



# NUMBER 1 SHIMBUN

August 2015, Volume 47 No. 8, ¥400

**70  
YEARS AGO**

**The speech  
that ended  
the war**

TO OUR GOOD AND LOYAL SUBJECTS -  
AFTER PONDERING DEEPLY THE GENERAL TRENDS OF  
THE WORLD AND THE ACTUAL CONDITIONS OBTAINING  
IN OUR EMPIRE TODAY, WE HAVE DECIDED  
TO EFFECT A SETTLEMENT OF THE  
PRESENT SITUATION...



**Tojo's ashes**  
After the execution

**The failed coup**  
Japan's Longest Day



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> COUNT THE BEARINGS

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A: NSK makes 2.2 billion each year

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Nikkei's Waichi Sekiguchi with Steve Jobs

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**Cover photograph of microphone:** Miroslav Nagy  
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From the President

EVERYONE WHO EXPERIENCED 3/11, including those covering the disaster and its aftermath or just watching the 24/7 coverage, has been deeply affected by it.

Having just spent a week in Fukushima with a group of academic researchers studying the rebuilding and initial disaster response, I realize that what most of us face in our ordinary lives – as well as the issues facing the Club – pale in comparison.

That's not to downplay our individual struggles and the issues that we must tackle during the Club's 70th anniversary year. But we need to step back, take a deep breath and try to gain some perspective. The Club's priorities, according to our Articles of Association, are to promote media access and coverage here and abroad, freedom of the press and fraternity among our members and foreign and Japanese journalists. In the past month, we acquitted ourselves fairly well in some of those areas.

We had a packed press conference with the editors of the two Okinawan newspapers singled out at a Liberal Democratic Party meeting to be "crushed" because their reporting didn't hew to the policies of the current government and ruling party. The editors made an appearance at the FCCJ before visiting our rival across Hibiya Park – thanks to the efforts of our Professional Activities Committee staff and its members.

At the same time, I issued a statement in English and Japanese condemning the remarks at the LDP committee and calling on the administration and ruling party to better educate its officials and lawmakers on the vital and constitutionally guaranteed role that a free press plays in Japan.

Quick comments from the board and others on a draft statement and a fast translation into Japanese by one of the directors made that possible. The domestic press picked up the statement. And I took several interviews

from national print and television media in Japanese – something I plan to do as much as possible to promote the Club and its mission – to discuss the statement and freedom of the press issues.

That series of actions over one day was a textbook example of what we – and maybe only the FCCJ – can do when we are focused on our core mission and work together.

There was even a bit of movement on one of the issues that has divided us. Some board members had a meeting with some of the plaintiffs from the so-called "Ex-Presidents' Lawsuit" to listen to a presentation on their concerns. Hopefully, the dialogue will continue, and this will be the first step toward a resolution.

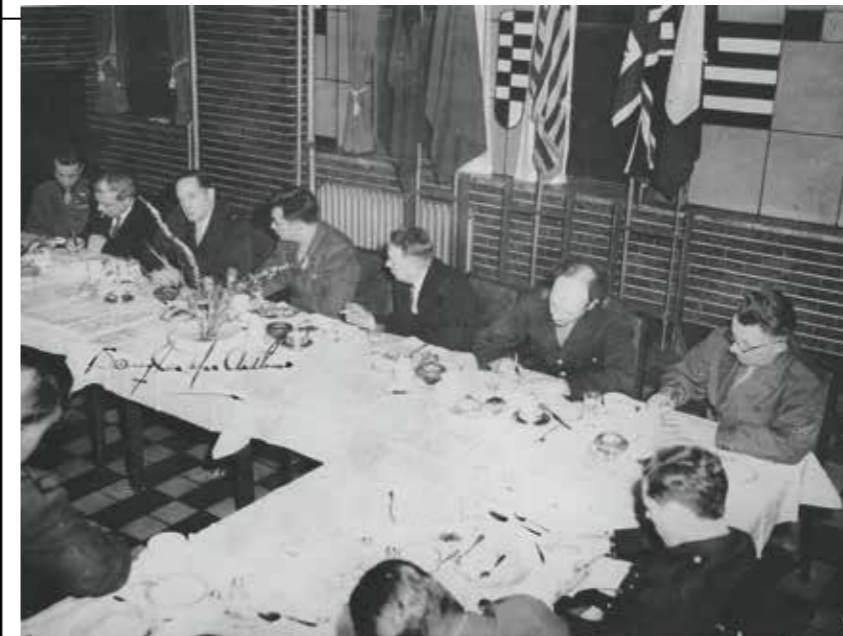
The board also made some progress, including a draft policy, on information disclosure and protecting confidential information. A final policy, however, will also need to take into account privacy, contractual obligations and long-running legal issues and require input from our counsel to ensure that it doesn't add to our problems.

Looking ahead, the Club will hold its 70th anniversary dinner Oct. 30 at the Palace Hotel. Expected to draw 500 attendees, the event will celebrate our founding in 1945 and honor those that have made the intervening decades possible, especially the journalists that have made the ultimate sacrifice.

During the upcoming summer holidays, I hope that all of our Members and staff will be able to spend time with their family and friends, read a good book, catch a good movie, relax and stay safe in their travels. So, get rested; autumn promises to be a busy period for both the news and the Club as we approach our 70th milestone.

– James Simms

From now until our 70th anniversary in November 2015, we will turn these pages over to the history of the Club, both of the many esteemed and important guests who faced us – and the world – from the FCCJ dais and of the many Members who have made the Club such a fascinating place to be.



General Douglas MacArthur made his first – and only – appearance at the Tokyo Press Club (the forerunner of the FCCJ) at a luncheon on March 17, 1947. He had declined earlier invitations, but initiated this one in order to convey his message that the time had come for an end to the Occupation and for a peace treaty "as soon as possible." It would take four years to enact a peace treaty; the Occupation formally ended on April 28, 1952. From the left are Eddie Tseng (CNA), George McArthur (AP), General MacArthur, Tom Lambert (AP), Unidentified, Bill Costello (CBS), Robert Guillain (AFP), and Unidentified. (U.S. Army photo)

FROM THE ARCHIVES



A SURPRISE VISIT FROM THE GENERAL

THIS SIGNED PHOTO OF MacArthur symbolizes both the ending of hostilities and the beginning of a peaceful Japan under a new Constitution. MacArthur reputedly had thorny relationships with the press, as described in our history book, *Foreign Correspondents in Japan*, but chose the Club to make this historic announcement. (A more

detailed description of the event can be found in the book.)

While leading United Nations forces during the Korean War, friction with President Truman over limiting that conflict to the peninsula on which it was being fought resulted in MacArthur's dismissal as SCAP (Supreme Commander Allied Powers) in April of 1951. This was received with

great dismay in Japan, where he was highly respected. From the Emperor on down through both houses of the Diet to the man on the street, the reaction was one of sympathy and sorrow. More than 200,000 lined the streets along the route to Haneda airport early on the morning of his departure to wave goodbye.

Although he was not to oversee the end of the Occupation, MacArthur had brought sweeping political, economic, and social change – and thus a new beginning – to Japan. He left an indelible mark.

– Charles Pomeroy

TALES FROM THE ROUND TABLES



TASTE BUDS HAVE MEMORIES, TOO

LONG BEFORE TOKYO COULD boast the highest concentration of 3-star Michelin restaurants in the world, few dining spots were as beloved for the atmosphere and eclectic food as the FCCJ. Of course, there was little competition for the Tokyo Press Club when MacArthur first came ashore with his feisty army of war journalists. Most didn't have access to the Occupation's tasty American eateries, so it was left to the loving

efforts and ingenuity of early members to disseminate their traditions from home to the Club's kitchen – where the average cook would never have seen a pizza, much less tasted one.

Legends abound of Club classics which long graced our menu. The original vichyssoise recipe – now a perennial bestseller – was contributed by a CBS correspondent. Ambassadors would come to teach how their favorite dishes should be made, and often

sent their chefs for special evenings. The international atmosphere was unparalleled in Tokyo, and people came from far and wide to enjoy and learn.

The FCCJ was also by far the most popular watering hole in Tokyo, and by the 1950s, the likes of James Michener, Ian Fleming, hacks and spies galore had to wait in line for a coveted seat in our dining room. That's about the time when the Correspondents' Tables were first introduced to allow journalists up against a deadline to grab a table and catch a quick meal. Along with the Open Table for solo diners, this also served to free up other tables.

