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Talk With

Guest **Terumasa Hino** Jazz Trumpeter

Giving People Love and Bringing Them Joy. That's Why We Are Here.



**Giving People Love and Bringing Them Joy.
That's Why We Are Here.**

Kazuo Nakamura, Ph.D.

Founder & CEO
CMIC HOLDINGS, Co., Ltd.



Terumasa Hino

Jazz Trumpeter





Mr. Hino's paintings

The long-term COVID-19 pandemic has shaken the very foundations of interpersonal interaction, forcing us to question what the essence of communication is. In the U.S., if people fail, they are often given a second chance to keep trying until they are able to get back on their feet. Japan, on the other hand, is said to have a culture that does not tolerate failure and does not easily let people obtain a second chance. How can Japanese society change to better tolerate failure? Jazz trumpeter Terumasa Hino has embodied the concept of art and wellness as a truly global individual ever since he moved his base of activity to New York in 1975 during the peak of his popularity. CEO Nakamura invited him as a guest to listen to his story.

Nakamura I often have the chance to play golf with you, and I have asked you to serve as the director of the Kobuchizawa Country Club. First, could I ask you why you started going down this path?

Hino Are you talking about golf?

Nakamura You must be joking! (laughs) I'm talking about the trumpet.

Hino Oh, the horn. (laughs) It runs in my family. My father was a tap dancer and a trumpeter, so he got me some

order-made tap shoes from a shoe store in Ginza and made me practice tap dancing. When I was about nine years old and my lungs started to develop, he gave me an old trumpet and told me to practice with it. Every day, I went straight home from school and practiced trumpet for two hours. I was tooting by myself while my friends played outside.

When I was in junior high school, and my father was about to leave the big band he played in at the time to join a different band, he told me, "Terumasa, join the big band as the third trumpeter in my place. There's a good teacher there, so learn from him." This teacher was a man named Tsutomu Sato, the lead trumpeter of the Star Dusters. He played like Harry James.*1 So, I went to the cabaret in Shinjuku every day to perform. On holidays, I would go to Tamagawa by train and practice until dusk. That was what I was doing every day.

Nakamura From morning till night? Did you ever think of quitting the trumpet?

Hino No. I guess I just enjoy artistic things. I hear my grandma painted a

picture for the screen door of a nearby temple when she was 15, too.

Nakamura You are also extremely talented at drawing. I always ask you to join the judging committee for the Nakamura Keith Haring Collection International Children's Drawing Contest. You have held many solo exhibitions as well, so I can see that you come from an artistic family.

Hino Yes, I naturally thought that this was the path for me. When I was in junior high school, I attended the Nihon Jazz School run by Hiroshi Kamayatsu's father, Tib Kamayatsu. My junior high school studies came second to that. (laughs)

Nakamura How did you join the world of jazz?

Hino When I was a child and Satchmo (Louis Armstrong)*2 came to Japan, my father took me to the Asakusa International Theater to watch him live. I was amazed and filled with emotion to see Satchmo in real life. We had a lot of jazz records at home, and as I listened to them, I naturally came to believe that I would become a jazz artist.

I needed to be able to improvise if I

wanted to play jazz, so when I was younger, I went to a jazz café in Shinjuku and stayed there for about 10 hours practicing improvising with a single cup of coffee.

Nakamura I saw you grace the front pages of Heibon Punch and other magazines right when jazz cafés were at their peak. We were all astonished by how cool you looked. The free-jazz musician Toshinori Kondo*3 was in the same band as me in the light music club at university. I remember often seeing him copying your style as he played at night in the club room and on the cold campus during winter. He passed away last year, but he was the only person to go professional among our band members. I produced an original CD with him called "GOING PLACES... FOR KEITH" dedicated to the late Keith Haring. This CD is filled with Kondo's passion and energy.



Getting a Shock in the U.S.

Nakamura Did you ever start hating the trumpet during your professional career?

