

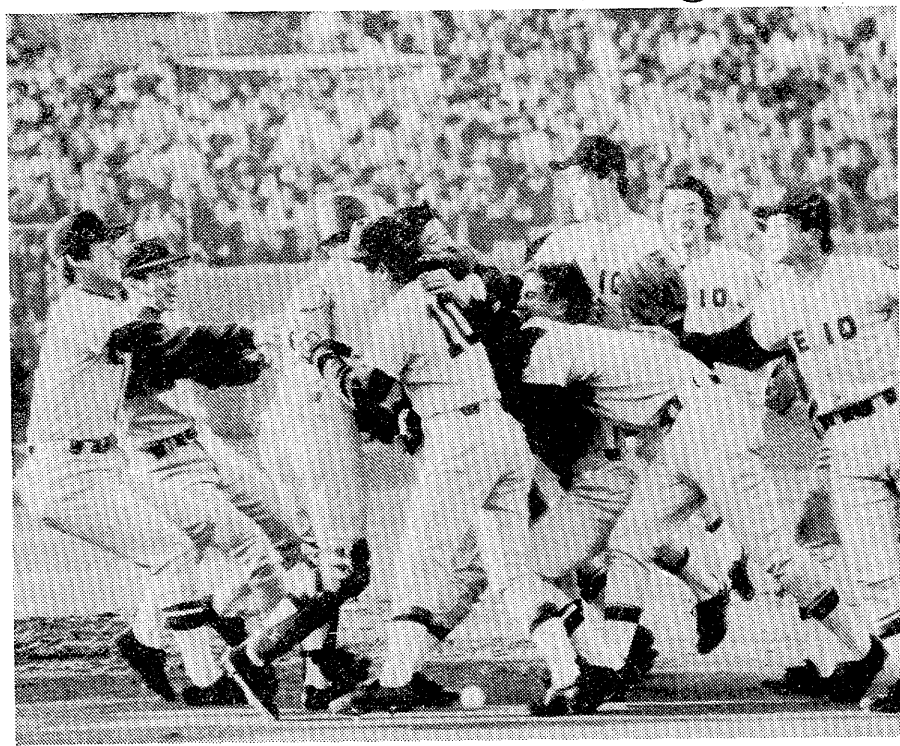
The Mita Campus

KEIO UNIVERSITY
1858

'calamus gladio fortior'

VICTORY!

Keio Takes The Pennant
With 10 Straight Wins



KEIO achieved a complete victory in the pennant race of the traditional Tokyo Six University Baseball League for the first time in 57 years. The team defeated WASEDA 3 to 1 at Jingu Stadium on November 3 to close the season with 10 straight wins. The third base-side KEIO stand was filled with about 20,000 students and rooters. As the game ended, the whole KEIO stand stood up and yelled "Ban-zai!". Colorful confetti and tapes were thrown all over. (Photo by Asahi Shimbun)



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15,000 Join Victory Parade

On November 4, a Chochin (lantern) Victory Parade was held after KEIO defeated WASEDA, completing ten straight victories in the Tokyo Six University Baseball League.

According to Oen Shido-bu or the Cheering Committee, an estimated 15,000 participated in parading the six kilometer course from Jingu Stadium to the Mita campus. It took each of the five groups with 3,000 people, nearly two hours to complete the course. The participants each held a blue and red KEIO color lantern in their hand and sang school songs throughout the six kilometers course.

People offered handshakes from sidewalks and even from taxis and cars that stopped on the way. As the crowd got closer

to the destination point there were many heart-warming welcomes and the "matsuri" atmosphere was at its peak. The march which started off at 5:30PM finally had its last participants come in at about 9:00PM. There was a grand party for the team after everyone got assembled on the campus grounds.

On the party stage, there were cheerleaders displaying their show, and rooters shouting at the top of their voices. In between, the starting members of the baseball team were introduced one by one and by the end of the party, people were singing shoulder to shoulder. After all this had ended at 10:00PM, people flocked to Shibuya or Ginza to continue the celebration.

Naoki Iwata

Manager Maeda Talks About The Victorious Season



Manager Maeda

Admist all the victories, we cannot forget the man who has brought all this about, Manager Maeda. THE MITA CAMPUS asked him to reflect on this triumphant season.

"It has been my wish to take the penant since the time I came back to coach the KEIO baseball team. The intensification of the entrance exam has brought about the lack of tough, skilled players. But it is better not to play baseball at all if you say

that you can't win because there aren't enough good players on the team. After all, a coach always thinks about what he should do in order to make his players do their best. . .

This year, KEIO was lucky to have many good players. The present team has two good pitchers; left-handed Shimura and right-handed Suzuki. And three excellent batters; the third basemen Nakazawa, shortstop Nara, and right fielder Aiba. In the first half of the season, despite the bad conditions of the batters, the pitchers did well. In the latter half, Nakazawa made a lot of good hits that lead KEIO to victory. But we mustn't forget that the victory could not have been achieved without the great

effort of many other players as well. Added to that, we had a lot of luck throughout the season. Baseball is indeed a sport with strong coincidental factors. When two teams are alike, there is no way of winning without luck.

Next year, the four starting seniors will leave the team. they are second baseman Endo (capt.), third baseman Nakazawa, center Hashimoto, and shortstop Nara. To make up for the loss, Haga and Ishii will have to improve and I expect Aiba to make more hits and become the center of the team. I will make sure we will win again next year."

