Vacquas The Japanese Dating Game



Volume 6 Issue 4 January/February 2014

Editor-in-chief Audrey Akcasu

Deputy Editor Qi Yana

Assistant Editors

Douglas Bonham Matthew Jones

Copy Editor Jasmine Francois

Japanese Editor Asami Kobayashi

Treasurer Susan Fogarty

Layout and Design Laurel Williams

Contributors

Kus Mark Allman Amy Gifford Matthew Jones Kanoko Kimura Sue Ann Simon Johnny Tastepe Remco Vrolijk

Founders

Andrew Morris Matthew Nelson

www.wagazasshi.com

Cover photo: Sue Ann Simon

シングルベル shinguruberu

No, that's not a typo of jingle bell, it's a creative play-on-words. I learned this Japanese phrase this past holiday season, thinking it was a joke the first time I heard what it meant: someone who must spend the Christmas season without a significant other—no one to view illumination with or go out with on Christmas Eve—thus, single bell. Oh the tragedy.

But now it's the season of love, with Valentine's Day just around the corner and White Day coming up just a month after. If you don't want to spend another holiday by yourself, Japan has some different techniques to meet new people (p. 10), and we have some delicious chocolates that are sure to impress the object of your infatuation (p. 16). If you do have a 恋人 koibito (significant other), why not spice things up this year by watching some of Japan's most risqué films (p. 6).

Whatever your plans, we hope you have a warm and love-filled winter season. Next thing you know, the trees will be blossoming and you'll be on your way to another beautiful spring.

Audrey Akcasu, Editor-in-chief



Contents

Events

A History of Japanese Cinema
Part III - New Wave, Honor, and Pinky
Violence (1960-1980)

Readers' Poll – Results
See how readers keep warm in the winter

Japan: A Love Affair 10
The art of dating in Japan explained

Nagasaki Cuisine 12
Let a local introduce you to some of
Nagasaki's most well known cuisine

How to Make Truffles
Woo your Valentine by making some
scrumptious treats in 12 steps

Kanji of the Month 18









Events

New Year's Walk of Good Fortune January 10, Sasebo

Take an 11-km tour of seven temples in Sasebo in order to gain favor with the seven deities of good fortune. What a great way to bring in the New Year!

Ten Million Daffodils January 11 - February 2 Suisen Satokoen, Nagasaki City

An event for not only your eyes, but also your nose, you can view 10 million daffodils and enjoy their (Ministry of Environment-recognized) "100 fragrances." The poetic backdrop of Battleship Island heightens the experience.

10th Oyster Festival January 12 - February 23 (Sundays only), Omura

Come eat Omura Bay oysters specially cultivated to be delicious at a month-long oyster roasting event.

Nagasaki Lantern Festival January 31 - February 14 Nagasaki City

Don't miss out on one of Nagasaki's most famous and popular events, bringing people from far and wide. This year features 15,000 lanterns of all shapes and sizes, and parades on Saturdays and Sundays.

Illumination Flower Event February 1 - 22, Unzen

What goes well with steam and sulfur? Illumination. The streets of Unzen are lined with lights brilliantly decorating the trees and surroundings in a peaceful and romantic arrangement. There will also be a fireworks display on the second Saturday.

99 Islands Oyster Fair, Part 2 February 2 - 24 (weekends, holidays) Saikai Pearl Sea Resort, Sasebo City

If you didn't get enough oysters in November, head back to Sasebo for an equally fantastic experience of succulently barbecued oysters.

Burning of the Kwachi-toge Pass fields

February 3, Hirado

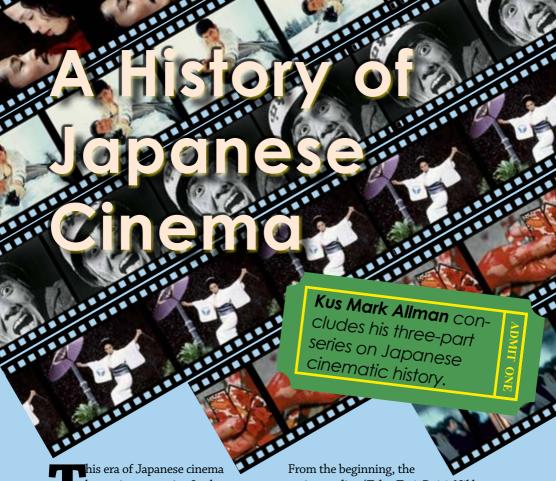
Another bizarre event to see, watch the largest grass fields in Saikai National Park burn at this yearly event.

