

The Koizumi-Bush Friendship, 2001-2006: Five Extraordinary Years In US-Japan Relations

By George Packard, President, US-Japan Foundation

Watching Prime Minister Koizumi imitate Elvis Presley at Graceland, in Memphis, Tennessee, with President Bush smiling at his side, on June 30, was probably not amazing or startling for Americans who happened to see it on television or read about it in the papers. It is taken for granted by most of us that the two leaders are friends and stand for a strong, effective alliance. That they could engage in friendly banter seemed perfectly normal, and the press played it that way, burying the story inside the news pages.

But in a longer historical perspective, the scene was quite extraordinary:

- It was only 15 years ago that a book called *The Coming War with Japan* stirred up headlines in both nations.
- Just 12 years ago, President Clinton and Prime Minister Hosokawa at a White House press conference declared that they were unable to reach agreement on any major issue.
- Eleven years ago Mickey Kantor and the late Ryutaro Hashimoto clashed fiercely over trade in automobiles.

In the 1990's, recurrent disagreements over US troops and bases in Okinawa, the US trade deficit, missile defense, dealing with the North Korean nuclear threat, and a host of other divi-



sive issues made the alliance seem fragile and frayed.

What happened? Faced with a common threat from North Korea as well as the rise of an economically powerful, rapidly arming China, the two allies found a common interest in restoring a united front.

The Bush Administration came into power early in 2001 determined that the US-Japan relationship should be on a par with US-British relations, and took steps to implement that vision.

Major credit must go to President Bush and Prime Minister Koizumi for forging a personal relationship that would weather the worst storms. From the moment of Koizumi's first visit to Camp David in 2001, where he and

Bush tossed a baseball back and forth, it appears that the two leaders genuinely liked and trusted each other.

Thus, after September 11, 2001, Koizumi quickly visited New York and Washington and soon sent support ships to help in the war against the Taliban in Afghanistan. Later, he persuaded the Diet to send 550 troops in support of the war in Iraq. This was a huge difference from Japan's hesitant role in the Persian Gulf War. Now the two nations are cooperating on missile defense, the six-party talks on North Korea, and in many other areas.

Can this close friendship continue once Koizumi leaves office in September? We should take nothing for granted. There are few Japan specialists left in the higher ranks of the White House, State and Defense Departments. Many issues remain to be settled. Americans tend to take Japan for granted and focus on China and India. The Yasukuni Shrine issue festers. It is not in the American or the Japanese national interest to stir up anti-Japanese feelings in Asia.

Let's hope Japan's new Prime Minister and President Bush continue to strengthen the ties. The future of democracy depends on it.

Recent Cultural Exchange Award Recipients

In September 2006, Ms. Saeko Ichinohe, Artistic Director/Choreographer of the Saeko Ichinohe Dance Company was honored with the Foreign Minister's Commendation for her outstanding contribution to the promotion of friendship and mutual understanding between Japan and the United States. The



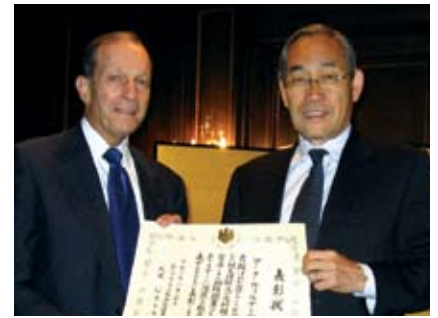
Ms. Saeko Ichinohe

Consul General of Japan in New York presented the certificate of commendation to Ms. Ichinohe at a ceremony in his residence.

Since 1970, Ms. Ichinohe has work-

ed to elevate American interest in Japan through her dance performances, which incorporate Japanese culture, for over 35 years. She and her company began performing at public schools in N.Y.C. to introduce Japanese culture to young Americans (K-12). She has also performed in cities all over the U. S. According to the Dance Company, a total of 400,000 children have attended their "Arts-in-Education" programs.