In the 60s and 70s, Tokyo's landscape changed dramatically as it became Asia's dominant

economic hub, and the throng of war journalists gave way to a new wave of finance and culture writers. We began to take some more interest in fine wines, and Fernando Mezzetti of *La Stampa* made arrangements to send a young Chef Takagi to Italy for training. Members still remember fondly the fruits of his devoted studies, and how much he instilled in the other cooks after his return.

But such increasing sophistication did nothing to dampen our taste for the new and the exotic. Charles Pomeroy still can't forget the Western-style "sushi sandwich" on rye with cottage cheese and smoked salmon, or the Correspondents Soba, which he recalls as being more of a

ramen with chicken on top.

Our pastrami-on-rye competed with the best delis in town, and no one came close to our legendary rack of lamb. Some can't forget the freshly-baked apple pie served hot with cheese on top. Others recall Pio d'Emilia's delectable family pasta recipe. Such remembrances at the Round Table had many wishing to taste them once again.

Andrew Horvat took us up a notch in elegance under his 1988-89 presidency when he invited Hungarian Zsigmond Szabo, sous chef at the Duna Intercontinental Hotel, to be guest chef for three months. Some remember imaginative creations like chilled soup with peach and spices, and dining room sales shooting up 300 percent. Horvat

also brought the exacting professional standards of Al Stamp to our kitchen, known, amongst many firsts, for introducing the sushi bar.

A recent Sunday Brunch hosted by Hanif brought back many of the favorites he has served over the decades and proved to be one of the most popular dates ever. So let's hear it for something classic, something new, always unique and international. To new F&B Chair Bob Whiting, that sounds like an enduringly winning formula. Now the hunt is on to retrieve the treasure trove of FCCJ's crown jewels hidden away in the dusty mazes of our collective memories and overflowing archives.

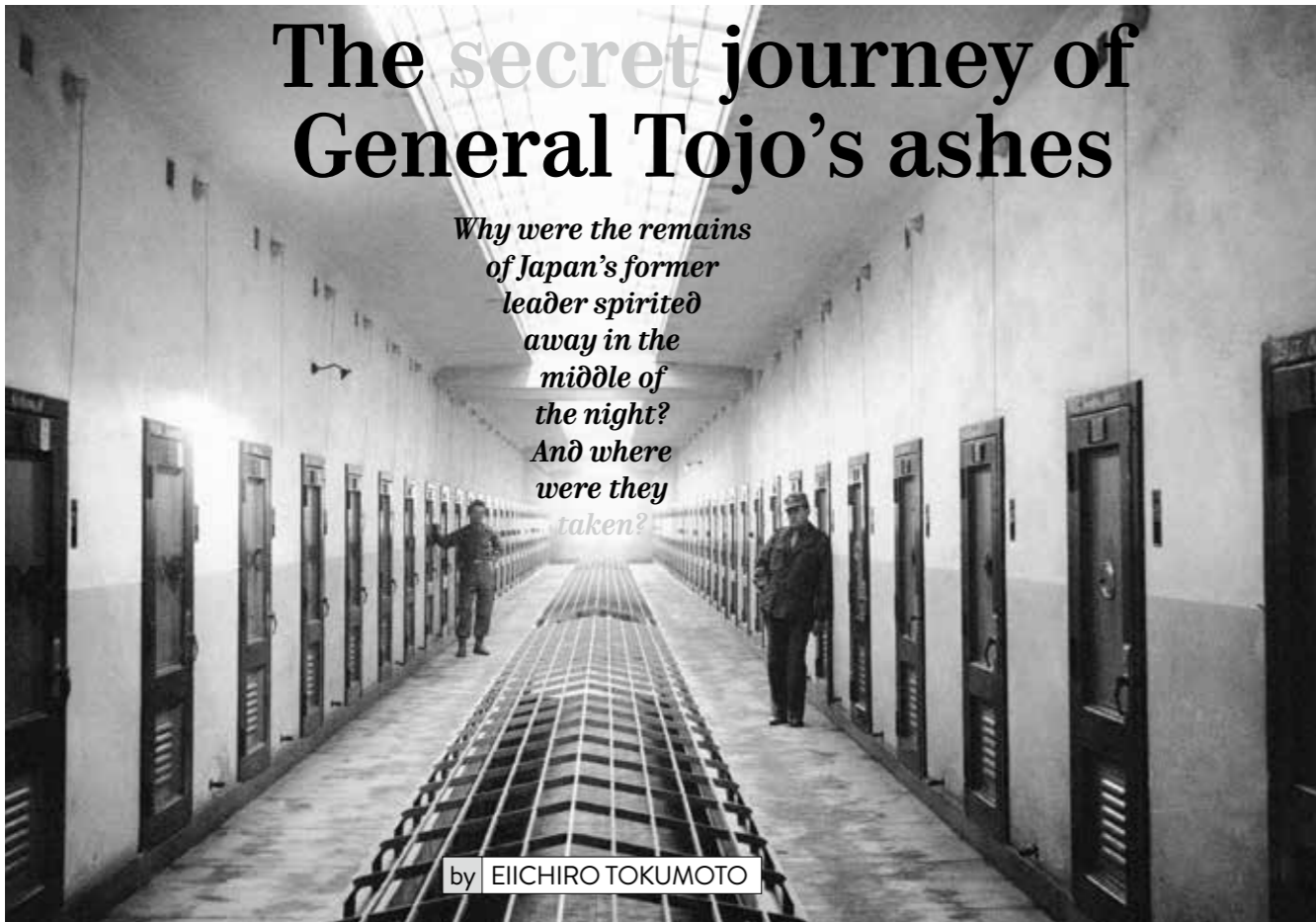
– The *Shimbu Alley* Whisperers



# The secret journey of General Tojo's ashes

Why were the remains of Japan's former leader spirited away in the middle of the night? And where were they taken?

by EIICHIRO TOKUMOTO



AP PHOTO/JIM WELLS

The weather was frigid and overcast, threatening snow. On the evening of Dec. 22, 1948, shortly before Christmas, a large phalanx of men had gathered outside the gate of Tokyo's Sugamo Prison. The crowd was made up of journalists and exhausted photographers who'd been staked out there for over ten days. It appeared nearly all of them were nursing small bottles of whiskey or other types of liquid sustenance.

Midnight passed, and still they waited. Shortly after 2:00 am, two large-canopied army trucks emerged from the prison's main gate, escorted by jeeps of the U.S. Military Police. Immediately, the men came to attention as a successive burst of camera flashes lit the scene. One excited Japanese reporter sneaked up to peek into the bed of one of the trucks and shouted, "*Kanoke da! Kanoke da zo!*" (Coffins! They're coffins!).

The trucks sped into the night with their jeep escorts fore and aft, as a few of the excited reporters took off in pursuit. One of the jeep drivers was Tokyo Correspondents' Club (the precursor of the FCCJ) member Richard C. Ferguson of ACME News Pictures. Seated beside him in the passenger's seat was his friend, Sun News Photo Agency photographer Koji Shiroyama. The trucks they pursued were carrying the corpses of seven Class-A war criminals, including that of former Prime Minister Hideki Tojo, who had been hanged ninety minutes earlier.

**FOLLOWING JAPAN'S SURRENDER** IN August 1945, the Occupation commenced under the Supreme Commander Allied Forces, General of the Army Douglas MacArthur. From his General Headquarters in Yurakucho, the general oversaw the huge job of Japan's demilitarization and democratization. One event under his administration captured the world's attention: the International Military Tribunal for the Far East, also referred to as the Tokyo War Crimes trial.

The instigators of Japan's acts of aggression from the time

of the so-called Manchurian Incident to the Pacific War were put on trial in the name of international justice. By the time the proceedings came to a close, they amounted to 416 court sessions over a two-and-a-half-year period from May 1946.

The Tokyo tribunal and the trials of the former Nazi leaders in Nuremberg, Germany, were described as "the trials of the century." At their conclusion on Nov. 12, 1948, Australian judge Sir William Webb pronounced the death sentence on seven defendants, including former PM Tojo, former Foreign Minister Koki Hirota and Army General Iwane Matsui.

The executions of the once-powerful men were carried out under the orders of Gen. MacArthur at Sugamo Prison on Dec. 23. (Coincidentally – or perhaps not – it also happened to be the 15th birthday of Prince Tsugu, who from 1952 became known as Crown Prince Akihito, and from 1989 became the present emperor.)