Arie Warehouse Tour February 15 - 16 Arie, Minamishimabara

Take a trip into the past and help Arie celebrate and maintain its long history of noodle-making, miso-brewing and Christianity in this "open-town" event. Warehouses will be open for tastings, including the sake brewery, which will release its new batch of rice wine.

Goto Camellia Festival February 15 - March 2, Goto City

When you think of the Goto Islands, do you think "camellia"? You will after this two-week event celebrating Goto's most famous product. The flowers will be in full bloom and it's a great chance to buy various goods, enjoy events and take a tour of the Samurai house road, which will be illuminated by soft lanterns on its traditional stonewalls.



his era of Japanese cinema began in prosperity. In the year 1960, over 1.2 billion movie tickets were sold. But by 1980, this figured had dropped to just 200 million. The majority of those films were foreign imports — which was unthinkable in 1960. As would happen the world over, the popularity of television, and changing lifestyles, would bring the Japanese film industry to the brink. The way it tried to combat the decline produced some of the greatest, most influential, and most bizarrely entertaining films you'll ever see.

From the beginning, the major studios (*Toho*, *Toei*, *Daiei*, *Nikkatsu*, and *Shochiku*) had their own stock of writers, directors, actors, and even their own theaters, showing only their own films. These directors would often work with the same crew for up to ten or twenty years. Aspiring young directors would have to work as assistants for many years, learning from their *senpais* (seniors). In the late 1950s, the sheer number of films being produced meant that these assistants were being thrust into the director's chair early. One of the first was Kou Nakahira with his film *Crazed Fruit* (*Kurutta Kajitsu*, 1956),



As would happen the

world over, the popularity of

television, and changing life-

styles, would bring the Japa-

nese film industry to the brink

films. When studios began rec-

ognizing the potential of the new youth

market, they gave opportunities to young directors and screenwriters. But these kouhais (juniors) weren't going to just toe the studio line with gratitude.

Spurred on by the French nouvelle vague movement, they wanted to challenge the The most famous of the bunch, which also

included Masahiro Shinoda. Susumu Hani. and Hiroshi Teshigahara, was Nagisa Oshima. His work regularly caused friction with his studio.

Shochiku — culminating in them pulling his film Night and Fog in Japan (Nihon no

yoru to kiri, 1960) less than a week after it opened. An intense and politically charged

film, its shelving provoked
Oshima to leave Shochiku.
Now free, he continued to
trail blaze in an increasingly
radical style. Violence
at Noon (Hakuchuu no
tourima, 1966) dealt

with sexual repression; *Death* by Hanging (Koshikei, 1968) examined Japanese racism and hypocrisy; and these interests climaxed in the intelligent, explicit, and banned *In the Realm of the Senses* (Ai no korida, 1976).

Battles without Honor and Humanity (Jingi naki tatakai, 1973), and its four sequels,

exposes the hypocrisy and emptiness of the famed *yakuza* criminal codes of honor. The

series fittingly appeared at the end of the *yakuza* film's popularity. The younger audience had little interest with

the *yakuza* message of sacrificing the self for the group. An anti-hero like Sonny Chiba in *The Street*

Fighter (Gekitotsu! Satsujin ken, 1974) was much more appealing.

