



NUMBER 1 SHIMBUN



February 2016, Volume 48 No. 2, ¥400

The lives of journalists in court, on the page, finding funds, on stage and with governments

JOURNALISM

and freedom of the press in Korea

JOURNALISM

and the history of the *Stars and Stripes*

JOURNALISM

and funding stories

JOURNALISM

and performance poetry

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vs diplomacy



> THEME.09
> THE BEARINGS ON THE "BULLET TRAIN"

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Yuri Kageyama, right, with Trupti Pandkar

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EBA CHAN



From the
President

THE FCCJ GREETED 2016 with our traditional Hacks and Flacks Party, bringing correspondents and journalists together with foreign and Japanese dignitaries, business figures and PR managers who were invited to support better networking and sharing of information. The annual party, as always, was well attended – with drinks and food at hand.

This year marks yet another crucial one for the FCCJ as we strive to increase our membership numbers and strengthen our services to ensure the stability of this organization, both economically and professionally. To assist the Club in this important mission, I recently established an ad hoc Futures Committee, comprised of respected older journalists who will work with correspondents dabbling with online journalism. The Committee also includes associate members, invaluable members of the Club who bring legal and business talent to the table. Their numbers are increasing and no doubt they expect the future of our Club is to continue to be the dynamic journalist hub it has always been.

How this pans out in the next decade is an important challenge. As I have said previously, I believe the current diversity of our correspondent members is a solid platform to build a futuristic vision. An Asia Journalist Forum has also been formed, including correspondents from Taiwan, Singapore, Bangladesh and Vietnam, among others. Our new little group will provide a space in our Club for turning the spotlight on news in the region and will also act as a catalyst to increase the number of correspondents who are interested in this specific area. Indeed, the FCCJ's *koeki* status is contributing to the global journalism debate.

Other important news is that we will soon be replacing the grand piano that has served our wonderful Club for so many decades. The purchase is being facilitated by a financial contribution from our dearly loved but now departed member, Chuck Lingam.

A sad but heart-warming event was the memorial held for former AP bureau chief Jim Lagier, who passed away in the U.S. last year at the age of 80. Friends and colleagues who had worked with him in the Tokyo bureau gathered at the Club for a memorial. It was a poignant evening, as those gathered reminisced not only about Jim's remarkable charm but also used the moment to walk back down memory lane to a time when martinis were served late into the night to correspondents discussing the hard work of the day and their upcoming schedules. As Kaz Abiko, formerly with AP and a former president recalled a speech by Jim at the FCCJ 50th anniversary when he affectionately described correspondents in Tokyo as scallywags, articulate, petulant, caring and much more. And, two decades later, I have to agree with him.

– **Suvendrini Kakuchi**

COLLECTIONS

DAVID BOWIE AND JAPAN

The instrumental “Moss Garden” features Bowie playing the koto

On “Heroes,” 1977, and inspired by a visit to Saihoji in Kyoto



“I don’t know why he was so attracted to things Japanese, but perhaps it wasn’t so much Japan or Japanese-ness itself. He knew when he looked good in something.”

Kansai Yamamoto, clothes designer, BBC News website, Jan. 12, 2016

He also sometimes wore a kimono-inspired cape with traditional Japanese characters on it which spell out his name phonetically, but also translate to

“FIERY VOMITING AND VENTING IN A MENACING MANNER”

BBC News website, Jan. 12, 2016

About

10,200,000

Google search results for “David Bowie Japan”

「 Bowie とかはざんねんながら覚えてないけど、すっごく綺麗な男の人のことはボヤッと記憶にある。(あと、なぜかこの時着てたグレーのカーディガン覚えてる) もういないなんて、アヴィッドの生きてない世界だなんて、まだ現実味がぜんぜんないな。」



“A world in which David is not living still feels totally unreal.”

Miu Sakamoto, daughter of Ryuichi Sakamoto, Twitter, Jan. 11, 2016. Miu meets Bowie in the photo she tweeted, left.

**俺の頭に弾
を打ち込めば
新聞は書き
立てる**

“Put a bullet in my brain and it makes all the papers”

Lyric spoken in Japanese, “It’s No Game, Pt 1,” *Scary Monsters and Super Creeps*, 1980

“I wanted to break down a particular type of sexist attitude ... the ‘Japanese girl’ typifies it, where everyone pictures them as ... very sweet, demure and non-thinking, when in fact that’s the absolute opposite of what women are like. ... I wanted to caricature that attitude by having a very forceful Japanese voice on it. So I had [actress Michi Hirota] come out with a very samurai kind of thing.”

David Bowie about “It’s No Game, Pt 1,” quoted in *The Man Who Changed the World*, by Wim Hendrikse



The two of us were sitting at the bar by the beach ... when an attractive young woman passed by [and] exclaimed, **“OH MY GOD, I DON’T BELIEVE IT. IT’S ROGER PULVERS!”** I was the one who couldn’t believe it, and Bowie ... gave out a hearty laugh. ... “That was wonderful,” Bowie said, turning to me and smiling generously. **“JUST ABSOLUTELY WONDERFUL.”**

Roger Pulvers remembering a break with David Bowie during the filming of Nagisa Oshima’s *Merry Christmas Mr. Lawrence*, the *Japan Times*, Jan. 14, 2016

FROM THE ARCHIVES

SEIDENSTICKER SENSEI



At a professional luncheon on April 27, 1983, noted translator, author, and Japanologist Edward G. Seidensticker expanded on his recent book, *Low City, High City: Tokyo from Edo to the Earthquake*. He also detailed some of the intricacies of converting Japanese literature into an interesting read in English while remaining true to the spirit of the original. Seated next to him is then-president Karel van Wolferen (NRC Handelsblad), who himself would soon become famous for his controversial book on Japan, *The Enigma of Japanese Power*. Partially visible next to him is Richard Pyle, a veteran AP correspondent noted for his coverage of the Vietnam War, who had re-energized journalistic discussions in the Main Bar after being assigned to Tokyo in 1980.

Edward Seidensticker became well known for his deft translations of Japanese literature, both modern and ancient. Translations of works by Kawabata Yasunari, particularly *Snow Country* (1956) and *Thousand Cranes* (1959), led to Kawabata winning the Nobel Prize in Literature in 1968. During the same time frame he also translated two books by Tanizaki Junichiro, *Some Prefer Nettles* (1955) and *The Makioka Sisters* (1957), and then *In Praise of Shadows* (1977) two decades later. Equally well known are his translations of the Heian-era Kagero Nikki, which he rendered as *The Gossamer Years* (1964), and the exceedingly difficult *Tale of Genji* (1976).

As an author, Seidensticker followed up *Low City, High City* with a second book, *Tokyo Rising: The City Since the Great Earthquake* (1990), that continued his history of this great city. (Both volumes were combined into one in 2010, with a preface written by his old friend, Donald Richie.)

