

NUMBER 1 SHIMBUN

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¥500



Showa-era photographs in exhibition at the FCCJ
How Japan has changed

and in other
reading material...

HOW TO WRITE
A NOVEL

A JAPANESE
DEVIL'S DICTIONARY

THE NIPPON
FOUNDATION'S 100
ESSENTIAL BOOKS



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Cover photo, Tokyo kids relaxing in a bookstore,
1960. See page 10 (Photo Ysbrand Rogge)

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Editorial



ONE OF THE ADVANTAGES OF JOURNALISM COMPARED with other forms of writing is that there's never a lack of things to write about. Anyone who complains that it's a slow news day needs to get off their posterior and check out what's happening in the real world outside the newsroom or studio.

Writing fiction is another kettle of marine life altogether. As Stephen Leacock put it: "Writing is no trouble: you just jot down ideas as they occur to you. The jotting is simplicity itself – it is the occurring which is difficult."

Which is why, apart from the success of erstwhile hacks such as Ernest Hemingway, few journos succeed in making the leap from reportage to "creative" writing. Of course, reporters like Janet Cooke of "Jimmy's World" infamy are able to blur the distinction between the two disciplines – until they get caught. And then there's the *Weekly World News* . . .

For the rest of us, however, the prospect of that blank page or screen is altogether too daunting. So for those of you who have spent too much time contemplating your novel instead of writing it, in this issue of No. 1 John Boyd provides a handy overview of several "how-to" books that purport to teach the craft of fiction-writing.

While such tomes undoubtedly can be helpful, a tried-and-true way of learning how to write well is to immerse oneself in good writing, whether it's journalism, fiction, poetry or academic/technical texts. We think that this issue of No. 1 provides plenty of examples of solid, informative and (we hope) entertaining prose, not to mention some wonderfully nostalgic and historically valuable photographs of postwar Japan taken by Hans Brinckmann and Ysbrand Rogge.

Now read on . . .

– Steve McClure

President's message



WHEN I WAS ELECTED PRESIDENT, I RECEIVED A CARD from a highly respected past president. On the cover was a picture of a middle-aged woman dressed in a beige business suit with her hands on her hips, smiling and saying, "I wish I had all these problems – when I was 16 and knew everything."

Inside, he wisely wrote: "You should appreciate the fantastic collection of minds that come through the Club. And don't always feel compelled to listen to unsolicited advice from past presidents, don't listen to people in the bar when they're drinking, and be grateful to the staff."

Sound advice, and thanks to all the other members who have also given me invaluable guidance.

On the financial front, we are still waiting to see how the unprecedented economic crisis will affect the Club. Our food and beverage sales have recovered somewhat from last year's low levels, but not enough to secure a net surplus for fiscal 2008. The Board has approved a contingency plan to tackle this problem.

Meanwhile, the Club is launching a series of events designed to help journalists develop their professional skills. It starts on Feb. 18, when members Steven Herman and Richard Lloyd Parry will talk about how to cover Asia's trouble spots without getting kidnapped or killed. Upcoming programs will include improving skills in video journalism, podcasting, interviewing tips, note-taking and more.

The Library, Archives and Workroom Committee is working on a new "premium research" service. In the past, members have been able to ask our librarians for help in finding contacts and

conducting brief searches of databases. This service will continue, but now, for a reasonable fee, members will be able to ask the librarians to conduct in-depth “premium research” on a wide range of topics.

In other news, the Marketing Membership Committee has been revived. Big thanks to new committee Chairman Martin Koelling and Deputy Chairman Anthony Rowley.

Thanks again to all of you who have given so much to the Club as well as to our ever-helpful staff.

– Catherine Makino

Letter

To the editor

I would like to address the matter of the withdrawal of the Tokyo Confidential columns from *The Japan Times* as of last September.

On Dec. 21, *The Japan Times* acknowledged that the columns, which were translated and summarized versions of the originals, had infringed on the copyright of the original magazine publishers and apologized to the publishers.

The vernacular weekly magazines and tabloids represent a phenomenal source of news and entertainment that mainly serves the needs of their domestic market. While some readers of Tokyo Confidential may have perceived the columns as being a vehicle for exposing the “dark underside” of Japan, only a small fraction ever fit that description. Rather, I feel our purpose was to convey the various aspects of the human condition in Japan as

reflected through selections from this segment of its vernacular media.

I think we have satisfactorily demonstrated that the contents and viewpoints carried by the weeklies are worthwhile not only to Japanese, but to the world beyond. I believe it is not unreasonable to seek a means of disseminating the style, substance and spirit of their stories to those without the time or means to read the originals.

By obtaining permission from the publishers and adhering carefully to the relevant laws, it may be possible for us to resume coverage, perhaps using a different formula, at some point in the future. So rather than say sayonara, I prefer to end this message on a hopeful note, encouraging readers of No. 1 Shimbun to watch this space for future developments. In the meantime, I and my colleagues would like to express our heartfelt gratitude for your many years of encouragement, support and friendship.

Sincerely,

Mark Schreiber

Contributors

JOHN BOYD covers technology and business news and events in Japan and Asia and strings for several magazines, including *IEEE Spectrum*, *FPD Today* and *New York Stock Exchange Magazine*. He welcomes new assignment queries: boyd@gol.com.

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MEDIA BUZZ

A roundup of recent news and happenings

by Danielle Demetriou

With thanks to the Associated Press, Reporters Sans Frontieres, the Sunday Leader and The Guardian.

DEATH PREDICTED

When leading Sri Lankan journalist Lasantha Wickramatunga was ambushed and shot in his car as he drove to his office on the morning of Jan. 8, press freedom campaigners and supporters around the world expressed their shock. But there was one person who was not surprised: the journalist himself. Only days before his assassination, Wickramatunga, a devoted husband and father as well as editor-in-chief of the *Sunday Leader*, penned a spine tinglingly moving piece

condemning the government for the murder he knew would eventually take place and pledged that the quest for truth would live on at his newspaper following his “inevitable” assassination. In the piece published in the *Leader* three days after his death, Wickramatunga eloquently describes his enduring fight for the truth and with chilling accuracy predicts his tragic demise: “When finally I am killed, it will be the government that kills me. [...] I want my murderer to know that I am not a coward like he is, hiding behind human shields while

condemning thousands of innocents to death. What am I among so many? It has long been written that my life would be taken, and by whom. All that remains to be written is when.” While floods of tributes have been dedicated to the journalist, his true legacy lies in the inspirational words in his self-penned obituary highlighting the essence of journalistic causes: “There is a calling that is yet above high office, fame, lucre and security. It is the call of conscience.” To read the full article, visit www.thesundayleader.lk

YOUTUBE PRINCE

The words “newspapers” and “death” may have become inseparable in the eyes of many a doom-obsessed media critic. But the oft-cited end-of-the-world demise of print has resulted in one positive spinoff: a belated but essential exploration into the 21st-century world of digital videos and television for almost every publication keen to survive the century. There is at least one person on the planet, however, who is now likely to be lamenting the rise of newspapers’ diversification into online video footage: Britain’s Prince Harry. The young British royal was cast into the spotlight after the *News of the World* obtained footage of his antics during a training exercise in Cyprus. Had the prince not called an officer cadet colleague “our little Paki friend,” it might not have caused quite the ruckus that subsequently ensued. *News of the World* executives, however, must have been rubbing their hands with glee: the video drove record levels of traffic to its Web site, with 50,000 global visitors in the first hour alone, boosted to 392,000 U.K. visitors on the day of publication. Instant coverage on a string of TV news bulletins and U.S. gossip sites fuelled the flames of the popularity of the video further, as it spread like wildfire throughout the Internet, with Google News helping

to triple viewing over a typical Saturday-night and Sunday-morning period. Gary Thompson, the newspaper’s associate editor, told media: “We’re reaching a new young audience – the YouTube generation – who won’t buy the paper every week but will come online. For readers who have bought *News of the World*, there’s really no incentive to go online to read the story again, but if there’s video, that’s an extra reason to go to the Web site. So digital video works for those readers and also our new readers.” Whether Prince Harry embraces or curses the digital revolution has strangely not been disclosed.

