

世界を見抜く国際マガジン

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international magazine

*Exclusive Interviews:*

**Yoko Ono**

on the 33rd Anniversary of  
John Lennon's Passing

**Stan Lee**

Comic Book Marvel,  
Spider-Man Creator

Chef Anthony Bourdain

Tattoo Artist Horiyoshi III

*Feature Interview:*

Rock 'N' Roll.  
**Samurai**

The Many Sides of  
KISS's Gene Simmons

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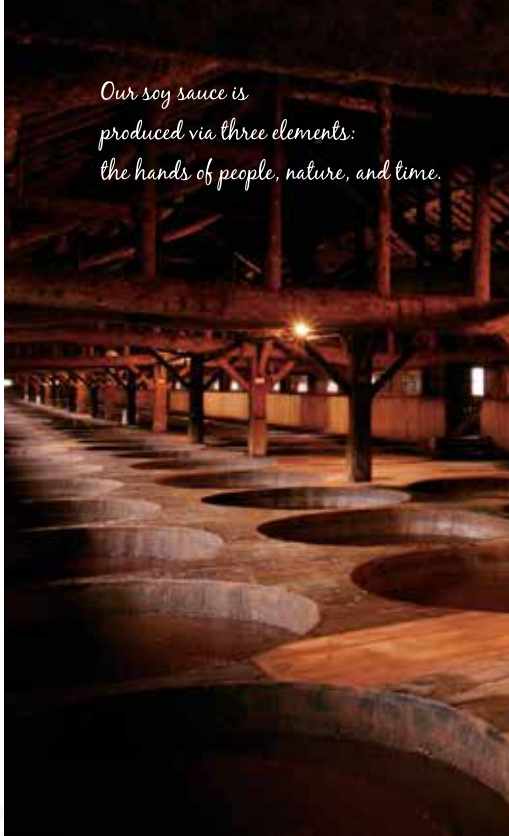
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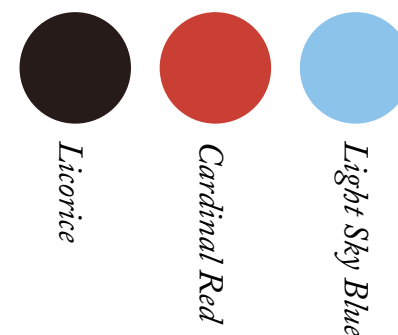


## Tokyo Street Editorial



Kjeld Duits  
Tokyo Street Editor

### Tokyo Streets



**F**OLLOWING the record-breaking bouts of snow that hit Tokyo and the east coast of North America in 2014, we await cherry blossom season anxiously. Soon, Tokyo's Yoyogi Park will be full of revelers basking in the glory of its many cherry blossom trees. Yoyogi Park is of course the location of the 1964 Tokyo Olympic Village and the iconic Yoyogi National Gymnasium.

#### Architect Paul Tange

This masterpiece was built for the 1964 Tokyo Olympics by famed Japanese architect Kenzo Tange. Tokyo Journal talks with his son Paul, who has followed in his father's footsteps. Paul gives his opinion of the new National Stadium for the 2020 Olympics. The plans for this building have been attracting some controversy recently. He also talks about his remarkable MODE GAKUEN Cocoon Tower, a 50-story school building in Nishi-Shinjuku that continues to make people grab their cameras.

#### The Amazing Yoko Ono

From a remarkable building to a more than remarkable person. On the 33rd anniversary of John Lennon's death, Tokyo Journal had an exclusive interview with Yoko Ono, undoubtedly the world's most famous Japanese person. The legendary artist and musician talked about her many accomplishments in art, music and peace activism; her relationship with John, and why she has been so misunderstood over the years. Legendary rock 'n' roll photographer Bob Gruen, long-time friend of John and Yoko's, shares his insight.

#### KISS's Gene Simmons

This issue's cover story is another exclusive. Tokyo Journal shows you the many sides of Gene Simmons, co-founder of celebrated rock-band KISS. Find out about his many memories of Japan, as well as his varied business endeavors outside of KISS. They range from the new L.A. KISS Arena Football team, music producing, and financial consulting, to his reality TV show. Did you know it was TV's longest-running celebrity family reality show?

#### Spider-Man Creator Stan Lee

From rock heroes we take you to the creator of heroes. Many of the world's best-loved

superheroes, including Spider-Man, the Hulk, Iron Man and over 300 more, were created by Tokyo Journal's superhero Stan Lee. In this issue, Stan Lee tells us about his post-Marvel adventures into the world of multimedia with POW! Entertainment.

#### Yoshiki

You may recall that the cover story for the last issue of Tokyo Journal was about Japan's rock and classical music superstar Yoshiki. Did you know that Yoshiki has ties with two of TJ's feature interviews this issue? Not only did he design the red "Yoshikimono" worn by KISS's Gene Simmons on this issue's cover, but "Blood Red Dragon" created by Stan Lee was based on Yoshiki!

#### Horiyoshi III

We go from comic art to body art with Japan's legendary tattoo master Horiyoshi III telling about his remarkable life. It may surprise you to find out that this traditionally trained tattoo artist even finds inspiration on Instagram!

#### Boyé Lafayette De Mente

Tokyo Journal is very pleased to welcome back our former Associate Publisher and acclaimed author and expert on Japan, Boyé Lafayette De Mente. First arriving in Japan in 1948, Boyé has had remarkable encounters with the likes of Admiral Nimitz, Hustler Magazine's Larry Flynt, and Sony Founder Akio Morita. Boyé helped turn the Tokyo Journal into a publishing powerhouse back in the mid 1980's and in his first contribution returning to TJ 26 years later, Boyé bares all by sharing what is revealing about not revealing in his article "Saving the Sexy Cover-It-All-Up Kimono!"

#### Cool Colors

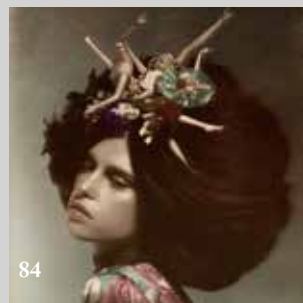
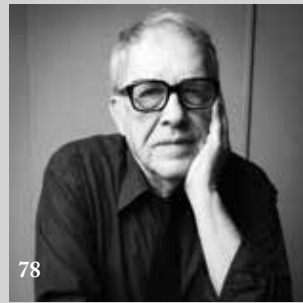
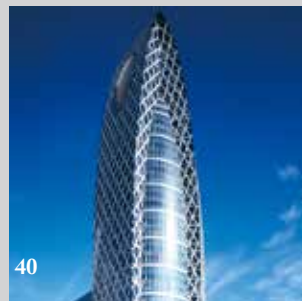
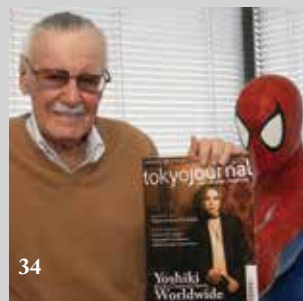
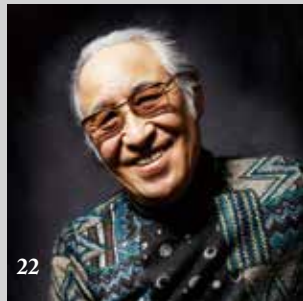
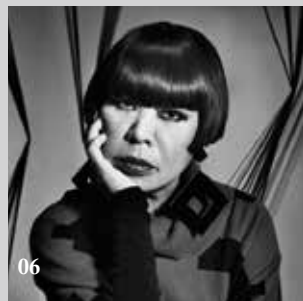
With the Tokyo Fashion Week blasting off as I write, I quickly introduce you to some of the colors that are trending on Tokyo's streets: light sky blue, cardinal red and licorice. Just in time for your spring shopping and the upcoming cherry blossom parties!

In homage to the closing signature line of Stan Lee's editorial pages, 'Nuff Said!' *tj*

#### Kjeld Duits

Tokyo Street Editor





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Gene Simmons kimono

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# Fashion Design by Junko Koshino

*Tokyo's Fashion Queen and Tony Award-nominee Junko Koshino, renowned for her cutting edge clothes, costume and uniform designs, shares the latest in Tokyo's fashion scene.*

**TJ: You are going to Brazil to prepare for an art exhibition. What do you like the most about Brazil?**

**KOSHINO:** It has a future. It creates visions one after another, like the World Cup and the Olympic Games.

**TJ: What is important for you when working globally?**

**KOSHINO:** To act from a global point of view.

**TJ: What is the most exciting thing you have experienced abroad?**

**KOSHINO:** A show at the Cabaret Tropicana in Cuba and a dinner show in the Metropolitan Museum of Art in New York.

**TJ: Where would you like to visit again and why?**

**KOSHINO:** Venice: the scenes in the town remind me of those in the movies.

**TJ: What do you like and dislike about the fashion industry?**

**KOSHINO:** The thing I like the most is the potential of fashion; it can be thought about in many ways. What I like the least is that I don't like to be bound by the frame of fashion.

**TJ: Do you have any ongoing projects?**

*“I don't like to be bound by the frame of fashion.”*

**KOSHINO:** “Females in the Edo Era” in the Guimet Museum, Paris.

**TJ: Do you have any goals you are pursuing?**

**KOSHINO:** I have no goals, although I am forever pursuing something.

**TJ: Does going abroad inspire you?**

**KOSHINO:** I am always thinking of Japan. I work abroad in order to confirm my thoughts about Japan and to encounter lots of people.

**TJ: What are the most important factors and skills to succeed in fashion design?**

**KOSHINO:** Encountering people makes us creative and gives us a fresh sensitivity. It is important to observe the present because the value in fashion always changes. Basically, efforts to improve quality are important and originality is an advantage.



Photo courtesy of Junko Koshino, Inc.

**TJ：美術館でのアート展のためブラジルに行かれるという事です、ブラジルの最も好きなところは？**

**コシノ：** 未未来がある。ワールドカップ、オリンピックと次々とビジョンが生まれる。

**TJ：グローバルな仕事をするときに重要なことは？**

**コシノ：** 常に世界観を持って行動すること

**TJ：最もエキサイティングな海外での体験は何ですか？**

**コシノ：** キューバ、トロピカーナでのショウ、NYメトロポリタンミュージアムでのショウとディナー

**TJ：もう一度訪れたい場所とその理由を教えてください。**

**コシノ：** ヴェニス、映画のシーンとオーバーラップ

**TJ：ファッションビジネスの最も好きな点と嫌いな点を教えてください。**

**好きな点：** ファッションの可能性、マルチで考

えられる。嫌いな点：ファッションという形にはまるのは好きではない。

**TJ：最近進行中のプロジェクト、企画は何かありますか？**

**コシノ：** パリ、ギメ美術館での「江戸の女」企画

**TJ：いまなお求めてやまない到達したいゴールはありますか？**

**コシノ：** 永遠に追い求めているので到達はない。

**TJ：海外へ赴く事はあなたの思考とインスピレーションを高めますか？**

**コシノ：** 常に日本を意識しているので、海外で確認と出会い

**TJ：ファッションデザインにおいて何かをなしえるために最も重要な特徴と技術は？**

**コシノ：** 人との出会いは、クリエイションの始まり、それによって新しい感性が生まれる。ファッションの価値感は常に変わるところが重要なので、今をしっかりと見つめる必要がある。そして、基本的にクオリティを高めるための研究、独特のオリジナルティは大切であり強い。**tj**

**Junko Koshino** is one of Japan's most highly acclaimed fashion designers, best known for her wide array of designs. These include her Junko Koshino line, corporate and sports team uniform designs, and musical performance costumes. She has also been involved in cultural exchanges through her fashion design activities in the U.S., China, Vietnam, Cuba, Italy, and France. Born in Osaka, Koshino won the prestigious So-en Award while studying in Bunka Fashion College's design program. She was appointed by Japan's Ministry of Land, Infrastructure and Transport as the 2008 Yokoso! Japan Ambassador (now "Visit Japan Ambassador").



**コシノジュンコ**は日本で最も高く評価されるファッ ション・デザイナーのひとり、ジュンコ・コシノ・ライン、企業やスポーツチームのユニフォーム・デザイン、音楽パフォーマンスの衣装デザインなど、多彩なデザイン活動で知られる。大阪に生まれ、文化服装学院デザイン科在学中に装苑賞を受賞。中国、ベトナム、キューバ、イタリア、フランス、アメリカなどでファッション・デザイン活動を通じて文化交流活動にも関わり、2008 年に国土交通省の「YOKOSO! JAPAN 大使」に任命された。



# The Amazing Yoko Ono

Tokyo Journal's Exclusive Interview  
with Yoko Ono on the 33<sup>rd</sup> Anniversary  
of John Lennon's Death

Interview by Anthony Al-Jamie



© Bob Gruen

**W**HY is Yoko Ono amazing, you ask? What is not amazing about her would be a better question! Not only is she the most famous Japanese person in the world, she has been breaking new ground in art, peace activism, and music for six decades. Now, 81-years old, Yoko is producing one chart-topper after another, with 11 #1 dance singles, all while traveling the world promoting peace. Performing with her band, the Plastic Ono Band which includes the exceptionally talented Sean Lennon (son of John Lennon and Yoko Ono), Yoko has captured the interest of a new generation not emotionally vested in The Beatles and free of prejudice.

Yoko's love for music and art began long before she met John Lennon. She grew up studying piano and composition and learning to sing classical opera and German lieder at the prestigious Jiyu-gakuen Music school in Japan. The great granddaughter of Yasuda bank's founder Zenjiro Yasuda, Yoko came from an elite family and was the first woman ever admitted to the philosophy program at the prestigious Gakushuin University, where she was a classmate of the Crown Prince (the present Emperor of Japan). Yoko moved to New York and enrolled in the prestigious Sarah Lawrence College in 1952.

She went through two brief marriages: first to Toshi Ichihyashi and later to Anthony Cox (who fathered her daughter Kyoko).

During this period her artwork attracted the attention of leading members of New York's avant-garde artistic community through her involvement with such artists as John Cage, Merce Cunningham, Ornette Coleman and Andy Warhol. In 1966 Yoko Ono met her third husband to be - John Lennon - when he visited a preview of her exhibition at the Indica Gallery in London, England.

It was at this time that her life changed from that of avant-garde artist, highly respected by her peers and the artistic community, to household name whose art was picked apart by a public not ready for her radical approach.

I was fortunate enough to interview Yoko Ono on December 8<sup>th</sup>, 2013, the 33<sup>rd</sup> anniversary of John Lennon's death. She was in

Tokyo for the December 7th "Dream Power John Lennon Super Live Concert" at the legendary Budokan.

**TJ: Tell us about your new video "Bad Dancer". How did that come about?**

**ONO:** Well, I needed a video from my album. Whenever I played that one, people just started moving their butts.

**TJ: Who choreographed it?**

**ONO:** Well, there's no choreography, is there? We just brought in people. That was Ben [Dickinson]'s idea; he said, "Is it ok?" and I said, "ok."

**TJ: Tell me about your new album "Take Me to the Land of Hell". Is there a deep message behind it?**

**ONO:** The message? The message is good music. If I could give you some pleasure, enjoyment and knowledge, I'll be very happy.

**TJ: How was yesterday's concert at Budokan?**

**ONO:** It was good. It's all to do with the exchange of power and the exchange of love. If we keep doing that, one day we'll have a beautiful world.

**TJ: You've always been concerned about war.**

**ONO:** Yes, it's such a silly thing to do. It's not a way to solve anything. If you want to solve [problems] with war, then you become poorer and poorer, because it's a very expensive game.

Photo © Kate Garner - Courtesy of Yoko Ono







Sean Lennon and Yoko Ono on stage at Bowery Ballroom, NYC. September 15, 2013.

**TJ:** *Yes it is, and you experienced war as a child in Tokyo during the WWII bombings of Tokyo, right?*

**ONO:** Yes, I was in Tokyo and then I went to Nagano prefecture. Many families died, you know. Well, first of all, my father was in French Indochina, which was the name for Vietnam at the time and my mother was in Tokyo. She was looking after the house and whatever else. The three kids - me, my younger sister and my younger brother - were evacuated to the country and it was not easy.

**TJ:** *So, do you think that difficult experience of the war made a strong impression on you and did that stimulate you to want to help bring about peace?*

**ONO:** Well, I think at the time I thought that was just life. That was the only life I knew. Life was a pretty frightening thing, but also an exciting thing and I was right in the middle of that. Afterwards, when I think about it, wow! That experience was good.

**TJ:** *Was it a difficult time in Japan for you?*  
**ONO:** Yes, it was very difficult. Well, not for me necessarily, but Japan changed altogether.

**TJ:** *I understand you were a classmate of the Emperor at Gakushuin University. Is that correct?*

*“I think we’re going to get to world peace faster than we think by just being silent.” – Yoko Ono*

**ONO:** Yeah, yeah. It’s true.

**TJ:** *Did you meet him?*

**ONO:** Yes, of course, we met.

**TJ:** *What was he like?*

**ONO:** He’s an incredibly, incredibly sensitive person, who really understands what he is in the world and what he has to do. He’s a very responsible person.

**TJ:** *Did you ever ask him about his father or hear him speak about his father? I guess not, huh?*

**ONO:** No, of course not – “What’s your dad like?” *(laughs)* Yeah, right.

**TJ:** *Have you had a chance to meet with the Emperor in recent years?*

**ONO:** Recent years? No.

**TJ:** *Let me ask you about John a little bit. Did you ever teach John to speak any Japanese?*

**ONO:** Well, he started to pick up some Japanese words and such when he was in Japan. He was a quick learner so he just

kept enjoying learning things that have to do with Japan and Japanese language and all that. For example, there is a book called “Ai”. Ai is “I” in English, but in Japan Ai means love, which was very interesting to him.

**TJ:** *Was John into Japanese music at all?*

**ONO:** All Asian music – especially Indian music was something both of us felt very strongly about but Japanese music isn’t that interesting.

**TJ:** *Was he into Japanese food?*

**ONO:** He was totally into Japanese food.

**TJ:** *Do you remember what his favorite was?*

**ONO:** It was soba in the beginning. He said, “Look, you’re not going to make me eat sashimi and sushi.” Well, I didn’t ask you to, you know! And then he started to like it so much. We used to go to sushi restaurants all the time.

**TJ:** *Why do you think John was so much into peace?*

**ONO:** Well, when he was born a German



Photo by Ivor Sharp ©Yoko Ono

John Lennon & Yoko Ono, at the Montreal Bed-In for Peace, 1969



*“That’s definitely an homage to Yoko when Cindy [Wilson] does that scream at the end [of ‘Rock Lobster’]” – the B-52s’ Keith Strickland*

plane was flying right over the hospital! As a person, he experienced war in that sense.

**TJ:** Today is December 8th. John passed away 33 years ago today.  
**ONO:** I know.

**TJ:** What is it about John’s character that you loved the most?  
**ONO:** John is a very, very lovable person. I think a touch of Liverpool doesn’t hurt. Liverpool people really have some kind of a sense of humor. A left-handed sense of humor, shall we say? And he definitely had it!  
**TJ:** I’ve read many interviews and it’s obvious he respected you more than anything in the world.  
**ONO:** Well, I don’t know about that but anyway, he had some feelings for me.

**TJ:** That must have made you happy. What

*is it about you that you think he respected the most?*  
**ONO:** I have no idea because I’m a woman. I’m joking – ha ha. Well, I don’t know. How would I know? You’re asking the wrong person.

**TJ:** Many people say you are misunderstood. Do you feel you have been misunderstood throughout your life?  
**ONO:** Yes, definitely. But misunderstanding is something we all experience. Your mother probably doesn’t understand you so well and you’re angry about that or something. Even in the public, we don’t really understand each other. Well, we try not to understand each other to keep our independence, or something. So people misunderstood about me. It’s really a noble thing in a way, probably. I was a Japanese and the English and the Americans just had a war with us you know, so what do you think?

**TJ:** Do you think it was a combination of being a strong, capable Japanese woman with an American platform to speak on that made you seem very complex and unique?  
**ONO:** Well, I don’t know. I was just me. If that means strong, maybe I am. But I don’t think I’m that strong. I’m just normal in that sense, but the fact that I survived and lived so long might suggest that I was stronger than I thought I was maybe. But it’s just a fluke that I’m alive.

**TJ:** Are you a healthy eater? Do you eat Japanese food?  
**ONO:** I eat anything, or at least, I love all different kinds of food. I love Indian. I love

Thai. I love Vietnamese food. I love Japanese food. I love Chinese food, Korean food. Well, that’s all Asian, but I love French, and I absolutely love German food.

**TJ:** Can you cook at all?  
**ONO:** I used to. But I feel I’ve done my share and I just don’t want to do it now.

**TJ:** Could John cook?  
**ONO:** John was trying. He laughed a lot about it. “I baked this bread like an hour ago and it’s all gone now because everybody ate it. It’s not like having a medal, is it?”

**TJ:** Well, let me get back to what’s important here. What do you think has been the biggest obstacle that has prevented the world from achieving peace?  
**ONO:** Well, I don’t know. Everything is an achievement. I guess the fact that we are talking now and the fact that we are alive is in fact an achievement. And we should not think of achievement as something we will have one day. We’re having it now. We are living now.

**TJ:** What is it that makes you so committed to leading this movement in helping people live better lives and peaceful lives?  
**ONO:** Well, I’m not leading anything. I’m just being here, now.

**TJ:** How do you think we can learn to be more peaceful in the future?  
**ONO:** Did you notice that the world is getting more peaceful? I’m not talking about the incredible announcement about wars and big notices we are given, but in daily life everyone is using the computer and their iPod or something and when [you] have 2 or 3 people in a room, especially my son and my son’s friends, they are just doing the computer. We’re silent people now. I think we’re going to get to world peace faster than we think by just being silent. Everybody is silent and nobody is angry at each other or anything. tj

*“I’d never met a woman I considered as intelligent as me...I always had this dream of meeting ... an artist girl who would be like me. And I thought it was a myth, but then I met Yoko and that was it.”*  
– John Lennon

*My time to speak with Yoko was brief and thus to gain further insight I called on my fellow Tokyo Journal columnist: legendary rock photographer, Bob Gruen. Gruen served as John and Yoko’s personal photographer and has known Yoko for over forty years.*

# Rock Photographer Bob Gruen on John and Yoko

Interview by Anthony Al-Jamie

**TJ:** Bob, can you give us an example of Yoko Ono’s art and how people reacted to it?

**GRUEN:** Once, a friend was talking about destruction art and how upset she was that an artist had destroyed a piano. She always wanted to play but couldn’t afford one, and couldn’t understand why the artist destroyed it. Yoko said, “That’s exactly the way you’re supposed to feel. They destroyed it to show you how horrible it is to destroy something.” Yoko was once in a destructive art show but couldn’t afford a piano or anything to destroy. Although Yoko was from a very wealthy family, they didn’t like her being an artist, so they cut her off, and she was actually very poor living in the lower east side of New York. So she played the telephone game, where you whisper something to somebody and they whisper it to the next

person and so on. This was a room with about 500 people. Finally the last person had the message and was coming up to Yoko to tell her and the whole audience was waiting to hear how it got translated. Yoko put her hand up and said, “Stop. I don’t want to hear it.” And what she destroyed was communication. The audience had all participated in this and were all pissed off! Yoko said, if half the audience doesn’t get up and leave, she hasn’t done it right. What I like about her art is it’s not just something to look at but something to feel.

**TJ:** Why is she so misunderstood?  
**GRUEN:** That’s always been a mystery to me because anyone who has met Yoko has tremendous admiration for her and it’s mostly the people who never met her who

think they don’t like her. I think in some ways she’s been misunderstood because her artwork is so strong. Some of her art relates to difficult feelings of pain and loneliness and loss, and people don’t like to be in touch with their feelings. So rather than realize that Yoko is really good at what she does because she made them feel that, people often say, “Yoko’s terrible. She made me feel bad.” But people who are aware that we live with these feelings constantly have great admiration for the way she is able to express and share them. It’s not something to be afraid of: to hide and not ever feel. Because when you hide your feelings, you end up hiding your happiness because you numb yourself to all your feelings, not just bad feelings.

Yoko Ono and John Lennon holding flowers by a tree in Central Park, NYC. April 2, 1973.





(L-R) Mick Jagger of The Rolling Stones, John Lennon and Yoko Ono singing at a piano at The Record Plant, NYC. October 1972.



© Bob Gruen

Yoko Ono and John Lennon on 73rd Street and Central Park West in NYC. April 2, 1973.



© Bob Gruen

John Lennon on knees and Yoko Ono singing at Butterfly Studios, NYC. April 4, 1972.



© Bob Gruen

*“That could be the most exciting thing that’s ever happened. She’s my idol.” – Lady Gaga on receiving praise for her live version of “Imagine” from Yoko Ono by phone and on Twitter*

**TJ: Do you think she has difficulty communicating well with the public?**  
*GRUEN:* Yeah, it seems that there is a little gap between the way she talks and what she is trying to say. Often, she is very clear, actually. It’s just that people aren’t listening.

**TJ: Didn’t John Lennon describe her as the world’s most famous unknown artist?**  
*GRUEN:* Yeah... everybody knows who she is but nobody knows what she does. But nowadays she’s gotten a huge following because she’s done so many shows. In England the last few years, she’s been releasing remixes of her music. Every single song went to #1! I saw her playing South by Southwest in front of a thousand people at 1:30 in the morning. Yoko played an hour and a half show and they were cheering and yelling for more. This was at 79 years old! She was just rocking out with this new, incredible, powerful music and sound that was kind of a cross between Ornette Coleman and Miles Davis. Being friends with Yoko it made my heart warm – seeing her go from the early seventies where crowds would boo her, to the point where these kids were screaming for encores.

**TJ: Artists often become well known or more respected after they pass away. Do you think Yoko will be like that?**  
*GRUEN:* Oh, yeah. You know, she was a little... uuhh... a little? She was WAY ahead of her time. There is a lot of humor in her work. You actually have to see the work to understand. I think since this younger generation is really understanding and appreciating more and more about what she does, that as time goes on she’ll be one of the great artists of her time.

**TJ: So when did you first meet John and Yoko?**  
*GRUEN:* Through an interview with

Elephant’s Memory, the band that was backing them up. I asked if I could come to the studio to get a picture of them with the Elephants and Yoko said they would pose for one at the end of the night. She said, “Watch out for Phil Spector! He doesn’t like photographers!” It was kind of a trial by fire. I avoided Phil all night and at the end they posed for a photo. Later they called me because I had the only picture of them with the band and they wanted to use it on the album cover. I went over to show them the pictures and it was the first time we really talked and we got along really well. We had the same cynical kind of sense of humor and at the end of the afternoon Yoko said she wanted me to stay in touch and come back and work whenever I could. I’m still in touch with her today, and that was 42 years ago!

**TJ: Did you go to Japan with them?**  
*GRUEN:* Well I went with Yoko. It was when John and Yoko were separated and John was in L.A. They were involved in a couple of lawsuits and didn’t have access to their money, so Yoko went and did a tour in Japan to pay some bills. Going along really opened my eyes about Yoko because I had only experienced her in the States and the English press, which was very brutal to Yoko. In Japan, they welcomed her like a national hero. I had seen Yoko perform before, like at the John Lennon concert at Madison Square Garden, and people either really didn’t like it or didn’t understand it. When it was her audience, they liked it. She played Kenny’s Castaways and that was a really good show. She used her voice as an instrument to express all kinds of emotions, rather than comparing her to a singer, because Yoko is obviously not Barbara Streisand but uses her voice in a much more unique way. She’s much more like Ornette Coleman than a female singer. I learned watching the audience react in Japan

that they really understood and appreciated the emotions she was putting out. I’ve been a fan of her ever since.

**TJ: I read that during the time John and Yoko were separated, he had a UFO sighting. Can you tell us about it?**  
*GRUEN:* Yeah, he called me. It was always exciting when John would leave a message. He wouldn’t say John Lennon called. He would say, “Dr. Winston” and so whenever I got a message from Dr. Winston, it was like, “Oh my God. John called!” I called back and he said he had seen a flying saucer and that May [Pang] had taken pictures and he wanted me to develop the film. He was very excited about it.

**TJ: Was he high or drunk?**  
*GRUEN:* No. He had spent a year getting loaded in L.A. and he was coming back to New York basically to clean up. He was sober as could be, and he was very clear about what he saw. He had been sitting in the living room. The door to the patio was a little bit open and he saw...like a reflection, like lights blinking. At first he thought it was a store or something and then he realized he’s on [the top floor] and there are no stores up there, so he opened the door and it was a flying saucer, just kind of floating past his apartment. He went out on the balcony and he starts screaming, “There’s a flying saucer! There’s a flying saucer!” He was naked at the time. May came running out with the camera and took a bunch of photos. I had given her a special kind of film that works really well in the dark – a high-speed film that was actually developed for army surveillance. They gave me the film to develop. I actually put a roll of my film in the tank, then his film, then another roll of mine on top. My two rolls came out perfectly and his roll came out completely blank, you know, like sci-fi blank.... May

had shot some pictures earlier in the studio with John and Ringo and they were blank too; the whole roll was. But my film came out perfect. It was kind of like the Twilight Zone, you know... So I called the police. I said, “Did anyone report a flying saucer last night?” He said, “What, up on the east side? Yeah, we got a couple of calls.” The Daily News said the same. The New York Times hung up on me (*laughs*). I asked, “Did anyone see a flying saucer?” They went - CLICK. He put it on the album, “I saw a flying saucer.” and he believed it. I mean, he and May never took any drugs or anything and they both saw the same thing. He said it was so normal. It was bizarre because it was just like you’d imagine in a movie: a big saucer floating past his building and... I never saw a flying saucer but he did!

**TJ: How did your famous photo of John wearing a New York t-shirt come about?**  
*GRUEN:* John called me to take some pictures for his “Walls and Bridges” album cover, and we did a series of close-ups of his face on the roof of his apartment. Then I suggested we take more pictures around the roof for publicity and we had a whole background of the skyline of New York. I had actually given him the New York t-shirt a year earlier because I used to wear those kinds of t-shirts all the time and sometimes I’d give them to friends. It wasn’t even sold in a store. It was made by some guy in Brooklyn or somewhere and he used to sell them on the street in Times Square, and whenever I saw him I’d buy a few. I said, “You still got that New York shirt?” He knew right where it was, which impressed me because a lot of people gave him a lot of things, but he went and put the shirt on and we took that photo. That was in 1974, actually about two weeks after I was in Japan with Yoko, and three days later my son was born! It was a very exciting month for me. (*laughs*)

**TJ: What is your favorite memory of being with John and Yoko?**  
*GRUEN:* I have several. The day they invited me to photograph their newborn Sean when he was about a month old to show their family. John and Yoko were so happy, particularly John – you can see in the pictures that he was absolutely ecstatic. It was really nice to see him recovering and having a second chance at life. He very much regretted that he wasn’t able to be in touch with Julian as Julian was born while John was a Beatle but he was determined to have a relationship with Sean. Another highlight was being a few feet away while John and Yoko played piano and John sang “Imagine” at Madison Square Garden. (*laughs*) But I think another was going out to Broadway to the dance [performance] of Merce Cunningham, a friend of Yoko’s from the downtown avant-garde art scene. That was very exciting sitting at the table with James Taylor and Carly Simon, and Yoko introducing Merce to James and Carly.

**TJ: What were John and Yoko like as a couple?**  
*GRUEN:* They were always touching each other, putting their arm around each other, sitting next to each other. They would share the same seat. In the studio, they were like a tag team, producing songs and giving opinions on the music. They were a very loving couple. It was fun to be with them. They were very much aware and interested in what was going on around them on many levels. They were very normal. They just liked to be together, to eat well, to relax in a comfortable place. They may be celebrities but they weren’t not people, you know? I think that’s one thing people love about John and Yoko – they were always so open and admitted who they were and what their feelings were. They shared that through art and their interviews. John and Yoko didn’t want people to look up to them as idols. Yoko said sometimes she doesn’t really

believe in people having statues to John Lennon or John and Yoko because people should believe in themselves, and not idolize John and Yoko any more than themselves because we are all human and we all have good parts and bad parts.

**TJ: From your perspective what was it that John loved about Yoko so much?**  
*GRUEN:* Yoko has incredible perception and awareness of the moment (the present) and the ramifications of things going forward in the future. In a lot of her pictures she appears very serious. She once said in Japan it’s a tradition not to smile in photographs, that you take life seriously, but in fact Yoko smiles often and you couldn’t live with John Lennon without having a sense of humor. Yoko can be a very sexy person. She’s very open and free. There are a lot of reasons why John or anyone could like Yoko. Most people who meet her walk out and go, “Oh my God. I just met the most amazing person.”