Seidensticker, born in 1921 in Colorado, was a graduate of the University of Colorado (1942) where he also studied Japanese at the U.S. Navy’s Language School. Following service as a language officer with the U.S. Marines during WWII and a stint in Japan as a translator, he obtained a master’s degree from Columbia University before going on to study Japanese literature at the University of Tokyo.

Seidensticker was also an educator. And as one of his former students I can report that he was a good one, with a sense of humor. His course, “The Cultural History of Japan,” was quite popular at Sophia University at the end of the ’50s and early ’60s. Those years were no doubt a good warm up for his later teaching positions at Stanford, University of Michigan, and finally Columbia, from 1978 until retirement in 1985.

After retirement, he divided his time between Japan and Hawaii (where it was again my good fortune to meet him at a house party in Honolulu in 2003 and review the good old days at Sophia).

He died in 2007 following a fall while on his customary stroll around Shinobazu pond in Ueno. A head injury eventually led to his death in a Tokyo hospital at the age of 86. Among the honors he had received over the years was one of the Japanese government’s highest, the third-class Order of the Rising Sun, for his work in introducing Japanese literature to the outside world.

– **Charles Pomeroy**



Word out
Tatsuya Kato speaking
at the FCC in Seoul.

AP PHOTO

*Is freedom of the press at stake in South Korea?
Some recent actions by the authorities seem to hint at a disturbing trend.*

Libel law is a favorite weapon of authorities in Singapore and Malaysia, to name two notorious practitioners of the technique of filing charges against news organizations, writers and editors for purportedly defaming their regimes. Defendants are forced to spend huge sums to defend themselves against allegations that are bound to result in convictions by highly paid judges who are quite aware of the rulings expected of them.

The case of Tatsuya Kato, former Seoul bureau chief of *Sankei Shimbun*, aroused fears that Korean authorities would employ similar tactics. The zeal with which the Korean government pursued the charge of criminal libel bore disturbing parallels to the records of other countries in prosecuting critics. They profess some measure of democracy, but legal niceties are irrelevant. Censorship prevails – and pity the miscreant who gets his adversarial views into print or on the air. In the Philippines, where there is no censorship, assassins simply gun down critics whose voices or articles challenge or merely offend local warlords and power-grabbers.

In South Korea, freedom of the press, and the idea of foreign correspondents reporting freely, is a relatively new concept. When I was reporting from Seoul in the '70's and '80's, censors from the Korean Central Intelligence Agency were posted in newsrooms, excising quotes, paragraphs, stories deemed unacceptable. Correspondents were often followed, their phone calls monitored. Mass protests in mid-1987 gave rise to democracy, a democratic Constitution with presidential elections every five years, and relative media freedom, but old habits die hard. The Kato case (and that of the author Park Yu-ha, see sidebar) show the dangers of slipping back to the era of media repression.

I testified for *Sankei* in a Seoul courtroom

by DONALD KIRK

By a rather narrow margin, it seems, Korea avoided punishing someone whose work had been more than a little infuriating. The exoneration of Kato, who had reported from Seoul on a rumor that President Park was unreachable for seven hours in April 2014 while the cruise ferry Sewol was sinking off the southern coast on the way to the scenic island of Jeju with hundreds of high-school students on board, marked a victory for him as well as *Sankei Shimbun*. Moreover, his acquittal averted another irritant between Korea and Japan. Just think of the heroic acclaim he would have received in Japan if the court had found him guilty and acceded to the prosecution's demand for a prison sentence.

Kato's acquittal was also a triumph for me personally. I had testified as a defense witness, arguing that his report was trivial, that it was not deliberately slanderous, that foreign journalists often pick up stuff from the local media and the case only publicized a story that no one took seriously. Evidently, the court agreed. To everyone's immense relief, the judge's decision distinguished Korea from other countries that claim to be democracies but abuse their systems by bringing libel charges, and worse, against critics and political foes. In a sense, the decision appeared to show the independence of the Korean judiciary. I had predicted, over cups of coffee with Kato's successor, *Sankei* bureau chief Kinya Fujimoto, that the court had to find him guilty and levy a fine but not send him to jail.

I WAS GLAD TO testify for two reasons. For one thing, I was curious about what a Korean court would be like and, for another, I found it hard to believe that anyone could have

been so concerned about Kato's report, which he had purloined from an unsubstantiated piece in *Chosun Ilbo*, Korea's biggest-selling newspaper. The scrupulous attention given my testimony by the court was a revelation in itself. For four hours one day in June, I answered questions from teams of defense and prosecution lawyers while an interpreter translated from Korean to English and English to Korean and another interpreter translated everything into Japanese.

At one point the chief judge asked if I understood the difference between German law and the U.S. Constitution on free speech. The first amendment of the latter states unambiguously, "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press..." However, under German law, the judge told me, an insult to human dignity would be libelous. Somehow, as I looked back on the point that he had made, chances of Kato's acquittal did not seem good.

Considering how sure I was of a conviction, I was not only happily surprised but incredibly relieved when news came of Kato's acquittal. Nonetheless, the elaborate, protracted nature of the case aroused questions. Why did the prosecution go to such lengths over a trivial gossipy story, and why did the court schedule only one hearing a month, doing nothing other than listen to my testimony on the day of my appearance? A month later the court heard the next defense witness, Yuichi Ueda, Seoul bureau chief for *Nishi Nippon Shimbun*, the leading daily in western Japan. One month after that came the turn for the third and final witness, Dr. Yasuhiko Tajima, journalism professor from Sophia University in Tokyo.

Perhaps more importantly, why did President Park, so hurt by gossip linking her reported absence to a liaison with a gentleman friend, want the system to dedicate such time, trouble and expense to pillorying an obstreperous foreigner? Why is libel a criminal rather than civil offense in Korea – and would the prosecution exercise its right, under Korean law, to appeal?

The answer to that final question was, no, the prosecution wisely decided not to appeal, but the reason is nothing so simple as the folly of the case. It is that the foreign ministry, so immersed in such difficult issues with Japan as the ongoing controversy over the comfort women who served as sex slaves for Japanese troops in World War II, did not want to have to deal with yet another annoying problem. A conviction would have made Kato a hero, a martyr, in Japan. The case would have provided material for endless stories about freedom of the press in Korea more than 35 years after the assassination of President Park's father, the dictatorial Park Chung-hee, who cracked down on any sign of dissent in the media.

It's worrisome enough that the government pressed libel charges; but still more worrisome is that authorities might someday follow the example of other countries, notably Singapore, and use criminal libel as a weapon. If Kato's acquittal contrasted with the guilty verdicts that the courts in Singapore routinely hand down against foreign media, it does not exactly resolve the longer term question of the limits of the freedom, even impunity, with which foreign as well as domestic journalists can report from Korea.

Tensions between North and South Korea, as well as unhappiness in the South over unemployment, rising prices and a widening rich-poor gap, will undoubtedly give rise to commentary and reporting displeasing to authorities. More strains on media freedom are inevitable. The outcome of the Kato case was a good sign, but far more serious issues are at stake. How they are decided will test the endurance of democratic freedoms in South Korea. ●

NO ROOM FOR NUANCE: A CRACKDOWN IN ACADEMIA

PARK YU-HA OFFERS what she considers a nuanced view in her book *Teikoku no lanfu* ("Comfort Women of the Empire") about the women who served Japanese soldiers in World War II. Her narrative, however, is not exactly appreciated back home.

