



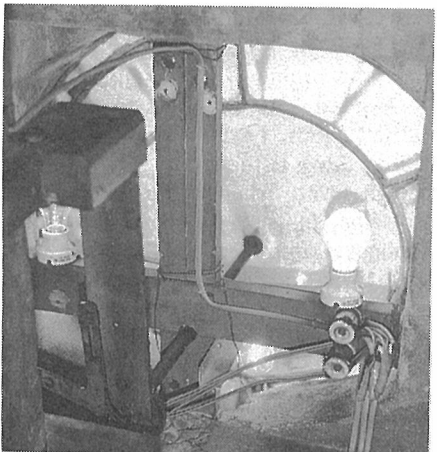
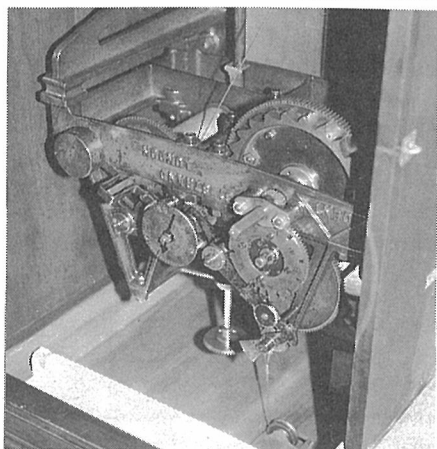
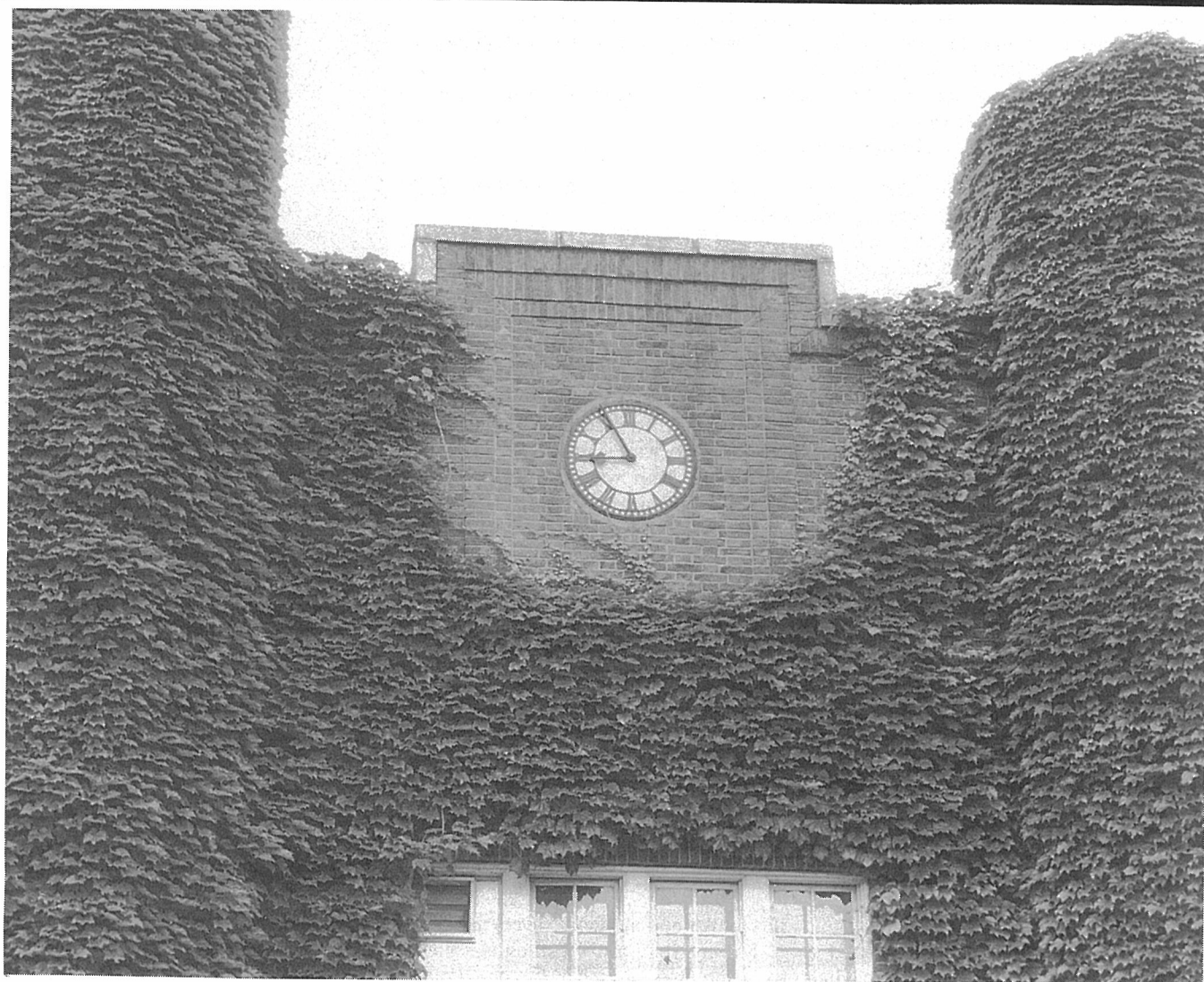
RIKKYO ECHO



VOL. 45 NO. 1

ST. PAUL'S UNIVERSITY

JUNE 1989



Old Clock's Chat

Morris Hall (the main building) was built in 1919. It is said that the clock was installed there four or five years later. Now, the clock tower with ivy symbolizes Rikkyo University.

The solar calendar began to be used in Japan on the third day of the twelfth month of 1872 (according to the lunar calendar). This change brought the rush to construct western-clock towers in the Meiji and Taisho era. But most of these were destroyed in the great earthquake in 1923 and the war. Unfortunately, the electric clock which narrowly escaped breaking down, now takes their place. However, the clock of Rikkyo keeps the old-fashioned weight-works and is wound every six days by hand. Today, let's listen to this clock "who" is holding out alone.

"When I came here, to Ikebukuro, there were almost nothing but fields around me. So I could tell the time to the people living far away. Therefore I was called the "Bell of Time" and loved. But nowadays, buildings which are much taller than I stand like a forest and on Rikkyo Avenue, in front of me, many cars frequently come and go. As the number of students has greatly increased and the campus has become very lively, my sound no longer can be heard even on some parts of campus. And what is worse, I lost my parts long long ago. When I don't feel well, I cannot help thinking my retirement. But thanks to the hearty encouragement of graduates and steady care by persons belonging to the Maintenance Section, I can continue to be active. The other day I was seen by a watchmaker. Then I was given great praise that I would be able to work for more than fifty years. Though I am working now, clocks of my generation can hardly be seen these days. Considering such things, I'm sure that I am very very lucky."