Of course, the members of the newly established Tokyo Correspondents' Club had covered the court proceedings in much detail. So it was no surprise that on the evening of Dec. 22, both at the Club and outside the prison, the main topic of conversation was where the remains of Tojo and the others would be transported, and how they were to be disposed of.

In fact, few were to know what really happened until Koji Shiroyama published his memoirs some five years later.

**WHEN THE TRUCKS HAULING** the bodies left the prison, they took National Route 1 in the direction of Yokohama, with Ferguson and Shiroyama among the several reporters' vehicles in pursuit. One of the jeeps abruptly stopped and two MPs got out, brandishing their rifles. They shouted out a command to "Halt!" – which was cause enough for most of the reporters

**Class A accomodation**  
U.S. Army guards in Sugamo Prison, December 1945.

to turn back. But Ferguson and Shiroyama disregarded the command and continued following the trucks.

But somewhere along the way they lost the trail, and things looked bleak until they came up with the idea to stop at a local police station and ask for directions to the local crematorium. After a Japanese detective pointed out that one was nearby, atop one of Yokohama's many hills, the two hopped back in their jeep and made a beeline for the spot. Just as dawn was breaking, they ascended the slope of a hill, where they noticed gray smoke being emitted from a tall chimney. The trucks and MP's jeeps that managed to elude them earlier were parked in front of the building, which turned out to be the Yokohama Municipal Crematorium in Kuboyama.

The two observed as the Japanese crematorium staff loaded what looked like cinerary urns onto the trucks. After the trucks – and their jeep escorts – roared away in a cloud of dust, the two men walked into the building. The staff seemed to think Ferguson was a member of the U.S. military and the two men went along with it. When the staff made no move to stop them, the two began snapping photographs of the scene.

As Shiroyama wrote in his memoir, "Above eight pots lined up at the crematorium was a blackboard, on which the names 'Tojo,' 'Kymura' and so on appeared in strangely spelled Roman letters. I was so excited I could feel my heart beating as I released the shutter, again and again.

"The lid on the pot labeled 'Tojo' was open, and flames could still be seen rising from the few remaining embers. Through the smoke could be seen fragments of white bone."

The pots, however, were largely empty, so there was no mistake about it: the trucks had carried off the ashes of the seven Class-A war criminals. But where and how were those ashes disposed of? At the time it was all treated as a closely guarded secret; even now, the facts are cloudy. So why was GHQ so uneasy about the location of the remains?

**THE REASON FOR THEIR** concern can be found in the declassified records of GHQ. Two months after the signing of the San Francisco Peace Treaty, in November 1951, a Japanese man, who appeared to be acting on behalf of Tojo's wife, petitioned GHQ for the return of the seven executed men's ashes. The record of a meeting of the G2 Military Intelligence Section, General Staff, held on Nov. 26, 1951, contained this passage:

*"... it was the consensus of this group that any such action would be extremely inadvisable for the following three reasons: a. Such action would be in effect reversing ourselves in our long established policy re war criminals; b. We would be providing a made-to-order rallying point and cause for a resurgent Japanese ultra-nationalism; and c. We would probably alienate more Japanese than we would possibly win to our side, since it is believed that the majority of Japanese at present consider TOJO (and probably the others as well) as a betrayer rather than as a hero... it was suggested that if an answer is made to this request the answer should take the line that the remains of the persons involved were irretrievably destroyed."*

In the view of GHQ then, Tojo and the other Class-A war criminals were viewed as a threat even after their deaths, and the whereabouts of their remains had to be treated as a closely guarded secret.

Returning to Tokyo from the Yokohama crematorium, Ferguson and Shiroyama drove to Tojo's residence in Setagaya Ward. Ferguson presented his business card to one of the family's maids, and Tojo's wife, Katsuko, invited them into a tatami-floored reception room, where she gave them an exclusive interview.

According to Shiroyama, Ferguson seemed quite agitated. In a low voice he repeatedly said to his fellow photographer, "Please tell her to forgive me. Again, please tell her to forgive me." To which Katsuko Tojo firmly replied, "It's not personal. Please do your job."

Ferguson and Shiroyama requested Katsuko and Tojo's son and daughter to pose for a photo before the family's Buddhist altar, but Katsuko resolutely refused, saying "I cannot turn my back toward my dead husband." Then the two explained to the family what they had witnessed at the Yokohama crematorium, while the family listened in silence, their heads hanging in resignation.

Shiroyama was later to admit in his memoir, "I felt very bad for not having taken even a small amount of his ashes from the pot and bringing it to them."

**SO WHAT WAS THE** final destination of the remains of the Class-A war criminals? A hint to the answer may be found in a dispatch from UP (the forerunner of UPI) filed immediately after their executions by longtime FCCJ member and UP correspondent at the time, Ian Mutsu, who wrote:

"Wood and coal fire in seven rusty ovens consumed the remains of the former top-ranking leaders of Japan amid surroundings that offered no more dignity than a common garbage incinerator. . . . The strictest security regulations were applied to guard the bodies en route and also at the American cemetery.

"A truck, presumably carrying the ashes of the seven executed Class-A war criminals, left

the Yokohama Municipal Crematorium under jeep escort in the direction of the United States Army Cemetery at Yaguchidai, Naka Ward, Yokohama."

The location of the U.S. Army Cemetery at Yaguchidai was some 4.3 kilometers away from the crematorium. It is currently the site of the Yokohama Country & Athletic Club (YCAC), a membership sports club originally founded by British residents in 1868. Immediately following the war's end, the club's land was requisitioned by GHQ for use as a U.S. Armed Forces Cemetery.

At some point, rumors began circulating among members of the club that the remains of Tojo and the others had been disposed of in a marshy area on YCAC property. Today, long-standing YCAC members familiar with the story will tell you the remains were scattered in what is now a parking lot adjacent to the tennis court.

The two organizations, the FCCJ and the YCAC, now maintain a reciprocal arrangement. There may be some irony in the fact that while members of the former pursued the remains of the Class-A war criminals 67 years ago, it was the latter that provided the place where their ashes were laid to rest.

The former site of the Sugamo Prison gallows can be visited in a small park just north of Ikebukuro's Sunshine 60 complex. It is marked with a stone bearing the inscription, *Eikyū heiwa wo negatte* ("Wishing for eternal peace"). ●

**Eiichiro Tokumoto**, a former Reuters correspondent, is an author and investigative journalist.



**All that remains**  
The trucks carrying the ashes appeared in the *Nippon Times*.



# Masato Harada and *The Emperor in August*



A star-studded film out this month portrays the frantic 24 hours leading up to Emperor Hirohito's surrender speech. The film's maker wants it to be a spark that gets people thinking of Japan's future.

by GAVIN BLAIR

The still thorny issue of Emperor Hirohito's responsibility for the Pacific War is at the heart of Masato Harada's *The Emperor in August*. The film, with the Japanese title *Nihon no Ichiban Nagai Hi* (Japan's Longest Day), is set for release on Aug. 8, a week before the 70th anniversary of the end of the war. Based on Kazutoshi Hando's nonfiction novel *Nihon no Ichiban Nagai Hi*, the film focuses on the final 24 hours of the war, as a group of army officers who want the country to continue fighting attempt a coup to prevent the broadcast of the emperor's surrender address to the devastated nation.

The production features such Japanese cinema stars as Koji Yakusho (*Babel*, *Memoirs of a Geisha*) as General Anami, Shin-ichi Tsutsumi (*Departures*) as Prime Minister Kantaro Suzuki and Masahiro Motoki (*Departures*) as the young Emperor Hirohito, as they deliberate over accepting the Potsdam Declaration calling for Japan to surrender.

Harada's experiences watching movies in the postwar period shaped a love of American cinema. "I was born in 1949, just after GHQ opened up the Central Distribution Company to release films. When they started it, they contacted local theaters and 32 of them around the country became Central Theaters. And one of them was in Numazu, where I was born," says Harada, who is probably best known outside Japan as an actor - the villain Omura in *The Last Samurai*.

The first movie Harada saw was Fred Zinneman's *The Search*, at age five, at Numazu's Central Theater, turning him into a big Montgomery Clift fan. "I also grew up with Japanese *jidai-geki* [samurai period dramas] and Westerns. I couldn't read the subtitles and could only understand what was happening if my mother, who used to take me, would explain. That was how I was exposed to American culture."