For writing that unscrupulous Korean collaborators recruited women, a court in Seoul has ordered her to pay fines totaling 90 million Korean won, or \$75,000 – 10 million won to each of nine surviving comfort women.

The court one year ago ordered Park, a professor at Sejong University in Korea, to cut 34 sections said to be false, including claims that a few of the women fell in love with Japanese and supported the Japanese side. That's not too surprising considering how many women – estimates range as high as 200,000 – worked in Japanese army "comfort stations." If some emotional liaisons were inevitable, however, Koreans don't want to hear about them.

Park's legal ordeal is far from over. She now faces the charge of criminal libel in a trial that's likely to take months. Demanding "open discussion," she's calling for a committee of scholars to consider the problem "objectively," based on facts.

"We should not discuss ideologies," she said in a panel discussion that I attended at the Woodrow Wilson Center in Washington in early January. "We need to stay apolitical. It's important we do not let nationalism take priority. We need to look at what really took place."

Far from distorting the image of comfort women, Park believes she presents a balanced view. "My book does talk about issues facing Korean society," she said. "I have never denied this comfort woman question existed. There is some misunderstanding. I am not trying to whitewash history."

Her greatest offense may have been to observe that Japanese were not the only guilty ones. "We know there were collaborators," she said, meaning Koreans aiding and abetting the Japanese. "We have not asked collaborators and brokers to take responsibility. Who are these people?"

That question alone shows the obstacles to reaching an understanding that's acceptable to all sides. Activists in Korea are not interested in investigating a Korean role while attacking the deal reached in December for Japan to put up one billion yen, more than \$8 million, through a foundation for surviving comfort women.

Did Korea and Japan reach a secret agreement for removal of the "Comfort Woman Statue" of a demure young Korean woman across a narrow street from the Japanese embassy in Seoul? And is Japan holding back on the money until the statue is removed – a step sure to provoke protests in Seoul?

Those questions fuel the controversy while Park denies sublimating its significance. "It's good it's achieved worldwide attention," she said. "We know what happened."

But did all the women perform unwillingly? "Some comfort women have told me there was no force," she said. "Some women experienced things other than described in the media. True voices are not properly heard."

The question is whether those voices will speak out in a Korean court – or who in Korea is listening.

–Donald Kirk

Donald Kirk, formerly a long-time member of the FCCJ, has been covering Northeast Asia for newspapers, magazines, the internet and broadcast for decades. He is the author of six books, most recently *Okinawa and Jeju: Bases of Discontent*.



EBA CHAN (SHOOT LIVE)

A veteran AP reporter reflects on creative passion and the poetics of journalism.

The many lives of Yuri Kageyama

by TIM HORNYAK

“It is human duty to perform this act regularly, like a religious ritual, in homage, in honor, to give thanks, no matter its futility,” writes Yuri Kageyama. She’s writing about sex – specifically menopause sex – in the middle of a short story about her family. The prose is unvarnished, unflinchingly personal and adroit in quickly juggling themes of child abuse, racism and sexuality while maintaining a narrative flow.

Japan watchers and reporters in Tokyo may be familiar with Kageyama from seeing her at press conferences and reading her stories or her updates on Twitter, where she has more than 20,000 followers. She’s a veteran reporter who has been with Associated Press in Tokyo and the U.S. for 25 years. Her recent articles have covered everything from Takashi Murakami’s latest pop art creations to electronics giant Toshiba’s damaging accounting scandal and Tokyo Electric Power’s struggle to dismantle the crippled Fukushima Dai-ichi nuclear power plant – as well as the campaign by Japanese activists to allow married couples to have different surnames.

That versatility is also manifest in her creative side. Published in 2009, the short story “The Father and the Son” reflects one of the many facets of Kageyama as a creative writer. She has published two books of poetry and prose and her work has been included in literary journals and websites.

“I became a writer because I want to be honorable,” Kageyama says at a cafe in Shiodome, home to the AP’s Tokyo bureau. “I want to do beautiful things and live my life in a way that is meaningful. I became a journalist because I like to write and that was one way you could get paid.”

Serendipity knocks

Kageyama is also a self-described novice filmmaker and a performance artist who draws upon her background and experiences living in two cultures. Born in Aichi Prefecture, Kageyama grew up in Tokyo, Maryland and Huntsville, Alabama, where her father, an engineer, worked on NASA’s Apollo program, which landed Neil Armstrong and Buzz Aldrin on the moon in 1969. While studying sociology in the 1970s at the University of California at Berkeley, she got her start in journalism by writing articles for community newspapers. One of her professors urged her to pursue a career in news,

persuading her that the prospects were better than academia and that journalism is a form of sociology anyway. Then a serendipitous event sealed her destiny. When she was job-hunting in Japan in the mid-eighties, she went to the *Japan Times* office to get a copy of the classifieds to look through the help-wanted ads.

“I walked in and told the subscriptions desk that I needed the ad section,” Kageyama recalls. “And then the managing editor walked up and said, ‘Why don’t you just work here?’”

It was the easiest job interview ever – especially since she hadn’t even submitted her resume. At the *Japan Times*, she was in charge of putting out the weekly edition and then worked in the general news department, doing everything from reporting to captions to layout. In 1990, she joined the AP and has since produced investigative reports, such as a 2012 story showing that scientists who helped determine radiation exposure limits in Japan accepted trips paid for by Japanese nuclear plant operators. A 2014 article, written with Richard Lardner and based on Freedom of Information Act requests, uncovered questionable handling of sexual abuse cases among U.S. military personnel serving in Japan. The story added fuel to a campaign to change the way sexual assault cases are prosecuted by commanders.

Rock me like a Yurricane

While at UC Berkeley, Kageyama met her mentor Ishmael Reed, an author and educator who published her first poem, “A Song for the Big White Bitch.” Reed later compared the raw power of her writing to a hurricane, and dubbed her the Yurricane, which is now the name of her spoken word and world music band. With titles like “Little YELLOW Slut,” “Assumptions” and “an ode to the Caucasian male,” Kageyama’s poems have addressed stereotypes about race and gender roles. They’re made even more powerful when Kageyama recites them with collaborators such as Ghanaian percussionist Winchester Nii Tete on African drums and Keiji Kubo

Tim Hornyak is a freelance writer who has worked for IDG News, CNET News, Lonely Planet and other media. He is the author of *Loving the Machine: The Art and Science of Japanese Robots*.



Talent show

L-R: Yuri performing at the Pink Cow, Tokyo; awarded for 25 years at AP; her “News from Fukushima” in NY.

on didgeridoo. Against the backdrop of a traditional Noh stage, it’s a heady, globalized mix of words and music, especially when the topic is making love to younger men.