**TJ: So she has a good sense of humor?**  
*GRUEN:* Yep. On TV an interviewer once asked her how tall she was and she said, “I’m very tall.” And he said, “Well...what do you mean?” She said, “Well when I look down at the ground, it’s far away.”

**TJ: How would you describe John’s personality?**  
*GRUEN:* John was always cracking jokes. He was very grounded, very perceptive. So he would really expose people for who they were, and the things he said were very blunt and almost insulting sometimes, but he would twist it with a pun and make it fun.

**TJ: What would you say John’s weaknesses were?**  
*GRUEN:* Did he have any? He was very



vulnerable. He was a bad drunk but he got over that. He took too much of whatever was available and then reacted like a crazy kid but he got over that.

**TJ: How bad was his drug addiction?**  
*GRUEN:* John was pretty open about his experimentation and drug use and so on. The point is not the mistakes of his use but the fact that he overcame it. After the wildly excessive time they call “The Lost Weekend” that lasted 18 months, he sobered up. With Yoko’s guidance, John was able to take care of his son, learn about the responsibilities of being a parent, eat a much healthier diet, and just basically grow up.

[Before that] They got involved with a lot of radicals. John was playing with Elephant’s Memory and there was quite a bit of drinking and carrying on, and after the concert John got very depressed. The reviews were bad. The government was harassing him. There was a lawsuit with his manager and his reaction was to get drunk. Yoko didn’t want to do that and she basically told him

John Lennon and Yoko Ono on 44th Street, NYC. December 1980.



to leave. He didn’t run away with his secretary the way people sometimes assume. Yoko actually asked May Pang to take care of him; a very hard job. She did it very well, but John was always in touch with Yoko. Almost every day he asked her if he could come back and she would say, “No, you’re not ready.” It wasn’t until he was called out in the international press that he finally came back to New York, and about 6 months later she finally let him come back home, I mean let him come back into her life, which she did immediately after she accepted him. Pretty soon she became pregnant and when the baby was born, John spent most of the next five years raising him. That’s when he wrote the Double Fantasy album. It’s not the typical rock and roll kind of songs he did when he was getting drunk with the boys - “I’m just a lonely teenager and I need some love” kind-of-songs. It’s a very mature album discussing the adult kind of issues that a couple get into.

**TJ: What inspired John to record again after being away from the music scene for so many years?**  
*GRUEN:* He heard The B-52’s in Bermuda and realized they were making the same vocal sounds that Yoko was but were popular for it. In fact, The B-52’s were big fans of Yoko’s and used to play her records and imitate her and that’s where they got their vocal style from. So John came back with songs he had written with plans to record not a John Lennon album but an album with Yoko. When the first part of the album came out, Yoko’s music got very good reviews for the first time: finally there was a new generation who didn’t care who broke up the Beatles but were actually listening to her, and they liked it. John wanted to exploit this before even finishing the second half of the album. He wanted to start a world tour that would carry his message of adult maturity and responsibility. Unfortunately the only place you can find the message now is in the Playboy and Andy Peebles BBC interviews - the two best interviews he gave in the weeks before he died - and it’s too bad for the world that he didn’t get to go on that tour because those ideas were very popular in the eighties - controlling your drug intake, being responsible for your family, being more careful about your diet. John I think was ahead of his time but not with something totally unusual. The ideas were already growing, but he had a unique way of expressing them that people could understand, and I think that was the greatest loss - the insight that he was going to bring around the world.



Yoko Ono posing in Central Park, NYC. August 26, 1973.

**TJ: I heard you were actually supposed to meet John the night he passed away?**  
*GRUEN:* Yeah. They had put out their “Double Fantasy” album and were fixing up an album that came out later called “Milk and Honey”. John and I had sat all night a couple of days before, talking about things. He was really happy because of Yoko’s good reviews, and critics were calling his songs more MOR (for Middle of the Road) and he said, “That’s ok. I’m going down the middle of the road to the bank.” Because his album was jumping up the charts. Yoko had written “Walking on Thin Ice”, which actually became a big dance hit for her, and they’d almost finished it the night that John passed away. So, when [John and I] were [last] talking John said he was going to take a couple of weeks off for Christmas, finish mixing the album, get the band together and start rehearsing in February, make some videos to promote it, and by the end of March we were going to go on the world tour. We were talking about where to go shopping and eat in Japan and Paris. I went home that night so excited. I was going to meet the leaders of world! He was excited about going back to England for the first time in many years. On Monday night I was supposed to go show some photos to John and Yoko and then make it down to the Village Voice, but as usual I was late. Then my doorman buzzed me. He said, “Do you have a radio or TV on?” I said, “No, why?” and he said, “I just heard that John Lennon was shot.” Then my phone started ringing like crazy. I remember a friend called up and he had just



Yoko Ono during the opening of the Imagine Peace Tower in Reykjavik, Iceland. October 9, 2007

heard on the TV that John was dead. That was the most permanent thing I ever heard. I think dead is the most obscene four-letter word in the English language. It’s just too permanent. Because the first thing I thought of is how to change it, how to fix it, how to make it better, and there’s just no way you can. I realized this was a worldwide event, that so many people would be affected. It was my job to put out the good pictures so that John always looked good in the newspapers. I remember literally crawling across the floor to the file cabinets - because when I heard he was dead, I kind of slid down to the floor. I was talking to Yoko a few days later. She said something about when you are in a battle and the leader with the flag goes down, you gotta pick that flag up and keep going. I don’t think one person can replace John but a lot of people have taken up the cause. I’m very lucky that I knew him and worked with him so much. I get to talk about him and I carry his message of peace and love, and that’s a great message to carry around the world.

**TJ: So, let’s get back to Yoko. How would you describe her personality?**  
*GRUEN:* When people ask me what kind of woman Yoko is, I always say she is the kind of woman that John Lennon would marry, and he certainly had his choice. Yoko is an extremely active woman. She doesn’t really sleep eight hours at a time. She takes catnaps for an hour or two at most. She’s on a 24-hour schedule. She travels around the world. She’s got her own art and all kinds of other projects - exhibitions of her new art as well as retrospectives of her old work. She puts on John and Yoko art shows around the world, and there’s a lot of different peace activities. She writes letters. She recently wrote one to the fishermen [in Japan] to stop the dolphin hunt, and she gets involved in a lot of causes like that.

**TJ: She’s very strong!**  
*GRUEN:* She’s a very strong woman: very powerful, very direct. She’s not shy. Well, she says she’s shy. In public she is but she’s not shy about expressing her opinions.

**TJ: Is she a good friend?**  
*GRUEN:* Yeah. She’s very generous, very considerate, very caring...and very quick! You know, if I send her an e-mail, it doesn’t take days or weeks...like, I get an answer back in five minutes. She’s right on top of everything all the time and very helpful to all her friends.

**TJ: Does she have a lot of people around her taking care of her all the time?**  
*GRUEN:* Well, she’s got staff, but I wouldn’t say a lot. She’s got a small staff that’s very efficient. She’s a great mother to Sean. She brought him up to be comfortable with who he is and to understand the difference between fame and who you really are. He’s very grounded. He put together a great band for her. They do a lot of shows together. On her birthday last year she did a show for about an hour and danced for about an hour and a half; when I left she was still dancing! (laughs). She’s got more energy than anyone I know. I don’t think I’ve ever seen her tired!

**TJ: Obviously she’s very intelligent.**  
*GRUEN:* Very, very intelligent. She’s been around the block a few times. She has a lot of experience. It’s hard to pull the wool over her eyes but she’s a person. She’s human.

**TJ: She does a lot of charity work. What is her main cause?**  
*GRUEN:* Peace, world peace; that’s the main focus of just about everything she does.

**TJ: What makes Yoko special?**  
*GRUEN:* Ask her millions of fans. It’s not one thing. It’s her generosity, her openness, her perception and the fact she is grounded in the present. It’s hard to define. It’s her care for mankind, the work she does for a better world and a better future for all of us. She’s very selfless. To get attacked for it constantly is a mystery. It’s amazing that so many people put her down. They think her music is weird. When John and Yoko got together, I think there was a lot of racism involved with England against the Japanese and against John for picking a weird avant-garde artist instead of a beautiful blond model like a rock star is supposed to. But John really found a mate that he could communicate with, somebody who inspired him and encouraged him to go beyond his comfort zone and he loved that. He totally admired Yoko. That last night that we talked, he said, “Always listen to Yoko. She’s always right. She always knows what to do.” And I find that to be true. *tj*





# Tokyo Street Fashion HARAJUKU

*KOKORU KIN  
Shibuya, Tokyo  
AUTUMN 2013, GIRLS  
STUDENT, 18*

*Coat – lilLilly  
Dress – H&M  
Tights – Sister  
Boots – one spo*

*Photos by Kjeld Duits*

## Tokyo Street Fashion/HARAJUKU

*HONAMI  
Shibuya, Tokyo  
AUTUMN 2013, GIRLS  
STUDENT, 22*

*Coat – Givenchy  
Skirt – N/A  
Shoes – Dr. Martens*

*\_\_honami @ twitter*



*RYUKI KASHIYAMA  
Shibuya, Tokyo  
AUTUMN 2013, GUYS  
STUDENT, 18*

*Coat – Issey Miyake  
Skirt – N/A  
Shoes – Raf Simons*

*ryukik8576 @ twitter*



Tokyo Street Fashion/HARAJUKU

ANRI OZAWA  
Shibuya, Tokyo  
AUTUMN 2013, GIRLS  
STUDENT, 17

Sweater – N/A  
Skirt – OTOE (shop)  
Geta – N/A

\_\_o\_z\_a\_w\_a\_\_ @ twitter



ERINA TAKEUCHI  
Shibuya, Tokyo  
AUTUMN 2013, GIRLS  
STUDENT, 17

Dress – Bubbles (shop)  
Boots – TOKYO BOPPER

1129Q @ twitter

KAORU  
Shibuya, Tokyo  
AUTUMN 2013, GIRLS  
STUDENT, 19

Coat – nincompoop capacity  
Dress – N/A  
Shorts – JIMSINN  
Boots – Dr. Martens

kaoru009s @ twitter



KUMAMIKI  
Shibuya, Tokyo  
AUTUMN 2013, GIRLS  
STUDENT, 24

Coat – franche lippée  
Dress – Spank!  
Shoes – Irregular Choice

kumamiki @ twitter



# Horiyoshi III

## Japan's Legendary Tattoo Master

Interview by Kimo Friese and Horikichi

Photographs by Malgorzata Dittmar



**TJ:** Can you introduce yourself to our readers?

**HORIYOSHI:** My real name is Yoshihito Nakano. I was born on March 9, 1946 in Shimada, Shizuoka. I am the eldest son with a sister and brother.

**TJ:** Tell us a little about Irezumi, the traditional art form of Japanese tattooing.

**HORIYOSHI:** It depends what you mean by traditional? Tattoo tradition, Japanese tradition or Asian tradition? If you say Asian tradition, it was most affected by Confucianism. But if you are obedient to Confucianism, you can't get tattooed because the belief states that you should not hurt your body. But since tattoo culture had already existed before the ancient Chinese ideas that transformed into Samurai philosophy in Japan, Confucianism couldn't exclude tattoo culture. The concept of the tattoo can translate into strength, religion, or many other things. But in Japan, it basically represents courage or strength, like the Samurai's fighting spirit. On the other hand, tattoos also have artistic aspects. Actually, it's difficult to talk about Irezumi tattoo and tradition because the scope is too wide.

**TJ:** Is there a commonality between Confucianism and the art of tattooing?

**HORIYOSHI:** Nothing in common. Tattoos are completely contrary to the idea of Confucianism. It doesn't allow for the hurting of the human body.

**TJ:** What about Buddhism?

**HORIYOSHI:** Buddhism doesn't deny tat-

*"I want to die beautifully."*

toos. According to *Genkō Shakusho*, a book on Buddhism from the Kamakura era, there was a priest with a tattoo of the Buddha who lectured throughout Japan. Buddhism neither encourages nor denies the Irezumi tradition.

**TJ:** Some Japanese embrace Buddhism-related Irezumi. What's your feeling on that?

**HORIYOSHI:** Frankly speaking, many see it as just a design and not a sign of faith. For example, when someone chooses Cetaka as a tattoo design they often say, "I don't know what it is, but it is cool." That's fine. If they realize later on what it represents it doesn't

matter because there are no malevolent Buddhism-related designs. Even a demon can be relied upon if you make a friend of him. After all, Buddhist images are a human creation.

**TJ:** How did you get into tattooing by hand?

**HORIYOSHI:** When I started tattooing, very few machines were available. Nowadays, using machines is the norm. So tattooing by hand was the way for me to get started. I decided to apprentice under Horiyoshi because I liked his work.

**TJ:** When did you become interested in the Irezumi tradition?

**HORIYOSHI:** Probably around the age of 10. I saw a man with Irezumi tattoo work in a sento, or public bath. I was overwhelmed. That evening I talked with my family at the dinner table about Irezumi tattoos. My father and grandfather told me a lot, like the fact that my great-grandfather had Saraswati on his back. That was so impressive. In the second grade I was drawn to a library book, *Bunshin Hyakushi*, which was full of Irezumi pictures. I got deeply into it. By the age of 15, I got a small Irezumi on my foot. An older kid saw it and asked me to do one on him. It was my first experience of tattooing. I was 15 or 16 years old. I gradually gained customers by word of mouth and started to earn a living. At that time there was no information about the mechanics of tattooing, so I learned through trial and error. At the age of 21 I was tattooed by Horiyoshi and continued to develop my own





style of tattooing. At the age of 25, I began an apprenticeship to broaden my technique. I wrote to Horiyoshi, but I got no reply. Next, I sent strawberries with a letter, but again, no reply. So I visited Horiyoshi and asked him directly. At that time, Horiyoshi II was absent, so I met with Horiyoshi I. He said I couldn't earn money while apprenticing, but I insisted on learning anyway. I was finally accepted. After a few months, I started apprenticing. Horiyoshi II came home and said, "Had I been here when you visited, I would not have accepted you." Timing is really important in life; some things are just meant to be and are beyond our control.

**TJ: What were your options then, had you not been accepted as an apprentice?**

*HORIYOSHI:* If I was rejected after staying for three days in front of the gate, I was going to ask him to introduce me to the Yakuza in Yokohama. I was determined not to give up, but I did think of joining the Yakuza had I been rejected. I was 25 years old at that time.

**TJ: When were you given the title "Horiyoshi III?"**

*HORIYOSHI:* Probably in 1979.

**TJ: What are some of the fundamental differences between Japanese Irezumi tattoo and the Western tattoo?**

*HORIYOSHI:* There used to be apparent differences, but not so much now. Japanese Irezumi uses the body as a canvas to relate a story. Western tattooing draws on small, individual images. Japanese Irezumi incorporates narrative imagery: seasons, flowers, mountains, water, rocks and so on are important. It's all part of the bigger picture.

**TJ: What do you think about the interest in Japanese Irezumi outside of Japan?**

*HORIYOSHI:* The human body is beautiful. I think Japanese Irezumi has beauty of form that explores the human body. In the West, people have become interested in the beauty of form in Japanese Irezumi. It has rules and sophistication. It's not surprising that Japanese Irezumi is accepted worldwide. Foreigners are starting to understand the beauty of it.

**TJ: Any advice for those getting tattooed for the first time?**

*HORIYOSHI:* First of all... no regrets. Think it through thoroughly and know your design well. People often prefer getting tattooed in visible areas on the body, but it's cool to get them where they will be covered up.





As a tattoo artist, I think that is preferred. Tattoos are not meant for exhibition.

**TJ:** *Are there many people who give up while getting tattooed?*

**HORIYOSHI:** There have been many. I remember one man quit in less than five minutes, saying “I forgot to turn off the gas, so I have to go home.” Another man said, “What day is today? I forgot an appointment. I have to go!” even though he made an appointment with me on that same day. They don’t want to be shamed by saying, “I want to quit because it’s painful.”

**TJ:** *What was your first experience like when you used a machine to tattoo?*

**HORIYOSHI:** The first machine I used was sent to me from a man I had met at a tattoo convention in Rome. I struggled with it for a while before finally managing to handle it. My first impression was: “It doesn’t work well.” After that I bought some machines, but they didn’t work well either. I managed to use one of them, and sent out pictures of my work. The machines didn’t come with “manuals,” so it was difficult. At the age of 24, I made a tattoo machine using an electric razor. It moved very fast and powerfully. Horiyoshi I still worked by hand and Horiyoshi II had started using a machine. I stayed away from machines because I thought the hand method was much faster. But I was shocked and changed my mind when in 1985 I met experienced tattooists using a machine in Rome. I was keenly aware of the necessity of accepting Western tattoo culture at that time.

**TJ:** *How long did it take to master machine tattooing?*

**HORIYOSHI:** It took four to five years to really get the hang of it. It is important to accept modern technology while still protecting tradition. If you just reject it, there’s



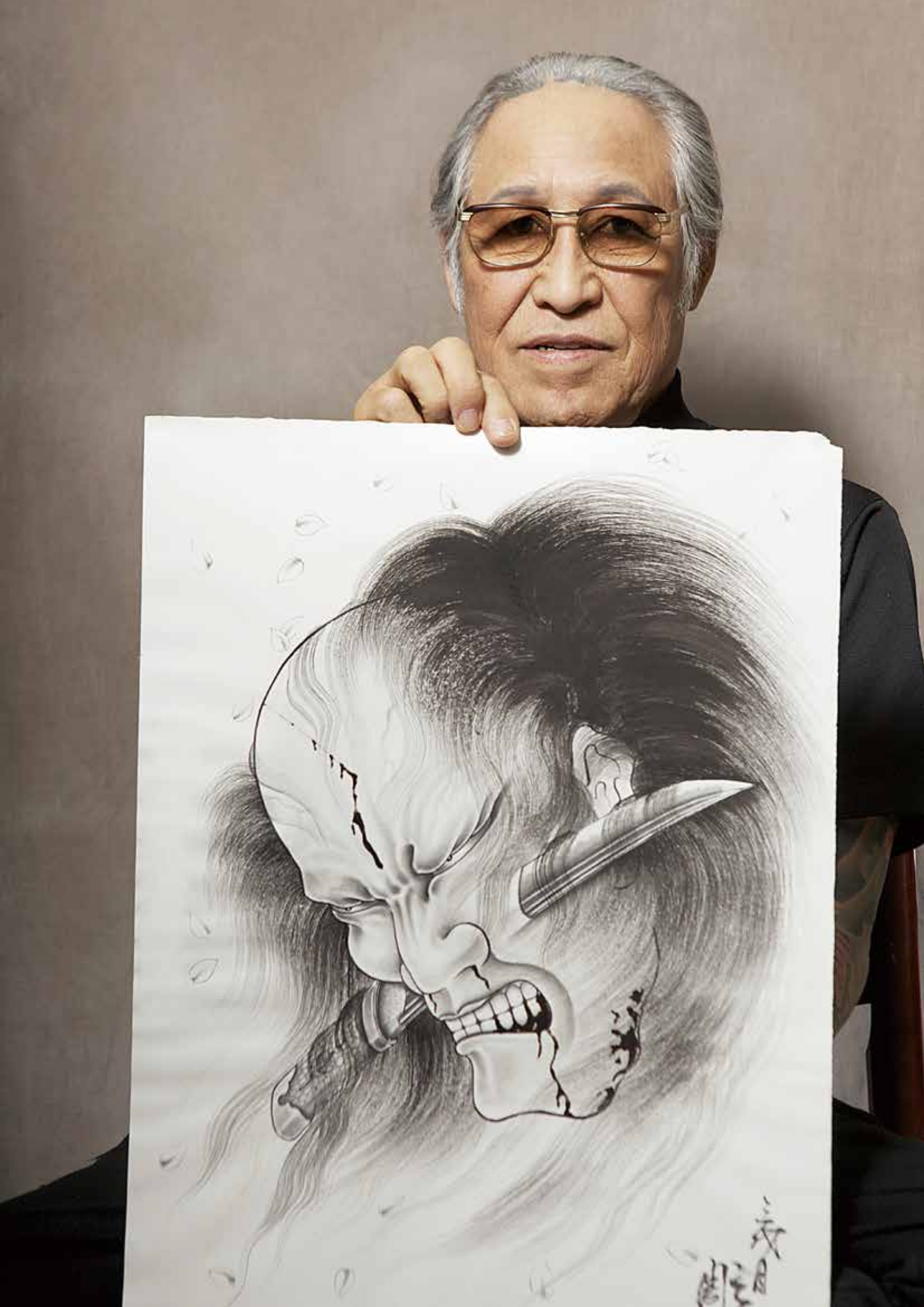
no advancement. Progress through innovation is important. I don’t insist on state-of-the-art style, but we have to accept both new and old if they are good. For example, a gun is stronger than a sword, but it is useless without bullets. So a bayonet was invented. We should protect tradition, but at the same time we should be willing to alter it. If not, we can’t make progress. On the other hand, change without acknowledging tradition is completely wrong. Even if you use vivid colors, you can still keep Japanese traditional design alive. The present is based on the past, and the future is based on the present. We can’t deny the past.

**TJ:** *What do you think of the Japanese mentoring relationship?*

**HORIYOSHI:** For foreigners, the Bushido/Samurai spirit would be easiest to understand. Samurai retainers should uncondi-

tionally obey the orders of a lord. Retainers swear allegiance to a lord, while a lord does his best for his retainers. Betrayal never exists between them. We can’t choose our parents when we are born, but we can choose our own mentor.

On the day I became Horiyoshi’s pupil I was introduced to a small room where I’d be living. At that time, I decided to dedicate myself to him. The relationship between a mentor and pupil is based on that kind of concern for each other. Not only interests and skills, but mind and body should be devoted to each other as well. I once said I could do anything, even killing others, for Horiyoshi. It is extreme, but the relationship is that strong. After Horiyoshi I died I decided to take care of his daughter and wife for the rest of my life. He mentored me, so I had an obligation to repay.





**TJ: Do you think Irezumi will ever be accepted in Japan?**

**HORIYOSHI:** It is difficult to answer. Last year, a Maori woman with Irezumi was rejected from a Japanese spa. At the upcoming 2020 Tokyo Olympic Games, many athletes and visitors with Irezumi will attend. I think attitudes in the government will determine the future. Frankly speaking, I don't have much hope. I'm not sure how Irezumi will be treated in the future in Japan.

**TJ: What inspires your artwork?**

**HORIYOSHI:** Everything in daily life. For example, pictures uploaded to Instagram or Facebook are wonderful sources. Everything around me stimulates my imagination. Imagination depends on the amount of knowledge you acquire. You can't imagine what you don't know. Therefore, you have to obtain knowledge in day-to-day life.

**TJ: Which artists have influenced you?**

**HORIYOSHI:** I was affected by Hokusai the most, followed by Kuniyoshi, Yoshitoshi, Kyosai, Yoshitsuya, and Kunitaru, the Utagawa family... Michelangelo, da Vinci, Raffaello and other Renaissance painters. Everything in the world of art affects me without restrictions.

**TJ: Which tattoo artists do you admire?**

**HORIYOSHI:** I admire Ed Hardy the most



because of his personality and depth of knowledge. He is a true gentleman. I feel close to Bob Roberts because he was born on the same day as me and had some similarities growing up. I have a lot of other favorite tattooists.

**TJ: What is most important to you as a tattoo artist?**

**HORIYOSHI:** An inquiring mind is most important. Jealousy is the worst. You should make efforts to surpass your rivals instead of feeling jealous. If you keep up the effort, you will succeed for sure. You have to gain experiences. You have to be hungry, absorb things. Jealousy shorts out your creativity.

**TJ: What are the biggest challenges for a tattoo artist?**

**HORIYOSHI:** Maintaining a good relationship with others, improving your skills, self-

control. You have to overcome the internal struggles. I am proud that I can keep doing it. I have confidence to keep doing it in the future, and I think I have to make more efforts. Also, I am proud that I can pour my energy into other things than Irezumi such as scroll paintings.

**TJ: Have you ever tattooed celebrities?**

**HORIYOSHI:** Yes, I have, but I can't say their names.

**TJ: Any future projects or goals?**

**HORIYOSHI:** As for projects, nothing special. I'm pretty spontaneous. But I want to be ready for any occasion. We are all mortals. My last goal is to die well. To die well means to have lived well. I want people to regret my death. I don't want a funeral service because I don't want to leave my family that responsibility. I want to die beautifully. *tj*







HIROMI

Coat - MSGM  
Top - The Dayz tokyo  
Shorts - The Dayz tokyo  
Bag - Golden Lane  
Accessories - The Dayz tokyo



RIO

Coat - Comme des Garçons Homme Plus  
Shirt - Comme des Garçons Homme Plus  
Pants - Comme des Garçons Homme Plus



BENIKO

Coat - Atelier Pierrot  
Boots - TOKYO BOPPER  
Bag - Jean Paul Gaultier



YOUNG HEE

Head to Toe - Bought in Korea  
Accessories - Harajuku Stores

MIKI

Hat - Punk Cake  
Dress - Punk Cake  
Coat - Punk Cake  
Shoes - Dr. Martens



RYO

Jacket - Haider Ackermann  
Top - Shaun Samson  
Shoes - Christian Louboutin  
Bag - Phenomenon  
Shoes - Prada  
Accessory - YOSHİKO CREATION



# Dancing on Air II

Dancer, Adam Young, Defies the Odds,  
Battling Cystic Fibrosis



The following is Part II of a series of interviews with Adam Young, a 32-year old ballet, tap, jazz and contemporary dancer from California, who has cystic fibrosis (CF) and received a double lung transplant at UCLA in May 2013. He began dancing at the age of six in Riverside, California, and won national competitions in the United States and Australia at the age of 17, as well as the Kennedy Center Emerging Young Artist Award Scholarship at age 18. He was offered a full scholarship to the renowned Juilliard School and the Ailey School in New York but was unable to relocate due to CF complications. Graduating from the University of California, Irvine with honors on full scholarship as a dance major in 2003, he went on to dance with the Nashville Ballet for two seasons. He trained at the Conservatoire de Paris and has danced, judged and taught throughout the United States and performed internationally in France, Germany, Australia, Canada and Mexico. His professional career was put on hold in 2006 when cystic fibrosis caused his lung capacity to fall below 40 percent. Adam's determination to overcome an addiction to pharmaceutical drugs through a 12-step program in 2010 allowed him to receive his lung transplant in 2013 – which has in turn given Adam a chance to return to the stage and continue pursuing his passion for dance. Tokyo Journal Executive Editor, Anthony Al-Jamie, talked to Adam about his inspirational story.

**TJ:** You mentioned that you were an addict and that you wouldn't be considered for a lung transplant until you were clean. When did your drug use start?

**YOUNG:** Well, being a "pharmaceutical baby", I had access to meds. In college I started getting sinus headaches. Nothing was working because I had really bad sinus-es, so they put me on Darvocet. And that's how it all started. I then started taking Vicodin and slowly progressed to the next highest drug until I reached the top. I started maxing out my prescriptions and then went "doctor shopping" in Nashville too, trying to get as many pills as I could. I mean, if you go in with a sad story like CF, they're [doctors] going to give you pills – especially when you are on oxygen. I manipulated the system. I just knew exactly what to do. I never walked out without a prescription. It was free through my insurance so I could get free drugs. It was crazy. I actually overdosed in the hospital a few times; and sometimes I stopped breathing.

**TJ:** Wow, you overdosed while in the hospital? How did that happen?

**YOUNG:** Well, I loved going to the hospital. That's where they give you the good stuff – the IV stuff – every couple of hours.

*"I destroyed my family,  
my marriage  
and all of the lives  
around me.  
And I was killing  
myself."*

What they didn't know was that I brought my own stuff on top of that. So sometimes they couldn't wake me up and I would stop breathing. I didn't realize it at the time, but found out later that it had happened three times!

**TJ:** What was the worst part of your addiction?

**YOUNG:** I think it was just my emotional vacancy. I was a lonely user – an isolator. Other users have "using" friends. I didn't have any of those. I didn't use with anyone but myself. I was in my cave of despair, anger and hate. I destroyed my family, my marriage and all of the lives around me. And I

was killing myself.

**TJ:** So how did you finally stop using drugs?  
**YOUNG:** After I had several interventions and several relapses, my wife left me and my family kicked me out. My doctor said, "You're going to die." Finally, I had to say, "I'm going to make a change." And when I decided that, I was done. I knew everything I was doing was wrong. I checked into a rehab for a 30-day stint. I said, "Whatever you guys say, I'm going to do." Especially during my first year, any meeting my sponsor or anyone asked me to go to, I went. I went to three twelve-step program meetings a day and to a thousand meetings in my first year of recovery. I didn't work and drugs were all I had. So, I could either stay at home and think about drugs or I could go to a meeting. I've been clean for three years now. I was lucky, because a lot of addicts don't have supportive families. I had a loving family that supported me and was doing anything they could to help me. I know I wouldn't be here today if I didn't have an awesome family. tj

*This is Part II of a series of interviews with Adam Young. Part III will be featured in Issue #275*

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# Spider-Man Creator Stan Lee

The Marvel of Comic Books and  
his POW!erful Partner Gill Champion



*Stan Lee is the man behind some of the world's best-loved superheroes, including Spider-Man, The Incredible Hulk, Iron Man, Thor, the Avengers, X-Men, The Fantastic Four and over 300 more. An American comic book writer, editor, publisher, media producer, actor, and voice actor, Stan Lee is currently Chairman Emeritus and Editorial Board Member of Marvel Comics, as well as Chairman and Chief Creative Officer of POW! Entertainment. Aged 91, Stan Lee is as sharp as ever and his lifetime accomplishments are as remarkable as the heroes he created. He successfully forced the Comics Code Authority to reform its censorship policies. He led the expansion of Marvel Comics from a small division of a publishing company to a multimedia powerhouse. The Spider-Man strip appeared in more than 500 newspapers worldwide, making it the world's most successful syndicated adventure strip. He has been inducted into the comic industry's most hallowed halls of fame and received numerous awards including the 2008 American National Medal of the Arts presented by President George Bush for his work as one of America's most prolific storytellers and for recreating the American comic book. Tokyo Journal Executive Editor Anthony Al-Jamie met with Stan Lee and business partner Gill Champion at their headquarters in Beverly Hills, California.*

**TJ:** Can you tell me a bit about your upbringing?

**LEE:** I was raised in New York until high school, I moved to the Bronx, and then I had a lot of little jobs. I was a theater usher. I delivered sandwiches. I did publicity writing for a company, then I got a job at Marvel which was then called "Timely Comics", and then I joined the army. When I came back, I went back to work for Marvel, and stayed there ever since.

**TJ:** How long were you in the army?

**LEE:** Three years.

**TJ:** What did you do?

**LEE:** Believe it or not, I wrote instructional films and manuals. They were having prob-

lems training troops fast enough on many technical things, and someone noticed that I had been working as a writer, so I had to rewrite the technical manuals in a more simple way, without all the technical gibberish.

**TJ:** And where was the training film division?

**LEE:** Astoria, Queens in New York.

**TJ:** I understand your brother worked with you for a number of years.

**LEE:** Well he did a number of strips: a western called "The Rawhide Kid", the first issue of Iron Man, I believe, and one other – perhaps, Thor. I didn't have time to write everything, so I'd come up with an idea and say, "Will you write it?" "Will you write it?"

"Will you write it?" and he was a good writer and a good artist.

**TJ:** And what is his name?

**LEE:** Larry Lieber.

**TJ:** Larry Lieber... So how did you get the name Stan Lee?

**LEE:** When I started working it was almost embarrassing to tell people, "I write comics." Most parents didn't even want their children to read comics. In some cases, they were right! Comics weren't well written, and just had a lot of action and fighting. So I didn't want to use my name because I thought one day I would write something good as "Stanley Lieber". So I cut my name in half and called myself "Stan Lee". Years went by and more people knew me as Stan Lee than Stanley Lieber, so to make my life simple, I just legally changed it to Stan Lee.

**TJ:** Is there anybody that had a major influence on you and your career?

**LEE:** Everyone I read about – Sherlock Holmes, Robin Hood... Speaking of Robin Hood, one actor Errol Flynn – I was very impressed by him. He seemed like the perfect hero, and I always felt, "When I grow up I'd like to be like Errol Flynn!"

**TJ:** Do you have a favorite comic artist?

**LEE:** Oh, so many. I worked with Jack Kirby most. He was just great. He could draw anything and make it look so exciting. But

Stan Lee's animated character from "Stan Lee's Mighty 7"







Stan Lee introduces Yoshiki at the Grammy Museum's Yoshiki Exhibition opening in L.A.

we worked with so many great artists. Steve Ditko, and Gene Colan and John Buscema and John Romita; it goes on and on.

