70 percent for the agency?'"

According to industry watcher Masaaki Hiruma, popular teenagers earn around one million yen a month, but the handful of top stars who are constantly rotated in television dramas and specials earn a lot more. Television work itself is not that lucrative: a drama series typically pays around three to five million yen an hour of broadcast time to its top star, and prestigious channels such as NHK pay far less. But the television work is a shop window for concerts, records and lucrative advertising work; SMAP are estimated to earn around 120 million

yen to 150 million yen per ad.

The years of expensive grooming and this heavy dependency on advertising means scandal can be disastrous and is ruthlessly snuffed out. "If the Wide Shows or magazines publicize a scandal involving the talent agencies they will stop their acts from cooperating with them," says TBS' Niwa. "So they have the television companies by the short hairs. This is not just the agencies, this is Japanese culture. It's like politics or the Yakuza: if you screw us we'll screw you."

When SMAP member Goro Inagaki was caught a few years back in a minor hit-and-run traffic accident in Shibuya, the agency successfully leaned on television networks not to use the career-killing tag *yogisha* (suspect); after a rash of cancelled contracts and a few months in hiding, Inagaki was back.

Defunct muckraking magazine *Uwasa no Shinso* carried an interview a few years ago with a young girlfriend of SMAP member Masahiro Nakai, who said she had become pregnant with his child. According to the magazine, she was told to abort the baby and offered money by the group's management; she angrily severed ties and told her story instead.

Low-grade stuff certainly, but it is the smothering of the *Bungei* verdict which has convinced critics that Johnny's is too powerful. "It was pretty awful treatment [by the media]," says journalist Hiroaki Tsunematsu, who claims the men were offered money and offers of entertainment work to drop their lawsuits. "Money is what keeps a lid on scandals. Everybody is happy."

Does it matter? Not, apparently, to Japanese audiences, who spend an average of just over five hours a day in front of the tube, according to the annual Eurodata television study — two hours more than the world average. Some wonder, though, would star-struck mums be as keen to keep this industry supplied with young talent if the 2003 verdict was better known. "These kids want to join Johnny's and become famous because they see other stars on television," says *Bungei's* Fujiwara. "Johnny's knows this and uses it. That's what's disturbing." ■

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FEATURE | JAPANESE TELEVISION DRAMA

The Ten Commandments of Japanese television drama

BY LEO LEWIS



JUJI PRESS LIMITED

Slow Dance press conference (left) and *Densha Otaku* (right), two popular Japanese television dramas

There are some writing jobs in this world that require wit, energy, flair and originality. There are others that draw on a precise and uncompromising observation of the human condition, or that chip away at the concrete foundations of what we thought we knew about the world. There are other jobs still that force the writer to “go native” for a period of time — living with, and learning from the experiences, trials, hopes and fears of the real people that will eventually become protagonists in the evolving fiction.

There is a world, however, where not a single one of these artistic qualities is required. At all. In the celebrity-obsessed sausage machine of Japanese television drama, the last thing you want is some creative hole in the warm blanket of tried-and-tested mediocrity. That sort of outrageous subversion would put the viewers right off their natto, and put the all-important *burando suponsaa* off their lucrative support for these hour-long brushes with the banal.

The plots follow utterly immutable lines of development; they are predictable from the first five minutes of the first episode, but are drawn out to fill weeks of screen-time. There are crude, sandbag-smashed-over-the-head moments of

emotional manipulation, a catchy tune that invariably spends the ten weeks that the drama is on television in the top-ten of the pop charts, and at least one celebrity for viewers of both genders to drool over.

And it is all because of the spectacular force of the Ten Commandments. At some point in the dim mists of time (and if we are honest it was probably the 1980s), the drama-makers of Asahi, NHK, Fuji and TBS must have gathered at some secret holy spot — a place sacred to the television industry, but hidden from the prying eyes of the rest of us where The Rules are handed down. It was in this same Japanese spot, by the way, that it was decided many moons ago that hitting people over the head with the flat of one’s hand was hilariously, eye-wateringly, gut-bustingly funny.

At any rate, the assembled scions of Japanese drama were presented at that time with two slabs of stone, each inscribed with five commandments. Follow these, said a mighty, booming voice from the twin deities Dentsu-Hakuhodo, and the viewing public will be your friends forever.

Do not ask how or why, but the *Number One Shimibun* has obtained these two slabs, and, for the first time,

can reveal the Ten Commandments of Japanese television drama.



Thou shalt, without fail, include a cute but somehow troubled small child and weave their plight unconvincingly into the plot for the sake of cheap emotion. An orphan is advised, but optional. The child may be of either sex, but will invariably be attached to a fuzzy blanket/stuffed toy/plastic animal. The child will, at various stages of the drama, be both the cause of intense despair and trouble for the chief protagonists (possibly by going missing), but eventually emerge as a beacon of hope and the triumph of the human spirit. The child shall use baby words like “bu-bu” for car and “anyo” for foot, to evoke an extra level of adorability.



Thou shalt include, without fail, a scene where one of the principal female protagonists gets hopelessly drunk without visibly drinking much. An *izakaya* is a favoured location for this *sine qua non* scene. It is critical that no matter how central the *izakaya* is in town, the only other customers will either a) not be there at all, or b) leave within moments

of the important characters' arrival. The drunkenness will always be excruciatingly over-acted (wild swaying, awkward slurring of words, perhaps a broken bottle or two) and culminate in a scene where she a) lets slip that she has feelings for her boss, or b) takes her high-heeled shoes off to totter home barefoot, or c) bursts into uncontrollable tears.

Hangovers will be over-acted to the same degree, but miraculously disappear on the second occasion that the same woman appears in the same day. The general rule for dramatic drinking is that virtually every major character will gather in the same bar every day after work, with no definable impact on plot progression or character development.

III Thou shalt, without fail, craft a scene in which the hero is forced to make a speech (either to a woman he loves or to a fatherly *sempai* figure) in the pouring rain. The scene should take place at night, to underline the ferocity of this battle with the elements. This rain must be the stuff of tremendous typhoons, rather than weedy April showers. He will never have an umbrella and pretend not to notice he is being drenched, so intense is his spirit of *gaman*, and his need to communicate his message of devotion. There must, without fail, be at least three close-up shots of the hero's face, in which torrents of rainwater can clearly be seen flooding over his chiseled jaw/cheek-bones.

IV Thou shalt, at some point, cause a new character to arrive from the hero/heroine's *furusato* (usually Ehime, or somewhere similar) bearing either a fearsome secret buried deep in the past or some pillar-of-salt piece of wisdom that rescues the hero from emotional oblivion. This character will always speak with a strong regional accent which, strangely, the hero himself has no trace of. The mystery man from Ehime will generally wear clothes that mark him out from the others (for example, a monocle/green waistcoat/battered trilby) and could very well have a beard.

V Thou shalt ensure that the hero will only express true love for the girl he has been destined to end up with all along in the final episode. On at least three previous occasions, he must be seen to try to express his feelings, but ultimately be thwarted by a) his own stammering attack of nerves and lack of confidence, or b) some external event such as a forest fire/plane crash/flood or, c) the chance sighting of the object of his desire apparently flirting with a perceived rival to her hand. This will eventually be revealed as a harmless event, with an entirely innocent explanation.

The hero must previously have had a disastrous fling with the "wrong" woman, while the viewers have known who the "right" woman is since the first minute of the first episode.

Unmarried women over the age of 30 are invariably to be treated as tragicomic figures destined to be unlucky in love and die alone.