Kageyama’s “News From Fukushima” is a multilayered dance, music and spoken-word piece that was staged at New York’s La MaMa Experimental Theater in September 2015. It’s one example of a subject that Kageyama has explored both as an artist and journalist, having spent many days covering press conferences at Tokyo Electric Power’s office after the March 11, 2011 cataclysm and later visiting the disaster zone; it also incorporates elements of racism, sexism and abortion as well as friendship between women.

“I always felt that literature was superior to journalism – that it took more talent to write a real poem than an article,” Kageyama says, “but when the disaster happened, I realized how powerless poetry can be, and that people need journalism in the wake of a disaster. When Fukushima happened, I realized it was the story of my life.”

Switching from an objective, fact-oriented writing approach for an AP story (while observing AP style, of course) and then going home to write a free-form poem or essay about the same topic, yet with a deeply personal angle, has never been a problem for Kageyama. For instance, she has written both articles and a poem about Kenji Goto, the Japanese video journalist beheaded by Islamic State militants in January 2015.

“You have all of this emotion, and you contain that to do the

Poem for Kenji Goto, a journalist, Feb. 1, 2015

by Yuri Kageyama

i have already written about you
another journalist
your story as a hostage
somewhere far away
in a wind-blowing desert
your story about
how it all ended
today
i do not know you
but i have to write something
else for you
this poem
it just doesn’t seem right
unless i do
people say you cared
you were great to work with
you will live on in our hearts
you laugh in your own videos
“No matter what happens to me,”
you say before you leave,
“I will always love the people of Syria.”
you are calm
you look straight into the camera
you are gentle in your death
you are brave in your death
i just have to write this
in even that video
you are beautiful

first published in *Tokyo Poetry Journal*

AP story – what are you going to do with all the emotion that’s left?” she asks. “It has to come out in some way. Then I have to write a poem. By being engaged in the world, your poems are certainly going to be better.”

Wearing many hats

Kageyama’s lyrics were recently highlighted in “I Will Bleed,” a song she wrote with Indian singer-songwriter Trupti Pandkar that was inspired by Chikamatsu’s *Sonezaki Shinju*, the famous bunraku puppet play about love suicides. It speaks of crossing boundaries, with lines such as “Not afraid of different tongues/Our blood joined will make us one.” The slow, soulful tune was a finalist in the R&B category in the 2015 UK Songwriting Contest and will be included on a forthcoming CD that Kageyama, Trupti and bassist Hiroshi Tokieda are working on. Meanwhile, Kageyama is trying to get her Fukushima piece staged in another city and has a children’s book in the works with an illustrator. She’s determined to keep up her creative output despite the demands of her reporting job and will continue to draw inspiration from news events and collaborations with other artists.

“I’m not that inhibited about what art is or where borders lie, because my life has been about defying borders, so I don’t think that there’s such a thing as what is proper,” Kageyama says. “I’m not writing to please anybody. I think rules are there to be broken and you cross the borders and you see what happens. That’s one of the better things we have going in life.”

Gregory Clark

by GAVIN BLAIR

It was 1964, I was sitting in the middle of the Kremlin around the green baize table; on the other side was Kosygin, the premier, and Gromyko, the foreign minister. On our side was the Australian foreign minister, Hasluck.”

An interview that kicks off in that fashion would seem to suggest an eventful career and some good yarns; Gregory Clark qualifies on both counts.

After graduation from Oxford University (he was accepted at 16) and some adventures in Europe, Clark headed back home to Australia in 1956 to begin a diplomatic career in the Department of External Affairs. It was to include a year of Chinese studies in Hong Kong, which would help stimulate a long fascination with Asia.

After a couple of years as the China Desk officer in Canberra, he was posted to Moscow, where the Kremlin meeting above took place after the Australian foreign minister “arrived demanding a meeting with the top Soviet leadership for whom he had an urgent message.”

The message contained what Clark describes as not only a misunderstanding of geopolitics in inviting Russia to join the Vietnam War to stop China – which Canberra believed was pulling the strings – but of basic geography, mistakenly identifying the province of Sinkiang as Russian territory coveted by China.

“The Russians were amazed,” says Clark, and after correcting the visitors’ geography, they informed the Australians that they would support the “brave struggle of our Vietnamese comrades against American imperialism, and wished the Chinese would do more to help.”

After resigning in disgust at what he saw as ignorance about the Vietnam War, in October 1964, Clark was offered the chance to express his views on Vietnam in Rupert Murdoch’s newly-launched newspaper. “People forget, but the *Australian* was a very progressive newspaper at the beginning, launched by Murdoch to oppose the Vietnam War.”

The article detailed what Clark believes was the myth that the conflict was caused by Chinese aggression. Finding outlets for his contrarian view on China difficult to come by, he took a year off from his studies to write a book on the subject. The research for *In Fear of China* brought him to Japan, where he would meet his wife and future mother of his two sons. Translated into Japanese after it was published in 1967, it later opened doors for him in the country.

OFFERED THE CHANCE TO launch the *Australian*’s Tokyo bureau in 1969, which also began his long FCCJ membership, Clark was sent for a two-month journalism crash course at the paper’s HQ. There he witnessed a pivotal episode that Clark says helped change Murdoch from a liberal to a scourge of the left.

“For national news, the plates were prepared in Canberra, and had to be flown, or driven if there was

fog, to Sydney for printing. The print unions knew this. So sure enough, come five o’clock in the afternoon, a demand would come through, threatening a 24-hour strike.”

The reporters and management, including Murdoch, would have to go down and lay out the type themselves, a laborious and messy process in those days. “You could see the look on Murdoch’s face as he did this: ‘If this is what they do to the one progressive newspaper in Australia, to hell with the unions and the left wing.’”

Setting up the paper’s bureau on the sixth floor of the *Nikkei*’s building turned out to be serendipitous, as Clark was able to see the Japanese business daily before it was put to bed. His Japanese reading ability, which he says was already an advantage over his Australian rivals, was now put to use scanning for stories.

After what he calls “four great years at the *Australian*,” and a year back in Canberra working for the government, Clark was approached in the 1970s to write a book for the Japanese market. “The Japanese were getting very curious to know how the rest of the world saw them.”

Clark already had an idea for a book about why the Japanese and Chinese were so different. On delivering the manuscript, the publishing company boss gave it the title *The Japanese: Origins of Uniqueness*, although that wasn’t really its theme, recalls Clark.

THE TITLE DID GENERATE enough publicity to sell the book, and more importantly, made Clark a fixture on the corporate lecture circuit. He spent the next 20 years being paid handsomely for 90-minute talks on the theme of “Japanese uniqueness” to audiences across the country a few times a week. The higher profile also boosted his career at Sophia University, where the faculty upgraded him from visiting lecturer to full professor.

The lucrative lecture gig came to an abrupt end when the *Sankei* ran an article by Yoshihisa Komori accusing Clark of dismissing the North Korean abduction issue as a fiction. Clark says this was entirely inaccurate, but the damage was done.