**TJ: Is there one piece of work that stands out to you as your best?**

**LEE:** No. I'm my biggest fan! I love everything I've written. Every time I read one of the old stories, I can't believe I was that good! Did I do that? Wow! That's great! (laughs)

**TJ: Did Japanese comics or animation have an influence on you?**

**LEE:** Yes! Because they are such a different style of storytelling, I don't know whether they influenced me that much, but I was always fascinated by them.

**TJ: Have you ever worked with Japanese animators?**

**LEE:** Yes, a few – very talented artists. Some Japanese animation is just beautiful.

**TJ: What about Osamu Tezuka?**

**LEE:** Oh, he was wonderful! There are so many talented people in Japan. The last time I went was with a delegation of Japanese animators and we also went to China and met Chinese animators, and I had to make a speech. Someone translated what I said into

Chinese and someone else into Japanese, so it took me forever to finish that little speech! But both sides were wonderful.

**TJ: Do you do any business in Asia?**

**LEE:** Yes, we have a manga book in Japan called "Ultimo". I came up with the hero, and the comic book comes out all the time. I believe the "Heroman" animated TV series is still running. I very much enjoyed working with them – we had a little computer here and they had theirs, and we would see each other on the computer and try and make out what we were saying. It was fun! Right now we're working on a motion picture called "The Annihilator" with a Chinese company and a cartoon series called "Chakra: The Invincible" with an Indian company.

**TJ: I understand you did "Blood Red Dragon" based on the Japanese rock and classical musician Yoshiki.**

**LEE:** Yes! We made a superhero out of Yoshiki, and it was quite a good book.

**TJ: And this is all being done through POW!?**

**LEE:** Oh, we have this company called "POW! Entertainment" and I'm sure you've figured out already that POW! stands for "Purveyors of Wonder". We do television shows, movies, digital comics, and there's

a live theatrical production in Macau that we're doing. Whatever's to be done in entertainment, we like to be part of it.

**TJ: So throughout your career, your superheroes don't often have sidekicks. Why's that?**



Chakra the Invincible – the first superhero created for India by Stan Lee



First issue of Stan Lee's "Blood Red Dragon" comic book about X-Japan founder Yoshiki

**LEE:** Well, I never understood the sidekick business, like "Batman and Robin". I always used to say, if I were a superhero why would I want to go around with some teenager? At the very worst, people might talk! Sometimes the story might call for you to have a partner, but in most that I've written the hero could stand on his own. It made it easier for me – one less name to remember!"

**TJ: When you are creating a superhero, how does the process work?**

**LEE:** Well, obviously the first thing is to think what superpower he or she has. Then, you say to yourself, "How can I make people care about this and be interested?" Then most important to me is the hero's personal life and how this affects the hero's superhero existence. Because to me if you are not interested in the character's personal life, then all you are getting is someone running around beating up bad guys.

**TJ: Do you have a favorite superhero?**

**LEE:** Oh, I'm like a parent with children. I love them all equally.

**TJ: And what made you decide to give your superheroes human flaws or moral flaws?**

**LEE:** Well, I always tried to write the stories that I myself would like to read, and I want to know what kind of person is he. Nobody is free of worry. "What does he worry about? What are his problems?"

**TJ: I understood you took a lot of flack for**

*using complex dialogue when the powers that be felt that comics should be simple. Wasn't it with the Fantastic Four that this started?*

**LEE:** Well my publisher just wanted action with no personal life or anything. I was tired of it and I wanted to quit. My wife said, "Before you quit, why don't you do one story the way you'd like to? If your boss doesn't like it, he'll fire you, but you want to quit anyway!" So I did The Fantastic Four and tried to give them personal problems that the reader might be involved with. Luckily for me, the book sold! So then I did The Hulk, and X-Men and Spider-Man and so forth.

**TJ: So as I understand it, your creative output is greater than any other comic writer. Why have you been able to produce so much over the years?**

**LEE:** I didn't know that! I'd be the last person to say that. But I produced a lot because I enjoy doing it. And If I can write something that other people enjoy, that makes me very happy.

**TJ: Are you a workaholic?**

**LEE:** Maybe. I hate to sit around doing nothing. So if I have spare time, and if my wife is busy, then there is nothing else to do but write!

**TJ: So what is an average day for you?**

**LEE:** I wake up, come to the office, and get yelled at by my partner, Gill Champion. (laughs) We try to take the project that needs the most attention that day and discuss how we'll do it. If it's a story, what's the best way to do the script? If it's a film, who's best to direct it? There are so many decisions that

before you know it, the day is over.

**TJ: And the two of you created POW! Entertainment together?**

**LEE:** Yes. And a third partner who is not with us any longer, but we've been running it together for over ten years.

**TJ: Do you have any regrets in your career?**

**LEE:** Not really, I'm usually too busy... But yeah, I'd like to have created Superman. (laughs)

**TJ: So was there a turning point in your career?**

**LEE:** Yeah, when my wife said, "Make the stories that you want to write." I guess that was as much of a turning point as you can get.

**TJ: Do you have a proudest achievement?**

**LEE:** Yeah, that you bothered to come and interview me. It makes me feel very important.

**TJ: I bet! You must be very nervous.**

**LEE:** (Laughs) I like what I've done. I like the fact that people seem to be interested in it.

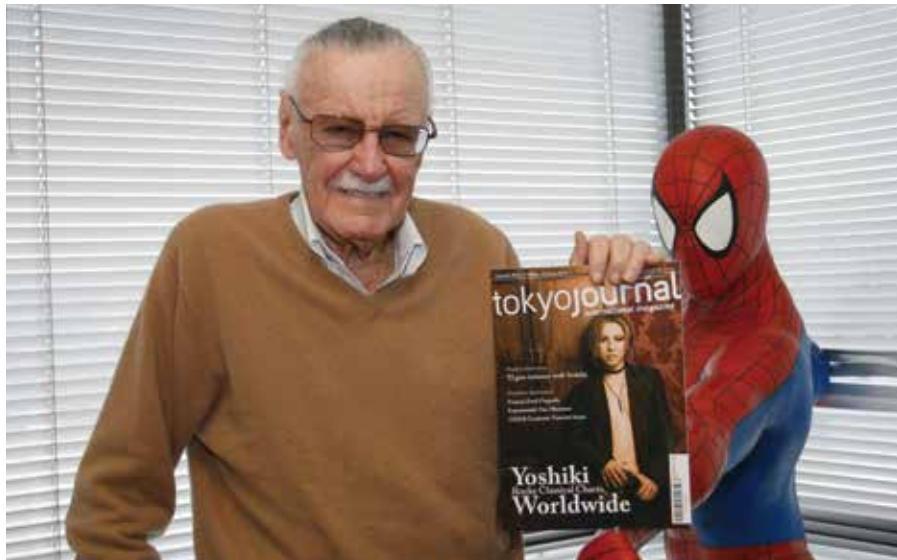
**TJ: Tell me what you would like to do in the future.**

**LEE:** Exactly what we are doing now. We have so many movies and shows being prepared, I can't wait until they're on the screen, so there is always a lot to look forward to.

**TJ: Can you give me an example of a current project?**

**LEE:** Yeah, we have one called Stan Lee's

Stan Lee with his creation Spider-Man





Mighty 7: a new group of superheroes that I came up with. It's going to appear on the Hub television network as an animated motion picture. In fact they are supposed to do three of them. I like to consider it the world's first reality superhero story because I appear as a character, as do other living people. So it's our usual type of superhero thing plus the inclusion of real people.

**TJ: So you've made many cameos in various pictures, Do you want to have a more significant part?**

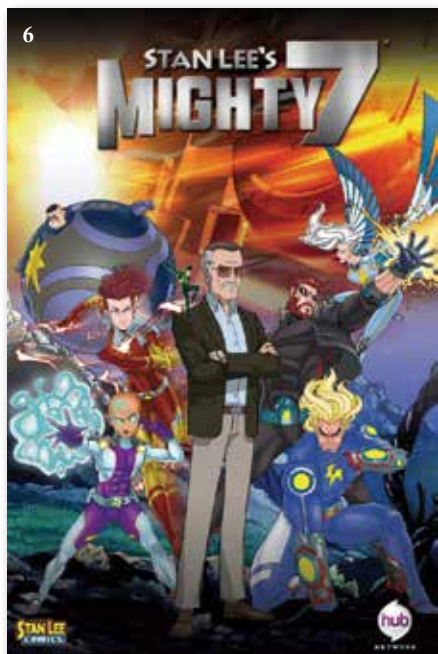
**LEE: (laughs).** I wouldn't have time to go to rehearsals even if they wanted me, and nobody has said they want me. I guess I have a starring role in the Mighty 7, but since it's a cartoon, all I have to do is lend my voice. I have a supporting role in a television series based on Marvel characters, called "Shield". I'm excited about that. But again, I could do that in one hour.

**TJ: You seem very happy. What's your secret?**

**LEE:** Oh, that's just an act I put on for interviews. *(laughs)* I don't know. I think if you're lucky enough to enjoy your work, the woman you come home to, and the people you work with, I don't know how you can have more.

**TJ: You've lectured all over the U.S. at various colleges and universities, right?**

**LEE:** Oh, from maybe 1970 to 1980 there wasn't a day that I wasn't going to some school or university somewhere. You're paid



Stan Lee stars as himself in the animated film "Stan Lee's Mighty 7"



for one lecture but you're really doing about four. Because when they pick you up at the airport, it's usually a bunch of kids who won a contest or something, and they're asking questions the entire ride. That's one lecture! You make your lecture. That's Number Two. Then the Dean or somebody says, "Before you go, the student committee would like to have dinner with you." But every time you lift your fork, ya gotta stop and answer a question. That's your third! Then another group drives you to the airport - that's your fourth! The first lecture I did I was so excited and put on my best suit and made sure I looked real good. I got there and they were like a bunch of hippies - dirty slacks; torn, dirty t-shirt... I felt like an idiot! The next time I said, "I'm not going to make the same mistake again", and I dressed like a slob. I went there and was invited to dinner at the Dean's residence, all served by a guy with white gloves and I'm sitting there looking like a bum! So, one of the big problems of college lecturing is you never know what to wear!

**TJ: Were your lectures standardized?**

**LEE:** I had a prepared speech but tried not to say the same every time. I would ask whoever hired me, "What are they most interested in?" Of course usually it was superheroes. I learned that academics thought that reading comics was the greatest thing for young children, because it taught them to enjoy reading. If you put a 5- or 6-year old in front of the television, and there's a superhero comic book laying there, at some point they'll pick up that book, and you can't enjoy it unless you can read. So they kind of forced themselves to learn to read. These books that people used to hate turned out to teach literacy, which made me very happy.



**TJ: Did you, yourself, attend college?**

**LEE:** Only for six months and only because there was a girl I liked. I signed up for a night course so I could be with her, but then we broke up so that was the end of my college career.

**TJ: It seems that a lot of your superheroes are intelligent.**

**LEE:** Yes. Spider-Man was a science honors student. Iron Man was a multimillionaire, inventor of weapons and things, but an intellectual. Bruce Banner, The Hulk, was a scientist. Now that I think about it most of my heroes were intellectuals!

**TJ: Let's talk about the business side of POW! Entertainment.**

**LEE:** Then, let me introduce you to my partner, Gill Champion. The good thing about Gill is he knows what he's talking about!

**CHAMPION:** Yes, Stan, but you could fool anybody! *(laughter)*

**TJ: Mr. Champion, could you tell us a bit about yourself and POW! Entertainment?**

**CHAMPION:** I'm President and CEO of POW! Entertainment. You explained what POW! stands for, didn't you Stan?

**LEE:** POW! is Purveyors of Wonder.

**TJ: And how did POW! come about?**

**CHAMPION:** Post Marvel - I was fortunate enough to meet Stan. Despite his personality, I fell in love with his vision for creating new franchises. We've been working every day and night since then.

**TJ: And what business were you in before that?**

**CHAMPION:** Entertainment - production, licensing and merchandising.

**TJ: What are some of your biggest projects at the moment?**

**CHAMPION:** Well, every project we do here is big! But we probably have 25 or 30 in various stages of development including live action and animation, film, television, digital... and we really see the future of distribution on new tablets and iOS operating systems that reach a whole new generation of fans for us.

**TJ: What is your favorite part about working with Stan Lee?**

**CHAMPION:** Everything. I'm really the luckiest guy I know.

**LEE:** I keep telling him that...

**CHAMPION:** You told me to say that! No, really... I can't wait to come to work, which is a rarity, I am sure.

**TJ: What are your secrets to time management?**

**CHAMPION:** There is no time management. We just crush in everything we can, and now between the Internet and Skype conferencing, it's really a 24-hour day.

**TJ: Do you have any comments, Mr. Lee?**

**LEE:** No, I was fascinated by what he said. I was wishing I could keep my answers as

brief as he does. I tend to talk too much but he's teaching me.

**TJ: From a corporate perspective, what is the strength of POW! Entertainment?**

**CHAMPION:** Our intellectual property is the key. The strength of POW! is its assets, and the assets are the IP. We really have a treasure chest of IP and most of it has been created by Mr. Lee. 10 or 15% of projects brought to us fit under the Stan Lee / POW! umbrella and so we embrace those.

**TJ: Great. Well, we've got 8 minutes. I can't believe it. Mr. Lee, just keep talking!**

**LEE:** I'm not used to not talking! I didn't realize he'd take over the way he did. I wouldn't have invited him in! *(laughs)*

**TJ: Well, let's get back to it. Any dreams still to achieve?**

**LEE:** Oh, yeah. I haven't won an Oscar. Or an Emmy. Or a Nobel Prize. Or a Pulitzer. There is a lot still to be done!

**TJ: What awards have you received?**

**LEE:** Oh, actually quite a few: all sorts of little metal things and plaques. I've gotten the key to a number of cities that I've spoken at. But I'm always disappointed because the key doesn't unlock anything. It's just a heavy thing that I have to carry back...it's nice to get it.

**CHAMPION:** His home looks like a museum and a treasure chest of all this memorabilia that has been collected.

**TJ: I bet. Well, the pictures here in your office. It looks like you've met a few people! President Reagan, Bush, Hillary Clinton...**

**LEE:** I've got to tell them, "Guys - run the country by yourself! I'm busy! I'll try to help



Stan Lee awarded 2008 American National Medal of the Arts by U.S. President George Bush

ya but don't be a pest." *(chuckles)*

**CHAMPION:** There's one thing we'd like to see. There has been a movement in the Academy Award divisions to create an award for Best Cameo Actor. Stan's a shoe-in.

**TJ: Mr. Lee, is there anyone that you were nervous to meet?**

**LEE:** Not really. It's fun meeting people. Even when I met President Bush, Gil was with me. I got an award - and that was a very funny thing. Olivia de Havilland also got one and he kissed her on the cheek. So I said to him, "I'm not going to have to kiss you, am I?" And he started laughing... I'll never forget that. Luckily he had a sense of humor.

**TJ: Do politics play a big role in cartoons?**

**LEE:** Not really. I was always aware that I had a lot of influence among readers so I never wanted to give my feeling about Republicans, Democrats, liberals, conservatives... that wasn't my place. I always tried to stay away from anything to do with influencing kids as far as politics go. I tried to influence them as far as doing the right thing, but not politics.

**TJ: Do you have a message to young people that are just starting their careers?**

**LEE:** Yeah, come see all my movies and cameos, and buy all my comic books! Anytime POW! does something, be sure you don't miss it! *(laughs)* No, the only thing I would say is a lot of people try to write for somebody else. I have never felt that way. I try to write stories that I would wanna read. Because I don't know you that well. But I know myself. If I can write a story and I can't wait to see how it ends, hopefully there are other people with the same taste. Don't start out saying, "Oh, I think that would interest that type of person so I'll write that." You know yourself better than you know that person.....That was very profound! *(laughs)* tj





# Genius is in the Genes

Interview with Tange Associates President Paul Noritaka Tange

SEPTEMBER 4, 2013 marked 100 years since the birth of one of the most influential architects of the 20<sup>th</sup> century – Pritzker Prize winning Japanese architect Kenzo Tange (1913 - 2005). Many of Tokyo's most renowned landmarks are Kenzo Tange's structures, including the Tokyo City Hall Complex (Tocho); the National Gymnasium designed for the 1964 Tokyo Olympics; Shinjuku Park Tower / Park Hyatt Tokyo; Akasaka Prince Hotel, as well as dozens of celebrated structures across Japan and the world. A professor of architecture at Japan's prestigious University of Tokyo, Kenzo Tange mentored many of Japan's most acclaimed architects including Kisho Kurokawa, Arata Isozaki, Yoshio Taniguchi and Fumihiko Maki.

Kenzo Tange passed away on March 22, 2005 at the age of 91, but not before passing the baton to his son Paul Noritaka Tange. Paul earned his bachelor's degree at Harvard University (1981) and master's in architecture from Harvard University's Graduate School of Design (1985), before completing a research term with the Ministry of Construction. He then joined Kenzo Tange Associates, where he was promoted to Executive Vice President in 1988 and President in 1996. In 2003 the father and son duo renamed the company Tange Associates, with Paul Tange as its first president.

Paul Tange had significant success heading up the architectural design of complex projects such as the Tokyo Dome Hotel (2000) despite pressure from critics of neighboring goliath structure, the Tokyo Dome. In order to approve and complete the Tokyo Dome Hotel project Tange's architects had to make considerable adjustments, including having to rotate the entire hotel to make it appear thinner.

In 2005, after the passing of Kenzo Tange, the world of architecture waited with great anticipation to see whether Paul Tange possessed his father's artistic genius. The answer



came in 2008 when, under Paul Tange's direction, Tange Associates unveiled one of Tokyo's most remarkable structures and the world's second tallest educational building: the MODE GAKUEN Cocoon Tower. Tokyo Journal Executive Editor Anthony Al-Jamie spoke with Paul Tange.

**TJ: I understand you earned your bachelor's degree at Harvard University and master's in architecture from the Harvard Graduate School of Design. How long were you in the Boston area?**

**TANGE:** I was there for seven and a half years.

**TJ: How is it living in Tokyo now?**

**TANGE:** It's a good time to be in Tokyo. Mr. Abe's new economic policies seem to be working and the 2020 Olympics will help to make for an even better situation for our economy. It looks like we may be finally coming back into the global picture.

**TJ: How is the field of architecture doing in Japan?**

**TANGE:** Well, I think for some time Japanese architecture has been quite successful compared to other Japanese industries. It has gained global recognition and many Japanese architects have done work abroad. I believe my father was one of the first to begin doing work abroad in the 1960s. If I recall correctly, his first foreign project was the master plan of the city of Skopje in the former Yugoslavia. Skopje is now the capital of Macedonia. The city was destroyed by an earthquake and the United Nations asked my father to plan a new city. I believe last year was the 50<sup>th</sup> anniversary of that devastation and we went back to Skopje where we reconnected. I was very honored to be invited back on behalf of the Tanges after 50 years. So that was my father's first project abroad. Many of his students followed him in the seventies and eighties.

**TJ: Your father had many renowned students and disciples including the late architect Dr. Kisho Kurokawa, who did several projects abroad including the Kuala Lumpur Airport, the new wing of the Van Gogh Museum and the master plan for the capital city of Kazakhstan. He taught and mentored so many great architects.**

**TANGE:** Yes, of course, Mr. Kurokawa, Mr. Isozaki, Mr. Taniguchi and many others. They worked for my father in the seventies and eighties and many graduates of Tange Kenkyushitsu have become leaders in the architectural world. So I believe it was a very rewarding thing for my father to be a professor.

**TJ: Tell me about the MODE GAKUEN Cocoon Tower in Shinjuku. It's fantastic!**

**TANGE:** Thank you. It was quite an exciting project for us because it was a very rare situation where the client came without many restrictions. Their one and only requirement was they wanted to see architecture which they had never seen before.

**TJ: There must have been a lot of architects vying for this project given the freedom granted by the client.**

**TANGE:** I believe there were more than 200 entries and we were very fortunate to be awarded first prize and selected for the project.

**TJ: How did you come up with the cocoon concept?**

**TANGE:** Well, students have to be cherished and nourished before graduating and entering the real world. So we felt the concept of a cocoon, where one could be nurtured before joining the adult world, would be appropriate.

**TJ: Why such a stylish building for a school?**

**TANGE:** Actually the building houses three vocational schools: a fashion school, IT and medical. The school [MODE GAKUEN] first began as a fashion school and it was our hope that fashion students would be stimulated to study in the building because of the architecture.

**TJ: Was this an important project for you?**

**TANGE:** Yes, very. It was one of our first large scale project submissions in Japan after my father's passing.

**TJ: So was it your proudest achievement to date?**

**TANGE:** We are proud of every project. I shouldn't say this is our proudest; whenever we look at a project, each project is very special to us. The reason I mentioned the MODE GAKUEN Cocoon Tower was so special was because it drew so much attention from people who must have been wondering, "What's going to happen to Tange Associates now that Kenzo Tange has passed away?" This project was our opportunity to prove that we at Tange Associates are still producing architecture that is very substantial.

**TJ: So do you think the Cocoon Tower is a success?**

**TANGE:** It's not up to me to say if it is good or bad because architecture is very subjective, but many have seen the building and commented on it, which I believe means it is already a success. I always tell my architects that the day we begin producing buildings that people do not notice will be the day we close our doors.

**TJ: What are you trying to accomplish?**

**TANGE:** That architecture somehow touches people's feelings, and I think my father shared this philosophy. I think a successful building gets people's attention and inspires them to comment – whether they like it or



MODE GAKUEN Cocoon Tower



Photographs by Koji Horuchi

school is not only what you learn in a classroom but also in a corridor. The classroom is often a top-down situation with a teacher lecturing, but the corridor, and by extension the schoolyard, is where students can expand ideas by more casual, stimulating conversation. Given it was a vertical development we had to truncate the schoolyard and put one on top of each other. These kinds of challenges we faced, and this I believe is why we gained such recognition. It's not just the shape of the building that was a success.

**TJ: It was quite a challenge to build a school in a 50-story high rise building.**

**TANGE:** Yes, in the 20<sup>th</sup> century most high rise buildings were offices, later came residential buildings, and then in the eighties our Park Tower Building in Shinjuku was the first Japanese vertical mixed use development that included retail, office and a hotel on top. We also completed a 24-story shopping mall in Hong Kong. I think many future projects will have to go vertical; it is going to be an interesting voyage. I don't mean just Tange, but architecture in general, because I believe we are going to begin redefining the typology of architecture as land becomes scarce in the city. What's next? Vertical stadiums? A soccer field? Tennis court? Ice skating rink? Everything in one tower? Why not? Then we'll have vertical resorts and so on. It might not seem possible, but 50 years ago a 50-story school was unheard of. If we put our minds together I think we can redefine things.

**TJ: Well you certainly rose to the occasion because the MODE GAKUEN Cocoon Tower is one of the most remarkable structures in Tokyo today. Obviously your father prepared you well.**

**TANGE:** I was quite fortunate. I worked with my father for over 20 years and many of our key staff here now did too. Two of my deputies Mr. Yasuhiro Ishino and Mr. Yoshinori Takahashi, worked with my father





Tokyo Dome Hotel

for over 30 years. As the core members all worked with my father, they understand the essence of Kenzo Tange's architecture.

**TJ: So are you holding on to your father's traditions?**

**TANGE:** We are not simply holding on to the philosophy of Kenzo Tange. We are striving to bring architecture to the next level, architecture that meets the needs of society today.

**TJ: Did your father have a strong architectural philosophy?**

**TANGE:** Unlike many architects who have a particular style visually, my father tried to create traditional Japanese architecture and merge it with western culture and modern architecture. I believe this was the origin of my father's architecture: blending tradition with technology and urban landscape with architecture. Architecture cannot stand on its own. It has to stand in a city or in its surroundings. My father's work was at the beginning of this trend of blending urbanism and architecture where east meets west and tradition meets technology.

**TJ: Which architects had the greatest influence on your father's work?**

**TANGE:** Well, my father always said that he would only work under two architects - Michelangelo and Le Corbusier! Unfortunately Michelangelo was no longer here, so there was only Le Corbusier, but he never had a chance to work with him, even though they did have a very good relationship. My father worked with people like Mr. Hideto Kishida and Mr. Kunio Maekawa sensei who were very influenced by Le

Corbusier. In fact, Maekawa sensei worked for Le Corbusier and was a leader in bringing western architecture back to Japan. So I guess my father had no choice but to work for himself because the people he wanted to work under were gone by the time he became an architect.

**TJ: Is there another architect or country where the architects impress or influence you?**

**TANGE:** I think architects in Asia are growing stronger. It's hard to name one architect but in Malaysia, Ken Yeang is one of the people who started the green architecture movement, and there is a lot going on in Southeast Asia, especially Singapore and Indonesia. I enjoy seeing new trends from China. I think we used to see China as a country learning from us, but now we have so much to learn from them. I get stimulation from friends in different fields from all over the world. For example, architects design buildings, but aren't necessarily that creative. Bankers, on the other hand, are fantastic! They convince you one bank is better than another. But they sell money. They are selling the same thing! I think that is very creative! *(laughs)*

**TJ: Do you practice sustainable architecture?**

**TANGE:** We try to create buildings that make people feel good. I think that is the true meaning of sustainability. Of course, we need to be environmentally responsible, but I think you have to go beyond that by making a place comfortable for people.

**TJ: Right. Because if it's not, it's not going to be sustainable. We're going to tear it down!**

**TANGE:** Exactly! My father used to say that

beauty is a very important part of function and what I am trying to say is not far from that.

**TJ: Did your father feel it was important to let you see the world outside of Japan?**

**TANGE:** Yes, and I would suggest that today's young people do, too. I was very fortunate. I didn't think so at the time but I got to travel to many far away and unique places with my father on business. Places like Tanzania or Nigeria where we rode in a helicopter from Lagos to a potential new capital. It was very exciting. Seeing things firsthand is very important. Now nobody has to go anywhere; you can see everything online. But I think with architecture you have to feel the space. Of course you can look at the Vatican, Sistine Chapel on the monitor, but when you go there you get a completely different sensation. So, yes, my father gave me a lot of exposure to places, people and culture.

**TJ: So, when did your international exposure begin?**

**TANGE:** I went to high school in Switzerland and went with my father to Massachusetts when he taught architecture at Harvard in the seventies. So my family travels began when I was 13 or 14. Once, we went to Saudi Arabia to look at the National Guest House site. It was a unique experience. We met members of the royal family, and we

The One, Hong Kong



Photograph by Freeman Wong



Yoyogi National Gymnasium with MODE GAKUEN Cocoon Tower and Tokyo City Hall Complex in the distant background

Photograph by Koji Horiuchi

were included in their casual gatherings. We travelled all over: Africa, the Middle East, Southeast Asia, etc., and I was very fortunate to get to see so many different places.

**TJ: Where does most of your work come from?**

**TANGE:** Well, it's certainly geared towards Asia now. That's where the economic growth is. We have our head office in Tokyo and six other offices in Shanghai, Taipei, Jakarta, Singapore, and then Associate Offices in London and Vancouver. Only 25% of our work is in Japan and the other 75% outside. Out of that 75% approximately 90% is in Asian countries like China, Hong Kong, Taiwan, Philippines, Singapore, Indonesia, Malaysia, and hopefully Thailand will come. We do have some projects in the Middle East and potential projects in Europe but as we are based in Japan, we do most of our work in Asia.

**TJ: Are there any issues that you feel architects need to address?**

**TANGE:** We don't want all Asian cities to look alike and lose their character. Buildings should represent the city and its feeling. Architects need to capture that, otherwise we are going to produce cookie-cutter cities. My father strongly advocated combining the urban setting with architecture.

**TJ: What are your thoughts on Zaha Hadid's plan for a mammoth Olympic stadium in central Tokyo?**

**TANGE:** Well, Mr. Fumihiko Maki is making a very strong argument and in some ways I think he is correct. The scale of the building and so on should be discussed. These are things that architects must face. My firm did the Tokyo Dome Hotel and we had to make many adjustments in order to get the building completed. Many people were upset when the Tokyo Dome's huge stadium roof, which was designed by another architectural firm, had destroyed the atmosphere of the area and thus we had a difficult time getting approval without making many adjustments. So I'm not saying anything good or bad about Zaha Hadid's building but I do think when creating architecture, environment, scale and such things must be considered. It is not Zaha's fault. I think she presented her submission to the competition within the requirements. I don't know how the scale issues got overlooked but we have to consider the scale of it because Gaian Park is a very important historical place. This matter should not be taken lightly. It is not a question of budget. It is a concern of the environment because once you destroy it, you cannot get it back.

**TJ: Let's talk about your father's buildings. Is there a particular building of your father's that you are most proud of?**

**TANGE:** I don't know which one was his best but now everybody is talking about the 2020 Olympics and one of my father's important buildings was the Yoyogi

Olympic Gymnasiums. Another was St. Mary's Cathedral. I am sure my father liked it because that is where he was buried. Of course, there was his first: the Hiroshima Peace Memorial Park. I could go on forever because he had a special feeling about each project, but he never said which one was his favorite. He always said, "The next one."

**TJ: He was always thinking ahead to the next project, you mean?**

**TANGE:** He said this when I was young, and I did not quite understand what he meant. I thought he was being polite and didn't want to name a favorite one. Now that I have been working as an architect for over 30 years, I think I realize what he meant. He really felt that way because there is no finished product in architecture. If you look back at a project, there are so many different ways you could have done things. When I look at my buildings, I cannot name my favorite either. We put so much time and effort into them and every building is very dear to us.

**TJ: So is there some place you'd like to do work in that you are not working in now? Would you like to do work in the U.S.?**

**TANGE:** Well it would be nice to work in the United States. I don't have any borders. I once had a wonderful panel discussion with Mr. César Pelli. He was asked the question, "What kind of client is a good client?" and he replied, "The one who knocked on my door." A great answer! *(laughs)* tj



# Garrity's Japan



**Robert E. Garrity**

has had a 50-year love affair with Japan. He is the Tokyo Journal's Editor-in-Chief, founding President of the Japan-America Marketing Institute; professor of Japanese business, management and marketing, and an authority on haiku. He is a member of the International Haiku Association and the first American to present at its convention. He has written two books and published over 30 articles in Japanese. For a number of years he was a regular contributor to magazines in Tokyo including "Bonjour" magazine, in which he was published monthly. He is a student of the writings of such renowned Japanese poets as Matsuo Bashō, Yosa Buson, Kobayashi Issa and Masaoka Shiki.



Photo of Kiyoshi Atsumi as Tora-san for Tokyo Journal November 1988 cover courtesy of Shochiku, Ltd.

**The Open Road**

*The following is a continuation of Robert Garrity's story describing his walk across Japan; a journey replicating haiku poet Matsuo Bashō's 1,500-mile journey from Fukagawa, Tokyo to Japan's northern wilderness, as detailed in Bashō's world-famous travel diary, "Oku no Hosomichi." Garrity began the first leg of his journey in the summer of 1994, and continues walking different segments each time he returns to Japan.*

**From Tokyo to Sōka:**

I passed a French restaurant that has tables lined along the front of its outside area. The problem I see is that the tables are set in such a manner that all the people sit side by side, looking out. It is as if they are in a theater watching a film. They are, in fact, watching pedestrian and automobile traffic rather than paying attention to each other. This offers no perspective on life as far as I can determine. Why take your partner to an expensive restaurant only to sit side by side watching the people on the street? Rather than enjoying each other, they are watching cars go by and breathing in fumes and dirt. Bashō, at the beginning of "Oku no Hosomichi" states:  
"The moon and sun are travelers through eternity. Even the years are also voyagers. Whether drifting through life on a boat or climbing toward old age leading a horse. Each day is a journey, and the journey itself is home.