INTERNET BLOCK

The pomp and ceremony of the Beijing Olympics may have taken place less than a year ago. But the promises made regarding reduced censorship have already been firmly relegated to the category “distant memory.” The final flicker of China’s Olympic torch promising a brighter, more liberated future was extinguished in January as the authorities launched a rigorous Internet clampdown. Under

the auspices of a campaign against Internet porn, more than 90 Web sites were instantly blocked, and the number is still rising – despite the fact that many are entirely unrelated to the seedy world of Internet porn, according to freedom campaigners. The move was defended by Foreign Ministry spokesperson Jian Yu, who stated: “China takes a positive and open-minded attitude toward the management of the Internet.” Campaigners, however, viewed the

situation slightly differently – more along the lines of an opportunity to exercise complete control over China’s cyber-access. “The online Great Wall no longer suffices for the government, which is using porn as a pretext to block Web sites where people express themselves freely,” says Reporters sans Frontieres. “Internet users have shown they know how to breach the Great Wall, and the government’s persistence proves that it fears the Internet’s appropriation by Chinese citizens.”

THAI “DEMOCRACY”

Bangkok’s Suvarnabhumi International Airport may have reopened its doors. But for those who do not fall into the category of carefree visitor enjoying cocktails in the capital, cookery classes in Chiang Mai or full-moon parties in Koh Samui, life in Thailand remains far from rosy. The latest thorn in the side of Thai democracy relates to the increasingly sensitive issue of insulting the monarchy. Internet user Suwicha Thakhor was arrested in January on a charge of lese majeste and could face up to 15 years in prison if found guilty. The authorities claim he posted messages insulting the royal family on the Internet, which he denies. His arrest coincided with new Prime Minister Abhisit Vejjajiva declaring

in a speech that the famously harsh lese majeste law would not be abused by the government. The day before his arrest, the government also met with the Thai Netizen Network, a group defending freedom of expression, in order to suggest ways of dealing with Internet regulation and lese majeste issues. Despite these

continued on page 19

**More red carpet
than Oscar night.**

NISSAN

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A Japanese Devil's Dictionary

No. 1 Shimbun was recently sent the following unsolicited MS, attached to which was a note from one **Ambrosia Pierce**. She describes herself as a student of Japanese culture working on her Ph.D thesis at an unnamed Mexican institution of higher learning. Pierce says the fame of No. 1 has reached even her isolated academic groves and thinks our readers might enjoy this MS, which comprises marginal notes she has jotted down in the course of her research. She calls it *A Japanese Devil's Dictionary*.

AMAKUDARI – A way of converting red tape into greenbacks.

ANIME – Animated cartoons often featuring teenage heroines with blonde hair, big blue eyes and gravity-defying bustlines, all of which combine to make them quintessentially Japanese.

BENTO – One-upmanship, boxed in.

BONSAI – A type of silviculture apparently imported from Lilliput.

CHIKAN – A commuter with a feel for the female form.

DIET (*Kokkai*) – The Japanese parliament, whose weighty task it is to prepare and serve legislative bills of fare and then stuff them into the open maw of the Japanese body politic.

Q: Why did President Bush throw up on Prime Minister Miyazawa at their state dinner in 1992?

A: The Japanese Diet didn't agree with him.

EIGO (*English*) – A language that all Japanese must study for six years in order to be convinced that is too difficult to learn.

ENJO KOSAI – Economic transaction in which middle-aged businessmen try to redress Japan's trade imbalance by providing seed money to high-school girls for the purchase of luxury brand-name products.

FUGU – A seafood treat to die for.

FUTON – A bed with no legs that comes in handy when excessive bibulousness leads to leglessness.

GAIJIN – Someone who suffers from the incurable handicap of not being Japanese.

GAIKOKUJIN – A more polite version of *gaijin*, used when one is actually addressing

or is in the presence of a non-Japanese, as opposed to referring to them in the third person.

GAMAN – The ability to bear the unbearable.

GEISHA – A female entertainer, and not a prostitute. Nor a courtesan. Definitely not a for-hire tart. Not a strumpet, harlot, trollop or lady of the evening – not at all.

GENJI – An early example of the ever-popular *roricon* archetype.

GREATER EAST ASIA CO-PROSPERITY SPHERE – Ambitious plan to share Japan's material and spiritual wealth with the benighted peoples of East Asia, which didn't work out due to the Imperial Japanese Army's somewhat overzealous approach when rolling out the Sphere.

HAI – A useful word that can mean yes or no and/or maybe, depending on the level of empathetic communication obtaining in the conversation.

HAIKU – Japanese poetical form consisting of three lines of five, seven and five syllables on a seasonal theme, whose primary merit is its brevity.

I wrote this haiku
just to pass the time. Can I
have my check now please?
– Hideo Hackone

HAJI (*lit., shame*) – Getting caught.

HAWAII – Japan's 48th prefecture.

HONNE – Honneshly speaking, I could use another drink... you're my only real friend... I hate my boss... oh crap, you are my boss...

IKEBANA – The art of arranging flowers so that *sensei's* bank account blossoms.

J- – All-purpose prefix taken from the English alphabet used to indicate the uniquely Japanese quality of a given phenomenon.

JAPAN – A small, mountainous island nation with few natural resources, prone to earthquakes, typhoons and navel-gazing, adrift in the Pacific between the Korean Peninsula and the Hawaiian Islands.

JIMINTO (*Liberal Democratic Party*) – Illiberal and undemocratic, but good at throwing parties and sometimes elections.

KABUKI – A culturally acceptable cure for insomnia.

KANJI – Different strokes for different folks.

KARAOKE (*lit., "empty orchestra"*) – An instrument of torture designed to orchestrate the emptying of rooms.

KAROSHI – The unfortunate result of being unable to bear the unbearable.

KATAKANA – The Japanese writing system's *gaijin* ghetto.

KAWAII – Japan's national religion of cuteness, whose principal deity is the mouthless feline Hello Kitty.

KIMIGAYO – Dirge-like Japanese national anthem whose theme of slavish devotion to the person of the Emperor causes it to be excoriated by leftists, whose ideological prejudice blinds them to the song's most attractive feature: its extreme brevity.

KIMONO – A silk cocoon encasing Madame Butterfly.

KYOTO – The formerly beautiful ancient capital of Japan, spared from destruction in World War II so that postwar property developers could prove their urban-redevelopment skills were on a par with those of the U.S. Army Air Force.