The clock tower has been watching Rikkyo University with the seasonal changes for about seventy years. When we look at "him" again, we can hear the bell sounding more deeply than usual.

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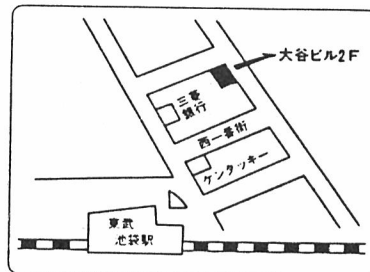
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SWING KING'S HERE

WITH GEORGE KAWAGUCHI

These are the days when professionalism just isn't professional. Our world which organize mass communication, not to speak of the decline of professional baseball and show business, is strongly encouraged by public opinion to take caution against the professional mind. It seems that some people called the man who keeps criticizing such a tasteless world.

That's Mr. George Kawaguchi, who is the famous jazz drummer. Mr. Kawaguchi started playing jazz as a professional player as soon as the World War II was over, and he has been playing jazz for forty-five years.

I think it is so difficult for him to have kept being professional for forty-five years, (over the long time of a generation and five years) and for him to lead other musicians as the boss of the jazz world.

With these points, please catch his professional spirit from his talk. (His talk is as follows).

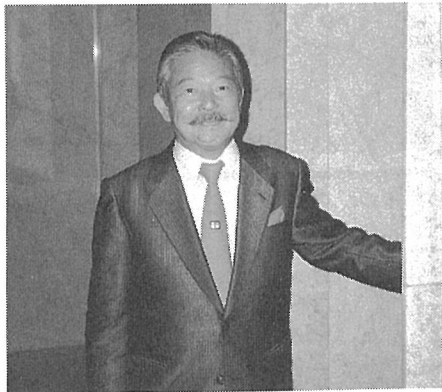
MY FORTY-FIVE YEARS

I was in Manchuria when the World War II came to an end. It was Showa 20 (1945). At that time, the U.S.S.R. forces were stationed in Japan. I needed a place to hide, as I feared that I might be sent to Siberia. So, I joined a jazz band under the U.S.S.R. forces as a drummer. The band was led by my father. It was my first big step as a professional. I was nineteen then.

My father, one of the most early settlers of jazz in Japan, made me what I am. Jazz was familiar to me because we had all the instruments in my house. So I acquired the knowledge and the skills as a jazz musician when I was young.

Our success is an example of the U.S.S.R.'s warm treatment for artists. We arranged Russian folk songs such as "Dark eyes" and "Katyusha" into jazz music. We became very popular. A commander said to me, "I won't let you return to Japan. Study at the Art Academy in Moscow." "How can I solve this problem?" I thought.

A good idea occurred to me and I carried it out. I drunk lots of soy sauce. If you drink it too much, you will have a high fever. When the U.S.S.R. forces saw me in such a condition, they thought I must be an infectious case. And I was repatriated under compulsion



in Showa 22. I thought I should have been a great actor!

But thinking that American soldiers would stay in Japan, I could not find a relief. I went back to Japan thinking I

might be a prisoner again. But then a good luck came to my way. I was given an opportunity to play jazz at the military pub through the good relationships of my father, who is a pioneer in Japanese jazz world.

After I made a great success in Yokohama, I moved to Tokyo and started a group "George Kawaguchi & Big Four" in the post war jazz boom. Those days Gene Krupa Trio, one of the greatest American big bands came to Japan. So the Nippon theatre was always full of people. Thus from Sho-

wa 20's up to now 60's I have been successful.

FROM MY EXPERIENCE

I often hear about a man who graduated from the top class university and is employed in the leading company, but he is too top-heavy to do well. He cannot make friends with other people, and he is unadaptable. In such an occasion, he who does not study so well will do well instead. Because he is adaptable. Man who has a passion for life will necessarily succeed.

To be sure that I don't go into a

slump, I am always listening to all kinds of music around the world and distinguish "in" music from "out." Of course I do practice very hard. There is no room for compromise. In this way I had good luck and been successful.

THE ATTRACTION OF JAZZ

It is the nostalgic and rough sound that attracts audience. Ragge, which has a tiring monotonous rythm, has not the



complication and unexpectedness that jazz has that. Jazz is music that contains both wildness which everybody has and intelligence which is necessary for urban life. That is jazz why jass survives without declining.

spoiled. So we must put our conceit aside and must not give up in anything.

HIS SUMMER SCHEDULE

New series will start on July 1st in Omiya City. This series will continue for four weeks. During this series, we'll go to Sapporo July 11th and then back to Tokyo Korakuen Hall on the 15th and 16th. On the 22nd, we'll wrestle in Kanazawa City. Then the final match will be in Kiryu City in Gunma Prefecture on the 28th. These matches take place during your summer vacation. Please come and get excited by our matches.

What I want to say to young students is to be credible. We cannot change

Overcome Myself Attack on Giant Baba

Giant Baba is the one of the most strong and popular pro-wrestler in the world. His battle-life gives us courage and aspiration for your future.

BASEBALL

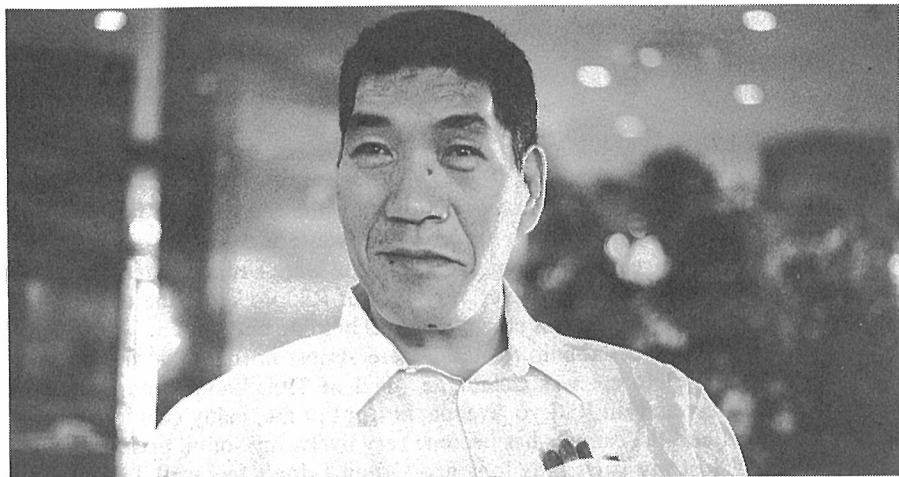
I've loved baseball since I was at a primary school. So I entered Hosei High School only to play baseball. And then I joined the Yomiuri Giants as a pitcher. I had wanted to be a professional baseball player since my infancy, though I never dreamed that I would become one, because nobody who came from north or northeast parts of Japan before. But I couldn't continue to play baseball because I fell and I couldn't use my fingers. So I couldn't help giving up playing baseball.

