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Appendices

The Island's Song (*Shima Uta*) English Version

The Island's Song

*The deigo flower has blossomed,
and it has called the wind, and the storm has arrived.*

*The deigo flowers are in full bloom,
and they have called the wind, and the storm has come.
The repetition of sadness, like the waves that cross the islands.*

*The forest of Uji, where I first met you
Under Uji the good-bye of a thousand years*

*Island Song, ride the wind,
with the birds, cross the sea.
Island song, ride the wind,
carry my tears with you.*

*The deigo blossoms have fallen,
soft ocean waves tremble.
Fleeting joy, like flowers carried by the waves.*

*At the Forest of Uji, a song companion
Under Uji, an eternity of parting*

*Island song, ride the wind,
with the birds, cross the sea.
Island song, ride the wind,
carry my love with you.*

*To the sea, to the universe, to God, to life,
carry on this eternal dusk wind.*

*Island Song, ride the wind,
with the birds, cross the sea.
Island song, ride the wind,
carry my tears with you.*

*Island Song, ride the wind,
with the birds, cross the sea.
Island song, ride the wind,
carry my love with you.*

Lalala...

The Island's Song (*Shima Uta*) Kanji Version

島唄

でいこの花が咲き
風を呼び嵐がきた

でいこが咲き乱れ
風を呼び嵐がきた

繰り返す悲しみは 島渡る波の様

ウージの森で あなたと出逢い
ウージの下で 千代(チヨ)にさよなら

島唄よ風に乗
鳥とともに海を渡れ
島唄よ風に乗
届けておくれ 私の涙

でいこの花も散り
さざ波がゆれるだけ
ささやかな幸せは うたかたの波の花

ウージの森で 歌った友よ
ウージの下で 八千代(ヤチチヨ)の別れ

島唄よ風に乗
鳥とともに海を渡れ
島唄よ風に乗
届けておくれ 私の愛を

海よ宇宙よ 神よ命よ
このまま永久(トウ)に 夕風を

島唄よ風に乗
鳥とともに海を渡れ
島唄よ風に乗
届けておくれ 私の涙

島唄よ風に乗
鳥とともに海を渡れ
島唄よ風に乗
届けておくれ 私の愛を

ラ

The Island's Song (*Shima Uta*) Romaji Version

Shima Uta

*Deigo no hana ga saki,
Kaze wo yobi arashi ga kita.*

*Deigo ga sakimidare,
Kaze wo yobi arashi ga kita.
Kurikaesu kanashimiha shimawataru namino yo.*

*Uji no mori de anata to deai
Uji no shitade chiyo ni sayonara*

*Shimauta yo kaze ni nori,
Tori to tomoni umi wo watare.
Shimauta yo kaze ni nori,
Todoketeokure watashi no namida.*

*Deigo no hana mo chiri,
Sazanami ga yureru dake.
Sasayaka na shiawase ha utakata no name no hana.*

*Uji no mori de utatta tomo yo
Ujino shita de yachiyo no wakare*

*Shimauta yo kaze ni nori,
Tori to tomoni umi wo watare.
Shimauta yo kaze ni nori,
Todoketeokure watashi no ai wo.*

*Umi yo uchyu yo kami yo inochi yo
konomama towani yunagi wo.*

*Shimauta yo kaze ni nori,
Tori to tomoni umi wo watare.
Shimauta yo kaze ni nori,
Todoketeokure watashi no namida.*

*Shimauta yo kaze ni nori,
Tori to tomoni umi wo watare.
Shimauta yo kaze ni nori,
Todoketeokure watashi no ai wo.*

Lalala...