Working at the inn his mother owned were several maids who had experienced the war and talked to him about the town being machine gunned by Mustang P51s and bombed by B52s. "The B52s which came to bombard Tokyo or Nagoya, left from Saipan, and the P51 fighters were stationed on Iwo Jima; they would join up over Numazu and head for Mt. Fuji. On their return, if they had any bombs left, they would drop them on Numazu.

"Yet those maids, who had experienced all that, took me to see those war movies and were big fans of Gregory Peck and John Wayne," recalls Harada, who says he found himself rooting for the Allied forces in the films. "When I saw *Sands of Iwo Jima* and John Wayne's character Sgt. Stryker was shot, I screamed. I hated the Japanese soldiers. That's how I grew up."

FINDING JAPANESE WAR MOVIES to be overly sentimental and melodramatic, Harada has similar feelings about an earlier version of *Japan's Longest Day*, made by director Kihachi Okamoto in 1967. He insists that his is not a remake of that film, which he has a number of misgivings about. "The first time I saw the Kihachi Okamoto version, when I was 18, I was expecting a lot, as I was a big fan of Okamoto and grew up watching war movies," says Harada.

Okamoto's *Japan's Longest Day*, he says, "had over-the-top characters throughout the film." "Even the Mifune portrayal of General Anami was that kind of over-the-top character; it was the usual Mifune. And Anami wasn't shown as a husband or father, so I felt there was something wrong. I also had one big question even back at 18: where was Tojo at the end of the war? I always believed he was responsible for everything."

In Japanese films of the 1960s, the emperor's face couldn't

**Face off** The Emperor and advisors in a scene from the film (above) and director Masato Harada with Masahiro Motoki playing the Emperor (opposite).

be clearly shown, so in the Okamoto version, only long shots or those of the back of his head were used, Harada points out. "I realized everything had changed when Alexander Sakurov's *The Sun* (a biographical film of Emperor Hirohito dealing with the end of the war) was shown in Japan in 2006."

The atmosphere at *The Sun*'s first screening was extremely tense, recalls Harada, with the audience and distributor expecting demonstrations or worse by nationalists. The portrayal of the emperor by Issey Ogata featured a mumbling style of speech that Hirohito developed later in life, but hadn't acquired at the end of the war. Harada was unimpressed by what he calls a "caricature" of the emperor and also had mixed feelings (despite "not being a royalist") about him being shown in such a personal, close-up fashion.

He decided at that time to tackle *Japan's Longest Day* and began to read all he could on the protagonists of the events in the final days of the war.

"I was ready to take on the film if I could get the greenlight from one of the major studios, but nothing happened," he says. "Then, in the autumn of 2013, I was talking future projects with two producer friends when they mentioned that in two years it would be the 70th anniversary of the end of the war. One of them was a Toho producer, and since the original film was produced and distributed by Toho, I asked him about the rights. He checked on the spot and said that Toho wasn't thinking of redoing it."

Realizing this was a chance he couldn't pass up, Harada got an initial greenlight from Shochiku two months later. He began writing the first draft in December 2013 and proposed combining the Japanese title of the original with a new English name, to come up with *Nihon no Ichiban Nagai Hi - The Emperor in August*, partly to differentiate it from the Okamoto version. He worked nights on revisions to the script at his Kyoto hotel, after days spent wrapping up the shooting of his film *Kakekomi*.

After Toho got word of the project and the cast Harada had assembled, the company realized it had let a big opportunity slip through its fingers. One reason for Toho's initial reluctance may have been that there weren't any particularly significant movies made for the 50th and 60th anniversaries, suggests Harada. "Maybe Toho believed that it wasn't appropriate to make any kind of big war film for the 70th anniversary; nobody knew two years ago that the Abe regime was going to go in this direction."

ANOTHER FACTOR IN HIS wanting to make the film is what he believes are misunderstandings in two acclaimed American nonfiction books that focused on the life of the emperor. One was John Dower's *Embracing Defeat*, the other Herbert Bix's *Hirohito and the Making of Modern Japan*, which won the Pulitzer Prize in 2000 and 2001, respectively. Both of these dealt with the question of the emperor's responsibility for the war.

Bix's basic position was that the emperor was responsible for the war because he was the only free man in Japan at the time. "That was not true, and it's why I wanted to make this

film: he was not free. When he used the phrases, 'enduring the unendurable and suffering what is insufferable,' I believe he was talking about himself."

"We have a particular word in Japanese, *sojo suru* or *joso suru*, that means 'report to the emperor.' The generals at the time reported what they were doing to the emperor, and then went back and did what they wanted to do. It was what we call 'shouting at the shrine wall.' He was supreme commander, but as a constitutional monarch, he could only approve of what they were doing. He was against the invasion of China in the 1930s, but they went ahead with it anyway."

The 1967 version didn't portray the ambivalence of the protagonists' feelings, believes Harada. "In great American and European movies, the characters such as Lawrence of Arabia or Marlon Brando's boxer in *On the Waterfront* have that kind of ambivalence. I think one of the reasons Kurosawa's films were accepted by foreign audiences is that his characters also had that kind of ambivalence."

The portrayal of Kantaro, Anami and the emperor as a family, with the general as the elder son, the emperor as the younger and the prime minister as the patriarch, was something Harada says he wanted to emphasize, particularly in the scene where the young monarch is asked for an imperial decision on ending the war. The dialogue "*Gun o nakushite,*

*kuni o nokosu*" (get rid of the military, save the country) is crucial to the film, according to Harada.

**The dialogue "Get rid of the military, save the country" is crucial to the film, according to Harada**



HARADA BELIEVES THAT THE film is particularly relevant given the 70th anniversary, the reform of the pacifist Constitution and the direction of the current government. He is concerned, however, that the ambivalence he deliberately aimed for may be misinterpreted in some quarters. "The Abe regime is changing Article 9 of the Constitution because they say it was imposed by America; I completely disagree with that position.

There will be a screening for politicians at the end of July, and I wonder how they will view this film and if they will try and distort my intention."

He is also worried that years of glossing over the events of WWII have left a generation unaware of its importance. "When I was in high school, the teachers just skipped over contemporary history, the war and its aftermath," he recalls. "In the mid-70s, people were worried that the college kids then didn't even know America and Japan had fought a war.

"Well, those kids are now the mothers, fathers and teachers of today's generation, and they don't seem to care about what direction Japan will take. With the Abe administration lowering the age of voting, it's time for young Japanese to start thinking about how this country was made. I hope this film will become one turning point for them to start thinking about where they came from and where they're going." ●

*The Emperor in August* will be shown at the FCCJ on Aug. 3, at 6:30 pm

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



# The moment the world went from great war to grand peace

*The imperial rescript ending the war was a momentous occasion, and the press had to scramble to express its import.*

by MARK SCHREIBER

It is, unmistakably, Japan's most famous radio broadcast of all time.

The first hint of it came on Aug. 14, 1945, during NHK's 9pm news broadcast, when listeners were told to expect an important announcement "at noon tomorrow." Some time after midnight on Aug. 15, 1945, Japan's Information Bureau began distributing copies of an imperial rescript to the media, with the stipulation that the contents were not to be conveyed to the public until after the NHK broadcast at noon.

The broadcast began with NHK announcer Nobukata Wada saying, "From now, there will be an important broadcast. All listeners are requested to stand. This is an announcement of great importance." Then Hiroshi Shimomura, head of the Information Bureau, came on the air, informing listeners that they were about to hear the "jeweled voice" of the emperor.

Preceded and followed by the national anthem, Kimigayo, the emperor's speech (see box) lasted 4 minutes and 37 seconds of the 37-minute, 30-second broadcast. The rest consisted of commentary to explain the essentials of the speech, which few Japanese were able to comprehend, and a summary of the news.

WE REMEMBER MANY EVENTS of 1945 through iconic photographs and films whose contents are recognizable at a glance. One would certainly be Joe Rosenthal's shot of U.S. Marines raising the U.S. flag on Iwo Jima on Feb. 23 of that year. Another famous photo, the towering mushroom cloud over Hiroshima on Aug. 6, was shot by 2nd Lt Russell Gackenbach aboard the B-29 observer plane, *Necessary Evil*. A week later Alfred Eisenstaedt snapped *V-J Day in Times Square*, capturing a sailor and nurse celebrating the war's end in a passionate embrace.