PRO-WRESTLING

I devote the latter part of my life to pro-wrestling, you know, and I have already become fifty-one years old. The sports world, including pro-wrestling, doesn't have any players over forty-five years old except myself. It is said generally that players will recognize their physical limitations at around forty. But I want to emphasize that we can play as an active member

if we train hard everyday. Realize that this is true and applies to everything.

I think that pro-wrestling is a battle to overcome myself. In my youth, when I came to overcome men stronger



than I one after another, I boasted that I could overcome everybody, and fancied myself so. But if I had left myself at that, I wouldn't have trained myself, and after all, I would have been

suddenly the fact that we cannot get good marks on exams, but I think we will be able to be trushed by many people. Go for it!

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Trial & Error In Okinawa Camp

There is something we are forgetting in our present daily life. It's easy for us to spend a negligent daily life. I think we need a moment to reconsider our life again. Okinawa Camp was the best opportunity for me to look back at myself.

There are some camps which are sponsored by the chapel of Rikkyo University. For example, the Freshman's Camp, the Philippine Camp, the Okunakayama Camp. The Okinawa Camp is also customary camp, that was held 9 times this year.

We can learn many things as we live together at Airakuen in the city of Nago during the half of every March. The purpose of this camp is not only to make an inquiry into a patient's health, but also to study our human life by coming into contact with patients of Airakuen. Airakuen is a sanatorium for patients of Hansen's disease. Hansen's

campers go directly to talk to the people in Airakuen. Some campers couldn't find the patients or didn't know what to talk about at first because a theme hadn't been decided in advance. In addition, People in the sanatorium didn't open up easily to us. But as time went on, we felt they understood us. Then we could have a real encounter. They talked to us earnestly, so we tried to receive their words seriously.

They have taken discrimination and prejudice, what is worse, they haven't been accepted as human beings every since they caught Hansen's disease. Now they have come to be accepted in so-

opportunity to think about others and to look back on myself.

Before attending this camp, I didn't know about Hansen's disease and the

sufferers anguish at all, and I thought everyday life was dull. In addition I was pressed for time. After taking part in this camp, I was shocked at the differences between the sufferer's life and our life. At the same time, I feel there is purpose in living when I saw them live in spite of their life of suffering.

Nowadays, we live in a good environment. We can get everything we want, but why do the students' faces brighten? Is it because we aren't filled up spiritually although we are filled up materially? We must think once again. We have to live a real life. If we don't so, we will become weary.

My Touch of the CIRCUS

I went to see a circus after an interval of a few years. Kigre Circus gave a public performance at the site of a factory in Omiya.

In front of the big tent, people line up for the next performance. Most of them have brought children. Young people of our generation can hardly be seen. In spite of the fact that it is the last performance of the season, the number of people in the audience isn't large. That might be because our sensitivity changes so fast that the circus can not keep up with it. It is natural that there is a rise and fall to everything. But, it is a pity if the circus is left behind.

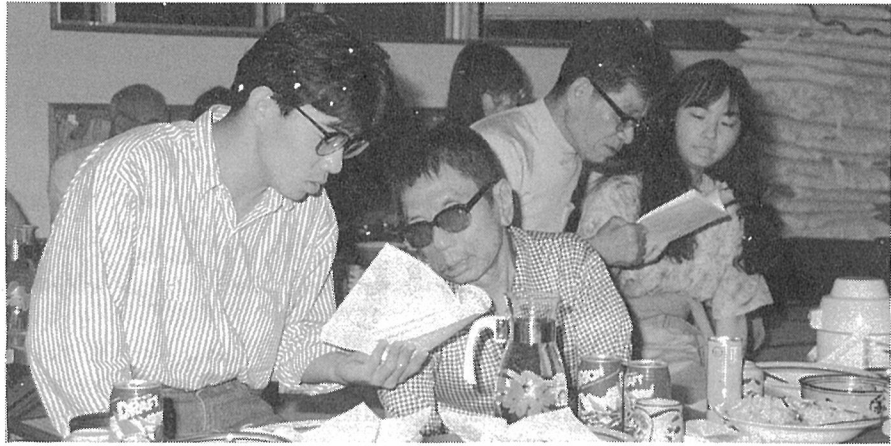
Neither sunlight nor wind are coming into the tent. At such a place, there are seats made from timber and boards. From their seats, the audience can see a stage on the bare ground. In my childhood, the stage seemed very spacious and splendid. But, now, it seems small and shabby.

Lights begin to go on little by little. In time to the music, members of the

circus is much the same as when I saw it before. Audience is silent except such great performances as the trapeze act, animals ridings on a motorcycle, and the actions of the parrot. This situation is so surprising, because there are many children who see these performances. I wonder if television or the movies have had a harmful effect on the children.

Some boy said—"Such an action like this is not enough to frighten me." I have thought that people lose their simplicity and honesty, and their sensitivity, they become dulled as they grow older. But, people might lose thier sensitivity when they get use to things regardless of age. It is difficult to preserve curiosity and simplicity. But, if we try to consider about common things more profoundly, we might see things from a new point of view.

The circus is different from television or the movies, because we can directly see what members have accomplished because of their effort. In other words, it shows us the potentiality of man and



disease is a kind of contagious disease, and people fall ill by skin contact with patients. Once you get infected with this disease, you will have paralysis, on the other hand, your face, hands and feet will be affected. If you have a wound, the part may decay and crumble before you are aware. This disease was once thought of as incurable disease and patients were isolated.

But recently the medicine "Promin" was developed in the USA. This incurable disease became a curable disease. So, this disease can now be cured almost perfectly if you get infected with it.

There are 11 million patients of Hansen's disease in the world, and several thousand in Japan. Thirteen sanatoriums are established in Japan, and Airakuen is one of them. About 6 hundred patients are living there now.

Our activities in the camp were to visit the houses where people in the Airakuen live, and have discussion meetings at night.

As for visiting houses, we, the

ciety, in the world. Nevertheless discrimination and prejudice remain. All we, the younger generation, have to do is to break these barriers down.

Though they happened to contact the disease through no fault of their own, they have led a wretched life. At first they did not want to admit the truth at all, but without accepting it they couldn't live. Although they received a lot of persecution behind their back, they were very kind to us. Why are they so kind? I think it is because they can really understand others who have troubles just like their own. It may be difficult for us, who are called healthy people to understand them truly, but we need to want to do so.

