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Cover design: Andrew Pathrency
“The state of Maryland was the site of the deadliest single attack on the media in recent U.S. history.”

Boutros Boutros-Ghali, born on Nov. 14, 1922, in Cairo, was the first Arab as well as the first African to head the United Nations. A Coptic Christian who graduated from Cairo University in 1946, he received a Ph.D. in international law from the University of Paris in 1949 and then became a professor at Cairo University. He later held positions lecturing on law and international affairs at a wide range of universities and institutes around the world.

Boutros-Ghali entered government in 1977 as Egypt’s minister of foreign affairs. But he was no stranger to politics: his father had earlier served as Egyptian finance minister and his namesake grandfather as Egyptian prime minister until assassinated in 1950. Under President Anwar Sadat, Boutros-Ghali played a role in the Israeli-Egyptian rapprochement that resulted in the Camp David Accords of 1978. In 1991, he briefly became deputy foreign minister before moving on to the United Nations, where he became secretary-general in 1992.

Boutros-Ghali’s five-year UN term included the peace-keeping operations in Bosnia and Herzegovina following the breakup of Yugoslavia. The most notable controversies during his term were the perceived inaction by the U.N. during the Yugoslav civil war and the 1994 Rwandan genocide. On the other hand, he was credited for writing “An Agenda for Peace” for the Security Council in 1992, emphasizing the importance of post-conflict peacebuilding to prevent a relapse into violence. The celebration of the 50th anniversary of the United Nations in 1995 was another high point of his tenure.

His independent espousal of certain policies led to a veto of a second term by the U.S. in 1996. He continued in his international activities, however, chairing a transnational think tank for developing countries and heading Egypt’s human rights council.

Boutros Boutros-Ghali was the recipient of over two dozen foreign honors, in addition to three national honors from Egypt, and some 17 honorary degrees from international universities and institutes. He died in a Cairo hospital on February 16, 2016, at the age of 93.
The press freedom struggle in Hong Kong

By Stephen Vines

Under the leadership of President Ai Jingpeng, China has grown increasingly intolerant of freedom of expression. Unsurprisingly, the cold winds from the north have gusted down to Hong Kong, as what has been a welcoming atmosphere for the local authorities toward the Hong Kong Foreign Correspondents’ Club has turned distinctly chilly.

In rapid succession we witnessed the expulsion of Victor Mallet, the Poonal Times Asia news editor, followed by a series of threats to evict the Club from its government-owned premises, a historic building that has been lovingly preserved. There was even a spell of what looked like rent-a-crowd demonstrations outside the FCC premises denouncing the Club and its “foreign dog” members.

Maybe foreign correspondents in Hong Kong have become too complacent. The former British colony has long been a hospitable international media center, the reason that many international media organizations based themselves here to facilitate wider Asian region coverage. Hong Kong has also provided excellent opportunities for covering the vast China story without the many hassles of being based in the Chinese mainland. Moreover, the Hong Kong government made it easy to get visas and did not impose restrictions on journalists doing their jobs.

The swirl of activity targeting the Club began with the hosting of an event featuring a speech by Andy Chan, the leader of the Hong Kong Independence Party (HKIP). Representations had been made to the FCC by China’s foreign ministry over what it describes as separatist activity, and there was talk in the air of a ban on the party, including the imposition of penalties for reporting on its activities. (The ban went into effect after the event.)

The Club took the view that providing a platform for all shades of opinion could not be equated with support for any particular opinion and was part of its mission to facilitate freedom of expression. Inevitably this argument got some what lost after a vigorous and highly effective campaign was launched by the Hong Kong’s previous Chief Executive, who now appears intent on proving that he is the foremost super patriot in Hong Kong.

Victor Mallet, the Club’s vice-president, got caught up in all this for no greater reason than that the FCC president happened to be away on holiday. As an articulate spokesman for the FCC, Mallet became the public face of this dispute and, for reasons yet to be officially explained, had the renewal of his work permit denied. The government then refused him readmission to Hong Kong following an overseas trip – the kind of treatment that has never before been used against a foreign correspondent.

So far most overseas media organizations are adopting a wait and see attitude over their response to this new hostile atmosphere. There is some hope that excessive zeal on behalf of officials keen to gains brown points in Beijing might give way to a less aggressive approach.

