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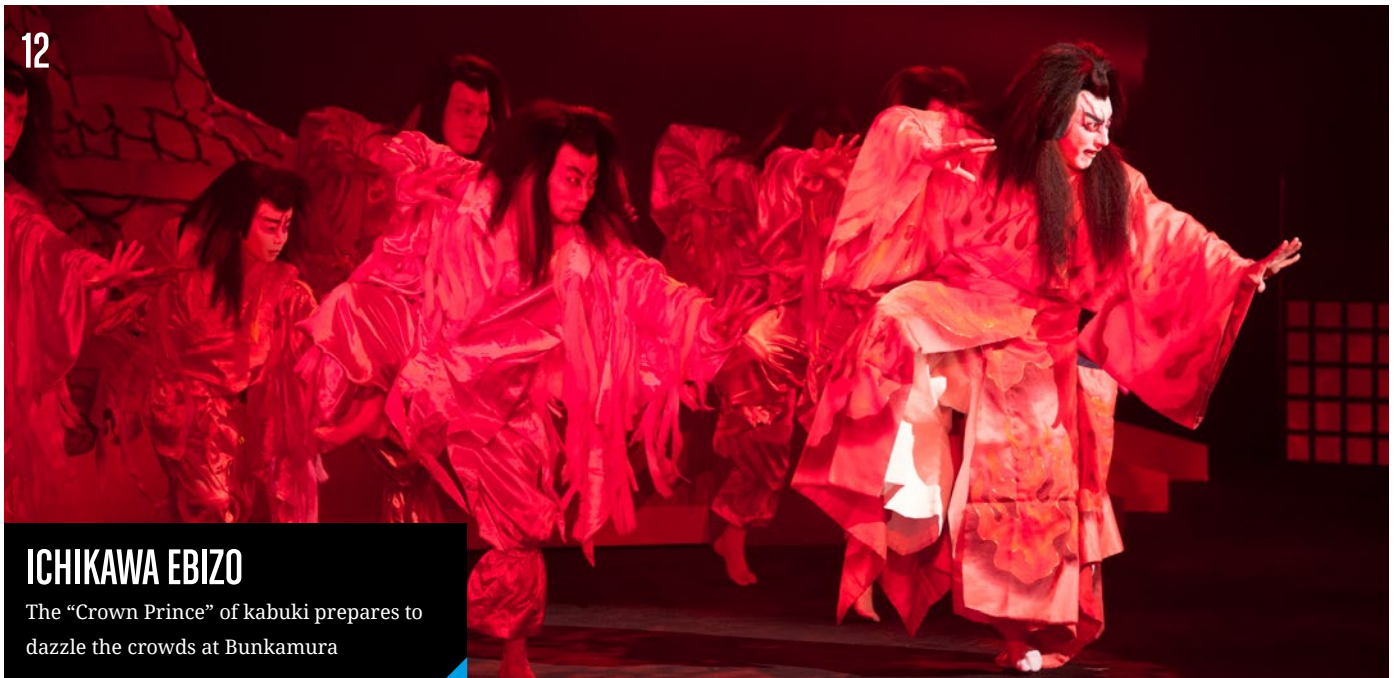
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**MAY 2015**



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EST. Corky Alexander, 1970

Published monthly at the Regency Shinsaka  
Building, 5th floor  
8-5-8 Akasaka, Minato-ku, Tokyo 107-0052  
(03) 6666-4924 / (03) 6432-9229 (fax)  
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THIS MONTH IN THE WEEKENDER



**W**hat does it mean to be truly Japanese? Is it enough to have been born here and speak the language, to have lived the customs since birth? If one is a hafu, a mixed-race Japanese person, just how much does it matter what that other half is? Whether or not the judges for the Miss Universe Japan competition knew that these questions would be raised when they selected Ariana Miyamoto to represent her country in this year's Miss Universe pageant, they have come to the fore—at least in global media. As Miyamoto herself explains, mainstream Japanese media may not know exactly what to make of her, just as people in the streets of Tokyo or her native Sasebo do not when they see

and hear her speak in native Japanese. Although Miyamoto's situation may be a rare one in the country now, there is a small current within Japanese demographics that will continue to grow as interracial marriages increase. And as Tokyo prepares to invite the world to its shores in five years' time, the question of how to embrace—and, in some cases, acknowledge—diversity is unlikely to fade into the background. What remains to be seen is how that question will be answered.

Another area where this issue is being put forward is in international schools around Tokyo, where Japan's national diversity is not just a question of how a beauty queen represents the new face of Japan. It can be as everyday, and as influential, as getting to know your math classmate, who might come from Colombia or Dubai, a little better. At each of the schools that we drop in on in this issue, we see a different set of answers to the question, "what role can Japan play in a world where diversity is less an exception and more a rule?"

If the rest of the world is any model, these aren't likely to be the kind of responses you can grade with a machine, and any essay as an answer will take time to produce.

*Alec*  
Editor

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## JO MALONE SAKURA CHERRY BLOSSOM COLOGNE

While sakura season is mainly characterized by its ephemeral nature, it seems like this year's blossoms were even more fleeting than usual, in large part due to the strong rain and wind. If you missed out on your annual hanami picnic, you can recreate the sakura atmosphere (and keep it close year round) with this delicate fragrance. Although cherry blossoms do not have an actual scent, these sheer notes of rose and bergamot perfectly represent what we wish they smelled like.

[www.jomalone.com](http://www.jomalone.com)

## DOLCE & GABBANA FIORI DI PRIMAVERA COLLECTION

Spring into spring by getting your hands on some items from this exclusive Japanese collection by the Italian designer duo. This floral D&G print is actually the first to be created specifically for the Japanese market, and they aptly named it Fiori di Primavera, which means "spring flowers." The handbags, shoes and small tech accessories are adorned with patterns such as cascading wisteria and orange blossoms, a feminine twist on the label's usually vampier collections.

[www.vogue.co.jp/fashion/news/2015-04/14/dlcegabbana#moveto](http://www.vogue.co.jp/fashion/news/2015-04/14/dlcegabbana#moveto)



## ALICE + OLIVIA PREENA MINI DRESS

Combine elegance and playfulness in this safari-meets-ballerina number. Tulle, satin, a button-up bodice and zebra appliqués on the collar and skirt make this dress a dream come true for a glam soirée or after work rooftop cocktails. No need for too many accessories with this piece: slip on some black flats, apply a coat of peach gloss, throw your hair up in a bun and let the dress do the rest.

[www.aliceandolivia.com](http://www.aliceandolivia.com)



## JUNKADELIC - NAKAMEGURO

Turn right out of Nakameguro station, then right again down a lantern-lined shopping street. A five-minute stroll past hip shops and cozy eateries will land you smack in front of Junkadelic's shabby-chic storefront: a dilapidated beach shack exterior bursting with warm light, bright colors, and fiesta ware heaping with hearty Tex-Mex fare. Arima Hideaki created Junkadelic as a tribute to the taquerias he fell in love with on surfing trips to San Diego and Mexico, and has spent the last 10 years working the kitchen and curating an eclectic, surf-shack style, salvaging wood and other "junk" for an ever-evolving interior. "I wanted to avoid Japanese expectations," he says. "I want it to feel fresh. I want people to think it's a little weird."

<http://www.junkadelic.jp/>

\*\*for more Mexican restaurant recommendations, check out our "Quatro de Mayo" article at [www.tokyoweekender.com](http://www.tokyoweekender.com)\*\*

## PORTER 3WAY OVERNIGHT BAG

Porter bags are usually not the first things on shoppers' lists when they come to Tokyo, but spend enough time around town and you'll start to notice them. They're not flashy enough to catch attention on the streets of Harajuku, but plenty of small details and very sturdy construction make this a solid choice when you're ready to step up from a casual messenger bag. Enough pockets and pouches to keep you organized, and turns into a backpack, just because.

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# The MIXOLOGIST

GUIDE TO COCKTAILS

*Something for the weekend...A cocktail guide for the most discerning of drinkers*

They say that the best way to tell the quality of any drinking establishment is by sampling one of their Martinis. If the Martini is done well then you can be confident that everything else will be up to scratch; if done poorly it's probably time to get the check and never darken their doors again. So with that in mind, this month's installment of the *The Mixologist Guide* will cover the art of making the perfect Dirty Martini.

But where to start? So much has been written about how to make the perfect Martini, it's difficult to know where to begin. Across the globe people will argue about whether one should use gin or vodka, or about the correct ratios of base spirit to vermouth. According to famous English playwright, cocktail connoisseur, and general bon vivant Noël Coward, "A perfect martini should be made by filling a glass with gin, then waving it in the general direction of Italy." And then there is of course the eternal question—should a Martini be shaken or stirred?

Rest assured, here at the Weekender we maintain the highest standards of journalistic integrity and take our testing extremely seriously. And after some thorough research we can proudly say that we have nailed down the best recipe. So please enjoy the fruits of our labor and remember that no matter whether you prefer your Martini dry or dirty, it's always better to shake rather than stir. After all, it's good enough for the world's most charismatic secret agent, so who are we to argue? Bottoms up!

### Method:

Add a handful of ice into a cocktail shaker, pour in all of the ingredients and give everything a thorough shake. Strain into a chilled Martini glass and garnish with a couple of olives on a cocktail stick.

### Ingredients:

- 75ml Tanqueray London Dry Gin
- 8ml Martini Extra Dry
- 8ml olive brine (from jarred olive)
- Garnish with a couple of olives on a cocktail stick



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## SONY 4K ULTRA HDTV

OK, first things first: this isn't for your typical Tokyo apartment. But if you've got enough wall space to mount of these, you're in for something bordering on televisual nirvana. With models that feature a viewable screen that extends almost to the unit's edges, a display that boasts two times the resolution of standard HD, and Wi-fi connectivity that lets you stream PS3 games and noodle around with Google Play, these are quite the beautiful beasts. However, one of the downsides of being a pioneer on the bleeding edge is that you'll be waiting a while for the rest of the world to start delivering that 4K content.

[www.store.sony.com](http://www.store.sony.com)

# TOKYO GALLERY GUIDE

OUR PICKS FROM THE EXHIBITIONS AROUND TOWN

by Sarah Custen

## KATAOKA TAMAKO: THE 110TH ANNIVERSARY OF HER BIRTH

It's hard to believe Kataoka Tamako lived and worked when she did. Her paintings feel far too radical to be the product of a woman born in Sapporo in 1905. Though her art follows traditional nihonga (Japanese) style, it's subversive in both subject matter and treatment. The technique may be traditional, but the scenes she portrays are often anything but typical: a woman knitting while her daughter reads manga, an airman so devotedly depicted you can almost read his thoughts, and serpentine blue-green nudes, equal parts medusa and stony victim.

"Her expression was revolutionary in the world of Japanese-style painting at that time," said MOMAT curator Reiko Nakamura. "She developed her own, unique style."

It's a style that is at once feminine and strong, especially in her later years when she favored bold, almost garish, colors and brushstrokes. Scenes of Japanese mountains and countryside in psychedelic hues and

trippy, collage-like patterns are an outstanding representation of combined western and eastern artistic influences. Kataoka's inspirations can be further felt in a display of 30 personal sketchbooks, some of which document a 40-day trip to Europe in 1962, "with her comments and diary to vividly show what kind of Western art she saw," said Nakamura.

Influential or not, the work calls to mind many western artists: Kataoka's landscapes evoke Georgia O'Keeffe, and her "Countenance" series is undeniably reminiscent of Warhol's pop art; yet her work is far from imitative. While much of Japanese art is dedicated to faithful replication, Kataoka's paintings sing as true, individual expression.