Hino No. I felt that the world of jazz is my world whatever I may do, even if I

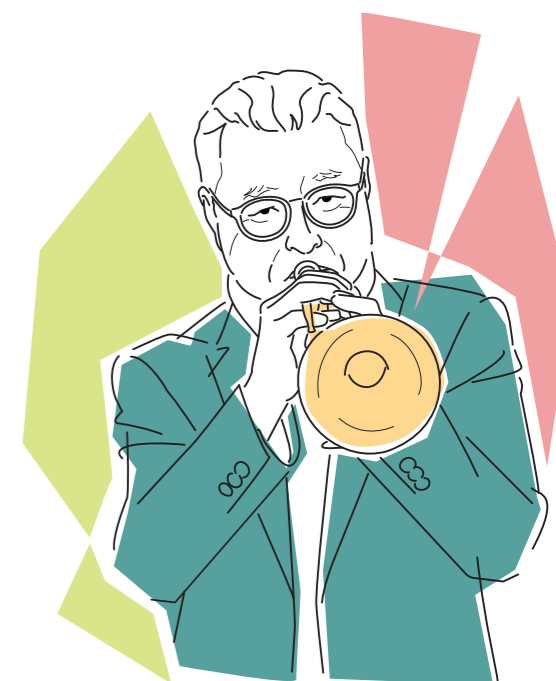
would come to feel that I hate it.

Anyway, I felt that I needed to go out into the world with the trumpet.

Nakamura As a matter of fact, you moved your base of activity to the U.S., and you saw success in many countries around the world. How did you feel when you left Japan?

Hino I won the Shinjuku Jazz Awards in 1969, and I received a round-trip ticket to the U.S. as a prize. It was my first time to go to the U.S. I went through Honolulu and San Francisco before finally arriving in New York. This was at the height of hippie culture. Some people were walking through the Village half-naked while holding their children. I could really sense the hippie atmosphere. Sonny Rollins*4 was playing in the jazz club, and I went to hear many other jazz musicians performing too. My strongest memory from my first trip to the U.S. was being amazed and moved by the performances.

From then on, I went to the U.S. every year. I did recordings with other people, too, and I felt that I wanted to work in the U.S. I made up my mind and moved on June 10, 1975. By the time I arrived, everyone already knew that I was going to come, so I was invited to join Jackie McLean's*5 band, and I did so. This was just after Woody Shaw*6 went solo, so all the trumpeters in New York were wondering who would join Jackie McLean's band next—it turned out to be me, a strange Japanese man. (laughs) One thing that sticks in my memory: when I was performing at a



jazz club called the Five Spot Cafe, white trumpeters would come over to us and start playing during the break time. They were asking Jackie McLean to use them in his band. I was amazed by the U.S. and the people in it.

Everyone Should Be Given a Second Chance to Challenge

Nakamura Because you live in the U.S., you can only spend less than half of the year in Japan, but I heard that you didn't know that and ended up having to pay taxes.

Hino Yes. I sold my apartment in Shirokane to pay the tax, and ever since, I have been making sure not to spend more than 183 days in Japan each year. (laughs)*7

Nakamura Many other topics caused a buzz, like that incident with cannabis.

Hino Yes, that happened. When we



*1 Harry James (1916–1983): An American jazz musician, trumpet player, and big band leader. He was chiefly active in the U.S. from the 1930s until the 1970s, and he became popular in the spheres of jazz and pop music for his elegant, sweet trumpet performances in the swing jazz style.

*2 Louis Armstrong (1901–1971): Nicknamed Satchmo. An American jazz trumpet performer, composer, and singer revered as the "king of jazz."

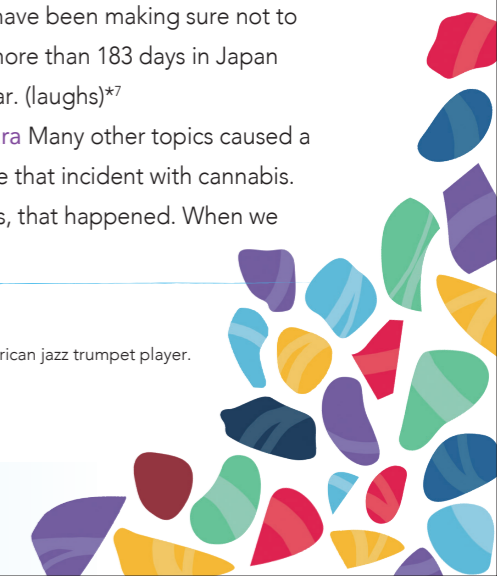


*3 Toshinori Kondo (1948–2020): A Japanese trumpeter and music producer.

*4 Sonny Rollins (1930–): An American jazz saxophone player.

*5 Jackie McLean (1931–2006): A Jazz saxophone player from New York, U.S.