MANGA – A way for people to avoid looking at each other while on the train.

NAMPA – Picking up what's going down.

NANKING INCIDENT – Urban-renewal scheme launched by the Imperial Japanese

Army in Nanking, China, in 1937 to relieve serious overcrowding. Some Japanese commentators modestly claim the event didn't occur and say the people of Nanking are too eager to credit their Japanese benefactors with implementation of the scheme.

NATTO – Foodstuff used by the Japanese to remind themselves of their uniqueness due to foreigners' presumed inability to eat anything so disgusting. Confronted by the spectacle of non-Japanese eating *natto*, many Japanese find themselves eating their words.

NINJA – Quietly unassuming bill collectors who creep up on unsuspecting debtors and [text breaks off at this point – Ed.]

NOH – No comment.

OL – A decorative dogsbody.

OSAKA – Japan's Second (or Third?) City (unless you are from Osaka).

PACHINKO – A form of self-administered lobotomy that has the additional virtue of supporting the cash-strapped North Korean government.

PACIFIC WAR – A temporary hiccup in relations between Japan and the West that served as a salutary reminder that war is seldom pacific.

PEARL HARBOR – Scene of an unfortunate Japanese-American misunderstanding occasioned by the unscheduled arrival of one of the first Japanese tour groups to Hawaii.

RAMEN – What comes after the queue.

SAKE – The Holy Sacrament of the Japanese national religion; often confused by ignorant Englishmen with a waspish Edwardian scribbler.

SAKURA – Fruitless evanescence.

SALARYMAN – A lifer, trying to stay away from the window.

SAMURAI – A zany feudal cut-up.

SENSEI – Someone to suck up to.

SEPPUKU – Saying sorry by spilling one's guts.

SHIKATA GA NAI – The corporate slogan of Japan Inc.

SHINTO – The indigenous, polytheistic,

animistic religion of Japan, which holds that everything in the universe has a *kami* (divine spirit) – or does not. The subtlety of this insight is best appreciated after imbibing spirits of the distilled variety in large quantities.

SHOCHU – A distilled spirit often referred to as Japanese vodka, made from (variously) potatoes, buckwheat, kitchen scraps, old radio parts, bits of string, the pineal gland of the Japanese wolverine and whatever else is handy.

SUMO – A way for heterosexual males to watch two loincloth-clad men grapple passionately with each other without being accused of having latent homosexual tendencies.

SUSHI – A raw deal of the fishy variety.

TARENTO – Entertainer; the antonym of “talented.”

GODZILLA (aka GOJIRA) – Internationally famous mid-20th century urban-renewal expert.



ANDREW POTHECARY

TATEMAE – The polite façade maintained when honesty would not be the best policy. Often confused with sincerity.

TENNO (Emperor) – Unique among historical emperors in that he has no empire over which to rule, only a rather spacious garden in central Tokyo. By all accounts a nice guy.

WA – The principle of harmony, balance and conciliation that encourages avoidance

of conflict in the interest of the Greater Good, also known as the Good of Those Greater Than You.

WASABI – A time-honored remedy for nasal congestion.

YAKUZA – A type of Japanese businessman whose unfortunate predilection for garish tattoos, outré “punch-perm” coiffures and missing pinkies prevents him from entering the centers of commercial and political power via the front door. The back door, however, is usually open.

YASUKUNI SHRINE – Shinto place of worship in central Tokyo where are enshrined the souls of Japan's fallen soldiers, who have agreed to have their tour of duty extended indefinitely into the afterlife so that patriotic politicians can pay their respects to them before the next election. Also a nice place to watch cherry blossoms in spring.

YEN – The principal deity, along with Hello Kitty, of the Japanese national religion.

YUZAI (quilt) – A thin, transparent veneer on the lily of shame; see *tatemaie*.

ZANNEN – Oh shit. . .

ZEN – A mystical Buddhist sect whose sublime non-rational teachings elicit plaudits from the spiritually advanced in the form of one hand clapping. ①

So you want to write a novel?

By John Boyd

Many FCCJ journalists I know, as well as a number of Associate Members, feel they have a novel inside them waiting for the chance to blossom forth. I'm no exception. Yet, as most of us have discovered, writing a blockbuster turns out to be a lot more complex than writing a year's worth of 1,500-word stories on business, politics or technology – though the word count and effort may be similar.

Short of going back to university to take a degree in creative writing or attending a string of expensive writers' conferences and fiction workshops in distant locations, what to do? One answer is to get help and inspiration from some of the fine how-to books on the subject. Trouble is, there are a hundred or more such publications available to choose from. Having read 99 of them, I feel qualified to name some that stand out from the heap and to pan others that are widely recommended but shouldn't be. What follows is my view of books worth searching for in Kinokuniya, Good Day Books or on Amazon.com and titles you can afford to skip.

Sol Stein, successful publisher, playwright, and author, is also one of the great editors, having worked with writers as diverse as Jack Higgins, Dylan Thomas, James Baldwin and David Frost. His *Stein on Writing* is 300 densely packed pages of sage advice on "how to fix writing that is flawed, how to improve writing that is good, how to create interesting writing in the first place."

After reading this richly useful work, you will have a deeper understanding of techniques such as building tension, what makes good dialogue good, and creating credibility. Perhaps most importantly, you

will appreciate that the point of fiction is to evoke emotion. Stein also illustrates how fiction techniques can be employed to enhance non-fiction writing. I've read this book cover to cover twice and will dip into it many more times.

Stephen King needs no introduction. Loathe or love him, he churns out best-sellers like a diarrhetic cow craps, as he himself might phrase it. King's *On Writing* is in part a telling of how he became the author he is, including recovering from a horrific road accident that broke his body but not his spirit to write. Much of the work, however, is down-to-earth com-

mentary on creating vivid fiction using his own novels and those of authors he both likes and knocks to illustrate his points. The combination of biography and writing advice gives *On Writing* an edge over other how-to books that are equally helpful.

Interestingly, King rarely plots out a story. Rather, he places a bunch of characters in some predicament then leaves it up to them to escape.

"My job isn't to help them work their way free, or manipulate them to safety – those are jobs which require the noisy jackhammer of plot – but to watch what happens and then write it down." He also

democratic side of what makes novels tick, his writing style is not in the least stuffy; rather, it is a pleasure to read.

Lodge's *Art* comprises 50 succinct essays on literary concepts such as stream of consciousness, *skaz*, suspense and symbolism. In *Practice* he analyzes the works of several authors, talks about his experience in adapting novels for television screenplays, and includes an essay on Creative Writing: Can it/Should it be Taught? For his answer to the latter, you will have to read the book yourself! *Consciousness* features a long and stimulating essay on how the novel fares in representing consciousness compared to film, and Lodge ties this in with the concept of an individual self.