"Japanese-style painters at that time nestled close to the subject," Nakamura explained. "However, [Kataoka] observed the subject through a filter of her own...hauling it into her own formative sensibility."



"Mountain (Mt. Fuji)" 1964 Hokkaido Museum of Modern Art

**The National Museum of Modern Art Tokyo (MOMAT)**

**Dates:** April 7–May 17, 2015

**Open:** Tuesday through Sunday, 10:00–17:00, Fridays 10:00–20:00, closed Monday

**Web:** [www.momat.go.jp/english/artmuseum/kataokatamako2015.html](http://www.momat.go.jp/english/artmuseum/kataokatamako2015.html)



"Petals of Fire", 1989 144 x 128 cm acrylic paint, oil stick, pencil, color pencil on paper © Cy Twombly Foundation / Courtesy Cy Twombly Foundation

## CY TWOMBLY: 50 YEARS OF WORKS ON PAPER

American painter "Cy" (born Edwin Parker) Twombly Jr's massive, calligraphic paintings—bright colors smashed and scribbled onto neutral backgrounds—hang in the permanent collections of the Louvre in Paris and NYC's MoMA. Yet despite the fact that the late Mr. Twombly is a well-known name in Japan, his work has appeared in only a few group shows here, "only two or three pieces at a time," said Hara Museum curator Atsuo Yasuda. "By assembling such a large number of works in one place, viewers are certain to make new discoveries about Twombly's art."

Stemming from an encounter between Hara Museum's director, Toshio Hara, and Juliet Sylvester of the Cy Twombly

Foundation, the exhibition serves both as an introduction to Twombly's art, for newcomers, and a comprehensive retrospective, for long-time admirers. Yasuda sees "the feeling of 'non-verbal poetry' in Twombly's graffiti-like images" as the exhibition's greatest appeal. Twombly often referenced poet Stéphane Mallarmé in his works, alongside classical myths and fables. Yet his paintings are unpretentious, almost childlike, some most closely resembling chalk doodles on a blackboard.

"Cy Twombly was an artist whose expression evolved constantly through the years," said Yasuda. "What is interesting is that despite his constant experimentation and trial and error, his basic stance remained consistent throughout."

**Cy Twombly: 50 Years of Works on Paper**

**Dates:** May 23–August 20, 2015

**Open:** Tuesday through Sunday, 11:00–17:00, Wednesdays until 20:00, closed Mondays

**Web:** [www.haramuseum.or.jp](http://www.haramuseum.or.jp)



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# The Children Left Behind

by Matthew Hernon

*Exploring the damaging effects of institutionalizing kids in Japan*

Every year in Japan more than 80,000 people are welcomed in to new homes—it's a country second only to America in terms of its adoption rate—yet when it comes to child adoption it's lagging well behind the rest of the developed world. The vast majority of adoptees here are adults—particularly males in their 20s and 30s—often used as a tool to keep family businesses running if there is no biological heir or if the biological heir doesn't seem like a suitable candidate to take over the company. At the same time tens of thousands of kids are still being brought up in institutions rather than a family-based setting.

"It's an incredibly sad situation," says Eriko Takahashi, Program Director of Disability and Social Welfare at Nippon Foundation. "I've visited some baby institutions and you can see the staff care a lot and really try their best, but just two or three adults with twenty babies, it is not right. Children should be living in a family environment, ideally with their biological parents; if that is impossible, then with relatives or foster parents. In Japan roughly 39,000 kids are in care right now; however, only around 300 adoptions are arranged through the child advisory services annually. Then there are about 100 through private bodies. It is nowhere near enough.

"It's very unfortunate that most children in care here have to stay in institutions. Just 15% live with foster families—that is a much lower rate than other developed nations. In Australia it is more than 90%, in the UK and the US more than 70%. These countries realize the damage

that institutionalization can cause kids, whereas in Japan people just aren't aware. Speaking to local authority figures there is a general view that institutions are good for kids because they are taken care of in a safe

environment; yet whilst this is true, it fails to take into account the psychological impact that these places can have."

The most comprehensive study on the effects of institutionalization



for children began in Romania at the start of this century. Ten years after the fall of the brutal Nicolae Ceausescu regime—an era when contraception and abortion were made illegal leading to thousands of kids being forced to grow up in overcrowded, understaffed state-run facilities—The

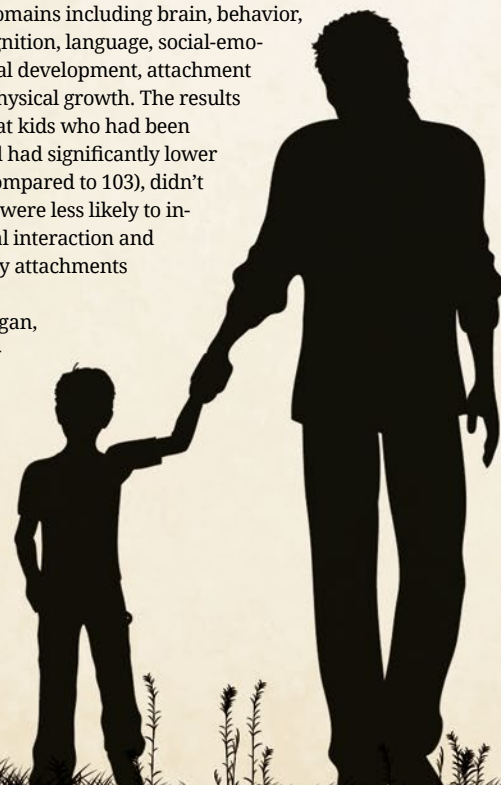
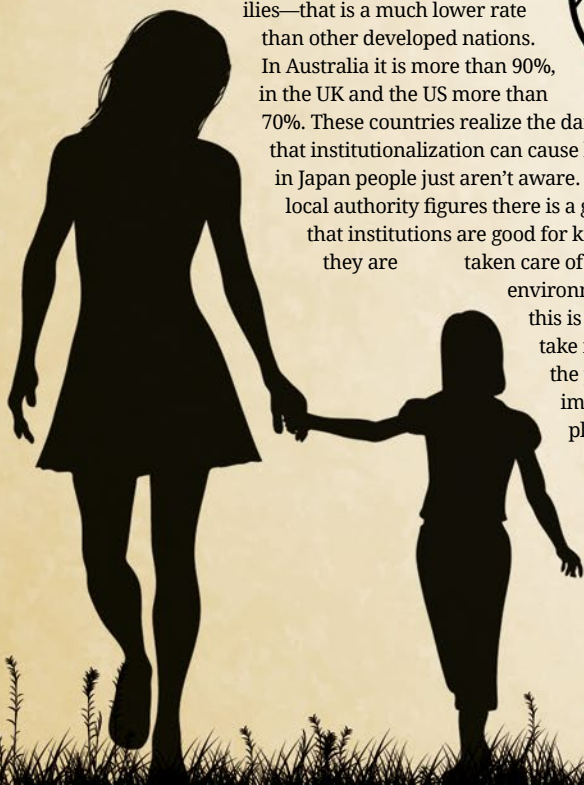
Bucharest Early Intervention Project took a sample of 136 children and placed half of them in high-quality foster homes and kept the other half in institutional care.

The kids were assessed at 30, 42 and 54 months, then again at eight years in a variety of developmental domains including brain, behavior, cognition, language, social-emotional development, attachment and physical growth. The results

showed that kids who had been institutionalized had significantly lower IQs (an average of 65 compared to 103), didn't smile or laugh as much, were less likely to initiate or respond to social interaction and struggled to form healthy attachments with their caregivers.

Since the project began, thousands of kids in Romania and neighboring European countries have been moved into family-based solutions. There is still a long way to go; however, big efforts are being made to deinstitutionalize. The same cannot be said of Japan. A major

I've visited some baby institutions and you can see the staff care a lot and really try their best, but just two or three adults with twenty babies



stumbling block here is that biological parents retain legal custody of their son or daughter even if they have abandoned them. In such cases a child may be placed in temporary foster care, but is far more likely to end up in an overcrowded facility with little personal space.

A recent study by Human Rights Watch entitled “Without Dreams: Children in Alternative Care in Japan” revealed that sexual and physical abuse continues to take place in institutions; at the same time there are insufficient means to report these kind of problems. As part of the investigation they interviewed 32 kids in alternative care and 27 adults who had previously been in alternative care. Noted testimonies included a teenager who told them she had no dreams for the future, while another said he was often beaten by older kids when they were having a bad day, but as the only staff member was an old lady there was nothing anyone could do. One former resident in Ibaraki said that she was now “happy” working in the sex industry because “somebody, even though a stranger, actually listened (to her)”.

Sophelia Lee—a popular blogger who has seen first-hand the kind of harm these kind of places can have on children—recently spoke to Weekender about her experiences volunteering at various institutions in Japan.

“It’s hard to put into words how profoundly damaging institutionalization is for children,” she says. “I often heard kids refer to themselves as *“suterareta ko”* and *“iranai ko”* (abandoned and worthless children). A lot of them have low self-esteem and seem depressed. Even the very young ones are clearly aware that they are missing “normal” childhood experiences. Some of the games they initiated with me included “being dropped off at kindergarten by Mama” and “riding on Mama’s bicycle in a baby seat.” They’ll see little everyday interactions on TV and when they’re going to and from kindergarten or school, but have no direct experience of it themselves.

“For some kids the longest relationship they’ve had with a caregiver is two years. There’s just no chance to form any lasting emotional attachment, and a lot of them struggle with basic interpersonal skills like empathy and regulating their emotional state. In larger institutions every minute of every day is scheduled, the kids have no experience of independence or managing their own time. Some have never been inside a supermarket or seen basic food ingredients because they have simply eaten in a dining hall their entire lives. A woman interviewed for the HRW report mentions that when she was sent to live independent-

ly she didn’t even know how to switch on a light. They wait passively to be told what to do and how to do it, then one day they’re sent out into the world and expected to be able to find and keep work.”

Life can be extremely difficult for former residents after they leave institutions. Many are forced to either accept low paid work or face up to a life of unemployment. According to a survey by the Tokyo Metropolitan Government around 9.5% of children who grew up in orphanages receive welfare from the state—that compares with a national average of 1.8%. The report also revealed that kids from institutions are far less likely to graduate from high school or go on to further education. Patrick Newell—co-founder of Tokyo International School and the man who brought the TEDx conference to Japan—is trying to change that. In 2006 he launched “Living Dreams,” an NGO aimed at enriching children through experiential learning.

It’s hard to put into words how profoundly damaging institutionalization is for children, I often heard kids refer to themselves as worthless.

“It’s a bit silly really,” Newell tells Weekender. “You have this nation that desperately needs youth, yet more than 30,000 kids are stuck in the middle with a bleak view of their future. 35% of the children in institutions are academically two grade levels behind

the rest of the country and only around 15% go to college. In order to get that level up they need more access to resources and technology. “Living Dreams” provides a one-to-one program with secure cloud based computing which we plan to take nationwide.”

Another organization attempting to ease the plight of abandoned youngsters in this country is The Nippon Foundation and its “Happy Yurikago (Japanese for cradle) Project.” Over the past couple of years they have provided financial aid for private adoption agencies, set up telephone and email advisory services for families that have adopted a child, and organize numerous seminars for couples considering adoption. They have also organized many study sessions for women worried about pregnancy so they know there are options available.