*6 Woody Shaw (1944–1989): An American jazz trumpet player.





KAZUO
NAKAMURA

punishment was only suspended and that I had actually been judged to be guilty. (laughs) I've been through a lot, but fortunately my efforts have been recognized and I even received a medal. *8

Nakamura You never know what will happen in life. But, if something bad happens to someone, I'm not convinced that makes them

were coming back from a concert tour in Indonesia, the drummer had stuffed some cannabis into one of the drums. I asked for a couple of bags, and he gave me some. I don't even smoke regular cigarettes, though. My father put the bags into an empty jar and left them there.

Then one day, these narcotics officers came stomping in there all of a sudden. They exclaimed, "You're Terumasa Hino, right?" and I said "Yes," and then the officers said that they wanted to talk to me. My father flushed the cannabis down the toilet right away, so they didn't find anything, but they accused me of illegally smuggling cannabis because the drummer had told them that he gave it to me. This was the same year that the punishment for cannabis possession had become stricter, so the TV and newspapers were all going wild. In court, the prosecution requested an eight-month sentence with a three-year suspension. I thought that meant that I was judged to be innocent, but I later found out that the

irredeemable. For example, the golfer Tiger Woods was at rock bottom at one point in his career, but he has come back and everyone is now singing his praises. However, Japan does not have a culture like this. Failures and setbacks are a part of life, but Japan does not give people a chance to get back up again after a single mistake. I feel that Japan cannot become truly strong as a country unless this culture changes.

Hino Yeah, Japan is the complete opposite. There is a culture of attacking others, and I think there is a lot of jealousy, too. In Japan, people get punished and are made to feel shame for causing scandals. However, in the U.S., people are praised as a "comeback kid" for getting back on their feet after overcoming failure.

Nakamura You also had a scandal about slapping in Setagaya. The media treated it as corporal punishment, which shocked me initially. However, I later came to think that there was a relationship of trust that could only be understood by the

people there.

Hino Yes, there was. The student's father apologized, saying that his son was at fault. That student has grown up to be a really good drummer.

Nakamura As I see it, you did it because you have an unparalleled sense of love for each student, and you engage with each and every student earnestly every day. I could sense this love in you, and so I gained a renewed sense of respect for your warm, wonderful character. I think this love that flows through you is part of the reason why you continue to captivate your many fans. I had strong misgivings about how the mass media reported it at the time, and as a result, I deeply felt that Japan needed to change more.

Adults Who Cannot Say
"Thank You" or "Sorry"

Hino There are many nasty people in the U.S., too, but at least they will say "Hello" when you meet them. But in Japan, many people just say nothing and walk away. Maybe they are reluctant to open up to others.

Nakamura I am worried that people have lost their common sense in how to communicate when meeting, especially given the trend to stay home during the COVID-19 pandemic.

Hino They may lack love. Giving people love, bringing them joy, and bringing smiles to their faces—that's why we are here, right? With this in mind, I always aim to produce a really

warm sound with all my heart. But Japan doesn't really return the favor. It makes me feel really lonely sometimes.

Nakamura There's no vibration going on. The most important thing in human relations is that if you receive a gift, you need to give something back. Life is full of both happy and sad moments, but everyone has forgotten this fact. You can't create art simply by criticizing others all the time. The same goes for business, too. Do you have anything to tell the younger generation, or how you would like Japan to be?

Hino I don't think it's good to have a society where younger people are not scolded by anyone. When I was a child, I used to get told off by other people's fathers from the neighborhood. I often learned what I shouldn't do because they scolded me. If nobody says anything, then I think we will see people doing anything they want nonchalantly.

Nakamura Right now, our biggest problem in the organization is that we cannot engage in arguments. Supervisors are reluctant to speak up because they do not want their actions to be perceived as power harassment, and their subordinates do not want to displease them. That's the sort of atmosphere we have. Things look smooth on the surface, but I can't shake the feeling that everyone is suffering.

Wanting to Return the
Kindness I Received

Nakamura You have stopped drinking, right? What brought you to make that decision?

Hino I woke up on my 45th birthday and I realized that I would not be able to keep playing the trumpet until 80 if I kept drinking at this rate. So, I quit drinking completely on my 45th birthday.

