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"A Forum for Foreigners in Japan"

May 10, 1974

The Hai Cost Of Living



By BOB CUTTS

Weekender Associate Editor

PART I

"Sing a song of sixpence," advises the nursery-room wallpaper in the manager's office at Kinokuniya Supermarket. Indeed. Sing a song of 7.59 pence now, though. Because the consumer price index in Tokyo, the Prime Minister's Office is reliably informed, has gone up 26.5 per cent in a single year. So most of the foreigners staggering up and down the jammed aisles at Kinokuniya can only whistle the blues—it's hard to sing when the prices take your breath away.

Always seeking answers to the day's burning questions for Weekender readers, your reporter set out recently to respond to the most pressing of all: How in hell do they get the guts to charge a dollar for

a lousy can of Campbell's Soup? The answer: with great ease. Or more prosaically: Q. Why is everything foreign so expensive—and getting more so? A. For many reasons—a lot of them good ones. And maybe you shouldn't be bitching so much about it.

First a few, as Ron Ziegler would call them, ground rules: I'm no economist and if the government can't find all the explanations, I'm reasonably sure I can't either. So don't count this a comprehensive report—it's a sampler of opinions and comments from people involved in foreign goods importing and marketing in Japan: almost all of whom preferred to trade anonymity for a chance to speak freely.

One more, ah, Caveat: The import business is like politics. Opinions on the efficacy of the system tend to depend on how big and profitable a piece of it the man speaking has. If you're a fat cat, you don't knock the cat food industry.

(Continued on Pages 4 & 5)

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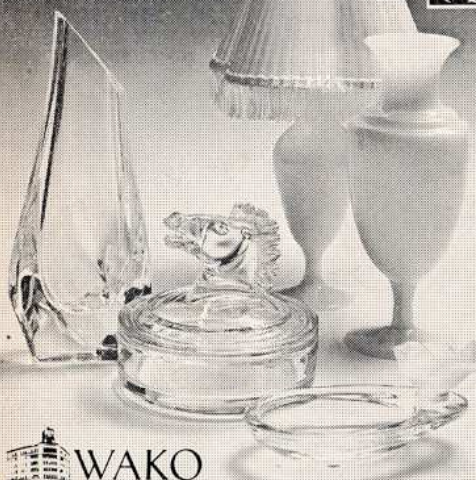
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BUILDING BRIDGES

by Yurie Horiguchi



Dear Bridges:

I have been in Japan for six months but have only recently begun to notice the different types of kimono worn by ladies here. I find particularly attractive the elegant black kimono worn at weddings, but have seen it worn on no other occasion. Why?

Dear Why:

I really can't answer that question, except to say that it is a matter of tradition that the ceremonial black kimono with the lower part of the front and back panels printed in beautiful designs, often embroidered over in gold or silver thread, is worn only at wedding ceremonies—and only by married women.

This kimono is called a *tome-sode* and is imprinted with five family crests, two in front, two on the back of the sleeves and one in the center of the back.

It does seem a pity that such an elegant kimono can only be worn at weddings, especially if one attends only one wedding in a lifetime (which, however, is rare in Japan).

But kimono and especially *obi*, are, and always have been, a family heritage. There is no history of jewels being passed down from mother to daughter in Japan. Jewellery in the form of precious stones such as diamonds, emeralds, sapphires, etc., are recent introductions to Japan, and even the imperial family has no collection to compare with that of Western royal houses.

The *obi* therefore and

sometimes the *kimono*, is not only an inheritance but also a negotiable asset. In time of need, it can be sold or pawned. This is what happened during and after World War II when many priceless *obi* were sold for a handful of rice.

Young unmarried girls wear very colorful long-sleeved kimono called *furi-sode*, with the *obi* tied in the most intricate manner at the back.

This kimono is more economical than the black wedding attire as it can be worn on other ceremonial occasions, such as at New Year's time, and at graduation and other parties.

The most important *furi-sode* of all is the bride's wedding costume.

Kimono worn by married ladies at parties and receptions is called *homongi*. Great care is taken in choosing the right color for the right age, as well as the right patterned design. In general, the younger the wearer, the brighter the colors and the more vivid the patterns.

When such a kimono becomes "too young" for the wearer, she puts it aside for her daughter.

There is also a special mourning kimono called *mofuku* which is worn only at funerals and on special family memorial days. It is all black, worn with a black *obi* and black *zori* (sandals). Only the neckpiece, the undergarments and the *tabi* (foot socks) are white.

There is a winter and a summer *mofuku*. The former is generally of heavy, rich, lined silk, while the latter is unlined and of thin silk or hemp (*asa*).

The dead are always clothed entirely in white when laid in the coffin.

The ordinary, or every day, kimono is never crested, and is generally worn with a *haori*, a just-below-knee length type of outer garment distinct in color and design from the kimono itself.

Which brings us to the *happi* which so many tourists and foreigners in Japan delight in buying, believing it to be "typically Japanese."

It is. In its traditional form it is a typical livery-coat which Japanese carpenters, plasterers, gardeners and other workmen usually wear when plying their trades.