THOU SHALT ENSURE THAT THE HERO WILL ALWAYS LIVE IN AN APARTMENT THAT IS PRODIGIOUSLY OVERSIZED AND INAPPROPRIATE TO HIS APPARENT INCOME

VI Thou shalt ensure that any hero employed in any sport or remotely physically demanding profession will suffer a near-crippling injury around three-quarters of the way through the series, but will always recover to end the final episode in a blaze of glory. During his period of heroic incapacitation, the hero will be nursed back to health by the "right" girl, during which time she realises she has feelings for him. He will also receive a visit from the "wrong" girl during his convalescence, during which the "right" girl will walk in and jump to all the wrong conclusions.

VII Thou shalt ensure that the hero will always live in an apartment that is prodigiously oversized and inappropriate to his apparent income. This is often

explained offhand by script devices such as letting it slip that his father is chairman of a large corporation, or (more recently) that he is a skilled day trader in his spare time.

Any company involved in television drama must be staffed by a mixture of blundering but enthusiastic youngsters and past-it old hands, which will in the final episode triumph over a large, ruthless corporation that is run either by a relative or nemesis of the hero. This is achieved primarily by working around the clock for several days.

VIII Thou shalt fill, on at least one occasion in each episode, a lack of dramatic tension in the script by including a scene in which the hero runs to meetings (usually in adverse weather conditions, principally blazing summer heat) clutching a briefcase full of papers while the theme song is cranked up high on the soundtrack. Slow-motion is desirable, though not essential. Scenes of this sort are best located in areas of major cities that have enjoyed some recent revival, fame or notoriety (eg, Odaiba, Osaka dockland).

IX Thou shalt ensure that in any scene that depends entirely on dialogue, protagonists never actually talk at each other. In conversations between two characters, one always has his/her back turned and is talking into the middle distance. Other activities that can be performed to avoid eye contact during critical discussions are: mending a car, performing a menial household task, clipping a bonsai tree or (in the case of a child) playing a video game.

X Thou shalt cast the celebrity stars of the drama in advertisements that have absolutely nothing to do with their character in the drama. Eg: struggling mother, wronged by hostess-loving husband, spends most of her scenes in agonising despair, but in the commercial breaks can be seen cheerfully plugging air fresheners / car insurance with the broadest grin imaginable. ■

FEATURE | OHMYNEWS

How OhmyNews changed the media landscape

BY HANS VAN DER LUGT

Sorry folks, but journalism is not a specialized profession. A recent visit to a conference on journalism in South Korea, organized by the Internet publication *OhmyNews*, did nothing for this journalist's self esteem.

"Every citizen is a reporter," was the conference's slogan as "citizen reporters" and media specialists from around the world gathered to discuss the future of our craft. For a detailed look at what was said, visit *OhmyNews*'s English-language site at <http://english.ohmynews.com/index.asp>.

OhmyNews is well known at the FCCJ for the trouble it caused one of our members, Fred Varcoe, who at the time was working at *The Japan Times*. *The Japan Times* sacked Varcoe after *OhmyNews* attacked an article of his about the South Korean capital, Seoul. Regardless of the merits of that particular case (and in my humble view *The Japan Times* was more to blame than *OhmyNews*), there is no escaping the fact that *OhmyNews* has attracted worldwide attention with its revolutionary methods and format.

It is worth noting that *OhmyNews* has turned into an example for Japanese reporters who are struggling to change the media landscape in their country. Freelance journalist Yu Terasawa, was in Seoul to hear how *OhmyNews* took on, and beat, a similarly exclusive system in South Korea.

OhmyNews went to court for permission to gain access to press conferences concerning the new airport that was about to be opened in Incheon. And they won. The organization then scored another big victory after the incoming South Korean president, Roh Moo-hyun, decided to give his first exclusive interview to *OhmyNews*, a popular site among young voters, so ending the closed system at the Blue House. It wasn't long before the entire South Korean press club system withered and died.

OhmyNews's approach differed from that which Terasawa had already adopted in his dealings with the Tokyo

district court. He quickly got the message, however, and copied the organization's tactics, demanding access to press conferences given by the National Police Agency. His area of expertise is, after all, police corruption. The case was still being heard when the *Number One Shimbum* went to press.

The example of *OhmyNews* has also inspired a former *Asahi Shimbum* reporter, Ken Takeuchi, to establish a Japanese version, *Janjan* (www.janjan.jp). The site, though, is not nearly as successful as its Korean counterpart. During an uninspired speech at the conference, Takeuchi tried to explain this away with references to a natural Japanese preference for harmony. A Korean reporter living in Japan countered, however, that *Janjan* had struggled to make waves because it did not carry enough breaking news. What is clear is that Takeuchi has failed, so far, to build up a loyal following of the kind enjoyed by *OhmyNews*.

OhmyNews is not just a news medium; it is a social movement.

"This day will enter the history books as the first step of citizen-reporters worldwide in the name of international solidarity," *OhmyNews*'s founder, Oh Yeon-ho, said in his welcome speech. "We have come together here to share what we can do for a better world."

The advent of *OhmyNews* is part of the rise of what in South Korea is known as the '386 generation' — the voters who gave Roh the presidency. Its members were born in the 60s, took to the streets as students to end military dictatorship in the 80s, and are now in their 30s and 40s. This kind of activism has created a strong civil society in South Korea. People no longer want to listen solely to officially sanctioned news from the established media, who supported earlier dictatorships. It is quite the opposite of what we see here in Japan, where newspapers are spoon-fed information by the government who still control the news.

OhmyNews does employ professional reporters, but most of the articles

are written by regular citizens, such as housewives, businessmen and academics. Readers are able to respond immediately to articles and can even pay their favourite writers a token amount online.

As Clyde Bentley, a professor at the School of Journalism of the University of Missouri, said during the conference, *OhmyNews* has changed journalism from "reporting a story to sharing a story." Now, a businessman can write a piece for *OhmyNews* explaining how economic policy is affecting his livelihood, rather than wait to be quoted by a conventional journalist.

OhmyNews inspired Bentley and his university to set up *My Missourian* (www.mymissourian.com), which is run by Missouri students. In explaining the appeal of the new organ, Bentley quoted one of his students: "I have seen newspapers spend thousands of dollars annually to determine what readers expect. Few of their findings, however, are ever implemented. The greatest benefit of what we have done at *My Missourian* is that we have given newsroom leaders an inexpensive and effective way to give readers what they truly want."

This influence goes beyond the issue of whether readers want more or less entertainment news in their newspapers. "US journalism is in big trouble," said Jeremy Iggers of the *Minneapolis Star Tribune*. "TV journalism doesn't exist anymore, and newspapers are in trouble because they're losing young readers; papers are turning away from civic journalism. Internet journalism can be the savior of journalism. Bloggers, etcetera, have done a lot to check the facts of other media and have established a reputation."

