



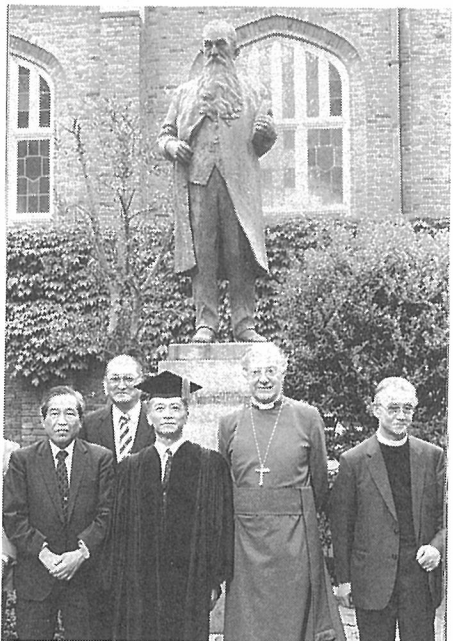
# RIKKYO ECHO



VOL. 43 NO. 1

ST. PAUL'S UNIVERSITY

JUNE 1987



## The Excellent Year 1987

This year 1987 falls on the 100th anniversary of the founding of the SEI KO KAI (the Anglican Church in Japan). In commemoration of it, Dr. Rovert A.K. Runcie, the 102nd Archbishop of Canterbury came to Japan. The memorial service was held at St. Mary's Cathedral. Dr. Runcie visited our university and was awarded the degree of Doctor of Letters. / When King Henry VIII wanted to divorce his wife, Pope would not allow him to do so, he then promulgated the Act of Supremacy and denied religious and political domination of Pope in England. Thus, he established the Church of England. Now, this worldwide church is called Anglican Communion and has a membership of sixty-five million. The Archbishop of Canterbury is the head of it. / The Archbishop of Canterbury has the authority to express his opinions about the government of the country besides conducting the coronation of the King or Queen, royal weddings, royal baptisms and royal funerals. After all, he occupies the position next in rank to the King or Queen in England, and he is the 'formal' head of Anglican Communion as well as the highest post of the Church of England. / The Anglican Church in Japan is called "SEI KO KAI." Rt. Rev. C.M. Williams who was a missionary of the Episcopal Church in the U.S. had visited Japan to spread the gospel. He established an English school (Boy's School) in Tsukiji as a part of his missionary activities. It is the forerunner of Rikkyo University (cf. page 3). In 1887 he held the first synod of the Anglican Church in Japan with Rt. Rev. Edward Bikersteth of England, and they decided to name the Anglican Church in Japan "SEI KO KAI" officially. Rt. Rev. Williams had presided at the synod. There are many organizations affiliated with the SEI KO KAI, for instance, St. Hilda's School, St. Luke's International Hospital and so on, in addition to our university, but few people know this. / The exhibition "Canterbury" was held at TOB department-store tried to publicize the Church of England and the SEI KO KAI. There were some valuable articles on display, for instance, the Archbishop's mitre and cope, the Canterbury's stained glass, the wedding dress of Princess Diana and so on. They gave lectures on British literature, art, music, and held concerts. There, the history and culture of Canterbury was opened to the public. / The SEI KO KAI has been in existence for the last one hundred years. It's very important for Rikkyo University. This exhibition was an excellent chance for students of Rikkyo to learn of our history and our relationship with the Church of England and our Christian heritage. This was a good time to reflect on what Christianity means to us. Some have said that Rikkyo has drifted from its roots and become too secularized. Now is a good time to look back to our origins, and study the basis on which our university was originally founded.

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# Attract You in front of TV

## 6:00-7:30

In the TV world, news programs are increasing in number and becoming rich in content. There are some outstanding anchor women on the screen now.

So this time, we select two such women, Miss Yumi Ida and Miss Keiko Shimizu. They have three common features. One is that they like drama. Secondly, they are not from Tokyo but have graduated from a university in Tokyo and have found employment in Tokyo. Finally they are very beautiful!

①  
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### TO LIVE WITH A BROAD MIND

Miss Yumi Ida is an announcer of the Nippon Television Network Corporation. From six in the evening, she serves as anchor woman in "LIVE ON NETWORK" between Monday through Friday.

First of all, I want to broadcast the news which is easy to understand for



myself and everyone in the audience and closely connected with our daily lives. I make comments occasionally, but I do not intend to explain the news, analyze it and lead it in a certain direction. By saying something, I hope I can help the TV viewers understand and become familiar with the news which seems difficult or unfamiliar.

Now, fields are specialized and sub-



divided. Every news item in various fields, for instance, in politics, science and so on is getting highly difficult, but they will soon affect our life directly. So we want to know them, too, and it is the job of journalists and reporters

on the scene to explain them in simple terms. In other words, it is the duty of reporters and newscasters to relate the specialists with the viewers. Reporters tend to be on the former side, so it is my job to pull them back toward the latter. Professional reporters have to broadcast the news which everyone can understand easily.

Commentaries on the news tend to be technical and detached from our "life," I suppose. I'd like to keep that in my mind. There are many news-

casters who can comment on the news using his or her specialized knowledge and experience. I am not a specialist on any particular field. I want to see how news relates to the life as a citizen. I want to stick to my viewpoint and follow the news on a long term basis.

We, journalists, must maintain that the aim of journalism lies in the pursuit of happiness, I think. I wonder what is the point of dealing with the information that makes someone unhappy. Such information is not suitable for report. When a news item imposes uncomfortable feeling on the viewers, the philosophy and attitude of the journalism should be questioned.

The most important thing is the individual life. We shouldn't be drifted by the trend and we all must try to find out what is the best thing we can do. I don't want to lose a grip on things by running too fast. Don't worry about other people's pace. There are many different ways to live. It is wonderful to find and live with one such way.

She talked to us expressively and placed values on each of her words.

She is such a fascinating woman who holds on to her own view in her life. If you think for a moment, you can do that too, she says, "Be faithful to the basics and live with a broad mind."

②  
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### EVERYTHING IS NEEDFUL THING FOR ME

Miss Keiko Shimizu is an announcer of NHK, and in charge of the newsdesk beginning at 7 p.m.

**IN UNIVERSITY:** I lived in Hiroshima until I completed high school. I was what people called an honors student. Getting tired of being labeled that, I ran away from my country, Hiroshima.