A Million Tears (*Hyakuman Tsubu no Namida*) English Version

A Million Tears

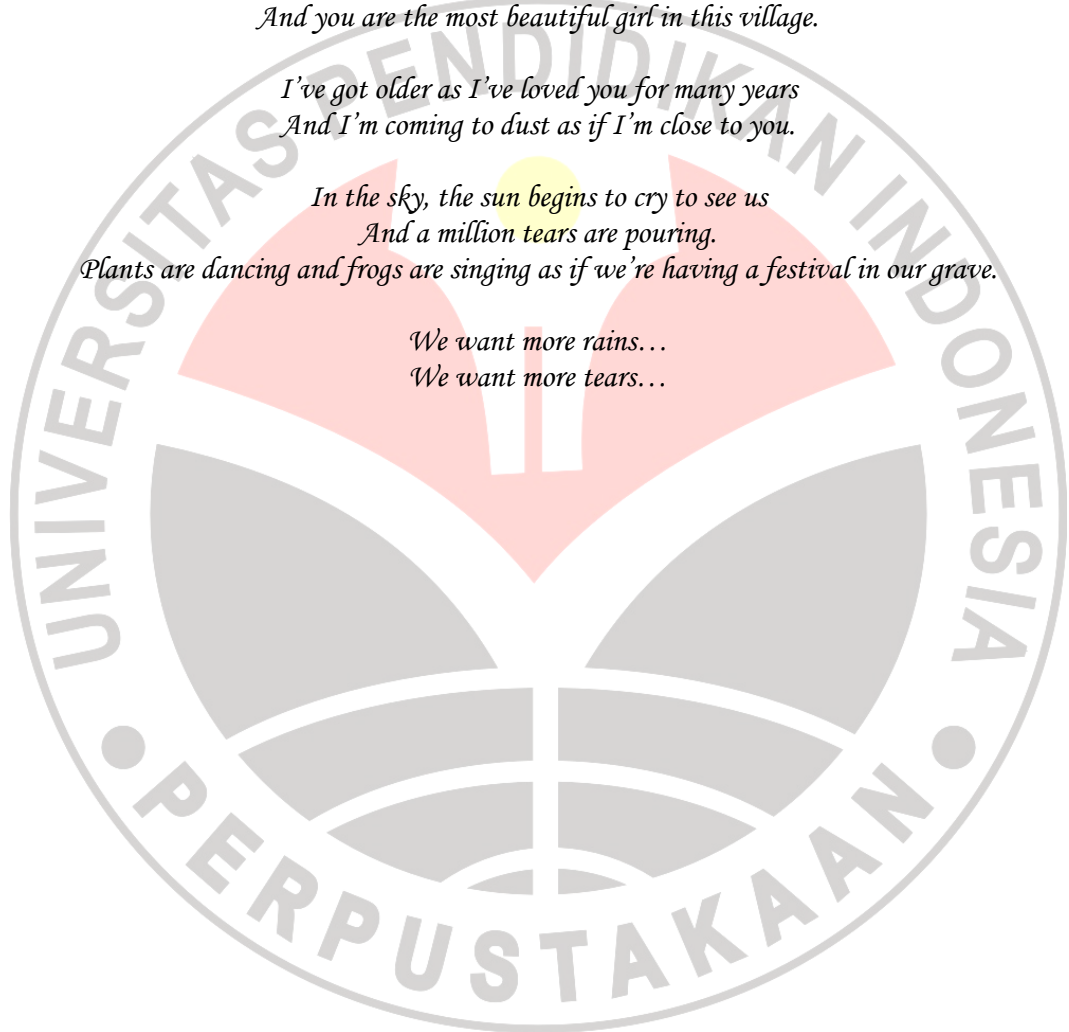
*I buried your memory in the okra field.
I'm digging it out again tonight because I miss you.*

*I will boil my million tears which I collected in the kettle
And I will try to revive you.
Your face is plump like a mushroom
And you are the most beautiful girl in this village.*

*I've got older as I've loved you for many years
And I'm coming to dust as if I'm close to you.*

*In the sky, the sun begins to cry to see us
And a million tears are pouring.
Plants are dancing and frogs are singing as if we're having a festival in our grave.*