Comments such as that do not mean, however, that internet journalism is free of problems of accuracy. Indeed many taking part in the Seoul conference warned that, to be taken seriously, internet journalism, like its traditional rival, should never give up the quest for accuracy and high standards of reporting. ■

PHOTO BY AKIKO MIYAKE

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今日の欧米諸外国の認識では歯周病と全身疾病の因果関係が深いとされ、その因果関係の解明研究が急ピッチで進められています。口中の細菌繁殖を予防するには、歯肉を健康に保つことが肝要です。つまり歯肉の治療なしではどのような高価な人工歯を入れても、健康や効果は期待できません。また歯科材料と人体との親和性にも十分な配慮をはかっております。中嶋歯科医院では、歯肉、歯根、虫歯、かみ合わせなどの歯の基礎工事と、生体やさしい適切な治療材料を選択した上で、ホワイトニングなどの審美的なご希望にもお応えし、真の歯の健康と美しさを実現することで、心身ともに健康な生活をサポートしたいと考えております。また、治療の中でもっとも重要な定期的なクリーニングや早期治療により、生涯にわたって健康で美しい口元を保っていただける事を目指し、日々診療を行っています。

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FEATURE | HIROSHIMA

Hiroshima

8:15 a.m. August 6, 1945 – present

BY LUCY CONGER

The taxi driver, so silent as we drove through the streets of Hiroshima, packed tightly with modest homes and apartments, grew animated as we pulled to a stop alongside the Motoyasugawa river in the heart of the city. Pointing a darting finger ahead and to the left, he said, "Dohm! Dohm!" And then, turning his head slightly, he pointed straight ahead and with evident enthusiasm unleashed a barrage of Japanese, unintelligible to me. As he continued chattering effusively and urging my gaze forward, I suddenly made out the word "baseball."

Straight ahead, just across a major avenue, was the Hiroshima Shimin Baseball Stadium, proud home of the Hiroshima Carp. It is directly opposite the A-bomb Dome, the torn concrete building topped with a skeletal metal dome structure that was once the Hiroshima Prefectural Industrial Promotion Hall until 8:15 a.m. on August 6, 1945 when it was destroyed by the first atomic bomb attack in history.

These two structures encapsulate marvelously the experience of Hiroshima for the visitor. There are the haunting memorials and testimonies to the bomb blast, 600 meters above the A-bomb Dome, to the massive loss of life and the destruction that instantly turned to ashes everything but a few buildings in a radius of two kilometers. And there is the baseball stadium, a worthy symbol of the reconstruction and revitalization of Hiroshima: the Carp were launched in late 1949, without corporate sponsorship, and survived thanks to the contributions of many city residents.

On a grey spring morning at the A-bomb Dome, eight women were collecting signatures for a petition to submit to the United Nations on the 60th anniversary of the bombing of Hiroshima. As members of the National Japanese Women's Association, they and other members have been conducting the campaign for years. As of about five years ago, ten million signatures had been collected in support of the nonproliferation of nuclear weapons. "We want more signatures for August 6," says Kayoko Sawada, 61, president of the Hiroshima chapter and a member of the association for 30 years.

After signing the petition, I walked along the river to get another view of the

dome. An elderly Japanese man, clearly old enough to remember the war, walked by and welcomed me. It wasn't what I'd expected to hear at this site. We exchanged polite nods.

Much of my childhood was spent in the so-called atomic city of Oak Ridge, Tennessee, a government town populated by scientists brought in from all over the country during World War II to produce enriched uranium to fuel the atomic bomb.

There, at the national laboratory called Y-12, my father researched the effects of radiation on cells and was twice sent to the Pacific, where he did experiments to define the changes in chromosomes of tradescantia plants exposed in bomb tests. I learned how to recognize tradescantia and even how to pronounce

SIXTY YEARS AFTER THE BOMBING, THERE IS A DWINDLING NUMBER OF SURVIVORS TO MAKE THE HISTORY COME ALIVE. GETTING THE MESSAGE TO YOUNG PEOPLE IS A CENTRAL CHALLENGE.

the name, but the only things I understood at the time about my father's work were that radiation lasted practically forever, that it was very harmful and that there was a forbidding universal symbol stuck on doors at the lab to warn you away from possible exposure.

Those were the Cold War years. The city was considered a prime target for the Russians, the air-raid sirens were tested weekly, we had bomb drills often, and were taught to duck and shield our eyes and head against the blast.

Once, we had a drill for what would really happen if the bomb hit. We were led on a long walk through the woods to the point where we would be picked up by adults on the hidden, dirt roads that surrounded the city. From there, we would be driven to a bridge where we would be reunited with our mothers. It was never made clear when we might meet our fathers.

This year, work took me to Japan for the first time and, as soon as I was free, I set out for Hiroshima. I had grown up in the shadow of the bomb. Despite the

fears I felt owing to the nuclear threat, the bomb was hypothetical in my life, abstract and remote even while omnipresent. In Hiroshima, the bomb in all its terrible force was real, a mass killer and a source of fear for eternity.

For Hiroshima, keeping the memory of the horror alive is a calling. The Peace Memorial Museum, spanning the distance between the Otagawa and Motoyasu rivers at the southern edge of Peace Memorial Park, is dedicated to this mission. Its exhibits tell the history of Hiroshima before the bombing, the mounting war effort, the Manhattan Project to create the bomb and how the targets were chosen. Exhibits show Hiroshima in ruins and vivid models depict victims, horribly burned with their flesh dripping from their arms, struggling to reach aid. Photos display deformities and hair loss that affected people close to ground zero and damage from the blast, radiation and heat rays.

The march of time is making the museum think again about how it can best accomplish its task. Sixty years after the bombing, there is a dwindling number of survivors to make the history come alive. Getting the message to young people is a central challenge.

"It's our desire that schoolchildren who didn't experience the A-bombing know what nuclear war is," says Michie Aizawa, associate director of the museum. Schoolchildren are brought to the museum from all over Japan. In 2003, more than 400,000 of the 1.1 million visitors were children.

Museum officials are debating a reorganization of the exhibits to move forward the West Wing exhibits that show re-creations of the A-bomb damage, photographs of injuries and artifacts damaged in the blast, and documents on nuclear testing and weaponry of the past 50 years by the official nuclear states of China, France, Russia, Britain and the US. "We have to think how to convey that the A-bomb was an inhumane weapon [and] present information so people can understand how to avoid this kind of tragedy in the future," Aizawa says.

Yoshiko Kajimoto was a high school student mobilized to make airplane parts at a factory in Hiroshima in 1945. She describes vividly the day of the attack.

FEATURE | HIROSHIMA

"I saw a blue flash, very beautiful. It was instantaneous," Kajimoto says through an interpreter. "Then came the noise, and I thought the whole world would explode." The ground underneath moved and she was lifted up by the blast and lost consciousness. When she came to, her best friend, who had been blown across the room, was lying beneath her, injured but alive. Kajimoto's arm had been punctured by flying glass.

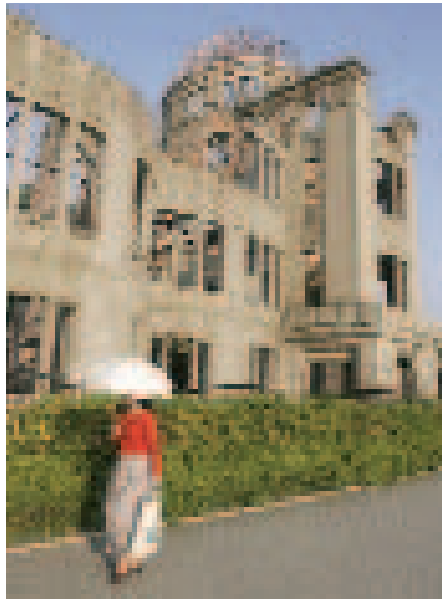
They broke through a wall of bamboo matting and got out of the factory. "The sun was gone," says Kajimoto. It had been mid-summer and very hot, but after the explosion it was like evening — dark, quiet, grey everywhere and even chilly, she recalled.

They fled to the north of the city. They were greeted by horrific scenes of badly burned people whose eyes had popped out and guts burst open. Kajimoto speaks with vivid and precise descriptions, gestures with her arms and nods her head, wanting to convey her experience in full. But for decades she said nothing about her exposure to the bomb at the factory only two kilometers from the hypocenter. Like many Japanese survivors, she felt ashamed.