At the meeting in the night, we talked about visiting houses and our own present worries. When visiting houses, some people couldn't communicate well and were rejected by the patients. Sometimes we criticized each other. By going on meeting far into the night, we felt we understood ourselves quite well. I had a good time and the



circus appears on the stage one after another. And then, all the eyes of the audience are on the stage.

Except that the variety of animals has become fewer, the program of the

gives us the opportunity to think about the history of our life.

I wonder what kind of thoughts will run through children's minds when they start for home with their parents.

●御存知ですか？

4000人のお嫁さんに結婚式のアンケート調査をしたところ、日本髪かつらに対して①重かった②痛かった③似合わなかった④臭かった等の答が目立ちました。貴女もお母様や結婚なさったお友達からそんな話をお聞きになったことがあると思います。でも貴女は大丈夫。コスモファニーでは、花嫁さんにそんなつらい思いをさせない日本髪かつらをレンタルしています。

??年後 みんなでかぶろう ファニーかつら

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FOUNDATIONS

George was a son of an immigrant who had settled in the American country and a good boy. His family was rather poor, but they had firm convictions and a spirit of freedom they had got after a long struggle. His father worked at a factory in his town. He was diligent and full of pride and a member of a labor union. George was a very sharp and tenacious boy. He studied very hard at school and worked to make a few dollars after school. He was diligent and was successful. He was very good at every kind of sports, but he didn't have enough time to enjoy them. He didn't have close friends, but he was fair and honest to every one. He took good care of anyone who was in trouble whoever they were.

This is a part of a story which American people have handed down in various ways from a long time ago. This story which features one ideal American person like George shows how people who have American nationality ought to live in the United States.

This image of ideal sort of person was quoted in numerous political speeches and sermons by clergymen, so that people grew accustomed to hearing these stories.

This spring I spent one month in California in the west coast of America. During my stay I found the reason for the existence of such traditional stories as that of George. And I felt its limitations. (However, I only did "homestay" in San Francisco. I was just a traveler, and so I must apologize for my lack of examples.) America is always changing. This is also true of the situation of a Japanese big city like Tokyo. In this paper, I'd like to consider the com-

enthusiasm of the American people for festivals and for raising the Stars and Stripes.

The United States of America, it is a very large country. The area of the land is twenty five times bigger than that of Japan. Its population was about 240 million in 1987. This is made up of many different nationalities from many different ethnic backgrounds. With the exception of the American Indians, everyone living in America is either an immigrant or the descendant of an immigrant. It is indeed remarkable that people of so many different races, religions, customs, and lifestyles have been able to get together and create a single nation. And even at this moment, new immigrants who want to live in the country of the freedom are flowing into the United States. For example, about 400,000 people flow into the United States of America from Mexico a year. I saw many Mexican people hanging around the Department of Human Resources Office in the downtown of Los Angeles. I heard that it is very difficult to make themselves understood in English outside their own communities, which were made by Mexican people. It is safe to say that indeed there is a Mexican society in a foreign country, America. Here is another example which illustrates the fact that there are many kinds of people in the United States; shop clerks of in the grocery store in front of the hotel where I stayed in San Francisco were Koreans, Mexicans and Iranians.

I turn back to the story of George. There were three questions; why is it necessary to have the narration of an ideal American like George?, why are Americans enthusiastic, to such an extent, about festivals which they give or join in? And why do American people have the custom of raising the Stars and Stripes everyday?

Here is my answer to these questions. I think the reason for the existence of the narration and these customs is to unite everyone who has American nationality. Otherwise it is easy for American to fall apart because of the

variety of their different customs and ways of thoughts. The United States of America, as the No. 1 country, always has to be "strong America" containing many problems of many people whose backgrounds are very different from each other. I think the United States of America of today is a little tired. The narration of George is losing its vigor in the present pluralistic society. I think now American people are in a crisis about their own identity.

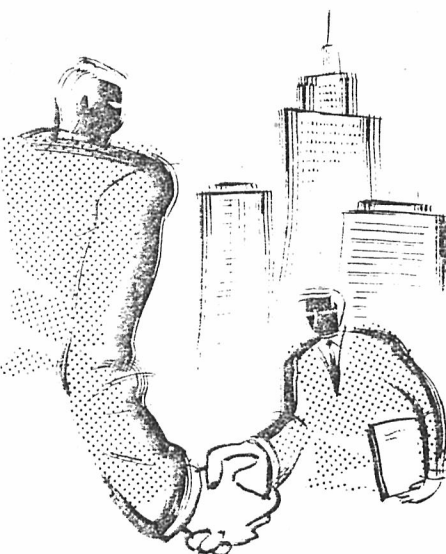
NO SYMBOLS

The same thing applies to Japan in

recent years. Today when the Emperor Showa who was the symbol of ideal person like George in American tradition has died, where should Japanese find the place where we can come together in our minds? Now Japanese enjoy lasting peace and are reconciled to every situation. I think our identity is much more fragile than we image. If foreign countries get the idea of confining Japanese economic power, it will be very easy to destroy Japanese unity and identity. Today, there are not so many young people who take Japanese identity seriously. It's a pity.

REFORM

For the United States of America and Japan, it's time to both change the narration of George and the blind dependence on the Emperor. In order to achieve this, we should reform our educational system. Education brings up children. We must teach then that our society, including both American and Japanese, is getting more and more pluralistic. And there are many different things and customs. We don't need to dislike or hate each other. We should shake hands with each other. We live together in one society or nation.



mon problems of a big city and a big nation; Tokyo and the United States of America.

THE LIMITATION OF THE NARRATION

I think the reason for the existence of the story of George is similar to the



Undercurrent of Soul

"The stage for the lover of jazz has been moved to *Roppongi-street*. Young men and women in fashionable clothes gather there and listen to the music having a witty chat and some drinks. Night after night various jazz concerts are held and even authentic jazz clubs like New York were opened. But I don't want such a 'smartened jazz' if the sound could not impress me with a hot beat as it used to be in the old times."

Thus spoke the proprietress of the famous old jazz live-house, *Body & Soul*, sadly, one day when the curtain on the Heisei Era was raised after the end of



the dear Showa Era. She regretted that rapid economic growth has brought us many products but it has decreased our eagerness for playing or listening to jazz at the same time.

The first to 10th years of Showa, includes *Black Thursday* (Oct. 1929) in the United States which described in the famous movie "*Cotton Club*." In Japan people could buy a 10-inch-

record for 2yen-50sen (1 yen = 100sen), and drink a cup of coffee for 10sen. A noble stylishness called *Mobo & Moga* (Modern boys & Modern girls) could be seen and jazzmen started to form some dancing bands in the district damaged by the Tokyo Great Earthquake.