Self-Editing for Fiction Writers by Renni Browne and Dave King is a smashing little read, chock-full of good advice on the nuts and bolts of show and tell, interior monologue, voice, etc. The need for careful self-editing has never been greater. According to the authors, the days of a gifted editor spending "enormous amounts of creative energy and blue-pencil lead to bring the manuscript to its fullest potential" is a quaint practice of the past. As a result, "first-time authors are being printed rather than published." At the end of each of *Self-Editing's* 12 sections the authors provide a checklist or distillation of the main points covered. These summaries,

**"THE UNSPOKEN CONTRACT
THAT EXISTS BETWEEN
WRITER AND READER
- YOUR PROMISE TO
EXPRESS THE TRUTH OF
HOW PEOPLE ACT AND TALK
THROUGH THE MEDIUM
OF A MADE-UP STORY."**

ing talks about the whys and why nots of what works and what doesn't through the use of well-chosen examples of well-known authors. On the other hand, *How Fiction Works*, Hall's follow-up effort, is a let-down that can be likened to a disappointing Hollywood sequel. It provides little that is different from his best-seller, making it a waste of money for anyone who has bought the original work it mirrors.

And speaking of value for money, don't splash out the \$77 asking price for *Writing Fiction: A Guide to Narrative Craft (Seventh Edition)* by Janet Burroway and Elizabeth Stuckey-French. It is by no means a poor book *per se* (I was seduced into buying it after reading the praise of several literary writers), but take note that it is a textbook for university writing courses. It uses three short stories along with a bunch of exercises to illustrate each section. Consequently, the actual pedagogical segments are short, besides being nothing special; similar advice in more depth abounds in the books noted above that cost one-third the price.

When the FCCJ library recently purchased *Aspects of the Novel* by E.M. Forster, I was quick to check it out. This is a much-praised book found on many authors' recommended reading lists. Yet it turns out to be a verbatim transcription of lectures given in 1927 and is laden with annoying repetitions that "will rightly distress the sensitive reader," as the publisher acknowledges. The dated style, too, was a turn-off, and I ended up closing the book in disappointment long before reaching the end.

Another highly commended tome is John Gardner's *The Art of Fiction: Notes on Craft for Young Writers*. Well, I'm glad I never read this when young, for its turgid, pedantic style might have dissuaded me from ever attempting to write fiction. Opening it at random just now, here is what I found: "A literary work need not be allegorical to be a demonstration rather than an exploration. Any narrative that moves from scene to scene and episode to episode not according to the exigencies of cause and effect but according to some abstract scheme is likely to be a demonstration." Quite.

Author of *The Fountainhead* and *Atlas Shrugged*, Ayn Rand is also a writer of great repute. Like Foster's *Aspects*, Rand's *The Art of Fiction* comprises transcripts of lectures that she gave to friends in her living room in 1958, though at least these have been edited. A Rand quote used as a blurb for the book says, "I read a novel for the purpose of seeing the kind of people I would want to see in real life and living through the kind of experience I would want to live through." Much of the writing inside is equally stilted, and after finishing it, like *Atlas*, I merely shrugged. ①

The blank page: a starting point, but how to continue?

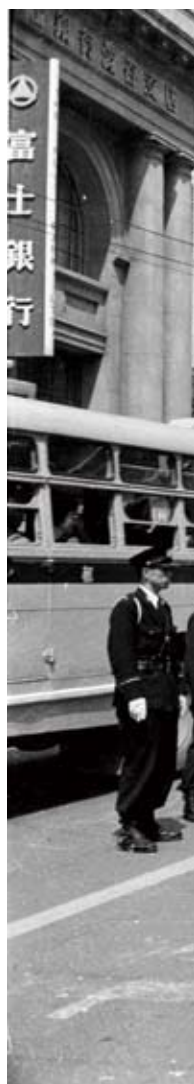
explains his frequent use of profanity with, "If you substitute 'Oh sugar!' for 'Oh shit!' because you are thinking about the League of Decency, you are breaking the unspoken contract that exists between writer and reader - your promise to express the truth of how people act and talk through the medium of a made-up story."

Literary critic, former university professor, author of a dozen novels and a similar number of non-fiction books, David Lodge has a wealth of experience and insight to offer readers of his *The Art of Fiction*, *The Practice of Writing* and *Consciousness and the Novel*. Though his focus is more on the theoretical and aca-

presented in the form of questions, are so useful that I condensed them further and printed them out for use as a prompt sheet.

Other books worth considering include *How to Write a Damn Good Novel, II* by James Frey, which provides damn good advice for readers who are already familiar with the basics of novel writing and are looking to add color, passion and intensity to their writing. In *Dramatic Technique in Fiction*, Robert Bahr urges the writer to become a dramatist writing for the theater of your imagination, and then proceeds to show how this can be done.

Oakley Hall's *The Art and Craft of Novel Writ-*



Why this "Showa" nostalgia?

By Hans Brinckmann

"How wonderful... these photos make me feel nostalgic!" "We didn't take photos like these!" "I've never seen such photos before..."

These were some of the comments made by many of the more than 49,000 visitors who came to last September's exhibition at the FujiFilm Square gallery in Tokyo Midtown of photographs taken in Japan between 1951 and 1974 by Ysbrand Rogge and me.

Strange, I thought. What is so special about our photos? Why do people stare intensely at each image? Why do they want to know when the photo book will be published? After all, I reflected, the camera-toting Japanese had long ago become a cliché, almost as far back as my arrival in Japan, in

November 1950, to work for a Dutch bank in Kobe. What had happened, I wondered, to those zillions of images of Japan in mid-Showa, when life was frugal, families close-knit, and taking pictures was an affordable and therefore ubiquitous hobby?

The answer, I've since been told, is that those pictures were overwhelmingly either *kinen-shashin*, "memory" snapshots of family members and friends, or related to specific interests, such as cars or flowers or nature. Everyday life – the household, schools, temples, people at work – was too familiar to be worthy of recording.

But it was that very commonplace aspect of Japan that attracted me. Instead of practicing golf on weekends – the customary way for aspiring young bankers

to spend their Sundays – I hit the road and took photographs. When Ysbrand, who was a serious, semiprofessional photographer and 16mm documentary filmmaker, came to work at the same bank, we teamed up. He proved as fascinated with Japanese life and culture as I had become. He spent only five years in Japan, but his legacy – four films and a few thousand photographs – is a profound record of Japanese society between 1955 and 1960.

Another factor in the apparent appeal of these images is the feeling of unspoiled authenticity they convey, on account of the largely "prewar" condition of town and country, before the forces of rebuilding and globalization took their toll.

Continued overleaf

Left, a street scene in front of the old Nichigeki Theater, Yurakucho, Tokyo, 1960. Below, demonstrators opposed to the U.S.-Japan Security Treaty carrying Prime Minister Nobusuke Kishi's effigy, Tokyo, 1960 (Photos Ysbrand Rogge)



Continued from previous page

We never encountered serious obstacles in our picture-taking, perhaps because we were respectful and didn't swagger. Besides, foreign tourism in Japan was in its infancy. Problems like that of the Tsukiji fish market – how to cope with the hordes of often careless tourists – didn't exist. The temples gave us free access, as did schools and offices and shops wherever we went. During the massive demonstrations in 1960 against the U.S.-Japan Security Treaty, Ysbrand was allowed to film the events at close quarters.