Interviewed by

Yasurou Yamada

Tokyo Six University Baseball League Result

	Keio	Hosei	Meiji	Waseda	Tokyo	Rikkyo	Points
Keio	X	00	00	00	00	00	5
Hosei	00	X	00	00	00	00	4
Meiji	00	00	X	00	00	00	3
Waseda	00	00	00	X	00	00	2
Tokyo	00	00	00	00	X	00	1
Rikkyo	00	00	00	00	00	X	0

EDITORIAL

It has been a bad year for Japanese journalism. There has been controversy, especially over the reporting of events. The assassination of Chairman Nagano of Toyota Shoji, which took place last June as 30 reporters and photographers simply stood by, drew public outrage. The T.V. viewers watched in amazement and disgust as the horde of desperate reporters scrambled for the coverage of Kazuyoshi Miura's arrest or Seiko Matsuda's wedding. No attention was paid to the victim's privacy as the three magazines, FOCUS, FRIDAY, and EMMA, notorious (and popular) for its sensational photo coverage, lay bare the wretched bodies of the Japan Air Lines flight 123 crash on their pages.

In a more recent media scandal, members of a motorcycle gang were paid by T.V. Asahi to start a lynch party so that a camera could tape it for their documentary show. The staged and paid-for assault became such a major scandal that T.V. Asahi's president appeared on air to apologize and the show's producer was arrested.

While feverish "pack journalism" and sensationalism have always been a part of Japanese press coverage, T.V. Asahi's scandal finally went over the limit. There is obviously no room for excuse here, and surely the ethics of this kind of media coverage is at question.

However on the other hand, it is interesting to note what journalists themselves have to say against the general criticism that something should be done to control the intensifying corruption of Japanese journalism. Through reading editorials and commentaries in major newspapers and magazines, we have noticed that there are four main counter-arguments on the side of the press.

One. While the public criticize the sensationalism of the media, they themselves play a big role in escalating this tendency by having a huge appetite for it. This can be seen in the large sales of gossip magazines and in the number of people reading FOCUS and FRIDAY in trains.

Two. To a certain extent (although it is difficult to set a standard) sensationalism is necessary to give impact on the public. For example, when reporting a fire the newspaper editor will most likely choose a photograph of the building in flames rather than a one which shows the burned down frame. The former picture would obviously serve a better purpose in appealing the dangers of a fire to the readers. The same sort of logic holds true for a coverage of famine in Africa or a war in the Middle East.

Three. In some cases, "staging" is unavoidable in a T.V. news coverage. For instance, a reporter cannot barge into someone's house with a camera for an interview. So what he does is to get permission from the interviewee. By the time the reporter arrives with the camera and microphone the interviewee is probably already prepared to "act". In this sense, documentaries we often see focusing on the "everyday life" of some famous person is all staged.

Four. People tend to generalize the corruption of the media. That is, the public often forgets that all journalism is not "staged" or based on sensationalism. When they see the T.V. Asahi scandal, they think all T.V. stations cover news in the same way. What is worse, they then expect an outside power (namely the government) to restrain news coverage.

Although the news media should not take the four arguments for granted, each of these arguments do have their points. We especially agree with the fourth argument in that as long as freedom of the press exists, there will always be various types of reporting. We should understand that although there may be excess sometimes, it is always better to have a diverse news source to choose from.

Nevertheless, it cannot be denied that in many of the media coverage available to us today, journalism ethics leave much to be desired. What the public must do is to pick the "right" news source. What the medias should do is to become the "right" news source by striving to provide news which is constantly accurate, consistent, and objective.

* "pack journalism" A term used in an article in the New York Times to describe the crowd of reporters gathered for the coverage of Chairman Nagano.

Japan-China Relations The Honeymoon Period Is Over



About 1 thousand Chinese students demonstrate against Japanese Prime Minister Yasuhiro Nakasone and what they called a resurgence of Japanese militarism in Tienanmen Square in Beijing. (AP-WWP)

The fear about the revival of militarism in Japan tenaciously exist not only in socialist countries (China, Vietnam, etc.) but in ASEAN countries and the Republic of Korea which are in alliance with U.S.. The fear mainly comes from the bitter memories of Japan's invasion of Asian countries during World War II and from the subsequent attitude of the Japanese government toward these countries. The Japanese government has tended to regard the Japan-U.S. relation as most important and has not put much weight into South-East Asian relations. Nevertheless, the Japan-China relationship has been placid since the establishment of their diplomatic ties in 1972.

Anti-Japanese demonstrations by Chinese university students broke out in Beijing on September 18, the 54th anniversary of Japan's invasion of Northeast China. The students claimed that Nakasone's official visit to Yasukuni Shrine, signified the revival of militarism in Japan. It is said someone instigated the students to demonstrate. However, it is unthinkable that the judicious youths of Beijing University merely demonstrated by instigation alone. The students took action under recognition of the China Communist Party's (C.C.P.'s) dilemma. The dilemma is that while the C.C.P. must protest against the Yasukuni issue as a sign of Japan's disrespect for the Chinese people, they do not want to overdo it for the price of losing the stable Japan-China relation needed to achieve their four modernizations. Furthermore, China already has a 2.4 billion

dollar trade deficit with Japan. The students' demonstrations were nevertheless a merit for the C.C.P. in that they put pressure on the Japanese government indirectly. Nakasone canceled his visit to the Yasukuni Shrine this fall before Foreign Minister Shintaro Abe's visit to Beijing.

Last month in Beijing, the governing body of C.C.P. told Abe, "Japanese troops killed 10 million Chinese and wounded 10 million during their occupation of China in the 1930's and 1940's. Class-A war criminals are enshrined in Yasukuni.