Until the 10th year of Showa well-known dance halls had been built and sometimes great foreign band-men played there. This was the time that band-men enjoyed their best days. The greatest, Benny Goodman, who was a pioneer of Swing Jazz brought a light to the Americans who were hopeless in the great depression, and soon the wave of Swing Jazz was introduced to the Japanese revue world. But then the tragic World War II broke out. As the war clouds hung over Japan, the government tightened the control over the nation. First, ladies were forbidden to go to dance halls (S.13), then the government put restrictions on their

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FLAMENCO

Have you ever seen the Flamenco Dance? The Proposed Olympics in Barcelona are calling our attention to Spain. The Flamenco Dance is so famous that we are apt to regard it as the symbol of Spain. Last year Jose Miguel who is a famous dancer came over to Japan and this year the Antonio Gades Dancing Group means to come. I guess most people have seen or heard of the Flamenco Dance, but in fact, few people have had an experience of dancing the Flamenco. So, I would like to introduce you to a class in Japan which teaches how to dance the Flamenco for those who hope to live their life under the hot wind from Spain.

First of all we will give you, the people who don't know about the Flamenco, the correct information about the Flamenco. The original Flamenco was danced by Gypsies. They spent their time pleasantly, dancing the Flamenco, as they wandered over mostly Andalusia (in Spain). Now, it is a part of Spanish music and dance repertoire. There are three necessary parts, a song (cante), guitar music (toque), and dancing (baile). But we will explain only the dancing for an understanding of the Flamenco. The Dancing has four elements: stamping of feet (zapateado), clapping of the hands (palma), move-

ment of arms (brazo) and castanets (palillos). One of them, zapateado means making sound by beating the floor with hobnailed shoes. It is an indispensable element of the Flamenco. But the other three elements are added to zapateado upon occasion. In short the Flamenco dance consists of zapateado and another element with duplex or triple time music.

Then let us introduce the Flamenco school we visited. At *Nihon Spain Kyokai* in *Shinanomachi*, you can take a lesson from 2:30 for an hour on Saturdays, for a class fee of 24,000 yen for three months. Miss Sachiko Inoue,

the teacher of this class, began Flamenco while she was a high school student, because she was fascinated by the passion displayed in the Flamenco Dance. Now, she coaches her students and at the same time studies it herself under the direction of Shoji Kojima (the famous dancer in Japan) while she works as a primary school teacher. This class is composed of about ten women (8-30 years old). It is 2 or 3 months since they began the Flamenco. They are beginners, and all of them began to learn the Flamenco after being fascinated by Flamenco's passion as their teacher was. When we went there, following

their teacher, they were practicing the zapateado in front of a big mirror. Beginners practice zapateado, palillos and so on to easy music at the same time. Even beginners can dance well within a year. But palillos is not so easy, because its rhythm is different from zapateado's.

Though it is hard for beginners to express the sadness and the melancholy nature of life in their dance, it is the most attractive part of Flamenco. The sadness and melancholy produce *Aire* which means a passionate atmosphere just like the flame around a dancer. If you see the Flamenco, you will feel and understand *Aire*. The attractiveness of *Aire* is endless, and it is difficult to



express it. So if you are attracted by the Flamenco, go to the class with a pair of shoes for the Flamenco and palillos and feel the *Aire*. ¡Vaya pues!

opening hour (S.14), and soon after that the dance hall itself had to suspend its business. Names of foreign origin were forced to be changed into Japanese ones, and at last the only thing jazz-band-men could do was to break up. Not only jazz but also other foreign music, which was called "the music of enemy character," were forbidden.

After the end of World War II, the situation turned itself completely around. Renovations by the GHQ (General Headquarters) had not a little effect on the music world in Japan, so people could listen to jazz through the FEN (Far East Network) and the NHK (Nippon Hoso Kyokai) without anxiety. Dance halls were opened again and the

passed after the end of World War II, and the only place for poor students to listen to jazz was the music tearoom. They used to go there and stay as long as three hours over a cup of coffee (for 60yen at that time). They often tell us about their younger days with much pride.

But at that time the image for jazz was not so good among the people at large. A man who wore black-framed spectacles sipping coffee with a philosophy book on the table was the typical style of the jazz lover. They usually sat with heads bent, crinkled up their brows and shook himself rhythmically their legs in dirty blue jeans. Such a man could not impress people favorably. Even the famous jazz player *Akira Sakata* was once treated coldly when he was nameless. As he told his master that he was going to study jazz, the master's answer was simple and cool, "Jazz...!? Ha..!"

Recently various industries have changed their work. Japan has then the lead of making the CD (Compact Disk) fit for practical use. On television many companies seem like to use jazz music in their Commercial Films. Smart jazz, refined jazz, that is the impression for them. These information industries made jazz popular as before. But old jazz lovers like the proprietress of the jazz live-house regret or are ironical about such a conformism. "Everyone is keeping up with Joneses about jazz like about any other field."



band-men were also authorized to play at the U.S. Forces Camp in Japan. As many jazzmen of American origin visited to Japan, the so-called *jazz-kon* (jazz concert) boom came to the front.

In the 30th year of Showa, when our parents generation were in their youth, Modern Jazz was the most popular among them. Japan and the Japanese were still poor even when ten years had

WATCHDOG

Considering contemporary Japanese politics and Japanese society, we cannot help feeling our powerlessness, despair and resignation. "It makes not difference if we take action."

But can we refuse to contemplate politics? Half of us university students have already had the vote. Now is the time to think deeply and act.

This poem is a piece of CHICAGO POEMS' OTHER DAYS (1900-1911), written by an American poet, Carl Sandburg.

GOVERNMENT

THE Government - I heard about the Government and I went out to find it. I said I would look closely at it when I saw it.

Then I saw a policeman dragging a drunken man to the calaboose. It was the Government in action.

I saw a ward alderman slip into an office one morning and talk with a judge. Later in the day the judge dismissed a case against a pickpocket who was a live ward worker for the alderman. Again I saw this was the Government, doing things.

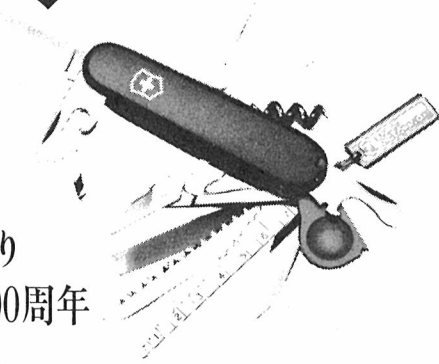
I saw militiamen level their rifles at a crowd of workingmen who were trying to get other workingmen to say away from a shop where there was a strike on. Government in action.