Mr. Mark Wilner, former Chairman and Teacher, Department of Social Studies, Midwood High School at Brooklyn College, was honored with the Consul General's Commendation for his outstanding contribution to the promotion of the understanding of Japan



Mr. Mark Wilner (left) and Amb. Sakurai

among teachers in the New York area in June, 2006.

In 1990, Mr. Wilner started the Japan Teacher's workshop in cooperation with the Consulate under the auspices of the N.Y.C. Department of Education's "After School Professional Development Program". The program contributed enormously to the understanding of Japan not only for teachers but also for their students and colleagues. Over three hundred teachers have been enrolled, and expressed high praise for the program.

Books: The "Silent Ambassadors" of Global Understanding

If you enjoy learning about contemporary trends in Japan as well as traditional Japanese culture, Kodansha International has the books you'll want to read.

In 1963, Kodansha set forth to advance and sustain cross-cultural relationships through books. To this end, it has established various programs to promote publishing activities around the world. One of these programs, The Noma Award for the Translation of Japanese Literature was established to recognize translators throughout the world who have dedicated their careers to ensuring that Japanese literature can be read in the major languages of the world. In 2003, the award was presented to Harvard University Professor Jay Rubin for his English translation of Haruki Murakami's "The

Wind-up Bird Chronicle."

Kodansha International also puts a lot of work into promoting various aspects of Japanese culture; art, crafts, cuisine and lifestyle. One of its recent publications, "Loving the Machine: The Art and Science of Japanese Robots", explores robot culture. Author Timothy N. Hornyak has lived in Japan since 1999 and has extensive knowledge both of science and technology and of his adopted country.

Japan is famous for its love affair with human-like robots, a phenomenon that is creating what will likely be the world's first mass robot culture. Humanoids that mimic nonviolent human activities and pet robots have been created to act as entertaining friends. Japanese culture is



"Loving the Machine: The Art and Science of Japanese Robots"

also responsible for the friendly Mighty Atom, Aibo and Asimo.

From the Edo-period humanoid automatons, through popular animation icons and into the high-tech labs of today's researchers in robotic motion and intelligence, Mr. Hornyak traces the fascinating trail of passion and development of robots in Japan. What is the cause of Japan's unique relationship with robots? This book attempts to answer query by looking at Japan's historical connections with robots, its present fascination and cutting edge technologies, and what this means for the future.

EVENTcalendar

Dates, time or admission fee might be subject to change. Please make sure to update the latest information on our website www.cgi.org

Lecture Forum Film Festival Workshop

October 7

World Culture Family Day : Celebrate Japan!

University of Pennsylvania Museum of Archaeology and Anthropology

3260 South Street, Philadelphia, PA 19104

Families and children will especially enjoy this experiential day, a celebration of the culture of Japan. Let the vigorous beats of the Japanese taiko drums mesmerize you, learn about the diversity of Japanese anime cartoons and classical films, get a hands-on lesson in sushi-making, learn the basics of ikebana flower arranging, try your hand at the deceptively simple-looking art of origami, take a turn at playing traditional children's games, and let shiatsu practitioners help release your tension with a massage! The event takes place from 11:00am – 4:00pm.

Info: 215- 898-4890 or www.museum.upenn.edu

November 10 to 19

Lolita in Full Bloom: 1980s Irresistible Heroines

The Japan Society

333 East 47th Street, NYC

Lolita in Full Bloom features five hit films from the 1980s starring Japanese pop stars known as “idols”. Major studios produced a large number of “idol” films, reaching a pop culture peak in the 1980s. The “idol” heroines of these films are sassy, spunky, and innocently sexy teenagers. Rarely before seen in the United States, these legendary films cap-

ture the most vibrant moments of the “idol’s” adolescence. Presented in conjunction with the Performing Arts program’s Fall 2006 season theme Girl, Girly, Girlish.

Info: 212-832-1155 or www.japansociety.org



Sailor Suit and Machine Gun © 1981 Kadokawa Herald Pictures, Inc.