"I had to hide the fact that I had been exposed long after the fact," she said. "At that time it was believed A-bomb victims would pass on diseases. Many women were rejected as marriage partners because they had been exposed to radiation." One of Kajimoto's uncles intervened to persuade her fiancé's family to allow him to marry her. But doubts about health problems lingered.

"When my first daughter was born, the first words my father-in-law said were, 'Is the girl alright? Does she have arms and legs?' and I felt hurt," Kajimoto said. It wasn't until five years ago that she began telling her story. Her granddaughter persuaded her to begin talking by reminding her that her lifelong dream had been to become a teacher, a dream cut short by economic hardship after the war. Today, she lives out her vocation for teaching by recounting her story.

As I stroll through the peace park, several Japanese youths rightly peg me as an English speaker and come running up to talk. They ask me to participate in a



Today's Hiroshima is a typical lively city, but the A-bomb Dome is an eerie reminder of its singularly tragic past.

survey they are conducting as part of the peace studies activities organized by public high schools. Their questions are basic: Do you favor nuclear weapons — yes or no? Do you favor war? If you oppose war, what should be done to prevent it?

Speaking hesitantly in English and sometimes using a hand-held translating device, Tetsuya Nakatani, 20, explains that he and his friends came from an open community school in Yokohama to spend ten days in Hiroshima studying peace. They have visited the peace park memorials and museum and sites around Hiroshima related to the Japanese military build-up. The Japanese people went to Pearl Harbor and bombed it, he tells me. "I wish war will die in the world," says Tetsuya. He and his classmates play traditional taiko drums. "We wish for peace by playing Japanese drums," he says.

These exchanges at the museum and in the peace memorial park resonated powerfully, driving home the message of peace and conveying, too, a sense of recovery and looking to the future. I drew a special sense of comfort, though, from seeing the Phoenix trees (also known as Chinese Parasol trees) that line the edges of the A-bomb Dome site and learning that they budded soon after the attack.

I grew up learning how to identify flowers and trees which were described almost anatomically to us by our father, who also tried valiantly to teach us their

scientific names. Now, wherever I go, seeing and recognizing or learning about the plant life is a way of getting my bearings and feeling at home.

After the bomb fell, the rumor spread in Hiroshima that no plants or trees would grow for 75 years. Seeds that were underground, however, were resistant, and soon, new buds sprouted, helped by the moisture of a big typhoon that swept through the city one month after the attack. A canna lily bloomed in the scorched earth in late September. The ginkgo tree showed especially strong regenerative force, Nori Nakamura, a Hiroshima native and scientist, tells me. The ancient survivor, the sturdy ginkgo! Today, the peace park is resplendent with cherry blossoms in spring. The park is home to more than a thousand trees donated from Japan and all over the world, another bright sign of the city's revitalization.

Nakamura works at the Radiation Effects Research Foundation (RERF) located in Hijiyama Park on a gentle hillside on the southeastern edge of Hiroshima. Its lush vegetation and tranquility make it a favorite picnic spot. Here, Nakamura played as a child in the post war days. "I got gum from American soldiers," he recalls with a smile.

Nori's family lived just behind Hijiyama Hill, on the side away from where the bomb exploded. Nori was born in 1946 and his childhood was marked by vivid memories of the ravages of the bomb. Escorted by his mother, Nori went to public baths where he saw the scars of people injured by the blast. In summer, his mother wanted her children to wear white clothes and avoid using any colored or patterned fabric because the color absorbed the heat and burned the skin of some bomb victims, he recalls.

After earning a doctorate in Paris, Nakamura worked for ten years at Tokyo University. Then, in 1985, he came back to the park of his childhood to study radiation at the RERF.

For the past 20 years, he has carried out meticulous research to determine the radiation doses people received from the bomb by studying aberrations in their chromosomes and making chemical measurements of tooth enamel that has been extracted for medical reasons.

ANDRONIKI CHRISTODOULOU

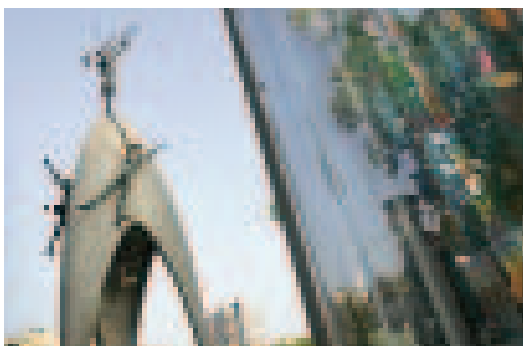
"I'm a committed kind of person," says Nakamura. I thought that people ten years younger than I would not have the same concern for documentation.

Recently, Nakamura devised an explanation for why the incidence of leukemia increased soon after the bomb attacks and then dropped back to almost normal levels. His conclusion is that there is always a small group of people who are predisposed to developing leukemia. A small number of individuals among those who were predisposed were exposed to a second catalyst — the A-bomb — and became ill with the disease. This notion presupposes that radiation exposure does not affect all individuals equally. For example, for the majority of people who are not predisposed, there is practically no leukemia risk.

Nakamura's work forms part of what is considered the best information on radiation doses and their effects in the world. A Japanese-US institution, the RERF has tracked the health status of 86,000 atomic-bomb survivors over nearly 60 years, thanks to the cooperation of survivors. "We really need the good will of survivors for our studies; they have mixed feelings. In earlier times they might have thought they were treated like guinea pigs. Nowadays, they mostly want to contribute to research," says RERF's chairman, Burton G. Bennett.

RERF data are vital for those who apply for a stipend in compensation from the Japanese government, and are used to set radiation protection standards worldwide for workers in nuclear power plants and others exposed to radiation sources. RERF is also doing studies to see if the radiation had an effect on chronic diseases such as high blood pressure and coronary problems.

The central finding of this long-term study is that survivors have, on average, an eight percent increase in the risk of common cancers, such as lung, breast, liver, thyroid, stomach and colon. "We can attribute the excess numbers to radiation; it is not a big signal in this large population exposed to a wide range of doses," says Bennett. Cancers among survivors may increase in the next



The Children's Peace Monument.

decade, because cancer mortality increases with age in all people. Cancer deaths in the A-bomb survivor study group will peak in 2015.

Bennett can describe with scientific detachment the dissipation of energy from the bomb blast and the lack of lingering radioactivity or residual effects. But, like his colleague Nakamura, he works with a sense of mission and he expresses his conscience. "The war was winding down, it [the bombing] shouldn't have happened, we must leave the legacy of studying it and making sure it never happens again," he says.

Along the west bank of the Kyobashigawa river, about two kilometers northwest of the Peace Memorial Museum, a narrow gate leads to the lush, quiet sanctuary of Shukkeien Garden, created in 1620. A path winds alongside carefully tended bushes, leading to a large pond with many fish and turtles taking the sun on stones. Narrow trails meander through rolling hillocks graced with iris, Japanese maple, azaleas, mock almond, peonies, rhododendron about to burst into ruby-purple glory. Alongside the river is a stand of unusually tall, thick bamboo, the shoots elegant in their simplicity and magnificent in size.

A large number of people burned in the bomb blast took refuge in the garden, and their remains are interred here. A plaque shows a photograph of the garden site in September 1945. There is no landscape in the conventional sense, only charred, truncated trees. Broken, fallen branches lie about. There is a ginkgo here that survived the blast.