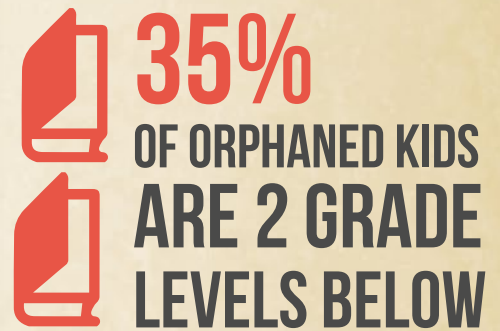
Groups like Human Rights Watch and The Nippon Foundation are helping to raise awareness about the kind of damage that institutional life is having on youngsters in this country. Both organizations continue to lobby the government demanding radical changes to current laws that continue to favor parents’ rights over the welfare of their children. These rights go against the UN guidelines for the Alternative Care of Children, adopted by the UN General Assembly in 2009, which states, “alternative care for young children, especially under the age of three, should be provided in family-based settings.” For so many kids in Japan this kind of setting is like a dream in a far away place; that is something that has to change.



## ADOPTION IN NUMBERS



ONLY 15% OF ORPHANED KIDS MANAGE TO FIND A FOSTER FAMILY



ONLY 9% OF ORPHANED CHILDREN GO ON TO COLLEGE COMPARED TO THE NATIONAL AVERAGE OF 50%



9.5% OF CHILDREN WHO GREW UP IN ORPHANAGES RECEIVE WELFARE AS ADULTS COMPARED TO THE NATIONAL AVERAGE OF 1.8%

# KABUKI'S MODERN MASTER



**The great artists of any genre combine a sense of history with a willingness to break ties with the past, and try things that have been left undared. Whether you're talking about Miles Davis with his horn or Pablo Picasso with a paintbrush, true pioneers can challenge the old rules and redefine how the game is played. Ebizo Ichikawa is one of those artists, and the canvas on which he creates is kabuki.**

Some have called the 37-year-old the “bad boy” or “wild man” of kabuki, but to do so is to forget the historical roots of this kind of theater itself. As refined as it may be now, its history has more to do with the fashion-forward kids of Harajuku than you’d think. It starts with the word itself, which can be traced back to a word (*katamuku*) that means “to be out of the ordinary.” In the 1500s, it was used to describe the wild dress and eccentric behavior of the bohemian set that paraded on the streets of Kyoto and Edo, as modern day Tokyo was then called. Dubbed *kabuki-mono* (“wild ones,” if you like), it was their theatrical style that inspired the name given to this new form of theater that was first performed in dry riverbeds around Kyoto, starting at the beginning of the 17th century.

Since these early Edo period counterculture days, kabuki developed into an art form that enjoyed significant popular appeal, eventually becoming one of Japan’s most highly esteemed types of theater, which was formally recognized as an Intangible Cultural Heritage by UNESCO in 2009. Over the centuries, one name that has consistently stood out as a prominent figure in kabuki history is Ebizo Ichikawa. The stage name has been handed down ten times over the centuries, almost always from father to son. The first in the Ichikawa line was the inventor of the *aragoto* style of kabuki, which features the grandiose gestures, exaggerated facial expressions, and bold makeup that provide the most common images of kabuki.



### A NEW NAME, A NEW ROLE

Ebizo Ichikawa XI was born into a kabuki family and first took to the stage as a professional actor when he was only six years old. He was given his first stage name, Shinnosuke VII, just two years later. His career went from strength to strength, as he spent nearly two decades performing on stage and on TV—a prominent role that he played on both was the legendary swordsman and samurai, Musashi.

In a testament to kabuki's global appeal, Ichikawa was granted the Ebizo name at a ceremony at the Theatre National de Chailot in Paris, during a ceremony that was

**“I think that the younger generation feels a real separation from the form of kabuki. I want to give people a chance to step into kabuki more casually”**

described as being as elaborate as a kabuki performance itself, in 2004. Since then, Ichikawa has performed extensively overseas, in London, Amsterdam, Paris, Monaco, and Rome. Last year found him bringing kabuki, as well as noh and rakugo, to Singapore for the first time. He was awarded the Order of Arts and Letters from the French government, and has performed on the big screen, in roles that have ranged from a samurai in Takashi Miike's "Hara-kiri" to a crewmember on a doomed WWII submarine in "Sea Without Exit." In all of his roles, he is known for bringing a larger-than-life presence to his scenes, and for an expressive face that can convey the most tempestuous rages or touches of gentle pathos. But despite his success in the traditional world of kabuki and TV and film, Ichikawa had another challenge in mind.

### BRINGING KABUKI TO A NEW AUDIENCE

Ichikawa's wanted to take the art form back to the people who made it popular in the first place—local audiences, and the younger generation, around Japan. As Ichikawa

explained, "I think that the younger generation feels a real separation from the form of kabuki. Many of them simply feel that it is too difficult for them to understand, and generally, most people have very few opportunities to come in contact with the performing arts. I want to give people a chance to step into kabuki more casually."

His method was to create programs that featured short acts from traditional kabuki plays kabuki treatments of traditional Japanese folk tales. It was a long time in coming, but he brought his vision to reality in 2013, with a series of shows called ABKAI. Rather than playing at a large, traditional kabuki theater, Ichikawa took the show to Theatre Cocoon, Shibuya. Ichikawa took to new heights as he returned to a more traditional kabuki venue at Shimbashi Enbujo. Held aloft by wires, his airborne performance thrilled audiences as he and his company brought the famous kabuki story "Yoshitsune Senbonzakura" (Yoshitsune and the Thousand Cherry Trees) to life.

This June, Ichikawa will be returning to the modern setting of Theatre Cocoon, and bringing two of Japan's most beloved folk tales to life: "Momotaro" and "Urashima Taro."

However, each story is given a slightly unusual spin, focusing more on the back stories. The kabuki version of Momotaro ("Peach Boy") stays away from the adventures of the dumpling-loving boy and his animal companions and instead focuses on the "bad guys" of the story, the demons on Demon Island. His new

production looks into the tensions on the island itself, and just how those demons achieved their power—a mysterious stone that fell from the sky, which was worshipped by the people and which begins to cry out in a strange voice...

Meanwhile, keeping with the star-struck theme, the retelling of Urashima Taro is also influenced by a falling star, but one whose power threatens to destroy



Photo by Shinsuke Yausi

## ICHIKAWA EBIZO XI

Known as the "Prince of Kabuki," Ichikawa is a specialist in playing male roles (in kabuki, men play both male and female roles)

**Birth name:** Horikoshi Takatoshi

**1983:** Makes his kabuki debut at the age of six in "The Tale of Genji" (He first performed on stage one year earlier, in the U.S.)

**1985:** Given the kabuki name of Ichikawa Shinnosuke VII

**1994:** Appears on TV for the first time on the NHK drama, "Hana no Ran"

**2003:** Plays the starring role in the NHK drama, "Musashi." Plays the same role on the kabuki stage that same year

**2004:** Given the kabuki name Ichikawa Ebizo XI

**2006:** Acts in his first film: the WWII drama "Sea Without Exit"

**2007:** Performs alongside his father, Ichikawa Danjuro, at the Palais Garnier in Paris. Is granted a membership in France's Order of Arts and Letters

**2013:** Launches ABKAI series with a run at Theatre Cocoon

**2014:** Brings kabuki performances to Singapore for the first time



an underwater palace, forcing the ruler of the castle Otohime ("Princess Oto") to seek out a savior in the unwitting Urashima. For both pieces, Ichikawa will be joined by members of his past kabuki troops.

On its own, the opportunity to see kabuki in an easily accessible form would be enough of a draw, but the chance to see an artist in his prime is something not to be missed if you will be in Tokyo during the month of June. Attending one of Picasso's early exhibits or a live show by Miles Davis might be impossible now, but being able to see one of the living legends of kabuki is well within reach, and should simply not be missed.

### ABKAI 2015

**Dates:** June 4-21 | **Ticket Prices:** ¥11,000 (First Class) ¥8,000 (Second Class) ¥5,000 (Third Class)

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Dogenzaka 2-24-1, Shibuya-ku, Tokyo, 150-8507

**Tel:** 03-3477-9111

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# EXPERIENCE THE HEART OF JAPAN

*Step into the many departments of Japanese history and culture in Nihonbashi, the former center of Edo period commerce*

## BEST OF JAPAN GOURMET TOUR

One of the best parts of taking a trip around Japan is taking in the local crafts and delicacies from the country's many geographical regions, and in some cases, seeing how they are made. For example, a visit to Kochi Prefecture in Shikoku would allow you to drop in at Imoya Kinjiro's headquarters, where the company's celebrated *imo kenpi* (sweet potato snacks) are made. Or you could visit one of the centers for the production of delicate gold leaf in Ishikawa, where the precious metal is hammered into sheets that

are several hundreds of times thinner than a piece of paper.

Now imagine being able to experience a wide variety of these traditional crafts and dishes without needing to leave Tokyo itself. The Nihonbashi Information Center at the COREDO Muromachi shopping area makes this dream a reality. On their "Best of Japan Gourmet Tour," participants can sample the many different products from around Japan, and find out more about the traditions that have brought them to life. During the

Edo period, the *shitamachi* (downtown) neighborhood of Nihonbashi was a major merchant center of Tokyo, where goods both local to the Kanto area, and farther afield, could all be found under one roof. Today, the shops at COREDO make for an ideal spot for participants to take this hour and a half tour that visits ten different shops that specialize in ten regional specialties.



You'll be able to run the length and the breadth of Japan, from an introduction to Hokkaido's celebrated oysters in the north to the traditionally prepared *satsuma age* (fried fish cakes) of Kagoshima to the south. Participants can learn the history behind these products, and at many of the stores, try out samples and even some hands-on experiences.

The tours are led by the Nihonbashi Information Center's English speaking concierges, who make it possible for tour participants to combine their Japanese exploration with clear, extensive explanations. (*Guidance in other languages may also be arranged with advance notice.*)



## CULTURE EXPERIENCE TOUR

Founded, as some historians say, as early back as the ninth century, the Fukutoku Shrine is one of the oldest shrines in the city. However, during Tokyo's post-war construction boom, the shrine was relocated several times and languished atop an office building for decades. Rebuilt in a spacious courtyard next to the COREDO complex, it stands as a stunning example of more than a thousand years of history and tradition. Fukutoku is the starting place for the Nihonbashi Information Center's "Culture Experience Tour," which introduces participants to the rich spiritual, artisanal, and culinary traditions of the area. After a visit to the shrine, participants are guided through COREDO's traditional shops, featuring items such as lacquerware and chopsticks. A free origami workshop is available at the end of the tour.



## OMOTENASHI EXPERIENCE

Perhaps the best way to truly understand an aspect of Japanese culture is to really dig in and try it out yourself. The company Shinnichiya runs a set of activities called the "OMOTENASHI Experience" (*omotenashi* is, of course, Japan's renowned and refined hospitality), which offers three different chances to go hands-on with different components of Japanese culture. "Kimono" lets participants have the opportunity to get dressed up in a kimono or *yukata* (a lighter summer kimono) for the day. "The Way of Tea" provides a window into the subtleties of the tea ceremony, starting with an explanation that demystifies its numerous details and puts newcomers at ease. (Of course, the lecture is followed by a ceremony, accompanied by traditional sweets.) The final option is "Time to Geisha": Participants can see a geisha dance performance, play traditional games, and have their photo taken with the geisha themselves. All three of these experiences open up a rare look into some of Japan's oldest and most beloved traditions—at a very reasonable price.

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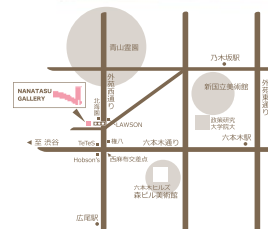
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# Universal Beauty

by Matthew Hernon

**In 2005 former Prime Minister Taro Aso described Japan as having “one nation, one civilization, one language, one culture and one race.” It was a controversial statement that was widely condemned, yet ten years on, despite the popularity of biracial celebrities like Christel Takigawa, Rola and Becky, it seems that many people still feel the same way.**

**T**he recent crowning of Ariana Miyamoto—the first ever mixed-race Miss Universe Japan—has been hailed in some quarters as “a huge step forward” in regard to cultural diversity in one of the world’s most homogenous countries. Since the announcement, the 20-year-old, whose father is African-American, has received thousands of messages of support from around the world; however, there’s also been a lot of criticism.