Exhibition

September 14 to October 22

The WA-Japanese Style Exhibition The Conran Shop

407 East 59th St, NYC

WA literally means Japanese style but also means peace, harmony and concord. The Conran Shop has put together a cross section of products from Japan, in as many materials, styles and price points as possible. This

fair provides examples of what products are available from Japan and shows a mix of classic, technical, handmade, whimsical and functional items. The Creative Director for The Conran Shop, Polly Dickens, who traveled all over Japan for this event says, “Contemporary Japanese design and craftsmanship has always successfully demonstrated one of New York’s current trends, that old is the new, new”

Info: 212-755-9079 or www.conran.com

September 28 to October 18

DAI (Japanese Female Artists) Group Show

Tenri Cultural Institute of New York

43A West 13th Street, NYC

The exhibit features the artwork of five Female Artists from Japan:

Sculptures by Matsuno Moroi and Akiko Shima, Paintings by Mitsuko Saito, Tsukushi Hibi, and Naoko Minegishi will be exhibited.

There also will be a Shakuhachi (played by James Nyoraku Schleffer) and Koto (Reikano Kimura) concert on October 6th at 8pm in the gallery with the current exhibition as the backdrop. Opening Reception will be held on September 29th from 6 to 8pm.

Info: 212-645-2800 or www.tenri.org

September 29 to January 21, 2007

Contemporary Clay: Japanese Ceramics for the New Century

The Japan Society

333 East 47th Street, NYC

Contemporary Clay: Japanese Ceramics for the New Century is a vibrant survey featuring the creative and iconoclastic masterpieces of artists -- many working in Japan’s medieval ceramic centers -- who have been influenced by the avant-garde Sodeisha group. The selected pieces are diverse from finely crafted

porcelains to rough-hewn vessels that revel in the happy accidents of wood-fired kilns, and to ironic objects that mimic newspapers, discarded trash, and body parts.

Info: 212-832-1155 or www.japansociety.org

October 12 to 21

JAA Art Exhibition of Japanese and Japanese American Artists in New York 2006

The Japanese American Association

15 West 44th St, 11th Floor, NYC

This annual exhibition welcomes Hiroshi Senju as the guest artist this year. It features the work of 30 Japanese or Japanese American artists, (Takeshi Kawashima, Risaburo Kimura, Masaaki Noda, Masaaki Sato, Mizue Sawano, Ushio Shinohara and others). Fifty percent (50%) of the proceeds will go to the JAA Charitable Fund. Reception to be held on Oct. 12 (5pm -7pm) at JAA

Info: 212-840-6942 or www.jaany.org

October 26 to November 6

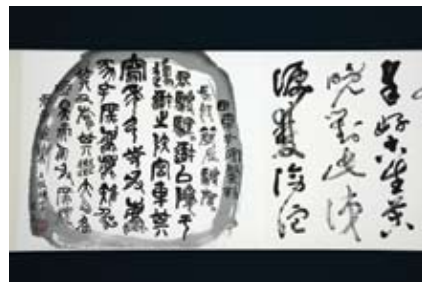
Seiran and Gakushoin Calligraphy Exhibition

The Nippon Club Gallery

145 West 57th Street, NYC

Both in China and Japan, Calligraphy is considered a high level cultural art and it is not only a traditional form of art, but it also provides us with a new perspective on the present age. Well known calligrapher, Seiran Yanagida and the members of the Gakushoin, the school Seiran runs, show their artworks at this exhibition. This is an opportunity to deepen one's understanding of calligraphy. The demonstration and lecture event will be held at the National Academy School of Fine Arts (5 East 89th Street, NYC) as well.

Info: 212-581-2223 or www.nipponclub.org



November 1 to April 30, 2007

**Shin Banraisha: A Cultural Memory
The Noguchi Museum**

9-01 33rd Road (at Vernon Boulevard),
Long Island City, NY

This exhibition will contain approximately forty photographic panels that document the creation and destruction of the Shin Banraisha at Keio University in Tokyo, Japan. This project was a collaboration with Yoshirō Taniguchi, who was the architect for the building, and the interior designer Isamu Kenmochi, who helped Noguchi with the furniture design and fabrication for the room. Shin Banraisha was designed in 1951 in memory of Noguchi's father Yonē Noguchi, a prominent Japanese poet who was an instructor at Keio University for many years.