While one major news organization with its regional headquarters in Hong Kong has already discussed relocation internally, it has yet to take any decision on the matter. It is hard to gauge how individual correspondents working here will respond. One European journalist, for example, has decided to steer clear of reporting on Hong Kong political matters, mirroring the approach toward local news taken by some foreign media reporters based in Singapore, which has a far longer history of intolerance towards criticism. However, most people seem to have decided to carry on with business as usual until this becomes untenable.

The FCC itself has reaffirmed its commitment to the principles of freedom of expression and has not taken up the invitation to apologize as suggested by pro-government politicians. It is, nevertheless, taking a lower profile for the time being.

These new attacks on overseas media come at a time when many worrying developments are affecting the local media, as well. Around the same time that the FCC was getting into hot water, the owners and editors of Hong Kong’s major news media companies were summoned to Beijing (only one, the opposition-friendly Apple Daily newspaper, was excluded from this event). As ever when it comes to the way that the Chinese government handles these matters, much was unclear, including why this high level delegation was even in Beijing. Company executives claimed that far from being summoned, it was they who had, for unspecified reasons, asked for the meetings with state and Communist Party officials handling Hong Kong and media matters. After doing the rounds in Beijing, the delegation returned and there was much talk about how Hong Kong’s media freedom, which is enshrined in law, was to be maintained. No longer would it be unfettered, it was said: red lines – though not clearly spelled out – were being drawn, and should not be crossed.

This hardly came as a surprise. It has become increasingly evident that the local media are exercising a high degree of self-censorship and that sensitive topics such as coverage of Hong Kong’s independence movement (which, incidentally, is a consistent breaker of mainland propaganda), as well as Taiwan coverage and the disputes with other countries such as Japan and South Korea. Overshadowing this, and perhaps more significant, is the increasing mainstream media hostility shown towards Hong Kong’s democracy movement and political parties.

On paper, and indeed in reality, the bulk of Hong Kong’s mass media is not under direct control of the Communist Party. But changes in ownership have ensured that these outlets have become a useful conduit for party propaganda, while carefully maintaining a distance from direct state control that gives them a dose of credibility. Despite local broadcasting rules which specify that only those who do not bend will not axiomatically produce better content but have hopes of fulfilling public demand for information and analysis.

It is hard to judge how far authorities will go to control all the local media, but past actions don’t offer much hope for press freedom’s future. After all, none of this even vaguely approaches the level of media censorship on the Chinese mainland, where controls, already strict, are actually tightening as a small army patrols the internet to ensure that critical voices are quickly snubbed out. The limited space that once existed for critical commentary in official publications has also been extinguished and there is no such thing as non-state-owned media.

Hong Kong media may also want to avoid the fate of the local book-publishing industry, which seemed to be of particular concern to Beijing. So-called dissident books can no longer find a printer, let alone outlets for their sale. A number of book publishers have been kidnapped from Hong Kong and thrown in jail across the border, and the biggest bookshop chain in Hong Kong is now under mainland control.

Optimism about the media’s future in Hong Kong is in short supply. While international media organizations have the option of relocating, the local media does not enjoy the luxury.

Steve Vines is a Hong Kong-based broadcaster and columnist, and former President of the HKFCC.
Meet our new culinary team

A host of talented experts comes to the Club to invigorate the dining experience.

By Mary Corbett

The long wait is over. Silvano Borroni has arrived at our new Marunouchi location with executive chef Noe Bianconi and sous-chef Simone Giannini to start an exciting new chapter in the FCCJ’s culinary evolution. Those who know of their legendary collaboration at Ristorante Il Buttero in Hiroo know we are in for a very special treat, as they take over the task of being the Club’s new food-service provider.

Founder and president of B Plan International, Borroni is passionate about food. But his interests are as broad as his taste in culinary creations. As a teenager in Tuscany, he was smitten with Japanese culture and language, in particular, his taste in culinary creations. As a teenager in Tuscany, he was

He arrived in Tokyo in the mid-80s, intent on studying Japanese in earnest, and he took on jobs teaching and waiting on tables while attending classes. Soon his Japanese was proficient to a level at which he was commanding rich fees as a trilingual interpreter, helping high-profile bubble billionaires set up businesses in Europe. Heady days indeed for a young man who had hardly set foot outside Italy, and found himself flying to exotic locales assisting an America’s Cup sponsor one day in Italy, Italian investors in Japan the next.

All the while, his base and future in Tokyo continued to gain traction. Unpressured by the food offerings most Japanese believed Italian cooking. Borroni made his first foray into the food service industry in 1989, creating what many fans still fondly remember as the first authentic trattoria in Tokyo.