Shortly afterward, in 1995, Clark was asked to be vice president of Tama University, stepping up to president a few months later when the incumbent suffered a heart attack. Later Clark served as vice president of Akita International University from 2004 to 2008.

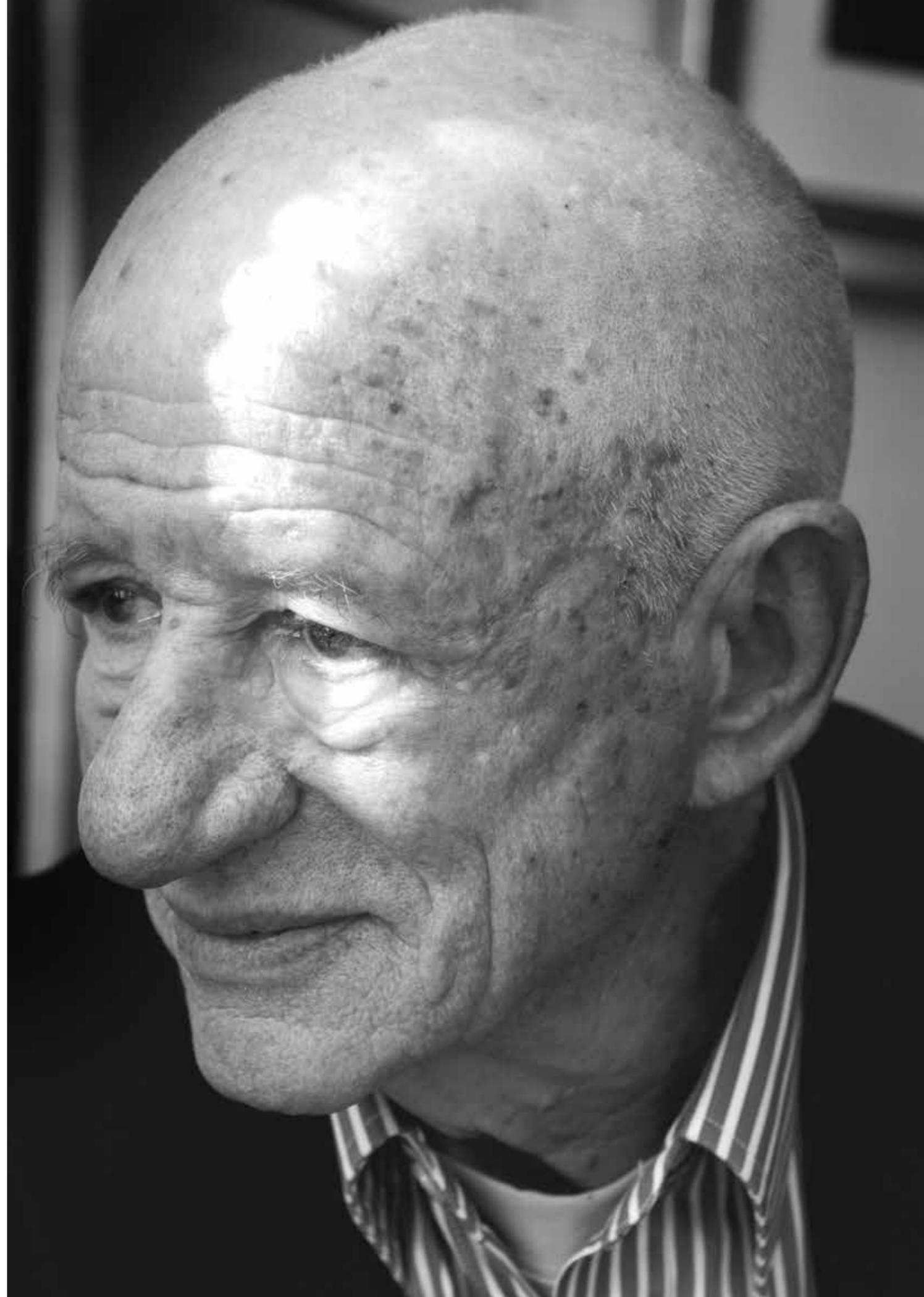
Along the way, he has found time to write half a dozen more books, serve on numerous government committees, appear as a commentator on Japanese TV and write regularly for publications from the *International Herald Tribune* to the *Japan Times* – his eventful path being very different from the one he envisaged as a young diplomat.

“I’ve enjoyed the transition, but I never had the chance to properly use the Chinese and Russian that I learned. That’s a big regret in my life, particularly the Chinese.”

“You could see the look on Murdoch’s face: ‘If this is what they do to the one progressive newspaper in Australia, to hell with the unions.’”

Gavin Blair covers Japanese business, society and culture for publications in America, Asia, and Europe.

ANDREW POTHECARY





MARK SCHREIBER

U.S. military newspaper still publishing in Japan

For over 70 years since it began printing in war-ravaged Japan, the Stars and Stripes has offered its military community readers a taste of press freedom, U.S. style.

by MARK SCHREIBER

It owes its initial creation to the celebrated Gen. “Black Jack” Pershing, who commanded U.S. troops in WWI. During WWII, U.S. Generals Patton and Eisenhower once engaged in a rancorous disagreement over the rumpled and unshaven appearance of cartoonist Bill Mauldin’s GI characters Willie and Joe that appeared on its pages. (Mauldin would receive a Pulitzer Prize for his efforts.) And among the more celebrated readers of the U.S. military newspaper the *Pacific Stars and Stripes* edition was Hirohito, then emperor of Japan (see sidebar).

While U.S. soldiers began receiving the *Stars and Stripes* in the European theater as early as 1942, it did not appear in the Pacific until three years later. Issues printed in Hawaii first appeared in Japanese territory in May 1945, distributed to the troops and ships at sea while the battle for Okinawa was still in progress.

The Tokyo edition was launched in October 1945, consisting of four pages, distributed free of charge. Printing at first was outsourced to the *Nippon Times* (as the *Japan Times* called itself from 1943 to 1956), but before long the *Stripes* had its own building and was being typeset and printed in Roppongi, on a site that originally quartered the Third Imperial Guard of the Imperial Japanese Army.

In the years after the occupation ended the *Stripes* enjoyed its golden age as a city newspaper with extensive local coverage. Its Tokyo bureau generated considerable local content, running columns by such popular regulars as entertainment columnist Al Ricketts and sportswriter Lee Kavetski. The late special correspondent Hal Drake, long a fixture at the FCCJ Main Bar, proved a virtuoso at compiling oral histories, tracking down and interviewing Japanese who willingly gave personal testimonies about their involvement in the Pacific War.

Another celebrated *Stripes* alumnus was Texas native Milard “Corky” Alexander, who in February 1970 launched another tabloid, the free community newspaper *Tokyo Weekender*. “We had a bar, and the manager, a master sergeant, lived right next door,” Alexander once recalled to a UPI reporter, about what the *Stripes* had been like in its heyday. “He’d open the bar at 8:45 in the morning, but he’d consent to open earlier if it was an emergency.”