Info: 718-204-7088 or www.noguchi.org



Faculty Room of Shin Banraisha, Keio University, Tokyo, Japan, 1998
Photograph by Michio Noguchi
Courtesy The Noguchi Museum

Performance

October 5 to 7

**Tokyo Vaudeville Show Theater
Company in Ryoma's Wife, Her
New Husband and Her Lover**

The Japan Society

333 East 47th Street NYC

How would Japanese society react if a woman who becomes notorious for her debauchery is

the widow of a national hero like Ryoma Sakamoto? Set at the dawn of the Westernization of Japan in the Meiji period (1868-1912), the story of this award-winning cynical comedy follows the woman behind Ryoma, the notorious Oryo, and her loves after her husband's assassination. Written by Koki Mitani, one of the most sought-after comedy playwrights in Japan, this production stars renowned TV actor B-saku Sato and Mitsuru Hirata. The event starts at 7:30 pm.

Info: 212-715-1258 or www.japansociety.org

October 13 to 15

**Kiyama Theatre of Japan Returns in
"A Scene With A Red Bird"**

American Theater of Actors (ATA)

314 West 54 St. (bet. 8th & 9th Ave), NYC

Kiyama Theatre Productions from Tokyo returns to NY this fall to perform "A Scene with A Red Bird" by Minoru Betsuyaku. He is the leading absurdist playwright of Japan. "A Scene with A Red Bird" is a fable that depicts Japan's civil society after World War II. The story centers around a blind woman and her younger brother, who decide to work off their parents' debt after their suicide but are suppressed by a committee which had been formed to investigate the parents' suicides. The play was presented in Seoul as part of a series of plays commemorating the Japan-Korea Friendship Year 2005.

Info: 212-868-4444 or www.smarttix.com



L-R: Aya Hirose as BLIND WOMAN
Tsuguki Hayashi as GENERAL STORE OWNER
Takako Tanaka as YOUNG GIRL

October 24 to 29

Kagemi

**- Beyond the Metaphor of Mirrors
Sankai Juku**

BAM - Brooklyn Academy of Music

Howard Gilman Opera House

30 Lafayette Avenue, Brooklyn, NY 11217

Kagemi—Beyond the Metaphors of Mirrors, directed, choreographed, and designed by Ushio Amagatsu, is the long-anticipated return to BAM by the Japan's preeminent butoh troupe, Sankai Juku. Within a spectral dreamscape, seven male dancers, their smooth, chalk-dusted bodies calling up images of embryonic and aboriginal life forms, move through a series of seven visually arresting tableaux. The music by Takashi Kako and Yoichiro Yoshikawa, paired perfectly with the choreography, flows from lyrical piano passages to an intense, electronic crush to elegiac synthesizers punctuated by echoing water drops. On October 24, 26, 27 and 28, the performance starts at 7:30pm, and on October 29, starts at 3pm.

Info: 718-636-4100, 212-228-2221 or www.bam.org

October 29

The Passion of Music

AADGT (The American Association for Development of the Gifted and Talented, Inc.)

The Carnegie Hall

Isaac Stern Auditorium

57th Street & 7th Avenue, NYC

This is to be performed by six gifted and talented young artists from Japan, USA, Russia and Norway. This year, Shohei Sekimoto (21 years old) and Aimi Kobayashi (11 years old) will perform from Japan. This event is organized by a non profit organization, AADGT. Concert starts at 2pm.