Everywhere I saw that Government is a thing made of men, that Government has blood and bones, it is many mouths whispering into many ears, sending telegrams, aiming rifles, writing order, saying "yes" and "no."

Government dies as the men who form it die and are laid away in their graves and the new Government that comes after is human, made of heartbeats of blood, ambition, lusts, and money running through it all, money paid and money taken, and money covered up and spoken of with hushed voices.

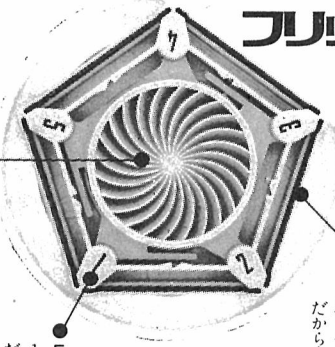
A Government is just as secret and mysterious and sensitive as any human sinner carrying a load of germs, traditions and corpuscles handed down from fathers and mothers away back.

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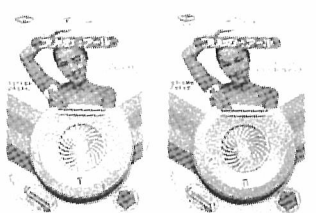
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だから安全、安心。



Shining Tower in the Dark

"ANOTHER SCENE OF CITY TOKYO"

See, play, experience. Tokyo Tower — your special seat to view this sensational city — was renewed splendidly on January 1st in 1989. Its emerald green silhouette illuminated with an orange light emerged in the night sky of Tokyo.

In fact, Tokyo Tower is known to everybody, but has not generally become a topic of conversation until now. Many people see it, but surprisingly few have ever been there.

However, Tokyo Tower illuminated with an orange light on New Year's Day suddenly made a comeback as a symbol of Tokyo. This year, the illumination of the Tower was renewed, celebrating the 30th anniversary of its opening in 1958. Motoko Ishii, the most active woman in the lighting design trade, designed the lighting system. The lights of Tokyo Tower are made up of floodlights installed on the various parts of the Tower. In winter, the Tower is illuminated with an orange light, while the rest of the year, a crystal silver light bathes the structure. The emerald green lighting system outlines the structure of the Tower, and adds a more beautiful atmosphere to the Tower.

The whole tower that can be seen from the observatory on the 40th floor of World Trade Center Building, fades in

and out of sight between the buildings when we look up at the skyline of the city of Tokyo. The shining tower stands straight up in the nocturnal scene of the Tokyo Bay Area. The tower can change its face delicately according to our point of view.

Getting off the metropolitan Mita Line at Shiba-Koen, Shiba Park stretches out before us, covered with a rich green. Tokyo Tower, the world's tallest self-supporting iron tower soars up into the sky over Shiba Park. Looking up at the body of the tower, made of iron, striped with white and orange, you get a feeling of covered oppression and its overbearing height. Being one of the showplaces of Tokyo, there are many foreigners in and around the tower.

The Tokyo Tower Building right under the tower has many facilities for sightseeing. "Tokyo Tower Aquarium" is Japan's foremost aquarium, with a collection of exotic and beautiful fish from all over the world. In "Wax Museum" you'll find amazingly life-like

wax figures of famous personalities and stars from Japan and all over the world.



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"Holographic Mystery Zone" is a marvelous three-dimensional world that displays a series of realistic images.

And finally you can go up to the Main Observatory from which you can view Tokyo from 150 meters above the ground. Buildings and roads seen from the window of the elevator get smaller and smaller as you go up, and at last

clusion on everything in conversations. **"Kanapi"* is the changed form of *"Kanashii"* (I'm sad) and is one word which Noriko Sakai — she is a popular idol — began to use. These words are spoken with lips and babyishly.

Some grown-ups are anxious that vogue words used by the young may cause collapse of the Japanese language, and feel sorry for the young who are symbolized by vogue words. Professor Kurashima, a teacher of liberal arts in Rikkyo University, said about the former: "Vogue words are only sensuous ones, which soon disappear to the letter. Most words don't linger. In the end, they don't have influence on the Japanese language." That there has been no era when vogue words were used so often as they are today, is one reason that some are anxious about the collapse of the Japanese language. They are influenced by the rapid progress of the mass media. And it also seems to be one reason that students, creators

you'll reach the height from which you can look out on the whole of Tokyo at one time.

A three hundred and sixty degree panoramic view of Tokyo in the daytime leaves visitors with the impression that Tokyo is a "city made from concrete." In contrast to European planned cities, buildings stand in complicated patterns or are distributed at random. The city is not without green areas; we can see some verdure here and there, for instance, the Imperial Palace Garden and Shinjuku Gyoen Park, but it seems that such verdure deliberately left here does not fit in with the surroundings.

Such a topsy-turvy mass of buildings that constitute the city of Tokyo looks more beautiful at night. We go up further to the special observatory at 250 meters above the ground. At night, the illumination spreading out below us is so beautiful as if it were a piece of art that we feel like taking it home and keeping it for ourselves. Tokyo at night looks like a living thing. The numerous little lights are twinkling in the darkness showing that Tokyo is alive and it almost seems that we could feel it breathing from up in the towns. Also the lights of cars passing down the roads are casting rays of light in beautiful patterns as if they were graphically portraying the pulse of this large city of Tokyo, the city that doesn't sleep even at night. We can feel something warm and comforting from the business-like view of daytime Tokyo. The buildings that seem to be arranged randomly are united into one huge organization.

In the midst of this big city, Tokyo Tower has transformed itself brilliantly. Tokyo Tower is a suitable place to rediscover the splendid Tokyo. Would you like to experience another view of Tokyo from this city's special seat?

and followers of new words, have increased in number. They may be popular, but they are limited to one particular locality and always disappear with the time. They exist in any time.

What adults worry over about the young is the point that they say over and over again only a popular word and seem to talk at random. Certainly, we dislike formality and often use popular words in our conversation. But to the young, a popular word is lubrication oil in their conversation. And through the use of a popular word, they create a common ground. By doing so, we remember the associate consciousness or the feeling of togetherness. To us, a popular word is communication means between friends.

We find that vogue words are convenient ones as a means of communication between friends to the young. We just think it is important that we use vogue words between friends or discerning T.P.O. at other places.

WORDS

in fashion

In conversation of the young, a lot of vogue words are used. And it is said that there is no age when these words are so common as today. Some people have "anxiety" that such vogue words threaten the Japanese language directly or feel sorry for the young who use them. Can these words be the cause of the collapse of the Japanese language? Why do the young use vogue words? We usually use them, but are not particularly conscious of them. Let's think about vogue words from our students' viewpoint.