The road is my home  
the wind my companion

*"....had Bashō ever  
watched Tora-san,  
he would have applauded  
Tora-san's misadventures"*

each day a new beginning"

**Tora-san and Bashō**

A chapter in Japan's rich cultural heritage closed with the untimely death of veteran actor Kiyoshi Atsumi, known more popularly as Tora-san.  
The "Otoko wa Tsurai yo" movie series was described in the Guinness Book of Records as the world's longest continuing series, beginning in 1969 and continuing through its 48th episode this year.  
What created such an interest in Tora-san? Was it his manners? His remarkable beauty? His class? His ability to get the girl at the end of the movie?  
No. It was his sense of portrayal of what is commonly called Nihonjinron. He played the model Japanese man. That was his attraction.  
Anybody who has ever seen a Tora-san movie has seen them all. The movies usually open with a scene of Tora-san and his family in a lower-class ward in Tokyo. There was usually some disagreement with his Shibamata family with Tora-san leaving to go back on the road. While travelling, he would meet some young attractive lady

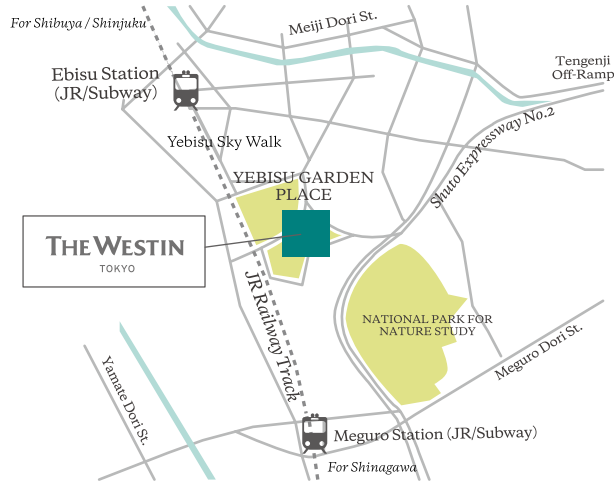
in distress and spend a great deal of time attempting to help solve her problem, yet all the moviegoers knew he would invariably fail in his relationship. The tragedy of his failure would bring tears to the eyes of his audience.  
In many ways, Tora-san reminds one of another famous Japanese Nihonjinron: Matsuo Bashō, the master of haiku. Tora-san created visual poetry, and had Bashō ever watched Tora-san, he would have applauded Tora-san's misadventures.  
Whereas Bashō sought the meaning of life in natural creations, Tora-san searched for the meaning of life in human relations.  
Both searched for their answers in epic journeys. Bashō through his "Oku no Hosomichi" and other travel diaries, and Tora-san through his "Otoko wa tsurai yo." Both were storytellers who gained their inspirations from their journeys.  
Now Tora-san is free to join Bashō as members of an elite group of Japanese who really make a difference, if only for a few hours twice a year, in the lives of Japanese. Tora-san's movies, like Bashō's haiku, will only get better as time goes by.  
They are timeless.  
  
Journey's end  
Flowers fade  
Lights come on  
  
This is a brief tribute to Bashō and Tora-san at the end of their respective journeys. *tj*  
  
*To be continued in the 2014 Spring Issue of Tokyo Journal*



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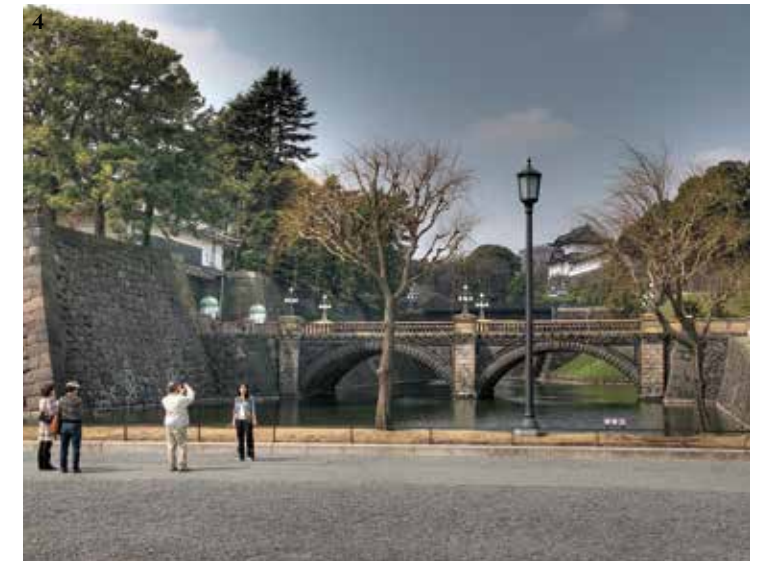
1 — The original wooden bridges of Nijubashi sometime in the 1870s.  
2 — Modernization: Workers install electricity or telephone poles in front of a newly built stone bridge during the late 1880s.

# Time Warp

## Nijubashi, Imperial Palace

By Kjeld Duits

3 — Women praying for the recovery of Emperor Meiji in front of Nijubashi in 1912.  
4 — Tourists being photographed in front of Nijubashi today.



AMONG the most photographed spots in Tokyo is the entrance to the Imperial Palace. Every day thousands of people stand here, their backs to the castle, their legs slightly apart, to have themselves photographed. The stately stone bridge, the old castle gate, the traditional turret and the many trees make for an iconic photo.

Iconic it is. It was here that tens of thousands of people prayed when Emperor Meiji (1852–1912) laid on his deathbed, where multitudes loudly cheered when Crown Prince Yoshihito (1879–1926) got married, where tens of thousands of troops marched by in long columns or stood facing the palace during the first half of the 19th century when Japan transformed itself into a militaristic nation.

Here, after the Russo-Japanese War of 1904–05, Japan celebrated its victory over the Russian Empire with a display of 459 artillery pieces, 70,000 rifles and 1,235 swords and lances. All of them were captured from the enemy. One British journalist called it “a spectacle altogether without precedent in the history of the world.”

This is also the place that created one of

the defining images of Japan’s defeat in WWII in 1945. Photos of people kneeling on the gravel after the Japanese emperor surrendered to the Allies were shown around the world. Even though they still illustrate history books, these images are misleading. Kōichi Kido, the emperor’s closest advisor at the time, noted in his diary that some people were actually cheering. That they chose to do that here, where the emperor could hear them, shows the symbolic importance of the location.

More recently, newly minted American ambassador to Japan, Caroline Kennedy, entered the palace here in a horse-drawn carriage to present her credentials to the Japanese emperor. The Associated Press called it a “diplomatic tradition” and along with other news agencies it spread the images around the world. It symbolized a new cooperative stage in the fraught relationship between Japan and the U.S. during times of growing tension with China.

The palace entrance and the wide-open plaza overflow with symbolism. To both visitors and Japanese alike, this is traditional Japan; this is the face of the Japanese nation. But this place and its “traditions” are actually remarkably new. They have existed in their

present form for just a little over one hundred years. They were deliberately manufactured to create a feeling of common identity and nationalism among Japanese citizens. As a stage for magnificent public ceremonies, this place connected the emperor with his subjects. Here they came together and saw each other.

Visually represented in woodblock prints, postcards and newspaper photographs, these “meetings” allowed people throughout the nation to see themselves as “We the Japanese People.” This notion of one community didn’t really exist when Japan opened its doors to the world in 1854. The Japanese identified themselves with their birthplace, not the nation. To most, the emperor was an unknown entity. Here, as in few other places, Japan’s feeling of nationhood was forged.

When Emperor Meiji moved from Kyoto to his new residence in Tokyo in October 1868, it was known as Edo Castle. First built in 1457, the castle had been the residence and headquarters of the Tokugawa shogunate since the early 17th century. The castle, by now run down and dilapidated, was conveniently consumed by flames on a spring night in 1873, just five years after the young emperor’s arrival.

In 1888 a brand new Imperial Palace was completed. Meanwhile, the majority of the surviving Tokugawa structures disappeared one by one. Some were torn down to make way for new structures, while others were destroyed by fire or earthquakes.

Among the structures that were replaced were two unimpressive wooden bridges at what is now the main entrance to the inner castle grounds. In 1887 and 1888, they were replaced by stone and iron bridges. They are collectively known as Nijubashi (Double Bridge), but this was actually only the name of the bridge in the back. The original wooden bridge featured two levels and is literally a double bridge.

There was little architecturally Japanese about the new stone bridge. It didn’t matter that it didn’t look Japanese; it only mattered that it looked impressive. That it did. Its design was described as German Renaissance. That also mattered. Germany was a rising power in the late 19th century; and an ambitious Japan, eager to impress Western nations, modeled many of its new institutions on German ideas. The Japanese army followed the Prussian model. Two famous German architects were creating important government buildings in the capi-

*“To both visitors and Japanese alike,  
this is traditional Japan;  
this is the face of the Japanese nation.”*

tal in German style. Japan’s constitution was based on the legal structures of Prussia. Even school uniforms were inspired by Prussian cadet uniforms.

Around this time, what is now the wide-open space in front of the palace was still an integral part of the old castle and was filled with buildings. As late as the 1880s, the area featured a library, horse-training facilities, buildings of the Tokyo Garrison and Imperial Guards, the estate of statesman Iwakura Tomomi, and several other buildings and facilities. To create a space for public rituals, the Imperial Household Ministry razed them all when the new palace was completed in 1888.

This newly created public space was first used on February 11, 1889, when Emperor Meiji promulgated the new constitution — Asia’s first. The ceremonies and festivities

for the promulgation created a modern style of ceremonial event that set the standard for all imperial events that followed.

The plaza was further perfected in 1906 when wider entrances were built. The old Babasaki Gate was removed and two triumphal avenues were constructed that intersected in the center. Construction was completed just in time for the Triumphal Military Review, a celebration of the victory over Russia and the largest military spectacle of the Meiji Period (1868–1912).

It was only about two decades after Emperor Meiji’s arrival in Tokyo that a place to celebrate the Japanese identity was born, and just a little over a century ago that the process was consolidated. Yet it now seems as if both the traditions and the place were always there. *tj*



# Rock 'N' Roll. Samurai

## KISS's Gene Simmons

From Legendary Rock and Roll Superstar  
to Business Warrior, Music Business CEO  
Gene Simmons Conquers All

Interview by Anthony Al-Jamie

*Rock star, producer, publisher, actor, reality TV star, family man, professional sports team owner, entrepreneur and all-round marketing genius: what kind of steroids must one take to master so many ventures with dynamic energy and youthful enthusiasm for over 40 years? To find out, I drove to Gene Simmons' Beverly Hills mansion. Meeting Gene Simmons was an educational experience from the get-go. Parking on the edge of the large circular driveway to this huge mansion – the kind you only see on a reality TV show – I looked up to see the towering KISS star on top of the staircase, yelling pinpoint directions to me about where to park. Before the interview; before I'd even parked the car, I knew this was a man who was in control. I couldn't help but feel intimidated, but as I entered his palatial estate Simmons greeted me with a kind smile and, knowing that I had lived in Japan for many years, introduced himself in perfect Japanese using all the politest forms of the language. He offered me a cup of coffee and asked me to wait in his office, which doubles as a KISS museum. It includes literally thousands of unique KISS and Gene Simmons branded memorabilia – everything from motor scooters to pachinko machines! If you can put a brand on it, Gene and KISS have done it! A few moments later Gene entered the room and I sat down with this multi-faceted and articulate media magnate.*

**TJ:** I've lived in Japan for 20 years and I was surprised to hear how well you speak Japanese. Your pronunciation is spot-on!

**SIMMONS:** Well, I know enough to say to a girl, "Anata wa utsukushii. Anata wa saiko desu! Mina san hakushu!" and all that stuff. Just a few phrases. Let's put it this way: if I landed in Japan, I could find the bathroom, get a good night sleep and tell a girl she's beautiful, which is, after all, all you need!

**TJ:** It's a sign of respect for someone's culture when you make an effort to learn the lan-

guage, isn't it?

**SIMMONS:** Well, that's exactly right. When in Rome, do as the Romans do. When you go to another culture, it's time to buckle your knees, bow and give respect because the people, the language, and the culture have been around forever.

**TJ:** So, Gene, you're originally from Israel, right?

**SIMMONS:** Yeah, I don't look Swiss, do I?

**TJ:** Why did you change your name from

**Chaim Witz to Gene Simmons? I think Witz sounded pretty cool.**

**SIMMONS:** It doesn't work.

**TJ:** No?

**SIMMONS:** Your name doesn't either.

**TJ:** What?

**SIMMONS:** It doesn't work!

**TJ:** So should I just use my first name as my last name – Anthony?

**SIMMONS:** What's your middle name?



Photo by Bob Gruen  
Gene Simmons kimono  
by YOSHIKI's "Yoshikimono"  
Katana sword provided  
by Little Star Enterprises, Inc.





Photo by Kevin Baldes



Photo by Kevin Baldes

**TJ: Mark.**

**SIMMONS:** Well, there you go. Mark Anthony. You know what? It sounds pretty darn good and no one is going to ask you how to spell it. People have preconceived notions. So, when you go to a funeral, put on something dark. People judge you by the first impression, which is what you look like, your name, how you dress, how you walk, how you talk, people skills. You're allowed to mix it up and get any reaction you want, but if you want to slide through and take the express... check out my next book. It is all about that: "ME, Inc." Certain things [we] can't change - our racial type, our height, etc. Those things that we can change, I decided to take control of. Dress British. Think Yiddish. The ones who survive in the animal kingdom are the chameleons who blend in, and nature does that - your skin pelt, your color, changes with the environment. There are no bright red or bright yellow animals who are landlocked. They might fly through the air but even that's not a good idea because they can be seen by the hawks.

**TJ: Did you just plug your book?**

**SIMMONS:** This message was brought to you by Gene Simmons.

**TJ: So, on with the interview. When was the first time that you visited Japan?**

**SIMMONS:** KISS first went to Japan in 1977, and it was like Beatlemania. In Tokyo, the big arena was Budokan. The Beatles had played there, and sold it out three consecutive nights. We played it five nights and broke the Beatles record. When we landed at the airport, there were literally thousands of fans. We came off of our 747 jet and it was a Pan Am, which at the time was a world leader. Pan Am was so excited by it that they put KISS on the side of the jet, so it was the KISS Clipper 747. The entire plane was filled with journalists and people from all over the world that we brought over on our dime. We stepped off the jet in full KISS makeup, because we knew the media was going to be there, and when we got to the

Japanese officials, they were very gracious, but said, "You don't look like the photos in your passports. You have to take the makeup off." Here we are - we had spent two hours putting the makeup on, we had to take the makeup off, and then an official looked at the photos and our faces and said, "Yes, it's you. OK, you can pass." Then we had to go back to another room and put the makeup back on, because we knew the fans were out there. We then got into limousines and there was another set of limousines that drove off with imitators so that the fans would jump on them like locusts and start to shake the cars. Some figured out we were there when we came in with our makeup. It was an amazing time. We always go back to Japan. It's an amazing place.

**TJ: Had you travelled before Japan as a band?**

**SIMMONS:** We had been to England and Europe, but had yet to hit the world stage.

**TJ: So it must have been quite the shock to you to see the fans the first time you arrived. Or did you know you had this huge following there?**

**SIMMONS:** We had heard about it. It all started with our second album "Hotter than Hell." The album art director, a guy named Norman Seeff, an accomplished photographer, decided to have a Japanese motif with certain words written in Japanese. So when people both in the U.S. and Japan saw the Japanese on the cover, they thought we were a Japanese band - until of course, when they saw our size, because physically we were much bigger than the average Japanese even without the boots.

**TJ: And what were the fans like?**

**SIMMONS:** Oh, it was pretty crazy. We had never seen this anywhere else in the world. The concerts were crazy but they were not allowed to stand during the concerts. The police were going around with dogs and they had to sit and be courteous because that was the Japanese way. They were not allowed to be over-enthusiastic. At the end of every

song, they'd be allowed to clap but not allowed to stand and nobody in the aisles. Then at the end they were escorted out in an orderly way. We had never seen anything like it. It has changed. Now it's become more westernized and if you want to jump up and down and scream, you can - now. Many of the fans came dressed in makeup with their own unique look.

**TJ: What are you doing in Japan these days?**

**SIMMONS:** As you know, we just toured Japan recently and we've teamed up with Hello Kitty for KISS Hello Kitty. A KISS Hello Kitty TV show is starting production soon and will be seen around the world later this year.



**TJ: Was there any aspect of Japan that influenced KISS in any way?**

**SIMMONS:** People point to Kabuki theater, especially my persona with the armor, comparing it to that of the shogun and samurai, but it really happened naturally. We didn't study it. I was fairly well read and I was aware that in 1853 Admiral Perry sailed into the harbor, and it was basically a clannish feudal society up until then in self-imposed



Photo by Keith LeRoux. Provided courtesy of McChie Entertainment.

isolation for more than 200 years until the U.S. Navy demanded Japan open its trade to the west, and within something like 50 years, Japan beat Russia in the Russo-Japanese War. So, by the early 20th century, [Japan] arrived on the world stage and was able to challenge one of the major powers. So I knew a little bit about Japanese history, but as for the makeup, it just sort of happened. Since then, KISS has grown into a culture. It's not just a band. It's a brand. People name their children after us. They have KISS conventions all over the world. They tattoo their bodies with our faces! It's quite remarkable. But I do have boots that were influenced by Godzilla. When I was a kid, I'll never forget watching the end of the movie when Godzilla completely destroys Tokyo, and it starts to go back into the water unchallenged. There's a little boy waving, saying "Good-bye Godzilla. Thank you for destroying civilization! Good-bye!" It was so surreal to me. It was like his best friend just killed his parents and destroyed all of civilization. "Good-bye!" It's the most bizarre thing. But I remember as a kid sort of tearing up thinking, "Godzilla, please don't go!"

**TJ: Did you have any interest in Japanese movies like Kurosawa films?**

**SIMMONS:** Oh, sure! Kurosawa, Seven Samurai, Ran... but also the pop culture stuff. The Mysterians was a sci-fi movie. It's ridiculous by today's standards but then I thought it was the coolest because these aliens come to earth and they take over. Japanese culture exploded with all the kids' shows - Power Rangers and Digimon and all that stuff.

**TJ: I understand your wedding was planned by Yoshitaka Nojiri, a Japanese wedding planner?**

**SIMMONS:** He was fantastic! His company is the absolute finest, most gracious, and professional entity I've come to work with! It was fast, quiet, professional, and thorough. We were renewing our vows. Before we were even done with the party, we were watching the fully edited video with music! They acted like: just have your vows. Forget about us. But while it was all going on, a full staff of about 30 people were taking photos, videoing and editing all at the same time. I've never seen anything like it.

**TJ: What do you like about Japan?**

**SIMMONS:** You can go to different parts of Japan and see a modern city with skyscrapers, geisha walking down the street, the huge Buddha, or just take the bullet train and see amazing scenery. And any second I expect to see Rodan, Ghidorah, Mothra and Godzilla to come over those mountains!

**TJ: Do you like Japanese food at all? I heard you're a burger guy.**

**SIMMONS:** Well, I'm not a fan of anything that looks like a cockroach. If you've got eight legs and tentacles and little beady eyes and you're the size of a... I can't. I'm not a fan of suction cups. I will say that the best beef I ever had was Kobe beef in a restaurant that was cooked right there. I'm a chicken and a burger guy. I literally cannot look at people eating raw food. I can't do it. As a student of history, I know that a long time ago, man invented fire, and they did a weird thing - the meat that they killed, they put

into the fire and cooked it! You don't have to eat it raw anymore! How about the jumbo shrimp and things like that that they stick on the grill that go "Eeeeeek" with their legs flying out? They make these high-pitched sounds. You can see their eyes going, "Oh, s\*\*t! Oh, f\*\*k! What's going to happen? Do you think they're gonna... No, they wouldn't dare! Oh, s\*\*t!"

**TJ: So you speak some other languages. You have some understanding of Hungarian, is that right?**

**SIMMONS:** I'm fluent in Hungarian. I can get by in German, Hebrew and English.

**TJ: How did you learn these languages?**

**SIMMONS:** My mother and my father are Hungarian and although we hardly ever spoke it, I picked it up. I learned German because I took it for six months in school and then we toured Germany; Hebrew because I was born in Israel, and a few phrases in Japanese because when you go someplace, make an effort. Learn a little bit about the culture and the language.

**TJ: And has that helped you in business, would you say?**

**SIMMONS:** Well, here I am talking to you! The Tokyo Journal is a big deal! It's important to reach out. The arrogance of American businessmen in the 50s and 60s... they would just land in Tokyo and assume that everyone spoke English. That's why I partnered with Ortsbo, which is a universal language translator so you can communicate in any language.





Gene Simmons and family (Nick, Sophie, Shannon) as seen on Gene Simmons Family Jewels at Gene's home office/KISS museum



Gene Simmons' mansion as seen on Gene Simmons Family Jewels

*"I really admire his work ethic and his dedication. If he starts something he sees it through to the end. I think that's a quality that not a lot of people have, and I think that's the key to his success."*

— Sophie Simmons, Daughter of Gene Simmons and Star of "Gene Simmons Family Jewels"

**TJ: Can you tell me about the band EZO?**

**SIMMONS:** They were a Japanese band. In Japan they were called Flatbacker. Amuse America, which is a Japanese entertainment company, liked what I produced because I produced a few bands before like Keel, Black 'n Blue, Doro and lots of other bands as well as some KISS records. I thought there might be an opportunity for a Japanese band singing in English to break through. Loudness had made a little bit of noise. But in the history of recorded music there has only been one #1 Japanese song in all time! It was Sukiyaki by Sakamoto Kyu, which has been covered more than once, but nobody can remember the guy's name. When EZO came to America and I decided to produce them, the deal was set. They were going to be on Geffen Records, I believe. It was a very difficult process because they didn't speak a word of English. They knew a few rock and roll terms. "A Chord"... "C Minor Chord." So they came and I arranged the chords, melodies and stuff like that but I didn't have the time to do all of it so I brought in a few other guys who co-wrote stuff. It's a damn good record if I must say. Lots of musicians point to it as a sort of pivotal record, but when they appeared live something didn't connect in the American market.

**TJ: Maybe they were a little early.**

**SIMMONS:** Well, it's still early. There is no African-American rock band. There's no Asian rock band in America. There's no rock band from India. There's no Hasidic-Jewish

rock band. There just aren't!

**TJ: I was at a K-Pop concert a while back and Quincy Jones was sitting next to me so I guess he's got his eye on Asian bands. Are you planning on producing more Asian bands?**

**SIMMONS:** Yeah, but Quincy doesn't do rock and modern stuff. He's in pop. I'd love to do Asian bands, but I would urge Asian bands not to look for rock as their thing because there's a template, a stereotype, and it's hard to break through it.

**TJ: What do you think about the service in Japan?**

**SIMMONS:** I'd have to say because of Japanese culture, the service is on a much higher level than in America. All of the hotels that we stayed at in Japan were terrific. I love the limo drivers and the cab drivers coming out fully dressed with gloves on and opening the doors for you. But in America, the culture and service mentality is very different. American culture comes from the bottom-up, instead of European, Japanese and other cultures where the culture comes from the top-down. It's hard to go into a high-end French cuisine restaurant and say, "Let me have a burger and some ketchup." because you are not just ordering food, you're making a statement about class and culture. You really want a burger. Your mouth is watering for one and you love ketchup but it's actually an insult to the other culture if you want to eat whatever you want to eat. You're thinking, "Look, I respect your

culture, but I don't want to eat f\*\*kin' snails! I just want a f\*\*ckin' burger!" Pretty much everywhere else in the world, it's about good taste, but America just wants it to taste good, and wherever you go in the world everybody eats hamburgers, wears jeans and listens to American music. You need to understand what the market is. I don't care what your culture is, just give people what they want. The philosophy of Burger King is "Have it your way." But the French-European mentality is, "I'm the Chef! It's not the way you eat my food." He's dictating to you what you should do. And you're paying for the privilege? Bitch? I'm the boss! If I want you to spit in my burger, that's what you're going to do! That's the American way! It's the same in England, too! You sit down. Not a ketchup bottle out. You ask, "Can I have some ketchup?" They say, "These Americans..."

**TJ: So you were originally a teacher? Is that correct?**

**SIMMONS:** A sixth grade teacher, but it was difficult because these kids were ghetto kids in Spanish Harlem, New York City. I must have been 22. In the afternoon I was a check out guy at a delicatessen. Then I started working as the assistant to the editor of Vogue. I had a revelation if you will ...I thought the reason I wanted to become a teacher was for altruistic notions - to give back and so on. But it really wasn't that. I wanted to be up on stage and be listened to and admired because delusionally I think I have something to say. Probably comes with being an only child.

**TJ: So now your classroom has grown to the size of a stadium?**

**SIMMONS:** Millions of people, yeah.

**TJ: You have a great relationship with your mother. Do you ever ask her for business advice?**

**SIMMONS:** My mother? Jews don't have saints but she is as close as you can get. I don't ask her, but she gives it. Her business advice comes in the form of life lessons and

*"While you are alive you are allowed to shake the world up a bit."*

— Gene Simmons

very incisive assessments. I handed her a check early on in the '70s for a few million dollars and I said, "Mom, look! I made \$10 million!" She said something wonderful, "Now what are you going to do?" She's right! And so if you apply it to Warren Buffett, Carlos Slim, Rupert Murdoch and all the other guys, they get up every day and they don't think about what they've got. They just get up and go to work.

**TJ: So it's not just about the money?**

**SIMMONS:** The irony is for the guys with the most money, it's really not about the money. The people who it's really about the money for are the 9 to 5 people, the vast majority of people - for whom it's life or death. It's survival. It's the loaf of bread. They don't have as much as they need to get a decent house and get the kids' education and stuff like that. They hate their jobs but they only do it for money. But if you wanted to become a rock star or a venture capitalist and you're making buckets of money and you love what you're doing and someone asks you why you are doing this, and you say, "Oh, I'm just doing it for the money," they are so insulted! If I have a hit and tour with the band and I go, "Whoopie! I made \$100 million!" They say, "It's bragging." If you win the lottery for \$100 million and you run down the street, "Whoopie! I won \$100 million!" They say, "Cool!" But I worked for it! That bitch just had a lucky ticket! Can you please help me out on this? Where's the justice?

**TJ: That is ironic. Did you learn anything else from your mother about business?**

**SIMMONS:** Oh, sure! My father left us when I was about seven, so there was just my mother and I. (I didn't know about my half brothers and sisters until I was in my late fifties/early sixties). I'm 64...and boy, do I look good! Anyway, my mother was not really educated in a classic sense of the word, but she was duly diligent. She could balance her own budget. She knew how much she made every week. Pennies! We paid our bills. We never borrowed money. A sound business



Armor and katana sword provided by Little Star Enterprises, Inc.

Photo by Bob Gruen





Gene with family before Dodgers Stadium performance



mom. So through her eyes I learned how to make the dollar stretch which is to minimize your financial exposure, how to balance your budget, don't spend more than you make, and make a lot more because you still have to pay tax! Every dollar you spend is after tax money. Just all that stuff...

**TJ: Do you have a business mentor?**

**SIMMONS:** Life is the best lesson. What doesn't kill you makes you stronger. Some basic precepts are hang out with people who are more successful than you are, hang out with people who know more than you do, don't hang out with people who do nothing. Don't go drinking and the obvious things. You know, your mother was right. Don't get high. Don't spend money on stupid stuff. Eat your vegetables. She was right! And your stupid friends who said, "Aw, let's get high. Let's smoke. Let's drink." They are your enemy. They are the most unqualified, inexperienced people to determine what you are going to do in life. Talk to somebody who has already been through life and has their experiences - your mother and your father (if he's there) because they've learned some stuff, take what they've learned and hang out with older people and listen to what they've

learned, and sort of make up your own puzzle. My heroes are not basketball players because that's a flawed model. Putting all of your eggs in one basket is the height of stupidity. Basketball players are tall. They have an advantage. They can play basketball. Great! Hopefully you can hit it big. If you don't, you're f\*\*ked! If you can barely put a sentence together and you have no skills, you're going to be asking the next person in line, "Would you like some fries with that?" So, it's a flawed business model. How many years do you have of being a successful basketball player? I'm talking about rock stars too, because it's basically based on a youth model. Billy Joel and Elton John are older and so am I but those are the exceptions. You are talking about tens of thousands that went before them that are not around. Wang Chung had two #1 records. I defy you to tell me who is in the band. Or Loverboy. They had a #1 record.

**TJ: How did you learn management? You're really a marketing mastermind.**

**SIMMONS:** I'm a voracious reader. I read all kinds of things I'm not necessarily interested in and go, "Gee! I didn't know that." But there is no such thing as a mastermind.

Everyday you wake up and you try to figure out how to make something work. Look at the animal kingdom and survival; we became bipeds because we were flexible and we figured out the more we could stand up, the less we had to rely on all fours. When we were *Australopithecus afarensis* on the plains of Africa, the ones who were able to stand up were able to see farther over the grasslands and see a predator earlier could survive. That's why tall, dark and handsome is still a phrase that is used. It's a biological imperative in nature. We don't even know why that's appealing but the taller ones get to survive.

**TJ: Yeah, but short people live longer!**

**SIMMONS:** That's right. And they're the most powerful men in history. But there is nature and there is nurture. Nature is very important. You've got to realize that. And then it's about nurturing and what you do with it. The most powerful people in history were men and they were all short. Caesar and Hitler and all of them. Scientists tell us that even Jesus may have been about 5'4".

**TJ: So would you have been just as successful if you were short, overweight, bald and had a**

*"It seemed like a great name for a team and football has been gone from Los Angeles for so long. The idea of bringing back Arena Football is really something spectacular. It's really adrenaline football.*

*It's unlike anything else and we hope to bring back not only great sportsmanship but entertainment, which was something that was irresistible to us. I have to design the cheerleaders' outfits and I have to do the uniforms for the players, so it's tough....I prefer doing the cheerleaders!"*

— Paul Stanley, KISS Co-Founder on L.A. KISS



KISS Singer & L.A. KISS Co-Owner Paul Stanley

*"Get up everyday as if it's the only day you will ever have."*

— Gene Simmons

**stubby tongue?**

**SIMMONS:** Sure! I wouldn't have been in a rock band. Maybe in venture capital. In other words, every walk of life has different costumes. Detectives look a certain way and politicians look a certain way. We all wear different costumes.

**TJ: Speaking of costumes, during the first years of KISS you hid your identity. Was that stressful?**

**SIMMONS:** Sure! But I was being paid a lot. That was from '74 to '83. It was a very stressful time. You know, anywhere you went, people were trying to get your photos and in those days there was a \$25,000 reward for paparazzi getting us without our makeup. So I was always running around with handkerchiefs over my face. By the late '70s I had become friendly with Cher and we moved in together so they were always trying to get our photo. After Cher there was Diana Ross and they were always trying to get photos of us. You couldn't go to a restaurant or go outside without people hounding you. But look. Let's just put it into context. It beats digging a ditch! Ok? Relatively speaking. Me thinks he doth protest too much!

**TJ: Let's get into the business side of things again.**

**SIMMONS:** Well, life is business. Everything you do impacts your climb to the top or you go down. It's who you're around, what you learn, what you don't learn, and what opportunity passes you by that you don't take advantage of. All those things will add to or subtract from your climb up the ladder of success.

**TJ: Besides KISS are there musical artists that you've worked with?**

**SIMMONS:** Well I discovered Van Halen and produced their 15 song demo. I also used to manage Liza Minnelli.

**TJ: Yes, and I know you once talked Eddie Van Halen out of joining KISS! People would be surprised to know about all of the different**

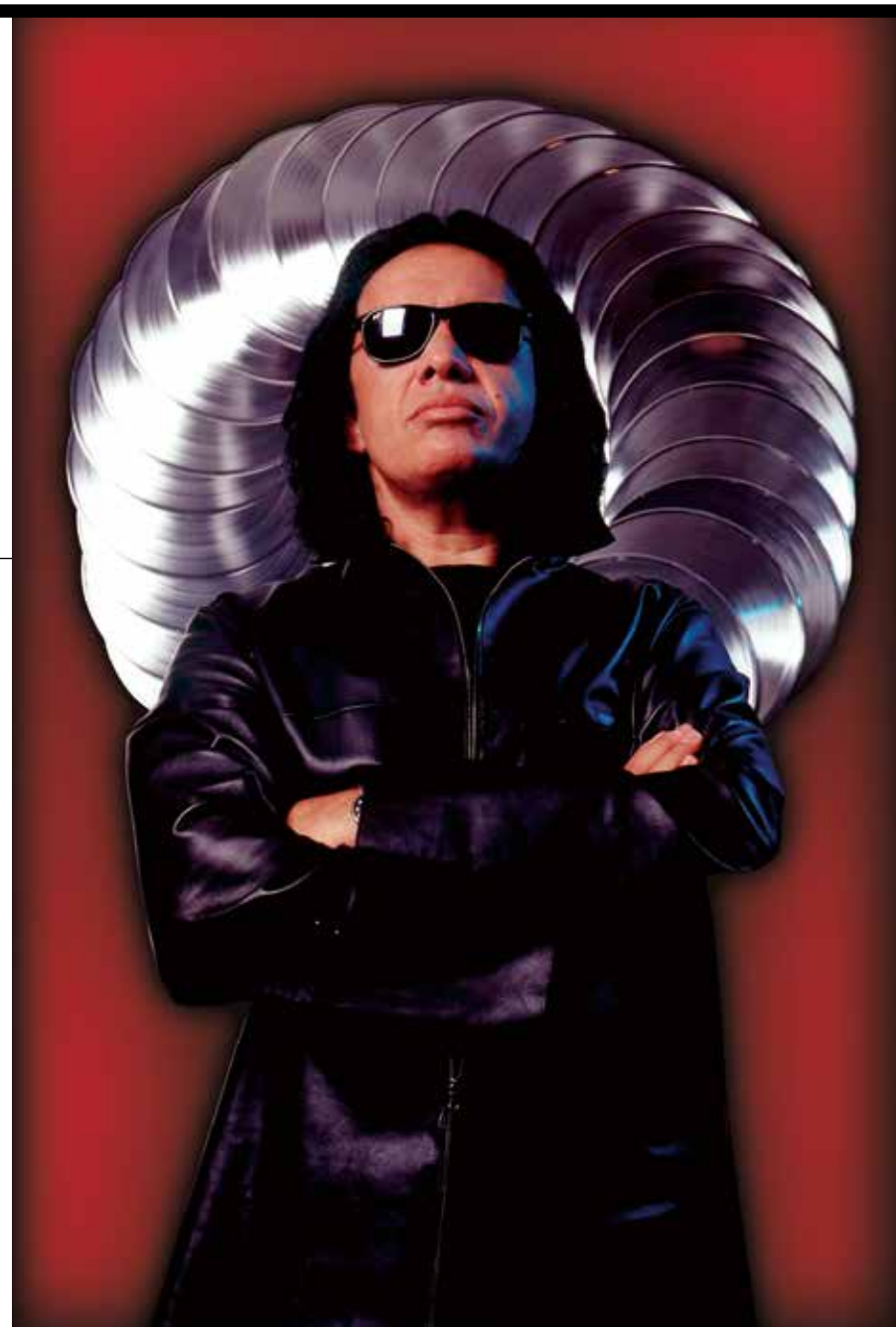


Photo provided courtesy of Miller PR

**things you are actually involved in. Can you tell us about a few of the things you do outside of music?**

**SIMMONS:** If you go to genesimmons.com you can see the companies I'm involved in. There is Cool Springs Life Equity Strategy, which loans as much as \$300 million to individuals with a net worth of over \$20 million. There's Simmons Books that publishes books and comic books, Simmons Records, and just lots of stuff. I own L.A. KISS football. We had Gene Simmons Family Jewels, a TV show that lasted 167 episodes.