Today, beautiful young brides come here dressed in full regalia: elaborately embroidered kimono, wooden sandals, and sculpted hair — for their wedding

FEATURE | HIROSHIMA

photographs, with their bridegrooms standing proudly to one side, and beyond, the lush backdrop of the garden, lovingly recreated.

Sixty years later, Hiroshima is fully rebuilt and boasts a neon-light district chock full of as many hip bars and fashionably turned out youths as in many other Asian cities. On a narrow street ablaze with light, at the Barco Tropical Club, the Venezuelan bartender smiles warmly, we strike up a conversation in Spanish and I am thankful to be able to communicate through language after ten days in Japan.

Soon, I am struggling to keep up with the advanced salsa class taught by a talented Japanese woman who is running 20 students through a fast-moving choreographed routine.

Shortly, I am shuttled over to the beginners' class led by an agile, slender male instructor who claims he learned salsa simply by imitation. If an imitator, he is immensely talented. "Wan-two-sree, five, seex, seven," says the teacher, calling out the rhythm for in-line salsa, the latest from New York. "Smile," he says, beaming, and his students immediately flash grins at their partners. After demonstrating a fast turn for the women, he orders, again in English: eye contact. The women turn, losing eye contact with their partners for only the instant it takes to make that quick spin.

As I move down the line, dancing with men and women in turn (in Japan as everywhere, there are more women than men hitting the dance floors), I am warmed by the smiles of my classmates and cheered by the soft giggles of the women who are thrilled with their night out. Their gentle style of leading is unusual; it is a far softer touch and tug than I've encountered in my many salsa classes in Latin America. But in every other way they are as wild for salsa and as proficient as dancers anywhere.

A visit to Hiroshima shows the horror of war, nuclear weapons and mass killing. The memorials to the transcendental tragedy, the reconstruction of the city, the dedication of its citizens to tending their sensitive legacy and their vitality offer vivid reminders of the power of the human spirit. ■

ANDRONIKI CHRISTODOULOU

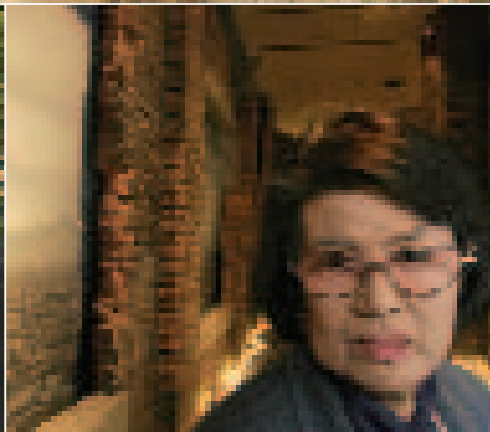
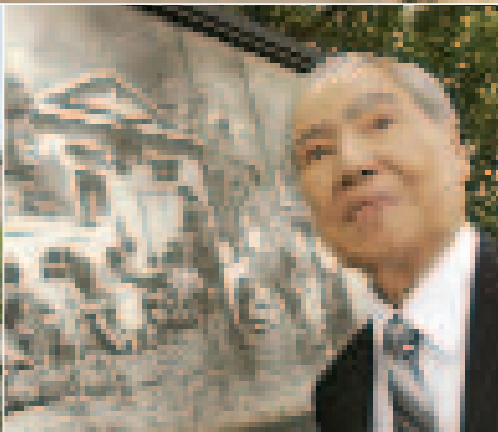
FEATURE | THE HIROSHIMA SURVIVORS



Hiroshima's Survivors

**PHOTOS BY
ANDRONIKI CHRISTODOULOU**

**WORDS BY
ANDRONIKI CHRISTODOULOU AND DAVID MCNEILL**



FEATURE | THE HIROSHIMA SURVIVORS



(clockwise from top left)

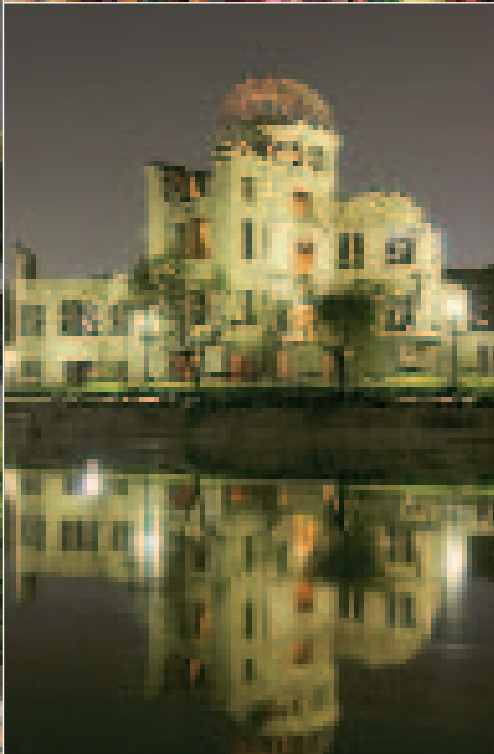
Hiroshima children play outside the A-Bomb Dome. Many children know little of the horrors of 60 years ago.

The Memorial Tower Monument in Hiroshima Peace Memorial Park: paper cranes left as peace offerings to mobilized students who died in the bombing. The cranes became a symbol of peace because of Sadako Sasaki, who died of leukemia in 1955 at the age of 12. When she was diagnosed with the disease she thought she could conquer it by following the Japanese tradition of folding 1,000 paper cranes. By the time she died eight months later, she had made 1,300.

The A-Bomb Dome inside Peace Memorial Park in Hiroshima.

Minoru Hataguchi, director of the Hiroshima Peace Museum, who lost his father in the bombing, stands in front of the picture of the clock that stopped at the time of the bombing. His mother was two months pregnant when the bomb fell. She went looking for her husband who worked at a railway station. She found his watch, which Hataguchi keeps in a glass case in his office to remind him of what happened.

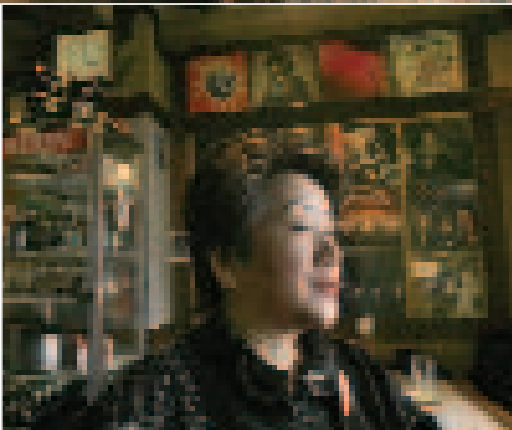
Kazuko Kojima, 59 was born two days after the bomb fell, in a basement 1.6km from the epicenter. She now runs a bar in Hiroshima, and has rarely spoken in public about what happened. She became famous thanks to a poem about the birth of new life by Sadako Kurihara, who had heard about the baby born in pitch darkness in a basement filled with corpses and dying bomb victims. The poem was published in English as "We Shall Bring Forth New Life". Kojima says that since Kurihara's death earlier this year, she feels an obligation to speak out. "It is my duty now."



Michiko Yamaoka was 15 and worked at the telephone exchange when the bomb fell as she was on her way to work. She was badly injured and would have died under a wall that collapsed on her had her mother not come to her rescue. Her face was so badly disfigured by the injuries that she wanted to die, but her mother helped her regain the will to live. Later she went to the US, and had 27 operations on her damaged face and body. "I can't believe the world is still trying to develop nuclear weapons," she says. "I wish they could all see me."