*We want more rains...
We want more tears...*



ひやくまんつぶのなみだ

おくらはたけにうめといた きみのきれっぱし
こんやもあなたにあいたくて ほりおこしてみる

やかんにためたひやくまんつぶのなみだをわがして きみをもどそう
しいたけみたいにくらんで ほらほらむらいちばんキレイなかお

いくとせ きみをおもうちに ぼくもとしおい
ねむるきみによりそうように つちへとかえる

そらじゃおひさまがそれみてなきだし ひやくまんつぶのあめがふる
くさきはおどり かえるはうたいぼくらのおはか はこよいもまつり

アメヨフレフレ
ナミダフレフレ

A Million Tears (*Hyakuman Tsubu no Namida*) Romaji Version

Hyakuman Tsubu no Namida

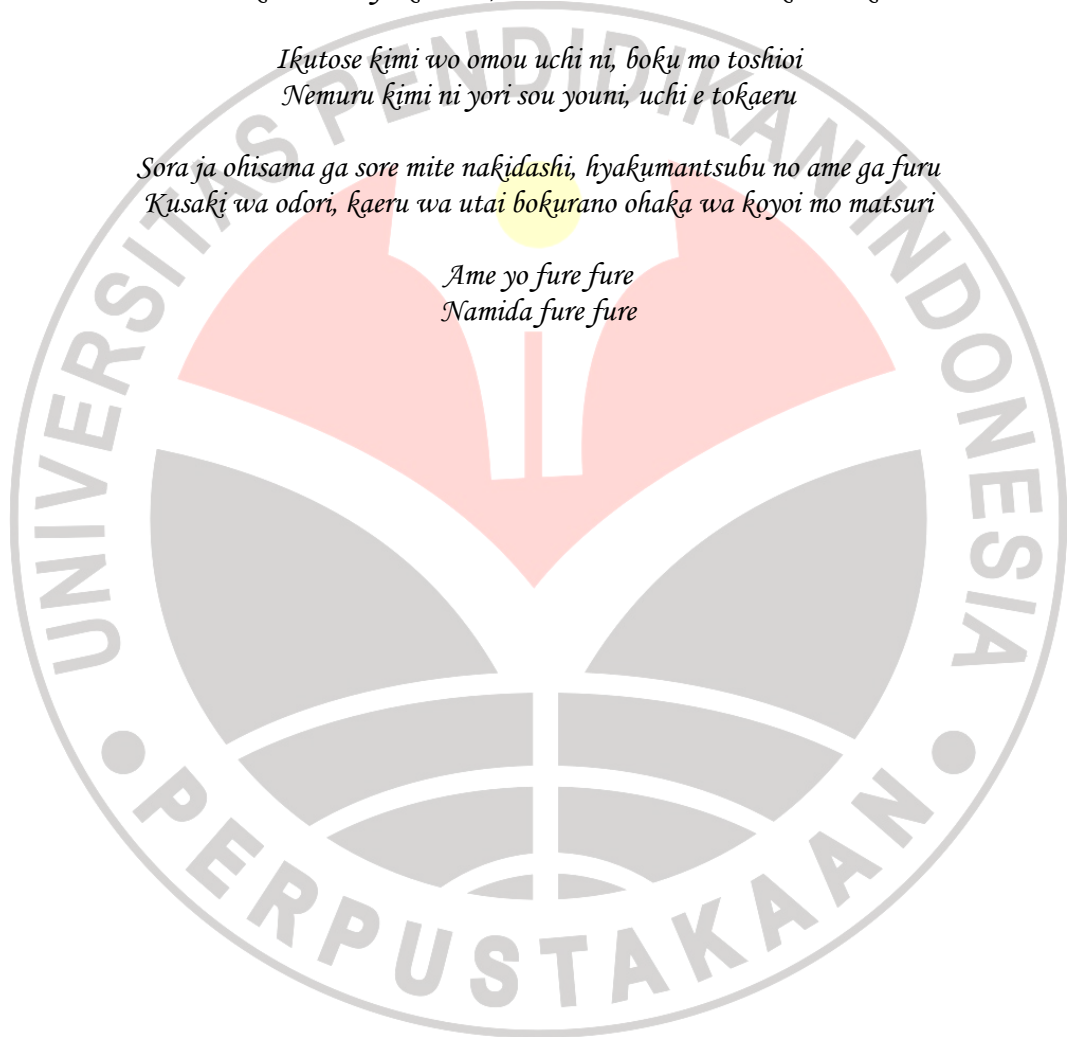
*Okura hatake ni ume to ita, kimi no kirepposhi
Konya mo anata ni aita kute horiokoshitemiru*

*Yakan ni tameta hyakuman tsubu no namida wo wakashite, kimi wo modosou
Shiitake mitai ni fukurande, hora hora mura ichiban kireina kao*

*Ikutose kimi wo omou uchi ni, boku mo toshioi
Nemuru kimi ni yori sou youni, uchi e tokaeru*

*Sora ja ohisama ga sore mite nakidashi, hyakumantsubu no ame ga furu
Kusaki wa odori, kaeru wa utai bokurano ohaka wa koyoi mo matsuri*

*Ame yo fure fure
Namida fure fure*





Born in 1966 in Kofu, about 100 km west of Tokyo, Japan. Made debut as the vocalist of the band, THE BOOM in 1989. The band has released 11 albums including the latest, titled "HYAKKEI" in 2004. In 1993, his composition and single "SHIMA UTA (ISLAND SONG)" became a massive hit, selling 1.5 million copies. This beautiful Okinawan melody was covered by numerous artists including some in other countries. Particularly "SHIMA UTA (Cancion de la Isla)" covered by an Argentinian multi-talented artist Alfredo Casero became a massive hit in Argentina and one of the support songs of the Argentinian team at the 2002 FIFA World Cup, even though it was sung in Japanese. Casero and Miyazawa sang this song together in front of huge audiences in Buenos Aires, Tokyo and Okinawa. "SHIMA UTA (ISLAND SONG)" is one of the standard songs that many people from different generations can sing in Japan now.

While active with his band THE BOOM, he released 2 solo albums in succession in 1998. The first solo album "Sixteenth Moon" was produced by Hugh Padgham, known as the producer of The Police and Sting, and was recorded in London. The second one "AFROSICK" was recorded with the new generation of musicians in Brazil after which he undertook his second successful concert tour of Brazil. He recorded the 3rd album "MIYAZAWA" in Brazil, Argentina, New York, Tokyo and Okinawa in the spring of 2001. He also performed at a festival in Pamplona, Spain in July 2002.

In January 2003, he released a best of solo album titled "MIYAZAWA-SICK" which included 14 songs; 13 from the 3 already released solo albums and a newly recorded "SHIMA UTA (Cancion de la Isla)" sung

in Spanish. At the same time he also released a DVD, also titled "MIYAZAWA-SICK" including live performances and video clips.

Aside to music, he has been active in other fields as well, for example, writing essays regularly and acting in films and TV dramas. He is also highly regarded as a poet and 10 books that include his essays have been published. He has also been holding poetry readings several times a year.