When I was a university student, I felt that there were many things I didn't know. To become fit for the world, I had to spend much time in places other than school rooms. I experienced almost all kinds of side jobs.

I have seen all kinds of people, had many experiences and saw many things. It was as if I had become like a great reservoir. I absorbed them in great quantities, and benefitted from them.

I believe that university life was a time for me to develop as a person.

**WOMAN'S NEWSCASTER:** When I was thinking of becoming an announcer, reporters and newscasters were beginning to become popular in the information media. I think that most candidates taking examinations for the news media were aiming at that. But I

was hardly interested in that. I wanted to work as a narrator expressing my own inner world.

Now, as I am an announcer and work as a salaried worker everyday, I am surprised that the idea of a woman newscaster was so easily accepted.

**INFORMATION:** I think that I can't easily say what a journalist as a journalist is. In the case of lead news story, there are two ways to broadcast it, as a journalist and as a reader, nothing more.

They say it's the age of individuality, but even if I consciously want to express myself, I can't. The more naturally it comes out, the more it is an expression of myself as I really am. When I want to express my individuality on the screen, for example, when I am reading someone else's manuscript, it



is significant how I read it, where I put my emphasis, and how I interpret the news.

**MY GOAL:** I think the information I have given viewers until now hasn't really penetrated below the surface very far. I want to become an announcer who can see all incidents and



accidents from various angles. Finally I myself want to come to the place where I can evaluate the news and report it in depth. So I must study and become sensitive to everything that goes on.

▶ 4 ▶ 3 ▶ 2 ▶ 1  
See you tomorrow!

①  
7:30



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# RIKKYO IN TSUKIJI

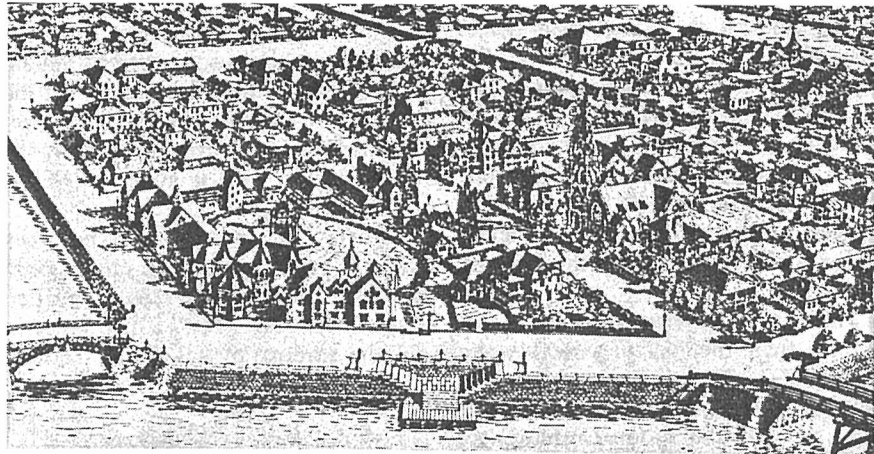
The historical red-brick school building has become covered with freshly green ivy and summer has come to our campus. This year, St. Paul's University attained the age of 113. The foundation of St. Paul's University was not in IKEBUKURO but in TSUKIJI, famous for its fresh fish. We thought about our long history and we had an impulse to stand in the very cradle of our university.

So we started this reportage. We went to the public relations section to collect data. There, we got only a history magazine about St. Paul's 100th anniversary and an uncertain record of the original position. TSUKIJI became the birthplace of our university, because in those days, the foreign settlement was there. Bishop Williams had arrived at Nagasaki in 1859, and he obtained the lease of a house in the foreign settlement at TSUKIJI, where he taught English and the Bible. According to the magazine, the original position is said to be the house No. 70 on in the foreign settlement. But there isn't a house No. 70 on the map of those days. So, it is said that it isn't 70 but 17. After that, the school building collapsed because of earthquakes and fires. So, St. Paul's school building wandered from place to place in the foreign settlement! In 1899, the famous school building the so-called hexagonal tower was built. We collected some data, but the position of the hexagonal tower was also uncertain. Moreover, the place name has changed and rivers have been filled in again and again. So, there are some places that don't accord with the place names of today. The more uncertain the position became, the more we had an urge to find it.

So, we went to Tsukiji to get further correct data. We got off the train at Tsukiji on the Hibiya line. We walked to the Sumida river about three minutes

foreign settlement was established, in 1869. At first, we visited the ward office in Chuō-ku.

But there weren't any old maps or



Tsukiji settlement sketch (by Gardiner)

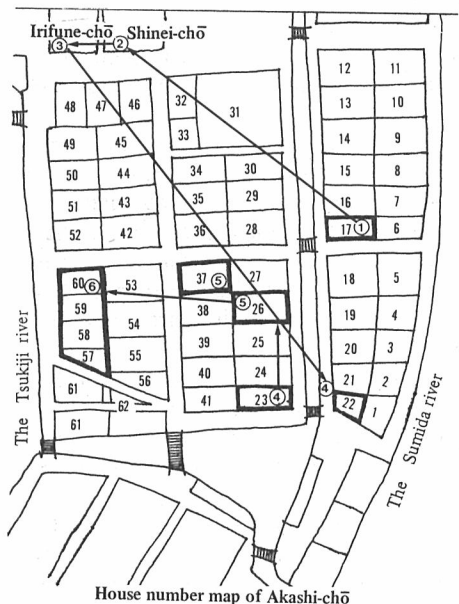
documentary records to enable us to find out the exact location of St. Paul's University. And we could only recognize that our school was located somewhere around St. Luke's International Hospital. On the first day, we couldn't collect important research materials in the end. After two days, we visited Tsukiji again. When previously gathering data, we recognized the following things 1. perhaps the predecessor of St. Paul's University might have been established in house No. 17 in 1874. 2. The school building might have been located on the site of St. Luke's International Hospital. 3. Our

count of fires and earthquakes. If that was the case, how many times did the university move, and from where to where? Where was the hexagonal

tower? These questions were the theme of the collection of our data. So, we visited St. Luke's International Hospital, because we had heard that our school had been located on its site. Bishop

Williams was founder of St. Paul's University, you know. It is said that he talked about the Bible, consoled patients and tried to cheer them up before taking medical advice, in a waiting room of hospital. We felt that the hospital has something in common with our school. When we saw the chapel which is situated in the center of the hospital, a feeling of nostalgia for the past grew, more and more. And so, we went to the general affairs section of the hospital, and got reliable data, the amazing thing is that our school was moved five times within 25 years in Akashi-chō. And we discovered that the hexagonal tower which we wanted to know about was located on the site of St. Luke's International Hospital.