In 1985 the *Stripes*’ Tokyo newsroom still maintained an editorial staff of 82 – 44 military personnel and 38 civilians. That figure was to shrink drastically in the ensuing years, as the Washington headquarters assumed control over editorial work. “We used to have several versions of the paper, up to six at one point,” said current commander, Air Force Lt. Colonel Brian Choate. “We now have just one. We used to have a lot of folks scattered all over the Pacific. Today we have 16 offices located around the Pacific.”

A typical edition, selling for 50 cents (“Free in deployed areas”) consists of about 32 pages, of which nine are devoted to sports coverage. Most of the military-related stories are generated by in-house writers, with other news and op-eds from the *Washington Post*, *Los Angeles Times* and syndicated wire services like AP.

Delivered to homes in some areas as well as sold from vending machines, *Stripes* print editions are issued Monday through Thursday and special Weekend Editions on Friday. In addition to the regular newspaper, readers in Japan, Okinawa, South Korea and Guam receive weekly or biweekly supplements carrying area-specific news and feature articles, along with local advertising.

The *Stripes*’ greatest recent growth, not surprisingly, has been in its electronic versions, and the paper is making an effort to move from newsprint to digital. “Visits to the stripes.com website range from 1.5 to 4 million sessions a month,” said Choate. “Quite a few folks from outside the region log on, looking for information on this region.”

Choate gives especially high praise to the 147 Japanese

“We have our mission first, and we look to that mission before we look to the bottom dollar.”

nationals employed by the paper, a highly skilled labor force involved in printing, design work, distribution and other tasks. Printing of the daily edition and work on the electronic edition, along with the advertising sales are conducted at Hardy Barracks in Roppongi, across the street from Aoyama Cemetery. The building’s ground floor features a small Navy exchange and surprisingly large fitness gym.

The Roppongi facility also once housed the *Stripes*’ Japan bureau and distribution departments as well, but some years ago these shifted to a nondescript one-story building on Yokota Air Base. Some staff must rise before the dawn for the long commute from Yokota to Roppongi.

While largely dependent on non-appropriated funding, the *Stars and Stripes* is partly subsidized by American taxpayers. (In 2014 it was allocated \$7.8 million.) “We do get some appropriation, but the majority of our funds have to be self-generated,” Choate explained. “So we’re never going to turn a profit. We have our mission first, and we look to that mission before we look to the bottom dollar. However, we cannot

operate without some sort of revenue, so we’ve had to develop a business side here in Tokyo proper, and we’ve done that.”

Their distribution outlets are limited. Civilian sales in Japan are out; *Stripes* cannot sell to non-military subscribers, although in many Southeast Asian locales, copies of the paper can be found for sale at hotel bookstands. According to Japan/Guam area manager Monte Dauphin, copies go out on a daily flight to Singapore and are shipped as far as to the U.S. Naval Support Facility at Diego Garcia in the southern Indian Ocean. “Which probably makes us the longest paper route in the world,” says Dauphin.

It’s understandable that media watchers might harbor expectations that the newspaper is no more than a propaganda organ for the purpose of indoctrinating American troops. But Choate is quick with his denial: “The thing that remains one of our most prominent features is the First Amendment protection,” Choate stressed. “There is no influence over our content whatsoever. We are completely editorially independent, so no commander can tell us to censor anything. It’s



Thursday’s child

Emperor and emperor-to-be share a Dec. 27, 1945 edition of the paper.

always been that way, and it’s enforced today more than ever.”

So with U.S. politics virtually certain to become ensnared in a bellicose presidential campaign in the months ahead, I asked Choate how the paper would negotiate the tightrope between the two parties’ candidates. His response – and who can blame him? – was to cringe in mock terror. “When we pass on our news and information, it’s the most up-to-date and accurate that we can manage, without any taint at all.”

Not leaving such matters to chance, in the early 1990s Congress created the post of ombudsman, to ensure that “journalists operate with editorial independence and that . . . readers receive a free flow of news and information without taint of censorship or propaganda.”

Choate emphasized that under the Department of Defense the *Stripes* is “the only entity with such privilege, and I think that makes us extremely unique.” ●

THE EMPEROR READS THE FUNNIES

AS 1945 DREW TO a close, officials of the Allied Occupation, including Gen. Douglas MacArthur himself, were busily engaged in preparations for a major PR makeover for Emperor Hirohito. This was to culminate in an imperial rescript, issued on New Year’s Day, that became known as the Ningen Sengen (“declaration of humanity”), in which the emperor denied his divinity.

In preparation for the announcement, Shogyoku Yamahata, a veteran photographer on contract with the then-Imperial Household Ministry, took a series of photographs of Hirohito and his family.

An extensive collection of the photos – including some never before made public – were recently displayed at a month-long exhibit in Tokyo. The photograph used on the flyer showed a seated emperor and standing crown prince reading the U.S. military newspaper, the *Pacific Stars and Stripes*, dated Thursday, Dec. 27, 1945.

Five pages of Yamahata’s photos originally appeared in the Feb. 4, 1946 issue of *Life* magazine, under the headline “Sunday at Hirohito’s – Emperor poses for first informal pictures.” The caption suggested Hirohito and his heir apparent were interested in more mundane aspects of American culture – like the Blondie and Moon Mullins cartoons at the bottom of page 2 – than the front page story, “Big 3 Works on Treaty Plan.”

“The Japanese imperial household granted permission to *Life* as a ‘special honor’ to use four Sundays in December photographing the members of the imperial family,” the story read. “Since the family is fearful of assassination, American photographers were barred and Japanese photographers of the Sun News Agency used.”

At that point in time, the decision had yet to be made

by the Allies concerning charging Hirohito with war crimes or demanding his abdication. As *Life* pointed out, “What happens in the future to Hirohito’s status will not be particularly influenced by the facts that he is a model family man, aged 44 . . . who was strongly opposed to the war.”

Still, the makeover of the Emperor’s public persona – including this photo showing him reading newspapers published by his former enemy – no doubt played a significant role in keeping him on the chrysanthemum throne.

– Mark Schreiber

Mark Schreiber’s ties to *Stars and Stripes* extend back to 1958, when he sold the European edition (at 5 cents each) to U.S. soldiers in Aschaffenburg, Germany.

In need of a career boost?



It's a tough world out there, but finding funding through fellowships, grants and awards can help a journalist to recalibrate or renew the path ahead.

“Journalism doesn't pay – especially if one is a freelancer.” That's the common wisdom these days, and it has a ring of truth to it. Media outlets seem to want more and more; they want it yesterday and often for next to nothing.

But there are ways to fund the stories that you want to write, even if an outlet doesn't want to make it worth your while – ways to do a deep investigative dive, supplement income and even spend a semester or two delving into new or familiar topics.

There are literally dozens of fellowships, grants and awards available for foreign and Japanese journalists, ranging from funding of a couple thousand dollars to year-long fellowships with stipends of up to \$85,000. While I will focus on U.S.-based programs, there are others in Europe, including with the Reuters Institute at Oxford University and the Robert Bosch Foundation in Germany.