Yet for all the interesting, ground-breaking films being made in this "new wave," the studios weren't making money from them. Proving more popular

This was a contemporary world, yet one where the ceremonial structure and spirit of bushido (samurai) still remained

were films about the *yakuza* (the Japanese mafia). This was a contemporary world, yet

one where the ceremonial structure and spirit of *bushido* (samurai) still remained. For a decade from 1963, yakuza films were the main action movies. Director Seijun Suzuki, with *Tokyo Drifter* (*Toukyou*

nagaremono, 1966) and Branded to Kill (Koroshi no rakuin, 1967), stands out with his manga-esque aesthetics. Kinji Fukasaku, now known worldwide for his last film Battle Royale (Bato-

ru rowaiaru, 2000), made what is revered in Japan as the great *yakuza* melodrama.

Facing disappearing audiences, the major studios became desperate enough to jump on the *pinku eiga* and *Roman porno* bandwagons.

These hour-long,

soft-core films, shown in double-bills, gradually developed into surprisingly

stylish full-length exploitation pictures. Mixing sex and violence, these "pinky" violence films like Sex and Fury (Furyou anego den: Inoshika o-Chou, 1973), Terrifying Girls' High School: Lynch Law Classroom (Kyoufu joshikoukou - boukou rinchi

kyoushitsu, 1973), and School of the Holy Beast (Seijuu gakuen, 1974), are insanely delirious entertainment.

The violence in these movies was also seen in a number of period revenge films. The jidaigeki, or

period film, had mostly transferred to television in the early 1960s. However, blood-filled films like Lady Snowblood (Shuray-ukihime, 1973) and the Lone Wolf and Cub series



(later to be re-cut, dubbed, and released as *The Shogun Assassin*, 1980) were hits with the new cinema audience.

Although not seen as the greatest era of Japanese cinema, the 1960s and 70s did contain some very influential films. The yakuza genre influenced the makers of

the Hong Kong crime films of the 1980s and 90s as well as the Hollywood action

film. And you only have to watch Quentin Tarantino's *Kill Bill* to see the direct influence that films such as *Lady Snowblood* had on him.



I hope that you've enjoyed this brief history over these three issues. The revival of the industry, beginning in the 1980s with the popularity of anime, and the

so-called 'Second Golden Age' from the 1990s into the 21st century, is much easier to access and find out about (and you may well be familiar with it already). If that isn't so with

the periods covered in these articles, I implore you to start discovering them! There are so many gems in Japan's back catalogue, and their brilliance will stay with you long after the credits have rolled. I promise!

Film stills (pp. 6 - 7, left to right): In the Realm of the Senses (Ai no korida, 1976), Tokyo Drifter (Toukyou nagaremono, 1966), Night and Fog in Japan (Nihon no yoru to kiri, 1960), Lady Snowblood (Shurayukihime, 1973), Sex and Fury (Furyou anego den Inoshika o-Chou, 1973), Battles without Honor and Humanity (Jingi naki tatakai, 1973) and Pale Flower (Kawaita hana, 1964).

Movie posters (p. 8, clockwise from top left): In the Realm of the Senses (Ai no korida, 1976), The Street Fighter (Gekitotsu! Satsujin ken, 1974), Battles without Honor and Humanity (Jingi naki tatakai, 1973), School of the Holy Beast (Seijuu gakuen, 1974), Tokyo Drifter (Toukyou nagaremono, 1966) and Branded to Kill (Koroshi no rakuin, 1967).

Movie posters (p. 9, top to bottom): Lady Snowblood (Shurayukihime, 1973), Female Convict Scorpion – Jailhouse 41 (Joshuu Sasori – Dai 41 Zakkyobo, 1972), Pale Flower (Kawaita hana, 1964) and Woman in the Dunes (Suna no onna, 1963).



Readers' Poll – Results

This past December we asked our readers how they keep warm in the winter. Here are the results:

*	Layers	25%
*	Aircon	15%
*	Kotatsu	10%
*	Space heaters/	
	gas heaters	13%
*	Electric blankets/	
	carpets	12%
*	Hot drinks	15%

 Other (Onsen, Kairo, hot water bottle, plum wine cut with hot water 10%

Whatever your method, we hope you're staying warm this winter!





n the delicate, frosty months of the New Year, when thoughts of Christmas and KFC have passed, and New Year's resolutions have faded and begun to whisper temptations of abandonment, we find ourselves in the midst of an enamoring aura.