Then, where was the hexagonal tower, EXACTLY? When you check the Tsukiji settlement sketch (by Gardiner) against the present map, you can deduce that the hexagonal tower was in house No. 57 (nearby the front gate of St. Luke's International Hospital.) So, we noticed that the sketch represented on the information map, is next to the front gate of the hospital. This moved us a great deal! And we realized that houses Nos. 61 and 62 were filled up with earth, after the tower had been built. Standing in front of the hospital, we thought about the long history of St. Paul's University. Then, a dazzling setting sun shone upon our backs...



A history of the moves of St. Paul's College from available data.

- 1874 ① Established at house No. 17
- 1875 ② Moved to Shinei-chō 5 chōme
- ③ Moved to Irifune-chō 5 chōme
- 1879 ④ Moved to house Nos. 22 and 23
- 1881 ⑤ Moved to house No. 37
- 1882 ⑤ A girl's school was established at house No. 26
- 1893 Decided to move to Nos. 57~60
- 1894 School house was destroyed by a big earthquake
- 1895 ⑥ A dormitory was built at Nos. 59 and 60
- 1899 ⑥ Moved to house Nos. 57 and 58

away and surveyed Akashi-chō which is the beginning of everything. The

school might have moved around within Akashi-chō for a short while on ac-

## The Aesthetics of KABUKI

In the present-day Japan, our culture has fused with the Western culture in a very natural fashion. We often regard our own tradition as peculiar or even exotic. For instance, many of our younger generations consider KABUKI as something difficult to understand and won't even try to see it. One of the reasons KABUKI keeps them away is that it has very special method of expressing. On the contrary, I would argue, it is exactly what makes KABUKI appealing.

The dramaturgy of KABUKI fundamentally differs from that of the representational realism of the modern Western theaters known as the New Drama, "Shingeki" in Japan. The style of delivering lines characterizes KABUKI as opposed to the New Drama. Someone may feel that the actors speak their part too slowly when he sees KABUKI for the first time. The lines of KABUKI, however, play not only the role of explanation but that of scenic music. Its unique melody makes the audience appreciate the change in the character's

emotion.

Also, the audience can hardly find rapid movement in KABUKI, while fast-moving is regarded as an important element in the New Drama. But every scene and moment that it forms creates a tableau. In KABUKI an actor's fingers even express a subtle nuance due to the slowness of action. In fact, the dramaturgy



of KABUKI is formed in terms of both sight and sound.

So the aesthetics of Japanese own tradition—refined romance or delicacy—is still alive in KABUKI. This spirit, called "iki" and loved by the people in Edo, has come to be valued all over the world.

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# The Real Performance

IKEBUKURO ENGEIJO (VARIETY HALL)

Several years have passed since the vogue for the *Manzai* ended. Recently the number of "yose" (variety hall) is decreasing gradually. Yose means a live and practicing stage for *rakugoka* (professional comic storyteller) or *manzaishi* (cross-talk comedian).

We can watch *rakugo* or *manzai* on TV, and hear them on the radio. But we rarely go to the "yose" to watch *rakugo* or *manzai*. How is the "yose" now?

Ikebukuro has a variety hall, named *Ikebukuro Engeijo*. It is a precious regular yose in Tokyo. We feature *Ikebukuro Engeijo* now.

The variety hall in Ikebukuro city stands in front of the west entrance of Ikebukuro station. In other words, it is in the third floor of Umeda building which is to the north side of Mitsubishi Bank.

This hall has quite a long history. It is thirty-six years since this hall was



opened. When it was opened, the street of Ikebukuro city was mostly covered with gravel. And some black market called "Yami-Ichi" was here in the east and west side of Ikebukuro. People called this street "Dobuita-Yokocho."

In 1953, this hall has burned down. At that time, two associations of *rakugo* supported this hall. After some years since then, one association stopped supporting owing to poor business.

In the same way as other variety halls, the audiences of this hall are mainly in their twenties or elder than forties. Young people come here as their date, and elders do to listen to the *Koten-Rakugo* (classical comic story). Some audiences seem to come here everyday, so storytellers can't tell the same story in the ten-day-show.

One classical comic story differs with storyteller's act. Original comic storytellers make the audiences laugh by their characters and tone. Compared with them, classical comic storytellers do by their tone, tempo, and gestures with *sensu* (fan) or *tenuui* (towel). The detail of gestures is a special feature of the classical comic story.

Famous entertainers on TV or radio seldom appear on the stages of regular shows at variety halls because of their schedule. So the members of entertainers on the variety halls are often the same.

Not all the popular storytellers on

TV or radio are real professional comic storytellers. As we rarely know the world of *rakugo*, we tend to misunderstand that all of them are *shin'uchi* (principal entertainer). So we may think all the popular tellers are master-artists. For that reason, even if program was changed every ten days, the audiences only want the last act by the popular teller.

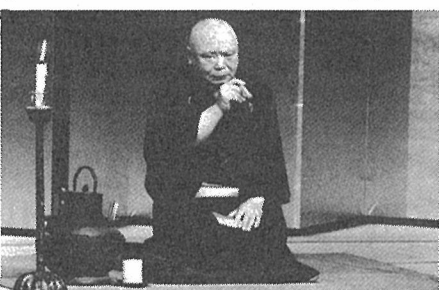
This hall seems to be a little bit dimmer than the hall of yose we can see on TV. This hall can hold 150 people. And rush mats are laid in the front part of the room. Cushions are on every mats. The gap between the stage and the seat of the foremost line is very near. The height of the stage is also not so high. So we can easily look down on the head of storytellers when we stand up.

The mood of the hall is quite at home. It might be because of the mats, small room, and the element the storytellers don't use a microphone.

Storytellers' eagerness may make the mood of this hall. And the audiences like *rakugo* and so they also make the mood. Both mood make the mood of yose.