The display that runs until Feb. 28 in the Club's Main Bar and Masukomi Sushi Restaurant represents about a third of the collection shown at Fuji Film. The exhibition is made possible by Fuji Film's generous donation of all framed images to me, following the conclusion of their exhibition. All images are accompanied by bilingual captions and some by quotations from my two books on Japan, *The Magatama Doodle* (Global Oriental, 2005) and *Showa Japan, the Post-War Golden Age and its Troubled Legacy* (Tuttle, October 2008). The translations are by Hiromi Mizoguchi, who is also the translator of my books. ❶

Right, the Atomic Bomb Peace Memorial, Hiroshima, 1965. Below, the Showa Emperor passing through Kyomachi, Kobe, 1953.

(Photos Hans Brinckmann)



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WHALING

Fisheries Agency official bewails lack of progress on cetacean issue

By Julian Ryall

The International Whaling Commission could collapse unless substantive progress on management and utilization of the resource is achieved

at the organization's annual meeting in June, according to Joji Morishita, Tokyo's top whaling diplomat and a frequent speaker at the FCCJ.

Speaking at a press conference at the Club on Jan. 20, Morishita said the IWC is "facing a crisis" and described discussions as "polarized, adversarial and politicized."

"There is no dialogue," said Morishita, a counselor at the Fisheries Agency. "It is just a shouting match sometimes."

Japan has threatened to withdraw from the IWC in the past and resume commercial whaling, but the stakes are higher this time because both the pro- and anti-whaling camps have finally agreed that something needs to be done if the organization is to evolve from merely a forum for fighting.

Three independent experts were invited to examine the IWC and give advice on how it might emerge from the impasse, with their recommendations put into motion at the June 2008 annual meeting in Santiago.

"The IWC is facing a crisis. I know I have repeated that several times in the past, but this year is decision time. It is the moment of truth."

Morishita said the test of whether there has been any genuine progress will come at an intersessional meeting of the IWC in March in Rome, which will be followed by the association's 61st annual meeting, to be held in Madeira, Portugal, in late June.

"The IWC is facing a crisis," Morishita said. "I know I have repeated that several times in the past, but this year is decision time. It is the moment of truth."

"It is not working as an international organization, and we need to get it back on track as a resource-management and conservation organization."

Morishita outlined the efforts that Japan has made to reach consensus with anti-whaling nations, including an agreement on international observers, an oversight committee and catches for coastal whaling communities, but said they had been rebuffed. With neither side willing to back down, the likelihood of progress is negligible, he said.

"I would say I am cautiously optimistic" about progress in Madeira, Morishita said. "But we also need to be realistic. There is a high possibility that this very important process could collapse. All the serious participants say we have to continue to try. We may fail, but we do have to try."

And should the IWC fail, Japan will continue to carry out sustainable whaling practices, but other nations will not be bound by any regulations and could hunt unlimited numbers of whales, he warned.

"If it collapses and there is no international framework, no binding rules, other countries could start hunting, although current law does not permit imports from non-IWC members," he said. "But we cannot stop other countries from consuming whale meat, so this is another reason why we need a framework."

"There is need for controls if a species is depleted, there is a need for a reporting system and rules," Morishita said. "We do not want a free-for-all or anarchy in the whaling system. We want to have a good system that guarantees controls for endangered species."

There is an argument that Japan could benefit from the IWC's failure, as it would clear the way for a unilateral resumption of commercial whaling, but Morishita underlined Japan's position that a

regulated system enables whales to be managed and protected, just like any other natural resource.

That does not change the fact that Tokyo's final ambition is to have a whaling fleet that hunts whales on a commercial basis.

"The question of whether to kill or not kill in commercial whaling is a never-ending one," he said. "We recognize that in some countries in the world the word 'whaling' is evil. But why? If whaling was killing endangered species I would agree that it should be stopped. But if the species is abundant, why not?"

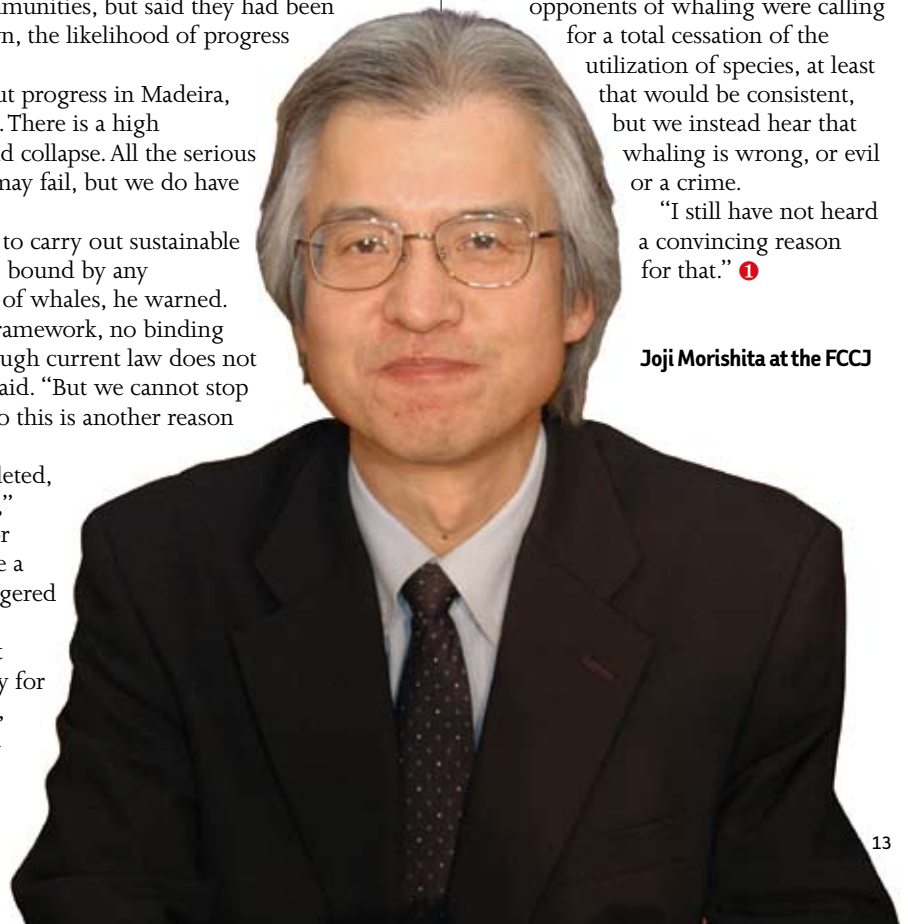
"Many people see whales as a special species," he added. "They are wise, have family units, are warm-blooded, but scientists say that cows and pigs are as wise as whales."

"I used to live in Washington, D.C., and deer used to come into my garden nearly every morning," he said. "They have family relations as well, they have beautiful Bambi eyes, yet 5 million deer are killed by hunters in the U.S. every year."

"I've got no problem with that, as long as it is sustainable," Morishita said. "If opponents of whaling were calling for a total cessation of the utilization of species, at least that would be consistent, but we instead hear that whaling is wrong, or evil or a crime."

"I still have not heard a convincing reason for that." **1**

Joji Morishita at the FCCJ



NORTH KOREAN ABDUCTIONS

Ishihara dominates governors' press conference on abductees

By Julian Ryall

There may have been five prefectural governors at the top table to explain their united demand for the return of Japanese nationals abducted by North Korea, but it's next to impossible to upstage the always quotable Shintaro Ishihara.