(AP-WWP)

Visiting the Shrine has remarkably injured the feelings of Chinese people." To this Abe answered, "The Yasukuni Shrine honors 2.4 million Japanese war dead. The visit resulted from the mourning of the war dead in general and represents the feelings of the Japanese people." If the visits truly represented the feelings of the Japanese people, Nakasone's cancellation to visit the Shrine's Autumn Festival this fall, neglects the feelings of his own people. The Yasukuni problem has always been a topic

under heavy criticism in Japan. "The official visit is against article 20 of the Constitution of Japan." or "The official visit help the war criminals become heroes." or "The official visit will revive national-Shintoism (or facism).", and so on. If the Nakasone Cabinet really sympathizes with the feelings of the Japanese people, they should have rejected the C.C.P.'s protest, saying, "C.C.P.'s claim is an intervention of domestic affairs."

C.C.P. unofficially protested against the L.D.P. about "The Society to Honor Jiang Jie Shi (the first Generalissimo in Taiwan)" which was formed recently. At the beginning, five statesmen entered their name in the society. The five statesmen are Nobusuke Kishi (a one-time prime minister, the honorary adviser of Japan-Taiwan Relations Conference), Hirokichi Nadao (the former speaker, the president of Japan-Taiwan Relations Conference), Shin Kanemaru (the chief secretary of L.D.P.), Masayuki Fujio (the president of policy affairs research council of L.D.P.) and Ikko Kasuga (the managing adviser of Democratic Socialist Party). C.C.P.'s disgust toward this newly formed society compelled Shin Kanemaru to retire from it. The issue is most important when we examine the peace in East Asia and the security policy of Japan. C.C.P. intends to annex Taiwan in the future. If C.C.P. accomplishes its purpose, Japan will be exposed to the potential menace of China's attack on Japan's maritime supply route. Naturally, no more can the Japanese government trust the C.C.P. government than the U.S. government can. So Japan should associate with C.C.P. but also maintain its ties with Taiwan. The Taiwan problem as a diplomatic issue is much more important and complicated than the Yasukuni issue. It should be impressed on our mind deeply that the peace in East Asia depends on Japan-China relations. Thirteen years have passed since 1972 and the honeymoon period is already over. Because the Japan-China relations bear a bitter past, both countries must not rely on policies to please each other temporarily but handle the involved problems on long term basis.

Tadashi Nagata

Theft At Hiyoshi Library

HIYOSHI- Since the new library opened here on April 9 of this year, there have been 6 known cases of theft in which cash was stolen from students' bags. Although the number of cases is still low, Keio University officials take the situation gravely because similar theft incidents have been increasing at the Mita library.

There had always been a small number of theft incidents at the Mita library, opened in April 1982. But since this April the

number has suddenly increased, with over 50 cases reported to the university and 14 cases to the Mita police station.

The style of the theft is the same, both at Mita and Hiyoshi. In most cases, money alone is taken out of the bags while the student has left his seat for only a short moment. Students often leave their bags at their desks to secure their seats while looking for a book or going to the toilet. Some careless students even leave their belongings at their

seats all throughout lunch break. The average amount of cash taken from these bags is about 10,000 yen.

The Student Department and the Education Research Information Center of Keio University recently held talks in an effort to find a solution for the rising problem. As a result, it was decided that the former measure of putting up posters warning students to be more careful was not enough. Since October 9, leaflets warning students to

always carry valuables with them have been handed out at the Hiyoshi library.

What worries Hiyoshi library officials most is the question of whether the thief is a Keio student or an outsider. Recently, the library staff has been extra careful about who enters the building. But because the Hiyoshi library is used by nearly 4000 students everyday, the staff finds it impossible to grasp everything that goes on. The Hiyoshi library spokesman concludes that "After all, it is up to the individual to protect their own belongings."

Nozomu Kitadai

Views Of Our Foreign Friends (Series 4)

Seeking For The Total View Of Japan



Mr. Choon Yong Lee, 24, from Singapore is a sophomore studying in the department of commercial science. After serving in the army for two and a half years, he came to Japan in October, 1982 and entered Keio last April.

Walking up the street between building 3 and Niko cafeteria in Hiyoshi, one will come across the newly remodeled Fujiyama Memorial. The institution was opened to students with the start of this term and already it is fully serving its part as a place where one can feel at home on a crowded campus. With the international center moving from a small prefabricated room into this open-atmosphered institution, the foreign students now seem to have a better chance to get in touch with the other Keio students. Many students, Japanese and foreign were together talking over tea in the lounge where we met Choon Yong.

Choon Yong carefully describes the present state of his homeland by saying "The city of Singapore practically lies on a concrete bed." He says that 80% of the population, including Chinese, Malays, Indians and other races, live in government — owned apartments. The different races have been getting along fairly well since the independence of the country 20 years ago, but as in any other big city people pretty

much keep to themselves. "You don't even know who lives next door. In this respect, Singapore is quite similar to Tokyo" says Choon Yong.

Another aspect Singapore and Tokyo have in common might be the education system. "Juken-senso (entrance exam hell) and job hunting are even more intense in Singapore. Getting good grades at the university is even more important for employment in Singapore than in Japan. In a way all the hard work at the university is for higher salaries. The saying, "No Money, No Talk" accurately describes the commercial spirit of the people of Singapore."

As for Choon Yong himself, "I, too want to make friends with money," he says jokingly. He is interested in starting his own business in the future. But before that, he wants to actually see and learn more about other countries. And he chose Japan to make his first attempt. "I feel intimate with Japan because I love Kanji."