The evening show starts at 5 o'clock. Usually only less than twenty people come to the hall. But this day, over fifty people came there because new *shin'uchi* acted last.

Some famous storytellers come out as time passed close to *nakairi* (half time). The audience was becoming more cheerful than the beginning of the show. The storytellers showed many skillful performance of classical *rakugo*, and



made us laugh at once. But they were also just the opening actors to save Umaji's face who is going to perform the last of *shin'uchi*.

After the half time, today's leading part, Umaji's introduction started.

Umaji has become the new *shin'uchi* this spring. He was sitting among famous masters like Engiku. He let his head down and looked very tense. This introduction is his first appearance on the stage, who is going to be recognized hereafter.

"When a storyteller becomes *shin'uchi*, he is said to be a professional *rakugoka*. However, he must practice *rakugo* more than ever." Umaji's master told the severity of this world. Though



## Ikebukuro

### Life Safety Center

We are living in peace and quiet, so we tend to be careless of disaster. Though we have a fire extinguisher, most of us don't know the way it is operated. If a member of family broke a bone, we couldn't give first aid to him.

We think, "if a fire broke out, a fire engine would come soon. Were we wounded, an ambulance would come."

If a great earthquake should occur in a crowded city, fire engines and ambulances wouldn't be able to come.

Can we defend ourselves and our families against this kind of disaster?

We should rebuild our city in such a way that we could keep damage to minimum in the event of a major disaster. This urban remodelling will not be able to be completed in one hundred years. The great earthquake in Tokai area is in a delicate situation.

In order to keep the damage of an earthquake to a minimum, it is important to be fully prepared for a disaster.

For this purpose, Ikebukuro Citizens' Life Safety Education Center was established. We can learn to use various equipment for free of charge.

At the First-Aid treatment, you can practice artificial respiration and heart massage on mannequins. At the earthquake section, you can learn what you should do when an earthquake happens.

In the place for practicing fire fighting, you really do it by using water. When you pour the water, the picture of fire is extinguished.

But when it takes a lot of time to

Umaji has become *shin'uchi*, and acted as *tori*, he must practice harder.

Umaji appeared on the stage as the last entertainer this day. He started to talk "Shinigami" slowly in the unique way of his own.

The highlight of "Shinigami" is the scene of taking out "Shinigami" from a dying man. This gesture of the storyteller is one of the taste of the *Koten-Rakugo*. The *Koten-Rakugo* values highly technique than *Shinsaku-Rakugo* does. So storytellers who talk *Koten-Rakugo* require much skill. Therefore, young storytellers have to practice *Koten-Rakugo* to support the world of *rakugo* in the future.

The live power made audiences excited. Those can never appear on TV or radio. If you hope to see the live power and the present situation of the entertainment, you may go to the variety hall to watch yose. The variety hall in Ikebukuro is waiting for such stylish people, who put up with sitting on the hard seat for four hours. PHONE (971) 4545

put out the picture of fire, it spreads more on a large screen. So you'll be able to practice fire fighting in a tense situation.

At the smoke corner, you practice evacuating from the place filled with smoke. You'll master the ability to judge and act calmly about selection of the best escape route. Smoke is unexpectedly swift in motion and fills a room quickly.

These simulation devices and audio-visual equipment are installed to improve citizens' technique and action regarding safety and emergency procedures.

Since there is only one institution of this type at the present time, it is attracting attention even from foreign countries.

Fortunately Japan is making improvement in safety more than other countries, but it is far from complete.

The chief of this center told us that what is needed for safety and rescue is wisdom and physical strength and it is university students that are endowed with both.

If students tackled safety seriously, they would be a great force in improving the safety of life in Japan. He wants us not to be full-time volunteers, but to do what we can.

None of the techniques are very difficult. He will be able to have an interesting experience and spend significant time for free. Why not visit Ikebukuro Citizens' Life Safety Education Center? You will have a fun, profitable time.

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# The standard taste

## Family Restaurant

### -The secret of success-

When you go for a drive, what sort of restaurant do you often drop in at for lunch? Of course, the restaurant you use are different according to the direction in which you go out. We suppose many people use a *family restaurant*. Though *family restaurants* stand side by side, almost all of them are crowded at noon. Why is a *family restaurant* so popular today? We can imagine some reasons for that.

First of all, *family restaurants* have car parks. It may be said that the car park is one of the most important selling points. The number of automobiles in Japan is much larger than that of parking lots, so the charge for parking is expensive. It is only natural to use a car when we go to holiday resorts. Especially, those who have their cars tend to do so. People who have cars throng to small areas (like a shopping area) and park their cars along the side of a street, and this causes traffic congestion. We can say that the reason *family restaurants* are very popular is that they offer a parking lot for nothing. Customers stay long in an easy state of mind.

We can think it very convenient that a *family restaurant* is open till late at night. This selling point is also effective. Actually, when you go to a *family restaurant* at night, you see a considerable number of people there.

The third reason we can find is a variety of dishes from coffee to sirloin steak, but they have mostly the dishes of Western style. So all the generation, from children to old people, can enjoy eating at a *family restaurant*.

The fourth reason is the good service given by a *family restaurant*. Many people notice the nice attitude of waiters and waitresses and the cleanliness in the restaurant. The atmosphere in the restaurant is bright and comfortable. Even if we stay there too long, the waiters don't act badly.

As for the taste (this is very important), all the dishes of *family restaurants* taste alike because they use frozen food, but they are not bad. We can say that the tastes are standard. The price is very reasonable. But one thing we don't like much is "coffee." You can have as many refills as you want at no extra cost, but can't we get better coffee?

There are some other *family restau-*

*rants*, but now we cannot yet find their individual features. It is hard for each of these *family restaurants* to get regular customers.

At any rate, the merit or demerit of a *family restaurant* shows today's style of commerce.

About ten years have passed since a *family restaurant* appeared, and the *family restaurant* became known. The number of *family restaurants* has increased greatly. We investigated some of them.

FAMILY RESTAURANT

京博  
KYOTARU

This *family restaurant* is run by KYOTARU which is a well-known *sushi shop*. When you take your seat, you'll find on the table not a glass of water but green tea, and there are many kinds of Japanese dishes in the menu. And for dessert, you can enjoy *anmitsu*, *kuzukiri*, *zenzai*, *tokoroten* and *oshiruko*.