When I show her picture to people here the first reaction tends to be, “it’s not right, she isn’t Japanese.” Even when I tell them she was born and raised in Nagasaki, has a Japanese mother, feels Japanese and speaks the language fluently, there’s still skepticism because in their eyes she “doesn’t look Japanese enough.” These aren’t responses from extreme nationalists, but ordinary members of the public. Many have shared similar views on social networking sites, with one observer saying, “she has too much black blood in her to be Japanese.”

“The reaction’s been mixed,” Miyamoto tells Weekender from the CJ Building in Shimbashi, Tokyo. “I’ve received nice messages from abroad, particularly Korea and France, which has been great, but in Japan it’s been half and half, excuse the pun (laughs). I’m not bothered about hostile remarks—it’s exactly what I was expecting. I didn’t go into this competition with my eyes closed. I know Japanese people are often viewed as being nice and polite, but that doesn’t mean there aren’t race issues here. Racism exists in this country just as it does all over the world.”

Like Nina Davuluri, who was called “a terrorist” after becoming the first Indian-American to win Miss America, Miyamoto has taken the negativity in her stride. There’s no anger or resentment in her voice when she speaks. Smiling throughout the interview, she comes across as an extremely bubbly young girl who fully appreciates the opportunity she’s been given. Behind the broad grin, though, you can hear the resolve in her voice. She’s determined to use this competition to get her message across.

“I want to help people who are being bullied because of their skin color,” she says. “That’s what happened to me at school. Sometimes it was verbal, with kids calling me *kuronbou* (a derogatory term for a dark-skinned person) or nigger; other times it got physical, either in the toilets or the classroom where the board eraser would be thrown at me. Of course it upset me, but it also made me stronger.”



Frustrated with life in Japan and wanting to learn more about her father's country, Miyamoto moved to the States during her mid-teens to study at high school. Despite not speaking English well, she says life was "carefree." Back in Japan she worked as a bartender and model before being invited to represent Nagasaki in the Miss Universe contest. She turned the original offer down because she didn't think a mixed-race person like her could win—then a personal tragedy changed her mind.

"My friend committed suicide," she says. "He was half Japanese like me, but from a Caucasian background. We were really close, often calling each other. He felt he never fit in anywhere. Japanese people didn't accept him and because he didn't speak English he wasn't like a foreigner. For his sake I want to use this competition to help bring about a shift in attitudes in Japan."

For many people in this country the word *hafu*—which is said to have emerged in the seventies following the success of the mixed ethnicity group, "Golden Half"—conjures up images of exotic-looking, bilingual celebrities living the high life. The reality

it's inevitable that we will eventually become more active in Japanese society. Mixed-race celebrities have been making giant strides in the entertainment industry for a while now and I hope we'll see something similar happening in industries such as business and politics in the near future."

"Significant change is still a long way off, but things appear to be getting better," continues Takagi. "I recently saw mixed-race celebrities on Sanma-San's TV show talking about their experiences. Things like that and the crowning of Ariana Miyamoto can help raise awareness. To be honest I was surprised to hear she was the first multiracial winner given the fact that the entertainment industry is overflowing with mixed-race individuals."

From TV stars such as Erika Sawajiri and Eiji Wentz to models like the Michiba-



Ms. Miyamoto's success may inspire other Japanese to broaden their thinking, but I think it'll be a very slow process.

"As a mixed race Nikkei (member of the Japanese diaspora) born in Japan, I'm heartened by the fact that this country is in one small way trying to behave globally beyond economics and the military. As for the negative comments, people often do it because social media gives them anonymity. They are rather prosaic and predictable, not to mention lacking in intellectual rigor—she should just ignore them."

It's a view shared by Nishikura and Takagi, who both feel too much has been made of the "negative backlash," and not enough on the "positive aspects," of Miyamoto's victory. Miyako Miyazaki, who represented Japan in 2003, says that unfavorable feedback is simply par for the course in the Miss Universe competition.

"It happens every year," she tells us. "Why did so-and-so win? Her nose is too big; hair is too short, she doesn't look Japanese enough. I got it as well. With Ariana being half-Japanese it's been magnified this year, but she can handle it. She's really strong-willed with a big heart."

Miyazaki is currently mentoring Miyamoto on how to walk, pose and respond to questions. She finished fourth runner-up herself twelve years ago and believes Miyamoto could finish even higher.

"She has a chance," says Miyazaki. "She lights up the room with her energy and positivity. Her youthful exuberance is her biggest strength, but it's also her biggest weakness because she can be a little immature at times and careless with regards to small details. We have a long time until the competition so we can iron those things out."

Hoping to emulate Akiko Kojima (1959) and Riyo Mori (2007) by becoming the third Japanese lady to be crowned Miss Universe, Miyamoto is full of confidence as she prepares for her long journey to the finals. Victory would be sweet, but even more important is that she conveys her message to the world. This is her chance to speak for her deceased friend and all the mixed-race people in Japan that feel they don't belong. She's determined not to let them down.

**“I didn't go into this competition with my eyes closed. I know Japanese people are often viewed as being nice and polite, but that doesn't mean there aren't race issues here.”**

for most is very different, as highlighted in "Hafu," a 2013 documentary focusing on the day-to-day lives of five people raised in a bicultural environment. Directors Megumi Nishikura and Lara Perez Takagi made the movie because they felt "the voices of mixed race individuals needed to be heard." Following Miyamoto's triumph, it would appear that more people are now listening.

"With time greater acceptance of half-Japanese will take place and the crowning of Ariana Miyamoto is a step in that direction," Nishikura tells Weekender. "There are approximately 20,000 mixed-heritage children born in this country annually, so

ta sisters, mixed-race celebrities certainly appear to be in vogue these days. As Miyamoto points out, though, most have Caucasian or Latin American roots, with few sharing a similar background to her.

The reason for this, according to internationally acclaimed playwright, Velina Hasu Houston, is Japan's general preference for "lightness over darkness." Describing Miyamoto's coronation as one of "the most progressive sociopolitical steps that Japan has made in its modern history," she believes "less brouhaha" would have been made if the Nagasaki-born beauty had "been part white instead of part African American."

"Saira Kunikada, a Japanese-Italian, was selected by Isetan to represent and be 'the perfect symbol' of its 'This is Japan' motto. So she can be the perfect symbol, but not a Japanese/African-American woman? Racism permeates the entertainment industry to the extent that blackness is not valued in the same way as whiteness.



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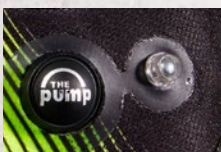


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# WALKING TO LEARN

by Alec Jordan

*The secret to success in a fast-paced world just might be found in moving slowly*



*"The School of Athens" by Raphael, shows Plato and Aristotle (center) taking a stroll through Plato's Academy [roofs added on artistic license]*

***"All truly great thoughts are conceived by walking."***  
— Friedrich Nietzsche

It is a telling thing that Plato's Academy, perhaps one of Western Civilization's most famous schools, was not a place of roofs. The Athenian groves of academe were meant for strolling, and as legend would have it, Plato's most famous student, Aristotle, was given to walk while lecturing (even if the story is fallacious, the fascination that generations have had for the image is meaningful). Traditional classrooms will always have their place, but it's often away from the desks and boards where school's lessons learned can take on their own lives and become something more than just dry facts and theories.

Throughout the centuries, writers, thinkers, and businessmen have used the

walk to inspire their work. Charles Dickens would take marathon saunters through the streets of London, finding inspiration—and perhaps some decompression from strains of composition—in his midnight perambulations. Steve Jobs was known to use long "walking meetings" as a way to get to know where a new potential business partner might be coming from, or to hammer out a serious idea; this was an approach that he would hold to even as the illness that would fell him worsened.

Different cultures all have their own approach to walking as a way to clear the mind and open up to new kinds of thinking. In Japan, it can be something as formal as

the slow *kinhin* walking meditation that is conducted within the Zen tradition, as expansive as the months-long journey of the *henro* (pilgrims) as they visit the 88 temples that line the island of Shikoku, or as literary as the haiku poet Basho's excursions around Japan. In France, the figure of the *flâneur* (something of an urban explorer, given to idleness) has developed its own rich tradition, a practice that was described by the author Balzac as "the gastronomy of the eye" and by the 19th century journalist Victor Fournel as a way of "capturing a moving picture of the urban experience."

Regardless of the many different traditions that have sprung up in its footsteps, the long and sometimes aimless jaunt is in our nature. Quite simply, desk and chair bound as modern urban humans may be, we cannot escape our need for unimpeded motion, and not just for the competition that sport might offer. (Unless you are willing to contort your gait and risk ridicule, there are no prizes to be won for walking quickly.) A good clip is not so brisk that it will leave you breathless; rather, it's the simple  $\frac{2}{4}$  meter of taking things in stride that lulls you into a kind of trance. Leave the Fitbit and smartphone aside: the real purpose for a stroll is, well, that there isn't a purpose for one. Wrong turns are recommended, and you never know: Just as a long ramble in the streets or outside of the city might set you to stumble across a new vista or a restaurant you'd never seen before, you also might find yourself rearranging what you know in new ways.

So as the temperatures continue to rise, educators and parents alike should try to encourage their kids to develop a spirit of walking just for walking's sake, a hefty dose of curiosity, and a willingness to appreciate the journey in and of itself. Each walk has a chance to teach you something different, but it's up to you to make that first step.

## FEATURED IN THE EDUCATION SPECIAL

British School in Tokyo (K-12):	p.20
Aoba-Japan International School (K-12, Summer Programs):	p.21
Lakeland College Japan (Two-Year College):	p.22
Gymboree (Nursery School):	p.23



# BEST IN CLASS

*The British School in Tokyo takes a well rounded approach to excellence*



Photo by 37 Frames

**W**hen thinking about the kinds of organizations that would be likely contenders to take home an award for best business of the year, your first pick would probably not be an independent school.

That's one of the reasons why Brian Christian, Principal at the British School in Tokyo, said that he felt so calm at last year's 2014 British Business Awards Ceremony, where he was representing the school alongside some staggeringly large organizations. "It was nice to be there and enjoy the occasion, because we were relaxed! We never thought we would win the thing."

But win it they did, and though he speaks modestly about the achievement, the recognition was clearly well deserved. It also may have been the only time that a school has ever been chosen by a Chamber of Commerce for such an award. As for the reasons why, Christian was quick to point out that as BST is a not-for-profit organization, it certainly

wasn't the "eye-watering amount of money" that the school had managed to accrue in the previous year. It was something a bit more valuable.

"One [reason] is that we do play a very important part in supporting British businesses in Japan. If you want good people to come to Tokyo to work for your company, if you haven't got a good school to send your children to, then it's hard to get those talented people

to move to Tokyo! And I think another key criteria was our ability to demonstrate genuine partnership with Japanese communities and Japanese organizations."

There are also several criteria that are central to a British style education, and the school's position as an overseas international school adds at least one more axis upon which to maintain a balanced approach. The first component is an assurance that students will maintain the same academic standards as any other British school around the world across the grade years. In order to maintain this high standard, BST's accreditation is approved by the Independent Schools Inspectorate (ISI)—the same inspecting body that maintains England's most prestigious independent schools, such as Eton or Westminster. Needless to say, following their March inspection, they were given an "excellent" (the highest grade) in all of the ISI's eight criteria.