**TJ: And what are your most recent ventures?**

**SIMMONS:** We have Rock and Brews, which is a restaurant chain. The newest store site is on Maui. In addition to KISS playing Dodger Stadium for the NHL, we're doing some filming for LA KISS Football which is not only on ESPN from April but we will also have our own reality show on AMC which is one of the main broadcasters on

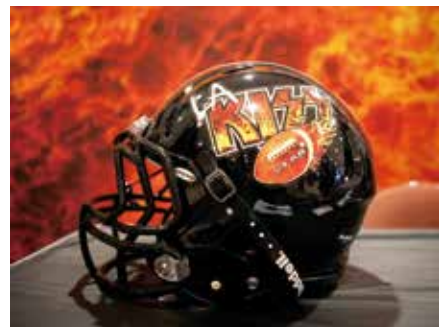


Photo by Kevin Baldes

cable, and of course, KISS has thousands of licensed products - anything you can imagine.

**TJ: How did you first start licensing?**

**SIMMONS:** It happened very naturally. We started in '73 but in February '74 our first record came out and what we noticed right away was that our logo started to appear on t-shirts. We didn't know about marketing. People didn't start to use that term. People





Photo by Bob Gruen

Entering Dodgers Stadium for January 2014  
NHL L.A. Kings - Anaheim Ducks opening  
performance

*"I play a role I was born to play, Gene Simmons."*  
– Gene Simmons

merchandising. If you go on tour, and it's a successful world tour, playing stadiums, and in some places selling out arenas, you can make a hundred million dollars gross, and you can go as far as 300 million or more if you stay out there long enough. You can get up on stage at a stadium and make multiple millions for one night, but it's up to you to limit the costs, so that your profit margin is relatively high. In licensing and merchandising, when we played, for instance, at the Tokyo Dome, which they call "The Big Egg", we sold out and made a lot of money. With 55,000 fans there was \$1.2 million just in t-shirt sales.

**TJ:** *You mentioned your book earlier. Can you tell us more about it?*

**SIMMONS:** I've written a few. The new one is ME, Inc. through HarperCollins Books. It's coming out in the spring or summer. The forward is about John Varvatos who was a kid that came from nowhere and it's basically a business book for dummies. It talks about how everything you learn in general public school does not prepare you for life. You can learn that Columbus discovered America in 1492, which is untrue - Indians were here for 50,000 years, and the Vikings came and landed in North America - but let's say it's true. How does that prepare you to pay the rent? It doesn't. You have to figure it out for yourself. So in business terms you have an inferred fiduciary duty to yourself.

**TJ:** *And you own a marketing company too?*

**SIMMONS:** Yes, I did marketing for IndyCar, which was then called IRL (Indy Racing League). I said, "You have to give me \$2 million a year and 15% of everything I bring in, and the first thing is: your name blows. It sounds like a communicable disease. I hope I don't catch IRL!" They said, "Well, we can't. We've been around 92 years. Everybody knows IRL means...." Actually the masses don't know anything. The only thing they had is the Indy 500, which everybody knows about and the rest of the races are invisible. I told them, "Take the Indy

magic, spread it across and call it "IndyCar" because that's what you are." And they did. And their business skyrocketed. And then I created a campaign called, "I am Indy" with a song, "Because I love the way I feel when I get behind the wheel. I am Indy." I changed my name. If you want, you can change yours and so can they. And Citibank became Citi.

**TJ:** *So when you consult, you don't beat around the bush much. I guess marketing consultants have to be aggressive.*

**SIMMONS:** It's called tough love... and marketers are highly overrated. Because if someone says, "Here's what you should do..." I say, "Whoah... what's your qualification and what's your resume? First I want to know who are you? What have you accomplished? What have you created to validate what you are about to say? For instance, there are a lot of acting coaches that have never been in movies or TV that tell everyone how to act. I'm suspicious of that.

**TJ:** *OK, to wrap things up, will you be returning to Japan soon?*

**SIMMONS:** Yes, we will tour Japan. We start touring this summer. It's the 40th Anniversary KISS Tour, a world tour. *tj*



Photo by Bob Gruen  
Armor provided  
by Samurai Store  
International, Inc.



Photo provided courtesy of McGhee Entertainment

# 40 years of KISSStory

*2014 is a significant year for KISS, marking both the 40-year anniversary of their first tour, and the band's induction into the Rock and Roll Hall of Fame. Many of rock's biggest bands got their break supporting KISS as an opening act on tours – hardly surprising given that KISS are one of America's top gold record champions, having performed for over 22 million fans and sold over 100 million albums worldwide. In the last five years alone, KISS has put on 300 shows in 35 countries for 5 million fans. The band has broken box-office records set by Elvis and the Beatles, and with over 3,000 licensed / merchandise items, this merchandising juggernaut has garnered more revenue than any other music act of all time. The following are notable moments in KISS's amazing history.*

|                     |  |
|---------------------|--|
| <b>Early 1970s</b>  | Stanley Eisen (AKA Paul Stanley) is introduced to Gene Simmons and joins Simmons's band <i>Wicked Lester</i>                 |
| <b>Late 1972</b>    | Simmons and Stanley leave <i>Wicked Lester</i> to form new band. Drummer George Peter John Criscuola (AKA Peter Criss) joins |
| <b>January 1973</b> | Lead Guitarist Peter Daniel Frehley (AKA Ace Frehley) joins band. Stanley suggests the name KISS and Frehley designs logo    |

|                      |  |
|----------------------|--|
| <b>February 1974</b> | KISS begin 1 <sup>st</sup> North American tour & release their self-titled debut album   |
| <b>December 1975</b> | KISS presented with their 1st Gold Record awards for KISS Alive!, which later achieved quadruple platinum status and produced KISS's 1 <sup>st</sup> Top 40 single - the live version of <i>Rock And Roll All Nite</i> |



|                |   |
|----------------|---|
| May 1977       | KISS become the 1st band to be put into comic book form, and announce their debut KISS Marvel Comic book by depositing their own blood into the Marvel printing plant ink   |
| June 1977      | KISS voted #1 band in America by Gallup Poll. KISS perform five sell-out shows at the Budokan, Tokyo, breaking attendance records previously held there by The Beatles.   |
| 1977           | KISS become the first band since The Beatles to have four albums on the <i>Billboard</i> Hot 100 album chart. <i>Alive</i> , <i>Destroyer</i> , <i>Rock and Roll Over</i> , and <i>The Originals</i> were all in the Top 40 at the same time      |
| May 1980       | Drummer Peter Criss leaves KISS following the release of <i>Unmasked</i>  |
| October 1982   | Guitarist Ace Frehley leaves KISS following the release of <i>Creatures of the Night</i>  |
| June 1983      | KISS perform in Brazil; the last concert in their signature makeup until the KISS <i>Reunion Tour</i> in 1996   |
| September 1983 | KISS appear on TV without their signature makeup for the first time, live on an MTV prime time special  |
| February 1996  | Four original KISS Members (Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss) appear together in full KISS makeup and costume for the first time in 17 years at the 38 <sup>th</sup> annual Grammy Awards show in Los Angeles              |
| June 1996      | The <i>KISS Alive Worldwide Reunion</i> tour launches in Detroit, Michigan, selling out 40,000 tickets in 40 minutes. The 13-month tour sets a record for the top-grossing tour of the year with 2 million attendees at 200 shows in 26 countries |



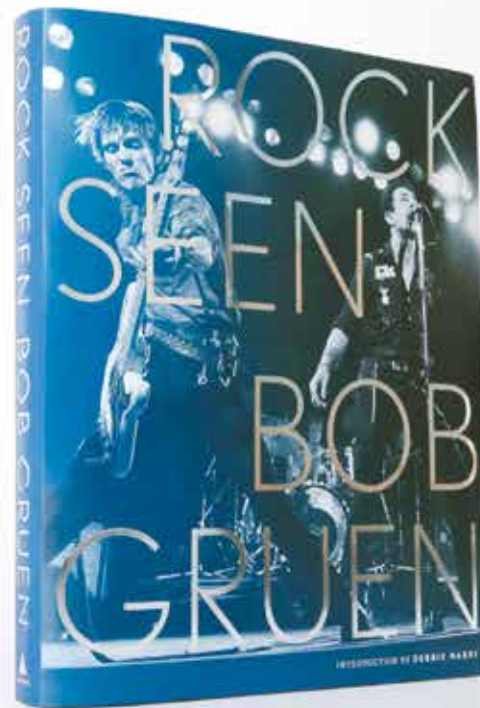
Photo by Hab Haddad. Provided courtesy of McGhee Entertainment

Photo by Bob Gruen



Holding the KISS "Dressed to Kill" Gold Record.  
Album Cover photo by Bob Gruen

|               |  |
|---------------|--|
| June 1999     | KISS performs at Super Bowl XXXIII in Miami, Florida   |
| March 1999    | KISS become first music group to appear on the cover of <i>Playboy</i> Magazine  |
| August 1999   | KISS presented with star on Hollywood's Walk of Fame   |
| January 2002  | KISS become #1 Gold Record Champions in the U.S.   |
| February 2002 | KISS perform at XIX Winter Olympics Closing Ceremony in Salt Lake City to worldwide audience of over 3 billion TV viewers      |
| April 2002    | KISS appear on <i>Dick Clark's American Bandstand 50<sup>th</sup> Anniversary</i> nationally televised prime time show on ABC  |
| May 2009      | KISS perform on <i>American Idol</i> season finale to over 30 million TV viewers   |
| October 2013  | KISS's 20 <sup>th</sup> studio album <i>MONSTER</i> debuts #3 on <i>Billboard</i> charts                                       |
| October 2013  | Smithsonian National Museum of American History accepts Gene Simmons' autographed <i>Axe</i> bass guitar into their collection |
| April 2014    | KISS inducted into Rock and Roll Hall of Fame  |



For 40 years, Bob Gruen's name has been synonymous with rock and roll. From taking early photos on tour with Ike and Tina Turner, to capturing the early CBGB/Max's Kansas City scene to covering current stadium rockers such as Green Day, Gruen has always been at the right place at the right time and he's always gotten the shot. In this lavish monograph, Gruen has curated his favorite photographs from his career, with intimate captions and behind-the-scenes anecdotes. Featuring such illustrious acts as John Lennon & Yoko Ono, the Clash, Led Zeppelin, the Rolling Stones, Sex Pistols, Ramones, and more, and including an introduction by the legendary Debbie Harry of Blondie.

Bob Gruen's books are a must-have for all rock and roll fans.



Available online at Amazon and Barnes & Noble

[bobgruen.com](http://bobgruen.com)





# On Tour with Bob Gruen

## KISS Retrospective

I STARTED working with KISS in 1973 when they signed with Buddah Records, a company I had worked with regularly. Working with KISS proved to be a different experience from most of the bands I had photographed. It's not just that they wore makeup; the New York Dolls did that too. It was that their makeup created a different identity, as if they were superheroes. Right from the beginning when Buddah's president, Neil Bogart, wore makeup and had the contract handcuffed to his wrist for the photo announcing their signing, I knew this was an unusual band.

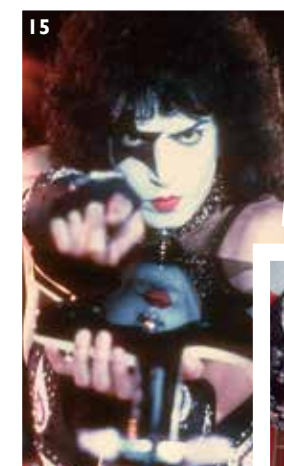


One afternoon in Kyoto, I scouted locations taking Polaroids to show the band and they picked several spots. The next day we went to the first one, took a series of pictures and went on to the next. What I hadn't expected was that many of the people who saw us started following us. By the time we were headed to the third location we had a long line of cars following us and a huge crowd watching.



When KISS went back to Japan in 1978 they told Music Life they wouldn't go outside again. Instead they invited the original Godzilla to come and visit the band at the Budokan arena so we could get some pictures to show they were really in Japan. Japanese fans gave the band lots of homemade dolls, which also made for good photos. KISS always thought about their Japanese fans. When I took photos of Ace in a bubble bath for an assignment he included my Japanese robot doll in the photo.

In 1979, I went to Kissimmee, Florida to take some pictures at the start of KISS' Destroyer Tour. Their costumes had been evolving since the early days when they made them themselves and the new costumes were sensational! After getting my film developed I real-



ized I would have enough money from selling the photos to Japanese magazines to get an apartment in Tokyo. After five chaotic years traveling with rock bands I was ready to take a break. So in August 1979 I got an apartment in Harajuku and stayed for the better part of a year thanks to my KISS photos.

Bob Gruen

### Bob Gruen

Bob Gruen is one of the most well-known and respected photographers in rock and roll. By the mid-1970s he was already regarded as one of the foremost documenters of the music scene. Throughout his career Bob Gruen has worked with major artists such as: John Lennon and Yoko Ono, Tina Turner, The Rolling Stones, Led Zeppelin, The Who, Elton John, KISS, Aerosmith, David Bowie, and Alice Cooper; he also covered emerging new wave and punk bands including: The New York Dolls, Patti Smith, The Clash, Sex Pistols, Ramones and Blondie.

The first time I saw them play, they opened for Iggy Pop on New Year's Eve, 1973. I went backstage after their set to take photos of them with the celebrity guests, but I was stopped by their manager. He told me that the band would never be in pictures without their makeup. This made my job harder since the band only "existed" for about 10 minutes between when their makeup was done and when they went on stage. It was very rare that they would put on makeup during the day for a photo shoot. But they did it twice for me!

The first time was in 1974 when I was making a photo-comic story for CREEM magazine. The story starts with KISS in makeup wearing suits and ties as if in disguise, and then they change into their KISS costumes in a phone booth. The band liked one of the photos from that session so much that they used it as an album cover and named the album Dressed To Kill. The fact that Gene is wearing one of my suits, which was far too small for him, makes him look even more like a giant monster. KISS had decided early on that instead of competing with good-looking bands, they would be the monsters of rock 'n' roll. On stage Gene would even breathe fire and spit blood like a dragon!

In 1977, KISS asked me to come to Japan with them because I had already been there several times and was familiar with working there. Japanese music fans were very excited about KISS being in Japan, and many of them came to the concerts in versions of KISS makeup. Music Life magazine was making a special issue about KISS in Japan, and as part of the deal we had to photograph them in Japan and not just onstage or in their dressing rooms. We decided to do a photo shoot in Kyoto with KISS wearing traditional kimono at some typically Japanese locations.

- 01 – (L-R) Peter Criss, Paul Stanley of KISS, Neil Bogart, Gene Simmons and Ace Frehley of KISS posing at Fillmore East, NYC. December 26, 1973.
- 02 – (L-R) top row: Gene Simmons and Paul Stanley bottom row: Peter Criss and Ace Frehley of KISS backstage at The Beacon Theatre, NYC. March 21, 1975.
- 03 – (L-R) Gene Simmons, Ace Frehley, Paul Stanley and Peter Criss of KISS in the 23rd Street subway station, NYC. October 26, 1974.
- 04 – (L-R) Gene Simmons, Ace Frehley, Paul Stanley and Peter Criss of KISS in the 14th Street subway station, NYC. October 26, 1974.
- 05 – (L-R) Peter Criss, Ace Frehley, Paul Stanley and Gene Simmons of KISS 'Dressed To Kill' album cover shoot at West 23rd Street and 8th Avenue in NYC. October 26, 1974.
- 06 – KISS, Dressed To Kill album cover, 1974.
- 07 – Gene Simmons of KISS on stage in Japan. March or April 1977.
- 08 – Gene Simmons of KISS on stage during their US tour. June 1978.
- 09 – KISS fans at a show during their tour of Japan. March or April 1977.
- 10 – (L-R) Ace Frehley, Paul Stanley, Peter Criss and Gene Simmons of KISS at shrine in Kyoto, Japan. March 1977.
- 11 – (L-R) Peter Criss, Gene Simmons, Paul Stanley and Ace Frehley of KISS with Godzilla in Tokyo, Japan. April 1978.
- 12 – Ace Frehley of KISS with a collection of dolls in Japan. March or April 1977.
- 13 – Paul Stanley of KISS in bed with Paul Stanley dolls in Tokyo, Japan. March 18, 1977.
- 14 – Ace Frehley of KISS in a bathtub at Westbeth Studios, NYC. November 1989.
- 15 – Paul Stanley of KISS close up on stage in Kissimmee, FL. June 1979.
- 16 – (L-R) Peter Criss, Gene Simmons, Ace Frehley and Paul Stanley of KISS on stage in Kissimmee, FL. June 1979.
- 17 – (L-R) Gene Simmons, Paul Stanley, Peter Criss and Ace Frehley of KISS back-stage in Kissimmee, FL. June 1979.

Photos courtesy of Bob Gruen





Photos courtesy of avex group Holdings, Inc.

# CREative teAM CREAM

## The duo that are making Japanese hip hop hip

*Singer-songwriter Minami and rapper/track maker Staxx T form the Japanese hip hop group CREAM. Influenced by hip hop, pop and electronic dance music, they have gained popularity through their CREAM VISION YouTube channel featuring original songs, Japanese covers of western songs, and live performances, earning over 22,000,000 views and over 68,000 subscribers. In October 2012, CREAM started a free download project “Tada Uta” on their official website where fans could download their music at no charge, and their debut album DREAMIN’ was released in January 2013.*

**TJ: How did you get the name CREAM? How can you use the name CREAM since it was used by another band?**

**MINAMI:** Yeah, we get this a lot. The word CREAM comes from two words meshed together: “CREative” and “teAM.” Before we became CREAM we did a lot of outside jobs, writing for well-known artists here in Japan. We are creators and our creativity is very important to us and that’s where we came up with the name Creative Team.

**TJ: Why do you write songs in English and then translate them into Japanese?**

**MINAMI:** First of all my Japanese is not so good, so I am not really good at writing Japanese lyrics. I also think by writing the lyrics in English it gives the melody more of a U.S. / U.K. pop groove and when Staxx re-writes the lyrics in Japanese it creates a

very unique sound. People say our music is Japanese but sounds sort of foreign and I think that is one of the key reasons why.

**TJ: Why did you call yourselves brothers in a YouTube video?**

**MINAMI:** Well, we have a brotherly sort of relationship. When we go to shows outside of Tokyo we tend to go out partying together. After the shows, just the two of us will go to a club, open some bottles of champagne and have a good time. It’s not like a girl-boy sort of relationship. It’s more of a brotherly relationship. I mean, we talk about anything with absolutely no filter. I know everything about him and he knows everything about me, so it’s pretty great. We don’t look at each other as opposite sexes.

**TJ: OK, cool. So Staxx, I understand you did**

**some modeling for a hip hop magazine. Are you still doing that?**

**STAXX:** I modeled when I was in my teens and I’m trying to get back into it.

**TJ: Minami, have you done any modeling?**

**MINAMI:** No, but I’m really into fitness right now. I work out 3 or 4 times a week at the gym. Fitness has become a passion of mine, so I do want to get into modeling. My dream or goal for this year is to land a campaign with a big sports brand like Nike or Adidas.

**TJ: Do you have a favorite band that inspired you?**

**STAXX:** Dragon Ash, Black-Eyed Peas....

**TJ: So are you the Japanese will.i.am?**

**MINAMI:** No, he’s a Japanese Staxx T!

*(laughs).* He really likes Dragon Ash. They did a lot of early hip hop stuff and were huge in the early 2000s. I love Mariah [Carey] and Whitney Houston. Utada Hikaru is amazing. I really love Bruno Mars. I love people who can write music for others as well and are successful at doing that. We are also really inspired by a lot of producers. He likes Swizz Beatz....

**STAXX:** Timbaland....

**MINAMI:** I’m all about that L.A. pop sound like Dr. Luke, Benny Blanco....

**TJ: And Minami, you’ve written songs for other people as well. Who did you write for?**

**MINAMI:** Amuro Namie, BoA, m-flo and others. I actually did a charity song for Kylie Minogue for the earthquake appeal in Japan. Staxx has also written lyrics for a lot of artists too. Actually, right now we have a song out with Hey! Say! JUMP, which became #1 on the Oricon charts. That was a pretty big deal for us. There are some other really big projects coming out.

**TJ: And with whom have you collaborated?**

**MINAMI:** I did a bunch of songs with m-flo for their SQUARE ONE album and featured with VERBAL on his solo album. WISE and Tarantula were on our album; they are both rappers.

**STAXX:** ...and Matt Cab.

**MINAMI:** Matt also started on YouTube. Staxx did a song with AKLO recently. His music is really cool.

**TJ: How many cover songs have you guys done?**

**STAXX:** A lot: Around 30.

*“We do what is not the norm in Japan”*



**TJ: And do you enjoy doing cover songs?**

**MINAMI:** Yeah, we do, but at the same time we try to make sure that we are not portrayed as a cover artist because our creativity is really important to us. So right now we aren’t really doing a lot of covers and are focusing more on our originals. But we did enjoy doing covers and putting our own twist to them. They’re always fun. We thought they were a great way to reach out to fans of those artists and to let them hear our sound.

**TJ: What are your upcoming plans?**

**MINAMI:** Our second album is coming out April 30th and the title of it is going to be “#nofilter.”

**TJ: Why did you choose that name?**

**MINAMI:** The first album was a first time experience so there were a lot of things we

hesitated on. We kind of adjusted to things that we didn’t really believe in. For the second album we made it a mission to really do the music we believed in and wanted to do and say the things we wanted to say without putting a filter on it. The second album is more true to what CREAM and our sound is, so that’s the reason we named it #nofilter.

**TJ: So what’s going to differentiate you from all the other bands out there?**

**MINAMI:** The thing about the Japanese market is the top-selling artists are all girl or boy idol groups. We are artists. We write our own music, come up with our own concepts, we even share our promotion ideas with our marketing team. We are very hands on. I think we have a different sound. We look different; we act different. I don’t think I’m like a typical Japanese girl. We stay true to who we are and I think that’s why people like us. We do what is not the norm in Japan and I think that’s why we have the fan base that we have.

**TJ: That’s great. Do you have any advice for musicians who are just starting out right now?**

**MINAMI:** Dream big. No dream is impossible. Envision what you want to be in the future and how you will feel when you get there. Also, if you want to get out there, you can’t wait for a chance to happen. You have to make it happen. Whether it’s putting your video out on YouTube or sending out for auditions, you have to move and take action. **STAXX:** Studying English is a good idea! If you learn English, it will give you more opportunities all over the world. *tj*





## Keiko Matsui

### Ambassador of Jazz

*Keiko Matsui is a Japanese contemporary jazz pianist and composer who has received international acclaim for her 24 albums spanning a quarter of a century. Born in Tokyo and living in Los Angeles, California, Keiko spoke with Tokyo Journal during a recent trip to Japan before embarking on a tour to Peru, the U.S., Indonesia and Russia.*

**TJ:** Can you tell me a little bit about your background?

**MATSUI:** I was raised in Japan and started piano lessons when I was five years old. I went to private school in Japan and studied jazz at Yamaha Music School. After graduating from university, I was in the music business in Japan for a while before moving to the U.S.

**TJ:** What was your major at university?

**MATSUI:** Great question. I studied children's literature at Japan Women's University. I chose that because my dream since junior high school was to compose and perform music for children.

**TJ:** Tell us about how you first learned the piano.

**MATSUI:** My mother was a teacher of nihon buyo – traditional Japanese dance. She wanted me to do that but I wasn't interested at all, so she took me to piano lessons and I loved it. In addition to the piano, I learned to play the organ and the electron at Yamaha Music School.

**TJ:** What kind of music were you interested in?

**MATSUI:** I listened to many different kinds of music, not only classical but also pop and movie soundtracks. I listened to people like Ella Fitzgerald and Stevie Wonder. For me, music has no borders.

**TJ:** Can you describe how you compose music?

**MATSUI:** When I decide to make an album, I sit in front of the piano without playing, just waiting to hear something from somewhere. I catch notes and write them down on paper, so it's a very interesting, mystic process.

*“For me,  
music has no borders.”*



“Keiko Matsui Soul Quest” Japanese version of Keiko Matsui's new album “Soul Quest”. Release date: March 5, 2014

**TJ:** Wow. How would you describe your music?

**MATSUI:** I think my music connects people beyond culture and religion. The challenges we face on earth such as 9/11 and the March 11th Japan disaster impact my music.

**TJ:** Can you tell us about some of the people you've played with?

**MATSUI:** I've opened for Miles Davis and George Benson, and I've done collaboration tours with Chaka Khan, Philip Bailey, Bob James, James Ingram and Patti Austin.

**TJ:** Which show was the most significant for you?

**MATSUI:** One of my favorite shows was my first performance with an orchestra for the U.S. Air Force at Constitution Hall, Washington D.C., where I was introduced as a music ambassador between the U.S. and Japan. Another show that was special was a 9/11 benefit for the American Red Cross Disaster Relief Fund called “Wave of Peace.” Other artists included Stevie Wonder, Pattie



Austin, Kenny G, James Ingram, and Al Jarreau. Everybody was there to pray and dedicate music for peace, so it was a very sad occasion but was very special because for me music is like a prayer, and spirituality is very important.

**TJ:** Is there someone you'd like to collaborate with?

**MATSUI:** Sting. He's my favorite artist of all time.

**TJ:** What are your plans for the future?

**MATSUI:** I'd like to write more movie soundtracks. I'd also like to develop my collection of songs for live orchestra performances. The most important thing in my life is to dedicate concerts to peace on earth and share my passion and emotion with the audience.

**TJ:** Do you have any advice for aspiring musicians who are just getting into their career now?

**MATSUI:** Well, I think technology has made it easier for people to do many things without an expensive studio. So there are many ways of creating music, but at the same time it's getting harder and harder, not only because of the economy but because the industry has changed and there are so many musicians out there. I know it is hard but if you believe in something then keeping your identity and character is very important. I hope that you can trust and visualize your dream. *tj*



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# Overnight Sensation

## Anthony Bourdain's Culinary Quest Crosses Cultures

*Chef, TV host and author Anthony Bourdain began his culinary career as a dishwasher and worked his way up to line cook, sous chef and chef in New York restaurant kitchens. Rave reviews for his 1997 article "Don't Eat Before Reading This," published in the "New Yorker," helped spawn his New York Times bestselling memoir "Kitchen Confidential: Adventures in the Culinary Underbelly" in 2000. Instant fame launched the Culinary Institute of America graduate's career from executive chef at Brasserie Les Halles to television host of "A Cook's Tour," and two Emmy-winning programs: "Anthony Bourdain: No Reservations" and CNN's "Parts Unknown." These programs have allowed Bourdain to swap New York kitchens for worldwide culinary adventures, as local hosts introduce him to their culture and cuisine. Tokyo Journal Executive Editor Anthony Al-Jamie spoke with Anthony Bourdain to find out how he went from small fry in the Big Apple to the big cheese on television's top news, food and travel channels.*



**TJ: What got you interested in food?**

**BOURDAIN:** I grew up in an unusually food-centric household. My father was first generation French. I spent time in France. But I never thought about food as a profession until much later. I sort of fell into the position of dishwasher.

**TJ: In New York?**

**BOURDAIN:** Cape Cod. A summer job.

**TJ: Then that led into working in the kitchen, right?**

**BOURDAIN:** Yes, I got a job as a dishwasher and felt very at home in the subculture.

**TJ: How old were you then?**

**BOURDAIN:** About 17, 18.

**TJ: At what age did you first travel abroad?**

**BOURDAIN:** I think I was 44. I mean, I had been to France and the Caribbean a couple of times, but besides that I had spent my whole life in restaurant kitchens with no expectation of ever seeing the world. So it was late in life that I started travelling and maybe that explains why I am doing it with such vigor now.

**TJ: How did you become a food journalist and connoisseur?**

**BOURDAIN:** Well, I had a very successful memoir that changed my life overnight. You know, one day I was a dead broke line cook in a working class brasserie in New York and next I had a best-selling book and people offering me money to make television programs. So, it was an overnight transformation of a guy with a very sheltered life, not much experience of the world, a very narrow view. I didn't know anybody except chefs and cooks and pretty much overnight on the basis of this one book I got in a position to travel the world and I've been doing it ever since. I'll keep doing it as long as they let me get away with it!

**TJ: Do you still enjoy travel?**

**BOURDAIN:** Sure. I go where I want and when I get there, I decide how we'll tell the story. That's as much creative control as I think anyone has ever had in television. I'm pretty happy about that.

**BOURDAIN:** That's tough. I'm very happy in a casual izakaya, even here in New York. Date night for me and my wife is usually at the most authentic Japanese izakaya we can find. If it's westernized, we're not interested. I love izakayas' traditional casual foods with beer or sake, but on special occasions I'll treat myself to very high-end beef.

**TJ: I notice from your Tokyo travels that you tend to hit the backstreets more than the famous Michelin Star restaurants.**

**BOURDAIN:** I've been to Masa in New York and Sukiyabashi Jiro in Tokyo, so I've had the best sushi, but there is so much good stuff that I can look past the usual suspects and hit the backstreets with my friends in Tokyo. Places like Golden Gai for instance.

**TJ: Do you have a favorite restaurant in Tokyo?**

**BOURDAIN:** If I had to... Sukiyabashi Jiro would probably be the restaurant I'd like to die in.

*"Sukiyabashi Jiro would probably be the restaurant I'd like to die in."*

**TJ: What's the first country you travelled to outside the U.S.?**

**BOURDAIN:** For the show, Japan was my first stop. Way back, right after the book came out and I made my first program "A Cook's Tour", the first destination was Tokyo.

**TJ: And you've been back to Japan since then?**

**BOURDAIN:** Yes, many times.

**TJ: What's your favorite part of Japan?**

**BOURDAIN:** I love Tokyo but I have a real soft spot for Osaka....the lifestyle, the people, the food. There's a mentality there that I'm very sentimental about.

**TJ: I know you know a lot about Japanese nightlife. How does Tokyo nightlife compare to other major cities?**

**BOURDAIN:** It's a subject I'm only scratching the surface of. Tokyo nightlife is not particularly open to non-Japanese. It's fascinating but not easy to understand for non-Japanese. From the outside looking in, it looks pretty damn awesome.

**TJ: What's your favorite Japanese food?**

**TJ: What about outside Japan?**

**BOURDAIN:** Asador Etxebarri outside San Sebastian, Spain is pretty amazing. It's old school, very simple, very austere. That guy, he grills steaks, and he's very fanatical about how he grills them.

**TJ: So you've travelled all over the world. Do you have a favorite destination you'd like to go back to?**

**BOURDAIN:** I've been to Vietnam many times. I love it there. If I had to choose one country to eat in for the rest of my life, I'd say Japan. I love traveling around Southeast Asia. Of course, Spain, Italy, and Brazil. I love them for obvious reasons. Also, Beirut. Lebanon is an amazing country.

