



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

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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?

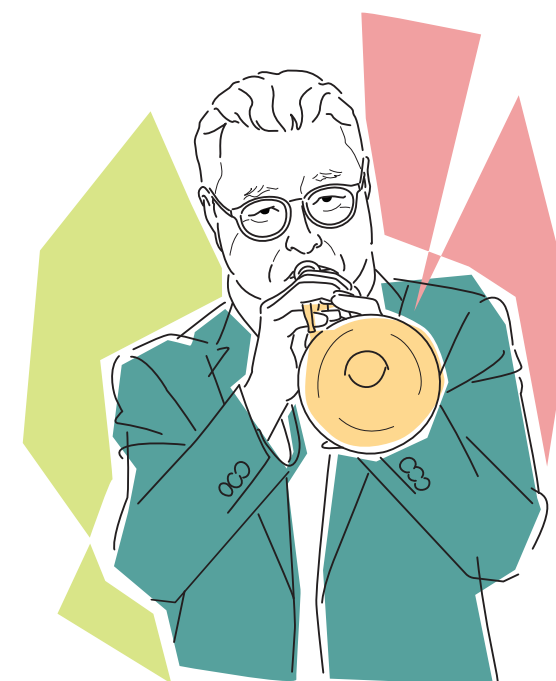
Hino No. I felt that the world of jazz is my world whatever I may do, even if I

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."

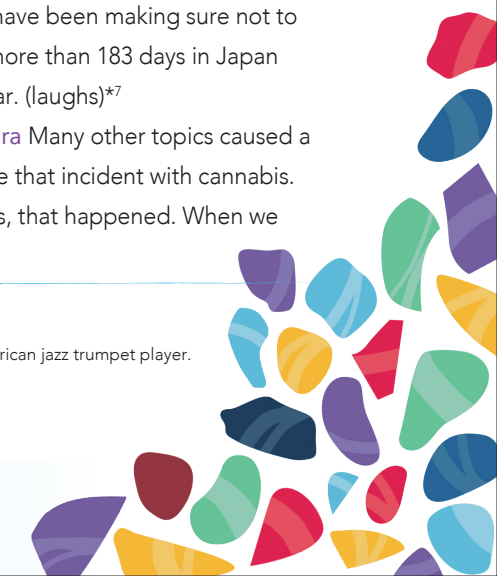


*3 Toshinori Kondo (1948–2020): A Japanese trumpeter and music producer.

*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.





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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

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

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)