Love and affection is quantified proportionate to how many red, pink, and chocolate trinkets you can collect for a loved one (or loved ones,

I suppose, depending on your views of polygamy!). Yes, you've guessed it: Valentine's Day is on its way!

Accordingly, in the spirit of pudgy little angels with arrows, let's examine, for a

moment, the ways in which relationships in Japan may or may not differ from those off the country's shores.

First thing's first: Japan pre-WWII. Having originated amongst the samurai class, ar-

ranged marriages, or *omiai* (translated as "matchmaking"), were used in the interest of creating strong military alliances between warlords. As time went on,

other classes of people, particularly in urban areas, adopted this custom in their efforts to emulate the samurai class. Fast-forward a few centuries, and you get an abrupt decline of arranged marriages in post-war Japan. According to the National Institute

Citing long working hours

and social expectations,



of Population and Social Security Research, 70 percent of marriages before WWII were

arranged. As of 2009, the percentage plunged to 6.4 percent. While there are still some arranged marriages today, it is statistically obvious that it is no longer a prevalent custom.

So, if arranged marriages are almost nonexistent, that means a pretty modern, easily recognizable dating culture exits, right?

Wrong. Well, wrong if you're comparing it to common Western dating. Citing long working hours and social expectations, among other reasons, many Japanese singles acknowledge a

difficulty in dating. Whenever there's high demand for a difficult "product," an industry will inevitably arise. Enter the Japanese love industry. According to the Ministry of Economy, Trade and Industry, a 2006 estimate showed that the matchmaking sector saw sales between ¥50 billion and ¥60 billion (roughly \$50-60 million).

Two of the most prevalent examples of this industry are goukon events as well as the very visible host and hostess clubs. Goukon

are group dates where an equal number of people of each gender pay to get together at a restaurant or izakaya (bar) to socialize and, ideally, find a relationship, if not someone they'd eventually like to marry. A host or hostess is a man or woman that works at a nightclub and is paid by customers to entertain them with anecdotes, drinks, and platonic company. With respect to hosts, their motivations to flirt with women, aside from bulking up their bank accounts, is their sincere desire to help women escape reality and indulge in some purchased fun. Presumably, the case for the hostess is viceversa. Sometimes these relationships turn into something more, but that's another matter entirely.

According to the Ministry of Economy, Trade and Industry, a 2006 estimate showed that the matchmaking sector saw sales between ¥50 billion and ¥60 billion (roughly \$50-60 million)

If you'd like to (I highly recommend you do) watch an informative, interesting, and progressively bizarre YouTube video on additional aspects of the Japanese love

industry, check out, "The Japanese Love Industry" by Ryan Duffy and the lovely lads at Vice Magazine. Whatever strikes your fancy this Valentine's Day, indulge lovingly.



Nagasaki Cuisine

Kanoko Kimura, a student at Nagasaki Nishi High School, introduces some of Nagasaki's special dishes.

agasaki is a nice city with many tourist spots and beautiful views. There is also a lot of history, and with that history, comes delicious Nagasaki cuisine.

There are many foods in Nagasaki, which came about due to influence from foreign

countries. Japan isolated itself during the Edo period and broke off diplomatic relations with the outside world. However, Nagasaki was the only trading port in Japan to continue

trade with the outside world. In this way,

foreign cultures and developed an international culture of its own. *Champon*, saraudon and castella are especially famous foods.



Champon debuted in Nagasaki in the Meiji period. A Nagasaki resident from Chinese made it to feed the poor Chinese students who studied here. It was cheap and nutritious. Champon is a jumble of foods contain-

ing many vegetables and seafood, and is eaten throughout Japan now, however Nagasaki *Champon* is the original and slightly different. It is a representative food of Nagasaki.