Talkative and outgoing as he is, he seems to be experiencing many things and he surely is getting a lot out of his school life at Keio. "I was studying quite hard last year," Choon Yong says. At the same time, his sociable personality naturally led him to join many activities at Keio. He belonged to a Taiikukai (Athletic association) swimming team of the department of

science and engineering last year. This year, he joined a social dance club where he has learned about strict sempai-kohai relations and has gone through heavy training. (This, he did not expect in a dance club.) Now that he is quite busy participating in the club 5 or 6 days a week, he feels the need for time to sit down and concentrate on his studies.

About his views on Keio students, Choon Yong points out, "There are only few arduous workers. Nothing is restricted here and I like that. Professors don't take attendance or set many assignments so it's up to the individual how he spends his four years. Also students here are independent in that they work part-time to earn their own pocket money."

But good aspects are not all that Choon Yong has seen. "Japanese students in general

drink too much." He doesn't like the awkward way of keeping each other company through drinking. "I like having a nice little drink with intimate friends but I cannot appreciate being set up to drink with people you've never met before and making instant friends, like at a Gokon (a joint party)!"

It was also a surprise for Choon Yong to see many drunken men on the streets and on the train. "We don't see that in Singapore. But I don't mean to criticize it. It's interesting to see the differences" While studying abroad, his greatest concern is to compare the different cultures and people.

Through comparing Choon Yong noticed one conspicuous characteristic of people: "They try to avoid friction with other people". "As a result, Japanese are very polite but on the other hand they do not seem to be true to themselves. I have lots of friends, yet not one is a true friend who I can really talk to." Choon Yong sounded a bit lonely.

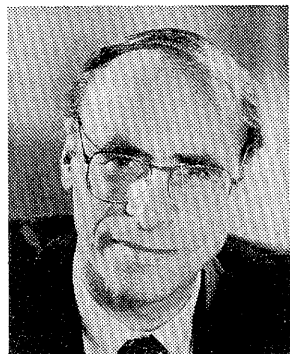
"This is also true among the foreign students, but at least we can talk to each other about the common hardships. The International Center and KOSMIC have also been a great help for us."

"It's also true that we foreign students shouldn't keep to ourselves all the time. I want to make my stay in Japan, not only fun but meaningful."

Curious and willing to try anything new, Choon Yong is taking advantage of every opportunity he's given to find out more about Japan. This summer, he went to Hokkaido and Kyushu on home stays. "People of Hokkaido are more open, gay, and straightforward compared to the people in Tokyo and Kyushu. There I enjoyed a totally different aspect of Japan." Choon Yong concludes, "I like to travel, not to go sight-seeing but to get a total view of Japan. Foreign students should get out of Tokyo and travel around more!"

Shoko Saito

Management Strategy of an International Business



Mr. F.A. Maljers is the president of Unilever, the largest consumer goods company in the world with over 500 operating companies in some 75 countries and with more than 360,000 employees. Unilever, famous for its Lipton Tea and Lux Soap, sells nearly 5 trillion yen worth of their products per year. At a lecture given on Oct. 2 at the Mita campus, Mr. Maljers revealed to us his company's managing tactics as an example of how a world firm operates today. The following is part of that lecture.

First I want to point out that it is a great honour for me to be invited to talk to the staff and students of the Keio University. I look forward to our exchange of views, knowing that I will learn from this esteemed academic gathering.

It is my intention to give you some insight and understanding of the management of an international business — I will use Unilever, the company I joined as a management trainee in 1959.

Let me at the start make clear what I understand as the definition of an international or multinational business. To be genuinely multinational I suggest a business must satisfy the following criteria. It looks not to one particular market or group of markets but to world markets. It has no single national base, but draws its strength from all the countries in which it operates. Its management is recruited and developed from the countries in which it operates. Its strategic goals are compatible with those of the

markets in which it operates.

It is major part of our corporate philosophy that our companies should be wholly integrated into their local market and establish local manufacturing facilities. We work in some 75 countries in over 500 operating companies with more than 360,000 people. In each of those 500 operating companies the management must look for its own market opportunities.

These companies are managed by local boards of management whose responsibility is to create and recommend a strategy to determine their future. The managements consist almost entirely of local nationals with a few people from outside to ensure an international outlook.

The management of the operating companies must be capable of understanding the requirements of the housewife whether she is living in a village in the foothills of the Himalayas in India or Los Angeles, as well as understand the requirements of the trader in Northern Nigeria

(Continued on Page 4)

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S. Kurimoto Interview Part II

"Create A Religion Scientists Can Understand"



Professor Shinichiro Kurimoto, 44, is known as one of the most acknowledged thinkers of Japan. After obtaining a doctorate in economics at Keio, he has lectured ten different subjects so far at more than ten universities. Now he specializes in economic anthropology (the school of substantivist) which he thinks is the antidote to the "crisis of science", and he seems to be constructing a transcendent theory which stands aloof from all the division of science to explain all factitious phenomena or behavior of human beings.

The following is the second part of the interview continued from our October issue.

(4) Religion

Q. The existing religion is a means of "order" and "remedy" which dissolves our anxiety. But when we look at the future of religion and think of its supposable functions, I think that the functions of religion will be a way to communicate with the "will" of nature which exists to adjust the human population.