OPENED IN 1989 ON a backstreet not far from Ebisu station, Il Bacco was an instant sensation, redefining Japan’s understanding of Italian food, with pizzas coming straight out of a genuine Italian wood-fired oven, lovingly built with his own hands. The success enabled him to explore opportunities in the United States, but he soon realized his heart remained in Tokyo. In 1993, his second restaurant, Trattoria La Baracca, opened in Tottori Daigaku, followed quickly by Il Buttero in 1994. The latter, located just off Hiroo’s main shopping street, became a landmark destination for its worth-a-detour food. Its exquisite al fresco dining was a rarity in its day, a game changer that attracted the burgeoning wedding reception market, its way into the 21st century. His search for perfection never wavered. After numerous trips back to Italy in search of his dream chef, Borroni convinced Bianconi, at the time running a renowned boutique hotel in Tuscany with a Michelin caliper food reputation, to come to Japan as his executive chef at Il Buttero. It was the proverbial match made in heaven. Borroni then recruited Simone Giannini, who had been working in Akita, to join the team in Tokyo.

IN THE END, THE combination of attractive opportunities knocking relentlessly at his door and the restaurants, so closely associated with his personal style and meticulous management, became too much to run day-to-day on his own. As new businesses and property holdings expanded outside Japan, Borroni made the decision recently to divest, and sold all his directly controlled restaurants in Tokyo. Fortunately, he kept the crown jewels of his culinary team for the various projects he continued to oversee. That is when the fortuitous crossing of their path and FCCJ’s occurred.

Borroni and Bianconi do not take the new challenges lightly. They are bringing some of the same passion they have always brought to their work to the creation of a food legacy the Club will soon be proud to call its own. One would be hard pressed to find the most humble of aubergine recipes, or risotto prepared to finer finish as in the assured hands of Noe. There will also be a selection of old Club favorites, not to mention delights awaiting the most demanding of curry purists, or the most discerning of cheese connoisseurs. “I’m very lucky to have been given this opportunity,” Borroni says. “My role now is to earn the loyalty of its members, as I have always strived to do with my restaurant customers.”

40 YEARS AGO, THE founders of the FCCJ created a food destination and spectacularly popular watering hole which was for many years the most eclectic and sought after dining experience in Japan . . . some would have argued in all of Asia. While traditions must be respected and tended with loving care, ample innovation is necessary to entice and enhance. With no handover to speak of, the new team is having to adapt to the yet largely untested service logistics of a brand-new facility, while remaining internationally so, while remaining so, while remaining internationally so, while remaining

The Borroni brand continued to flourish, as bars and restaurants opened in Jiyugaoka and Akasaka. 180 employees were working for him, even as Japan’s economy struggled its way into the 21st century. His search for perfection never wavered.

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The dream team: (right to left) Silvano Borroni, executive chef Noe Bianconi, sous-chef Simone Giannini and the rest of the kitchen staff.

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Mary Corbett is a writer and documentary producer based in Tokyo and a member of the FCCJ’s Board of Directors.
Michael Stott
By Ilgin Yorulmaz

A s a rookie correspondent on his first foreign posting to Reuters’ Bonn bureau, one of Michael Stott’s early assignments was to cover the Cold War. One summer evening in 1987, he and some veteran journalists from various news outlets had crowded into a bar in what was then West Berlin. Earlier in the day, they had watched U.S. president Ronald Reagan stand in front of the Berlin Wall and call for Mikhail Gorbachev, the Soviet Union leader, to “Tear down this wall!”

“Almost everybody there said ‘What a fool this guy Reagan is,’” remembers Stott. “They said, ‘There is no prospect of this ever happening . . . it’s totally unrealistic.’”

Late the following year, the wall began to fall.

“That was a great experience for a young correspondent to have, because it taught me that conventional wisdom can be enormously wrong,” says Stott. The same principle has guided the 55-year-old British journalist and current managing editor of the Nikkei Asian Review throughout his life-long career spanning three continents and three decades.

After West Germany, Stott returned to London as an energy reporter, followed by a posting to Brazil during the Collor government. He then became the Reuters bureau chief in Bogota, Colombia at the end of the heyday of drug lord Pablo Escobar. From Mexico, he also reported on the birth of NAFTA and the peso crash, and later – as regional editor for Europe, Middle East and Africa – helped cover Yasser Arafat and the intifada.

A BRIEF TIME WITH Reuters’ global news marketing convinced Stott that he loved journalism more than business. So he went to Moscow as bureau chief in 2006 for a stint that included reporting on Vladimir Putin’s declaration of war on Georgia in 2008.