"Are you going to class next period?"
"Butch suru" (I'm going out). Because I must go to do a part-time job."
"Is it an oishii (easy) job?"
"Pinpon" (yes, it is).
"I was going to ask you to go to the movie toka. (Toka can be omitted.)"
"Kanapi" (I'm sad)."

This conversation is a typical one of the young. It is by no means an extreme example, but a daily conversation's example. The young seem to enjoy using vogue words. They are as evasive as a cloud floating on the wind. Below is a commentary on the preceding conversation.

*The verbs which attach *"Suru"* or *"Ru"* to foreign words and nouns are often made. *"Butch suru"* is one of them and it means to play truant from

school. *"Check suru* (to watch)" is other example of this as well.

**"Oishii"* is an adjective and it is used to mean a favorable and easy thing. It has been used frequently since the slogan *"Oishii Seikatsu* (Good Life)" was used by a big advertising agency. It seems to symbolize one side of the young who do everything as easy as possible. Their lives are based on *"Oishii Seikatsu."*

**"Pinpon"* means a correct answer. This word points out the great influence of comics on us. We use the onomatopoeia which is put in comics in dialogue.

*And the words like *"Mitai," "Toka"* and *"To iukanji"* are often used in simple dialogue. These words make a vogue image by means of avoiding con-

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Small Talk about TIME

Nowadays, we can hear such words as these, "I am busy," or "I have no time." Why is time so less? On the other hand, the automata-clocks have become very popular. That is to say, we became more conscious of time. June 10 is the TIME DAY. On this day, would you think about time with us?

AUTOMATA-CLOCK

At a fixed time, the face of the clock moves up, and then the golden dolls come to play a beautiful melody. This is the automata-clock of the MARION building that is familiar to us at Yurakucho. When the dolls come out, many people gather in front of the clock. However, because of the place, Yurakucho, most of the people are adults. Feel-



ing uneasy about others' eyes upon them, all of them are staring at the movements of the dolls.

The ancient people learned about time from Nature. From the movement of the sun, the flow of water and the apparent movement of stars, they invented their timepieces. Perhaps these were used for "feeling the passage of time" rather than "measuring time."

At the end of the thirteenth century, the first mechanical clock was made in Europe. Because of this invention, people came to know the correct time. But at the same time, the life that was ruled by time had started. Cinderella, the fairy tale, was published in the seventeenth century. Even in this story, Cinderella had to get home "by twelve."

Maybe, many of the people gathering in front of the clock are living lives which are pressed for time. What do they find in this clock? An old clock-

tower in Europe? Or dwarfs in the fairy-tale world?

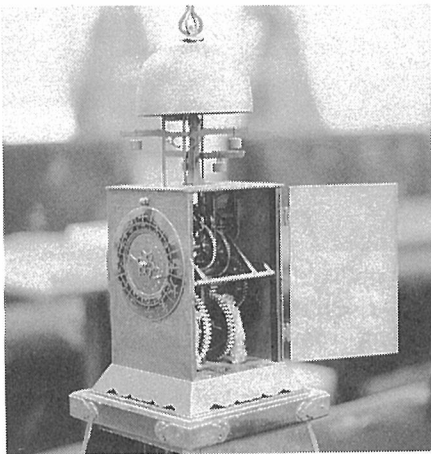
When the dolls disappear, the people return to the cold facts of their daily life.

TIME OF EDO

I go up a steep slope and turn right. I see the little sign which says "DAIMYO CLOCK MUSEUM." Passing through it, I come to the solid gates opening the one-side door. Through the gates, I can see many thick trees in the garden. If I were a child, I would surely say, "It is like a haunted-house!"

Daimyo Clocks are luxurious clocks which only the Daimyo lords could own. The first European mechanical clock reached in Japan in 1551. But during the Edo period, a nonstandard time was used, so the European clocks were useless as they were. Then the Japanese improved on them and "Wa (Japanese) Clocks" were born.

There stands a prefabricated house next to the red-brick warehouse. This is the museum. When I step into it, I see the various timepieces on display. First I set my eyes on *yagura-dokei* and *dai-dokei*. The former is the timepiece resting on a trapezoidal box. The tallest one is as tall as a man. The latter is the timepiece whose clock is set on a small black-lacquered table. Besides them, *makura-dokei* (alarm clock), *inro-dokei* (pocket-watch) and so on are exhibited. Seeing these timepieces, I admire the



Japanese for their skill with their hands over again. To be sure, the clocks which contain much gold, silver and brass

and have the elaborate works are very wonderful...

In the exhibition, there is *shakudokei*. It is a clock which is shaped like a measuring stick and has a simple mechanism. This is supposed to have been the popular type. But the common people seem to have known the time by the bells at Ueno and Asakusa. This bell remains in Ueno Park, so I drop into the Park.

The "Bell of Time" stands next to Seiyoken. As if it avoids public notice, it is hiding behind the trees. But it sounds three times a day. Next time I want to hear its sound, which is the same one the natives of Edo have heard.

The Daimyo Clock Museum is located at 1-27 Yanaka 2-chome, Taito-ward, Tokyo. It is open from January 16 to June 30, and from October 1 to December 24. It is open every day Tuesday through Sunday from 10 a.m. to 4 p.m. Phone: 03 (821) 6913.

ENJOYING TIME

At the present time, the economy of Japan has grown up and there is a flood of information. We are absorbed in enjoying "now." It means a comfortable life and people are trying to form the rational lifestyle. This trend has already spread among college students.

"Enjoying now" is, in other words, "enjoying leisure." From the investigation which the Director General made in 1988, we can see the change in the

concept of leisure. To regard leisure as more important than work is showing distinctly. The change of people in their thirties and forties, what is called "in the prime of life," is remarkable. But many people actually spend their leisure in *gorone* (sleeping with their clothes on). It's still a poor concept of leisure.

Well, how about college students? Youth make full use of their leisure as well as older people. Recently young people are enjoying travel, especially overseas travel. During this Golden Week, about 260,000 people went abroad and 5,590,000 people made use of the long-distance trains of JR. Really how many of these were college students?

It is said that the youth of today are trying to pursue "comfort." But it is in vain because it is momentary. Ms. Mariko Hayashi described the youth of today as "the consuming monster born in the middle class."

As you can see, young people seem to enjoy leisure but practically they seem to be taken in by the high-consumption society. So we had better check over our use of leisure and time. Perhaps the time-robbers like the gray men, who are the characters in "MOMO" by Michael Ende, are moving around us.



MY CAMPUS LIFE

When I was a freshman, my senior advised me that the university days would pass in an instant. When I became a junior, I felt the truth of those words. Though I entered Rikkyo University in high spirits, I have spent everyday without knowing why and have even lost sight of the purpose of my university life. And, on the other hand, I have felt uneasiness and impatience and the feeling that I must do something. I should try to take this opportunity of considering what to do in the remaining years of my university life.