Info: 212-247-7800, www.carnegiehall.org or aadgt@aadgt.org

November 4 at 2 pm

Rakugo:

Traditional Japanese Comedy

The Japan Society

333 East 47th Street NYC

Evolving from entertainment for commoners during the samurai period at the end of the 17th century, rakugo became a powerful force in the blossoming of popular culture during the Edo period, and is currently enjoying a renewed boom in popularity in Japan. Notable members of the Rakugo Geijutsu Kyokai (Rakugo Arts Association) star in the evening's performance, including

THE NHK SYMPHONY ORCHESTRA PLAYS CARNEGIE HALL

One of Japan's best orchestras has a lot to celebrate in 2006. It's the 80th anniversary of the NHK Symphony Orchestra, the 10th anniversary of composer Toru Takemitsu's death, and pianist Vladimir Ashkenazy takes the helm of this great group of musicians as the musical director. To celebrate, the group stops by Carnegie Hall to perform as part of their overseas tour. Performances will include *A Flock Descends into the Pentagonal Garden* by Tōru Takemitsu, a piece inspired by a dream the composer had of a group of white birds led by one black bird, spinning and then falling into a pentagonal or star-shaped garden. Other pieces being performed include *Piano Concerto No. 3* by Bartók and *Daphnis et Chloé Suites Nos. 1-2* by Ravel. Joining the orchestra for this musical event will be The Dessooff Symphonic Choir and pianist Hélène Grimaud, no stranger to the great works of classical music, having tackled some of

the hardest pieces in the genre.

NHK Symphony Orchestra

Isaac Stern Auditorium

57th Street & 7th Avenue

Monday, October 23 at 8:00 PM

[Program]

NHK Symphony Orchestra

Vladimir Ashkenazy, Conductor

Hélène Grimaud, Piano

The Dessooff Symphonic Choir

James Bagwell, Music Director

TŌRU TAKEMITSU *A Flock Descends into the Pentagonal Garden*

BARTÓK *Piano Concerto No. 3*

RAVEL *Daphnis et Chloé Suites Nos. 1-2*



Katsura Utamaru / © Yoji Yokoi

highly celebrated TV regular and rakugo legend Katsura Utamaru, the "Johnny Carson" of Japan. Starts at 7:30pm on November 2 and 3. 2pm on November 4.

Info: 212-715-1258 or www.japansociety.org

November 6

25th Anniversary Performance

American Premiere Japanese

Opera "Kurofune"

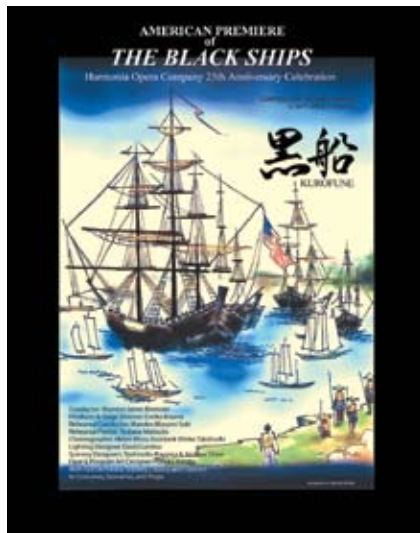
Harmonia Opera Company

Lincoln Center, Alice Tully Hall

Lincoln Center Plaza

Broadway at the corner of 65th Street, NYC

Harmonia Opera Company was founded by Emiko Iinuma in 1981 for the purpose of promoting an artistic bond between Japan



and America. Many Western composers have been inspired to write operas with a Japanese background, and Japanese composers have answered this trend by assimilating a Western musical style into their works. This year, 25th Anniversary Performance presents American Premiere of Renowned Japanese Opera KUROFUNE by great pioneer composer of Japan Kosaku Yamada. Performance starts at 8pm.

Info: 212-875-5050 or www.harmoniaopera.com

November 11 & 12

**Japan Arts Matsuri (JAM) 2006
The Faune Dance Troupe**

The Ailey Citigroup Theatre

405 West 55th Street, NYC

The JAM is an exciting and unique event dedicated to Japanese art, culture and tradition. It is composed of various diverse live performances and exhibitions. This event is a forum for talented Japanese artists and performers of all genres, showcasing traditional and modern artwork. The Japan Arts Matsuri introduces the New York public to the riches of the Japanese world of art. This festival style showcase of Japanese arts and culture will feature the Wadaiko and Wushu collaboration, dance, comedy drama, violin concert of Mabue.