The toughest to get but most rewarding are the semester- or year-long fellowships at universities and research institutions. Such programs include stipends, fees and class tuition, usually to attend as an auditor. In some cases, they cover travel and research costs for stories, allow one to earn graduate degrees and help pay for expenses for families.

Former FCCJ president Martyn Williams, who received a Knight Fellowship during 2011 and 2012, says there weren't “many downsides” to having the opportunity to get paid to spend a year studying whatever he wanted at an institution like California's Stanford University. “It's difficult not to want to do,” says Williams, who currently is a senior correspondent for IDG News Service in San Francisco.

Tom Yulsman, who directs the Center for Environmental Journalism at the University of Colorado, Boulder, that oversees the Ted Scripps Fellowship in Environmental Journalism, says journalists should think of a fellowship as a kind of sabbatical. “It should also be an opportunity to recon-

by JAMES SIMMS

sider things, recalibrate and maybe even re-launch,” he says. “There are some points during a person's career when this makes more sense than others. Is this the right point in yours? Are you truly ready to make the most out of a fellowship? Not just taking a break but taking advantage of the opportunities that a fellowship can offer?”

The application process can be a bit grueling, requiring the same amount of effort as applying to a U.S. college or graduate school, except there are no standardized tests involved. (My vision was blurred by the end of February – most deadlines are March 1 or before, after staring at the computer screen for weeks on end.) Applicants should also carefully read and understand the fellowship content, and it helps to become familiar with projects done by past fellows in the programs they wish to join.

Yulsman has further advice for applicants: “Be prepared to articulate in a clear and concise way where you think you want to head and why – and how you think the specific fellowship you are applying to could help you. Not just a fellowship in general, but *this* particular fellowship, in *this* particular place.”

After completing one major application package, however, it should be much easier, as it becomes a matter of tailoring the personal and professional essays and study proposals to each fellowship and university. Remember that recommendations, up to three in some cases, from editors or others familiar with a person's work, are required.

OF THE SEVERAL FELLOWSHIPS that I applied for, I was accepted for the Scripps Fellowship and was a finalist for the University of Michigan's Knight-Wallace Fellowship. The application package serves as the basis for the initial screening. If that passes muster, it is usually followed by a phone interview, especially for overseas applicants. Within the U.S., some institutions will cover the travel costs for face-to-face interviews.



PHOTOS: MICHAEL KODAS

A new career in a new town

The author and other members of the Ted Scripps Fellowship in Environmental Journalism at the University of Colorado on a visit to the National Renewable Energy Laboratory's National Wind Technology Center in Boulder and at one of the weekly fellow seminars.

Williams offers one piece of advice for those applying for fellowships in the U.S. who are not from there. People from many countries, such as his native U.K., aren't used to playing up their accomplishments, so they need advice on getting to the appropriate level of boastfulness. “It really helps to have a friend who is American,” he says. “You really have to sell yourself and show that you are the best person for this.”

Williams believes that in his case, what set him apart wasn't his daily writing about tech issues, but rather his early adoption of video and his personal blog on North Korean tech issues.

In my research several years ago on U.S. fellowships, there appeared to be more South Korean and Chinese journalists than Japanese. Williams attributes the dearth of applications from Japan to a probable lack of awareness of the programs and, for many Japanese applicants, the language barrier. From what I've seen more recently, it seems that situation hasn't changed.

But if you do apply and are accepted, one thing to remember is to let your intellectual curiosity take you where it may and not to stick doggedly to the study proposal.

In my case, I planned to study seismic engineering, earthquakes and renewable energy as part of my research on the Fukushima nuclear disaster and the future of Japan's energy policies. While following that direction, I learned from an engineering professor about a course on disaster management and planning. I took the opportunity to enroll, and the knowledge gained from that class is something that I now consider crucial to understanding and analyzing the 2011 triple disaster in Tohoku.

Knowing subjects like real and perceived risk and trust, and how they affect policies have given me a new lens to write about why, for example, the Japanese public doesn't trust regulators and utilities with power from the atom. (It has nothing to do, for the most part, with political leanings or knowledge of the subject; rather it's a fundamental lack of trust in those institutions to do their job properly – something that in academic jargon is termed “recreancy.”)

THERE ARE ALSO SHORT-TERM fellowships that run for anything from one day to two weeks, covering issues such as investigative, computer-assisted, health or environmental reporting. There are also grants and awards for specific reporting projects. The application process is a miniatur-

HELPFUL ORGANIZATIONS

If you are reading this, you most likely understand the benefits of belonging to an organization of professional journalists. But based on my personal experiences you shouldn't just stop at the 20th floor of the Yurakucho Denki Building:

Investigative Reporters and Editors: The granddaddy of all investigative journalism organizations. Founded in 1975, IRE is focused on deep dives and hosts numerous conferences and seminars, large and small, to help reporters hone their craft. That includes what should be in every journalist's toolkit today: Computer-assisted reporting (CAR). It holds an annual CAR meeting and has an extensive online library of tip sheets on everything from developing sources to how that Pulitzer-winning story was reported.

www.ire.org

Society of Environmental Journalists: I first attended its annual convention in 2013, in Chattanooga, as a Scripps Fellow, and have attended the subsequent two. The quality of the panel discussions and topical dinners is impressive; the day-long reporting tours even more so. That year's tour included the Oak Ridge National Laboratory and a Westinghouse nuclear reactor training facility. While seemingly narrow, environmental issues can touch almost any kind of beat, whether it is business, politics, science, regulation, crime or social justice. I always leave with a notebook full of story ideas.

www.sej.org

Asian American Journalists Association: The Asia chapter and Tokyo group are very active, including events like mini conferences, seminars and mixers, and have a demographic that is at least a couple decades younger than the Club. The national organization offers executive leadership training, scholarships and mentoring for younger reporters and works to dispel stereotypes of Asians in the media.

www.aaja.org

ized version of year-long programs, though most of them don't require as many recommendations and some don't need any at all.

In my case, one enabled me to travel to and attend the Investigative Reporters and Editors' computer-assisted reporting boot camp during my Scripps Fellowship spring break. The five-day seminar allowed me to dip my toe into the world of data journalism: learning how to find data, clean it up and assess it. Another one from the Society of Environmental Journalists helped defray the expense of attending its annual conference last year in Norman, Oklahoma. The previous year, part of my participation costs were paid by the SEJ because I set up and moderated a panel discussion at its convention in New Orleans on the post-Fukushima outlook for nuclear power.

Finally, while there are some journalists who have become serial fellows – meaning that they secure fellowships and grants year after year – the process can be somewhat of a gamble. Remember that even the best essays and proposals don't always get anointed, but the potential payoff is worth it. ●

James Simms is a former Ted Scripps Fellow in Environmental Journalism and former columnist for the *Wall Street Journal*. He is currently a *Forbes* contributor and member of the FCCJ board of directors.