Nagasaki received many parts of foreign cultures and developed an international culture of its own



Saraudon was made in Nagasaki in the Edo period. A Chinese person who lived in Nagasaki opened a store here. At that time, he decided to mix both Japanese and Chinese food. The result was saraudon. Castella, a type of sponge-cake, was introduced to Nagasaki by a missionary from Portugal in the Muromachi period. It is not only available in many stores throughout Nagasaki, but has

of as flickr.com/shimazu

become a famous dessert all over Japan. Also, there are all kinds of castella. One type is called "momo castella." Momo castella is shaped like a peach and is very sweet and cute. A peach is a good-luck token for longevity in China, so momo castella represents this good luck. In Nagasaki, momo castella is used as a Girl's Day Festival gift and as an after-childbirth gift. It was only sold during the Girl's Day Festival in the old days, but we can buy it anytime now.



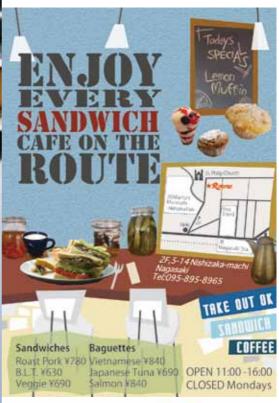
Other Nagasaki specialty foods that are very delicious include: loquat (biwa), jelly, steamed pork bun (kakuni manju), braided hard bread (yoriyori), and Turkish rice

(toruko raisu). Strangely, Turkish rice did not come from Turkey.*

I love these foods in Nagasaki and take pride in them. I want many people to eat these foods and enjoy Nagasaki's tastes.

*For more on Turkish Rice, refer to the November/December 2011 issue of Nagazasshi.

vagazasski | January/February 2014





4-12,Tokiwa-machi, Sasebo-city,857-0053 Open 11:30-19:30 Closed / Wednesday

Message from the shop:

You will feel right at home with our great tasting kebabs! Please check our Kebab Stand Plus page on Facebook. We look forward to your business.

Call-in order are OK. 20956-76-8477

私

が生まれ育った長崎について 紹介します。

長崎はとてもいい町です。おいしい食べ物、多くの観光地などたくさんの魅力があります。また、長崎には様々な歴史があります。今回はその中でも、長崎の食について紹介したいと思います。

長崎には、外国の影響を受けた色々な食べ物があります。日本は江戸時代、鎖国を photo flickr.com しており、外国との国交はあり

ませんでした。しかし、長崎は唯一の貿易港として外国との交流を続けていました。その中で長崎は外国の文化を発達させました。特に、ちゃんぽん、皿うどん、カステラは有名です。

ちゃんぽんは、明治時代、貧しかった中国人留学生に安くて栄養のあるものを食べさせようと、長崎の中華料理店『四海樓』の初代店主が作った料理と

言われています。「ちゃんぽん」という言葉は「まぜこぜ」という意味です。ちゃんぽんは海の幸、野菜がたくさん入った長崎を代表する郷土料理で、今では、長崎だけでなく福岡や愛媛など、長崎ちゃんぽんに似た麺料理が日本のいたるところで食べられています。

皿うどんは、江戸時代、長崎に住んでいた中国人が長崎で店を出した時、異国の味と伝統的な日本料理をあわせて作りだした日本と中国の合作料理です。皿うどんは庶民的な料理で、たくさんの人が集まった時や、家に来た客をもて

なす時など によく食べ ます。

カス テラ は、室町 時代、ポル トガルの官

教師によって長 崎に伝えられた南

ど って長 られた南 元に、日本で創作されました。カ 多くのお店で買うことができます。

蛮菓子を元に、日本で創作されました。カステラは多くのお店で買うことができます。 長崎にはカステラをベースに使ったお菓子があり、その一つが「桃カステラ」です。 これは桃の形をしていて、非常に甘く、とてもかわいいものです。桃は、中国で古くから縁起(えんぎ)物であり、桃カステラはとても縁起のいいお菓子です。長崎では、桃カステラは桃の節句や出産のお祝いとして用いられています。昔は、桃の節句の頃しか店頭に並んでいませんでしたが、今では、いつでも買うことができます。

この他にも、ビワゼリー・角煮まんじゅう・よりより・トルコライス(トルコ伝来ではありません)などのおいしい郷土料理があります。

私は長崎の料理が大好きで、誇りに思っています。たくさんの人々に、異国情緒豊かな長崎の味を楽しんで欲しいと思いま





KUMON HAIKI CENTER

Let's study Japanese

the **most effective** way!