All of these photos would appear to validate an old Chinese adage adopted in Japanese that goes *Hyakubun wa ikken ni shikazu* ("Seeing something once is better than hearing it 100 times"). But when clouded by preconceptions, seeing – not to mention hearing – can be deceptive. Which may be the case with the still photos and films in which distraught Japanese are shown kneeling in the gravel at the Kyujo-mae Hiroba, on the east side of the imperial palace, in response to the emperor's address.

These iconic images are often described as being shot dur-

ing the broadcast, and a quick perusal of the internet as well as email inquiries to journalists and academics shows that this is what many believe. But while the captions to these scenes outside the palace may give the mistaken impression that those in the photo were listening to the broadcast at that very moment, they couldn't have been. No loudspeakers were mounted in the plaza. And Sony didn't even exist at the time, so had yet to build their ubiquitous transistor radios.

How could the caption writers get it wrong? Newsreel footage – in both Japanese and foreign documentary films – probably added to the confusion, as a sound track of Emperor Hirohito's speech accompanies the scenes of people kneeling outside the palace.

INTERESTINGLY, SOME WRITERS HAVE been trading accusations over the images and when they were shot for a number of years. In *Hachigatsu Jugonichi no Shinwa* ("The myths of August 15," published in 2005),

author Takumi Sato exhaustively researched the events of that day, how they were reported in the media both in Japan and abroad, and their influence on how people remember the war.

Sato also presents other revelations of photo fabrications, one of which did not come to light until more than 50 years later. The *Hokkaido Shimbun*, for example, finally came clean in its edition of Oct. 8, 1995, admitting that the photo that appeared in its Aug. 16, 1945 edition was staged. The photo showed four schoolboys in Sapporo City, three standing with heads hanging in apparent dejection while a fourth knelt on the ground, his head cradled in his hands.

Seiroku Sato, one of the standing boys, was shown holding his school cap while appearing to wipe away tears.

Sato told the newspaper that when he first saw himself in the photo he "wanted to run away and hide," and that it "caused him to feel anguish for the next 50 years."

The kneeling boy, Hiromichi Kato, recalled playing with his friend Sato on Aug. 15, when they were approached by a photographer. Neither boy thought anything untoward about it at the time. "He said he wanted to take our photo, and led us to a radio tower about 50 meters away," said Kato. "Did Japan win the war?" Sato asked the cameraman. "No, we lost," came the reply.

Kato also claimed to have no recollection of two other boys having posed in the photo; efforts by the newspaper to identify them were unsuccessful. The *Hokkaido Shimbun* conceded it was a common wartime practice for newspapers, which were under control of the military, to run composite photos "to bolster readers' fighting spirit."

In the February 2005 issue of monthly magazine *Bungei Shunju*, Hideaki Kase claimed that the article appearing on the back of the *Asahi Shimbun*'s single-sheet Aug. 15 edition was likely to have been written well before the broadcast.

By far the longest story on the page, its headline read: "Continuously grasping the gravel, bowing toward the palace with only tears. Ahh, eight years of war that have gouged out hearts to their very depths." The body text overflowing with emotional language and sentiment, it reads more like a *cri de coeur* than a terse news report aiming to meet a tight deadline.

ASAHI, HOWEVER, DENIED ANY foul play. In a history of the company published in 1995, two editors involved in the production of that issue recalled that the veteran reporter who covered the event, the late Takuro Suetsune, galloped back to *Asahi* headquarters – at that time located beside Yurakucho Station – dashed off his piece, and let the editors do the rest. Thanks to their advance knowledge of the noon broadcast contents, the *Asahi* and other newspapers had held back their deliveries until early afternoon.

There is some logic to Kase's contention that Suetsune may have written at least part of the story in anticipation of the broadcast. Newspapers have a history of preparing stories in advance for publication following the lifting of an embargo. So it is very likely that this one was already edited and typeset, along with the full text of the Emperor's rescript – bearing the date Aug. 14, 20th year of Showa – and that's what appeared at the top center of the *Asahi*'s front page on Aug. 15.

Kase wrote that while he was in the process of publishing a year-long series on the postwar period in *Shukan Shincho* magazine from May 1974, he received a letter from one Shozo Hanada, at that time a school instructor in Aomori. Hanada allegedly informed him that on Aug. 14, he had been dispatched to make a business call to Hitachi, which was located on the 6th floor of the Meiji Life Insurance Building, not far from the palace. "Afterwards I thought that since the palace was close by, I would go there and pay my respects," Hanada wrote in the letter. "Just as I approached the Nijubashi I was accosted by a cameraman wearing an armband who said, 'I want to take photos, so would you prostrate yourself in a kneeling position?'"

"When I looked back at him, the cameraman was wiping away tears with his sleeve, and I thought, 'There's something strange going on.' I asked him to send me a copy but he said it was special and not the type that could be given away. 'But if you come to our office at noon tomorrow I might be able to let you have one.'" After the emperor's broadcast, however, Hanada said he had fled from Tokyo without a copy.

According to Sato's book, the *Asahi* did admit that the photo of an indeterminate number of people, both standing and kneeling outside the palace, appearing under the caption "Subjects pray for continuation of the national polity and weep in apology" in its Aug. 15 Osaka edition had been telefaxed from Tokyo at 5:25 the previous evening. Obviously, even before seeing the rescript, the media had gotten wind that something big was imminent. What they knew, when they obtained it, and the ways they conveyed it to the nation is a story that deserves further investigation. ❶

Mark Schreiber currently writes the "Big in Japan" and "Bilingual" columns for the *Japan Times*.

The Emperor's radio-broadcast surrender speech  
(continued from the cover)

... by resorting to an extraordinary measure.

We have ordered Our Government to communicate to the Governments of the United States, Great Britain, China and the Soviet Union that Our Empire accepts the provisions of their Joint Declaration.

To strive for the common prosperity and happiness of all nations as well as the security and well-being of Our subjects is the solemn obligation which has been handed down by Our Imperial Ancestors and which lies close to Our heart.

Indeed, We declared war on America and Britain out of Our sincere desire to ensure Japan's self-preservation and the stabilization of East Asia, it being far from Our thought either to infringe upon the sovereignty of other nations or to embark upon territorial aggrandizement.

But now the war has lasted for nearly four years. Despite the best that has been done by everyone – the gallant fighting of the military and naval forces, the diligence and assiduity of Our servants of the State, and the devoted service of Our one hundred million people – the war situation has developed not necessarily to Japan's advantage, while the general trends of the world have all turned against her interest.

Moreover, the enemy has begun to employ a new and most cruel bomb, the power of which to do damage is, indeed, incalculable, taking the toll of many innocent lives. Should We continue to fight, not only would it result in an ultimate collapse and obliteration of the Japanese nation, but also it would lead to the total extinction of human civilization.

Such being the case, how are We to save the millions of Our subjects, or to atone Ourselves before the hallowed spirits of Our Imperial Ancestors? This is the reason why We have ordered the acceptance of the provisions of the Joint Declaration of the Powers.

We cannot but express the deepest sense of regret to Our Allied nations of East Asia, who have consistently cooperated with the Empire towards the emancipation of East Asia.

The thought of those officers and men as well as others who have fallen in the fields of battle, those who died at their posts of duty, or those who met with untimely death and all their bereaved families, pains Our heart night and day.

The welfare of the wounded and the war-sufferers, and of those who have lost their homes and livelihood, are the objects of Our profound solicitude.

The hardships and sufferings to which Our nation is to be subjected hereafter will be certainly great. We are keenly aware of the inmost feelings of all of you, Our subjects. However, it is according to the dictates of time and fate that We have resolved to pave the way for a grand peace for all the generations to come by enduring the unendurable and suffering what is unsufferable.

Having been able to safeguard and maintain the structure of the Imperial State, We are always with you, Our good and loyal subjects, relying upon your sincerity and integrity.

Beware most strictly of any outbursts of emotion which may engender needless complications, or any fraternal contention and strife which may create confusion, lead you astray and cause you to lose the confidence of the world.

Let the entire nation continue as one family from generation to generation, ever firm in its faith in the imperishability of its sacred land, and mindful of its heavy burden of responsibility, and of the long road before it.