But as the Cambridge-trained student of English Literature—and rugby devotee—would be first to admit, to be a star on the books is not enough. "Unlike some systems, academic excellence is just one strand and at BST there's a lot of focus on music, sport, drama, adventurous activities...that balance is so important—I'd say that it's a hallmark of British education, and particularly independent British school education."

Finally, there is the need to balance out a child's personal development with his or her larger understanding of the world: "One of the things I feel strongly about is that it's so important for schools and parents to develop in young people the ability to stand in the shoes of others, the ability to see things from

*“At BST there’s a lot of focus on music, sport, drama, adventurous activities ... that balance is so important—I’d say that it’s a hallmark of British education.”*

different perspectives.” And as Christian explains, the BST experience offers several different vantage points: it might be the chance for a senior to help out a younger student with a subject—or a part of school life—that they're finding a challenge, a dynamic that is made possible by grade-vertical tutor groups. It could be an exchange class with one of the school's two Japanese partners: Shibuya Kyoiku Gakuen or Showa Women's University. The schools exchange classes both ways, affording Japanese and international students the opportunity to learn about the other's way of life. Or it might be through the school's many off-campus activities that provide a chance for BSIT's students to see parts of Japan that many adults—foreign or native Japanese—might not get to see, whether it be by running the length of the Kyoto-to-Tokyo Nakasendo Way or by staying with a host family in rural Kyushu.

The previous years have brought many accolades to the school, but Christian has no intention of resting on his laurels. After signing on for another three years as principal, he's looking ahead to the next steps in BST's future, including a plan to build a larger campus that can meet the growing demand of prospective students, as well as the Rugby World Cup in 2019 and 2020 Olympics, both of which will offer the school community opportunities to take on active volunteer roles as Tokyo welcomes the world to its expansive city limits. "This probably means," Christian added, "that I won't be retiring back to England any time soon."



Photo by 37 Frames



# LEARNING BEYOND BORDERS

*At Aoba-Japan, activities outside the class play their part in building global communities*

**3** ...2...1...Blast off! The model rocket, powered by an M class engine, shoots into the sky, blown slightly off of vertical by a northerly wind. The parachute deploys, and the depleted rocket starts to drift off in the distance.

A couple of generations ago, this might have just been group of kids playing around in a back lot, but as Greg Culos, Director of Development at Aoba-Japan International School explains, students at Aoba's Summer Program are using the opportunity to not only develop a scientific understanding of the inner workings of the rocket they sent up skyward, but also to improve their English skills and work as a team. "And," as Culos reminds us, "they're having fun at the same time!"

Aoba has been transforming itself over the past several years. Physical improvements have been taking place at the campus in Nerima—buildings are being renovated and new playing fields are being constructed—at the same time that the school has been extending its reach to the Japanese students and families who live in the area. As Culos explained, "we believe that education extends far beyond the walls, books, and resources of the classroom."

One of the ways that Aoba has been stretching the reach of its educational offerings is through its After-School Extension program, which is open to Aoba students and non-students alike. Meanwhile, the Summer Program offers a 5-week experience where local children can work on their English in the mornings and participate in a variety of immersive activities. As Ken Sell, headmaster of Aoba explained, "the Summer Camp carries the guiding principles of our school: learning through inquiry, exploration, practice, and application. We're looking to create a venue where kids of all backgrounds can



work together towards inspirational learning achievements."

The theme of the camp, "Language Unites the World," gives the ESL classes their structure, and as each week is dedicated to a different part of the English speaking world, students learn about the culture and history of the United Kingdom, Australia and New Zealand, Canada, and the United States. Lessons in local language and culture are also offered, as a particular benefit to foreign-born students. After the morning lessons are completed, the learning continues, but in a very different form.

Students can dive (sometimes literally, thanks to Aoba's newly renovated swimming pool) into the activities on offer during the summer program, as they practice English, develop friendships, and discover that the best kind of learning can happen when you least expect it. Everything from hip hop dancing to remote control car racing and visual art activities are on the schedule, and sports aficionados will be able to take advantage of Aoba's new soccer program. Many field trips amplify the learning experience, dropping in on locations across the Greater Tokyo area, including many museums, an assortment of Embassies, Mt. Takao, and the Ome and Ara Rivers.

Family Days throughout the program allow parents to see first hand what their children are involved with. As Sell admitted,



the enthusiasm of the atmosphere can be infectious, for parents and teachers alike. "I found myself dancing on the very last day of the 2014 camp, under the choreography of the event's celebrated dance instructor, Ms. Satoko Iida. What was amazing was that I danced with the entire population of the camp, teachers, students from 5 to 18 years old, and all of the parents who attended that final celebratory event. None had to explain the impact the camp had on all of them."

*You can find out more about Aoba-Japan International School's Summer Program, and their other educational offerings, at [www.japaninternationalschool.com](http://www.japaninternationalschool.com).*

## SUMMER PROGRAM TIMETABLE

**July 20–August 21**

Monday–Friday, 9:00 am–4:30 pm  
Summer School Weekly Highlights

**July 20–August 21**

Monday–Friday, 9:00 am–4:30 pm

**Week 1:** The United Kingdom  
(Visit the Miraikan)

**Week 2:** The United States  
(Climb Mt. Takao)

**Week 3:** Canada (Launch Rockets at the Ara River)

**Week 4:** Australia & New Zealand (Swim in the River at Ome Park)

**Week 5:** International Week (Embassy Visits & Final Program Events)

(Students can attend one to five weeks of the Summer Camp)



# A LIBERAL APPROACH

*A diverse population and a curriculum that challenges its students to truly engage with ideas makes Lakeland College Japan an intriguing draw*



previously covered throughout the 15-week semester. Other classes cover mathematics, art, or the sciences. But along with the classes that fulfill general requirements can also be found courses in Music, or those that offer an introduction to IPOs. As Assistant Professor of Humanities Iskra Gencheva explains,

**T**he liberal arts college is a unique institution. It's an environment that offers small class sizes and a freer focus on intellectual investigation than large universities or technical colleges. They are places where students feel free to explore new, creative ideas, and investigate concepts out of pure curiosity.

These kinds of schools are relatively common in the U.S., but they are a rare find overseas. That's what makes stepping into the lively, freewheeling environment of Lakeland College Japan, located on a somewhat quiet street in Shinjuku, feel both unusual and comforting at the same time. LCJ is a two-year college where students can complete a broad range of coursework that is equivalent to the first half of a traditional four-year college or university. Students graduate with an Associate's Degree, and can then transfer to the main campus in Wisconsin or to other schools.

The "intermediate" status of the school might make someone think "university light," but one glance at the students' final exam for one of the Humanities classes dispels that idea. A closed-book, long-form essay question asks them to analyze the ideas of Classical or Renaissance philosophers, and apply them to their own lives, as well as to themes

"Here at Lakeland College, we have disciplines that are just disappearing from higher education—some of the subjects that we have are simply not taught at larger universities."

With this considerable breadth also comes an impressive rigor, explains LCJ Associate Dean Alan Brender. "Students work hard because we set tough, but achievable goals; if you set the standards high, students will try their best to reach them."

Another surprise to find on stepping into LCJ's multi-story campus, which is in the process of being expanded for the coming term, is its diversity. More than 40% of the students come from overseas, representing more than 35 different countries spread over five different continents. Other students are Japanese, expat children who have graduated from local international schools, or U.S. students who are attending college through the G.I. Bill. This globalism and richness of opinions brings another dimension to class discussions, and coupled with the small class sizes that is one of the hallmarks of a liberal arts environment, students often find themselves in conversations where global perspectives aren't something abstract to consider, but right in front of their faces.

*“Wherever they might come from, students are ready for the rest of the world when they’re finished here.”*

Students at LCJ find that this freedom to explore and create goes beyond the walls of the classroom as well. In addition to the school's various clubs and extracurricular activities, some projects create opportunities for students to learn as they build connections outside the campus itself. One such project, led by Dr. Gencheva and her students, was a volunteer effort to improve the English language material at some of Tokyo's smaller museums. This led to a collaboration with the Hansen's Disease (also known as leprosy) Museum in Kyosei, which in turn led to an assignment for a new English brochure for a similar museum in Gunma. The project was published by the Ministry of Labor, Health, and Welfare, with the students' names included.

In addition to the degree program, LCJ also offers two other programs that connect the school to the Japanese and international community. One is the Open College program, a series of 10-week courses that meet on evenings and Saturdays and cover everything from flower arranging to Japanese-English translation. The other is an intensive English language program, which offers 25 hours per week of instruction for students whose language skills are not yet ready for the rigors of academic English. The Lakeland Lectures are an established part of LCJ's community outreach that bring in speakers from around the world. The lectures, which are free of charge, take on a variety of different subjects, including modern architecture, sexual relations in Japan, and astronomy.

Recent graduate Seong Joon An, who is working towards his degree in Criminal Justice while employed at LCJ, summed it up as follows: "It's a very accepting environment, but one that pushes you to do your best. Wherever they might come from, students are ready for the rest of the world when they're finished here."

*For more information about Lakeland College Japan, visit [lcj.lakeland.edu](http://lcj.lakeland.edu).*





## International School of the Sacred Heart

### Summer School 2015



Looking for a dynamic, centrally located summer program for your children? The 2015 Summer School Program on the Hiroo campus of **International School of the Sacred Heart** is now accepting applications!

- June 15th-26th
- Monday-Friday, 8:30-15:00 (extended hours from 7:30-17:00 available)

#### Ages 2-7

- Classroom activities focus on imaginative play and experiential learning
- Plus daily classes in art, music, sports and splash-pool play

#### Ages 8-17

- Choose from 35 stimulating academic, artistic and athletic courses, including SAT prep classes, computer coding, journalism, cooking, intensive volleyball and more!

**Application deadline: Friday, May 22nd**

#### Contact Information

**E-mail:** [isshsummerschool@issh.ac.jp](mailto:isshsummerschool@issh.ac.jp) | **Tel:** +81-3-3400-3951, ext. 237

**Web:** <http://goo.gl/qs6Lgi>

## ai INTERNATIONAL SCHOOL

The Summer Program at ai INTERNATIONAL SCHOOL is filled with fun activities for the entire summer - water play in our wading pools, sensory explorations, cooking, art-and-craft activities, language activities, intercultural activities, outdoor games, field trips and much, much more! It is fun and a great way for children to improve their English skills. The program is a weekly-based program that allows you to sign up for one week, two weeks, or the whole summer, depending on your needs!

Join us at ai INTERNATIONAL SCHOOL and enjoy the hot Tokyo summer with friends from around the world!!

Preschool Program: 1.5 to 3 years old  
Kindergarten Program: 4 to 6 years old  
School Age Program: 6 to 12 years old

June, July, and August  
Total of 9 weeks



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Minato-ku, Tokyo 108-0073  
tel: 03-3769-3372 fax: 03-3456-0488  
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# PEOPLE, PARTIES, PLACES

TOKYO'S LONGEST RUNNING SOCIETY PAGE, WITH **BILL HERSEY**

**A**pril was really a super busy month with, believe me, something happening for everyone in this great city we live in and love.

One of the major highlights of the month were the magnificent sakura (cherry blossoms) we had the opportunity to see and enjoy all over Japan. Mother Nature was kind this year, and the weather for the most part, was good, if a bit cold. I had the privilege of spending most of a nice day with Indian Ambassador Deepa Wadhwa, her staff, and many friends at her embassy, which is famous for its sakura. Over three days, people from all walks of life had been invited to enjoy the people, the festive mood, nature at its best, and Indian hospitality.