First, I will refer to the study which, I think, is the starting point of a university student. It is necessary to establish my own way of study at the university. I have regarded study as memorizing and understanding books. And, fortunately I was able to pass many examination in such a way. But, how useful will it be in the future? Above all, how useful will it be for me? Even if I consistently get a good mark, I cannot get anything from that. I think the true

study consists of three elements, having question in interesting field, putting my thoughts together and working out the solution. Now, I must get rid of my passive attitude and take hold of this three elements.

Next, it will be necessary to promote self-understanding. It is said that the university days are an important period which we cannot repeat two times. There is time and the opportunity to compose myself in this period. It is important to consider my interests, my character, and my way of living. I have been satisfied with only freedom and ease until now. I can promote self-understanding by not only thinking but by engaging in many experiences. Before getting a job, I want to have variety of experiences. Reading, talking with friends, traveling, sports, these will give me an unexpected possibility.

The above is not easy at all. But, I must try to do everything. I think this is the true attitude of the university student.

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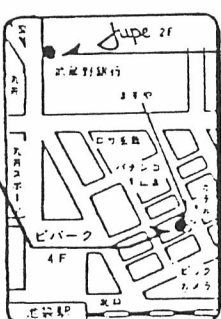
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“ACT, DON'T REACT”

The news program “Super Time” has been well received as a new style news program. As the anchor person, she gave us realtime news with Mr. Masataka Itsumi. Recently she is very busy with lectures and writing. And in autumn if she is accepted, she will enter an American university and study international cooperation and ethics in government. She is a challenger, always attempting to make herself bigger than before. We could feel her energy, determination and independence. She will give us, especially to girl students, several hints to make our university life fruitful.

CHANSON CAFÉ

(What did you do when you were a university student?)

I joined the golf team, at the university of the Sacred Heart.

As I didn't have prior experience in the traditional Japanese style seniority relationships (between senior and junior students). I wanted join and experi-



ence it. It was very challenging because it was very hard and different, but it is now a wonderful memory. I also studied at the French university, Sorbonne for a year during my sophomore year. After returning to Japan, I started a French speaking club at my univ. with my friends. When the Sacred Heart festival was held, we opened a chanson café using a classroom, where we served coffee and sang chansons. Our chanson café enjoyed great popularity and it's been one of the most popular shops since then. I'm glad we were able to leave behind a tradition. I think it is worthwhile to join some extra curricular activities because they reward you with many memories, not to mention friends and experience. When I was studying in France, I had a hard time because I was slow in grasping the language. I couldn't follow the lectures at school and because I couldn't converse very well, I couldn't make many friends for a long time. Even on Saturdays, I had no friends to go out with. So I was left with spending my time on a swing in the garden of my dormitory. I felt extremely lonely at that time. One day I realized that I was becoming very secluded and that I was not going anywhere besides my school and dormitory. What a waste when I could be enjoying in Paris! I decided to go out and do things. First, I enrolled in a make-up school and then a cooking school. Both were very good opportunities for me

to make friends and improve my French. But in spite of all the endeavors, progress was slow. For more than eight months, I didn't progress very much in French. But after eight month, I suddenly began to speak fluently and understand the professors' lectures. I am glad that I didn't give up too early, for I have been rewarded to become one of the very few broadcast journalists in Japan who can interview directly in the French language.

“SUPER TIME”

(When we think of you, you remind us of a news program “Super Time”. How do you feel for four years you had made your appearance on that program?)

You may think that newscasting is not so difficult, but in reality, it is one of the most demanding professions. The work was so hard that I had to fight to the limit of my capacity everyday. Besides the lucky few times a year when things ran as scheduled, everyday some late news breaks to disrupt the schedules.

Most news segments are between 30 seconds and a minute. Because the scripts are rushed to me and are very poorly written (penmanship) there are times when I have trouble finding out what's written on them. At such times, I must resort to my own judgement, for there is no time to confirm what's written there. So I must always be very well informed on my own.

Newscasting involves immense psychological pressure. For example, if I am handed a script which takes thirty seconds to read, and there are only ten seconds left of air-time, I must summarize it on the spot to report. The news is live, there can be no retake, so it must be accurate. When I first joined the program, there were no women in the news department — everyone besides me were men.

It was shocking at first to hear men raise their voices. The news studio can get very heated because everyone is working under time pressure. I was just not used to have men raising their voices at me because I was raised at all-girls school. I used to panic when they did.

But after a while I got used to it. Also, they were not shouting at me, but at themselves actually, under so much pressure. On “Super Time,” after each

news segment, I had to prepare a commentary. That was the most challenging part of my job and which took most of my preparation time. There are many points of view and our comments must of course be well-balanced, so as not to be partial. Each comment that I wrote was needless to say, very carefully studied and prepared.

ACTION

(When we listen to your talk, we understand that you dare to tackle with difficulty, and get it over. We are always anxious to try the latest things because we are the students, but we are afraid to fail and remain being able to do nothing in the end. What do you think about this stream?)

One of my favorite words is “action.” I often write about in my books. I mean “action” as opposed to “reaction.” For example, if you were asked to do something, and even if you did exactly what you were asked to



do, I think that's still reaction as long as you don't add some creative aspect deriving from your effort and individuality.

When that extra little effort is added, then it becomes “action” and not “reaction.”

I think they are “actions” that are rewarded in life, not “reactions.”

TREASURE HUNT

One advice I may give you is never give up as long as there is 1% chance

of succeeding. This is the most important thing I've learned from 8 years in broadcast journalism.

In fact, it is not infrequent that a wonderful treasure is hidden inside the 1% possibility.

Even if you thought you had 99% chance of failure, that percentage may be a product of your imagination.

Your imagination might be responsible for bringing up the percentage of failure to 99%, although in reality it may be 50%. This fabrication might be excuse in the event of failure.

So I would go and challenge the 1% and give up only after I have tried that last effort.

When things look too tough or unbearable I always say to myself, “Look, you are free to quit anytime and no one can stop you. So why not quit after you get over the hardest part. This way you won't have to feel guilty for having run away at the hardest or most critical stage.” Interestingly, after you get over the hardest stage, there is no longer a reason or desire to quit. You are left with pride and confidence, a sense of accomplishment and many new opportunities arise.

So if you like quitting, wait till you

get over the unbearable stage. You can always quit, so don't rush.

It's never too late to quit after you've tried, and have done your share. The only way to gain confidence in yourself is not through others praise, but through your own “action.”

So go for the “1%” in your life through action, realize your own dreams. Although it is unpleasant, I like failures, you learn so much from them. And besides those who have never failed, won't know how not to!

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