Info: 917-689-1899 or www.faunedance.com

December 8 & 9

**Tzadik Label Music Series
~ New Voices from Japan II :**

THE (UKIYO-E) ART OF PLEASURE

MARI MIHASHI EXHIBITION AT THE NIPPON GALLERY

During the 17th century, in a tense time when Japan was ruled by shoguns and had no contact with the rest of the world, ukiyo-e, better known as “pictures of the floating world” were painted on woodblocks, created by disciplined artists, depicting pleasures of the time like theater, the beauty of a landscape, and even geishas. An art form born in Edo (now Tokyo), it is still being produced today. In her first solo exhibition in the United States, modern day ukiyo-e artist Mari Mihashi will present about twenty pieces that include paintings of deities which she dedicated to twelve Shinto shrines in Japan, several kabuki paintings that capture the spirit of Edo, and “the Drawings of Edo,” a series of ukiyo-e paintings, produced with the newest printing technology. The Nippon Gallery presents this award-winning ukiyo-e artist, who encapsulates the traditional spirit of this age-old Edo style of

painting in today’s world.

Mari Mihashi Exhibition

October 9 – October 20

The Nippon Gallery at The Nippon Club

145 West 57th street, NYC

10:00am–6:00pm, Mon-Sat, Closed Sun

Info: Tel: 212-581-2223 or www.nipponclub.org

E-mail: info@nipponclub.org

Admission Free



Power of the New Japanese Woman

The Japan Society

333 East 47th Street NYC

This second installment in the exciting new music series curated by John Zorn presents four of the most cutting-edge female artists in the Japanese new music scene over two evenings. Featuring Afrirampo, ni-hao!, Yuka Honda, Miho Hatori. On December 9: Former members of the now-defunct trail-blazing hit band Cibo Matto in performance with each of their new bands. Sampling wizard and multi-instrumentalist Yuka Honda (with collaborators Sean Lennon, Timo Ellis, Petra Haden & Harper Simon) promises a multi-sensory experience, as does songstress/songwriter Miho Hatori and her band. The event starts at 7:30 pm.

Info: 212-715-1258 or www.japansociety.org

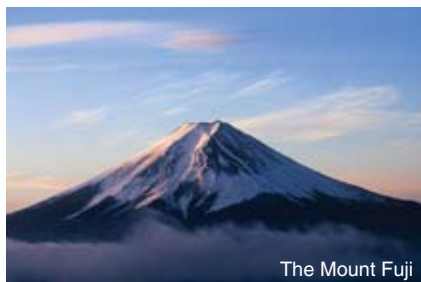


©Magin Schantz

Welcome to the “Land of Fuji”

Located in the center of Japan, Yamanashi boasts beautiful natural surroundings, national parks and Mt. Fuji, Japan’s tallest mountain.

The landscape of Yamanashi is particularly stunning. In Spring, the Kofu Basin is covered in a pink carpet of peach blossoms that brings to mind the Elysian Fields of Shangri-la. Sighs of wonder are guaranteed from those who visit the cool



The Mount Fuji

and refreshing Fuji Five Lakes and Kiyosato Highland in the summer. The sight of the multi-colored mountain foliage in the autumn and a snow-capped Mt. Fuji in the winter are also breathtaking.

Yamanashi is also known as a kingdom of fruit. The production of large, first-class grapes and peaches is of the highest quality and visitors can try picking these fruits themselves during the summer and autumn. Strawberry-picking and cherry-picking are also popular with tourists.

The high-quality white wine produced from the Koshu grape has garnered praise in some recent European competitions.

Yamanashi is historically known for its recuperative hot springs. A visit to the many famous hidden hot springs is highly recommended, where medieval samurai



would find relief for their battered bodies injured in battle.