Nakamura You make particular efforts to maintain your physical strength

through diet and exercise. Musicians might live recklessly while they are young, but I think they grow more restrained with age. When I have the chance to work with you, I can see that you really wake up early in the morning to exercise and do other activities. You always speak to everyone so kindly as well.

Hino I do my best to return the kindness that I have received from everyone.

Nakamura I have a concept I call art and wellness. You obviously have artistic qualities in your life, but you also have fulfillment and wellbeing. You have all the important things in life, and I feel you have mastered the art of living. I am also moved by your desire to share what you have with others as well.


I look forward to witnessing your future endeavors. Thank you for taking the time to talk with me today.



TERUMASA
HINO

PROFILE Terumasa Hino

Born in Tokyo on October 25, 1942. Started playing the trumpet at age 9. Ever since releasing his first album as a band leader in 1967, he has been the center of attention in what was called the "Hinoteru boom." As a fashionable musician, he engages in many different activities, including performances in tours and festivals in Japan and abroad as well as appearing on magazine covers. In 1989, he became the first Japanese artist to sign with the famous Jazz label Blue Note Records. He received the MEXT Minister's Art Encouragement Prize in 2001. In 2004, he received the Medal of Honor with Purple Ribbon, the ACA National Arts Festival Excellence Award in the recordings category, and the Mainichi Film Award for Best Music. He has recently focused his efforts on charitable activities and teaching the next generation. He also has distinguished achievements in the field of painting, with solo exhibitions and published collections. He is an international artist that represents Japan with unrivaled originality and artistic sense.

 *7 The U.S.–Japan Income Tax Convention has a tax-exemption system for short-term residents. People are exempt from tax in the countries where they stay for a short time if they fulfill certain conditions, such as not staying more than a total of 183 days a year in the country of short-term residency.

*8 Terumasa Hino was awarded The Order of the Rising Sun, Gold Rays with Rosette in the spring of. 2019 (Editor's note)





Make your life fulfilling by following your heart in your choices

Efforts to empower women are said to be the core of diversity promotion activities. What is the ideal way for companies to offer support so that women can fully demonstrate their strengths and achieve success? COO Oishi spoke with Megumi Hara, who became President of OrphanPacific in October 2021.



Keiko Oishi

CMIC HOLDINGS Co., Ltd.
Representative Director, COO

Oishi You joined the company in September 2015. Why did you choose OrphanPacific?

Hara I worked as a hospital pharmacist after I graduated from college, but I realized that there were patients who could not be saved with modern-day drugs, so I moved to a pharmaceutical company. In my previous job, I gained experience in many roles including projects for new products, academic tasks and alliances. I often dealt with medicines for chronic diseases with many patients. There were alternative drugs available, and so there weren't many cases where people's lives

depended on one specific drug. I gradually developed a desire to be involved with drugs that can change patients' lives and lifestyles, and that was how I gained an interest in orphan drugs.*

Oishi What made you choose OrphanPacific over the many other pharmaceutical companies out there?

Hara I was interested in its business model, which is unlike other companies. Regular pharmaceutical companies primarily bring drugs developed in-house from the clinical development phase to the sales phase. However, OrphanPacific uses a flexible approach to swiftly bring patients the medicine they need. I felt that the small scale of the company allows it to do a wide range of things.

Oishi In your seventh year at the company, you became president in your 40s. What was it like when you first heard about this promotion?

Hara You first told me about it on the phone. I was really surprised because I

didn't expect it at all. But I couldn't go and ask you to give me time to think about it, and I thought it would be better to give it a try rather than refusing and regretting it later, so I accepted the offer. I couldn't sleep very well for about a week afterward, though. (laughs)

Oishi There's no such thing as having zero worries or concerns when taking on a new challenge.

Hara Orphan drugs have no alternatives, so they bear a heavy responsibility in terms of supporting patients' lives. I feel we have an important mission at the company too. To achieve a stable supply, it is crucial to identify risks in advance and carefully plan out strategies accordingly. Having said that, when I heard about being promoted to president, I was more excited about the possibility for me to lead the company in an even better direction going forward, compared to worries concerning risks.

Oishi There is a great social responsibility, but that also makes it hugely fulfilling. What was the turning point in your work?

Hara I guess it was when I became a director in my second year at the company. I thought it would be too early for me. The previous president first gave me a tentative offer, and when I asked him the reasons for the promotion, he told me "I want to bring science into the board of directors," and "I want to achieve diversity. I am a foreign national in Japan, and you are a woman and part of the younger generation." I accepted the offer as I felt that I could continue to work toward what I had aimed for until that time.