In this restaurant, music of Japanese wind and stringed instruments flows every time, and the atmosphere is calmer than any other restaurant. And there you can buy food and take it away.



This *family restaurant* is very popular with young people. The menu is Mediterranean style (the Japanese think so); spaghetti and salad with sea food. Because ITALIAN TOMATO has plenty of cakes and drinks (ITALIAN TOMATO has no equal in this point), you can use it as a coffee shop, too.

Red Lobster

This *family restaurant* has mainly seafood dishes, but the menu is characterized by lobster dishes. So, when you drop in at this restaurant, I would like

you to try them. To a person who says, "I don't know how to eat it," I recommend him to read a pamphlet "MAIN LOBSTER" on the table. By looking at the illustrations, you can know how to eat. If you order main lobster, it costs about 3,000 yen. If you think the price of lunch is about 1,000 yen, you can have some regular meals cooked with

salmon, squid, meat and chicken.

By the way, the atmosphere of this restaurant matches the menu. The uniforms worn by the waiters and waitresses and its interior remind us of the sea. And the scene of surfing flows on a video in the restaurant.

☆☆☆

## SPORTS!

Perhaps the most popular sports among young people today are action sports like baseball and rugby, but there many other surprisingly exciting sports. Among them are *Sumō* and Yachting. *Sumō* is the national sport of Japan, however it is rapidly gaining international popularity. Do you know there is a *sumō* club at Rikkyo University? We hope there would appear a hero to carry on the glorious traditions of our *sumō* club, he may be you who is reading this article now! Nanako Koyama, who is expected to part in the Olympic games next year, is a member of the yachting club. The members of the yachting club are now preparing for the next race. Let's all cheer them on!

### -sumō-

*Sumō*, as we said, is the national sport of Japan. It is needless to say that there is a *sumō* club in the athletic association of Rikkyo University, and the *sumō* club has one of the longest histories in the athletic association, and it can boast that one of its members had been the university student champion of Japan.

Even Dick Mine, the famous singer, took on active part in it. But the present *sumō* club is so short-handed that its abolishment may be at hand. There are presently only two members, Ogata and Fukuda. So, it is not easy for them to practice *sumō*. What is more, there are no new members this year. It is their earnest desire that the *sumō* club be maintained. They don't want to see the *sumō* club abolished after they leave. So I plead "Why don't you join the *sumō* club?" As I say this, it may seem a little weak. Because I believe Rikkyo University students have little interest in *sumō* wrestling. I wonder if the temperament of the students at Rikkyo University is unfit for *sumō*. Then, why are Ogata and Fukuda active as members of the *sumō* club? It is needless to say that they want to maintain this traditional club. But, basically, they enjoy *sumō*. Mr. Fukuda says, "Sumo has the attraction of having the win or lose determined in an instant. In addition, even if the weight of the opponent is heavier, a wrestler can win by his skill alone." Moreover, those members who have graduated from Rikkyo University offer much support to the *sumō* club.

The facilities of the club has a room where mats are laid, a ring and a bath. To those who are discontented with ordinary sports, have excessive strength, or want to become famous in Rikkyo

University, we say why not join? Just now the *sumō* club needs you!

The next tournament will be held in June. I hope Ogata and Fukuda will play an active part in order to revitalize the Rikkyo University *sumō* club.

### -YACHTING-

Nanako Kōyama is nineteen years old. She is tanned and her smile is healthy. At present yachting is 'everything to her.

At a glance, yachting seems to be a graceful sport. But she says, "It's not



always elegant or fashionable. It demands tactics and shrewdness. While considering the winds and contending with rivals. I must control the spin naker. Sinking is an everyday affair. Yachting requires intellect, muscle, and concentration."

She began yacht training in order to cure her asthma and she has often been tempted to give up yachting. But she hasn't because of her unyielding spirit. Now she is capable of taking part in the Shiseido Cup (In Japan, there was no international race for women before this race was established.) and she is on the training team for the Seoul Olympics. She also aims to join the Barcelona Olympics in Spain in 1992 with Maki Maeda, her partner.

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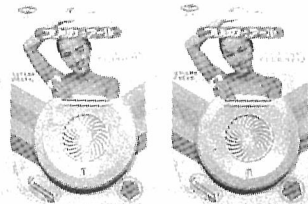
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# Across The Dover

The last day of my staying in London, accomplish my purpose of visiting London to see The British Museum, I leave here for Paris tomorrow.

I say "Good-bye" to the museum, and run into the bookshop along Oxford street. Buying a lot of books that I have checked for a week, I thrust them into my bag. Then, I want to have a meal. I jumped into a double decker. Looking at a lot of books I bought, I murmur, "I should carry these books from London, Paris to Tokyo. Oh my God! It's a terribly hard work..."

I get off the bus at Piccadely Circus. Walking on a side of the head shop of Towers Record, soon I get to China Town. I will take a dinner at my favorite restaurant "Fu-Rong," I found here in China Town. I look down at my watch. It's a little early for dinner.

I decide to walk about here to kill time. On a corner, "Gardian, please." I buy a paper. Speaking of the paper, I've not read 'Asahi' for a long time. For 'Asahi' costs 500 yen here.

After looking over the newspaper, I drop in nearby pub. I order lager beer and kidney pie. I will stay long over with them. Kidney pie is the all eatable food I have found for about a week in London.

Going out of the pub, I go to China Town. Although it is the next corner to Piccadely Circus, China Town is quite another world. There are signs

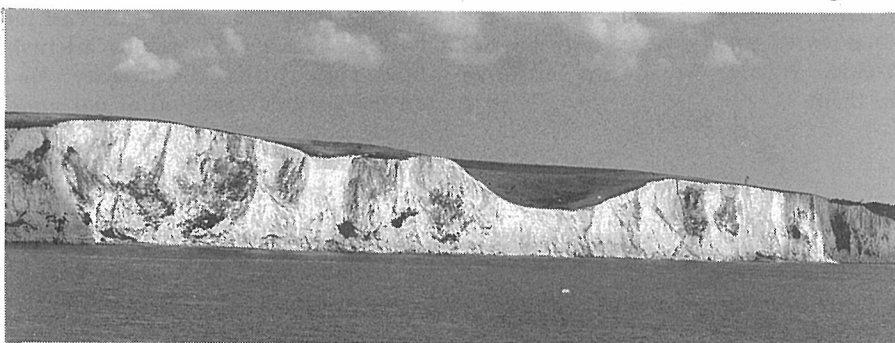


and posters in Chinese character, the Oriental. They are very familiar to me.