In summer 2003, toured in Europe with his own project MIYAZAWA-SICK, between Japan tours of THE BOOM. He also wrote the theme song of an event that celebrating the ASEAN Japan Exchange Year "J-ASEAN POPs". The English lyric version titled "Treasure the World" was written by Dick Lee, a good friend of Miyazawa in Singapore. THE BOOM performed for "J-ASEAN POPs" in Jakarta (Indonesia) and Yokohama (Japan).

In January 2004, he released his fourth solo album "SPIRITEK". This album is of songs originally written by Miyazawa for other artists. In February embarked on the SPIRITEK TOUR, performing in Tokyo and Osaka.

In March in Brazil, "SHIMA UTA" and "Nukegara" were featured in a drama titled "Metamorphoses" broadcasted on Record TV, and the Original Soundtrack album titled "Metamorphoses" which includes those 2 songs was released in April. In August, toured in South America with the Miyazawa-Sick Band. Alfred Casero, the popular actor/comedian/musician who made a great hit singing "SHIMA UTA" 2 years ago, was as a guest for the 2 performances in Buenos Aires, Argentina. Popular Brazilian musicians Zeca Baleiro, Jair Oliveira and Diego Figueiredo were guests the Sao Paulo concert, the third time Miyazawa had performed in Brazil. A best of solo album "MIYAZAWA-SICK" was released both in Argentina and Brazil. In September, he performed as a vocalist for the Fernando Moura Band at a music festival called "Tudo E Jazz - Festival Internacional de Jazz de Ouro Preto" held in Ouro Preto, Minas Gerais, Brazil.

In October, performed at "Dream Power / John Lennon Super Live 2004" held at Nippon Budokan. And an independent label 'Far Side Music' in UK is releasing a compilation of his best works titled "Tokyo Story". (courtesy of www.five-d.co.jp)



SHIMA UTA THE BOOM and OKINAWA

Okinawa consists of numerous islands located at the southern end of Japan. During World War 2, it became the only place in Japan to experience severe battles on land and many civilians lost their lives. It has a complicated historical background as after the war, Okinawa was ruled by the USA and returned to Japan in 1972. Okinawa has its own traditional culture such as a distinct Okinawan folk music, but it is also influenced a lot by American culture because of the American military bases still located in Okinawa.

The first time THE BOOM visited Okinawa was in 1990. The purpose was for the jacket photo shooting for their 3rd album "JAPANESKA". After the first visit, MIYAZAWA Kazufumi went to Okinawa several times and listened to many Okinawan folk songs and deeply explored the culture of Okinawa. Gradually he started to sympathize and think of the very sad history of the war behind the beautiful scenery of Okinawa. Air raid shelters nestled in the middle of sugar cane fields, telling how sad things had happened there without saying anything, and the great power of the lives of plants growing there. The scenery MIYAZAWA saw in his trips to Okinawa is the motif that lay behind "SHIMA UTA".

"SHIMA UTA (ISLAND SONG)" is on the 4th album of THE BOOM "Shishunki (Adolescence)" released in January 1992 which sold over 1.5 million copies. The song was covered not only in Japan but also by numerous musicians overseas, for example, in China, UK, Jamaica and more. Of these, "SHIMA UTA (Cancion de la Isla)" sung by Alfredo Casero and released in Argentina has become a huge hit and received numerous awards- an exceptional case being sung in Japanese. It has received "Premios Gardel a la Musica" likened to an Argentine Grammy Award and also become a theme song for the Argentina soccer Team.

THE BOOM has released Okinawa themed songs on every album since "SHIMA UTA". They released an album titled "OKINAWA -WATASHI NO SHIMA-" a selection of all those Okinawa themed songs in June 2002.

Also on "MIYAZAWA", MIYAZAWA Kazufumi's 3rd solo album, he recorded Okinawa themed songs, "OKINAWA NI FURU YUKI (Snow in Okinawa)" and "CHIMUGURI UTASHA" both recorded in different locations from Brazil, Tokyo, New York to Okinawa.

"SHIMA UTA (ISLAND SONG)" IN ARGENTINA

"SHIMA UTA (Cancion de la Isla)" covered by a multi faceted artist of Argentina; Alfredo Casero in December 2001 has become a huge hit.

Casero says that as soon as he happened to listen to "SHIMA UTA" by THE BOOM at a Japanese restaurant in Buenos Aires, he decided to sing it in Japanese. Even though there are many Japanese immigrants in Argentina, it has become an exceptionally massive hit (new record) as a song being sung in Japanese, and received 4 awards of "Premios Gardel a la Musica", which is called the Argentine Grammy Award. It was also used as a theme song for the Argentina soccer team, and has become one of the most beloved songs there.

The long awaited and much wished for meeting of Casero and MIYAZAWA for the first time was in Buenos Aires in April 2002. They had a live concert at a Japanese garden in the city with more than 5,000 people coming to see them.