Oishi He knew the right words to win you over. (laughs) Did your feelings change or did you encounter any other turning points before becoming president?

Hara The previous president told me,



Megumi Hara

President, Representative Director, OrphanPacific

Ms. Hara worked as a clinical pharmacist in the university hospital in Japan at the beginning of her career, and moved to Otsuka Pharmaceuticals, Co., Ltd. She joined OrphanPacific in 2015 out of a desire to be involved to deliver medicines that can change patients' lives, and previously worked as the Head of R&D and the Head of Pharmaceuticals Affairs. She has been a board member since 2016 and promoted to the President in October 2021. She received her Master of Pharmaceutical Science degree from University of Kyoritsu College of Pharmacy and a MBA from Globis University. She is the third female president in the CMIC Group.



OrphanPacific

www.orphanpacific.com/en

"I want to train someone to follow after me, and you are one of the candidates." That phrase lingered in my mind. I wanted to be able to provide the best choice for the company when the day came to change over. As such, I studied to gain essential knowledge and skills for management and business.

Oishi You specialized in science, but your perspective on your career changed by getting involved in managing the company.

Hara To tell you the truth, I had absolutely no interest in management at the start. (laughs) However, at many different points in my journey I asked myself what I wanted to do and what I was looking for. When I needed to make a decision, I think I chose the path that follows my own heart.

Oishi This is a good example of how people with strength can change if

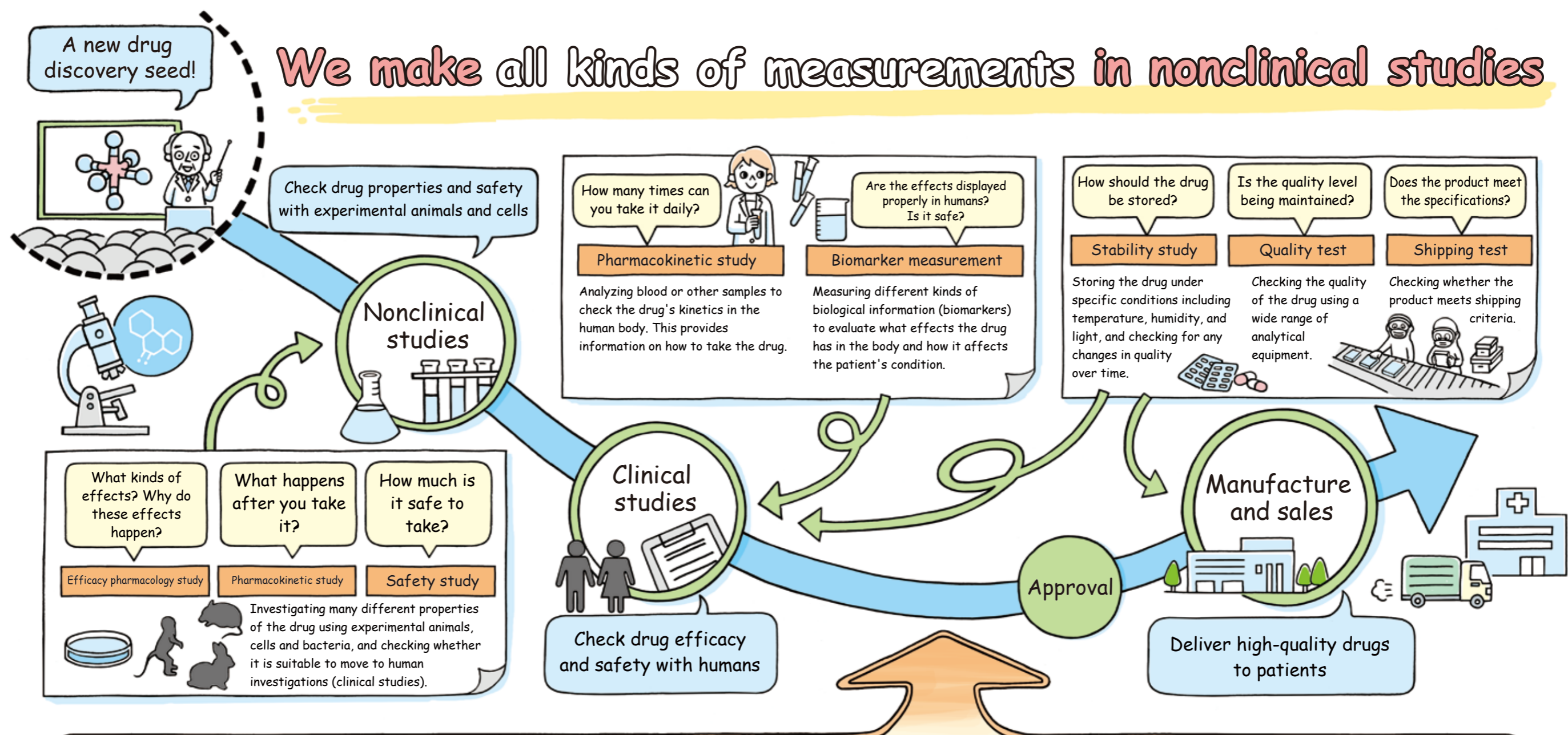
there is the impetus to do so.