Had lots of fun one night in Yoyogi Park at a Keio University students' hanami party. The young Japanese love nature and with the help of a bit of sake, really have fun.

Not long before all that cherry blossom pink, Tokyo and cities all over Japan really went all out for the color green. You can check out a few photos from the Irish Embassy and the Irish community's many St. Patrick's Day celebrations.

Holy Week was very busy as well. Friends who went to Ash Wednesday services at the popular Franciscan Chapel were pleasantly surprised to see U.S. Ambassador Caroline Kennedy there. I was happy to hear that others there let the always busy, and very popular, Ambassador relax and enjoy the services.

Father Grimm was back from one and a half weeks in Nepal to conduct Easter services in the Parish Hall. On Easter Sunday, April 5, Father Russell was upstairs conducting services in the main church.

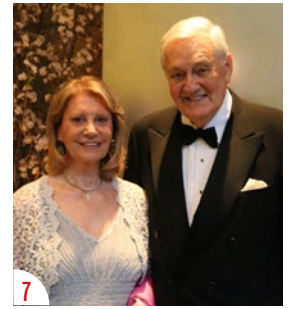
All the services were filled with international people and they had to add two extra masses. Kudos to all concerned for managing to accommodate everyone. The priests and staff at the Franciscan chapel do so much to help so many.

Working on this column on April 9 and we're right in the middle of Arab Week here in Japan. Happenings so far included a wonderful party at the Mandarin Hotel. It was hosted by the Arab Ambassadors and heads of missions on April 6. Prime Minister Abe took time out of his always busy schedule and made a short, yet very meaningful speech. The homemade food and entertainment were excellent.

The next day there was a special exhibition of Arabic art by Japanese artists at the Oman embassy. I had the privilege of taking Marie Anderson who was in Japan with her husband Ron for the ILBS Cherry Blossom Ball at the Okura Friday, April 10. HIH Princess Takamado was the special guest. I was really happy to see long-time friend Lilibeth Dabdoub, the super chic glamorous wife of the former Bolivian Ambassador to Japan.

She was here visiting her friends, Representative of Palestine Waleed Siam, and his wife Maali. She lives in Lapaz and writes a fashion column. When you see her photos in an upcoming column, you'll see why. Other events for Arab Week included seminars, the screening of an Oscar-nominated Palestinian film, and a big annual bazaar. Photos and more on all this later.

I'm sure most of you know we're already into Golden Week, and this year it's a bit longer than usual. It's nice when it happens. Our Japanese friends love those long holidays, and don't get enough of them. Sort of got back into the night life scene when I helped with the



**New Club "Fame": Aoyama Dori** 1. Showbiz's Raymond John, top photographer Doi san, fashion guru Aya 2. Dewi and Bill 3. Club owner "Uchiyama," his actress/model wife Reika Hahimoto 4. Switzerland's Lukas Zuberbuhier flanked by two of Fame's dancers

**Hilton Tokyo's Tsunohazu Opening** 5. The hotel's GM Mike Williamson and top travel journalist Sam Ohta 6. A guest, Williamson, Hikari Mori.

**In and Around** 7. Former Tokyoites (now NY) Ron & Maria Anderson at ILBS Ball 8. Prime Minister Abe at the Arab Day at Mandarin Hotel.

**Kuwait's Glittering National Day - Palace Hotel** 9. The hosting couple Kuwaiti Amb.

and Mrs. Abdul Rahman Al-Otaibi 10. Industrialist Kimikazu Aida, Oman Amb. Khalid Al-Muslahi, Aida's wife Mary 11. Philippines Amb. Manuel Lopez, his wife Maria Teresa and Peninsula Hotel GM Malcolm Thompson 12. Maria Teresa with the Al-Otaibi's daughter Halla and son Khaled 13. Jamila Bilal al-Otaibi, Jamilah and her daughter Hessa, Maali Siam (Palestine) 14. Former Olympic ski gold medal winner Chik Igaya and his wife.

**Welcome Party—Mexican Artist Gabriel Orozco** 15. Mexican artist Gabriel Orozco, Dewi Sukarno & Mexican Deputy chief of mission Armondo Arriaga 16. Personality and artist Johnny Walker, Yumi Yoshida, Haitian consulate Heath Honorat, 17. Gallery owner Masami Shiraiishi his asst Angela Reynolds, Armando Arriaga



**F/B Execs Party at Oakwood**

1. Robert Barbieri, Keiron Hunt (Peninsula), Thomas Zaleski (Grand Hyatt)
2. Oakwood's Martin Fluck, Douglas Schafer (Tokyo Beverage) Roberto Barbieri (MHD) Todd Stevens (Beer Cats)
3. Lorenz Schmid (Grand Hyatt), Matti Griziani
4. Lorenz, Matt, Okinawan musician Atsuko, Thomas Zaleski
5. Todd Stevens (Beer Cats), Jeff Renshaw (Grand Hyatt) Thomas Zaleski (Grand Hyatt)
6. Souheil El Khoury (Vins' d'olive) Martin Fluck, Wolfgang Angyal (Riedel) Douglas Schafer (Tokyo Beverage)

**Bahrain National Day**

7. Leonaldo and Stefano A' deLima, their mother Motoko
8. Park Hyatt GM Philippe Rous-Dessarps, his wife Sachiko
9. Paramount Pictures Japan President Ichiro

10. Brun Moinet, Japanese dance teacher Koji Hanaoka, Park Hyatt Paris GM/Area VP Michel Jandin
11. Longchamp's Nicolas and Sunnyo Sitbon with Philippe and Sachiko
12. Philippe with Mathieu Taussac and exec chef Thomas Angerer.

**St. Patrick's Day—So Busy**

13. Italian Amb. Giorgio his wife Rita
14. Motoya Odano Irish Amb. Anne Barrington, Imp. Household advisor and Nobutake Odano
15. Ethiopian Ambassador Markos Tekle Rike and his wife Ho Hiwat
16. Omotesando
17. Tokyo PD officers having a laugh
18. A pair of pooches sporting the green

three opening parties of a glittering new club "Fame." (I chose the name of the club.) Fortunately the club is not in the seedy Roppongi area, but right on the corner of busy Aoyama Dori and Omotesando—across from the police box on the second floor of the Festai Omotesando building next to the Kimijima and Lacoste fashion shops. I really enjoyed working with showbiz personality Raymond John and happy to say we got along with Fame's staff.

We're able to get good crowds every night, including models, actors, actresses, dancers, photographers and business leaders. I enjoyed talking with fashion guru Aya who looks great. She was just back from the Philippines where she spent a week at the health resort "The Farm." I stayed there a year or so ago, and really enjoyed the beautiful setting. The health food and their "look good feel better" program are really outstanding. It was also nice having Dewi Sukarno at Fame. She adds glamour and fun wherever she goes.

In closing this column's opening, I want to remind you that Mother's Day is on Sunday, May 10. If you're lucky and still have your mom, call her if she's not in Japan. If she's here, be sure to do something special for her on that special day. I have so many memories of growing up in the small town of Perrysburg, Ohio, with a truly great mom—and grandmother. Dad and Grandpa were special as well. God bless them all.

### MEXICAN RECEPTION—ARTIST OROZCO

I had three great years in Phoenix, Arizona, and three more in San Diego. I made dozens of trips all over Mexico, and am a great fan of Mexican food, art, culture, music, and of course the people. Most of my friends when I lived in the Southwest were Mexican and they and their lifestyle are things I miss the most here in Japan.

Needless to say, I quickly accepted the invitation from Mexico's deputy chief of mission, Armando Arriaga, to a welcome reception from Mexico's top contemporary artist, Gabriel Orozco. It was a laid-back evening with many Japanese artists and gallery owners. Gabriel and his really outgoing young son are both really cool, as were many of the other guests that evening.

### FOOD & BEVERAGE VIPS PARTY AT MIDTOWN OAKWOOD

Dropped by Oakwood in Midtown to say hello to friends there and found myself in a party for of a dozen of our city's top food and beverage company execs. It was nice seeing friends from several hotels and restaurants and meeting some very interesting food and beverage execs as well. Oakwood, by the way, is a laid-back classy venue for small parties. For info, call Amy Haosashiro, who can give you a run down on what they have to offer. Telephone: 03-5412-3131, and mention the Weekender.

### BIG ST. PAT'S DAY FESTIVITIES ALL OVER JAPAN

Irish Ambassador Ann and her artist husband Ed Miliano have only been here a short time but with all the St.

Patrick's Day celebrations (parades, parties at their residence, a National Day reception at the Okura) They have kept super busy. I find it pretty amazing how many Japanese really get in some wild green fashions, the parades, and the festival in Yoyogi Park—and of course, the many popular Irish pubs around Tokyo, and other major cities in Japan. I first fell in love with Ireland and Irish music many years ago when I saw and heard the Irish singer Ella Logan perform in the musical "Finian's Rainbow" at the Hollywood Bowl in L.A. I also had the privilege and pleasure of bar hopping when I spent 10 days driving around Ireland several years ago. I was lucky to meet members of the world famous U2 band at their hotel in Dublin, and hear some great music and see some great dancing in the bars, clubs, and at the local festivals.

### HOTEL HAPPENINGS

Seems like the hotel biz here is booming over in Shinjuku. The Hilton Tokyo recently reopened their completely refurbished second floor. They've also changed the name to Tsunohazu and it's become one of the chicest and coolest dining venues in the city. Food outlets include the Chinese Dynasty, Junisoh Japanese Metropolitan Grill, bar and lounge Zatta, and the Filou pastry shop. Some highlights from the opening party—which I heard that 1,500 people attended—included great MCing by Hanae Mori's youngest granddaughter and a fashion show by the staff of the new uniforms of each restaurant. I also enjoyed a short film that brought back memories of people I had met over the years at Hilton Tokyo. These included Twiggy, Julio Iglesias, The Bay City Rollers and The Beatles. Good people all. Just five minutes by taxi from Shinjuku and you're at what I think is Tokyo's first boutique hotel. You probably know it from Sofia Coppola's film "Lost in Translation." They celebrated their 20th anniversary with a glittering evening titled "Aimless Passion." The food and the décor (lots of great and artificial fog) were, as expected, very special.

Kudos to two of the world's top hoteliers, Hilton Tokyo's Mike Williamson and the Park Hyatt's Philippe Rous-Dessarps. I also want to thank them and their staff of their kindness, VIP treatment, and hospitality over the years.

### OTAIBI'S KUWAIT NATIONAL DAY RECEPTION

On Feb. 25, the Ambassador of Kuwait, Abdul Rahman Humood Al-Otaibi and his wife Jamilah hosted a beautiful and crowded reception in the huge Aoi room in the Palace Hotel. The occasion was to celebrate the 54th National Day and 24th Anniversary of the Liberation of the state of Kuwait. Jamilah has an artist's touch, and she and her staff had done a fantastic job of turning the venue into a reflection of Kuwaiti fashion, décor and culture. I especially liked the big dhow which reminded me of a full day of sailing when I last visited Kuwait. My praises to the Palace's food and beverage department. Under Jamilah's supervision the buffet, which included many Arab favorites, was excellent.