**TJ: Tell us about Beirut.**

**BOURDAIN:** It's a great city. I know it's a complex subject but amazing people and amazing food - a place I'd go back to again and again.

**TJ: Wasn't there a time when you wanted to get out pretty badly?**

**BOURDAIN:** Yeah, we got caught in a war the first time I was there, but that did not

put me off. If anything, it solidified my connection to it.

**TJ: Was Beirut your scariest adventure?**

**BOURDAIN:** Uhh ... visits to Vietnam have been pretty terrifying. Probably the times I have been closest to death have not been in countries that are at war, but driving in places like India or Vietnam where people really take risks. We've been to a lot of places with very uncertain environments, but we try not to be stupid.

**TJ: So back to food, what's the most bizarre thing you've ever eaten?**

**BOURDAIN:** Once you've spent so much time outside the States it's really hard to look at anything as bizarre anymore. I've had reptile parts, penises, bile, brains, bugs... but if I had to name the weirdest and the most bizarre thing I've ever eaten, it would be the Chicken McNugget. I mean, what is it?

**TJ: Have you ever turned down food during your travels?**

**BOURDAIN:** No. That has never happened. I try to be a good guest. I mean, if you ask me ahead of time, would I like to go to the dog restaurant, I will try to find a diplomatic way of saying, "Perhaps some other time." But I'll never turn anything down. An offer of bear bile - as unpleasant as that might be, I'm not going to be rude about it.

**TJ: I noticed you're quite the interculturalist. Is that skill necessary to get your job done?**

**BOURDAIN:** If you want to make friends around the world, being polite at the table and accepting what's offered is important. It matters. People, in general, are proud of their food. They work hard to put it in front of you. I think it's important to try and do your best to eat it and be polite about it. When you're in the wild, especially in a very poor culture and they don't have anything in the way of refrigeration and where hygiene standards tend to be not so great, every once in a while you find yourself having to take one for the team and eat something that is clearly going to make you sick. It's happened a couple of times, but that's the price you pay.

**TJ: Do you cook at home a lot?**

**BOURDAIN:** Whenever I can. I love cooking for my family as much as I can.

**TJ: Do you have a favorite restaurant in New York?**

**BOURDAIN:** One of my favorite places is Yakitori Totto on 55th street because they



do really great yakitori just like they do in Japan.

**TJ: What do you think about the new food revolution in the U.S. where it seems everyone is becoming a critic?**

**BOURDAIN:** Well, we're growing up. That's nice. We have a lot of catching up to do with Europe and Asia. We're coming along very nicely and you know there will be moments of excess and hypocrisy and silliness and absurdity but in general it's a good thing. We've started to care about food and learn more about food and learn about food culture and think about where food is coming from. These are truly good things.

**TJ: How important do you think it is for restaurants to get locally sourced ingredients? It seems Gordon Ramsay places great importance on that.**

**BOURDAIN:** It's nice if you can do it. It's nice if you can afford it. It's nice if you live in a place where the stuff that is local is good. But if you live above the Arctic Circle in Quebec, going local is going to be a bit of a challenge. I think as a general principle, as a goal, it's always a good thing to try to support local business people if nothing else and to highlight the food of your region. That's nice but I'm not going to say no to someone who says, "I've got the world's best fish from Tsukiji market" here in my neighborhood in New York. I wouldn't mind that at all.

**TJ: Any thoughts on Gordon Ramsay? Do you know him?**

**BOURDAIN:** We've spent time together. He's a very good cook and very hard-working entertainer.

**TJ: What about Jamie Oliver?**

**BOURDAIN:** I admire what he's been doing with school lunches, changing the way people eat. Both of them have business models that I wouldn't necessarily follow myself. But I think they are both hard working people who deserve the good stuff they've gotten.

**TJ: How do you keep in shape? Do you exercise?**

**BOURDAIN:** I do Brazilian Jiu-Jitsu with my wife. She competes and is very serious about it.

**TJ: So with all the eating you do, you never have to diet?**

**BOURDAIN:** If I'm doing a full show in Italy for ten days eating pasta and cheese, I try to make sure I'm doing a poor country

afterwards. I'm generally aware of the fact that if I'm shooting in France for ten days that I might want to take a few days off from the carb parade.

**TJ: Are you writing a book at the moment?**

**BOURDAIN:** Not at this precise moment. I'm thinking about what I'm going to do next. I'm in the middle of shooting now. I don't do a lot of writing during the show and when I'm working on other projects.

**TJ: I read that you overcame a drug addiction. Is that correct?**

**BOURDAIN:** That's true.

**TJ: How did you overcome it?**

**BOURDAIN:** I don't think we have enough time to talk about it here but I wrote extensively about it. It was a significant part of my life and it's not something I recommend anybody to do.

**TJ: What's the most challenging thing you've faced in your career?**

**BOURDAIN:** I think once I got a lucky break - not f\*\*king up like some people do when they get a break in life professionally. I got very, very lucky with a best-selling book and for the first time in my life I was able to pay my rent on time. That sort of thing tends to lead to temptation that derails a lot of people.

**TJ: So how did you stay on track?**

**BOURDAIN:** I'd already f\*\*ked up in every possible way a human being could f\*\*k up. So that experience was perhaps useful. I try to be a good father. That's always a challenge but one I'm very happy to face. It's my greatest challenge and my greatest pleasure.

**TJ: Do you spend a lot of time with your daughter?**

**BOURDAIN:** As much as I can. I travel a lot. So, it's difficult.

**TJ: When she gets a bit older, do you plan on taking her with you?**

**BOURDAIN:** She's travelled with me a fair amount - at least one trip a year with the show. While I'm doing the show, I'll bring the family if it's a family-friendly location and try to spend as much time with them as possible.

**TJ: So now with all of your intercultural experiences, are you eager to see your daughter learn a foreign language and travel the world?**

**BOURDAIN:** She's already learning Italian.

**TJ: Wow!**

**BOURDAIN:** Her mom's Italian, so it's a bi-cultural household. But yeah, this is a big world and there is a lot of good stuff in it. I want her to understand that there are people who live differently than the way that she does and I want her to see as much of the world as she can.

**TJ: What's the hardest part of your job?**

**BOURDAIN:** Being away from my family.

**TJ: How much time do you spend on the road?**

**BOURDAIN:** I've spent as much as 250 days a year.

**TJ: Wow! You must have a lot of mileage.**

**BOURDAIN:** Oh, yeah!

**TJ: And what are the "must-haves" for your travels when you go to some remote place like Africa?**

**BOURDAIN:** Not much. A notebook, an iPhone, an iPad with a bunch of books downloaded onto it, anti-diarrhea medicine ... other than that I'm good.

**TJ: Where would you most like to go?**

**BOURDAIN:** Well, I'm looking forward to going to Iran sometime in the near future.

**TJ: Do you get food poisoning often?**

**BOURDAIN:** Twice in thirteen years. Both times in tribal situations in Africa and both times I had a pretty good idea going in. Let's just say I knew the risks.

**TJ: What are your thoughts on Julia Child?**

**BOURDAIN:** I think probably the most important person in the history of American gastronomy! I mean, huge! Towering, towering important figure! She was a big figure, an important figure in my household growing up.

**TJ: Who in your life influenced you the most?**

**BOURDAIN:** Maybe Hunter Thompson?

**TJ: Is there someone that mentored you?**

**BOURDAIN:** My old boss in the restaurant business - the guy who taught me to show up on time.

**TJ: How long did you work for him?**

**BOURDAIN:** A few years off and on. I learned a very important life lesson as a dishwasher.

**TJ: What other lessons did you learn?**

**BOURDAIN:** Show up on time. Do the best you can. *tj*



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# Mari's Homemade Cooking Recipes



Let's Make **KUSA-MOCHI!**

## Kusa-Mochi (Japanese Mugwort Mochi with Anko)

草もち

Ingredients:

- 200g of joshinko (fine rice flour)
- 20g sugar
- 200cc warm water (adjust the amount depending on the humidity)

(A) 2 Tablespoons of yomogi powder (mugwort powder)  
(A) 2 Tablespoons of water

## How to make Anko (Sweet Bean Paste)

あんこ

Ingredients:

- 200g of red beans
- 190g of sugar
- A pinch of salt

- 1 Wash the beans in water.
- 2 Place the beans in a deep pot and pour on enough hot water to cover them. Boil for 10 minutes.
- 3 Remove the beans and wash again.
- 4 Place the beans back in the pot with water (1 part beans to 4-5 parts water), and boil until the beans become soft.
- 5 Remove the beans and place in a pan with sugar and salt. Heat the beans on a low heat until they become the desired consistency.
- 6 Remove from the heat and let sit for 30 minutes to 1 hour.

- 1 Place the (A)s in a cup. Place the joshinko and sugar in the other bowl, then add the warm water little by little until it becomes earlobe texture.



- 2 Separate the dough into small pieces and then steam for 20 minutes.

- 3 When the dough becomes clear, place it in a bowl with the yomogi powder. Pound the dough with a wooden spatula, then knead the dough by hand until it cools down a little.



- 4 Flatten the dough to make a circle, then place the anko filling in center and wrap it.



**Mari Nameshida** is a Japanese cooking instructor, Chinese herbal medicine advisor, registered nurse and a food lover. It is her hope that through her "Cooking with Mari" classes, her blog and this column that people from around the world will gain a better understanding of Japanese culture through gaining an appreciation of Japanese food.



# The Man Who Brought Sushi to America, Part IV

## Remembering the War

*This is the fourth in a series of interviews with Noritoshi Kanai, chairman of Mutual Trading and the man who coined the phrase “sushi bar.”*



*“Why did we have to kill people who were good people?”*

**TJ:** I understand your first experience in working with food was during World War II. Can you tell us about it?

**KANAI:** I was drafted into the Imperial Army in 1943 as I'd just entered Hitotsubashi University. Due to the country's shortage of military recruits, the Army and Navy drafted college students, taking 70 percent of the total college student population. At just 19 years old I was sent to Burma (Myanmar) as Second Lieutenant, and placed in charge of non-military supplies including food, medicine and clothing.

During the war there were some deplorable and despairing situations, however, this was also an enormous learning experience. Since only a limited amount of provisions from Japan would ever reach the jungles of Burma, I started my own food production operations - Shoyu, Miso, Konnyaku - creating products out of necessity for the many military personnel.

The biggest lesson I learned through the war experience was the importance of logistics. Japan lost the war because of the country's absence of logistical infrastructure. An army cannot move without men ready for battle, and men cannot fight without being well fed and supplied. During the war, out of the 300,000 military personnel in the Indian-Burmese region, 175,000 perished not from battle but from starvation and disease as a result of logistics systems failure. Those who survived were the ones who took care of themselves. I was placed in a POW camp for five years, but I was very lucky to have survived.

**TJ:** Would you like to go back to Burma?

**KANAI:** As a matter of fact, I made a pilgrimage back there several years ago, to the very spot where my closest comrade, Akiyama, had been killed. Since I couldn't

bring his remains back to Japan after the war, his soul had remained there. I wanted to pay my respects to this man who saved my life.

I'd gotten malaria, and was very sick with high fever. I was lying in bed at a military hospital when American B-24 bomber planes started an attack. Akiyama said “I'll help you get to a safe place”, but I was too ill to move, replying, “No, I can't move, so you go save yourself.” He didn't budge, saying, “Don't say such a thing. I'll help you”. Akiyama led me down a flight of stairs and toward the bunkers, just as a low-flying plane about 500 meters above released a bomb. We hit the ground. When the air cleared I found him only meters away with his head blown off.

Three months later, Japan surrendered. I wanted to take Akiyama's ashes back to his family, but prisoners of war were barred from taking any “souvenirs.” I'd left him buried in the mountainside and finally, in 2007, I went back to pray for his soul. I wouldn't be here today had it not been for Akiyama.

Toward the end of the war we were protecting the capital of Burma, Rangoon, now called Yangon. The US and UK Allied forces had lost Burma in an earlier battle, and had wanted to reclaim it back. Under our Supreme Commander Yanagida, a Four Star General, we were ordered to “Protect the capital with our lives.” Ten days prior to Allied troops reaching us, our General Chujo ordered us to “fight to the death” in protecting the capital. Then one day, in a drastic turn of events, we found the command station void of all ranking officers. We'd all been deserted, left to die protecting Rangoon, with no officers to command over us.

What followed was chaos. There were a bunch of us infantrymen quarreling amongst ourselves about what we should do next. We totally ignored the mid-ranking soldiers who tried to take control in a futile effort. Although still under military contract, and with any act of desertion leading to harsh punishment, some just “quit” and headed north to walk home - literally.

You know, when I think back to those times, it was pretty miserable. I was only 20 years old, still immature, not knowing anything beyond my school environment. I returned to Japan with so many questions about the war - Why did this war begin? Why did we have to die for our country? Why did we have to die for the Imperial Majesty? Why did we have to succumb to the order of the upper officers, only to have them betray us? Burma was a peaceful Buddhist country, so why did we have to kill people who were good people?

Upon returning to Japan, I reentered college, and graduated in 1948. During the three years of my economics studies, I read and read, not textbooks, but tore through books by the world's greatest philosophers in search for answers to my “why” questions. I yearned to find clues to solve the questions that've haunted me from my Burmese journey.

Upon graduation, most of my fellow Japanese college grads went on to work for large corporations. That idea did not appeal to me. In fact, I purposely steered away from going to work for any one individual, I mean for any authoritative, structured company, where there would be one person determining the fate of another. I've already had my share of that experience in Burma. That's why I've chosen to walk my own path, to take control of my own destiny. *tj*

THERE ARE THOSE OF US WHO LIKE TO VENTURE  
TO THE UNEXPLORED.  
TO SEE THE BEAUTY  
IN THE STRANGE AND UNKNOWN.

THOSE OF US WHO GO OUT THERE WITH A SENSE OF

WONDER.

BRIDGING WORLDS,  
CULTIVATING OUR CURIOSITY

AND FINDING DELIGHT IN OUR DIFFERENCES.

IF YOU'RE ONE OF US,  
AND YOU WANT TO EXPLORE MORE OF THIS GREAT PLANET,  
WE'RE READY TO TAKE YOU THERE.

IT'S TIME.

W I D E N Y O U R  
W O R L D



# Léonce of Dame-Marie, Haiti: A True Free Man

## “Something from the ocean, something from the hills”

By Marcel Duret

Co-author: Kettly Mars

Photography by Raphaele Castera/ImagineAyiti



Léonce

It was four o'clock in the morning, pitch black, cool, and we were about one hour early. When our driver turned off the car's engine, life seemed suspended to the songs of crickets and the spicy smell of mountain vegetation. It was an eerie moment for a city man like me who is intoxicated with artificial noise day and night. Léonce had promised as a farewell gift to end my three-day stay, that he would take me to “Planò” Hills, a few kilometers south of Dame-Marie, to see where the earth and sky become one. We waited in the darkness, using our cell phones when we needed light, talking and sharing the cassava, avocados and bananas that the generous old man had brought.



*“The fruits of the land are good to have every morning...”*

Léonce does not remember when he became a fisherman. He was born a fisherman; his father, his grandfather and his great grandfather were men of the sea. The salted smell



of the ocean has always impregnated his days. His livelihood depends on the high or the low waves. Some days are good, others are bad.

Léonce's voice seemed timeless. During our wait in the crew cab, I looked back at the last days spent with my old tour guide in this incredibly beautiful Haitian town nestled between sea and mountains.

At 85, Léonce is Dame-Marie's oldest fisherman. The town is located in the southwest area of Haiti called “Grande-Anse.” Old age has shrunk him, but his muscles bulge under his black skin and his face is a ray of sun. As a welcome treat, he proudly took me for a ride on his wooden boat that he still sails, with the help of a younger fisherman, his son, a tall and taciturn fellow.



Léonce and his son

*“Life is like the sea, one day turbulent, and the next day calm, just like us human beings. I have been living with my wife for the past 60 years. The sea has been my master, my counselor. Once we understand and accept that our mood can change every hour and every day, we find the secret of living together, the secret of tolerance.”*

From the boat that afternoon, Léonce could not keep from shouting with excitement:

*“Look at this beautiful town! This is my Dame-Marie! Every day the sun paints it in different shades of green, shades that change with the mood of nature, with the mood of God.”*

Dame-Marie is the town in the forest. One can barely see the houses because they are covered with lush vegetation. Only sailors enjoy such an exceptional view. The Dame-Marians are the luckiest citizens of Haiti. Thanks to the generosity of the sea and the land, there is always a sufficient supply of different food around. At certain times of the year, surplus breadfruits and mangos are wasted and fed to cattle.



The most exquisite and juicy mango on earth comes from Dame-Marie. It is called “il” and is very small. When you start eating “il,” you just cannot stop. Dame-Marie is also the main cocoa-producing city of Haiti. Major multinational companies such as M&M, Ecom Trading and Olam import cocoa from Dame-Marie. Even so, the origin is not mentioned on the packaging. People from all over the world are enjoying chocolate made of Dame-Marie cocoa without knowing it. The Dame-Marie's association of cocoa producers is looking for an international partner to produce chocolate with the Dame-Marie brand name and distribute it worldwide.

*“Dame-Marie is something from the ocean and something from the hills. We eat good and fresh foods from the sea and from the mountain; that is why we are in good health”.*



The Dame-Marians have earned the reputation of being the most hospitable of the country. Indeed, Léonce seems to know everybody or it seems that everybody knows him. “Good morning” here, “good afternoon” there. Even if they do not know each other, there is always a kind hello when people meet.

It's almost half past four in the morning, and Léonce keeps speaking in the darkness. I ask many questions. I feel his words are a kind of legacy he is transmitting to me, the words of a son of the ocean and the mountains, in love with his country. He tells me about

the greatest hardship of his life; the first and unique time he ever left Haiti. It was after the coup d'état of 1991 that overthrew President Aristide. The country was in turmoil; the venom of politics had infiltrated their remote village. With a few friends and a bunch of other people, he took off early one morning on a fishing boat. They were 150 in all, looking forward to reaching Florida's shores.



The boat was dangerously overcrowded. Léonce was deeply disturbed by the innocence of most of the people onboard who did not know the dangers of the sea. The night came. The full moon covered them with brightness. Léonce never slept. Having left his family of four, his house, his peace of mind and his fishing behind to face an uncertainty that seemed endless, he felt the need to stay awake and watch over the others. He wanted to be a witness to his own destiny. Lo and behold, at three a.m., a ship of the U.S. Coast Guard emerged from nowhere and a strange voice yelled out of a loudspeaker. Léonce could not understand a word but knew that it was not a friendly encounter. They were all taken to Guantanamo Bay, an American naval base at the southeastern end of Cuba, where 3,000 Haitians were already awaiting their fate.

*“Never in my life have I known such long and painful days. The promiscuity in which we lived provoked frictions and altercations among us. For the first time as an adult, I cried bitter tears. Through a Haitian translator, we were told that our cases were being processed so that we could obtain a permanent visa to the United States. Nevertheless, I realized suddenly that I was too old for that. Would it be worth the separation from my wife and children? After two months of excruciating pain, I asked to return home.”*

*“And finally, I could see the shore of Dame-Marie! At last, I was back home! At last, I felt alive again! Home is where your heart is.”*



Léonce is back to his fisherman's life. Every morning at three o'clock, before Léonce embarks on his boat, he kneels on the shore and asks God for protection so that he can return safely. He touches the seawater and draws the sign of the cross on his forehead, praying also to Agwe, the spirit of the sea that crossed the ocean from Africa to the colony of Saint-Domingue with his enslaved ancestors centuries ago. Every morning is a moment of deep anxiety, when his heart is heavy and he feels extremely vulnerable. However, as soon as he is onboard, pure adrenaline takes over. His confidence returns, he looks forward to a good catch and the money it brings home.

*"Fear is a necessary evil, but it should not last too long."*



Léonce

The sea has also been cruel to Léonce. How many of his friends left and never returned? How many of their bodies washed ashore far from the village? How many times the wind and the waves took Léonce's boat at frightening distance from his port? During more than 70 years of fishing, he has had several narrow escapes and has looked at death in the eyes, at the coldness of death.

A quarter to five a.m., the darkness is changing; it is less impenetrable, vague forms are standing out. Our waiting is almost over... During my stay, Léonce took me to the local hospital where an American medical mission of 16 technicians and doctors is providing health services to the population. Léonce arranged for me to meet with the two people behind this very important mission: Dr. Michael Bourque of the U.S. and Mr. Pierre Antoine, a native of Dame-Marie and a socially committed person.



Dr. Michael Bourque



Pierre Antoine and Mrs. Barbara Bourque

The mission comes from the Saint Francis Hospital in Hartford Connecticut, which is the largest Catholic hospital in Northeastern U.S. For the past seven years, an international mission program has settled with multidisciplinary teams, bringing first class surgical, obstetrical and other medical services to the least served communities of the greater world. \*

Léonce visited the hospital for his annual checkup. He received a clean bill of health.

*"Good health is the most important thing, everything else is secondary."*

Twenty minutes past five o'clock in the morning, we stepped out of the car and stretched our legs and arms. The miracle began under our incredulous eyes, an unbelievable and spectacular trick of nature: light slowly rising, hills unfolding up to the horizon and covered, as far as the eyes can see, with a moving sea of thick white mist. It seemed like earth and sky were melting.



It was an enchanting display of colors worthy of the finest pages from "One Thousand and One Nights," a breathtaking blend of orange, pink, purple, white and gold, changing from one minute to the other. SUPERB! I was speechless. This hour alone of pure wonder justified my trip to Dame-Marie.

How can one explain the fact that Dame-Marie and the Grande-Anse area have preserved such magnificence while the rest of the country is an ecological disaster? Léonce did not and probably could not find a scientific answer.

*"It must be God's will and grace..."*



It was the grand finale before we say goodbye. At my age, I thought I had already met all the people worthy to be called "friends." I was wrong. Léonce became my very true and sincere friend within three days. I left him with a refreshing sense of serenity and optimism. Léonce epitomizes poise, intelligence, sense of humor and wisdom. He is a great human being who will leave anyone pleasantly surprised, even though he never set foot in a classroom. Léonce is a true, free man with a virgin mind.



Ambassador Marcel Duret and Léonce

I want everyone in the world to meet Léonce and visit this unique and splendid town. They will leave, like me, transformed for the better and looking at life, death and intellectuality from a very different perspective. *tj*

\* Visit the St. Francis Mission website at [www.saintfrancisimm.org](http://www.saintfrancisimm.org)

## Kyung-sook Shin

### Interview with the Award-Winning Author

*Kyung-sook Shin is a celebrated author in her native South Korea. She made her literary debut in 1985, winning the Munye Joongang New Author Prize for her novella Winter Fables. She recently came to international attention as a result of her latest book, "Please Look After Mom," being translated into many languages and set for distribution in 33 countries. The book is about a mother who disappears and the family's desperate search to find her. It won the prestigious Man Asian Literary Prize for 2011, the Asian equivalent of the Man Booker Prize. Both the first Korean and the first woman to win the prize, she beat celebrated Asian authors such as Haruki Murakami and Anuradha Roy. TJ's Hong Kong correspondent David Nunan caught up with Ms. Shin at the recent Hong Kong International Literary Festival where she was a featured speaker.*



**DN: When did you decide that you wanted to be a writer?**

*K-s S:* My dream to become a writer came very naturally to me. I grew up in the rural countryside, a long way from the city. We raised animals like cows and chickens, and then we would kill them and eat them. I had many siblings, many brothers who would bring books home and leave them lying around. I read them and fell in love with literature. Many of the questions I had about life were answered in the books. I loved the characters and felt that I was experiencing the same thing. So my dream to become an author was very natural to me. When I was 16, I went to Seoul to go to high school, and my love of literature got deeper there.

**DN: Congratulations on winning the Man Asia Prize – that's wonderful. As I read "Please Look After Mom", I wondered how much of it was autobiographical. Your background is very similar to the daughter in the novel. She went to Seoul to study like you, and, like you, she is also a novelist. To what extent, then, is the novel autobiographical?**

*K-s S:* The family in Please Look After Mom has many similarities to my own family, but it wasn't just my family. There were many families at that time that were similar. The first chapter draws very much on my

own life, but it wasn't just about me and my family; it was about Korean society in general. Even though the story is about me to begin with, by the end of the story, it is about other people. It's not just my story, it's the story of other people as well. I've been asked that question many times before. One day, one person asked me: "So did you find your mom?" And of course, my mom was never missing. The mother in the book is not just "mother." She symbolizes many things – a kind of archetype of the traditional mother who is disappearing from contemporary Korean society.

But yes, there are bits of my mother in the mom, and there are bits of my father in the dad. There are also things about the father that are nothing like my dad. He has some nasty characteristics. In Korea, the book was turned into a play. My dad wanted to go and see the play, but I said, "No Dad, don't go and see it." I was worried he might think the dad was based completely on him, because the father is not a very nice man. So the book is a combination of reality and imagination.

**DN: As I read it, motherhood and the centrality of motherhood came across as a main theme. Was that the inspiration for the novel?**

*K-s S:* When I was 16 my mom took me to Seoul on the train and left me at the station. For the first time, I noticed that she looked exhausted. So I thought, "One day when I become a writer I'll write a beautiful book about motherhood and dedicate it to my mom." I wanted to write a book to celebrate her life and the lives of women in general. That was the promise I made to myself. But the novel went in a different direction and turned out to be very, very sad. I think this may be partly because in the years between when I was 16 and when I wrote the book, I came to see the sadness and struggle in my mother's life.

**DN: Another theme is the contrast between traditional and modern Korean society, which mirrors the change from traditional to modern life in Asia in general.**

*K-s S:* Yes, the novel shows the transition from the older generation to the younger generation and also the tension in between. When the mom comes to visit her children in Seoul, she comes loaded with fresh food and preserved food that she has prepared for them, and they get irritated by this. *tj*



# The Legacy of Donald Richie

## TOKYO TIME: Donald Richie's Reflections on Novelist, Yasunari Kawabata

By Peter Grilli

WHENEVER I think of Donald Richie's early life in Tokyo, somehow the very first image that always springs to mind is of his rooftop conversation with Yasunari Kawabata.

It was a chilly morning in the early spring of 1947. Richie, the tall 23-year-old American GI journalist, dwarfed the frail Japanese novelist, who was older and far wiser, at more than twice his age. They stood high above Asakusa, gazing out over the ruins of a city that the older of the two knew intimately and the younger was just beginning to love.

Why were they there together on that Asakusa rooftop in Tokyo? Young Richie hardly knew. As an eager young features writer for the "Stars and Stripes," he had no doubt requested an interview with "Japan's greatest writer," and poor Kawabata had been summoned forth to obey the victorious Americans. Japanese readers had been praising his novels and short stories for more than two decades; but young Richie knew nothing about that. Before the war, Kawabata had made his home in the bawdy entertainment district of Asakusa and had written poetically of its back streets and shady characters; but Richie knew little of that either. He had read only one story by

the Japanese writer, clumsily translated for him prior to the meeting. Alone on that rooftop, they shared no common language and could not converse. Silently, they contemplated the charred aftermath of war. Attempting to find an intimate connection, Richie uttered a single word: "Yumiko" – the name of the heroine of the only Kawabata story he knew. He could only wonder about the emotions of his middle-aged Japanese companion, looking over the ruins of his beloved home. Neither of them could know that Kawabata, 20 years later, would receive the Nobel Prize in Literature.

In his reflections on Kawabata for this Tokyo Journal article, Richie adds two more short excerpts from his diaries – each separated by a decade or more of Tokyo experience.

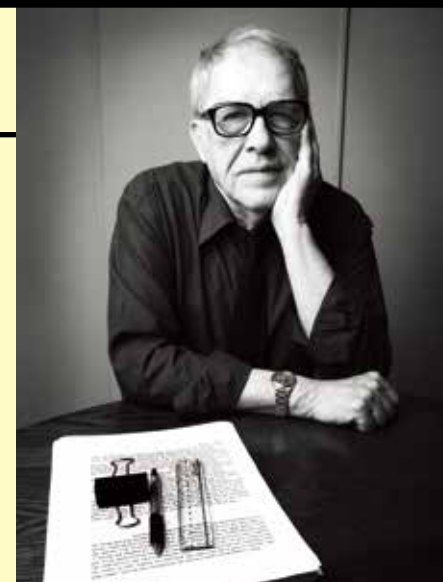
He next encountered Kawabata at the 1957 International PEN Congress, the first to be held in Tokyo and considered to be a historic moment for postwar Japanese writers, as they rejoined the world community of intellectuals. Kawabata was president of the congress, and Richie, now fully aware of the elderly novelist's fame, was surprised that Kawabata remembered him. By now, Richie had learned enough Japanese to ask what Kawabata had been thinking on that Asakusa rooftop in 1947. How had he

felt, seeing his city in ruins? "I don't know," Kawabata mused. "Surprise maybe... Sorrow probably."

Writing for Tokyo Journal in 1994, nearly 50 years after his first encounter on that Asakusa rooftop, Richie recalls the last time he saw Kawabata. It is no longer personal. Along with the rest of the world, he is shocked to see the novelist's aged and emaciated face staring at him from a televised news flash. In death, the eyes were the same as those that had once gazed over Tokyo, the city that Richie and Kawabata had both experienced so deeply and so differently.

Who else but Donald Richie could compress a half a century of keenly remembered Tokyo time into such an incisive page? Who else could express the long arc of nostalgia for a departed friend with such Zen-like brevity? "Surprise perhaps... Sorrow probably." *tj*

**PETER GRILLI**, former President of the Japan Society of Boston, was a friend of Donald Richie since his own childhood in Tokyo. He now serves as Richie's literary executor.



*The following is part of Tokyo Journal's Living Tribute to Donald Richie, who passed away on February 19, 2013. Donald Richie's contribution was originally printed in the November 1994 edition of the Tokyo Journal. It was excerpted from "Japan Journals 1947-2004" by Donald Richie (Stone Bridge Press, 2004). Donald Richie's first visit to Japan took place in 1947. Since that time, he became a celebrated film critic, author and composer, not to mention a journalist of many talents, recording the changes of over half a century of life in Tokyo. Donald Richie contributed to the Tokyo Journal over the years and when asked about times in the nineties, Donald replied, "Frightening but exhilarating. I think everybody with a pencil should be out there taking notes."*

Photo courtesy of Benjamin Parks

## After the Inferno

By Donald Richie

*In this installment of a series, Donald Richie recalls a poignant post-war moment with Nobel Prize-winner Yasunari Kawabata*

IT was 1947 and the Sumida River, silver in the winter sun, glistened beneath us. Yasunari Kawabata and I were on the roof of the Asakusa subway terminal tower, looking out over downtown Tokyo, still in ruins, still showing the conflagration of two years earlier, the burned concrete black against the lemon yellow of new wood.

This had been the amusement quarter of Tokyo. Around the great temple of Kannon, now a blackened, empty square, had grown a warren of bars, theaters, archery stalls, circus tents, peep-shows, places I had read where the all-girl opera sang and kicked, where the tattooed gamblers met and bet, where trained dogs walked on hind legs and Japan's fattest lady sat in state.

Now, two years after it all had gone up in flames, after so many of those who worked and played here had burned in the streets or boiled in the canals as the incendiary bombs fell and the B-29s thundered over, the empty squares were again turning into lanes. Tents, reed lean-tos, a few frame buildings had begun appearing. Girls in wedgies were sitting in front of new tea-rooms, but I saw no sign of Japan's fattest lady. Perhaps she had bubbled away in the blaze.

Was that what he was thinking? I wondered, looking at the avian profile of the middle-age man standing beside me, outlined against the pale sky.

I had no way of knowing. He spoke no



English and I spoke no Japanese. I did not know that Kawabata was already famous and would become more famous yet. But I did know he was a writer because I had heard he had written about Asakusa and it was the place itself which interested me.

"Yumiko," I said, pointing to the silver river beneath us. This was the name of the heroine of his novel *Asakusa Kurenaidan*, which Kawabata had written when he – 20 years ago (then about the same age as I was now, and as enraptured of the place as I) – walked the labyrinth and saw, as he later wrote, the jazz reviews, the Kiss-dances, the exhibitions of the White Russian girls and the passing Japanese flappers with their rolled stockings. Yumiko, on this very roof where we were standing, had confronted the gangster, crushed an arsenic pill between her teeth and then kissed him full on the lips.

Perhaps he was thinking of this scene and of the lost Yumiko: tough, muscled, beautiful.

Or, looking over the landscape, perhaps he was feeling a great sorrow. All those lives lost in that blazing, roaring conflagration.

Imagining a sadness which I assumed that I in his place would be feeling, I looked at his profile. It did not seem sad. Kawabata smiled, looked over the tarpaper and indicated the river.