Companies should build an environment that encourages more employees to advance their careers, and provide opportunities that suit their own individual areas of growth. In closing, could you tell me your goals going forward?

Hara This brings us back to the starting point of our company, but I want to focus on bringing orphan drugs to as many patients as possible. There are still many rare diseases with no established treatment methods, but there are also many orphan drugs in development. I want to help the company grow as we continue to think about what we can do about this situation and the unique things we can bring to the table. I aim to create a virtuous cycle where we can use the income from our growth to develop new drugs.



* Orphan drugs are pharmaceuticals designated by the Ministry of Health, Labour and Welfare that fulfill specific criteria, such as being targeted at less than 50,000 patients in Japan, and having a high medical need.



CMIC caters to new areas of demand related to nonclinical studies



How should development progress going forward?

We offer support for R&D and work related to approval applications.

Consulting for early-stage drug creation



Medical writing



What about nonclinical studies with gene therapy drugs?

We offer support for nonclinical studies with gene therapy drugs.

We can work with gene therapy drugs—a field with growing demand



We are receiving an increasing number of orders regarding gene therapy drugs.



Do you offer support for developing regenerative medicine products?

We hold quality tests for raw materials through to the final product in compliance with GMP (GCTP) standards.

Quality tests for regenerative medicine products



We evaluate safety with GLP-compliant facilities for regenerative medicine products.

In this edition,

we describe CMIC Group's nonclinical study services.

CMIC Pharma Science Co., Ltd. and CMIC Inc. provide nonclinical study services. Three laboratories in Japan and one laboratory overseas all work together to provide end-to-end support for many kinds of value chains.



What's the difference between nonclinical and clinical studies?

Clinical studies are held at the final phase of drug development, whereby the drug is administered to patients with the disease to confirm efficacy and safety. Before these studies, tests are conducted on cells, tissues and non-human animals to check the efficacy and safety of the drug. These tests used to be called "preclinical studies" because they are held before "clinical studies," but they are now known as "nonclinical studies" because tests are needed at many different phases, such as

during clinical studies and after the drug has been manufactured and brought to the market. Both clinical and nonclinical studies are essential in pharmaceutical development. CMIC Group provides nonclinical study services that cater to a wide variety of needs—from efficacy and safety assessment for drugs in the preclinical phase to quality testing of drugs in the clinical phase, and even shipping tests for factory-made post-market drugs.



What are the advantages of CMIC's nonclinical studies?

Apart from our capabilities in conducting studies based on procedures defined by laws and regulations (including GMP and GLP), we also maintain full accreditation from the AAALAC International (Association for Assessment and Accreditation of Laboratory Animal Care), allowing us to carry out tests with due care for the protection and welfare of experimental animals. We also offer services that are ideal for global

development, as we can use the same analysis method within our bases in Japan and the U.S. Our nonclinical consulting and medical writing divisions are the largest of their kind in Japan. We leverage our extensive experience in nonclinical study commissions as we provide extensive support ranging from drafting new drug development plans to submitting applications.

CMIC Pharma Science's research bases



Kobe Laboratory
(Nishiwaki City)



CMIC Bioresearch Center
(Kobuchisawa)



CMIC, Inc.
Illinois, USA



Research Building I



Research Building II

Sapporo Laboratory
(Ishikari City)