Sunao Tsuboi, an A-Bomb survivor, stands in front of one of the few pictures taken in the immediate aftermath of the bombing and in which he can recognize himself among the wounded. Tsuboi was a 20-year-old university student, when he was blown ten meters into the air by the blast from the bomb and burnt from head to toe. He describes the subsequent scene — people wandering around the city with eyeballs dangling out of their sockets and skin hanging from their bones — as a living hell. He wandered for a week then fell into a coma. When he came to, the war was over but he refused to believe it. "I thought it was a trick," he says. He has since suffered three bouts of cancer and tried to commit suicide with his girlfriend when her parents refused to give them permission to marry. "We woke up and cried together, we were so happy to be alive."

Taeko Teramae sits a riverbank inside the Peace Memorial Park in front of the A-bomb Dome. On August 6, 1945, she was in her third year at Shintoku girls' high school, and working as a mobilized student at the Hiroshima Central Telephone Office when the bomb fell. She was badly injured by broken glass and lost the sight in her right eye. She survived by swimming across a river to a safer area with the help of one of her teachers, who later died.



SPEAKER HIGHLIGHTS | CHEN SHUI-BIAN**Chen Shui-bian****President of the Republic of China (Taiwan)****Teleconference, July 26**

Applauding the economic and defence partnerships between Taipei and Tokyo, as well as the common values of their respective peoples, President Chen Shui-bian described Taiwan as Japan's best friend — and did not miss an opportunity to express his opinions on China to a packed luncheon at the club on July 26th.

Speaking in a smoothly executed teleconference from Taipei, Chen admitted that the bilateral relationship is “not without its difficulties,” but he hoped that discussions from July 29 about one of the most pressing problems, a dispute over fishing rights in waters around a group of islands in the East China Sea, might be resolved. “It is not only a question of fishing, but of sovereignty,” said Chen. “It is complex and sensitive.”

Japan knows the disputed islands as the Senkaku Islands, while they are identified on maps in Taiwan as the Tiaoyutai chain. Further complicating matters, China claims the islands as the Diayou archipelago.

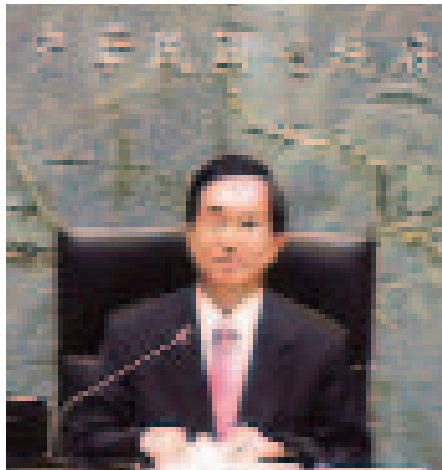
A far larger threat to Taiwan's way of life than any disagreement with Japan, Chen suggested, is posed by Beijing, and he offered his audience in Tokyo an insight into how to handle the Chinese leadership.

“I can tell the Japanese people that the less you fear China, the more respect you will get back from the Chinese,” said Chen, who has been a thorn in Beijing's side since his election in 2000 for his repeated rejections of formulas for reunification. Vocally in favor of independence, he is looking to give the island a larger presence on the world stage. Beijing has upped the ante in return with a law passed earlier this year that threatened the use of force should Taiwan ever formally declare independence.

“There are currently at least 706 strategic missiles on the other side of the Taiwan Straits and that number is grow-



AKIKO MIYAKE



BEIJING HAS UPPED THE ANTE IN RETURN WITH A LAW PASSED EARLIER THIS YEAR THAT THREATENED THE USE OF FORCE SHOULD TAIWAN EVER FORMALLY DECLARE INDEPENDENCE.



ing at an average rate of 100 missiles a year,” said Chen. “If they did not feel threatened by China's military expansion, the United States and Japan would not be developing the Theater Missile Defence system.”

“That's why I say that China is not a normal country,” he added. “It intends to swallow us up and take over Taiwan at any time.” He also suggested that recent comments from Beijing concerning Taiwan could very well be an effort by the leadership to divert public attention away from domestic problems and that China might be on the brink of collapse.

“When we look back at the Berlin Wall, nobody expected it would fall,” Chen pointed out. “I have seen many predictions of China collapsing, but I have to say that we in Taiwan would not want to bear the brunt of that possibility. There is a great deal of Taiwanese investment in China, as well as trade with the country and many Taiwanese living and working there.”

He also dismissed the hostility of the leadership in Beijing as not an attitude shared by the people. “What I care about is how the 1.3 billion people of China think; do they think the same way as their leaders?” he asked. “I hope the Chinese people will ask why there is no freedom of the press, speech or religion in their country, but why we don't have such problems in Taiwan.

continued on next page



Anwar Ibrahim

Former Deputy Prime Minister of Malaysia
Professional Luncheon
July 29

Until he was suddenly sacked from the government and stripped of his party membership, the charismatic Anwar Ibrahim made his name as someone capable of guiding Malaysia towards further progress. His speech at the FCCJ focused on Islam and democracy.

Zenji Abe

Pearl Harbor Dive-Bomber Pilot
Professional Luncheon
August 1

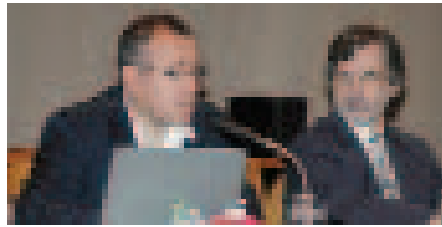
In the early morning hours of Dec. 7, 1941, Lt. Zenji Abe took off from the flight deck of the aircraft carrier Akagi bound for the US naval base at Pearl Harbor. Abe, now 89, could not have known that he would play a part in one of the most important historical events of the 20th century.

Shaun Burnie

Research Director,
Greenpeace International
Nuclear Program
Press Conference

August 2

Shaun Burnie, research director of Greenpeace's international nuclear program, provided a timely overview



and analysis of the developments in Japanese nuclear policy, and the implications for nuclear non-proliferation.



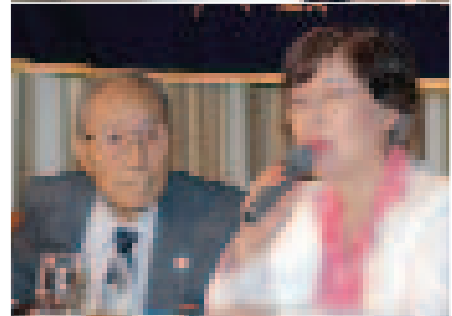
Takeshi Noda

Member of the House of
Representatives
Professional Luncheon
August 2

Takeshi Noda directly told Koizumi to stop pilgrimages to Yasukuni Shrine where class-A war criminals are honored. "Is it wise to erode Japan's



reputation in the international community because of one prime minister's personal conviction?" Noda discussed the damage made to Sino-Japanese relations over Yasukuni visits.



Chen Shui-bian *continued*

"In Taiwan, we have democratic elections; is that possible in China? We have the peaceful handover of power between political parties; will that be possible in China soon?" he asked. "In China, the party leads the government and the military, which would be impossible in a democratic country.

"Taiwan is a small country, but we have created freedom and democracy and that can serve as the best example to the 1.3 billion people of China," he said.

"The few leaders of China are hostile to Taiwan, but I don't believe that the majority of Chinese people are hostile to us."