A decade after his Moscow assignment, Stott left Reuters, and was working as the UK editor for the Financial Times in London. Stott had learned to speak fluent Russian during his time there. (He also speaks French, German, Spanish, and Portuguese). He decided to use his linguistic skills to investigate a U.S. presidential candidate – a real estate developer named Donald J. Trump. It was the early days of the highly charged 2016 election campaign.

Right before the election, he and a couple of colleagues put together a big feature on Trump’s Russian connections that extended over 30 years – from Gorbachev to Putin. Stott remembers people telling him, “This is so far-fetched; it’s the stuff of a film plot.” Yet recent leaks from the ongoing Mueller investigation into Russian meddling in the U.S. election seem to say otherwise.

“The world is changing very quickly and very radically,” Stott notes. “Phenomena like Trump and Brexit have seriously challenged conventional wisdom.” For this reason – and despite the fact that foreign bureaus are the first to be slashed in budget cuts – he is adamant that the need for foreign correspondents remains as great as ever.

“We understand each other less well around the world than we did 20 years ago, partly due to the rise in fake news and misinformation, but also because there’s been a decline in the number of foreign correspondents,” he says. “Our duty is to question conventional wisdom, to spot potentially interesting people, new trends and sentiments, even pursue stories that seem ridiculous or far-fetched.”

STOTT HAS BEEN LIVING in Japan for the past two years, following the Financial Times’ purchase by the Nikkei Group. He regrets not having mastered the Japanese language, but it’s clear he’s been instrumental in the international expansion and digital transformation of the Nikkei brand and the Nikkei Asian Review.

The flagship English language publication focuses on the vibrant Asian business scene – especially the entrepreneurial vigor in the fast-growing Southeast Asian economies as China slows down – and highlights the region’s dynamism. In Europe and America, people have no idea of “how cut-throat-edge some of the (Asian) startups are, and how much money they’re making,” Stott says. “China has dozens of electric vehicle startups, and there’s a startup in Indonesia that’s trying to create the technology to enable the world’s first crypto currency in retail transactions.”

He also has an interesting observation on young Asian consumers: “They want to buy Asian brands, fashion, products, even food.” On a visit to Ho Chi Minh City last year, he was walking late one night and noticed that nearly all the casual dining places were Asian food concepts. “Taiwanese bubble tea, Korean BBQ, Japanese sushi, Chinese Szechuan. It shows the maturing of Asian economies, and that people no longer necessarily aspire to the same Western luxury brands as their parents,” he says.

And in the news realm, Stott reckons, they want Asian media to tell the story for them. Stott travels in Southeast Asia a few times a month. He has been hiring writers and editors who know the Asian perspective, and are equally ready to challenge the conventional wisdom. “Working in a media that’s got politics and business in its focus, our reporters tell us that they feel appreciated and valued,” he says.

Ilgin Yorulmaz is a freelance journalist and a regular contributor to BBC World Turkish-language service.
Want people to read your investigation? Tell a good story.

By Olga Simanovich

GREAT INVESTIGATIVE REPORTING OFTEN turns into difficult, hard-to-read articles. At best, these stories are boring, at worst, they are impossible to understand. Sadly, they end up having little or no impact, meaning months of difficult investigative work has been largely wasted. It’s not difficult to work out whether your story is understandable or not: if your grandmother can’t grasp it, you have failed. And complex subject matter is no excuse. While writers like to blame readers for not understanding or caring about their work, lack of clarity is always the writer’s (and their editor’s) fault. One of the keys to good journalism is to make the important parts of storytelling as selective – each fact needs to be there for a reason, and you have to explain that reason to your audience. It’s not a failure to use only one paragraph of what you found.

Remember to always think from the perspective of the reader: Is this sentence helping them better understand the story? Does it advance the story? Also, try limiting names and places mentioned.

“I remember to always think from the perspective of the reader: Is this sentence helping them better understand the story?”

1. Explain your story in one sentence. You have to figure out what your story is before you start writing. Can you convey its essence in a tweet? If not, you probably aren’t ready to write. You might need to decide on your reporting. Work backward in time. Ask yourself: What caused the event you are reporting on to happen? What were the factors in the environment - legislative, social, political – that made the event possible? Who - and how - were the key people involved?

2. Select facts that matter. You have probably uncovered thousands of facts in your research. And numbers to no more than two per paragraph so you don’t bog down or confuse your reader.