Instructor

Kiyoko Hayashi



2-19-22 Haiki Sasebo City Nagasaki



090-7162-7577



kuumons@ mtf.biglobe.ne.jp



How to make:

There is a saying that goes, "The quickest way to a man's heart is through his stomach." This Valentine's Day, why not test it out? Let **Matthew Jones** give you step-by-step instructions on how to win over your crush, I mean, make mouth-watering truffles.



Step 1

Assemble your ingredients. You can use a mix of dark and milk chocolate for some mid-strength truffles.

Step 2Boil up that cream.

You will need:

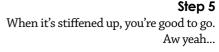
200g cream
200g good quality chocolate
Fillings and coatings
(almonds, walnuts, coconut, cocoa
powder, chopped nuts, etc...)

Makes about 25 truffles



Mix it until its melted, and then throw it in the fridge.







Step 3Pour your hot cream all over that sweet, sweet chocolate.



Step 6Take about half a dessert spoon, and then...



Step 7Roll it up twenty five times.



Step 8 Prepare your fillings and coatings.



Step 9Cut truffles in half, stick your nuts inside them, and roll them up again.



Step 10

Now you're ready to coat these bad boys!

Roll them in bowls of your filling

(cocoa powder and coconut).



 $\begin{tabular}{ll} \textbf{Step 11} \\ \textbf{Take six of the best and put them in the} \\ \textbf{nicest box that } \$100 \ store \ has to offer. \end{tabular}$



Step 12Eat the other 19 yourself, you've earned them!

Kanji of the Month 7K

Radical Kanji mizu, sanzui or shifamizu

This character means "water" and is supposed to look like running water. It is also used to refer to the planet Mercury, 水里 (suisei), and to Wednesday, 水腫 日 (suiyoubi). It appears whole in some common characters like 水 (koors — ice), and 泉 (izumi — spring) which is the sen in 温泉 (onsen — hot spring).

There are two other radical forms for this character. The most common is sanzui, which looks just like a splash of water: I: and the other is shifamizu: X. Shifamizu usually appears at the base of a character, and is fairly uncommon, so see if you can spot it anywhere.

Sanzui, meanwhile, is one of my favorite radicals as it drops in at the edge of literally buckers full of liquid-related characters.

Here are just a few examples

Bodies of water: 毒(umi-sen),并(you-ocean, occidental (as in

Western-style 洋式 (youshiki)), 治 (ike - pond) as in

Vital fluids: 开 (ase - sweat), I (namida - lears), 酒 (sake -

alcohol)

Ligard verbs 流为 (arau — to wash), 潜行为 (tokeru — to meit), 注ぐ

(sosogu - to pour), 坦气 (naku - to ery), 洪气 (oyogu to surim), and weirdly 其子 (yogose - to make dirty)

See - they all confirm the water vadical

One last character It (shire - soup). With winter coming up, I recommend a steaming hot bout of Ittle (shireko), sweet red-bean soup.

As usual, there are characters whose commection to water is obscure to say the least, but let's sweep them under the falami for now, els?

Any Gifford

write for us

nagazasshi.submissions@gmail.com

photograph for us

nagazasshi.photos@gmail.com

advertise with us

nagazasshi.sponsorship@gmail.com



Nomihoudai party plans available



A short walk from Sasebo Station

MERES

The best Mexican food in Nagasaki

Contact

www.mikes-sasebo.com 0956-24-2704

Open

11.30-14.00 17.00-22.00

Address

長崎県佐世保市下京町4-8 Sasebo, Shimokyo-cho 4-8



Homemade salsa and guacamole





Taco Salad



International beers and specialty margaritas



Hungry Hombre Special