This was where the insolent Yumiko, having given the kiss of death to the older man (who, it transpired, was the lover of the local mad woman who was really our heroine's sister), suddenly appeared at the base of the tower, leaped through the porthole of the waiting boat, and sped away just as the water police arrived.

I knew all this without knowing any Japanese because, as a member of the Allied Occupation, I had translators at my command and had ordered an English précis of the novel. Now, looking at the author leaning over the edge, as had left-handed Hiko as he spied the escaping Yumiko, I thought about Kawabata's love for Asakusa.

He had begun his book with the intention "to write a long and curious story set in Asakusa . . . in which vulgar women predominate." It had perhaps been for him as it was for me, a place which allowed anonymity, freedom, where life flowed on no matter what, where you could pick up pleasure, and where small rooms with paper flowers were rented by the hour.

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The Legacy of Donald Richie

Did he, I wonder, find freedom in flesh, as I had learned to? It was here, on the roof of the terminal, that Oharu had permitted herself to be kissed - and more - by members of the gang and had thus earned herself the title of Bride of the Eiffel Tower. It was here that the Akaobi-kan, that group of red-sashed girls who in the daytime worked in the respectable department stores, boasted about the bad things they did at night. Here that Umekichi disclosed that he had been raped at the age of six by a 40-year old woman.

I wondered all of this but had no way of asking. And now, chilled by that great sky, we went down the steep stairs, companionable but inarticulate. I had given him an outing; he had given me his bird's eye view of Asakusa.

I did not see Kawabata again for over 10 years. Then at the P.E.N. conference at the old *Asabi Shimbun* building, the sun reflecting off the Sukiwabashi Canal just outside the big French windows I was introduced to the bird-like white-haired man who had been presiding.

“Oh, but we know each other,” he said to the man who was introducing us. “We spent a very cold afternoon together some ten years or so ago. I caught a cold. Was in bed for a week.”

He looked at me, kindly, inquisitively, released my hand: “I imagine he doesn't even remember me.”

“But I do,” I said.

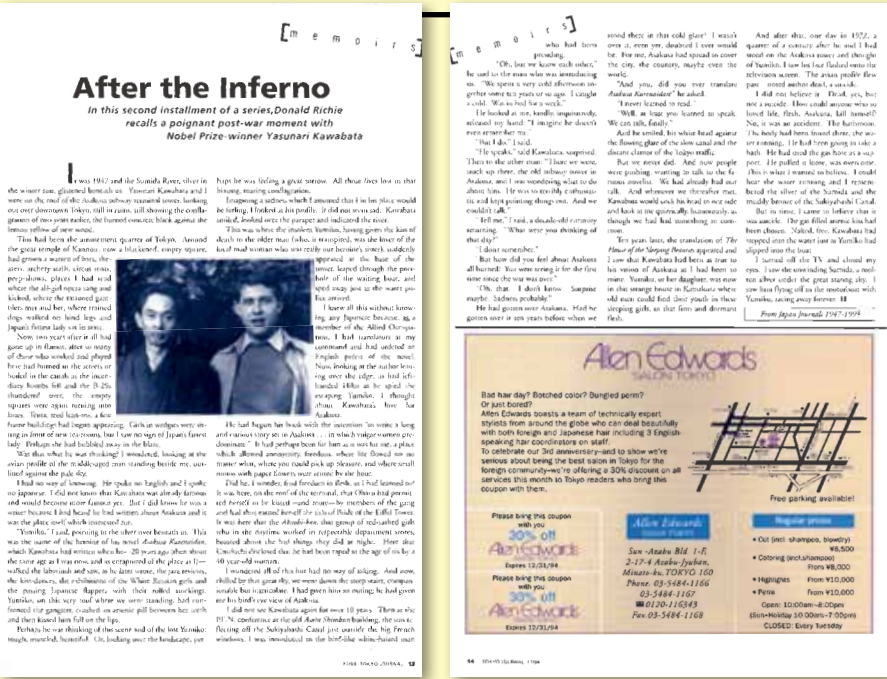
“He speaks,” said Kawabata, surprised. Then to the other man: “There we were, stuck up there, the old subway tower in Asakusa, and I was wondering what to do about him. He was so terribly enthusiastic and kept pointing things out. And we couldn't talk.”

“Tell me,” I said, a decade-old curiosity returning. “What were you thinking of that day?”

“I don't remember.”

“But how did you feel about Asakusa all burned? You were seeing it for the first time since the war was over.”

“Oh, that. I don't know. Surprise maybe. Sadness probably.”



“I did not know that Kawabata was already famous and would become more famous yet.”

He had gotten over Asakusa. Had he gotten over it ten years before when we stood there in that cold glare? I wasn't over it, even yet, doubted I ever would be. For me, Asakusa had spread to cover the city, the country, maybe even the world.

“And you, did you ever translate *Asakusa Kurenaidan*?” he asked.

“I never learned to read.”

“Well, at least you learned to speak. We can talk, finally.”

And he smiled, his white head against the flowing glare of the slow canal and the distant clamor of the Tokyo traffic.

But we never did. And now people were pushing, wanting to talk to the famous novelist. We had already had our talk. And whenever we thereafter met, Kawabata would cock his head to one side and look at me quizzically, humorously, as though we had had something in common.

Ten hours later, the translation of *The House of the Sleeping Beauties* appeared and I saw that Kawabata had been as true to his vision of Asakusa as I had been to mine. Yumiko, or her daughter, was now in this strange house in Kamakura where old men could

find their youth in these sleeping girls, in that firm and dormant flesh.

And after that, one day in 1972, a quarter of a century after he and I had stood on the Asakusa tower and thought of Yumiko, I saw his face flashed onto the television screen. The avian profile flew past - noted author dead, a suicide.

I did not believe it. Dead, yes, but not a suicide. How could anyone who so loved life, flesh, Asakusa, kill himself? No, it was an accident. The bathroom. The body had been found there, the water running. He had been going to take a bath. He had used the gas hose as a support. He pulled it loose, was overcome. This is what I wanted to believe. I could hear the water running and I remembered the silver of the Sumida and the muddy bronze of the Sukiwabashi Canal.

But in time, I came to believe that it was suicide. The gas-filled arsenic kiss had been chosen. Naked, free, Kawabata had stepped into the water just as Yumiko had slipped into the boat.

I turned off the TV and closed my eyes. I saw the unwinding Sumida, a molten silver under the great staring sky. I saw him flying off in the motorboat with Yumiko, racing away forever. *tf*

世界を見抜く国際マガジン

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# Buddhism



**Hiroshi Tasaka**, a former special advisor to the Japan Prime Minister (2010-2011), is also a Global Agenda Council Member of the World Economic Forum, and since 2000, a professor of philosophy at Tama University. He graduated from the University of Tokyo with a Ph.D. in nuclear engineering in 1981 and from 1987 worked at the Battelle Memorial Institute and at the Pacific Northwest National Laboratory in the U.S. In 1990, he participated in founding the Japan Research Institute. In 2000, he founded the think tank SophiaBank. Dr. Tasaka is a philosopher who has authored more than 60 books.



**TJ: How do you define Buddhism?**

**TASAKA:** Buddhism is a kind of “cosmology” that can accept various value systems – not only religions but philosophies that exist around the world. Zen Buddhism, especially, is a “philosophy of contradiction” that can accept all the contradictions in our life, because contradiction is an essence of life. An important thing in Buddhism is the ability to keep the contradictions in mind, to keep gazing at them and think about the meaning of the contradictions.

**TJ: In Europe, many philosophers think Buddhism is not a religion but more of a way to understand life or a style of life because it is not theist. What do you think?**

**TASAKA:** It depends on the definition of religion. If we define a religion as a value system centering around one god, then Buddhism is not a religion. Buddhism sees numerous gods, Buddhahood, everywhere – in mountains, rivers, grass, trees, land and even in the wind. However, we need to understand that religion itself is in the process of transformation and evolution in today’s age. An important question is, “What religious systems will replace the old religious systems in the 21st century?” Even a traditional religious system should transform itself to adapt to the changes in people’s minds in modern society.

*“There is no past. There is no future.  
Existing is only now. Live now.  
Live now to the fullest.”*

**TJ: We are very interested in knowing how Buddhism views life and death. Could you explain what life and death means to you?**

**TASAKA:** For Buddhists, there is no difference between life and death in their true meaning because life and death share the same reality in life. If we hope to talk about death, we need to answer the question, “Whose death is it?” Is it the death of the Small Ego or the death of the Great Self? Once we ask this question, we will find that the Great Self cannot die. If we see the

Small Ego in our mind, it will die sooner or later. However, if we see the Great Self as the world itself, then there is no life and death. A famous philosopher left an important message to us: “You are the world. The world is you”.

**TJ: If there is no life and death, then we shouldn’t be afraid to die. Have you ever experienced a fear of death?**

**TASAKA:** Yes. Thirty years ago, in 1983, a doctor told me that I had terminal cancer. Some other doctors gave me the same diagnosis and told me I could expect to live a year or so at most. I was thrown into deep despair; it was like a living hell caused by the fear of death, day in and day out. Finally I went to a Zen temple to find hope after all the doctors told me there was no medical cure for my illness. I met a Zen master at the temple who told me a very important message, “There is no past. There is no future. Existing is only now. Live now. Live now to the fullest.” This message gave me a deep insight into life. I then started practicing this message every day, imagining “Today is the last day of my life.” After practicing this message every day for a year, I found the fear of death had completely disappeared from my mind. This way of living enhanced my power in life and I have survived cancer until now.

**TJ: That’s amazing! Can you tell us how Buddhism influenced you during your disease?**

**TASAKA:** I learned many things from Buddhism during the disease. Among them, the most important thing I learned is the meaning of “eternal life.” Eternal life does not mean how we can avoid physical death. It means “who I am.” Once we realize the fact that behind this Small Ego, there is a Great Self, deep in our mind, we understand the Great Self cannot die because we are the world and the world is us. We were born



**TASAKA:** In today’s modern society, science seems to have become the most influential religion for people in many countries including Spain and Japan. However, people are always seeking the truth of life deep in their mind. So the problem is not the mind of ordinary people; the problem is the mind of religious people. Religious people should talk a lot about their religious experience in their daily lives in an attractive way to the audience. For instance, when we face a difficult problem, after praying to God we sometimes hear the voice of something great to guide our lives. That kind of motivational talk is much more attractive than just explaining the text of the Bible.

**TJ: Is Japan living a similar phenomenon of laicism?**

**TASAKA:** Yes. But I am very optimistic about that phenomenon because people are always seeking the meaning of life deep in their minds. This is because their subconsciousness is always looking at death and hoping to understand the meaning of life.

13.7 billion years ago as the universe, which we can see every night when the sky is full of stars. The universe began a long journey 13.7 billion years ago, and it thinks, “Who am I?” through you, me, him and her now. So, we cannot die as the Great Self; we can die only as the Small Ego.

**TJ: What are the main differences between Buddhism and other big religions?**

**TASAKA:** True Buddhism does not exclude other religions and philosophies. That is because Buddhism understands that every religion and philosophy has an important meaning to exist, and that is because Buddhism believes that the roots of all religions and philosophies are the same.

**TJ: How does Buddhism explain injustice, social suffering and inequalities?**

**TASAKA:** The world is still in the process of evolution and growth. Buddhism believes that everything that happens and exists in the world has an important meaning. Of course, we need to change the state of injustice, social suffering and inequalities in the world; however, they are a kind of deep message sent from the world to us in order to foster compassion within us.

**TJ: What is the objective of a Buddhist?**

**TASAKA:** The objective is to consider the meaning of life, find the deep and quiet joy of life and celebrate the miracles of life. In fact, it is a miracle when someone encounters someone in his or her very short life, which goes by like a blink of an eye. We call the feeling of miracles “Enishi.”

**TJ: Many Buddhist practices are becoming alternative health solutions in Europe and North America. For example, yoga, meditation and vegetarian diets. Why are people adopting these customs?**

**TASAKA:** Harmonizing with the world and nature through yoga, meditation or a vegetarian diet always results in better health. But for Buddhists, harmonizing with the world and nature itself is the ultimate purpose. Becoming healthy is not the ultimate purpose; it is merely a result. But many people tend to control their bodies to become healthy. It is a kind of mental illness that people living in modern society have to put the result as the purpose.

**TJ: In Spain, the number of catholic believers is decreasing. What is your opinion about this flood of laicism?**

**TJ: If we observe the world, we can recognize many economic differences with the United States, Japan and Europe as stronger zones. But some people are predicting the end of Western dominance. What do you think?**

**TASAKA:** I think what we are seeing is the beginning of the fusion of Western and Eastern civilization. Greece, Italy and Spain used to be very strong countries economically and are still excellent countries in terms of culture. The important thing is to not only look at countries from the viewpoint of the economy but also to look at countries from the viewpoint of culture and civilization.

**TJ: Where do you think humanity is heading?**

**TASAKA:** At this moment, humankind is walking on the stage of “pre-history”, because the “true history” of humankind has not yet opened its curtain. This is because humankind is still suffering from war, terrorism, violence, crime, starvation, epidemics, poverty, discrimination and environmental pollution. There is a famous science fiction novel entitled “Childhood’s End” by Arthur C. Clarke. Like the title of the novel, I think humankind is still walking in the age of childhood. But we are growing now. *tj*



# Hanjo

German Photographer, Yoram Roth,  
Pays Tribute to Yukio Mishima's  
Noh Opera Adaptation

By Elena Encarnacion

A sullen geisha sitting alone at a station, Hanako waits. For years, she has waited every day in the same place, gripping a treasured fan in her hand.

Such an exquisite beauty, she was noticed by all. The world wondered how she could be so passively obsessive. The conclusion was that she must be mad.

What her spectators didn't know was that the fan she held was the embodiment of a vow she had made to the man who possessed her heart. Hanako had promised to love Yoshio eternally. When he had to depart, he had given her a fan to represent their love, which would be requited upon his return. And so she had sworn that she would wait.

The story continues with Hanako being purchased from the geisha house by Jitsuko, a painter who is unsuccessful in profession and love. Jitsuko wants to live vicariously through Hanako's radiance. When a newspaper article appears about the geisha who waits eternally at the station, Jitsuko flies into a rage and panics that her muse will be taken from her desperate grasp.

Such is the premise of Hanjo, a 15<sup>th</sup> century Noh opera, famously revised by Yukio Mishima in 1952. Hanjo is a tale about the universal human tendency to place the key to one's own happiness in the hands of another. It is the tale's realistic and unhappy end – thematically consistent with present genres – combined with the traditional use of multifaceted characters, that inspired German photographer, Yoram Roth. His photographic novel and exhibition pay homage to this work, which is both classic and currently relevant, in this era of post-narrative motifs, in which aesthetics and substance are too often abandoned.

The sets, most costumes and decorative stage-props were all created specifically for this ambitious project – one which intertwines the language of fashion photography with story elements to engage the viewer. The images require a certain level of personal interpretation and reference Meiji era, 19<sup>th</sup> century, hand-colored Japanese photography.

The photo book is available through Camera Work. Roth's work has been exhibited throughout Europe and Asia, including at Tokyo Photo 2013. *tj*





# The Yamano Beauty College Legacy

Interview with Yamano Gakuen Chancellor & Kimono Aficionado Jane Aiko Yamano

*Yamano Beauty College was founded in 1934 by Aiko Yamano (1909–1995), a pioneer in the hair and beauty industry. At 16, she opened her first salon in 1925. Her dream was to dignify the beautician profession by increasing educational standards. Yamano also introduced the permanent wave machine to Japan in the 1930s and in 1980 was awarded the “3rd Class of the Order of the Sacred Treasure” by the Emperor of Japan. Today the Yamano group of schools has 3,125 students, with four areas of study: beauty, aesthetics, medical/chiropractic and Japanese language. Yamano’s granddaughter and successor, Jane Aiko Yamano discusses the 80th anniversary of her family’s school and Aiko Yamano’s legacy.*

**TJ: Aiko Yamano was quite a powerful woman. Did she start the Yamano group of schools?**

**YAMANO:** She was the technician and the star of it. My grandfather put the state boards together and made the beauty association. They put the beauty industry together. He was the brains; she was the talent. When something would come out, she would teach the technique and use the equipment, like the perm machine.

**TJ: Did she have a huge influence on your life?**

**YAMANO:** It mainly started once I graduated high school, because when I was a young girl she was just a grandmother that visited

Los Angeles once a year and dressed us up. We couldn’t speak to her because we didn’t speak Japanese. I didn’t really know what our company did or who my grandmother was. As I traveled with her, and went to beauty school and college, I learned that she was very dedicated. People always loved her. People would cry and she would calm them. They considered her like a god.

**TJ: What is your position in the college?**

**YAMANO:** It’s my 30<sup>th</sup> year since I was named as successor to my grandmother at Carnegie Hall, but just last April my father gave his residence title to me, and so I’ve become the chancellor of the Yamano doctrine.

**TJ: What is your favorite part of the business?**

**YAMANO:** Being with the students and sharing what we have to share about beauty and the kimono. The Olympics will be in Japan so hopefully we can help dress the presenters!



Yamano Gakuen Students Prepare for 2009 Cherry Blossom Gala at the Beverly Hills Hotel



Yamano Gakuen Chancellor Jane Aiko Yamano



Yamano Gakuen Founder Aiko Yamano

**TJ: I understand the director of “The Walking Dead” TV show lectured to your students recently. Can you tell us about that?**

**YAMANO:** Yes, Greg Nicotero. He’s actually a special effects make-up artist, turned director. He came, lectured and explained to the students how he went about putting on the prosthetics and all kinds of things. Previously, Fox TV had asked me to participate in their promotion for “The Walking Dead” at the Tokyo Tower. So we got 1,000 students, all dressed like zombies. If you look it up on YouTube, you’ll see them. We’re in the business of making people look pretty and nice, but we had to look dead, bloody and gory! It was a very interesting challenge but our students loved it.

**TJ: What other work is your family involved in?**

**YAMANO:** A University of Southern California program called gerontology. USC was one of the first campuses to start this area in the study of the elderly and aging, so we are now pushing the quality of life for the elderly and living life to its fullest. Through gerontology young people can understand the elderly. We’ve already started our second year in the program. Our first-year students received a certificate of completion from USC, which is very rare because USC usually doesn’t give these unless you’re graduating from there. And because it’s online you can do it at your own pace.

**TJ: Do you have international students?**

**YAMANO:** Yes, but they have to be fluent in Japanese. When you come to Japan you have to be able to take the state board exam in Japanese in order to work in a beauty salon,

so we’re trying to start short-term courses. There’s a group from China right now in-house and what we did is we put together a program that they can’t get anywhere else. We’ll personalize the curriculum for whatever time that the group has. We can do five days – so one day we can bring in someone from the salons who does hair cutting, or long hair styles and maybe coloring, and then of course tea ceremony. The kimono dress is always a fun cultural experience, and then maybe they go to Tokyo Disneyland for one day. If they wanted more hands-on experience we can do that as well, so we’re making programs based on demand.

**TJ: Do you have career services that help them get employment?**

**YAMANO:** We have 100 percent employment. We have a career center that helps every student find a job, or we can help them continue their education.

**TJ: What was it about your grandmother that you respected the most?**

**YAMANO:** She was always smiling and no matter what she did, she did her best. There was always a very positive feeling around her and an energy that’s kind of hard to explain. We had a show at Kabuki-za once. When the show was on, she was in the hospital hooked up to an IV. But the show must go on, so she unhooked it all. We took her and she got on that stage. She could barely walk, but I just held her and we aimed for the emcee. She gave her speech. Then we walked off, went back to the hospital and no one would have

Former Yamano Gakuen Chancellor Masayoshi (Mike) Yamano, who initiated gerontology program partnership between University of Southern California and Yamano College of Aesthetics



ever guessed that that’s where she came out from. “No” wasn’t in her vocabulary. It’s a hard act to follow but we’re doing our best.

**TJ: What was the secret to your grandmother’s success?**

**YAMANO:** She loved what she did, and she had a passion for the beauty industry and the people around her. She said there are five elements of beauty: hair, face, fashion, mental health and physical health. The last two are the most important because with a positive attitude you could do almost anything. *tj*

Yamano Gakuen Students Lead Approximately 1,000-person “Zombie Walk” to Tokyo Tower for Fox TV’s “The Walking Dead” Promo







Hiroyuki Suzuki *www.amoment.jp*

# Moments in Construction

Photography by H. Suzuki

*TJ: What aspects of photography do you like the most and the least?*

SUZUKI: The most – it mirrors the creator. The least: it mirrors the creator. What I like the most is it reflects the thoughts of the photographer. On the other hand, what I like the least is it reflects the thoughts of the creator, despite his or her intention.

*TJ: Can you tell us about your recent projects?*

SUZUKI: The construction sites of the Otemachi Tower in Marunouchi, Tokyo; the Yokohama Kanjyo Kita Line of Metropolitan Expressway Company, and the Tohoku-Jyukan Line of East Japan Railway Company (now called the ‘Ueno-Tokyo line’).

*TJ: You had an exhibition of your photos of Grand Central Terminal in New York. What do you like about New York?*

SUZUKI: There was good chemistry between the city and the photographs.

*TJ: Can you share any interesting experiences you had from photographing Grand Central Terminal?*

SUZUKI: Many U.S. citizens got to know about underground construction in Manhattan for the first time through that photo exhibition.

*TJ: Why do you like to photograph sites outside Japan rather than just sites inside Japan?*

SUZUKI: I like unique sites regardless of borders.

*TJ: Can you tell us about your most exciting international experience?*

SUZUKI: Riding the external elevator of a 500-meter high building in Shanghai.

*TJ: Where have you travelled that you would like to visit again and why?*

SUZUKI: Singapore. I want to take pictures of the construction sites of the Singapore National Stadium.

*TJ: When entertaining foreign guests in Tokyo, where do you like to take them?*

SUZUKI: My house. *tj*

TJ: 写真の最も嫌いな点と好きな点を教えてください。

スズキ：良いところ：作り手の鏡、悪いところ：作り手の鏡。

良いところは写真家の意識が写真に投射されるとこであり、悪いところは意識せず作り手の意識が写真に投射されてしまうところ

TJ: 最近のプロジェクトについて教えてください。

スズキ：丸の内大手町タワー建設関連現場、首都高速横浜環状北線建設現場、東北縦貫線建設工事現場

TJ: グランドセントラルで写真展を開催されたということですが、NYの好きな点を教えてください。  
スズキ：写真の似合う街

TJ: グラントセントラルの写真展での面白いエピソードを教えてください。

スズキ：この写真展によって、初めて市民の多くがマンハッタンの地下工事を知ったという事

TJ: 日本だけでなく、海外でも写真を撮りたいと思われるのはなぜですか？

スズキ：ユニークな現場は、国境を問わず

TJ: 最もエキサイティングな国際体験を教えてください。

スズキ：上海の 500 m ビルの外付けエレベーターでの移動

TJ: 今一度行きたい国はありますか？またその理由は何ですか？

スズキ：シンガポール、建設中のナショナルスタジアムの撮影

TJ: 個性あるキャラクターの外国人ゲストが東京を訪れた時、あなたはどこへ連れていきますか？

スズキ：自宅 *tj*



**Hiroyuki Suzuki**

Photographer, producer and author, Hiroyuki Suzuki has produced many Junko Koshino Fashion Collections in Paris, Beijing, New York, and in Washington, D.C. for the opening dinner of the John F. Kennedy Center for the Performing Arts in 2008. He is also the author of “I Am Myself”, “Promise”, and “Yuki et Maria,” which is a sequel to the opera “Madame Butterfly.” He began his career as a photographer in 2006 with his archetypal work, “A Moment.” He has photographed construction sites around the world including the Metro of Dubai, Tokyo International Airport, the Tokyo Gate Bridge, the Tokyo Metropolitan Expressway and the renovation of Tokyo Train Station. His photograph exhibitions have been held in Washington, D.C., New York, Shanghai, Beijing and numerous locations throughout Japan.

**鈴木弘之**

写真家、プロデューサー、作家。パリ、北京、ニューヨークにおけるジュンコ・コシノ・コレクション、2008 年にケネディ・センターで開催されたジャパン・フェスティバルのオープニング・ディナー・イベントなど数々のイベントのプロデュースを手掛けた。オペラ「蝶々夫人」の続編である「Yuki et Maria」、[I Am Myself]「Promise」[A Moment] の著者でもある。2006 年から、「A Moment」をコア・コンセプトに据え写真家として活動を始める。ドバイの地下鉄、東京国際空港、東京ゲートブリッジ、東京の首都高速道路、東京駅復元工事など、世界の工事現場を撮影している。ワシントンD.C.、ニューヨーク、上海、北京、日本各地で写真展を開催。



# Saving the Sexy Cover-It-All-Up Kimono!

By Boyé Lafayette De Mente

PEOPLE who are not intimately familiar with Japan's traditional female kimono may never have thought of these cover-everything-up garments as particularly sexy, but they are. Even the most die-hard take-it-all-off advocates cannot deny the influence of kimono on both the women who wear them and the libido of males who view them.

The first step in converting full or nearly full-exposure die-hards to an appreciation of the seductive appeal of the kimono is to remind them that total exposure of the female body eventually results in a loss of its seductive powers.

In ancient times, the Japanese learned that mystery and imagination are far more powerful sexual turn-ons than complete exposure of the body, and until recent times this knowledge was reflected in their apparel as well as in other areas of their life, including communal bathing.

The early Japanese, especially sensually oriented because of their Shinto beliefs, did not limit the seductive powers of the form-fitting kimono by concealing the physical charms of the female form. They used colors and design elements to further enhance the sensual appeal of these garments.

But many of the lifestyle changes that were introduced in Japan from the 1870s were incompatible with the kimono, and over the following century it gradually disappeared from everyday wear.

By the 1970s one generally saw the kimono only on special occasions such as weddings and holidays. It began to seem as if this amazing garment had been consigned to the dust heap of history; so manufacturers began an attempt to revive the popularity of the kimono by producing cheaper versions

in cotton and linen, rather than the traditional silk – itself one of the most sensual fabrics ever made. The enormous but latent cultural power of the kimono kicked in and in no time the industry was worth 2 trillion yen a year, which is the equivalent to \$19.7 billion today.

But the new cotton and linen kimono had a short lifetime. Their cost continued to spiral upward and sales began to decline. By 2007 sales were off by about 75%, which



*“Mystery and the imagination are far more powerful sexual turn-ons”*

resulted in something quite new for Japan: the appearance of low-cost kimono rental services and large numbers of retailers specializing in second-hand kimono.

Now a growing number of people, particularly middle-aged and older women and men, rent kimono for special occasions, for strolling around traditional neighborhoods, attending Kabuki and Noh performances, and visiting famous historical sites. One traditionally styled restaurant in Tokyo's Kagurazaka district – the Shinari -- rents kimono to patrons who make reservations in advance, allowing them to have a totally traditional dining experience.

Since many Japanese have never worn a kimono before, rental services including the Shinari restaurant, assist their patrons in putting the garments on properly. Rental fees for up to eight hours cost between \$50 and \$70.

Retailers say their bestsellers to younger women are in the \$200 to \$300 range, while older women are inclined to buy more expensive kimono. Some shops stock kimono made of denim as well as cotton and linen, with the denim appealing more to men than women.

Traditional silk kimono are still made in Kyoto for the wealthiest clientele, costing up to \$15,000. If properly cared for, this type of kimono can last for over half a millennia and become family heirlooms.

Renewed interest in wearing the kimono is reflective of the latent power of Japan's traditional culture and a growing discomfort with the style of living and working that comes with the modern economy.

The effect that a kimono has on teenage girls and young women in particular is remarkable. Their attitude and behavior change. They must walk in a more sedate manner that is conspicuously sensual. They feel the sensuality of the colorful, form-fitting garments, and it shows in their manner.

Interestingly, a growing number of foreign women are discovering the potency of the kimono and adding it to their arsenal of feminine wiles.

Both the change in the physical appearance and the behavior of young women in a kimono have a subtle but powerful effect on the libido of males; and this is certainly not lost on the females! *tj*

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# Travel to the U.S.A.

## Universal Studios, Hollywood, Scottsdale & New Orleans

*TJ's hotel reviewers headed to California, Arizona and Louisiana to experience the best places to stay and most entertaining things to do. Here are a few of our favorites.*

### Universal Studios Hollywood, California

Universal Studios is a must-see for all ages. One of the oldest and most famous Hollywood studios still in use, it is also an amusement park - both fascinating and educational.

#### Things to do:

- See how Hollywood movies are made on a studio tour
- Learn how blockbusters are made at the "Special Effects stage"
- Thrills, chills and spills with King Kong, Transformers, The Mummy, The Simpsons, Shrek, Jurassic Park, WaterWorld and haunted house attractions. Take pictures of your children with their favorite characters: Transformers, The Minions, The Simpsons, SpongeBob SquarePants, Shrek, Curious George, Scooby-Doo and more

#### Where to stay:

##### Hilton Los Angeles/Universal City

The Hilton is just a block away from Universal Studios Hollywood's entrance and less than 10 minutes from the historic Hollywood Walk of Fame and TCL Chinese Theater (formerly Grauman's Chinese Theater). Other nearby attractions include the Hollywood Bowl, Pantages Theater, Hollywood and Highland Center, Griffith Park and Observatory and the Los Angeles Zoo.

##### Hilton Los Angeles/Universal City



Photos courtesy of Hilton Los Angeles/Universal City

#### The top 3 things we love about it:

- Location
- Location
- Location - It is everything you would expect in a Hilton and although there are shuttle buses; it is only a couple of minutes' walk from Universal Studios Hollywood

##### Arroyo Vista Inn



Photos courtesy of Arroyo Vista Inn

### Unique L.A. Experience: Pasadena, California

##### Arroyo Vista Inn

For a unique experience while staying in the L.A. area with lots of museums and fun things to do in the city of Pasadena, try this quaint bed and breakfast. The inn was recently renovated and originally designed by renowned architect Lester Moore, best known for the L.A. City Hall.

#### The top 3 things we love about it:

- Elegant, relaxing American country-style home; off the beaten path
- Stunning views of the San Gabriel Mountains and surrounding hillsides
- Gourmet breakfast, fresh baked cookies and afternoon wine and cheese served by Innkeeper Pat Wright

### Scottsdale, Arizona

Over the past decade, Scottsdale, Arizona, has transformed from sleepy, desert town to dynamic city with an exploding social scene, well worth an international trip.

#### Things to do:

- The annual Phoenix Open Golf Tournament
- Scottsdale Arts Festival and Scottsdale Arabian Horse Show
- Heard Museum, Arizona Capitol Museum and Scottsdale Museum of Contemporary Art
- Rawhide Western Town ("Old West" theme park)
- Scottsdale Fashion Square with leading fashion retailers
- Four professional sports teams: MLB's Arizona Diamondbacks, NBA's Phoenix Suns, NFL's Arizona Cardinals and the NHL's Phoenix Coyotes, as well as the spring training home of 12 Major League Baseball teams

#### Where to stay:

##### W Scottsdale

For a trendy and upscale experience where Scottsdale's night scene comes alive. Luxurious, sophisticated and chic, and right by the hippest spot in town, their suites make you feel like a celebrity - probably why they have accommodated the likes of Rihanna, Jessica Simpson and Steve Nash.

#### The top 3 things we love about it:

- This place lets you live the rock-star dream with a unique concierge-type service providing tips on and VIP access to the area's coolest nightclubs, restaurants and hotspots. But if you're all partied out, the lobby holds live Friday and Saturday night entertainment

##### W Scottsdale



Photos courtesy of W Scottsdale

- Within walking distance of designer shops, art galleries and fine dining
- Year-round events and activities such as yoga and fashion shows

### Fairmont Scottsdale Princess

Looking for a luxurious golf resort away from the city's hustle and bustle? This resort has a AAA Five Diamond rating and offers four award-winning restaurants and convenient access to two 18-hole championship golf courses - among them the TPC Scottsdale Stadium Course where you can enjoy the PGA TOUR golf experience.

#### The top 3 things we love about it:

- Richard Sandoval's La Hacienda, voted #1 Mexican Restaurant in Arizona. Superb service: the chef went out of his way to carefully accommodate a child with a food allergy.
- Year-round activities for the entire family including the outdoor pool and water slide with pool rafts, spa, fitness center, basketball and three lagoons for fishing. Outdoor ice skating during their "Christmas at the Princess" celebration.
- Great daytime activities for kids include; exploring the property's wildlife, making s'mores using a solar oven, sports, arts and crafts, swimming, recreational games and an ice cream social



##### Fairmont Scottsdale Princess



Photos courtesy of Fairmont Scottsdale Princess



## Travel Treasures

### W New Orleans – French Quarter



Photos courtesy of  
W New Orleans – French Quarter



- Ride the Canal Street Ferry to Algiers Point and see the New Orleans skyline

### New Orleans, Louisiana

New Orleans' fabulous food, marvelous music and distinctive culture make it unlike other U.S. cities. Visit the birthplace of jazz during its world-famous Mardi Gras festival: you won't be disappointed. The trip is worth it for the Creole cuisine alone!