Into the Heart of the Arctic
by Yoichi Yabe



LAST JULY I SAILED North to three Inuit lands: Nunavik and Nunavut in Canada and Greenland. Where many people imagine an icy wasteland, my lens found a world teeming with life at the short summer's height: birds, seals, whales, polar bears and humans all sharing the bounty of a rich marine ecosystem. With climate change now threatening this fragile environment, its Inuit peoples are asserting the right to determine their future and to conserve the unique world they have adapted to over millennia. I hope these images will generate both awe for the Arctic's beauty and concern for its future. ●

As a sea-going photojournalist, for over 25 years **Yoichi Yabe** has covered trans-ocean yacht races, expedition cruises and almost anything that floats. Having recently joined the FCCJ as a Journalist member, Yabe-san comes into the Club from his home near the Shonan beaches.

JOIN THE FILM COMMITTEE . . .

. . . on Wed., Feb. 24 at 7pm for the mysterious, mesmerizing *While the Women Are Sleeping*, by acclaimed director Wayne Wang (*Chan Is Missing*, *The Joy Luck Club*, *Smoke*). Marking his first made-in-Japan production with an adaptation of a short story by Spanish writer Javier Mariás, Wang has attracted a top-notch cast, including "Beat" Takeshi Kitano, essaying his first lead role in 12 years in a film by another director. Hot actor Hidetoshi Nishijima plays a blocked writer, vacationing at a plush Izu resort with his wife, who notices a beefy older man (Takeshi) and a comely young lass, obviously intimate, but not father and daughter, lounging by the pool. Kenji's interest rapidly grows into obsession and finally, something possibly worse. Wang's frequent producer Yukie Kito and star Shiori Kutsuna will be on hand for the Q&A, just days after returning from the film's world premiere at the Berlin International Film Festival. (Japan, 2016; 103 minutes; Japanese with English subtitles.)



FCCJ HACKS & FLACKS



The FCCJ's annual Hacks & Flacks party was attended by hundreds on Friday, Jan. 29. This opportunity for PR, government and business representatives to meet and mix with journalist Members opened with a speech from 1st Vice President Peter Langan (top). The traditional celebratory smashing of the saké barrel (provided by Born Saké) was handled by PAC committee representative Justin McCurry, Langan, Club President Suvendrini Kakuchi and Secretary Mary Corbett (above). The saké helped supplement the food and drink (above left) and smoothed the interactions in this informal atmosphere. It was so successful that one participant suggested to President Kakuchi that the event should be held more often.



Discount LexisNexis Subscriptions for FCCJ Members

The FCCJ is pleased to offer members a substantial discount on subscriptions to LexisNexis' news database service, Nexis.com

The Members-only deal allows for flat-rate access at **¥7,900 per month** - offering big savings on a service that normally costs **¥126,000 per month**

The service will be billed by the Club. The FCCJ benefits from all subscriptions sold under this arrangement.

Nexis provides access to news and information from more than 34,000 sources, including Kyodo News, Jiji, Yonhap, Xinhua, AP, Reuters, AFP, all major world newspapers and specialist news sources. Also included is a database of U.S. and international company information, biographical databases, country profiles and a U.S. legal database.

For those already in on the secret, the application form is available on the FCCJ website or from the 19F Club office.



CLUB NEWS



REGULAR MEMBERS

YUSUKE KUBO is senior producer of BS-TBS, producing "Through Foreign Journalists' Eyes," a news program featuring foreign correspondents discussing current affairs, domestic and international. He has worked in the news section of Tokyo Broadcasting System (TBS) from 1993, covering news as a cameraman, correspondent and producer. He was the resident correspondent in Bangkok, and has covered the turmoil following the Asia financial crisis, the India-Pakistan Kashmir conflict and the Afghanistan War from 1998 to 2001. Kubo was born in Fukushima City.

TOM REDMOND is Japan Stocks editor for Bloomberg in Tokyo and deputy head of the team covering Asian equities. He is also an occasional reporter, writing mostly on Japan-related topics including shareholder activism and corporate governance. A native of Dublin, Ireland, he has been living in Tokyo since 1997 and is fluent in Japanese.

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Katsuhiko Waza, BBC World Japan Limited

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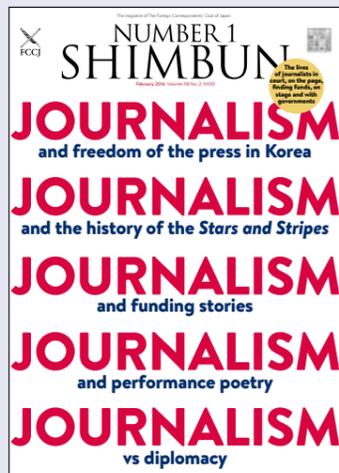
Drawings of Mr. Fuji, a Symbol of Japan's Culture and Art: Katsushika Hokusai's Thirty-six Views of Mt. Fuji
 Kikumi Sasuga (Supervisor); Kazutada Yoshida (Text by); Takeo Yamasaki and Takahiko Sakai (Translators)
 Bijutsu Shuppan
 Donated by Takeo Yamasaki

Superpower: Three Choices for America's Role in the World
 Ian Bremmer
 Portfolio Penguin
 Donated by Ian Bremmer

Jio ekonomikusu no seiki: jizerogo no nihon ga ikinokoru michi (The Age of Geo-Economics)
 Takashi Mitachi; Ian Bremmer
 Nihon Keizai Shimbun Shuppansha
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Love, Sex, and Democracy in Japan during the American Occupation
 Mark McLelland
 Palgrave Macmillan

Neurotic Beauty: An Outsider Looks at Japan
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Our rates are ¥20 per published word, ¥20,000 for a front cover photo. Photo essays: ¥15,000 for full-page photos and ¥5,000 for smaller shots. All payments will be made in chits to your member account.

80 years on, still imagining the future

He continues to guide our imagination



One of the first blueprints on the original sensitized paper and early Ricoh cameras on Kiyoshi Ichimura's desk.

Eighty years ago this month, on February 6, Kiyoshi Ichimura founded Riken Kankoshi, as a spin-off from the Riken Institute of Physical and Chemical Research, to make sensitized paper used in reproducing blueprints. But that was just the first focus of Ichimura's imagination and ambition. Within two years, the renamed Riken Optical Co. began producing optical devices, including cameras.

Once peace was restored, Riken Optical began producing cameras under the Ricohflex brand from 1950. Then in 1955 came a breakthrough innovation: the Ricopy 101 diazo copier, the world's first copier suitable for office use – which quickly became ubiquitous in offices across Japan.

As the company's products gained worldwide popularity, by 1963 it was time to harmonize the brand and corporate identities under a new name: Ricoh Company, Ltd.

Although the name changed and it grew to become a global enterprise, Ricoh's vision and principles were continually guided by Kiyoshi Ichimura, who led the company for 32 years until his death in 1968. Even today, as Ricoh seeks to extend the frontiers of optical technology, Ichimura's indelible imprint still shapes our thinking: *imagine. change.*



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