The restaurant of my aim is the edge of the China Town. I push its small door and go into. "Hi!" A friendly Chinese girl welcomes me. I'm quite one of

regular visitors here, now. I order fried rice and spring roll. Oh, how delicious! Rice, soy sause, green tea.... Ah, I'm Japanese. I'm one of the moderners and am accustomed to eating bread, but I can't live without these food.

After finishing my small dinner, I return to the hotel, and make a cup of tea. Taking breath, I watch TV B.B.C. informs the weather forecast. "Fine."



Tomorrow, my little journey—passing over Dover—will be wonderful. After drinking a little cooled tea, I get into bed.

Next day, I eat up my breakfast, and leave for Victoria station, to catch the train for Paris. At the station—the entrance from the Continent—some strange air, what England's and the Continent's are mixed, is felt. I buy some croissant and a bottle of orange juice for my lunch, exchange English pound into French franc, then I get on the train. How punctual the English are! The train starts the station at 8:50 a.m. on time.

At first, we can see the fine buildings through the window of the train. Train goes, and they becomes lower and lower. At last the view becomes to the successive ups and downs of hills. Cattle are grazing. It is a typical view of English farms.

From the deck of the ship, I can see the great white cliff of Dover. I think it is more than 100 meters from sea level. Reflecting sunshine, it's like ivory. Very beautiful. The ship blow a whistle and leave the harbor for Carais.

Sea gulls are flying. The sea is calm. "The weather forecast proves right," I think. It is a comfortable sea trip.

It takes about an hour and a half from Dover to Carais. It is stylish to get into France across the Dover by ship.

The Island is sinking below the horizon of our back and seashore of Carais appears from the other hand, faintly. I feel that the air changes. It's a little warm than it is in the Island. I have just come to France.

I landed at Carais. Only did I cross one channel, and I'm in another coun-

try, not England. I wore a sweater this morning in London, but it doesn't need here in France. I jumped into the train for Paris. Of course, all announces are made in French. The train left here 30 minutes late. This is a French style, not English.

I can see the wheat field over, and cattles were free here and there through the window. The sunshine through the

window is a little strong. I didn't feel such feeling in London.

We get Nord Station in Paris. Compared with the English, the French are

full of activity. Speak loudly, over-action, they are somehow different from the English.

In London, taxis, driving on the road, is only Austin, but in Paris, many kinds of cars; Bentz, Fiat, Citroën are. In addition, violence of drive is no joke; it's just 'Kamikaze.' I say that taxis in London control the order and silence on the road, but the counterpart in Paris produces confusion and noise.

Next day, I get up and have a breakfast. A waiter asks "Tea or coffee?" in England, but in France, "Un Café?" So I answer "Oui, un café," instead of "Tea please." The waiter serves me coffee in big pot, together with hot milk. You can make 'Café ou lait' by them, if you want. "Ah, just France," I am impressed.

After breakfast, I walk about Paris. First, I go to *Musée du Louvre* to say 'Hello.' It's my main purpose of visiting Paris.

The sunlight is warm as usual. People are lively. "First of all I will go to Café, and try some cake. Needless to say, France is the country of milk and its products." I decide to begin with food. In France, 'Eating is Culture,' different from England.

Sitting on the chair in Café, I loudly call, "Waiter!" like the French does.

## Would you mind my smoking?

### Essays on the right to forbid smoking

Those who don't smoke have insisted on their rights, but the words "*the right to forbid smoking*" is fresh to us and is causing a kind of boom. These days in America, men and women are not allowed to smoke in many buildings. Also in Japan, we are prohibited from smoking in half of the seats on international flights. Because this boom happened in America first and is only recent to Japan I wonder what Japanese think about it. I would like to present to you the major opinions that smokers and non-smokers hold.

Firstly, R.F.S. (the Right to Forbid Smoking) does not wish to prevent smokers from smoking. R.F.S. simply wants to forbid smoking in public areas and in certain other areas. It really involves the establishment of rules about where smoking can take place. Smokers are apt to get lung cancer or respiratory diseases. In such cases, the consequences are the result of their own free choice to smoke. Recently we have become aware of the dangers of inhaling second-hand-smoke. For example, smoke fouled air in work-area, in hospitals and at home are bad influences for everyone, including babies. The people around smokers, particularly chain-smokers, are exposed to dangers half

as much as smokers. So having a R.F.S. movement is a necessity. It is important for all of us to have strong interest in this movement.

Smokers insist on two points. Firstly, the cigarette is one of the important sources of revenue for the government. The government imposes a 65% tax on the price of a pack of cigarette. For example, in 1985, the sum came up to 854300 million yen and represented 1.6% of the total revenue. When the budget is prepared for a fiscal year, the income from cigarette is always included, thus, it is indispensable. Secondly, medical research clearly shows that cigarettes ease psychological tension. Nicoting and tar stimulate or paralyse certain nerves, affect blood vessels, and lowers the temperature at the extremities of your body. Society is full of worries and conflicts and the cigarette is now a kind of necessity rather than a luxury as it was in the old days.

We analysed the smoking program only briefly. It is true that each point of view has its good points. But we need to have much more interest in the problem so as to make a rational choice. What do you think about R.F.S.?

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# I Feel Ueno!

Ueno is certainly untidy. You may associate it with the crowd of Ameyoko, Ueno Zoo, or Tokyo National University of Fine Arts and Music. Why in the world did so great a variety of people and culture concentrate on Ueno and its neighbourhood? We divided the well-known cultural facilities and the residential areas in Ueno into three groups. We tried to locate each group on the map. As a result, the three cultural areas emerged. That is

(1) The upper-class area Ikenohata, Hongō (2) The public area Ueno Park (3) The downtown area Shitaya

This time, we visited all the three locations. These were the most important for us to know the characteristic of the three cultural areas and to think about Ueno.