#### Things to do:

- Check out historic Jackson Square and its musicians, mimes and street performers
- Bar-hop on the rowdy and wild Bourbon Street
- Visit the New Orleans Museum of Art or National WWII Museum
- Tour Mardi Gras World
- Watch the ships on the Mississippi River from Woldenberg Park

#### Where to stay:

##### W New Orleans – French Quarter

Don't be fooled by the unassuming exterior that blends into surrounding colonial-style architecture and cobblestone streets. The interior is the chic, modern, luxurious design the W is known for.

#### The top 3 things we love about it:

- Walking distance to the iconic Jackson Square, bistros, boutiques and live jazz
- Award-winning SoBou restaurant and bar serving a mix of New Orleans-/Caribbean-inspired cuisine
- The W's Whatever/Whenever service: to find the hippest jazz band, the perfect boutique or the most sought-after artist in town *tj*

# 侍

# 甲冑

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## Manga & Anime



## Anime Los Angeles 2014

By Autumn Flores

ALTHOUGH Anime Expo may be the largest and best-known eastern media convention in North America, there are a multitude of events for lovers of Japanese culture that take place in Southern California. Anime Los Angeles, the first scheduled convention of the year, may be small in terms of attendance and location, but it still draws in 5,000 fans to the LAX Marriott. ALA is hailed by regular attendees as one of the best conventions for meeting people with similar interests in specific fandom, and con-specific areas such as the pool, where people tend to show off their cosplays, are also a big draw. There are the usual panels and competitions associated with conventions and, of course, the tradition of cosplay chess, where individuals serve as pieces and “battle” it out for their respective king. Many voice actors, musicians and other industry professionals make their own special appearances and interact with those who are interested in their work. At ALA it is always a delight to spend time with friends, make new ones, and as always, celebrate the culture that binds them together. *tj*







Daniel Yankelovich renowned social researcher and public opinion analyst, earned bachelor's and master's degrees from Harvard University, and carried out post-graduate studies at the Sorbonne in Paris. He served as founder of The New York Times/ Yankelovich Poll (now The New York Times/CBS Poll); Chairman of Educational Testing Services (ETS); Director of CBS and Loral Space and Communications; and professor of New York University.

ダニエル・ヤンケロビッチ 著名な社会・世論分析家。ハーバード大学で学士号・修士号を取得、パリのソルボンヌ大学大学院で研究。公共機関に関する研究でワシントン大学、ジョージ・ワシントン大学の名誉博士号を取得。ニューヨーク・タイムズのヤンケロビッチ世論調査（現在のニューヨーク・タイムズ／CBS 共同世論調査）の創始者であり、ETS (Educational Testing Service) 会長、Society for the Advancement of Socio-Economics 初代会長、CBS 名誉会長、Loral Space & Communications 名誉会長、ニューヨーク大学教授でもある。

Tokyo 5

By Daniel Yankelovich

IN the coming months, people in America and Japan should expect a lot of discussion on a topic that may at first glance seem like technical economics, but is in fact a red-hot political issue whose consequences are hard to exaggerate.

The topic is whether or not our capitalist systems are undergoing a lasting structural change. Are we inadvertently shifting from forms of capitalism that are compatible with political democracy to forms that are undemocratic?

The American public is most familiar with the “rising tide raises all boats” form of capitalism – the most democratic of its forms. Economic growth benefits the majority of participants. Income levels rise for all demographic groups. Political stability prevails.

This form of capitalism has proven successful in the United States because average Americans are not opposed in principle to gross inequalities of income, as long as they have a fair chance to improve life for themselves and their families.

However, there is mounting evidence that this necessary condition for public approval no longer prevails in the United States. Those at the top are doing extremely well. But incomes at all other levels, especially at the bottom, are stagnant or declining. It has become a truism that the American middle class is being hollowed out.

It is possible that the United States has, without recognizing it, shifted from democratic to undemocratic capitalism. Until recently our giant corporations could be profitable only if consumers had rising incomes to spend on their products and services. But in the past decade or so, companies have learned to become profitable without spreading the wealth throughout society.

Under this form of undemocratic capitalism, companies invest in technology rather than people. They improve their profit margins by cutting labor costs, no matter how brutal that may be. Clearly, if only those at the top of the income scale benefit from this form of capitalism, then it will prove politically untenable.

There are, of course, many forms of capitalism that are not consistent with democracy, e.g., China’s form of centralized capitalism and Russia’s crony capitalism.

今後数か月の間に日米両国で、表面上は経済的な議論だが実のところ計り知れない影響力のあるホットな政治問題が話題になるだろう。我々の資本主義体制において持続的な構造変化が進行しているのかどうか、という問題だ。我々が気づかないうちに、資本主義は民主主義と親和性のある形から非民主的な形にシフトしているのではないか。アメリカ社会は、“上げ潮が全ての船を押し上げる”形の最も民主的な資本主義になじんできた。経済成長が市民に恩恵を与え、あらゆる層の所得レベルを上げ、政治的安定をもたらすシステムだ。

“It would make sense for Japan to turn its focus to improving product quality in response to worldwide consumer demand.”

In these forms, a rising tide raises only some boats and political stability is threatened.

Japan is struggling with a somewhat different set of issues. The Japanese public is most familiar with a form of capitalism that protects participants from the excesses of the “creative destruction” to which all capitalist systems are prone. Employees are protected. Banks are protected. Exporters are protected. Industries are protected.

Unfortunately, the cumulative effect of protecting all of these interest groups is economic stagnation. The fear is growing that current reforms may not reach the critical mass required to renew the vitality of the Japanese economy.

The glory days of the Japanese economy occurred decades ago when Japanese products were the best in the world. That competitive edge permitted Japan to embrace the “rising tide raises all boats” democratic form of capitalism. It would make sense for Japan to turn its focus to improving product quality in response to worldwide consumer demand. Under democratic capitalism, entrepreneurship thrives and companies invest in people rather than in ways to prevent employees from sharing the benefits of growth.

In a brutally competitive world, Japan would do well to focus on those features of capitalism most compatible with democracy, in which entrepreneurship plays a key role and capital is invested in developing people’s skills, not just in reducing labor costs.

I don’t think any nation has thought through the consequences of these shifts in the forms of capitalism straying from a democratic to an undemocratic agenda. tj

この形の資本主義がアメリカで成功したのは、平均的アメリカ人は基本的に、自分と家族のためによりよい生活を求めるチャンスが公平にある限りは、所得格差に反発しないからだ。しかし、アメリカでも、世論の支持を得るための必須条件がもはや満たされない現実が広がっている。ひと握りの人びとが驚くばかりの富を享受する一方で、それ以外、特に底辺層の収入は停滞あるいは減少しており、中流層が空洞化している。アメリカは、知らぬ間に、民主的資本主義から非民主的資本主義にシフトしているのかもしれない。最近まで、巨

大企業が収益を上げることができるのは、消費者の所得増によって製品やサービスへの支出が増えた時だけだった。しかし、ここ数十年ほどの間に、企業は社会に富を還元することなく収益を上げることができるようになった。

非民主的資本主義においては、企業は人より技術に投資する。いかに残酷であろうとも、労働コストをカットして利鞘を高めようとする。この形態の資本主義から利益を得るのがごく一部の高所得者層だけであるなら、政治的に支持が得られないのは明らかだろう。

もちろん、民主主義と相反する資本主義は様々な形で存在する。中国の中央統制型資本主義、ロシアのクローニー・キャピタリズムなどなど。こうした資本主義においては、上げ潮が押し上げるのは一部の船だけで、政治的安定は脅かされる。

日本には、これとはやや異なる問題がある。日本の資本主義は、資本主義体制が陥りやすい過剰な“創造的破壊”から人々を守ってきた。労働者も銀行も輸出企業も産業も保護されてきたのだ。

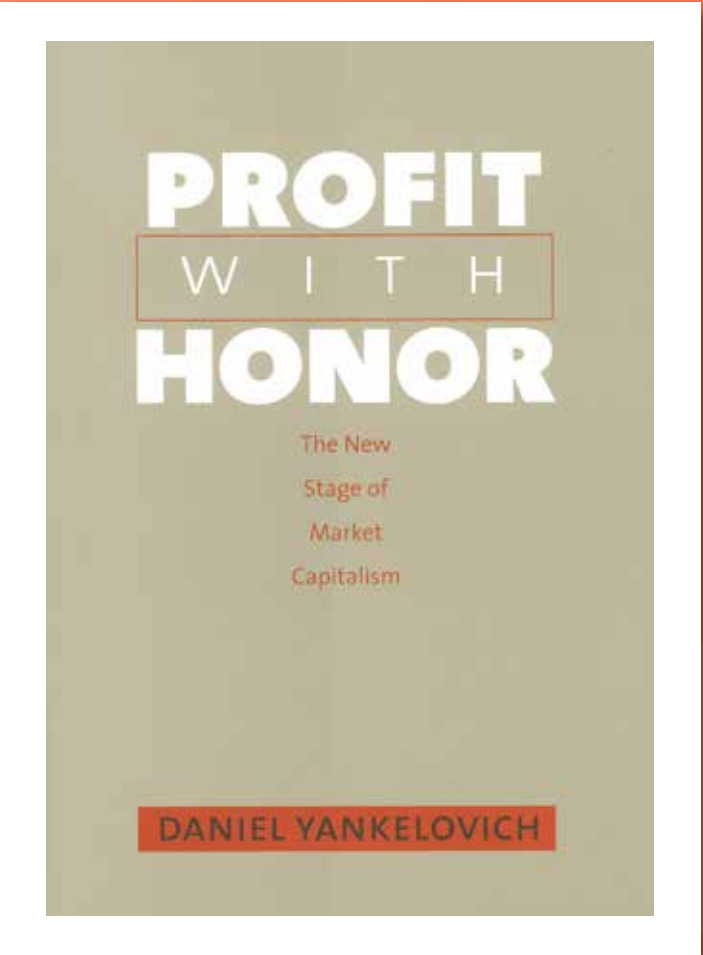
こうした利益集団を長年保護してきた結果、景気低迷に陥った。現行

の改革も、日本経済の活力を新たにするのに必要な臨界質量には達しないかもしれないという危機が高まっている。

数十年前、日本製品は世界最高の品質を誇り、日本経済は栄光の日々を謳歌していた。日本は高い競争力によって、“上げ潮が全ての船を押し上げる”民主的資本主義を推進することができた。日本人は、世界中の消費者の需要に応じて製品の品質を高めることに精進するのは理にかなっていると考えるはずだ。民主的資本主義の下で、起業が盛んになり、企業が人間に投資し、労働者が成長の利益を共有することが妨げられないことを望ましいと思うだろう。

日本は、容赦ない競争の中で、起業家精神が重要な役割を果たし、人びとのスキルの向上に資本が投下されるという、単純に労働コストをカットするだけではない、民主主義に最もなじむ資本主義を目標にすべきではないか。

世界中のどの国もまだ、民主的資本主義から非民主的資本主義への移行の結果について十分に議論を重ねてはいないと思う。 tj



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## TJ Business Expert

*Former Accenture Chairman Masakatsu Mori shares his 30 years of experience in advising many of Japan's leading corporations as well as foreign corporations doing business in Japan and beyond.*

## Who owns the corporation?

IN today's global economies, corporate governance plays a very important role not only to increase the economic value of individual companies but to build a peaceful and prosperous sustainable global society. The impact of some huge global companies goes well beyond that of some countries. For example, Toyota Motor Corporation's revenue (\$250 billion) is bigger than the GDP of Malaysia (\$238) and Finland (\$239); and the revenue of Mitsubishi Corporation (\$200) exceeds the GDP of the Philippines (\$189) and the Czech Republic (\$192). The behavior of these companies around the world can bring fatal impacts on the economy and social welfare of the global community. In many ways, how huge global corporations are governed is more important than how some nations are governed.

There are many models of corporate governance around the world. Here are two typical examples:

### *The American model:*

As the owners of a company, shareholders yield strong power and the management is strongly motivated by and focused on making a high profit. Most of the board members are external independents who supervise the management.

Under this model, the management tends to seek short-term profits at the expense of long-term economic value. It also doesn't pay much attention to social values. Employees are considered by management as a dispensable resource.

### *The Japanese model:*

The balanced interests of all stakeholders including shareholders, customers, suppliers, employees and the community are respected and reflected in the governance structure. Most of the board consists of internal members.

Under this model, the management does not have a clear focus and tends to keep to the status quo. Employees are positioned as important members of corporations but sometimes shareholder value is sacrificed.

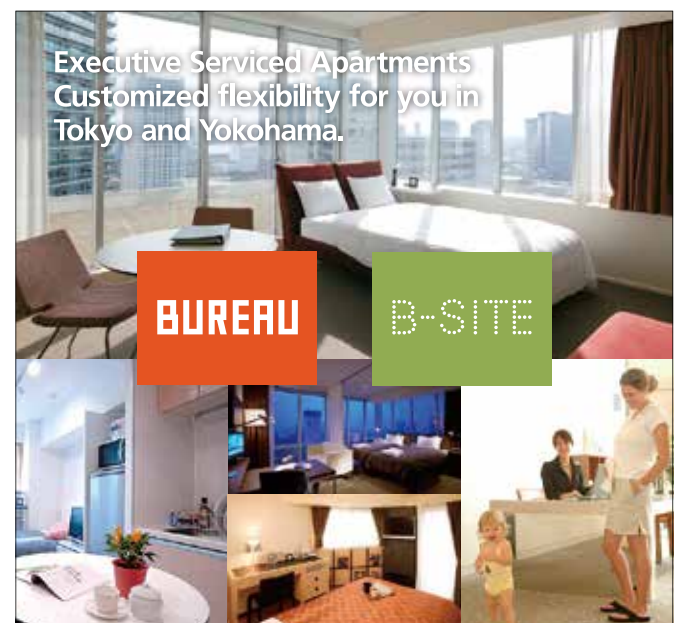
One of my ideas for solving some of the holes in the Japanese model is to promote more stock ownership by a wider group of stakeholders such as the employees. That would mean that the interests of stakeholders, say employees and shareholders, could be joined together and not in conflict. They may be more motivated to cooperate to increase the value of the corporation.

One of the most influential guidelines has been The OECD Principles of Corporate Governance issued in May 1999 and revised in 2004. Because of the huge roles that global corporations play and their consequential impacts on the global community, corporate governance should be one of the most important issues in the coming years. *tj*



### Masakatsu Mori

Masakatsu Mori is the former Chairman and Representative Director of Accenture Japan Ltd. He was with the organization for over 30 years and helped major clients like Sony, Toshiba and Yamaha to remain globally competitive. He was President of the International University of Japan from 2011 to 2012 where he currently serves as Vice-Chairman. He is currently an Executive of the Japan Association of Corporate Executives (Keizai Doyukai), and a member of the board of directors of SKY Perfect JSAT Holdings, Stanley Electric and Yamato Holdings.



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**Lorraine Al-Jamie** is a retired licensed Marriage Family Therapist who specializes in assisting parents acquire skills that enhance their ability to raise high-functioning and happy children. She is a mother of five and grandmother of 10 and has spent the last 30 years helping young parents, children and adolescents work through their varied and many challenges. Prior to specializing in parenting, Lorraine worked for two decades treating children and adolescents at an outpatient center affiliated with Long Beach Memorial Medical Center in Long Beach, California.

**ロレイン・アルジェイミー**は、現在は引退していますが、結婚と家族に関するセラピストの資格を持ち、親たちが賢く元気な子供を育てる力を高める支援することに力を注いできました。5人の子を育て、10人の孫を持つ彼女は、30年にわたって、さまざまな困難に直面する若い親や子供たちの支援をしてきました。子育ての問題を専門とする前の20年間は、カリフォルニア州ロングビーチにあるロングビーチ・メモリアル・メディカルセンターの関連施設である外来センターで、子供や青少年のケアに携わっていました。

## Time-Outs

PARENTS have long used “time-outs” as a technique to stop unacceptable behavior; however, time-outs are not *just* an effective punishment. They also give children an opportunity to calm down and gain self-control.

Time-outs can be used as a consequence of misbehavior, and they can be used to stop a situation from escalating. Sometimes both situations will justify calling a time-out. For instance, when children are fighting you not only want to stop what is going on at that moment but also want to try to remove the idea that fighting is acceptable. With the time-out comes your responsibility to teach alternative responses to negative situations.

A time-out can be a very useful technique, but like any technique it will lose its effectiveness when overused.

For a time-out to be effective, the child must be mature enough to understand the concept. Usually, two year olds can understand the idea of stopping and waiting for some time. But we also find the technique effective with all ages over two - even adults.

Time-outs have benefits in response to numerous behaviors, including temper tantrums, destructiveness, fighting and talking back. However, time-outs do not have as much of an effect on behaviors like failing to do a task, forgetting to do something or pouting. Time-outs help children reinforce the relationship between behavior and consequences, and they are effective for helping children learn self-control. They also help by not feeding into negative emotions. When parents respond to misbehavior by yelling or screaming, the situation goes downhill quickly. Time-outs are not only effective for helping the child to calm down, but time-outs also allow parents to calm down and think rationally so they can make a wise decision on how to take care of the situation.

When choosing a time-out location, make sure it is a quiet area with as few distractions as possible. There should be no toys, television or family members. This will allow the child to be removed from attention and stimulation, allowing them to compose themselves and think about their unacceptable behavior.

Parents need to choose the length of time or else it becomes meaningless. How long should a time-out be? Generally, the time limit is one minute for each year of a child's age up to the age of eight, which is when they are old enough to sit for 15 minutes or longer.

As we are putting a child into a time-out, we want the child to understand what behavior caused it. The directions you give your child should not be a discussion but a simple question from you, an answer from the child and your direction. I think one of the biggest mistakes parents make is talking too much. This makes the experience lose its impact and leaves the child with negativity. Direct the child to think about what just happened and how his behavior might have been more acceptable. Then, when you talk to them later, they may have some input. We can ask the child after what he could have done differently to avoid a fight. There are times when parents misuse a time-out as a penalty without trying to correct the behavior. This does little or nothing to help the child change his behavior.

It is necessary to keep track of the length of the time-out. A good technique to announce the end of the time-out that helps you regulate the time and has impact for the child, especially young children, is using a timer with a loud ring.

Consistency is the key for successful time-outs as it is with all parenting techniques, and it is important that the child stays in the time-out. If the child tries to leave, calmly take the child back and restart the timer. If your child refuses to stay, you may physically need to restrain him there. However, be sure to stay calm as you hold him there because yelling or screaming from you will only feed into the child's dramatic reactions. This may have to be repeated until the child accepts the fact that leaving the time-out area will not be accepted.

We would hope from time-outs that the child will learn acceptable behaviors and different ways of responding to problematic situations. *tj*

*Have a Parenting question?*

E-mail Lorraine your question at  
[parenting@tokyojournal.com](mailto:parenting@tokyojournal.com)

子育ての悩みはロレインに。

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## タイムアウト

「タイムアウト（今いる場所から強制的に退去させ、別の場所で一定時間過ごさせること）」は、子供の容認できない行動をやめさせるために以前から用いられている手法です。単なる“お仕置き”ではなく、気持ちを落ち着かせ自制心を養うチャンスの子供に与えるという効果があります。

タイムアウトは、問題行動があった時、あるいは事態の悪化を防ぐために用いられます。両方とも当てはまる場合もあるでしょう。例えば子供がケンカをしていたとしましょう。この場合、タイムアウトの目的は、ケンカをやめさせるだけでなく、殴り合いは許されないという理念を子供に理解させることです。タイムアウトの実行には、望ましくない事態に対する別の対応の仕方を教えるという責任が伴います。

タイムアウトは非常に有効です。ただ、どんなテクニックもそうですが、多用すると効果が低下します。

タイムアウトが効果的であるためには、子供の側にその概念を十分受け止められる理解力が必要です。一般的に、2歳児であれば行動を停止し一定時間待つという考えを理解できます。2歳を超えていれば——大人でも——この手法は効果を発揮します。

タイムアウトは、かんしゃく、破壊行動、ケンカ、口ごたえなど多くの行動に対して効果的です。しかし、言われたことをやらない、何かをするのを忘れる、すねる、といった行動に対してはあまり効果が望めません。タイムアウトは、子供が行動とその帰結の関係について認識を深める手助けをします。自制心を学ぶのに役立ち、ネガティブな感情をあおらないという点でも効果があります。子供の誤った行動に対して親がどなったりわめきちらしたりすれば、状況はさらに悪化します。タイムアウトは、子供を落ち着かせるのに効果があるばかりでなく、親が気持ちを静め論理的に考えられるようになる時間を与えてくれます。事態をどう收拾すべきかについて正しい判断をすることができるようになるのです。

タイムアウトの場所としては、気を散らすものが少ない静かなところを選ぶ

ことを心がけてください。おもちゃやテレビがあつたり、家族がいる場所は避けるべきです。余計なものがなければ、他のことに気をとられずに落ち着いて自分の過ちについて考えることができるはずで

タイムアウトの時間も考慮しなければなりません。一般的に、8歳までは1歳につき1分が限度です。8歳になれば15分以上は座っていられるはずで

タイムアウトには、子供に自分の行動のどこが悪かったのかを分からせるという目的もありますが、その場で子供と議論してはいけません。親が簡単な質問をし、それに子供が答えるようにします。よくある失敗ですが、親がしゃべりすぎるとタイムアウトのインパクトが薄れ、子供にはマイナスのイメージしか残りません。今起きたことを振り返り、自分はどうすべきだったのかを考えるよう子供に指示します。子供と話をするのは、しばらく時間をおいてからにすべきです。その時には、例えばケンカを避けるにはどうすればよかったと思うか聞いてもいいでしょう。問題行動を正す努力をせずに単なる罰としてタイムアウトを使う例も多々見受けられますが、それでは子供の行動を変えることはできません。

タイムアウトの時間を計る必要もあります。タイムアウトの終了を告げるうまい方法があれば、時間を間違えることもないし、特に子供が小さい場合は子供に対してもインパクトがあります。大きな音の出るタイマーが効果的です。

親の心得としての基本ですが、タイムアウトにおいてもブレないことが肝心です。ですから、子供をその場にとどまらせることは重要です。逃げ出そうとしたら、落ち着いて引き戻し、タイマーをリセットします。場合によっては押さえつけてとどまらせることも必要かもしれません。ただし冷静に。どなったりわめいたりすれば、子供の反応はエスカレートする一方です。タイムアウトの場所から逃げることは許されないという事実を子供が受け入れるまで繰り返す必要があるでしょう。

タイムアウトが、社会的に受け入れられる行動と、困った状況に対するよりよい対応の仕方を学ばすきっかけになることを願っています。 *tj*

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## Yoga & Wellness Advocate JUDIT TOROK

A regular visitor to Tokyo, New York City- based yoga instructor and interculturalist Judit Torok shares her techniques for alleviating big city stress.

### Dr. Judit Torok

is a philosopher, intercultural thinker and yoga instructor. She was born in Hungary and learned Japanese fluently at an early age. She has visited Japan many times and worked for a Japanese company for more than a decade. She received her doctorate degree in philosophy at the New School University and uses her intercultural background and education as a springboard to focus on theories of ethics, aesthetics and multicultural marginality. She is an energetic, creative and certified yoga instructor who promotes a holistic and healthy lifestyle for people of all ages, backgrounds and abilities, incorporating general wellness, alternative medicine and nutrition.

### Fight Off Stress with Your Breath

**I**MAGINE you have an acquaintance, a person you've known for a long time – perhaps as long as you can remember. He comes to your house any time, uninvited, and stays for as long as he wants. Rude and inconsiderate, he imposes his presence on your life, makes a mess and doesn't leave. You try to be nice at first and reason with him, but he only gets more annoying with time. You try to ignore him or even pick a fight, but he comes right back again and again. This unwelcome and annoying acquaintance is called stress.

A universal hardship of modern life, stress affects people regardless of age, education, economic status or ethnicity. Many popular medical journals cite that over 60% of adults in the U.S. and Japan and well over 50% of Europeans suffer from physical and mental stress. Stress doesn't discriminate; it affects schoolchildren, teenagers, business people, and artists as well as the elderly. Wherever we turn, stress seems to have taken hold of our lives.

Stress is my unwelcome associate as well. We have known each other for a long time and have negotiated a complicated relationship over the years. It was after many years of dedicated yoga practice that I realized that creating space can be effective at combating this destructive impostor.

Through yoga, I learned a useful method for handling stress which involves creating space in our body and mind and getting rid of unwholesome aspects in our lives. The first step to fighting stress is to become conscious of breathing – our primary life force. The human breath purifies and rejuvenates our entire biological system and maintains our emotional well-being. Try this by focusing your attention on your inhales and exhales. How does the air expand your chest and your belly? By taking a long, deep breath, which part of your

body seems to move? Sometimes we feel the upper chest rise and fall, while at other times the movement is experienced throughout the entire rib cage. More controlled movements of the belly produce more expansive and beneficial breaths. In yoga we call this the belly breath. Any type of human breathing creates a physical change in our body which causes the muscles to relax and fresh oxygen to flow through overlooked nooks and crevices.

Yoga helps us breathe better as we shape our bodies into different forms called poses. Notice how your breath feels when you stand up or sit down. How about when you stretch your arms all the way up? Try it by lifting your arms and taking a deep breath. I bet you feel your spine lengthen up and your rib cage expand all the way up to your throat. It's relaxing and invigorating. The breath tends to be more calming and soothing when we lie on our backs. See if you can bring about a belly breath by moving your stomach with the rhythm of your breathing the next time you lie down.

Stress will probably never be completely gone. Fighting it off will need to be a continuous effort. But when we get rid of mental and physical clutter in our lives we create spaces where stress can disperse more easily. The technique of paying attention to the movements of the body associated with simple breathing is essential for creating space and releasing tension from areas where stress is likely to settle: the neck, the shoulders, the lower back, the stomach, the hips and the head.

My relationship with stress has significantly improved through yoga. I practice conscious breathing that drives stress away when he shows up. By creating clean space in my life, I discourage stress to be comfortable around me. As I take a cleansing breath, stress leaves me alone and lets me live more peacefully. I recommend this technique to all. *tj*

*“Stress doesn't discriminate.”*

## Home Makeover Spotlight

### Exterior: Subtle Sophistication with Asian Elegance

#### Before:

This California house and exterior wall was covered in rough, unflattering stucco. The paint was mismatched, and the hefty exterior wall was topped with an incongruously thin stone. The front gate was cast of black rod-iron.



▼ Wall exterior



▼ Wall interior

#### After:

The original stucco was replaced with a light beige smooth stucco, creating a lighter feel and accentuating the wall's stone cap. But the real bringer of Asian elegance was gorgeous Mangaris Red decking wood, topped with a single coat of Penofin hardwood oil finish. Mangaris wood was affixed horizontally to the house facade and on the exterior wall, providing a Japanese look.



Mangaris Red decking wood atop exterior wall



New Mangaris Red wood gate

### Mangaris Red Hardwood Decking

The Mangaris Red hardwood decking transformed a once bland exterior to a rich, mahogany-colored one, with a matching, Japanese-style gate. Mangaris decking wood was also used to build up the front exterior wall by 18 inches, giving the front yard, pool, and entrance both a higher level of beauty and of privacy.

Mangaris is a trademark owned by TATA Enterprises, Inc. and distributed by BlueLinx. Mangaris hardwood decking is available in several high quality species such as Red Balau and Merbau, and this premium hardwood decking line offers homeowners a 20/25-year warranty against rot and decay. It is State Fire Marshal approved for use in severe, Class A Flame Spread fire zones, certified for sustainable growth and legally logged. Mangaris Red is extremely hard, clear grade, tight and interlocked grain wood with unique beauty. It has a consistent deep red, rich mahogany-color peppered with fine brown ribbon stripes.

Mangaris Red hardwood decking provided by:

**TATA Enterprises, Inc.:**

<http://www.tataenterprises.net/PRODUCT/mangarisdeck.html>

**BlueLinx Corporation:**

<http://www.bluelinxco.com>

Part II of the Home Makeover series will appear in Issue #275.





# You never know...

## Bianca Schmidt

Psychotherapist and sexologist Bianca Schmidt writes a column in Norway's largest newspaper VG and in the Gestalt psychotherapy magazine. The Oslo, Norway native came up with the idea for the development and cast of a TV documentary about transgender issues. In 2010, the program won the Gullruten, the Norwegian equivalent of the Emmy Award. That same year, the series won the Gay Award in Norway. Bianca is quoted as a specialist on psychological and relational issues by newspapers, magazines and TV programs in Norway, and also makes appearances as an inspirational speaker on a wide range of topics. In 1997, Bianca founded the Gestaltsenter in Oslo, where she still meets clients. She has a passion for making a positive shift and difference in people's lives.

**H**OW often do you let people just pass through your life without much notice? Shared time can be anything from a moment, to a few hours or days; like the lady that smiled at you in the store or the man you met at the seminar. The investments we make in these unexpected meetings are often small. It's common to assume that unexpected meetings will have little or no impact on the sequence of our lives' events. So why bother? But what if these meetings could change your life? What if an encounter could change your life? If you embraced this idea, would you choose to live differently or greet the people you bump into in a different way?

Our lives unfold as a chain of small episodes. They might seem meaningless at the time, but they can change the direction of your next step and the one after that. At first this might not seem important. It just looks like you made a choice or move that was slightly off in a new direction. But as the weeks, months and years pass you move further down the path you create. It's like a golf ball; if you hit it just a little off, it will end up far from the hole. The longer the shot, the further away from the hole the ball could land.

*"How often do you let people just pass through your life without much notice?"*

It is a bit unfair to compare our lives to a golf ball. We do not live our lives as though we are flying through thin air. A lot of things happen and many people we run into affect our lives. These encounters can bump us off course. Life brings some "bumps" that are chal-

lenging and some that are good. It does not even seem to be fairly distributed. Some people have a life filled with challenges while others appear to get all the luck. The lucky ones seem to have all the good opportunities come their way. There is a lot of stuff we can't change or take control of in life. But I think we can all agree that taking advantage of good opportunities makes life more accessible. So the question is, can we create more good opportunities? I argue yes. If we start to live our lives as if every encounter could count I think we can create more possibilities.

Let me tell you a little story. The phone rang and a polite man asked if I was the Bianca he had taken to Disneyland way back in high school. My mind wondered back to the year I spent as a foreign exchange student. One day I got invited to speak at a neighboring high school. I did not really feel comfortable talking in front of groups, so I struggled through. I felt rewarded when a few boys came up to talk to me afterward. The attention was a pleasant kick, so I gladly gave away my phone number. Back then that meant the house phone. So for a few weeks I sat in the hallway of the family house and talked with these boys. I think I found this activity far more entertaining than the poor family members forced to listen. After a while it was just one sweet boy who kept calling. He even invited me to go to Disneyland. What a day! It was my first and only visit there. The day ended with a friendly hug and a thank you. A few weeks later I moved and I never heard from him until that out-of-the-blue phone call. Yes, I clearly remembered him. We had a nice long talk. He was happily married, had lived in different countries, and was enjoying life. I was excited to talk to a foreigner. I had just got hired as a columnist for a big Norwegian newspaper and it had not been announced yet. Finally I had found somebody to tell. So I bragged happily. Then he said, "Bianca, I own Tokyo Journal and we are looking for international writers. Interested?"

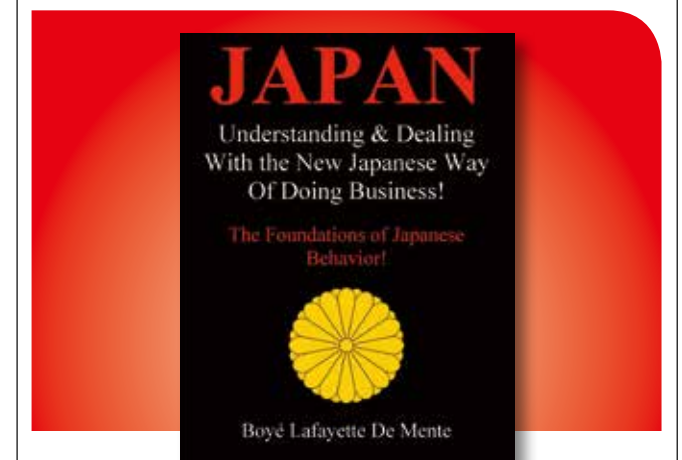
We never know when an encounter can lead to an opportunity. So make sure you make the most of it. *tj*

## New Year's in Kyoto

Photographs by Malgorzata Dittmar and Tomotaka Nishimura



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