A. Yes, as you say, I think that religion should be a way to communicate with the will of nature, but I should say that all religions (from Christianity to newly-risen religions) have not yet found that "way". Since I have been collecting data on Japanese religious corporations (especially on newly-risen ones) for a magazine series, I had a chance to talk to founders of these religious corporations and examine their real state. What I thought through these interviews and investigations was that they were just struggling to find some other goal rather than trying to find that "way". I can say that their goal, as a result, is earning money. Though religion should be searching for the way to communicate with the will of nature or "God", I must say that religion itself is also under the control of DNA behind which the will of nature exists. It may be disappointing but I have to say that even widely appreciated religions such as Christianity or Buddhism have not yet had a global point of view to the existence of man and the universe.

Religion has another problem of giving rise to various obstruc-

tions which contradict the original creed or "good sense" of society, as it grows to be supported by many people. Radical actions of "The Unification Church" can be its extreme example.

Looking at these facts and grasping the problem in total, I have a presentiment that religious functions have a negative effect rather than remedy.

Q. If there is to be a new religion which can solve the immanent problem of man, what shape do you think it will take?

A. I don't know who on this earth will advocate it, but I would like to ask him to develop a religion which scientists can also understand. That religion will have to establish a creed with "totality". In other words, the creed must be formed with lucid explanation and without any "secrets", "mysteries", or "exclusiveness".

If religion can explain the unknown part of phenomena, it can have constructive and reciprocal interaction with science, since science has not yet developed to give a lucid explanation to all phenomena. But I doubt if religion can renounce its "exclusiveness" or be so open to science.

Q. Then what kind of improvement do you think is required to the existing religious world?

A. As you know, I was teaching at Tenri University (founded on Tenrikyo or Tenri religion) and there, I watched closely the real state and possibility of religion. And my answer is that every religious group will have to remove the existence of sects, including the sects of Christianity or Buddhism and make a fresh start.

Q. It seems that the possibilities of Oriental thought is anticipated, more than ever. What do you think of this?

A. I am not versed in the Oriental thought itself, so I would like to speak about the situation of it in science of nowadays. This expectation, I think, is just a vague anticipation of something mystical in the Oriental thought. They are just looking for something the modern thought lacks since the modern thought itself is running into a stone wall. So if you try to understand the real value of the Oriental thought, you first have to give up this vague anticipation and mysticism and then compare it with the modern thought and science.

(5) Patriotism

Q. In Japan "patriotism" reminds us of imperialism or right wing radicalism, but in any country there are patriotic people. It seems that patriotism springs from the essence of man's nature. Don't you think that patriotism is one of the forms of love which is substitutive to one's anxiety of being?

A. Yes, but it is a very unnatural form. Objects of substitution are usually the other sex, friends, brothers and sisters or parents. It is very artificial to choose one's "country" as its object. As you know, people don't live being conscious of the conception of their "country". Young people wouldn't have patriotism if they are not taught it at school or if the authority doesn't spread it. "Country" is an invisible system and it is unnatural to choose this invisible system as an object of substitution for self-love.

Q. You say that patriotism is made through manipulation.

A. Exactly. In prewar Japan (or in any country such as Soviet or Germany), leaders knew unconsciously that patriotism wouldn't gush from the populace if leaders didn't inspire it into them by crying "Tenno Heika Banzai!" (or "Long live the Emperor!"), and they did it forcibly.

Q. When we consider the matter of patriotism, I think what comes into problem is that the conception of patriotism tends to be confounded with the other conceptions. For instance, I think that the defense mechanism of individuals tends to be connected with the conception of patriotism. From your point of view, it seems that they are two different things.

A. Well, people would perceive their "repulsion" when a community is being shaken by something, such as an invasion by an enemy. But here, this "repulsion" functions as a subconscious and invisible rule, and the conception of patriotism cannot be extracted from this.

Q. What do you think of the relation between attachment or pride to the culture of one's country and patriotism?

A. The attachment or pride to the culture of the country is born only when people compare their culture with the other countries'. This mental process is not artificial. For example, we had naturally come to make a firm tradition of the tea ceremony and had more pride in it when we started drinking coffee. But this is not the process of the birth of the conception of patriotism.

Q. What about protectionism? It is said that it is caused by patriotism.

A. I don't think so. Protectionism is caused by the instinct of defense just as the tradition of tea ceremony is. When we see its process (birth of the tradition of the tea ceremony or protectionism), we can find that this defense mechanism often functions in the populace and in the leaders in the same way and at the same time. No inspirer is needed here.

Its extreme example can be seen in the reaction of Kwakiutl Indians to the permeation of the power of the Canadian govern-

ment. A ceremony called "potlatch" which is a form of their redistribution, started going to extremes. At the potlatch, Kwakiutl started killing more slaves than ever as a more lavish form of distribution. By doing so they unconsciously tried to make their community much firmer. The same thing can be said in our reaction to the permeation of the habit of drinking coffee. And as a result this instinctive reaction actually functioned to make community much firmer.

But the essential point of it is that this process never leads the voice of the people to cry, "Protect the structure of the state!" or "Tenno Heika Banzai!"

Q. Is it impossible to hypothesize that the populace wish for the appearance of a powerful figure who leads them to rise in unity against invaders when the community comes to a crisis?

A. It is not impossible, but it depends on the relation between

(Continued from Page 3)

Management Strategy...

and of the manager of the largest department store in Tokyo when he is planning for the Oseibo gifting season. This diversity and spread of activity can only be managed efficiently if each unit in each market sector can feel accountable and responsible for responding to the opportunities of its own market.

An essential feature of our strategy is to develop strong brands based on superior technical performance and have them vigorously promoted by the operating companies in all the countries where we operate.