The supporter group of the Japan soccer team (ULTRAS NIPPON) also choose "SHIMA UTA" as one of their support songs and 50,000 people together in the stadium sang this song for the games of the Japanese team during the 2002 FIFA World Cup. On New Year's Eve of 2003, THE BOOM sang this song with Alfredo Casero on the most popular TV music program in Japan. Even after 10 years since its release, "SHIMA UTA" is loved by people of different generations in different countries across the globe. (courtesy of www.five-d.co.jp)



articles Such An Explorer

text by Paul Fisher



Japan's Kazufumi Miyazawa is their Paul Simon, David Byrne and Peter Gabriel rolled into one. A populariser of Okinawan music in Japan, big in Brazil and Argentina, he's finally about to make his mark in Europe. Paul Fisher heads for the Japanese countryside to meet him.

My first trip to Japan in a year, after ten years of living there, and I'm immediately reminded why I like it. First I'm inquired of by customs, ever so politely, that it hadn't accidentally slipped my mind to declare those firearms, drugs and pornography I might be carrying. Within a whisker, six people are loading my suitcase onto the 10:30 am 'Friendly Limousine Bus' and bowing in unison as we head off to downtown Tokyo. I confidently adjust my watch to 10:30. God, this country is efficient.

After a few days grappling with the urban jungles of Tokyo and Yokohama, I feel ready for a trip to the countryside. I'm also ready to see some music, and hear that The Boom are playing in Toyama, about five hours north west of Tokyo on the Sea of Japan. Two birds, one stone. The singer of The Boom, Kazufumi Miyazawa has recently released his third solo album, just issued in the UK (through Stern's) titled Deeper Than Oceans. Although somewhat known in Brazil and Argentina, and other parts of Asia, perhaps finally Miyazawa is on his way to receiving recognition in Europe. For over ten years in Japan, he's been a kind of Paul Simon, David Byrne and Peter Gabriel figure rolled into one, bringing various unknown music from around the world to the Japanese masses.

To get to Toyama, I have to board the shinkansen (bullet train). Even at such high speeds, the metropolis of Tokyo disappears slowly. Passing through an endless succession of tunnels cut through the mountains, we eventually emerge into open countryside. I change trains and get on the 'Thunderbird', in a stroke realising one of my childhood dreams.

For their latest tour, The Boom are playing at small towns and villages on open air, or specially constructed outdoor stages. "Delivering music to the people" is what Miyazawa calls it. Makes a change from the usual antiseptic Shimin Kaikan or city halls that most tours comprise. Last year The Boom had one of their biggest successes ever, with the release of their album Okinawa- Watashi no Shima, continuing their love affair with the island. In 1993, their single Shima Uta sold a million and a half copies, becoming probably Japan's best known 'Okinawan' song. Somewhat bizarrely last year it became almost as well known in Argentina as well, sung (in Japanese) by actor and musician Alfredo Casero, and chosen as the official song of the beleaguered (yes!) Argentinean football team at last year's World Cup.

Such rare success of a Japanese song overseas became big news in Japan, and by a fate of timing, the album was released at the same time, featuring a new version of Shima Uta and other Okinawan influenced songs.

After a long bus journey from Toyama, I eventually reach the outdoor stage, in a park on the outskirts of the city, just in time for the start. To say Miyazawa has the audience in the palm of his hands is an understatement. They stand up when he stands up. They sit down when he sits down. They wave their hands when he waves his. At one point Miyazawa stands on his head. There are limitations I learn, but nevertheless Miyazawa has in abundance what I can only describe as natural charisma.

Two hours of greatest hits, and a fair smattering of Okinawan songs later, the show ends in a tumultuous finale. The whole exhausted entourage, eleven musicians and at least as many staff, retire to a Toyama restaurant.

Miyazawa is clearly shattered. Today was a national holiday, he's been touring incessantly, recording, acting in a TV drama, writing essays, books, travelling, but still graciously accepts my request for an interview. Together with two of his personal managers, we sit ourselves down at a table tucked away from the larger group, promising to be back before the main courses arrive.

I begin by asking how he first got interested in Okinawan music. "There weren't many opportunities to listen to Okinawan music in Japan when I first started to get interested in it, so I asked friends who went to Okinawa to get some tapes for me. For me, I got the same kind of feeling or shock as when I listened to Bob Marley when I was a high school student. I really liked that the melodies were repeated often, almost incessantly, and the chorus too, the same rhythm throughout, and I thought it was very similar to reggae. That was about thirteen years ago in 1989 when we recorded our first record."

In the 1970s, Haruomi Hosono had already found inspiration from Okinawa in some of his songs, which had not gone unnoticed by Miyazawa. "I knew Hosono was playing Okinawan music before he played with Yellow Magic Orchestra. Also, Shokichi Kina's Haisai Ojisan was a hit in Japan in the late 70s, so I already had listened to some Okinawan music, but this was before I really got into it."