Five of the 46 members of the Assembled Governors for the Return of Victims of Abduction by North Korea appeared at the FCCJ on Jan. 13 to explain the reasoning behind the creation of the group and call on the international community to step up pressure on Pyongyang to return the abductees.

But it was the Tokyo governor who grabbed the headlines by using the event to criticize the outgoing administration in Washington for not doing enough to win their release.

Ishihara, chair of the expansively named group, said progress has been slow and that the U.S. has "not displayed great interest in the matter."

"There are many things I do not understand about President (George W.) Bush's

of the strongest cards that they hold, and they are using it as a diplomatic card."

Tottori Gov. Shinji Hirai echoed his colleagues' anger at Pyongyang's use of the missing Japanese as "bargaining chips."

"They are using people's lives as a tool, and that makes Japanese people very angry," Hirai said. "This has not been given sufficient attention in the past and we need international pressure to ensure

"[Bush] once said 'I'll never forget them' - but that is the kind of thing you say to a woman when you leave her."



diplomatic approach," said Ishihara. "He once said 'I'll never forget them' - but that is the kind of thing you say to a woman when you leave her.

"North Korea is a country with nuclear weapons, but when the United States had issues with Libya, they bombed Tripoli," he said. "Some children died and that was a tragedy - but Libya changed.

"A more serious approach is needed with regard to North Korea," Ishihara added.

Japan officially recognizes 17 of its citizens as missing after being abducted by North Korea, although pressure groups claim as many as 100 people have disappeared in mysterious circumstances.

Pyongyang initially admitted in September 2002 that its agents had kidnapped 13 Japanese, mostly from remote regions on the Sea of Japan coast, and used them to train North Korean spies that were then infiltrated into Japan.

Five of the 13 returned to Japan in October 2002, but Pyongyang claims the rest have died in accidents or of natural causes. Few in Japan believe that explanation.

"I believe this is an important human-rights issue," said Masaaki Osawa, governor of Gunma prefecture. "There are four people whose families live in Gunma prefecture that are suspected of being abducted. The families are frustrated at the lack of progress in this matter.

"We are aware that complex issues are involved but we also believe there are things we can do to make progress," Osawa said.

In the last few months of the Bush administration, Washington tried to be more accommodating with Kim Jong Il's government, removing it from the list of state sponsors of terrorism and offering food aid and fuel in return for Pyongyang's pledge to shut down its nuclear-weapons program. Six-way talks on the future of the Korean Peninsula have since stalled, with North Korea apparently awaiting the inauguration of President Barack Obama.

On Jan. 8, U.S. Ambassador to Japan Thomas Scheiffer told relatives of the abductees that he regretted the lack of progress during his time in Tokyo, but added that he would emphasize to the incoming government the importance of the issue.

Yet the governors' group fears Washington will continue the softly-softly approach to Pyongyang.

"The North Koreans want to get as much economic assistance as they can at the most favorable terms," said Hirohiko Izumida, governor of Niigata prefecture. "The abduction issue is one

of the abductees are freed."

Ishihara, describing North Korea as "demanding and irrational," went one step further and advocated the overthrow of the North Korean government, suggesting that if the international community united it would bring about the collapse of the government and enable the country to be rebuilt "in a way that is favorable to the people of North Korea."

Somewhat surprisingly, he suggested that the best way forward would be for China to absorb the North, since many ethnic Koreans already live in China.

"I think China's integration of North Korea would be the easiest solution, even for the U.S.,"

Ishihara said. "And I don't imagine that China would refuse the suggestion." ①



Above, left to right, Govs. Shinji Hirai, Hirohiko Izumida, Shintaro Ishihara, Kiyoshi Ueda and Masaaki Osawa speaking at the FCCJ. Left, Ishihara.

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FCCJ SOFTBALL TEAM

Looking back at the Alleycats' diamond days

By Mel Tsuji

It started with a Sunday gathering on the campus of International Christian University in the Tokyo suburb of Mitaka.

It was small at first – journalists and their families and friends from the Foreign Correspondents' Club of Japan who just wanted to get together for some "ball," playing catch, hitting a few flies, and getting in a few licks at the plate.

It was that sandlot experience that resulted in the formation of the Alleycats, the softball team of the FCCJ that would become a key fixture in the Club's sporting calendar for most of the 1970s.

After discussions with various members in the Club, Crocker Snow, the *Boston Globe* correspondent, organized that first ball game in the summer of 1972. At the time, no one knew any ball fields in Tokyo where we could carry out our fantasies. Fortunately, Crocker had a friend who attended ICU as a foreign-exchange student and, voila, a field materialized.

The first task was to get players. It was usually all business at the Club, so no one knew anyone who played ball. But once word got out, correspondents started bringing out their caps and gloves.

Besides Crocker, there were quite a few journalists who came with some impressive playing credentials. They included Dick Halloran, chief of *The New York Times* bureau, a timely line-drive hitter who played second base; outfielder Sam Jameson of the *Los Angeles Times*, a reliable hit 'em-where-they-ain't hitter; veteran Andy Adams, a CBS correspondent and *Sumo World* publisher; Eddie Lachica, a Filipino journalist for *The Wall Street Journal Asia*; and me, a Canadian correspondent. Later, other players rotated through the Club, including Don Kirk of the *Chicago Tribune*, Ted Marks of UPI, Fox Butterfield of *The New York Times*, Ron Yates of the *Chicago Tribune*, and Matt Storin, who later replaced Crocker at *The Boston Globe*.

In that first year we played only exhibition games because there were no softball leagues to join or teams to play. But later there were willing comers, mainly Japanese and American banks, plus the American and Canadian embassies, who threw together teams to join in on the gaijin fun.

We breezed through most of the competition because we apparently had some bona fide talent on the team. Crocker looked like he must've played at least college ball, because he was a great shortstop who also hit towering flies into the trees on the ICU campus. Yates was built like a football player, about 190 cm and 104 kg. He hit frozen ropes into the alleys in left and right. Marks was nearly as big and always seemed to hit the long ball. He was also a former goalie with the U.S. national hockey team. Butterfield made only a few appearances with the Alleycats, but we could clearly see he was a talented player.

We had a good hitting and fielding team, but only occasional decent pitching because no one had that background. Until I stepped forward. I had played a lot of baseball in my youth, all of it as an infielder. I had also played third base in competitive fastball as a

high school junior but had also dabbled in pitching.

That's where the problem came in when we started the Tokyo International Softball League the next year. A key rule for the league involved pitching. To keep the competition equal, the league decided to disallow any underhanded throwing where the arm would go past the shoulder. That eliminated the windmill style of pitching that I had learned. But I came up with a solution. What about a wrist-snap throw that was completely legal because my arm would not go past my shoulder? I was able to get real heat on my pitch, but I thought it was a bit unfair because while it was legal it didn't seem to

be in the spirit of things. Don Kirk, one of my early catchers, would have none of my vacillating. "F___ 'em," he would say. "Pitch it in!"

I also developed a bit of a repertoire to go with my fastball.

It included a changeup and a slower knuckleball changeup that from a pitching distance of 14 meters had teams quite befuddled.