Unite your total strength, to be devoted to construction for the future. Cultivate the ways of rectitude, foster nobility of spirit, and work with resolution – so that you may enhance the innate glory of the Imperial State and keep pace with the progress of the world. ❷



# Evidence Nagasaki: Within 1km of Ground Zero by Akira Matsumura



**FCCJ EXHIBITION**

IT HAS BEEN SEVENTY years since the second atomic bomb was dropped, and Nagasaki now looks no different from other cities. My previous photo-book, *Common Nagasaki (Ma-do-sha)*, documented the effects the atomic bomb left behind in current-day Nagasaki. Much about the atomic bomb tends to be forgotten, seen as the things in the past. Media coverage of the atomic bomb is now more or less limited to the actual anniversary, mainly to the news report on the day's ceremony. For this work, "Evidence NAGASAKI," I photographed the atomic bomb remains and relics that were within one kilometer of the hypocenter at the time of the bombing. I sincerely hope these various close-up photographs will be remembered as the evidence for generations to come. ●



**Akira Matsumura** studied photography at Nihon University, and worked for the *Mainichi Shimbun* from 1965-2005. He has won the Tokyo Press Photographers Association Award, has had a number of exhibitions and published several photo books, including *Evidence NAGASAKI*. After the newspaper, he taught at the Zokei Art College (Kyushu) and opened Matsumura Akira Photo School in Fukuoka.



## Waichi Sekiguchi, the *Nihon Keizai Shimbun* (*Nikkei*)

by GAVIN BLAIR

Over the course of a 33-year career with the *Nikkei*, Waichi Sekiguchi has covered some of the biggest technology and economic issues of recent decades – questioning Bill Clinton about U.S.-Japan trade at the height of bilateral friction, interviewing Steve Jobs about the rise of mobile devices and charting the growth of the Internet.

A career in the fourth estate was not his first choice, however. “My wife, my girlfriend at the time, didn’t want to live the life of a diplomat’s wife, so she convinced me to be a journalist,” he says. “I knew I wanted to do something international, such as working in the foreign service.”

Born in Saitama, Sekiguchi graduated from Hitotsubashi University in 1982 and joined the *Nikkei* the same year. His English abilities facilitated him going to Harvard University in 1988 on a Fulbright Scholarship as a visiting research fellow on intellectual property trade issues between Japan and the U.S. “I had a chance to look at Japan from another country,” he says.

The road to English competency, though, was not an easy one, recalls Sekiguchi. “Until about age 16, I was not good at English. At Urawa High School, there was a Japanese teacher of English who had studied in Australia, and taught us to communicate, rather than the usual rote learning for university entrance exams.”

It was a turning point, though he failed an exam to do a year of high school abroad. Joining the English-speaking society at university helped, but it was the stretch at Harvard that cemented his fluency. “The first six months were really hard, but by the time I got back to Tokyo, I could write articles in English for the *Nikkei*’s English-language publication, the *Japan Economic Journal*.”

ANOTHER EVENT THAT CONTRIBUTED to Sekiguchi’s interest in America was the Japan-America Student Conference (JASC). Started in 1934 by young people from the two countries concerned about deteriorating bilateral relations, the JASC is a program whereby students spend a month exchanging ideas and learning about each other’s homelands. Halted by World War II, it started up again in the mid-1950s. Sekiguchi joined the program in Japan in 1979, travelling to the U.S. for the first time to attend the following year. JASC became an introduction not only to America, but also to his future wife, whom he would meet there. Decades later, Sekiguchi’s son also took part in the program.

Back in Washington from September 1990, Sekiguchi covered trade-related news, from legal issues to technology, during the heady bubble days when the Japanese media would send upwards of 30 journalists to cover events such as trade talks. “It’s changing now because the Japanese media can’t afford it,” he says. “Even at the *Nikkei* we’ve shifted our focus toward Asia away from the U.S. and Europe.”

With few of the Japanese journalists assigned to Washington at the time able to communicate smoothly in English, he found himself often called on to ask questions at press conferences, including one to Bill Clinton on the U.S.-Japan trade deficit. The president’s somewhat flippant response led to the exchange being broadcast on CNN and NHK.

After returning to Japan in 1994, Sekiguchi was appointed “captain,” or group leader, of a team covering electronics companies, Sony in particular. He was also assigned to cover the internet, a newly burgeoning field, which required regular visits to Silicon Valley for interviews with such luminaries as Bill Gates, Steve Jobs and Larry Ellison.

“I remember interviewing Steve Jobs in 1999, shortly after NTT DoCoMo had launched its i-Mode service,” Sekiguchi says. “I asked him whether mobile phones would be an important internet device in the future, but he said he thought the screens were too small and were only suitable for reading the odd email. He was a genius, though, and changed his mind a few years later.”

**“I remember interviewing Steve Jobs in 1999 . . . I asked him whether mobile phones would be an important Internet device in the future, but he said he thought the screens were too small . . .**

HIS LONGER-FORM WRITING includes the book *Pioneers of the Personal Computer Industry*, detailing the sometimes overlooked contributions of Japanese engineers and companies to the birth and development of the PC field. He also authored a short book titled *Savvy Search Techniques* and contributed a chapter to *Reimagining Japan*, the book released by McKinsey after the triple disasters of 2011.

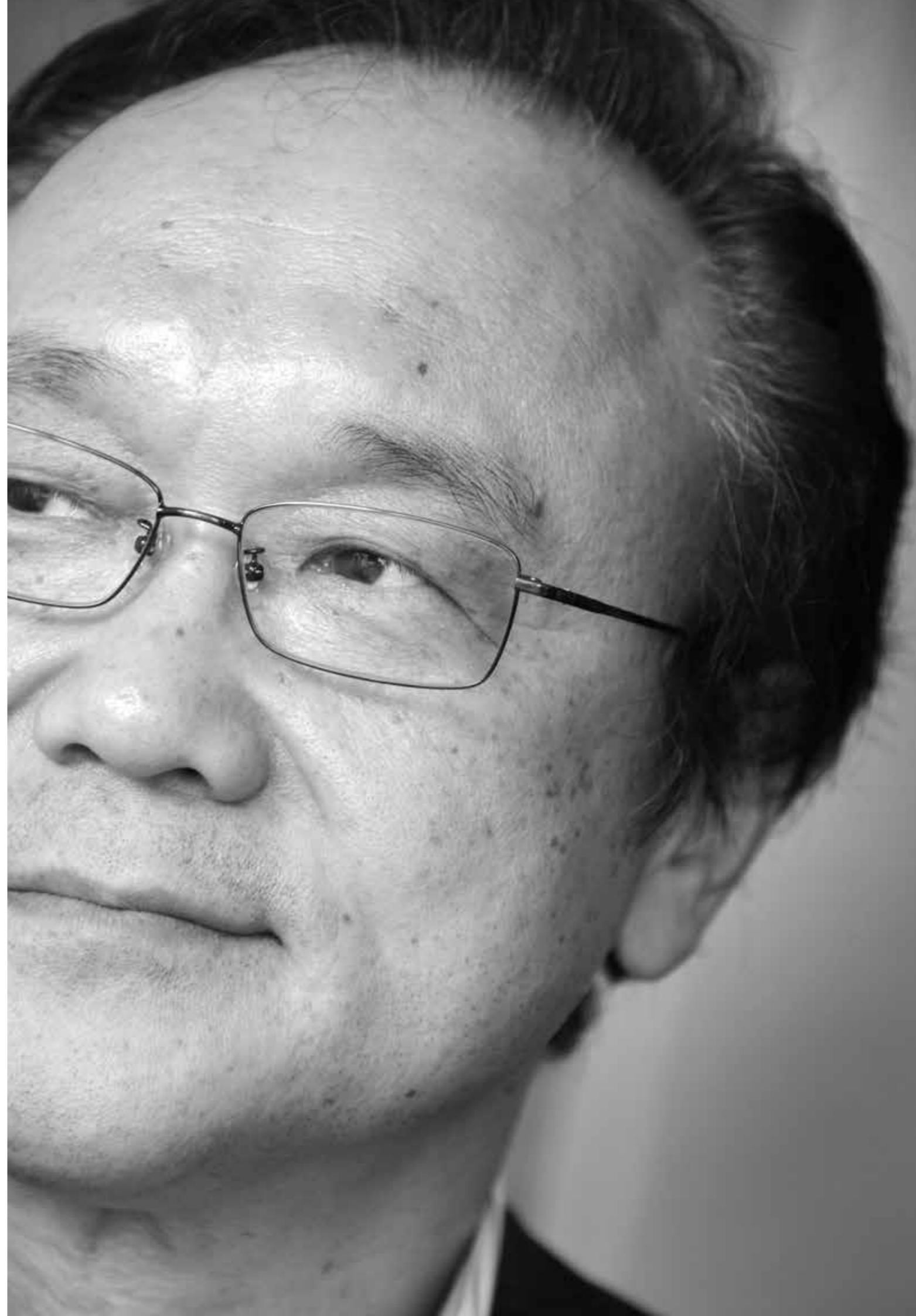
The way that Japanese electronics companies have found themselves trailing their American rivals following the shift from hardware to software could be repeated in other manufacturing areas such as autos – with the rise of electric vehicles – and the Internet of Things, worries Sekiguchi.