It was the success of Shima Uta in 1993 that changed Miyazawa and The Boom forever. "I went to Okinawa to take some photos for The Boom's third album, to a very beautiful and natural area called Yanbaru and for the first time saw a deeper side of Okinawa. I saw some remains of the war there and visited the Himeyuri Peace and Memorial Museum and learnt about the female students who became like voluntary nurses looking after injured soldiers. There were no places to escape from the US army in Okinawa, so they had to find underground caves. Although they hid from the US army, they knew they would be searching for them, and thought they would be killed, so they moved from one cave to another. Eventually they died in the caves. I heard this story from a woman who was one of these girls and who survived. I was still thinking about how terrible it was after I left the museum. Sugar canes were waving in the wind outside the museum when I left and it inspired me to write a song. I also thought I wanted to write a song to dedicate to that woman who told me the story. Although there was darkness and sadness in the underground museum, there was a beautiful world outside. This contrast was shocking and inspiring. There are two types of melody in the song Shima Uta, one from Okinawa and the other from Yamato (Japan). I wanted to tell the truth that Okinawa had been sacrificed for the rest of Japan, and Japan had to take responsibility for that. Actually, I wasn't sure that I had the right to sing a song with such a delicate topic, as I'm Japanese, and no Okinawan musicians had done that. Although Hosono started to embrace Okinawan music into his own music early on, it was in a different way to what I was trying to do. Then I asked Shokichi Kina what he thought I should do about Shima Uta and he said that I should sing it. He told me that Okinawan people are trying to break down the wall between them and Yamato (mainland) Japanese, so he told me I should do the same and encouraged me to release Shima Uta."

After such a spectacular and unexpected success, he next turned his attention to Brazilian music. "I first heard bossa nova when I was high school student. I had an image of bossa nova as a kind of salon music but then found out it was completely different. I saw Joyce performing live in Tokyo and it was incredible. It was fast paced, complicated and thrilling music. I tried to do something similar with The Boom and recorded our first bossa nova song, Carnival. I then went to Rio De Janeiro to see people's real life, to feel and understand the local beat and went to a samba concert which was fantastic. The audience really enjoyed themselves, sharing enjoyment with others and they seemed more like the main star than the artist to me. I was in the rock music business in Japan where always the rock star is in the centre creating a dream world which was quite unrealistic. The samba scene was a new experience to me just as Okinawan music had been, and I wondered if I could make Japanese samba that the audience would want to sing together with us. I think we kind of succeeded with Kaze ni Naritai, which became a hit single. The Boom then released two Brazilian influenced albums, Kyokuto Samba (Far East Samba) and Tropicalism."

Tropicalism was The Boom's most ambitious project thus far, encompassing a wide range of influences that Miyazawa had encountered from Okinawa, Brazil, Indonesia and reggae, far from what a major record company might have expected of a best selling rock band. From the original four members, with the virtually full time guest musicians, The Boom had blossomed to about fifteen musicians. With his band somewhat spiraling out of control, Tropicalism was to act as a catalyst for Miyazawa's solo career.

"Tropicalism became like my solo album eventually as I had too many of my own ideas and asked all those other musicians to play with us. Although the four of us in The Boom were still at the centre of things, we

didn't play together on some of the songs. Anyway, in retrospect, Tropicalism lacked The Boom's own atmosphere. I had lots of ideas, so I thought I should do this experimenting solo. I could then play with musicians who I really wanted to, and do what I really wanted. The songs I write solo are generally less pop than The Boom, the lyrics are more personal."

In 1999 he released two solo albums in quick succession, *Sixteenth Moon* recorded in London, and *Afrosick* recorded in Brazil. *Sixteenth Moon* turned out to be a fairly straight ahead pop album, produced by Hugh Padgham, probably best known for his work with Sting, and featuring many of the same musicians who played on Sting's albums. "I always liked Sting very much, and I felt that as I'd been playing for over ten years, I wanted to know how far I'd come as an artist, and thought that by playing with Sting's musicians I might find out. I wanted to find out what quality of music I could create with them. I had no idea how it would go beforehand, so I wrote the music score out and the lyrics as well, although I don't write the lyrics down beforehand usually. I prepared an English translation of the lyrics and made a demo tape. I didn't care at that time if it was new or not. I wanted create orthodox music of top quality, as if I had ordered a tailored suit for myself which fitted me perfectly."

Afrosick recorded straight after in Brazil was a different affair, with some of the leading lights of the contemporary music scene that had influenced Miyazawa's music with *The Boom*, such as Carlinhos Brown and Lenine. "My mind set for making *Afrosick* was like a fashion designer's collection which changes every season. My mode at that time was for hip, kitsch pop, aggressive and progressive rock. I wrote the melodies and Carlinhos Brown wrote the lyrics and arranged for the other musicians with Marcos Suzano. I produced the album together with Carlinhos Brown. Suzano and Fernando Moura arranged some of the songs and then asked others such as Pedro Luiz, Paulinho Moska and Lenine to write other tunes."

Miyazawa and his new Brazilian friends performed in Japan and Brazil. His fans lapped it up, but *Afrosick* didn't manage to popularise Brazilian music in Japan, in the same way he had succeeded with *The Boom*. As a solo artist he was still to forge his own identity as a Japanese musician playing essentially Brazilian music. Instead it sometimes sounded like Brazilian music, just sung in Japanese.