Further basic elements of our strategy are as follows. Diversification, where this stems from our own research and in line with or supplementary to our expertise. Global growth which must encompass Europe, U.S. and Japan. To have an organization built on short communication lines and delegation; subsidiary companies are free to act within an overall Unilever plan. We maintain a strong financial position. We seek growth both from investment in organic development and by partnership arrangements. Management development, supported by centrally organized training and career development as well as by continuous recruitment of top quality young people.

How do we manage a matrix organization based on our activities in which we excel.

In the centers each product group or co-ordination has a responsibility to conduct a dialogue with the operating units in order to ascertain their needs and opportunities and to mobilize the best combination of local and central resource to meet it. On major projects special international resource teams are formed to bring a new product to the market place.

When we choose the word co-ordination to define product area responsibility we do so in order to make sure we do not

the government and the populace. When the government is estranged from the populace, they don't wish for any leader. In this case, it is possible to imagine that some would say, "Who cares? I don't mind the destruction of a country if I won't be killed." even if the country is being invaded.

On the other hand, when they are closely adhered to each other, the populace would welcome the appearance of a leader against invaders. The populace of Hungary welcomed the appearance of the leader when they heard him crying, "Resistance!"

Anyway the possibility depends on the relation between the government and the populace, therefore whether the populace wish for a powerful figure or not, rise of patriotism depends on a way of each country's political propaganda. It will never rise from the universal nature of human beings.

Interview by Akio Suzuki

dilute the responsibility of the local Chief Executive and his management team for the planning of their own operations. Co-ordination brings an extra, international dimension to the management of our companies, it does not take their place.

Of course, there are a number of systems of planning, reporting and control which go across the whole organization but these are kept to a minimum: they are concerned mainly with planning and budgeting, with capital expenditure, with management development and financial policy. The management structure is deliberately kept intimate, personal and flat so that no key manager in any part of the world is far removed from the boardmember answerable for his activities or indeed from the Chief Executives, who are responsible for the overall direction of the Group's strategic plans.

Society today is placing increasing responsibility upon private businesses to tackle the problems of economic growth. International industrial organizations can, if wisely conducted, promote a better level of mutual confidence and so contribute to reduce the risk of conflicts of interest.

In the relationship between a multinational company and the outside world, I see three major dimensions: individual countries; regional (EC, South America, South-East Asia); world stage.

I have been fortunate enough to spend my life in a business which has taken me to many countries. We in our company have learned the enormous value of the diversity of human experience and the powerful energy which exists when a mutual understanding between such diverse cultures can be harnessed to a common purpose.

(Continued on Page 5)

VANGOGH EXHIBITION

On July 29, 1890 a gun shot echoed through a wheat field. Vincent Van Gogh had shot himself in the stomach. What were his thoughts as he staggered back to his lodging. . . a view to have a brush in his hand or wait for his brother and caretaker, Theo? Two days later, he died in Theo's arms. He was thirty-seven years old.

“The Vincent Van Gogh Exhibition” which started on October 12 will be open till December 8 at the National Museum of Western Arts in Ueno Park. (tel. 828-5131) In this exhibition, Gogh’s works are divided into the following five sections; 1) English Elements 2) Dutch Elements 3) French Elements 4) Japanese Elements 5) Synthesis. With each section it becomes clear that Gogh constructed his style under several influences.

Some say that Gogh's works are passionate and fervent. Before actually seeing his paintings, people tend to have the image that Gogh's works are painted in flaming colors. This preoccupied image is often brought about by seeing his paintings printed on posters and picture post cards. However, the colors of his paintings are very different from one's in print. His works actually give off a "tender feeling" rather than a flaming one. The distinct characteristic of Gogh's paintings is that one can feel his life style in them. In this sense, one cannot help seeing Gogh's paintings in parallel with his life.

Vincent Van Gogh was born in Groot-Zundert, Holland as the son of a minister on March 30, 1853. He changed jobs one after another; he worked as an art dealer, a teacher, a bookstore attendant, and a preacher. He finally made up his mind to become a painter when he was twenty-seven years old and kept at it for ten years until his death.

The motif of Gogh's early works is the poor laborers and farmers. In dark colors, he painted the poor who lead a dog's life in the lowest stratum

of society. At the time, the works by Millet had the biggest impact on Gogh. Especially "The Sower" after Millet is his favorite motif and he frequently depicted this theme throughout his life (cf. "The Sower" photo)

Gogh's works painted in dazzling colors are only found in his works during the four years or so after his arrival in Paris. In contact with Impressionist and Neo-Impressionist painters, he endeavored to introduce their works to the public with Theo, a painter dealer. This change he made towards bright colors was also influenced by Japanese Ukiyo-e prints. "Flowering Plum Tree" is the copy of Hiroshige's Kameido Ume-



The Sower

yashiki from the series "Meisho Edo Hyakkei (Hundred Views of Famous Places in Edo)". He was very interested in Japanese culture and admired simplified brushwork and bold composition found in Ukiyo-e prints. He most likely moved to the South of France to identify Japan with Arles and to yearn for the sun and fresh air there.