ANA's Yuta Arai, UK's Robin Bingham, Sharon Yamano



Segafredo Hiroo staff Nicola, Yasuo, and Tony with Yuta Arai

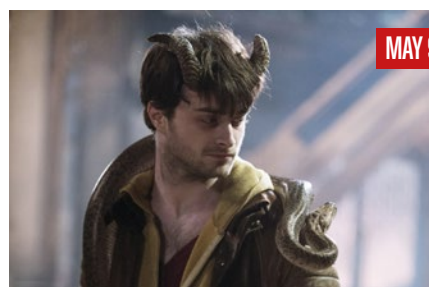
# MOVIES

COMING TO A CINEMA NEAR YOU IN MAY



## CHAPPIE

South African director Neill Blomkamp has returned to the mean streets of Johannesburg, where he started his film career with breakthrough hit “District 9,” to tell the tale of robot cop CHAPPIE. This time around instead of tackling issues of social segregation and shrimp-faced immigrant aliens, we have a police force who have decided to deploy mechanized droids in an effort to combat escalating crime. One such robot is stolen and reprogrammed by its creator only to be hijacked by a group of gangsters just as it develops the ability to think and feel like a human. The higher-ups aren’t impressed with this new perceived threat and set out to ensure CHAPPIE is the world’s first—and last—freethinking droid. The film features Blomkamp’s old “District 9” pal Sharlto Copley behind the voice and motion-capture of the lead robot, with human roles for Dev Patel, Sigourney Weaver and Hugh Jackman. Music fans will want to check out the first feature film appearances of Yolandi and Ninja, members of the South African zef rap-rave group Die Antwoord.



## HORNS

At one point it seemed certain Daniel Radcliffe would forever be known as Harry Potter but the young actor has done an impressive job kicking against his fate by taking a series of interesting roles in a diverse set of films. After starring in excellent period horror “The Women in Black” and Beat poet biography “Kill Your Darlings,” Radcliff has returned with supernatural fantasy comedy “Horns.” Director Alexandre Aja seems to delight in subverting our impressions of ever-boyish literary heroes: his last film, “Maniac,” saw doe-eyed former hobbit Elijah Wood star as a perverted murderer. In “Horns,” Radcliffe is Ig Perrish, the prime suspect for the rape and murder of his girlfriend. After awakening one morning after a night of heavy drinking, Ig finds a pair of horns beginning to sprout from his head. The horns appear to make people want to reveal their most secret desires to Ig.

## MISS HOKUSAI

With legendary animation studio Ghibli currently on a break in production, it’s time for other studios to step up and fill the void left in its wake. Production I.G. have been a front-runner in the anime world for years, having produced such classics as “Ghost in The Shell” and “The End of Evangelion” while showing a softer side with recent hit “A Letter To Momo.” The company’s latest, “Miss Hokusai,” continues in a similar vein. Based on the manga “Saruberi” by Hinako Sugiura, the film is set in Edo-era Tokyo, a place of samurai, merchants, peasants and courtesans. Into this world steps O-Ei, the third daughter of short-tempered yet astoundingly talented artist Tetsuzo.



## DEADMAN’S INFERNO

Premiering at this year’s Okinawa International Movie Festival, “Deadman’s Inferno” (Japanese title: “Z-Island”) is a zombie action-comedy from Director Hiroshi Shinagawa. Having won the festival’s top prize last year with box-office hit “One Third,” Shinagawa returns with a story of aged yakuza taking on the undead with the obligatory high-kicking schoolgirls thrown into the mix. Popular actor Shō Aikawa (Dead or Alive series) leads the charge as an ex-yakuza forced into the quiet life years ago when rival gang members took out his gang in a bloody street showdown. When loyal subordinate Takashi is released from jail, the pair team up and head to an island to retrieve the jailbird’s wayward daughter, only to discover the island is now overrun by the living dead.



**THE ZERO THEOREM**

**L**ike Neill Blomkamp, veteran director Terry Gilliam also has an eye for satirically dystopian sci-fi. With the likes of “Brazil” and “Twelve Monkeys,” Gilliam crafted unique visions of some pretty dark, Kafkaesque worlds and he’s going back to the future with his latest, “The Zero Theorem.” The film stars Christoph Waltz as eccentric programmer Qohen Leth, a man living alone in a burnt out church and tasked with discovering the meaning of life—or its lack of one. His isolation is interrupted by a series of visits from an assortment of oddball characters including his boss Management (Matt Damon), therapist Dr. Shrink ROM (Tilda Swinton) and love-interest/possible spy Bainsley (Mélanie Thierry). What’s more, while attempting to solve the enigmatic Zero Theorem, the angst-ridden Qohen is plagued by nightmares involving a black hole. Waltz has won two Best Supporting Actor Oscars for his work with Quentin Tarantino in “Inglourious Basterds” and “Django Unchained” and it’s good to see the actor take a much-deserved starring role.



**LOST RIVER**

**T**he directorial debut of celebrated actor Ryan Gosling, “Lost River” is a neo-noir fantasy involving a woman swept into a sinister underworld and her teenage son’s quest into the mysterious origins of their hometown. Unsurprisingly for one of the finest young actors around at the moment, Gosling has assembled a stellar cast of up-and-coming talents for his film. Iain De Caestecker, currently the best thing about Marvel’s “Agents of S.H.I.E.L.D.” TV show, takes the lead as teenage son Bones; “Mad Men” femme-fatale Christina Hendricks plays single mother Billy; former Doctor Who Matt Smith is gang boss Bully; and “The Lovely Bones” Saoirse Ronan plays young runaway Rat. Gosling’s wife and “The Place Beyond the Pines” co-star Eva Mendes also appears. Despite its stellar cast and interesting premise, critics have not been kind to the film, which premiered at last year’s Cannes festival. Nevertheless, fans of the actor’s work with Nicholas Winding Refn in “Drive” and “Only God Forgives” may find something to enjoy in this unique and macabre world that hints at good things to come from Gosling.



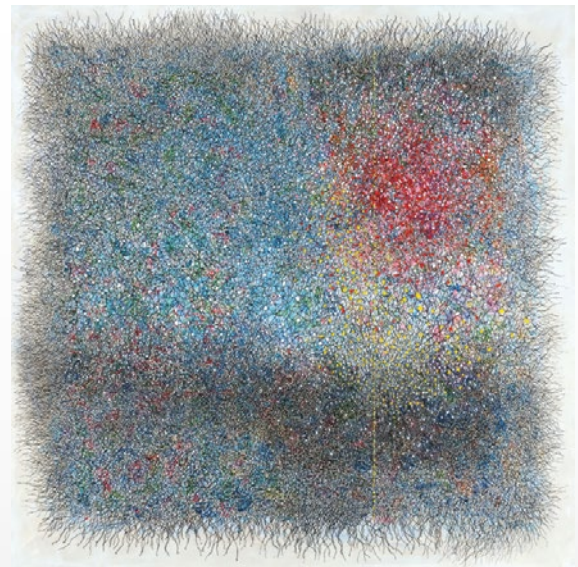
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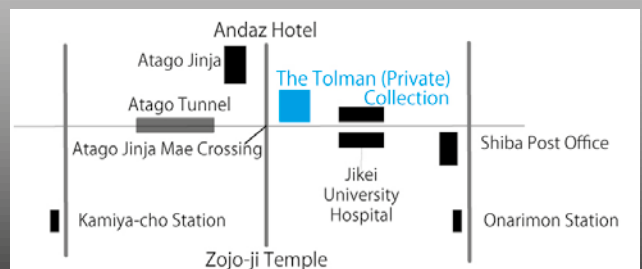
**UCHIDA Emi Exhibit**  
original oil paintings

5.14 - 5.24

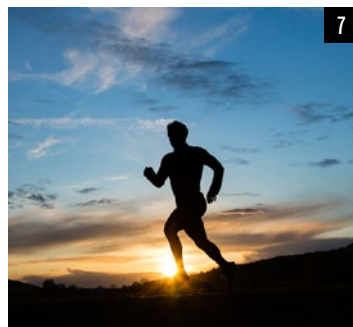
Opening: Thursday 5.14  
from 17:30 - 19:30



**The Tolman (Private) Collection**  
Atago Jinja - Mae



# AGENDA



## AGENDA: THE WEEKENDER ROUNDUP OF WHAT'S HAPPENING IN MAY

**1 MAY 9**  
**09** **Nina Kraviz DJ-Kicks**  
 More than a skilled DJ and producer, the Russian artist also sings and has recently been making waves in the underground electronic music world.  
**Where:** Womb, Shibuya  
**How Much:** ¥3,500  
**More info:** [www.womb.co.jp](http://www.womb.co.jp)

**2 MAY 16-17**  
**16** **Red Bull Air Race Chiba 2015**  
 In addition to energy drinks and music festivals, Red Bull also presents this international competition based on speed and precision, where 14 pilots will give you an eye-ful.  
**Where:** Makuhari-Kaihin Park, Chiba  
**How Much:** ¥10,000-200,000  
**More info:** [www.redbullairrace.com](http://www.redbullairrace.com)

**3 MAY 17**  
**17** **Panda Music Festival**  
 Tame enough for the whole family, the fourth edition of this music festival welcomes picnics and kids under 12 for free in Ueno Park.  
**Where:** Ueno Park  
**How Much:** ¥2,500  
**More info:** [www.pandaongakusai.com](http://www.pandaongakusai.com)

**4 MAY 17-18**  
**17** **Design Festa vol. 41**  
 The biannual international freestyle art festival promises another weekend filled with performances, art, crafts and foods.  
**Where:** Tokyo Big Sight, Odaiba  
**How Much:** ¥1,000 (1 day)/¥1,800 (2 days)  
**More info:** [www.designfesta.com](http://www.designfesta.com)

**5 MAY 15-17**  
**15** **Sanja Matsuri**  
 The biggest (and apparently wildest) festival in Tokyo returns with its plethora of portable shrines and countless people milling about.  
**Where:** Asakusa Shrine, Asakusa  
**How Much:** Free  
**More info:** [www.asakusajinja.jp](http://www.asakusajinja.jp)

**6 MAY 16-17**  
**16** **Thai Festival 2015**  
 Kick starting yet another season of summer festivals at Yoyogi, this favorite returns with its delectable selection of Thai fare, drinks and music.  
**Where:** Yoyogi Park, Shibuya  
**How Much:** Free  
**More info:** [www.thaifestival.jp](http://www.thaifestival.jp)

**7 MAY 30**  
**18** **Tokyo Yamathon 2015**  
 The "ultimate urban fundraising challenge" where teams compete to walk or run through Tokyo, visiting all 29 stations of the famous JR Yamanote train line.  
**Where:** Start & finish at Tokyo Tokia bldg.  
**How Much:** ¥10,000 per team  
**More info:** [www.tokyoweekender.com](http://www.tokyoweekender.com)

**8 MAY 9-10**  
**09** **Harajuku Kawaii Week 2015** Celebrate all things kawaii with live music performances, fashion shows, model meet-and-greets, and a plethora of cute items for sale.  
**Where:** Around Harajuku  
**How Much:** Free  
**More info:** [www.hkw15.asbs.jp](http://www.hkw15.asbs.jp)

## MAY



9 MAY 23-24

**23** **Greenroom Festival 2015**  
Ozomati, Lotus, Little Barrie, Tommy Guerrero and Ray Barbee are headlining this “save the beach” art and music festival.

**Where:** Yokohama Red Brick Warehouse  
**How Much:** ¥9,800 (1 day)/¥17,000 (2 days)  
**More info:** [www.greenroom.jp](http://www.greenroom.jp)

10 MAY 15

**15** **Living Dreams Fundraising Gala**  
Join in on an evening of music, dance, and a few surprises at this “fun raiser” in support of this charity that provides aid to orphans in Japan.