Deeper Than Oceans probably realises Miyazawa's own original ambition for mixing different types of music into something cohesive, original and unique to him. To help him achieve this, he enlisted the help of American Arto Lindsay as producer. They were introduced by mutual friend Ryuichi Sakamoto about fourteen years ago, after a show at New York's Knitting Factory. "I thought I had managed to make a style that mixed different types of music, but for the new album, I wanted to make a kind of natural mixture, almost unrecognizable, so it doesn't matter what kind of music is in that mixture. Bahian rhythms are not so unusual for me anymore, it's a rhythm naturally inside me. It's the same with Okinawan music. These were very different and unfamiliar years ago, but now I can use them for my own music."

Miyazawa decided to work with some of the new generation of Brazilian musicians as well as some he had worked with on *Afrosick*. "I knew that Arto knows that younger generation. He heard *Afrosick* and told me his opinion and gave me some ideas, and we decided to work together on a new album. We're completely different types, but I like the music he produced for artists such as Gal Costa, Caetano Veloso, Marisa Monte and Ile Aiye. I think he is an artist who gets power from playing with other artists. He gave me lots of advice during the recording and I learnt a lot. He advised me not to over express emotion too much, to sing in a natural way as the melody is strong enough to carry that emotion. If I had produced the album by myself it would have been too much in my style. I also had something he didn't have, so this too worked well."

Deeper Than Oceans was recorded at various locations around the world with some forty musicians roughly divided equally between Brazilian and Japanese. "First, I went to Bahia to record the rhythm tracks with six or seven musicians from Ile Aiye a famous percussion group in Bahia. I asked Juninho to play with me again, a guitarist who was on *Afrosick* before. Then I flew to Sao Paulo and worked on one song with a young musician, Max de Castro. After that I went to Rio de Janeiro and did some recording with Kassin, who was also on *Afrosick* and with Caetano Veloso's son Moreno."

"After finishing recording in Brazil, and just before flying to New York, our next recording location, I stopped in Buenos Aires for one day and had a meeting about recording there. In New York, we recorded at Arto's friends' studio. Arto is meticulous about studio work and never misses what sounds need to be recorded. He is like me as the type of artist who records the main sounds one by one in the studio but he has many more

attributes that I do not have. The taste and atmosphere of Arto's friends in New York, the rhythm tracks of Bahia and my own melodies all helped to make the music this time very interesting."

"Back to Tokyo from New York, Arto and I continued recording for another month, including with Takashi Hirayasu from Okinawa, and after that we went down to Okinawa to record with Yoriko Ganeko . Buenos Aires was the last recording location for this project. We had already recorded Tango for Guevara and Evita in Rio de Janeiro but I wanted to make another version with real tango musicians in Argentina. The lyrics of the song were sort of flexible and I revised the words from time to time, as I wanted to make a kind of documentary song. Osvaldo Requena, one of the country's most important tango musicians and arrangers, put a melody to my lyrics together with a tango orchestra. He read a Spanish translation of my lyrics and liked them. He said this was not only Japan's problem, but Argentina's as well."

Miyazawa believes his latest solo album is probably his best suited for an international audience. " In Brazil, I kind of recorded according to Brazilian rules, but overall the album has no nationality with traces of the chaos or disease of Tokyo. It has some elements of Japanese tradition and a very modern style as well."

He is planning to tour in Europe later this year, having performed at a festival in Spain last year. "I like this unit of musicians very much and would like to do concerts with them in Japan as well as in Europe, but I might need to make a solo album every year with them as the circle of the Japanese music scene is very fast. It might be different in Europe, where people seem to think of what they are doing in a longer term. I want to be well prepared anyway, to always have a permanent unit to play with in Europe when I am offered any chances. I also have to think of The Boom too of course, and a 'Best of' was released last year in Argentina. The fact that Shima Uta was such a big hit in Argentina, while sung in Japanese, gave us some confidence that we don't always have to sing in English."

Suddenly realizing my promise that this would be a short interview, we return to the main table where everyone is still waiting patiently. Probably never before has the end of an fRoots interview been greeted with such a collective sigh of relief.

Next day my shinkansen arrives back in Tokyo about one minute late for which we receive a gracious apology over the train's loudspeaker system. Two days later I arrive back at Heathrow to find the Underground isn't running due to flooding. I decide to take a bus. While queuing up a bus driver comes up to me. "Have you got the time, mate?". My watch may be nine hours ahead, but at least the minutes are still pretty accurate from my first morning in Japan. The bus driver adjusts his watch. I can't but help feel there was a certain amount of irony attached to that simple question. Eventually the bus departs nearly an hour late. (courtesy of www.fived.co.jp)

PORTRAIT OF OKINAWAN MUSIC AND SYMBOL



Sanshin

Music is a culture of which Okinawa is globally proud. Historically, the origin of Okinawan music was that Okinawan people played it to their god as wish for good health.

Around 14th and 15th century, guitar with three wires came down from China to Okinawa. Now, the guitar, Okinawa's traditional guitar, reminds of Okinawan music. it is inseparable from the music.