## Kyu-Iwasaki-tei

Hisaya Iwasaki, in case you don't know, was one of the men who helped to develop one of the great business enterprises in Post-Tokugawa Japan, *Mitsubishi*. He was *Mitsubishi's* third president. He had a special residence on the cutting edge of Yushima in Ueno. The residence is still standing and still appears to display itself as a representative of *Iwasaki's* great abilities. Let's take a look at the home



where this elite businessman enjoyed his private life.

Going through a tender green arch, we can see a Western-style building painted in salmon-pink. (It is now rather faded.) Yet, this building has something which gives us a Japanese-style atmosphere. The knob on the door is modeled on the family crest of the Imperial Household (the *kiku-no-gomon*). The floor is made of wood somewhat like mosaic which reminds us of folk-craft art. And strange to say, everything in this Western-style building are not made of stone but of wood. As a result, it has a very comfortable fragrance, and we can easily make ourselves at home there. With all of this, we can see something of the romantic of *Iwasaki's* character.

But the most wonderful thing in his home which makes us excited is that there is a house only in which to play billiards. When we hear the word 'billiards,' most of us imagine a 'pool-bar.' (A popular bar where young people enjoy drinking and playing billiards.) But the house is not the cheap-looking one we might expect. This house was built according to the

design of Conder Josiah, a famous architect for *Rokumeikan* in the Meiji era. It is like a lovely Swiss style cottage. At the time it was built, how luxurious it must have seemed to the common people. And even the rich ones, too! Probably all that anyone could do was to admire this display of wealth with a sigh.

## Ueno Park

Ueno Park is fifty-three thousand square meters in area and it is the largest-scale park in Japan.

The history of the Ueno woods starts when a priest, *Tenkai* built *Kaneiji* temple. At the end of the Tokugawa Shogunate government, the temple was burned by *Ueno Shogitai*. Meiji government inherited its vast site, and in the first year of Meiji, the government constructed the first park in our country there. In the 15th year of Meiji, the museum and the zoo opened in the park. They are origin of present Tokyo National Museum, National Science Museum and Ueno Zoo.

The ruins of the temples harmonize with the public facilities in Ueno Park.

In the zoo, you find "*kankan-tei*" that reconstructs the atmosphere of Edo period in our mind. Tokugawa Shogun used this tearoom as the rest station when he visited *Kaneiji* temple.

When we leave the zoo and go up the hill, passing *Seiyōken* on one side, we catch sight of the vast figure of Buddha's face. The Buddha's head was broken off due to the Great Kanto Earthquake in 1923, and only the bronze head is preserved. We learned it for the first time.

To our surprise, in Ueno, there is also *Kiyomizu* temple. It is *Kiyomizu Kan-nondo* Temple in the park. It is much smaller than *Kiyomizu* Temple in Kyoto. But it has a stage and overlooks *Shinobazu* Pond. The main hall of *Kan-nondo* Temple is an important cultural property, and there are many sites of historical value in the area.

## Ueno - The Shitamachi Museum -

On the southeast of *Shinobazu* Pond, there is the Shitamachi Museum built by Taitō Ward. Through the automatic door, you can feel the atmosphere in the Edo era. The museum has a mer-

chant house and *naga-ya* (a tenement house generally used by poor people). In the merchant house you can see a *hanao* store. There are *dagashiya* (a cheap candy store) and *dōkoya* (a coppersmith's workshop) in the *naga-ya*. At that time most of the utensils, such as kettles, pans and pots were made of copper, so there were a lot of copper-smith's shops in Edo.

Going upstairs, you'll find that they

◆◆◆◆◆

## Step Foot on Sweet Spot

We have recently become fussy about delicious foods. But sugary foods are not necessarily regarded as delicious, and are merely expensive foods at the same time.

Now, we take up "Japanese Confectionary," and would like to look into its appeal. So, we introduce two Japanese confectionary shops as follows.

### USAGIYA

Usagiya in Ueno has been in existence since 1913, and a traditional taste has been kept up to the present day. At first, it was an unknown shop, but now has become so famous that it is introduced in many magazines.

One of the most popular confectionaries at this shop is "*Dorayaki*," and

popular and enjoyed by everyone. So, we use only good raw materials and sell our products at a reasonable price.

The shop was crowded with many customers of all ages. The appearance of the shop is modern and we would add that the room on the second floor is a picture gallery.

### YANAKA-HIGURASHI

Yanaka-Higurashi is a Japanese confectionary shop which has been going since 1920. Handmade confectionaries are sold in this shop. Each of them seems to be hearty unlike those made mechanically.

"Japanese confectionaries should be sold in large quantities and moreover cheaply. They should also have seasonal tastes," said Mr. Tanabe, master of this shop. "In spring, *Uguisu-mochi*, *Sakura-mochi*, and *Kusa-mochi*. In summer, *mizuyohkan*, and in autumn, *Korogaki*. This is the most popular confectionary of our shop." Indeed the shape of *Korogaki* reminded us of a mountain covered with trees turned red in autumn.

The form of Japanese confectionary can be changed quite freely by the hands, and have a seasonal appearance. This shop that sells rather orthodox confectionaries is like a cheap sweets shop downtown.



its taste is beyond description!

Its mild "*An*" (bean jam) is not too sweet and much "*An*" is put inside. It may be satisfying even to those who are not fond of sweets. There are a lot of other confectionaries. For example, "*Monaka*" which was the main item when this shop started. The master talked his philosophy as follows;

"Japanese confectionaries should be

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# An Interview with Mr. Edward Suzuki

## A CREATION OF IMAGINATION

Coffee Shop

Carmel

立教大学正門前

Telephone 03-986-2359

Mr. Suzuki is an architect. He has attracted attention as the designer of the Udagawa Police Box in Shibuya etc. He was born of Japanese and German parentage in Saitama in 1947. He graduated from Notre Dame University, Harvard Graduate School, majoring in architecture. He appears on the commercial on television (Shiseido "Paradim") and "Be Time" (TV Tokyo) and so forth. He has established his own policy firmly, never forgetting to relax at business. He also cuts a figure in formal Japanese architectural circles.

—Clue—

When I was child, I wanted to become the President of the US. I read a novel of Lincoln and designed an official presidential residence for myself when I was seven or eight years old. I went to elementary school in Saitama and I quarreled outside or drew pictures at home, because I am of mixed blood. So I had few friends. For those reasons, when I entered university, I thought I couldn't make a living by drawing pictures. However I decided to become an architect.