Becoming a senior staff writer in 1996, he went on to write editorials from 2000 until earlier this year. He has also spent 20 years appearing on television as a weekly analyst on the *Nikkei* BS and cable channels and three years as an English-speaking commentator on NHK World.

Sekiguchi also finds time to teach technology and innovation as a visiting professor at three universities: Meiji, Waseda and Hosei Business School, as well as conducting research at the Center for Global Communications (GLOCOM) of the International University of Japan. In addition, he acts as an IT security advisor to the National Police Agency and a board member of IT-related organizations run by the Ministry of Economy, Trade and Industry and the Ministry of Internal Affairs and Communications.

His three adult children were all born in the States, have Western-sounding names and U.S. citizenship. None, though, have shown an inclination to follow Sekiguchi into his chosen profession, nor did he encourage them to do so. ●

ANDREW POTHECARY





FCCJ journalists made the trek to the Tokyo lair of Hayao Miyazaki for an exclusive press conference.

## Still angry after all these years

by DAVID MCNEILL

GENIUS RECLUSE, ÜBER-PERFECTIONIST, lapsed Marxist, Luddite; like the legendary directors of Hollywood's Golden Age, Hayao Miyazaki's intimidating reputation is almost as famous as his movies. And for a long time Japan's undisputed animation king was known for shunning the media. So it was a surprise when he agreed to an exclusive press conference with FCCJ journalists.

There were, however, some reliably eccentric catches. Miyazaki would not come to us – we would have to go to him in his leafy lair in Western Tokyo. The director dislikes the center of the city and rarely travels there, said his handlers at Studio Ghibli. He was also averse to electronic gadgets, iPhones, strong lights and microphones, along with journalists with the major Japanese media.

Miyazaki broke millions of hearts last year when he announced his retirement, though the 74-year-old workaholic still goes to the studio every day. "All that's changed is that I come in 30 minutes earlier and go home 30 minutes later than I used to," he said. Ghibli still churns out short films, but Miyazaki no longer puts the studio on the line with the expensive, extraordinarily labor-intensive features that won him global fame.

Many of Miyazaki's movies are paeans to the natural world and coded warnings about its perilous state. He admits to hating most contemporary popular culture, particularly from the United States. His final film, *The Wind Rises*, is widely regarded to have also

made explicit his long-time antiwar politics and his concern that Japan is drifting from its post-war pacifism.

Before its release, he declared his support for Japan's war-renouncing Constitution, saying he was "disgusted" by plans to change it. At a time when revisionist voices on the war seem to be in the ascendant, and liberal voices falling silent, he is also



**Hayao Miyazaki: despair and hopelessness won't last forever**

sharply critical of the behavior of the Japanese Imperial Army, saying he felt "hatred against Japan" when he learned what it had done in China. "I am taken aback by the lack of knowledge among government and political party leaders on historical facts," he said.

It's not surprising, then, that Miyazaki began with Okinawa. It is

home to a bitter dispute over the construction of a new offshore base that is part of American military plans to contain China. In May, he became the most high-profile backer of the Henoko Fund, which aims to collect donations to stop the base from being built, and it was this new role that the director wanted to discuss. "I want to convey to as many people as I can the reality of what is happening on Okinawa today – that most people there do not want those bases," he said.

MIYAZAKI WAS INITIALLY RELUCTANT to be a figurehead for the Henoko struggle but relented when he considered the years of injustice suffered by Okinawans. "I feel there are no apologies in the world that would make up for it, so I thought the least I could

do was this." As for China, its rise is "Japan's greatest political challenge," he said. But trying to contain it with military force was "impossible." "It is that understanding – that such things are impossible – that led to the creation of our pacifist Constitution."

Miyazaki was critical of the culture of waste and consumerism in Japan and contemptuous of plans to restart the nation's reactors this year. "We are a land of volcanoes and earthquakes. Of course we should scrap our nuclear plants." He laid the blame for many of Japan's problems with the current crop of what he called "low-level" politicians. "They now have nothing to hold them back so their true colors are showing. It's sad to have to say that."

The director reserved his strongest invective for the government of Shinzo Abe, which was trying to bulldoze a clutch of security bills through parliament as he spoke (the bills have since passed the lower house and will likely be passed into law in September). Miyazaki called that attempt "foolish" and took aim at the prime minister himself. "He probably wants to leave his name in history as a great man who changed the interpretation of Japan's Constitution. But it's despicable."

He said he had little expectation in Abe's upcoming statement on the 70th anniversary of World War II but offered his advice anyway. "He should include a very clear admission that Japan inflicted great suffering on China. There is a lot of political horse-trading going on over the wording of the statement but I think it should be above politics. It should be a simple expression of remorse for the terrible things that Japan did in the past. I know many want to forget but it cannot be forgotten."

Despite his sometimes pessimistic diagnosis of contemporary Japan, Miyazaki sounded an upbeat note on the future. "We are a people that live on a small island on the far reaches of a corner of the Earth. I believe we do possess the wisdom to live in our corner of the world in peace." He said the failure of the Democratic Party (DPJ) liberal project, and the decisions to backtrack on Okinawa and hike the consumption tax had left many Japanese feeling "despair, hopelessness and distrust."

"But that won't last forever." ●

David McNeill writes for the *Independent*, the *Economist*, the *Chronicle of Higher Education* and other publications. He has been based in Tokyo since 2000.

The author of an acclaimed book on Japan's entry into WWII discusses the causes and dismisses any comparison to today's government activities.

## Eri Hotta and Japan 1941

by SUVENDRINI KAKUCHI

BEST-SELLING AUTHOR ERI HOTTA was the guest of honor at a Book Break held by the Library Committee in July to discuss her book, *Japan 1941: Countdown to Infamy*. It was an extremely timely subject, coming as it did in the midst of the Abe administration's push to enact bills that would effectively change the nation's interpretation of the peace clause, Article 9, in the Japanese Constitution.

Hotta was born in Tokyo and educated in Japan, the United States, and Britain. She has taught at Oxford, in Tokyo and Jerusalem. She is also the author of *Pan-Asianism and Japan's War, 1931-45*.

**Q:** In your book you describe how the leaders in Japan in 1941 knew that the odds were stacked against the country if they were to go to war with the United States. Why, then, did they take the decision to bomb Pearl Harbour?

**A:** The attack was carried out without a formal termination of diplomatic relations by Japan, let alone a declaration of war. But Prime Minister General Hideki Tojo described the Japanese offensive as a desperate, defensive battle: Japan (he believed) was the victim of Washington's unwillingness to yield an inch on its demands – including the Japanese withdrawal from China and a rejection of Japan's puppet government in Nanjing. The official rendition of events reveals that Japanese leaders at that time harboured deep-seated feelings of persecution and wounded national pride.

In my book, I point out how the leaders were torn about going to war. Take Tojo for example. In public he appeared gung-ho but, in fact, he felt uncertain about going to war because he was rationally aware of the small possibility of a Japanese victory. Prince Konoe, who was the prime minister until mid-October, and almost everyone else in the top leadership felt the same. Yet surviving records show that they were responsible for making a conscious and collaborative decision to go to war with the West having talked themselves into believing that they were victims of circumstances.

They were guilty of negligence concerning what would happen after the initial offensive. It was a huge national gamble that risked the lives of

Suvendrini Kakuchi is a correspondent for the UK-based University World News, with a focus on higher education issues.

people and those in the countries Japan had attacked and invaded. The tragic irony is that Japanese culture, with its intrinsic preference for consensus and harmony – however superficial – could not help encourage honest discussion at the critical junctures.

**Q:** Seventy years after the defeat, are any lessons to be learned as we watch the debate on new security bills in the Japanese Diet?

**A:** I don't see an illuminating comparison between the crisis enveloping Japan in 1941 and what is going on now under the leadership of Prime Minister Abe, despite his support of revisionism and nationalism in order to, as he puts it, bring back Japan's confidence. Abe can afford to continue his strong posturing because Japan, the most loyal Cold War ally in the region, remains under the U.S. umbrella. Everyone takes for granted that there will be no full-fledged war.