Chen hinted at possible conciliation, however, indicating that he would welcome the reopening of discussions across the Taiwan Strait that would bring about goodwill, reconciliation and peace. More important than direct talks with his counterpart in Beijing, President Hu Jintao, would be the reopening of direct negotiations between the two governments.

But while the offer was made, it is apparent that he does not believe it will be taken up. "It is clear that the Chinese president does not want dialogue with the Taiwanese government," he said. "By engaging in talks with opposition politicians from Taiwan, they are applying divisive tactics to split our society." He pointed to APEC talks scheduled for November in South Korea as an excellent opportunity to hold discussions, but added that expectations are not high of any breakthrough in the foreseeable future. ■

BOOK REVIEW | TABLOID TOKYO

Tabloid Tokyo

BY GABRIELLE KENNEDY



Don't blame the foreign press for promulgating the "weird Japan" story. The awesome foursome behind *Tabloid Tokyo* is living proof that the local press has the territory thoroughly covered. In an era crushed by the stultifying chains of political correctness, Mark Schreiber, Michael Hoffman, Ryann Connell and Geoff Botting are a sure sign that the dreary designs of the language and thought police didn't extend too far East where a healthy dose of irreverent reality still shines.

"There's little Western concept of guilt [in Japan]," said Botting. "And unlike much of Asia, there isn't a lot of sexual repression. Nowhere but in Japan is naughtiness committed with such gusto, flair, and even innovation. And let's remember — much of the sexual deviance or weird hobbies and habits that go on are for the most part harmless."

At the July 7 FCCJ book break for their latest sleazy romp, *Tabloid Tokyo: 101 Tales of Sex, Crime and the Bizarre from Japan's Wild Weeklies* (Kodansha International), the gang fused innuendo and insights with just enough sordid detail, causing one table of twenty-something bombshells to erupt into guffaws of faux disgust that almost disguised their chuckles.

The book, a compilation of the previous four years of the group's columns in the *Japan Times* and *Mainichi Daily News'* Waiwai page, delves into territory that upper crust Japan prefers to stay well away from. Geoff Botting pointed out that in his experience working in media newsrooms across the country, a definite "We-must-produce-a-correct-view-of-Japan-for-the-foreign-audience" tone existed. But many argue it is in the weekly magazines where the real news hovers. Magazine writers, like foreigners, are mainly barred from the kisha club system and have to go digging around society to find suitable fodder to fill their pages.

"In terms of weird social stuff, there's no place like Japan," Botting said. "I suspect that Japan is unique in that regard — where else do you find love hotels, no-pan kissa, middle-class teenagers who sell their bodies to buy expensive brand goods, and even hostess bars that only recruit, deliberately, hostesses who are obese or ugly? True, there's a lot of weird stuff in the West, of course, and some other places in Asia have no shortage of prostitution and crime. But I think Japan is a uniquely libertine society."

Between them, the four have over fifty years of magazine translation experience and possess what Schreiber refers to as a "deep emotional attachment" to the weeklies they draw stories from. Strictly speaking, their pieces are not translations, but potted summaries, which require a sufficient volume of text in the original. "The single important criteria for a good column is subject matter, but story length is also important," Schreiber explained, adding that potential stories are often disregarded because the original versions are not long enough.

One growing concern is magazines' fiscal health: as the media further diversifies and more people do their reading off the Internet and even mobile phones, magazine sales are declining. The weekly photo newsmagazine *Focus* fell victim to this evolution in 2001. Launched just before the bubble economy in the early 80s in a glossy A4 format, it sold two million copies a week during its heyday. After it folded, its former editor told Schreiber in an interview that the era for that type of publication was over. *Shukan Bunshun* is the current top dog, claiming weekly sales of about 800,000. But the sad fact is that many magazines lose money with each issue, and are kept afloat by their publishers through earnings in more profitable sectors, such as *manga*.

Mark Schreiber, the *gaijin* Godfather of everything weird and perverted, has an encyclopedic knowledge of Japanese magazines and pornography. He says the group can't vouch for the veracity of

everything that appears in the stories they review, but emphasizes that he has personally checked out the details of numerous articles and found them to be accurate. He even called on a Japanese weekly magazine reporter present in the audience to "verify" what his publication writes. The response was a cheeky smile accompanied by averted eyes.

And in a hilarious finale, Schreiber proved his real forte, which extends beyond subject matter and into his genius grip on language and usage. Using an illustrated story from an 1874 edition of *Tokyo Nichinichi Shimbin Nishikie*, the *Mainichi Shimbun's* ancestor, he poked gentle fun at his colleagues by parodying their personal styles. The article was about a mother, two daughters and a man:

Michael Hoffman: [Voltaire's] observation, one must admit, does have a certain *je ne sais quoi* to it. At the vortex of the present controversy we have two sisters: O-Sode, the elder, and O-Cho, the younger. Both fair of visage, with flowing raven hair, their unblemished skin as radiant as the shimmering fields of snow, which cover the now-defunct Montreal Expo's stadium parking lot.

Ryann Connell: The brouhaha began when a bawdy, barmy bloke named Takijiro shagged a couple of sheilas while their malevolent mum, who Takijiro had rendered immobile by roping her to a pillar, screamed bloody murder in a voice sounding like a cross between the mating call of a wild wombat and an aborigine blowing on a six-foot long didgeridoo.

Geoff Botting: Confronted with such unprecedented activities, Saitama's legal eggheads were set scurrying to their law libraries to find a suitable offense with which to charge the perpetrators.

The district's former *daimyo*, Danzaemon Ishihara, blamed "all those foreigners down in Yokohama" for the troubles.

"The *gaijin* are exerting a corrupting influence on Japanese women, just like I'd warned those gutless Tokugawa traitors would happen if they opened up the country," Ishihara fumed.

Tokyo Nichinichi, meanwhile, editorialized that the mother's anger over her two daughters' indiscreet whoopie-making was "well justified." ■

Indonesian Night

June 24

“Indonesian Night” offered members a rare opportunity to sample a rich slice of Indonesia’s culture. The highlights were the Indonesian performer HIGO and the presence of Indonesian Ambassador to Japan Mr. Abdul Irsan. The FCCJ provided a sumptuous buffet dinner featuring regional specialties supervised by an Indonesian chef.



AKIKO MIYAKE

Saturday Night Live

June 25

Kaz Minamizawa

This individualistic Japanese R&B singer has recently gone solo, or plays with his bass-guitar picking friend Ogata-san, who is equally lone-wolfish. “I love music,” says Kaz. “If it were for the money, I’d be doing something else.” Now in his late forties, Kaz has been playing the guitar and singing the blues since his teens.



KURUYU MASAO

UPCOMING EVENTS | NEW BOOK LIST

UPCOMING EVENTS

VISIT THE FOREIGN CORRESPONDENTS' CLUB OF JAPAN WEB SITE FOR FURTHER UPDATES ON UPCOMING EVENTS AT WWW.FCCJ.OR.JP

**August 31, Wednesday,
18:30-20:30, Buffet**

Erping Zhang

Executive Director of the Association for Asian Research.