"Ah, how wonderful is the sun here in midsummer! No wonder I'm going mad with my head exposed to the hot sunlight. I may already be mad because I am only delighted". Since Gogh arrived in Arles on February 1888, he wholeheartedly caught his brimming excitement on canvas.

exposed to the mistral under the blazing sun day after day. Gogh was not the kind of artist who could paint with his imagination. He always painted the landscapes or people close to him. "The Sower" is one of these paintings. The great field which spreads toward the horizon is fine, deep violet. On the horizon, a farmer sows on a field of wheat and the brilliant sun shines over it so very yellow. The picture is almost sacred, "Truth" is what this simple feature of the sower suggests, and which Gogh had found and painted in all objects. "*The Sower is sowing the words of God*". The sower's vitality is expressed by contrast of violet

In Arles, he planned to realize a commune life with other painters. He was planning the realization of an association of painters with great expectations. But this plan was destroyed in its first step by severe conflict of Gogh and Gauguin's strong personalities, which lead Gogh to cut off his ears. With despair solitude and anxiety of not knowing when he would get a spasm attack, he left for the asylum at St. Remy by his own will. In St. Remy, his motif was the landscape which he saw through the iron-barred window or from the garden of the hospital. "Wheat Field with Reaper" — "*I have a wheat*

field, very yellow and very light, perhaps the lightest canvas I have done" A man whom we nearly fail to notice reaps in the swelling wheat field, on which the golden sun shines upon. He passionately painted his excitement that men and the earth in one body regenerates over and over again under the golden sun, a symbol of life force for him.

He passed the most fulfilled period as an artist in St. Remy, while anxiety always exerted pressure upon him. Under the condition, Theo was his only supporter. Living in severe poverty, he received remittance from his brother so as to continue painting. But his greatest suffering was that he had to impose a burden on Theo. "*I should pay back, otherwise I would die*". His love for others was so pure that he was often hurt in return. Since he heard Theo's wife got pregnant, he often came to have a fit. He must have feared that Theo would part from him, leaving him lonely.

As he could hardly continue painting, he moved to Auvers. "Field with Poppies" which he drew a month before his death, is one of the most attractive works in this exhibition. It is splendid that a pure yearning for nature and life force were spread on the canvas in spite of his being sunk in the depth of despair and solitude. He found the dawn of hope in the circulation of life repeating eternally or in the cycle of nature and painted them undauntedly with a passionate, unique touch. The special power that a man in an extreme situation only have is definitely there. At this point, nothing but nature existed in his world. By actually coming in contact with his works, one is convinced that the golden landscapes, and the wheat fields that he loved so much must be protected to stay that way forever.

Van Gogh, living only as an artist killed himself. We do not know the reason, but can always feel his artistic vitality from his works. "*Yellow is a divine color*", Van Gogh's color will impress people infinitely.

Tokuko Fuji

New Books

*"A Day
in the Life
of Japan"*



Recently, a hardcover photo album titled "A DAY IN THE LIFE OF JAPAN" was released in the United States and has been collecting interests. "A DAY IN THE LIFE OF JAPAN" (William Collins Sons & Co. Ltd.) is the result of the project with the same title which took place on June 7, 1985. On this day, 100 of the world's foremost photojournalists from 20 countries made an attempt to capture the ordinary life of Japan on film.

The project team was spread out from Okinawa to Hokkaido, and was given instructions to “make extraordinary pictures out of ordinary events” during the course of one twenty-four hour period. Despite the critics’ doubts that Japan could not possibly be captured in one day, the photographers succeeded in presenting a lively, human side of Japan, avoiding stereotype clichés.

The album consists of more than 300 color and black-and-white pictures carefully chosen from almost 135,000 shots. Each photo is thoughtfully presented with captions by the photographers who took the pictures. Next to the pictures, a small map with a time code indicate where and when they were taken. "A DAY IN THE LIFE OF JAPAN" is expected to go on sale in Japan in the near future.

Nozomu Kitadai

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厚さ、わずか25ミリのマガジンに、お気に入りのCD6枚をセット。

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PIONEER
—音と光の未来をひらく—

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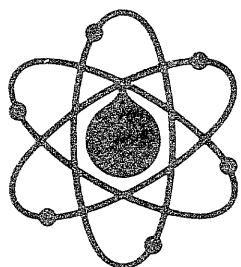
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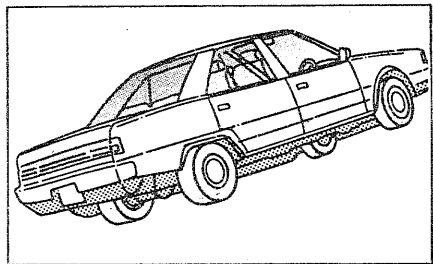
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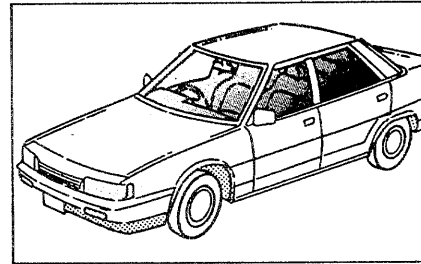
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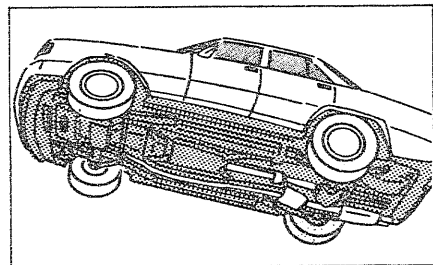
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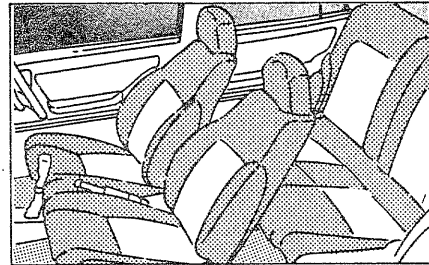
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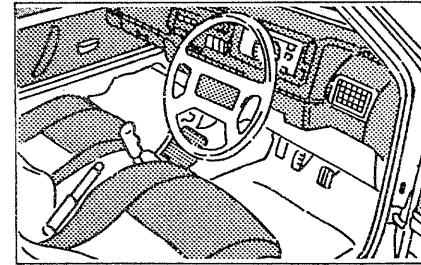
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Cinema

Have You Been to *El Sur*?