But Abe's tough talk is highly problematic. He paints an idealized portrait of Japan's imperialistic past in which his grandfather, Nobusuke Kishi, played no small part. He denies historical interpretations that, inconveniently, do not fit his version. That kind of intellectual inflexibility, presented as a national norm by a top political leader of a state, is highly misleading and does great disservice to Japan.

**Q:** How do you view Abe's and other political leaders' visits to Yasukuni, Japan's war shrine? The reasoning by Japanese leaders is that it is a visit to pray for peace. How would you explain this complex approach?

**A:** I wouldn't say it's a complex approach, but a wrong-headed one. Japan's ultranationalistic discourse on its war past is based on two ideologies –



Eri Hotta at the Club

a nostalgia for the military past and the peace that we have enjoyed for the last 70 years. There is no direct causal link between war and peace in this situation.

The tendency of the ultraright to insinuate that many people died in order to safeguard Japan's interests and peace misses the point. The truth is that too many died, civilians and those fighting overseas, and Japan lost the war despite of all those deaths. Peace might have come without those deaths and losses, and without having fought the illogical, unwinnable war.

It is an uncomfortable question because it cuts to the heart of war responsibility – that is the original war responsibility of who started/condoned the war, and whether the war could have been avoided altogether. After the war, some conservative aspects of the old order – most notably the imperial system – were perpetuated and further buttressed by the U.S. Cold War policy for the sake of stability. This also made it difficult for post-war Japan to face up to these difficult questions.

**Q:** Then what would you say would constitute a real apology from Japan for its war of aggression in Asia?

**A:** The key obstacle in Japan to any kind of reconciliation, in a general sense, is that history is too bothersome to think about. We have the presumption that so long as we can chant pacifist mantra, we have successfully made ourselves a peace-loving nation and we are off the hook from examining our more unsavory past. In a more official sense, there are lessons to be learned from post-war Germany. Willy Brandt spontaneously fell on his knees in front of Warsaw Ghetto Uprising memorial and this moment is still remembered as an apology for the past. ●



NIKKO STUDYTOUR

In conjunction with the 400th anniversary festival of the founding of the Nikko Toshogu Shrine, the Special Projects Committee organized a study tour to Nikko on July 18. A total of 41 FCCJ members, including families and children, representing 10 countries participated.

Nikko Toshogu Shrine was first established on April 17, 1616 to enshrine Ieyasu Tokugawa, the founder of the Tokugawa Shogunate and the Edo Government.

The final construction, with lavish details and decorations, was completed in 1636. The shrine was registered as a UNESCO world heritage site in 1998.

On the special train departing from Shinjuku, tour participants were entertained by the daimyo, resident ninja and princesses from the theme park, Edo Wonderland Nikko Edomura.

— Haruko Watanabe



BE PART OF FCCJ HISTORY!

Help celebrate the **70th Anniversary of the FCCJ** with a congratulatory message in the October 70th Anniversary commemorative edition of *Number One Shimbun*. **Special rate: 30,000 Yen (plus tax).**

Message should consist of your name or your company's or organization's name, set in a 55mm by 82mm panel. (The size of this box.)

**Deadline: September 1st, 2015.**

For further details, contact [no.1shimbun@fccj.or.jp](mailto:no.1shimbun@fccj.or.jp)

**PLUS Oct. 30: A Date For Your Diary**  
FCCJ 70th Anniversary Celebration Party (FCCJ 70周年記念式典夕食会)  
**Palace Hotel Tokyo, from 18.30**

The FCCJ:  
**70**  
years

FCCJ 70TH ANNIVERSARY CELEBRATION GALA DINNER

The Foreign Correspondents' Club of Japan turns 70 this autumn and plans to hold a 70th Anniversary Celebration Gala Dinner at the Palace Hotel Tokyo on Friday, Oct. 30.

About 500 people will attend, mostly Club members and their guests. So mark your calendar, and sign up when registration opens at the Club on Sept. 1. Ticket price is ¥19,000 per person. Black tie is optional.

A feature of the FCCJ Gala Dinner will be a combination of Door Prizes and a Grand Prize Draw held during the festivities. These attractions will highlight the corporate and community support for the Club's illustrious role over the past seven decades and our ongoing historical role.

Party organizers are seeking support from FCCJ members and others and would be very happy to receive donations of prizes.

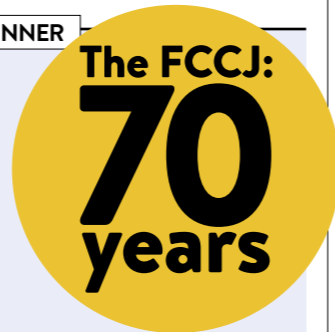
CORPORATE SPONSORSHIP

If your company or organization is interested in reserving a group table for your colleagues, clients and guests – at special rates – there are corporate sponsorship packages available.

- An "Early Bird" offer ending Sept. 4 (Fri) is ¥280,000 for a group table reservation. This includes 10 seats and a full-page advertisement in the *Number One Shimbun*.
- From Sept. 5 (Sat), the table rate is ¥350,000, with 10 seats and a full-page advertisement in *Number One Shimbun*. The deadline for advertisements is Sept. 14.

The Club is truly grateful for the support of our many corporate members to date. This is an ideal opportunity for sponsors to show continuing support for the FCCJ as the Club enters its 8th decade in Japan.

For additional information, contact the FCCJ Membership office.  
Tel: 03-3211-3161 Fax: 03-3201-0677 E-mail: [membership@fccj.or.jp](mailto:membership@fccj.or.jp)



REGULAR MEMBER

**TADAKAZU KIMURA** is a freelance journalist and former president and CEO of the *Asahi Shimbun*. Kimura graduated from Waseda University with a degree in Political Science and Economics. He studied U.S.-Japan relations as a visiting research fellow at Columbia University's East Asian Institute in 1994. He worked as a political news writer for more than 30 years, and served from 1994 to 1997 as a political correspondent in the *Asahi's* Washington, DC bureau, covering the Clinton administration. Between 2000 and 2005, he worked as an Editorial Writer, a Political News Editor, and Managing Editor in the Tokyo Headquarters. In 2006, he was appointed as the European General Bureau Chief. Kimura was also the first Editor-in-Chief of the *Globe*, a feature and analysis magazine founded in 2008. As president, he led the *Asahi Shimbun's* collaboration with the *Huffington Post* to launch their Japanese edition in 2012. His publications include *Seisaku Keisei* ("Strategy Formation"), published in 2010.

**PROFESSIONAL/JOURNALIST**  
**ASSOCIATE MEMBER**  
Minoru Okada, Freelance

**ASSOCIATE MEMBERS**  
Masami Abe  
Fuminori Kawamura, Mitsubishi Corporation

Eiji Kojima, Edo Press Japan, LLC  
Teruki Morohashi, Japan Industrial Partners, Inc.

**REINSTATEMENT (ASSOCIATE)**  
Shigenobu Nishida, Nipponseiro Co., Ltd.

New Membership Program

The Club is pleased to offer a new membership option for Associate Members who belong to a company or organization. This option allows Associate Members to appoint a replacement from within their company. This program only applies to organizations with two or more FCCJ members. The number of members can be increased at anytime, and the membership term limit is five or ten years.

For more information contact the Club office at 03-3211-3161 or [membership@fccj.or.jp](mailto:membership@fccj.or.jp).



**Mashi: The Unfulfilled Baseball Dreams of Masanori Murakami, the First Japanese Major Leaguer**  
Robert K. Fitts  
University of Nebraska Press

**East Asian Strategic Review 2015**  
The National Institute for Defense Studies  
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Gift from Osamu Sato

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Edited by Nihon Rodokujin Kyokai  
Kokusho Kankokai  
Gift from Osamu Sato

**Kiko bungaku meisakusen CD (Audio) Vol.5: Hayashi Fumiko, Ishikawa Takuboku, Kunikida Doppo, Omachi Keigetsu, Yanagi Muneyoshi, Yangida Kunio**  
Edited by Nihon Rodokujin Kyokai  
Kokusho Kankokai  
Gift from Osamu Sato



LexisNexis®

Discount LexisNexis Subscriptions for FCCJ Members

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

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

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

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

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







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that excites

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WHEN I DRIVE.”**

Deborah L, USA, LEAF Owner

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