3. Choose the sequence of your reporting. A story is a highly selective sequence of relevant events that have significance for your reader. all stories should have a clear beginning, middle and end. If you’re lucky, your story will be obvious. It will feel as if it is writing itself. But most of the time, it’s not that simple. You have a whole lot of facts, but facts themselves do not make a story – and if you write that way, you’ll just end up with a list of facts that most people will never read.

Chronological order is almost always the best way to tell a complex investigative story. Some stories may be told in other ways, but only in special circumstances.

4. Give readers a reason to empathize. Readers need to understand why they should care. Sometimes your story will have obvious victims, but many times it won’t. You need to explain who has been hurt and how.

In investigative reporting, it’s often the citizens or the country’s budget which are the victims. But it can be more nebulous. Is it your country’s reputation? Democratic norms and institutions? Societal trust?

When it is money that is lost or stolen, you’ll need to explain what that amount means. Your grandmother doesn’t know how much a billion is, because she has never seen that much money. You need to explain it in a way she’ll understand. How many hospitals can be built with that amount of money?

5. Highlight and introduce characters. Characters don’t have to be people – places or things can be characters, too! – but they usually are people in investigative reporting. Remember, every character mentioned must be introduced, and their motivations and involvement in the story has to be explained.

Who are they? And why are they in the story?

6. Use the map first, then take us on the journey. Signposts signal where the story will go. How’s here a typical story can be set up:

• The “lead” is what sets up the story and takes the reader in.
• The “nut graf” shows the reader where you’re going. This is where you tell the reader what you’re going to tell them; your single sentence nut graf.

7. Color your story. People and places come alive. While you mention “arrested for bribery” you could have written “charged three times with bribery” at the beginning of the story and you mention “arrested for bribery again later, make it clear whether it’s one of the three.

8. Color your story. Show how something looked. Show how something acted. Write about smells, colors and sounds. Make people and places come alive. While this may appear to violate the rule about “no extra details,” these are, in fact, serving a purpose. Storytelling is nothing without story.

9. Invite an expert. Get independent specialists to offer comments on the subject of your story. It can assist with explaining new elements, their connection to previous elements should be clear. It is the same criminal case or a different one? If you have written “charged three times with bribery” at the beginning of the story and you mention “arrested for bribery again later, make it clear whether it’s one of the three.

10. Use simple language. Go for concise language over abstract.

• Active voice is better than passive voice.

• Use less of verbs and nouns, and less adjectives, Adverbs.

• Variation: Mix long sentences with short ones.

11. Be creative with supplementing the text in order to avoid interrupting the narrative.

• Charts and graphs

• Infographics

• Boxes

• Sidebars

12. Don’t pay too much attention to the end of your story. How do you end a story? The truth is, it doesn’t matter as much as you think it does. On longer reads, people won’t read to the end: 80 percent of your writing effort should go towards the top 20 percent of the story. Really. As an editor, if I had a bad draft and only an hour before publication, I would just focus on the lead and nut graf.

And here’s some bonus tips from an editor’s perspective:

• Take a break before sitting down to write. Always write with fresh eyes.

• “Write brutal. Edit sober.”

• When you are in a rush, crumble user anything. Fix those awkward places. Fix it. 

13. Olga Simanovich is the Russian-language editor of the Global Investigative Journalism Network. She has worked as a screenwriter, media trainer, managing editor, TV news reporter for Vneshnost and has participated in international investigations. The article originally appeared on the GIJN website and is used with permission.
Last month in photos

A throwaway idea
Watching a trash crane from the window of the Gomi-Pit Bar in Tokyo. The temporary bar is inside the facilities of Musashino Clean Center and aims to raise awareness of environmental and waste disposal issues. By Rodrigo Reyes Marin

A barrier too far
Landfill work off the Henoko district of Nago, Okinawa, for the relocation of the U.S. Marine Corps Futenma station. The relocation is the subject of a referendum this month. by Richard Atrero de Guzman/Nur Photo

High skill
Right, members of the Edo Firemanship Preservation Association perform ladder stunt as part of Tokyo’s Fire department’s New Year review by Yoshikazu Tsuno

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For details and reservations, visit our website at OakwoodAsia.com
Standing Rock  
Photography by Nob Toshi Mizushima

THE DAKOTA ACCESS PIPELINE is a 1,172-mile-long underground oil pipeline project in the U.S. that crosses the states of North Dakota, South Dakota, Iowa and Illinois. A protest movement began in early 2016 by Standing Rock Sioux elders with concerns about the environmental impact to land sacred to Native Americans and the polluting of the Missouri River and Lake Oahe, which is a reservoir for the Standing Rock Reservation. They started a camp as a center for cultural preservation and spiritual resistance to the pipeline. After some protesters were arrested, a huge number of protesters – veterans, hippies, environmental groups and other volunteers – joined the camp. The next year, under the Trump administration, law enforcement officials chased off the protesters and destroyed the camps. The pipeline was completed soon after and began transporting oil in April 2017.