**Where:** Act Square Ebisu  
**How much:** ¥15,000–30,000  
**More info:** [www.tokyoweekender.com](http://www.tokyoweekender.com)

11 MAY 16

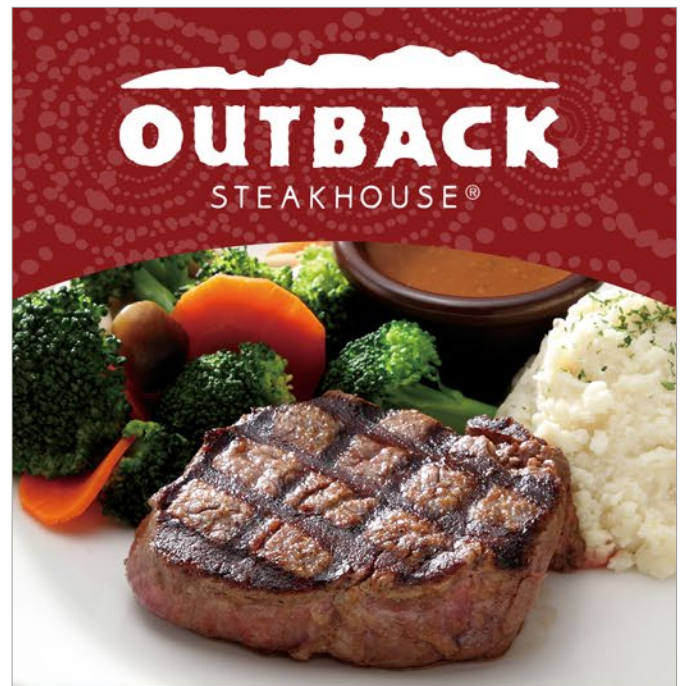
**16** **Zombie Walk 2015**  
Don your best costume and makeup and join this loosely-led stroll—with no eating or drinking allowed—around the park, dressed as a zombie.

**When:** May 16 **Where:** Yoyogi Park, Shibuya **How much:** Free **More info:** <http://www.zombiena.net/jp>

12 MAY 31

**31** **Color Me Rad Tokyo**  
Make your 5K run a little more entertaining by passing through different stations that will spray colored powder all over you. Why not?

**Where:** Umi no Mori Park, Koto-ku  
**How much:** ¥7,500  
**More info:** [colormerad.info](http://www.colormerad.info)



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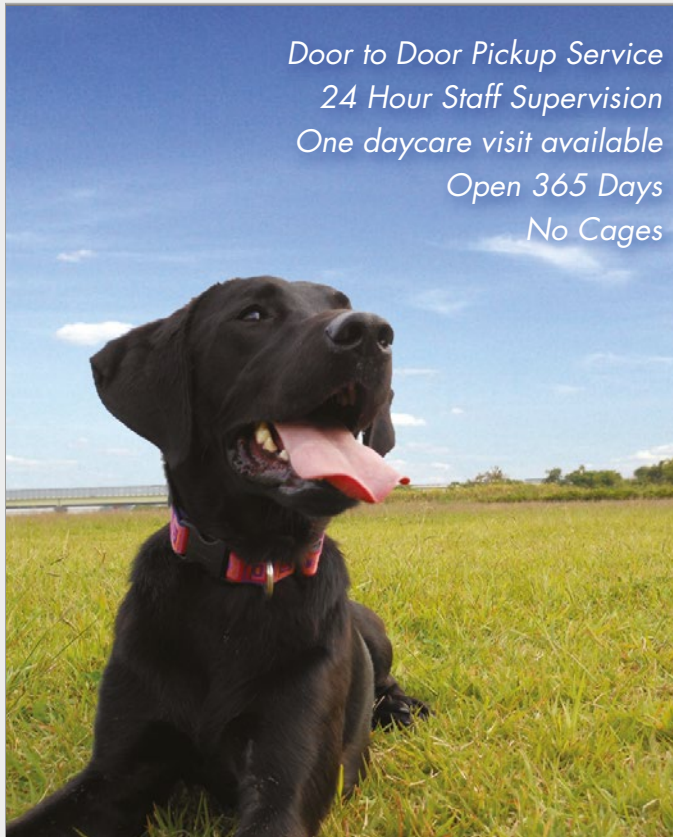
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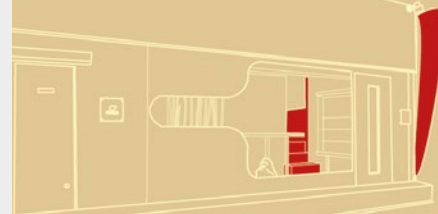
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## How Can a Gal Who Can Hit A Golf Ball Like *This* . . . . Look Like *This*?



By **CORKY ALEXANDER**

**Weekender Editor**

The unwinking eye of the television cameras never wavered. Not once did the cameramen, soundmen, technicians take note of any of the 85 other lady golfers milling about the rolling links of Tokyo's scenic Yomiuri Country Club. Their story was Laura Baugh.

The pert 5-foot, 4-inch doll-like lady linkster tapped in a two-foot putt for a par, beamed a stunning smile at the applause that accompanies her everywhere in Japan, then joined the other two ladies of her threesome in an uphill trek to the next tee.

Step by step, the lensmen followed Laura's progress. She snags her sweater sleeve on an overhang-

Zoom in to catch that action! Going uphill causes her pert little bottom to sway from side to side. With a brazen bit of derring-do he'd never effect in person, the cameraman frames only the derriere as the unknowing Laura strides to her next shot.

She is applauded as she steps onto the tee and instinctively doffs her be-ribboned golf cap, causing her golden blonde hair to tumble and ripple to her shoulders. This gets oooohs and aaaaahs from an appreciative gallery made up mostly of people who had never seen a professional golf contest.

But they'd seen Laura on television, been captivated by her natural, sincere attitude and had come the arduous miles out to Yo-

star and heart-throb, "Roh-Rah," the star of regular TV golf shows such as "Beautiful Golf" and ballyhoos of countless goodies on commercials.

Her dimples and sparkling blue eyes have become familiar favorites with the mammoth Japanese television viewing audience, millions of whom now speak authoritatively about birdies and "OBs" and "slice course" putts and other golf terminology unique to Japan. Before Laura, golf was a game for the industrial moguls and a handful of dashing, lean, slit-eyed pros.

But when tiny, sweet little "Roh-Rah" puts her 115 pounds behind a tee shot and outdrives a threesome of Japanese male amateurs, people identify.

In short, Laura Baugh in Japan is Big Business. And Box Office.

This could well be one of those "Only in Japan" success stories which crop up from time to time as the faddists in the population get on a certain bandwagon and make it de rigeur for a time. If it's "In" to be a "Roh-Rah" fan, then millions of fans shall she have.

But, hark. This is not strictly a

faunting or clinging.

And who can blame her claque of boosters? Golden tan, California blonde, classic dimples and flashing teeth out of a Crest commercial. A doll, all right. And just as sweet as she looks. A real charmer, the kind of daughter you'd like to have if you're my age, or the kind of girl you could get serious about if you were a generation younger.

Hark, again. There's more. This bundle of charm and giggles; this commercial success; the love object on two continents is a fine golfer. At 16 she was the youngest golfer ever to win the U.S. Women's Amateur title. Just a year ago playing in the American Defender Classic in Raleigh, N.C., Laura carded a second round 66, lowest of 1974 for the Ladies Professional Golf Association tour at the time.

Last year, her second on the LPGA tour, she earned around \$35,000 in "official" money in 28 tournaments, placing her 12th on the loot list.

As with all big-time pro golfers these days, the money that appears

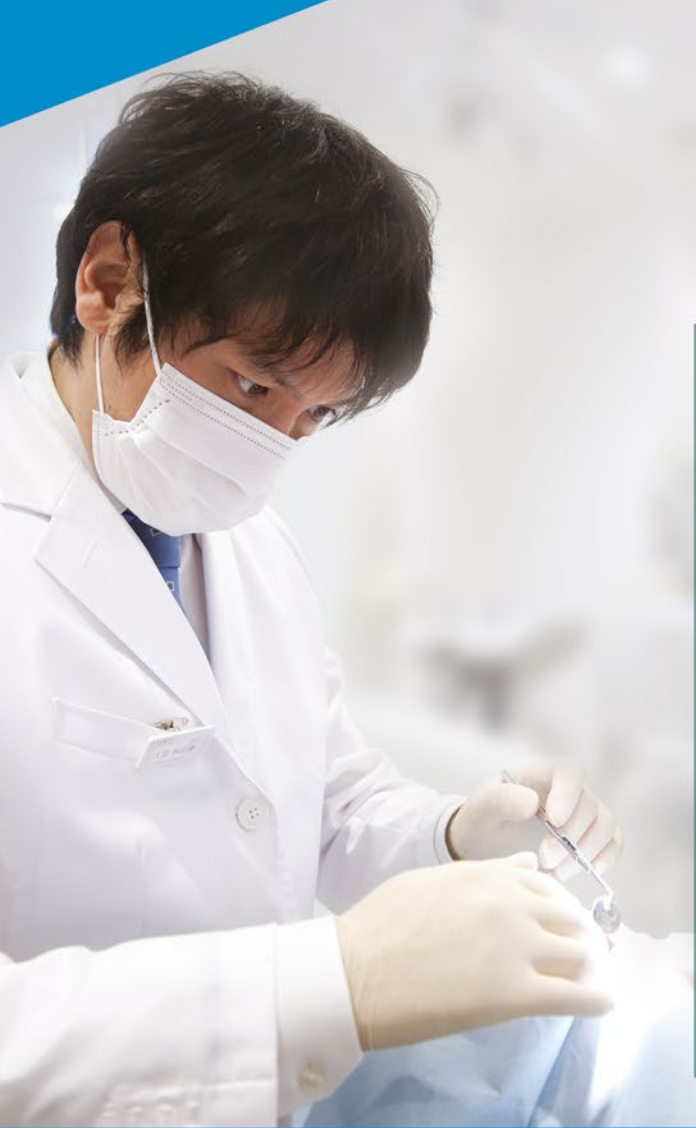
**BACK IN THE DAY: MAY 1975**

Check out the scene in Tokyo from 1975! You can read the rest of this issue (No.19 1975) and view Weekender's 42-year archive online. [www.tokyoweekender.com/weekender-archives/](http://www.tokyoweekender.com/weekender-archives/)



# 渋谷矯正歯科

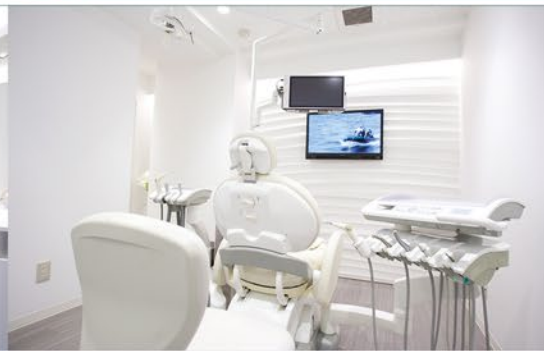
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Throughout your treatment, the clinic's skilled staff, led by Dr. Shouji Takahiro, provides a standard of service that is both friendly and professional. Dr. Takahiro, a specialist in both adult orthodontics and lingual dentistry, has been assisting Japanese and international clients over the last eight years. Smile Care is conveniently located a short walk away from Shibuya Station, and an initial consultation, with no pressure to begin treatment is available free of charge.



### INVISIBLE ALIGNMENT

Can you see the braces on these teeth? Thanks to the impressive technology of lingual braces, all of the orthodontic hardware is placed inside the teeth, rather than on the outside. That means that people will only know you're wearing braces if you tell them

### SMARTER AND FASTER

Cutting-edge imaging technology means that doctors at Smile Care begin with a 3D image that allows them to develop treatments that align individual teeth efficiently and quickly, so your treatment can be as brief as possible.

### IT'S ALL ABOUT THE PATIENTS

A variety of treatments are available, and the clinic's staff is available for consultation throughout the treatment process. At Smile Care Orthodontics, the focus is on helping you get the smile that you were always looking for.

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