The American Embassy team tried meeting our challenge by stacking their lineup with Marines. I guess they had never seen a changeup. They were big, looked menacing, but flailed away helplessly at my fast, slow and slower offerings. ❶



The author, above, and an Alleycats lineup from 1983, right



What about a wrist-snap throw that was completely legal because my arm would not go past my shoulder? "F___ 'em," he would say. "Pitch it in!"

TOASTMASTERS CLUB FORMING AT FCCJ

How great writers can become competent speakers

By John R. Harris

Great writers do not necessarily make great speakers – especially before large audiences and in a foreign language.

The truth of this is evident in the questions asked at many FCCJ press conferences – and in the introductions of guest speakers. Too many Members who regularly produce articulate, economical and incisive text stand up to stammer, ramble and waffle out questions that defy interpretation. Introductions – ostensibly prepared in advance by Board members – are often little better, lending neither dignity to the guest speaker nor enlightenment to the audience.

At least those not born into the English tongue have an excuse. Then again, perhaps contemporary native speakers reflect our societies' conscious effort to abandon the stuffy formality of our forebears.

The first speech requires getting up to introduce oneself within specific time limits without tears or loss of bladder control.

Whatever the cause, oratory has slipped so far that to be concise and articulate today risks sounding overprepared and insincere. People say sarcastically, "Let's not have any speeches, please." Or in awe: "He spoke for an hour without notes!" (In other words, "he winged it.") Then came Obama, who has shown us the incredible power of applied oratory: carefully chosen words delivered with measured pace and passion. Neither grandiose and demagogic, nor dry and technocratic; narratives that make every listener, high or low, feel: "This man is talking to me."

We can't promise to make you Barack Obama. But the hope is that FCCJ Toastmasters can help members find their own voice and the confidence to use it.

What is FCCJ Toastmasters? As yet, no more than the inspiration of Club President Catherine Makino, delegated to this writer, plus a list of 18 people who've signed up for a Feb. 2 organizing lunch.

So what is Toastmasters, full-stop? From several definitions dredged up on Google, this is a composite: A global network of clubs in which members work together to improve their public-speaking skills. Each club operates autonomously under charter from Toastmasters International, a California-based non-profit corporation that provides a methodology and learning tools developed over 80 years.

Through speeches at club meetings, beginners work through 10 assignments in the first Toastmasters (TMs) manual. The first speech requires getting up to introduce oneself within specific time limits without tears or loss of bladder control. This performance is then evaluated by a fellow member who points out – in a supportive, non-threatening way – how to do even better. Subsequent assignments focus on specific skills like use of gestures or vocabulary.

Complete all the assignments to become a "Competent Toastmaster" (CTM) and move on to more advanced manuals. Complete these to receive a succession of ever loftier titles, such as "Distinguished Toastmaster" (DTM).

A typical TMs meeting features three or four speeches in about 90 minutes plus evaluations and exercises like "Table Topics." In these, the "Topicmaster" selects people who must stand up for at least two minutes and respond as best they can to questions on anything under the sun. The results are often hilarious.

There are more than 60 clubs in Japan. Some function in English (as will FCCJ TMs), some in Japanese, and some are bilingual. They cooperate in nationwide speech contests whose winners may go on to compete at intergalactic levels.

Catherine, who used to be a TM and loved it, thinks sees this as a great way for FCCJ members to develop professional skills. It could help print people move into broadcasting, non-native-speakers to hone advanced English skills, and everyone to be more effective in interviews.

Catherine asked me to help because 20 years ago I was a founding member of Tokyo

Breakfast TMs – a club that still meets – and have built a speechwriting career largely on what I learned from TMs.

Each club develops its own peculiar culture. Some stand on ceremony and take themselves way too seriously. Others so lack rigor that no one learns much. But the club I started with had a very bright and diverse crew and an engaging mix of humor and rigor. That's what I hope we can create at FCCJ TMs – but it all depends on the membership. So if you're serious about developing your public-speaking skills, if you have a sense of humor and advanced English skills, contact Catherine for more information about FCCJ TMs. **1**

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THE NIPPON FOUNDATION

(Tokyo, 2008)

By Roger Buckley

Club skeptics will instantly doubt that an international committee could ever come up with a half-decent list of books

Club skeptics will instantly doubt that an international committee could ever come up with a half-decent list of books for getting to grips with things Japanese. Yet this improbable gang of 10, comprising academics, businessmen, a senior librarian, FCCJ Member Donald Richie and a former British ambassador, has done us all a big favor.

No one, of course, is ever going to agree on exactly which titles should be included, but the idea and the attempt deserve praise. The game was made a bit easier by deciding at the outset that there were to be five basic categories: politics/international relations followed in marching order by economics/business, society/culture, literature/arts and last, but surely not least, poor old history slogging along in the rear.

Each section gets approximately 20 books in the hope that these will provide “reliable and authoritative insights” that “will serve as a useful guide to those interested in deepening their understanding of present day Japan,” i.e., each and every journo, executive and teacher based here.

The books range from Genji to grand strategy in the 21st century and from the Meiji Restoration to loads of today’s *manga* and *anime*. The emphasis, though, is on the post-Pacific War decades, particularly in the economic and cultural segments, where you might be forgiven for thinking that Japan was invented in the late summer of 1945.

The good news has to be tempered a bit by some naughty omissions. Contemporary history does not really get a proper look: there is nothing much on World War II in the Asia-Pacific region; the American/Allied occupation appears to have been overlooked; the Showa Emperor is off-limits; and Japan’s postwar politicians don’t receive sufficient attention.

No biographies, for example, of Prime Ministers Yoshida, Kishi or Tanaka are included, though of course they make appearances in some of the poli-sci stuff, and many will say that they don’t warrant a book among them, as it’s the bureaucrats anyway who really call the shots. Perhaps. Yet old-timers who can recall the 1960 security crisis, or those fortunate enough to have traveled by the Joetsu Shinkansen and taught up in Niigata’s snow country in the 1980s thanks to the largesse of Kakuei Tanaka may well disagree.

Carping aside, the Nippon Foundation should be congratulated for a brave effort in areas where both rightists and their opponents will certainly find lots to get angry over. Bill Beasley’s work on Japanese imperialism and Professor Asada’s critique of the prewar Imperial navy are in the lists to annoy nationalists, but so too are some overhyped works on the Japanese company in the “miracle” era that others will find far too tame.

Finally, a triple recommendation from the goodies on display: Anyone wanting three doorstoppers to lug on board the Narita-Heathrow flight could do worse than to pick up the paperback editions of Marius Jansen’s *The Making of Modern Japan*, Howard Hibbett’s *Contemporary Japanese Literature* (including the full script of *Ozu’s Tokyo Story*), plus a translation of *Genji*. The first Club member to complete all three by April 1 wins a bottle of bubbly. No, hold that: make it a couple of Moets to compensate for all the burning of the midnight oil. And on the Library Committee with a bit of luck. ①

ASSOCIATE MEMBERS' LIAISON COMMITTEE/アソシエイトリエゾン委員会

We would like to let you know what we have discussed at the monthly Associate Members’ Liaison Committee (AMLC) meetings since September 2008, and what resolutions we have submitted to the Board.

In September we summarized the targets of AMLC for 2008-9. We have gradually submitted each item to the FCCJ Board, which has given its approval to attendance by a Board member at AMLC meetings and attendance by AMLC co-chairs at Board meetings.