Its unique scale is called Ryukyuan scale, it represents a healing music. After the World War II, Okinawan people sang their traditional songs, called *Shimauta*, and healed their sadness and souls.

They have also created more *shimauta* again, many young Okinawan musicians become famous recently.

We seldom watch musical shows which none of them appear. Why are there so many? The answer is supposed that music has always linked closely to Okinawan people's life.

Young musicians use Okinawan dialect in their lyrics and adopt Okinawan music. Some try to pass the culture of Okinawan music down the generations.

Okinawa's *shimauta* seems to keep on changing. Perhaps the interactions with other cultures motivate its "evolution"



Prefectural Symbol

The outer circle of this symbol represents the ocean. The white circle symbolizes a peace-loving Okinawa and the inner circle symbolizes a globally developing Okinawa. In short, the mark symbolizes "Ocean" "Peace" and "Development." It was decided on the symbol of okinawa prefectural in 1992.



Prefectural flower: *Deigo* (Indian coral bean)

Erythrina Orientalis Murray

The Deigo tree, originally from India, belongs to the pulse family. During the period between March and May, the bright red flowers bloom in clusters along the length of the spray, to the very end of the branches.

The bright red flower is very appropriate as the symbol of the southern islands that make up Okinawa, and its beauty plays an important role in promoting tourism.

Furthermore, the Deigo tree has a high financial value as its trunk section is used as a material in traditional Ryukyuan lacquerware.

These factors were the reason for it being chosen as the symbol of Okinawa Prefecture in 1972. (courtesy of www.pref.okinawa.jp)

AUTOBIOGRAPHY



LAKSMANA, ARI YUDA was born at January 3rd, 1982 in Bandung. His parents are Drs. Acep Runtama, retirement of Indonesian teacher in Senior High School 3 Bandung, and Imas Siti Aminah, a teacher in Rahayu III Elementary School Margaasih. He is the youngest child from five siblings.

He started his education in Rahayu III Elementary School Margaasih (1987-1993), continued to Junior High School 8 Bandung (1993-1996) and Senior High School 8 Bandung (1996-1999). Graduated from High School, he continued his study in Bandung Islamic University, majoring Psychology and in 2000, he was accepted as student in Indonesia University of Education, majoring English Literature. He both finished his studies at the same time by 2008. His writings are 'The Study on Self Regulatory of Transgender Living with HIV-AIDS' and 'The Semiotic Study on Okinawan Lyrics: Representation of the American Army's Treatment of Okinawans during World War II'.

During his years of study, by 2003 he was actively volunteering as young counselor for Adolescence Sexual and Reproductive Health in Mitra Citra Remaja-Indonesian Planned Parenthood Association and as youth advocate for ASRH Rights issue in Indonesian Youth Partnership, a national youth network he founded since 2004. By 2007-2008, he was appointed as National Focal Point for GYCA in Asia Pacific region and he was also working on Youth Speak Up project. It is to create a Sustainable Peer Educator Network in Indonesia to fight against HIV-AIDS in his country.

Through his voluntary activities, he has been invited to give presentation in one of 7th ICAAP symposia session in Kobe, entitled 'Prevention Program by Youth for Youth: Promotion of Sexual Health Amongst Adolescents In and Out of School'. He was also being the only delegate from Indonesia to attend Microbicides Conference in Cape Town. He was representing Indonesia as youth ambassador for the 32nd Ship for South East Asian Youth Program 2005 held by Cabinet Office Japan and actively performing good leadership amongst the participants as Chairperson for Solidarity Group Activities Sub-Committee. He also actively contributed in the Voluntary Activities Discussion Group and resulting a volunteerism platform for youth in ASEAN-Japan countries.

In 2006, He gave presentation on Advocacy in one of the Poster Presentation in IAC 2006, Toronto. Its titled is 'Advocacy by Youth to Youth: Enhancing the Partnership between Youth and Government' and became member of International Aids Society for a year. By 2007, with his interest on advocacy through movie making and as part of the Regional Institute on Sexuality and Reproductive Health Rights in South and South East Asia, he was participating in Films of Desire organized by CREA India in New Delhi. He was also a Youth Speaker to deliver his works and ideas in one of Oral Presentation, entitled 'Sustaining Youth Access on Information through Youth-Government Partnership Model', and one of Youth session in Youth Pavilion, entitled 'Pay It Forward Project: An Effective Peer Education Model', held during the 8th ICAAP in Colombo on August 2007.

Recently, he was actively involved as participant and observer in International Youth Forum held in his hometown Bandung, Indonesia, July 2008. He worked with other 300 youth gather in the forum to create strategic action plan and recommendations to the United Nations as well as declaration in achieving Millennium Development Goals related to youth role in the global context. As a member of SSEAYP International Indonesia (SII) and President of Purna Caraka Muda Indonesia (PCMI) of West Java chapter-both are Alumnae Association of Indonesia Youth Exchange Program-he gives input and recommendation as partner to the Ministry of Youth and Sport as well as to the Department of Education of West Java Province. By now, he is a freelance consultant on youth advocacy, psychology and empowerment.