I think all foreigners are nearly the same. Only their languages are different. But foreigners are forced out of Japan.



I think Japan is uninternational, because Japan is an island country. But I think Japan has changed compared to what it was a long ago. So if I have children, I want them to go to international schools and foreign countries, as early as possible.

After all the best thing for me to do was that I should enter St. Mary's International School and go to an American university. (In my fourth year at the university, I went to Rome for a year as my year abroad. And I traveled through Europe for a year with Rome is the base of my travels. I could obtain something which I couldn't obtain from money.)

—My Return to Japan—

At first, I considered that I would find a job and stay in America. But I couldn't get one, because the job was the worst in America in these days. When I was wondering what to do, I was invited by Kenzo Tange. And for that reason I could return to Japan. I thought the work of building is easier

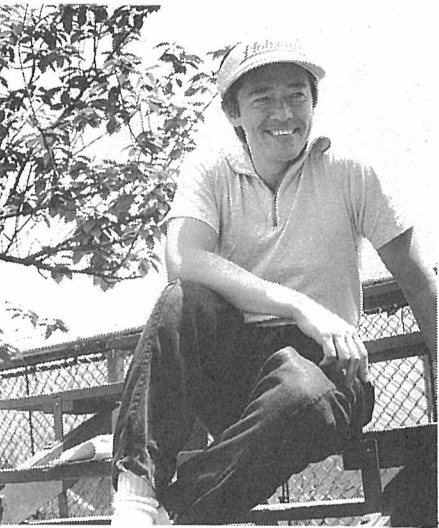
in Japan because an architect in America actually has more responsibility than in Japan. Perhaps if I had stayed in America, I would have become a merchant.

—Freedom—

I planned a flying house as my last work in college. It was not important whether the house was really made or not. What was precious was the will to make it. In short, I wanted to express my philosophy at that time by my house. The symbolic theme of my works is often freedom. I have had a sense of freedom and the desire to enjoy life since childhood. One of my themes in architecture is purely amusement. (connected "anarchy" with "architecture") But architecture is that a part of the impression of a building is broken, that is, a superficial image. If I can break many kinds of ready-made ideas, I will be able to construct interesting things.

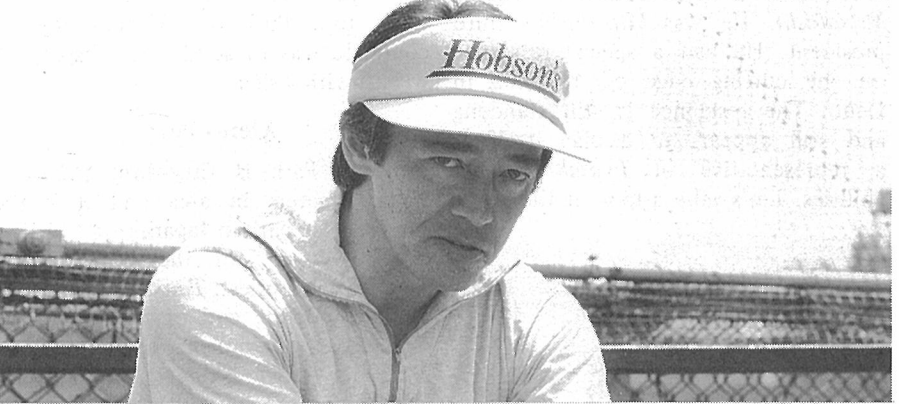
—Places—

I don't want to rebuild things but to leave them as they are. For instance, apartments facing the Omotesando Street, Golden-gai, Nonbeiyocho. Those are traditional, historically unimportant, but are meaningful things in a scene. If they vanished out of sight, we would feel sad. I want to leave such



things, even dirty things. I want to leave them. I have been playing in the Harajuku area since I was twelve. In those days, the houses that faced the

Omotesando were built of stone. Now Harajuku has little of charm of former days because it has been rebuilt. It is a matter for regret that this condition grows worse and worse. Daikanyama is



the one place I don't want such a thing to happen.

—Source of Imagination—

I become friends with a person concerned with fashion, a musician, and a salaried man and so on. I don't get along well with architects, the reason is that Japanese architects are serious. They talk only about architecture. I don't like that. I can gain various

things when I discuss other things besides architecture, and I can reflect that in my work. Again, good ideas strike me when I take part in easy sports than when I sit at my desk. For instance, when I exercised on a jogging machine at an athletic club, the outline of a plain figure, a solid figure, and a cross section occurred to me. At once, I went back to the office and drew the design. That's the way the Foreiner's

Lease Order Residence was founded. We won the Ministers International Trade and Industry Award. We are proud of the fact that our products are mostly conceived of in that way.

Our Impression on meeting Mr. Suzuki actually is that he is "a very splendid gentleman." He indeed knows how to enjoy life. He talked very warmly with us and gave us a smile.

### CROSS WORD

Fill in the blanks and write the letters in double frames. They will make up a single word. Bring the completed puzzle to our club house (YAMAGOYA 1F, RIKKYO ECHO). Fantastic presents will be given to the first 5 comers. Use the following clues.

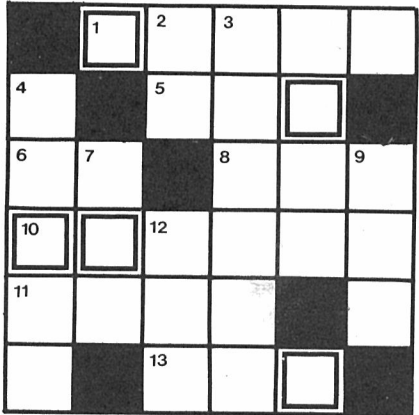
ACROSS

- Gas is used in operations to put patients to sleep.
- When he comes, please give \_\_\_\_\_ the message.
- Dress \_\_\_\_\_, Watch \_\_\_\_\_, Box \_\_\_\_\_.
- Equal a game or to bind.
- Older people.
- The sun \_\_\_\_\_s in the east.
- To make a mistake.

DOWN

- First, Second, Third, Four \_\_\_\_\_.
- Infamous leader during World War II.
- Desire.

- President Regan's "Star Wars" program.
- East-southeast (initial).
- What's the \_\_\_\_\_ of doing that?



## RIKKYO ECHO

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