Nob Toshi Mizushima was born in Tokyo but moved to New York in the early 1990s. After dropping out of the International Center of Photography's school in 2007, he began work as a freelance journalist. Based in Santa Fe, New Mexico, his interests are ethnic, environmental, energy and economic issues.  

JOIN THE FILM COMMITTEE...  
... on Wed., Feb. 6 at 6:45 pm for the omnibus feature 21st Century Girl, created by 15 of Japan’s emerging female directors. These self-described “defiant films dedicated to girls in the 21st century” approach the subject of sexuality and gender through a dizzying range of styles, visions, themes and genres. The eight-minute shorts are beautifully shot, with top-notch production and costume design, and star some of Japan’s most popular actresses, including Kaho Minami, Ayaka Kato, Risa Takeuchi, Yuka Yasukawa and director-producer U-ki Yamato, who will join us for the Q&A session after the screening.

– Karen Severns

Stand the Dakota Access Pipeline with Shakespeare  
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Italian lunch and a BBC TV performance that includes John Cleese as Petruchio and Sarah Badel as Katherine. ¥2,000  
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#KateToo

“IN A CASE OF A SUSPECTED BREACh OF TRUST IN REGARDS TO MONEY BEING PAId BY A CERTAIN COMPANY...”  
FOR AN ARREST TO BE MADE OF SOMEONE OF THE STATURE OF MR. GHOSN WITHOUT ACTUALLY LISTENING TO THOSE WHOM THE PAYMENT WAS BEING MADE TO IS RATHER UNPRECEDENTED.”

Motonori Otsuru, Carlos Ghosn’s chief lawyer, at the FCCJ, Jan. 8 2019

CLUB NEWS

THE 350 ATTENDEES AT THIS PRESS CONFERENCE SET A RECORD AT THE NEW FACILITIES

Motonari Otsuru, Carlos Ghosn’s chief lawyer, at the FCCJ, Jan. 8 2019

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PITCH US YOUR STORY

Please send your story ideas to no.shimbun@fccoj.or.jp, and be sure to note whether you have (or have access to) visuals.

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NEW IN THE LIBRARY

Reporter: A Memoir
Seymour M. Hersh
Allen Lane

Sōseki: Modern Japan’s Greatest Novelist (Asia Perspectives: History, Society, and Culture)
John Nathan
Columbia University Press

A Shameful Life: (Ningen Shikkaku)
Osamu Dazai
Mark Gibeau (trans.)
Stone Bridge Press

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The system works in a similar way to the lending system of the print-book library in that only one person can borrow these books at a time. But after due dates borrowers will not be able to open the book. Members will need their own ID and password to use the service.

Full guidance for using these books will be explained to Members.

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Club news

Hacks & Flacks

Journalists, PR executives and others mingled at the FCCJ’s yearly bash on Jan. 25.

Smashed
Club President Peter Langan, Club GM Marcus Fishenden, House of Councillors member Mitsuko Ishii, journalist Bobbie van der List and Director-at-Large Dan Sloan smash the saké barrel provided by Born saké, whose owner Atsuhide Kato gave a speech (left).

Hacks

Sterling Content’s Kathryn Wortley, Telegraph correspondent Julian Ryall and Hiroshi Iki, senior marketing manager, KEF Japan Inc.

Flacks

The Club’s Special Projects Committee chair Haruko Watanabe, soprano Mayumi Torikoshi and Meiko Ninomiya.

ARD German Radio’s Kathrin Erdmann, freelance journalist Jake Adelstein, and the Washington Post’s Simon Denyer.

ORIX Corp’s communications assistant manager Yuka Kanaoka and freelance writer William Sposato.

The Times correspondent Richard Lloyd Harry, Prothom Alo’s Monzurul Huq and freelancer Auger Rejle Christensen.

ALL PHOTOS BY ALBERT SIEGEL

The event was well attended – as it always is.

Mixed
Stirred
ALSOK Lion Dance Team gave a performance.
Where **news** is made