Relics, shrines, temples, and folk dwellings, which date from the ancient to the medieval periods, express the pure and beautiful Japanese spirit of history and culture.

Yamanashi is surprisingly close to Tokyo. All those who tire of the clamor of big city life and those who simply want to see the beautiful scenery should visit the prefecture.

For more information, please visit: www.yamanashi-kankou.jp/english/

THE JET PROGRAM

The Enduring Value of JET

By Michael Auslin

It has been fifteen years since I worked as a JET, during 1991-92, in Akashi City, Hyogo Prefecture. Like most JETs, it was my first experience in Japan, and also like most, it profoundly affected my life. When I started to work as a JET, I had no idea I would wind up specializing in U.S.-Japan relations, getting a doctorate in Japanese history, and begin teaching students. Most importantly, I had no idea how deeply my year in Japan would change me.

JET is one of the most successful cultural exchange programs in history. Like the Fulbright and Rhodes, it has allowed tens of thousands of young men and women the opportunity to experience a society they ordinarily would only read about. Far more than most exchange pro-

grams, it has succeeded in creating durable grass-roots contact between young Americans (and Canadians and Brits) and Japanese. Those of us privileged to be JETs often spend our year (or years) in Japan in small towns, far from the bright lights of Tokyo or Osaka. With luck, we make lifelong friends and become part of the community where we teach. With more luck, we faithfully represent our countries and localities, giving our young students their first real glimpse of the world beyond Japan.

For most of us, the journey is rewarding beyond words. It changes how we view the world and how we view ourselves. JET is a valuable reminder that cultural exchange can help change worlds large and small.



Dr. Michael Auslin is Associate Professor of History, Yale University. He is the director of the Project on Japan-U.S. Relations at Yale, and played a pivotal role in the Inaugural Japan-Yale Senior Government Leadership Program in July, 2006, where participants from the Japanese Diet, ministries and the press engaged in active exchanges with Yale academics, U.S. policymakers and leading think tanks.

Learning Japanese the Sumo Way

By Satoshi Miyazaki, Professor of Graduate School of Japanese Applied Linguistics, Waseda University

In recent years foreign born sumo wrestlers (rikishi) have had a profound impact on Japan's sumo world. They hail from Mongolia (Asashoryu, Hakuho, Kyokushuzan etc.), Bulgaria (Kotooshu), Estonia (Baruto), Georgia (Kokkai), Russia (Rohou and Hakurozan), and other former Soviet bloc nations.

Many have asked how these foreign rikishi so quickly acquire fluency in Japanese. I began investigating this question in 1997, and later published a study "Why do Foreign Sumo Wrestlers speak fluent Japanese?"

How language proficiency is developed is an important area of academic research. In the case of the foreign sumo wrestlers one of the most compelling aspects is that they live in an ideal environment of language exposure. They are

immersed in Japanese 24 hours a day and are surrounded by a rich interactive Japanese network of anideshi (older rikishi), oyakata (stable master), okamisan (stable master's wife), tokoyama (hairstylist), gyoji (referee) and tanimachi (their committed fan base). Eventually the wrestlers can survive through osmosis, without the need for interpreters.

Particularly important in terms of Japanese language acquisition is the remarkable role of the okamisan, who look after wrestlers with strict but loving care like a "mother". The foreign rikishi go through rigorous training at the early stages of their novice level, leading to a strong motivation to become advanced Japanese language learners. One of my key findings has been that the higher sumo rank achieved, the better the wrestler's fluency.



Professor Miyazaki with Kyokushuzan, who is studying at Waseda University

Looking at the experience of foreign rikishi: their total language immersion; their strong motivation to learn; their adaptability; and their ability to tap a variety of resources, gives us important insights into how to best teach effective language learning.

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Please visit our website at www.cgj.org
Send your comments to: japaninfo@ny.cgj.org

There are 2 Japanese baseball teams that have the same name as 2 American teams. What are they? See the answer on page 4.



Consulate General of Japan
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