It is a morning in autumn 1957. A dog barks furiously, awaking fifteen year old Estrella in a dim room. There is a sound of a door opening and Julia (Estrella's mother) cries "Agstin! Agstin!". Footsteps are heard hurrying downstairs and the door opens and shuts. The dog keeps on barking.

Thus Begins "EL SUR" and we enter the world of Victor Elice. Only the sound effect suggests that Agstin, Estrella's father, had run away from home. "He will never come back. . . ." Estrella has a presentiment, then tears run down her cheeks.

For little Estrella, Agstin was almost like God. However, as she grows up she comes to see the real figure of her father. Mysterries of his past; his former love affair and the detachment from his family, all lay in "EL SUR (the South)".

Estrella begins to search for "EL SUR". This search seems to symbolize Estrella's independence from her father and of her growing up. The movie seems to suggest that man establishes his identity by finding "EL SUR" (where his

roots are).

"EL SUR" is indirectly sequel to "EL ESPIRITU DE LA COLMENA" which had been released in Japan this spring. In both films, Elice depicts his world through the eyes of little girls. His films are pure, simple, and full of delicate beauty. Sound and music are used gently to give a poetic effect. The screen at times like a still picture, reminds us of light and shade of Spanish paintings. Elice's film is easy to understand but has deep insight.

After seeing the film, one is left with a feeling of satisfaction such as that of finally finding something which had been desired for a long time. Elice stresses that the truth lies in daily life. Elice depicts daily happenings most beautifully. This enables the viewers to relate to the world of "EL SUR" easily. For anyone who has seen the film, "EL SUR" will surely linger on in their hearts.

"EL SUR" is now playing at the CINE VIVANT (tel. 03-403-6061) in Roppongi. It will be on till December.

Tomoko Matsuda

The 27th Mita Festival

The 27th Mita Festival will be held on November 21st to 24th. The Mita festival is the biggest and the most famous event of the university and it is well known all over Japan.

The slogan of the Mita Festival this year is 'Prime yori (to/ more than) Priming, The Mita Festival Organizing Committee admits the catch-phrase is difficult to grasp and explains that the period during the festival should be prime days for all the participants and hopes that the experience of the festival will become "the primer" (a trigger) or encouragement for tomorrow.

372 groups will take part in the festival this year. During the festival participants are given a chance to present the fruit of their daily activities to the public. There will be research presentations by different seminar groups. Professional and amateur concerts of all kinds are scheduled everyday. Plays will be put on, movies will be shown, art exhibitions will be opened, and contests will be held. This year many guests are being invited to the festival to give lectures. Also a variety of foodstands ranging from yakitori to crepe will be set up.

According to the committee, the goal of this year's festival is to emphasize the "academic side" of Keio University. This is because in the previous years the Mita Festival tended to give a "light, easy-going" image by having too many foodstands and being too commercialized. The committee hopes that by increasing the number of lectures, putting more weight into seminar

research presentations, and using the new graduate school building as one of the presentation spaces, it will help to create an "academic" mood.

For further information, contact the Mita Festival Organizing Committee or simply come and enjoy the festival.

Ken Yamanaka

SCHEDULE OF SOME OF THE EVENTS AT THE MITA FESTIVAL

[LECTURES]

"The Beautiful Japanese"

YUSUKE FUKADA (Author)

23 (Fri.) 16:00— rm.519

"T.V. Journalism Today"

MITSUNAGA TABATA (T.B.S. Newscaster)

23 (Sat.) 10:00— rm.531

"Is the Advanced Information Society Inhuman?"

SOICHIRO TAWARA (Journalist)

23 (Sat.) 10:00— rm.526

"An End-of-the-Century Battle Royal of the Sexes"

AKIRA ASADA (Assistant Prof. of Kyoto Univ.)

CHIZUKO UENO (Assistant Prof. of Heian Women's College)

CHIZURU MIYASAKO (Illustrator)

24 (Sun.) 11:00— rm.531

[CONCERTS]

JUNICHI INAGAKI

16 (Sat., Mita Fest. Eve Celebration) 16:30 Hiyoshi Memorial Hall

MIKI ASAKURA

21 (Thur.) 17:30— rm.578

TAKAKO SHIRAI & CRAZY BOYS

22 (Fri.) 17:30— rm.518

REBECCA

23 (Sat.) 17:00— rm.518

MASATOSHI NAKAMURA

24 (Sun.) 17:00— rm.518

[MOVIES]

"Once Upon A Time In America"

21 (Thur.) 13:00— rm.519

[OTHER EVENTS]

All throughout the festival, there will be many fun events on the Zenkeiren Stage. (The Mr. and Miss Keio Contest, The Best Couple Contest, concerts, fashion shows, presentations, and etc.)

A sale of Mita Festival Goods (Keio Gals Calender, cigarette lighter, index cards, telephone cards, manjū, and etc.) at the main gate. 10:00 — 18:00, all throughout the festival.



— I can speak 英会話 —

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6. 海外セミナー・各種イベント。

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