"The Internet: an agent for social change or suppression? — Beijing's cyber war with netizens"

**September 1, Thursday,
18:30-20:30, Buffet**

David Wyss

Chief Economist, Standard & Poor's, NY

**September 5, Monday,
12:00-13:30, Lunch**

Enrique Iglesias

President of the Washington-based Inter-American Development Bank

**September 8, Thursday,
18:30-20:30, Buffet**

Carl Kay

Co-Author, Saying Yes to Japan

**October 17, Monday,
18:30-20:30, Buffet**

**Professor Sir Nicholas Shackleton (UK) &
Dr. Gordon Hisashi Sato (US)**

2005 Blue Planet Prize Winners

EXHIBITIONS

August: Current exhibitions will continue in the Sushi Bar and Main Bar

**September: Sushi Bar and
Main Bar,
Shunji Ohkura**
— photographs from his book
"TOKYO X"

"In Ohkura's stark vision Tokyo is an inorganic machine where everyone and everything exists only to serve the ringmaster of commerce. Activity, however frenetic, is futile. Work, leisure, love, pleasure, all are just forms of human bondage." (Giles Murray, from the foreword to Tokyo X.)

October: Sushi Bar: "Southern Alabama Storm" photos by Barb Hinkle.

Main Bar: "Comfort Women" photos from the archives of Amnesty International

The FCCJ Library stocks a wide variety of resources on Japan and Asia including video discs, books, newspapers, periodicals and reference materials in English and Japanese. Wire services from Reuters, Bridge News, Nikkei and online databases are available.

Along with the Narain workroom, available 24 hours a day to regular members and guests, the library is well stocked with tools to help you make the news.

The library is open Monday to Friday, 10:30-19:00 and on Saturdays 13:00-17:00. It is closed on Sundays and Japanese national holidays.

Tabloid Tokyo

Botting, Geoff

Kodansha International
Gift from Mark Schreiber



**Skating to
Antarctica**

Diski, Jenny

Virago
Gift from George Deutsch

Otafuku

Kato, Amy Sylvester

Tuttle Publishing
Gift from Tuttle Publishing

The Atom Station

Laxness, Halldor

Vintage

Gift from George Deutsch

The Grandmothers and others

Lessing, Doris

Harper Perennial

Gift from George Deutsch

Foreign Legations in Edo

Minato City Local History Museum

Minato City Local History Museum

Gift from Minato City Local History Museum

**The Tiger's
Gold**

Moore, Donald G.

iUniverse, Inc

Gift from Donald G. Moore



**An Evening of
Long Goodbyes**

Murray, Paul

Random House

Gift from Dennis Normile

**America's
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Kodansha

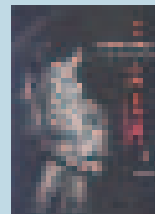
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**Nakamura
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NEW MEMBER PROFILE | COMMITTEE MEMBERS



Jonas Hallgrimsson was born in 1972 in Reykjavik, Iceland. He studied photography at Bournemouth and Poole College of Art and Design and Reading College and School of Art and Design in England from 1995 to 1998. While still in college, Jonas worked for several magazines and model agencies in London and Iceland, before moving on to editorial portraits and photojournalism. During his time in England, he also worked as an assistant to a number of London-based advertising and editorial photographers. From 1998 to 2001 Jonas worked as a photographer in a portrait studio and as a freelancer for several magazines in Iceland. He moved to Tokyo

in 2001, where he works as a freelance editorial photographer for Japanese and foreign magazines, newspapers and design companies. He is also Japan correspondent for the *Icelandic National Broadcast Service (RUV)*, for whom he covered the Bobby Fischer story. Jonas has exhibited his work in Iceland, London and Tokyo. His exhibitions include four private exhibitions in galleries and cafes in Iceland, a graduate exhibition at the Mall Gallery in London and an exhibition with pictures from Iceland, held in Tokyo in 2004.



Emiko Doi was born in Sugunami, Tokyo, and grew up in Yokohama. She studied information technology for research and librarian science at Keio University, and later studied in Canada. She began her career in journalism as a producer for FM Japan, directing the morning show *Tokio Today*. Her responsibilities included international news and live interviews with people around the world. After taking a year off, Doi went to work for the Tokyo bureau of Knight Ridder/San Jones Mercury News. Later, the bureau expanded its role as part of Knight Ridder's network of international bureaus, serving 31 U.S. newspapers, including *The Miami Herald*,

The Philadelphia Inquirer, and *The Detroit Free Press*. She started off as a news assistant and reporter, and now writes news features on such topics as social psychology, biography and comparative culture in Japan. Her interests range from food, music, outdoor activities (especially sea kayaking around Hayama) and traveling to frontier towns around the world.

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- Yenling Kathleen Chu Bloomberg News
- Jonas Hallgrimsson RUV Icelandic National Broadcast Service
- James C. Simms II Dow Jones Newswires
- Andrea Waldbrunner Der Standard
- Kazuyasu Akashi Jiji Press
- Noriko Namiki ABC News
- Emiko Doi Knight-Ridder Newspapers

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August & September 2005 list of committee members

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DAY INOSHITA REMEMBERED

Day Inoshita remembered



Day Inoshita was a life member of the Foreign Correspondents' Club of Japan and a cornerstone of the Tokyo journalism scene for more than five decades. A veteran correspondent who covered Japan and the region, Day introduced generations of journalists to the craft, as well as to our club. He joined the FCCJ in the 1960s and was instrumental in putting together a club history to commemorate its 50th anniversary. For this and other services, Day was given life membership in 1998. Here two of his former colleagues recall a prodigious journalist with a gift for bringing people together.

One of Japan's best bilingual reporters, Day Inoshita, died in Tokyo on July 10. He was 89.

Day was born in Los Angeles and grew up during the Great Depression, when jobs were hard to come by for everyone, not least for Japanese-Americans. He came to Japan as a student in 1936. He was working for Ian Mutsu at the Japanese Advertiser when Mutsu joined Domei, the predecessor of Kyodo and Jiji, as foreign editor. Five months after Pearl Harbor, Day went to Shanghai for Domei and spent the war there.

He said he heard the fighting was over while playing in a softball tournament in Shanghai. Day was to write: "Japan was a nation at war. Shanghai was a spectator, sitting out the war."

"Day Inoshita Remembers 'Softball in Shanghai'" makes for good reading and can be found in the *Number One Shimbun* of November 15, 1995, which ran a series of articles to mark the club's 50th anniversary.

After returning to Tokyo after the

war, Day worked in turn for Reuters, United Press and the Associated Press. He was one of the best bilingual reporters and a much sought-after source of information, covering the biggest Asian stories of the postwar years, including the Bandung Conference, the Tokyo War Crimes Tribunal and the Indonesian Civil War.

Later, Day and Syd Brookes, a Reuters journalist and former FCCJ president, set up Universal News of Japan. UNJ was to evolve into a publisher of magazines and handler of special projects, including PR work for the Keio Plaza Hotel.

One of Day's writing projects was to cover the formative and rowdy years of the press club, 1945-1954, for the club history, *Foreign Correspondents in Japan*. The club, not surprisingly, made him a life member.

Day never ceased to amaze me with his skill at reporting, even in his final years. He always smiled when I told him, "You know, you may have a future in this business."

Here's to a fine gentleman and an excellent reporter.

PAT KILLEN

During the 1980s and 1990s, UNJ did PR for the Inter-Continental Hotel chain and published various publications for the city of Yokohama. Day Inoshita felt an affinity for Yokohama and could often be found in one of the local libraries digging up historical information on the city.

UNJ didn't grow into the large PR firm that Inoshita envisioned after Japan's economic bubble burst, but he created a close-knit workforce that resulted in many lasting friendships and at least one marriage.

His former employees, now scattered all over the world, still get together whenever they are in Tokyo to reminisce about UNJ. Some of their favorite memories are Day's penchant for drinking a 12 oz. can of Coke with his bento, his lead-footed driving and his pet phrase: "What a life."

BRUCE RUTLEDGE

✓ 60th

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-Universal Declaration of Human Rights



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