The request to distribute the AMLC meeting reports to those Associate Members who wish to receive them is under way – finally – and these might already be with you by the time you read this article. Another major objective is strengthening the position of the Associate Members and the recognition of what they bring to the Club.

Please let us know your opinions regarding how to make the Club better and what the Associate Members can do for the Club.

We’d also like to remind everyone that the Open Table in the Main Bar is open to anyone on a first-come, first-served basis. Please enjoy the Open Table.

This article was submitted before the AMLC’s general meeting on Jan. 19. We will report the outcome in the next issue.

今回はAMLC(アソシエイトメンバーズリエゾンコミッティー)が2008年9月より月例会で話し合っていることや役員会に対して申請したことの一部をお知らせいたします。

去年9月から、今期2008年から2009年におけるAMLCの目標を決め、その目標の達成に向かいどのような方法が最適かを月例会で話し合っています。そのなかには既に役員会に協力を要請し、目的達成を果たしたのがあります。それは「会長か役員員のAMLCの月例会への参加」と「AMLC共同委員長の役員会への参加」です。また前月号でお知らせしたAMLC月例会のリポートをご希望の方には、メール配信がいよいよスタートすることになりました。この2月号がお手元に届く頃には希望者の方々は既にAMLC 1月月例会のリポートを読み終わっていることと思います。またその他にアソシエイトメンバーの強化や、クラブのより一層の向上に対して何が出来るか、などといったことを毎回話し合っています。

私たちのFCCJがよりよいクラブとなるためのご意見をお待ちしております。そして最後に(ご存知でない方のために)メンバーには「オープンテーブル」と呼ばれる席が奥の方にあります。これはランチタイムを中心に先着順で誰もが自由に座わりメンバーとの懇談をはかるように設けられているものです。(おひとりでもらった時など特に)どうぞご利用下さい。

この記事は1月19日の総会の前に書かれたため、総会の報告が出来ませんでしたが、次回3月号で総会報告をさせていただきます。

NEW MEMBERS



GRAHAM NORRIS joined Dow Jones Newswires in Singapore in 2006 and moved with the company to Japan in March 2008. Before that, he worked off and on for more than seven years in Taiwan, first as an English teacher, then at two of the island's three English-language newspapers, and finally as a freelance for various magazines, newspapers and a television station. During this period, he edited front pages at the time of the 1999 earthquake that killed 2,100 people, as well as two presidential elections. The first of those elections ended 50 years of Kuomintang one-party rule, while the second was memorable for the alleged shooting of incumbent Chen Shui-bian the day before the vote. Graham is from Chichester in the United Kingdom and graduated in economics, politics and American studies from Leeds University. He also studied at Pennsylvania State University for two semesters, and has spent time studying Mandarin in the southern Chinese city of Kunming



SHUICHI ITO is executive director and managing editor of the news department of Kyodo News. Born in the city of Gyodo in Saitama prefecture in 1953, Ito joined Kyodo News in 1978 after graduating from Waseda University, where he majored in political science. He covered general news in Sendai and in Kyodo's Fukushima bureau, followed by a period covering the Kansai region's economy while based in Osaka. In 1986 Ito moved to the economic news section at Kyodo's head office in Tokyo and worked as a correspondent at the agency's New York bureau from 1991 until 1994. From June 2002 until September 2004 he was chief editor of Kyodo's economic news section. In October 2007 Ito became managing editor of Kyodo's news department and in June 2008 he was appointed to his current position.

PROFESSIONAL/JOURNALIST ASSOCIATE MEMBERS

Daniel Andrew Simon, *The Beachwood Reporter*
David Geoffrey Line, *The Economist Intelligence Unit Ltd.*

ASSOCIATE MEMBERS

Allison Rosenberg, *Greenberg Traurig*
Akira Yamaguchi, *Sanshin Co., Ltd.*
Hironobu Yamaguchi, *Frontier Inc.*
Jun Osawa, *Registration Network, Ltd.*
Kohei Fujimoto, *Fujimoto Dental Clinic*
Haruhiko Gyoda, *Audatex Japan Co., Ltd.*
Shigeyoshi Heguri, *Kantou Employment Creation Organization*
Masato Muto, *Momo Commercial/Muken Inc.*
Tadashi Hashimoto, *Theravalues Corporation*
Osamu Yasaka, *Marunouchi Capital Co., Ltd.*
Tomoharu Tsuruda, *Dentsu Inc.*

RICHARD HANSON MEMORIAL FUND ADDS BOOKS TO FCCJ SHELVES

As No. 1 readers who check the new-library books listing will have noticed, in the last three months almost 40 new books have been added to the library shelves thanks to the generosity of Keiko Hanson, widow of Richard Hanson, who passed away in July 2007.

In memory of Richard and his active devotion to the FCCJ during his three decades as a foreign correspondent in Japan, Keiko made a substantial donation to the library for the purpose of books for members to enjoy.

"Richard loved the Club and was a great library user, so I thought that this would be a fitting memorial for him," says Keiko.

A small plaque commemorating Richard and the donation is on the library wall. More books are to be ordered to use up the fund, especially welcome as the library's new-book budget is facing a squeeze.

NEW LIBRARY BOOKS

Botandoro

Richie, Donald
Printed Matter Press
Gift from Donald Richie

Defense of Japan

Ministry of Defense
Gift from Ministry of Defense

The Ascent of Money

Ferguson, Niall
Penguin Press

A Most Wanted Man

Le Carré, John
Scribner

Michelin Guide Tokyo 2009

Clermont- Ferrand, Michelin
Michelin
Gift from Martin Koelling

Sekai de Tatakau Career Zukuri

Wakiwaka, Eiji
Diamond
Gift from Eiji Wakiwaka

EDMC Handbook of Energy & Economic Statistics in Japan 2008

The Energy Conservation Center
Gift from The Energy Conservation Center

Carl Crow - A Tough Old China Hand

French, Paul
Hong Kong University Press
Gift from Daniel Slater

The Making of Japanese Manchuria, 1904-1932

Matsusaka, Yoshihisa Tak.
Harvard University Asia Center

Governing Japan

Stockwin, J.A.A.
Blackwell
Gift from J.A.A. Stockwin

Landed

Dillon, Chris
Dillon Communications
Gift from Chris Dillon

Media Buzz

Continued from page 4

overtures, accusations of lese majeste continue to occur with depressing regularity. They include Ji Ungpakorn, a political science student arrested over a book he penned about Thailand's 2006 military coup; Thai activist Chotisak Onsoong, who refused to stand up during the royal anthem before a movie; and Sulak Sivaraksa, a respected Buddhist intellectual who was detained after questioning the necessity of lavish celebrations to honor the monarchy. Highlighting Thakhor's arrest, Reporters sans Frontieres says: "This arrest gives the government the opportunity to demonstrate its readiness to maintain a real dialogue by keeping a close watch on the conduct of the investigation. We urge the government to do everything possible to ensure that Thakhor is released as soon as the authorities establish that he has not done anything that violates democratic norms."

PHOTO OF THE MONTH



Out of the Wind

by Johnny Wales

<http://web.mac.com/johnnywales>

We pay ¥30,000 for a Photo of the Month. Please send ideas to No.1shimbun@yahoo.com