It is also worn by men and young boys participating in a local *matsuri*, or festival. In the Meiji Era it was worn by rickshaw pullers.

The "happy-coat" that is sold in tourist-trade oriented stores are in silk or synthetic materials with gaily printed designs, and were evolved by GI popular demand during the Occupation, thereafter becoming an export product.

But the "happy-coat" is not the *happi*. The latter is made of indigo-dyed cotton cloth, with trade crests dyed in white in the center of the back, and the name of the enterprise on the two front lapels. It has a long history, but has always been worn only by laborers.

The *yukata* is the popular unlined summer cotton kimono that is worn by both men and women. Traditionally, the *yukata* for women have large flower or other designs dyed in white on a blue ground, or vice versa. Colors other than white and blue are a recent innovation.

This garment is also worn as a nightgown, or in lieu of pyjamas, so no matter how new or crisp a *yukata* might be, it is never worn for making formal calls or receiving visitors.

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Not only because of its explicit optimism in the face of a climate that's just short of a national disaster, but also because of its intriguing Neapolitan overtones, the Callaghan award for the happiest shop name of the season goes this year to a recently opened boutique out Aoyama-dori way that calls itself in yard-high letters: IT'S A NICE WEATHER!

Yessir, that particular sign, coupled with my first gander at the Hara Store's puckish EXITRANCE (and thank you, Mark Frye), got things off to a better start than usual last week, and not even the sullen hostility of brief encounters with three of the surliest cab

drivers in town could dim the glow as I went about the swift completion of my appointed rounds.

Of course, the fact that one of said rounds involved a quick trip to Manila does a lot to explain my unusually mellow mood, as that once-troubled city is really something else these days, a kind of Everyman's Dream of Paradise.

I flew down to Manila on PAL's early-morning flight (make your reservations at least a week or 10 days in advance—the day of the last-minute booking is long gone, baby, long gone) and by one o'clock in the afternoon I was schlepping around the pool at the Manila Hilton with drink in hand and

camera at the ready and trying to play it as cool as circumstances permitted. 'Twarn't easy, amigo, and any red-blooded 12½ year old boy who has ever seen Dial's ravishing "Golden Girls" will know why.

Hi! I'm Kerry, says one of five velvet-skinned and spectacularly built Australiennes who undulate onto the scene and toss off their robes to pose for a panting press in scrap-like bikinis that are only a sneeze away from an official streaking. The usually blasé press photographers gulp, swallow and stare in bug-eyed and drop-jawed amazement while one D. Callaghan quietly slips into the soothing waters of a cool pool. Umbrigo! We live again!

It seems that this sort of thing goes on all the time down there at the Manila Hilton, and the very next day found Mrs. Callaghan's favorite son again at the pool, this time ogling a

passing parade of 52 graceful Filipinas who are currently competing for the chance to represent the Philippines in England's Miss World contest later this year.

Dressed in identical red, white and blue bathing suits (bikinis are apparently out in this kind of a go) each of the gals pranced up to the microphone and made a little speech to explain why she had entered a beauty contest in the first place.

With varying degrees of aplomb many of the girls echoed round-eyed Judith Bajamunde (Miss Dapitan City) who stated somewhat cryptically that she just wanted to get a little more experience. Victoria de Jesus (Miss Balagtas) turned on one of the loveliest smiles of all time as she murmured into the mike that she only wanted to be a successful woman, and soft-eyed little Fe Valdes (Miss Iligan City) nervously admitted that she just wanted to be happy before bursting into tears—and

winning the heart of every man in the house!

And so it goes in Sun City East where the accent is always on women and song. The Filipinos are not heavy drinkers, and probably the most popular drink in the islands (after coke and coconut juice) is San Miguel beer, a locally made product that sells all over town for as little as 15 or 20 U.S. cents a bottle, or about 50 or 60 yen.

And one of the friendliest places in all Manila for a foaming mug of San Miguel is Nigel Hogge's popular Pub in Makati. As British as a London bobby, the Pub is, of course, entering a team in the Far East darts tournament that's being sponsored by Tokyo's Berni Inns (winner take all in Hong Kong later this year, courtesy of Cathay Pacific's green birds) and Nigel advises that he already has his lads on a strict training diet of 20 pints a day.

Cheers, uh, amigos, and may the best man win!

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Tokyo WEEKENDER

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The Hai Cost of Living—

(Continued from Page 1)

But there does seem to be a consensus on two basic points:

1.) Prices are out of line in Japan (for this, you need a reporter?).

2.) The Shocker—there are many very good reasons why foreign consumer items cost as much as they do.

The first point shouldn't need much enlargement. "Government protects industry, industry protects government. Steak is \$20 a pound and the Japanese pay it—the market here charges what the market will bear. It always will. That just about covers it." That just about covers the view of the senior executive in Japan for a very famous American brand-name product.

The Organization for Economic Cooperation and Development (OECD) released a March survey that showed Japan a world leader in raising consumer prices (though not the worst: prices went up in Greece some 33.6 per cent in a single year, a third again as much as they did in Japan).

An international trade consultant here said the cost differential—what a product sells for compared to what it really cost to make it—is about \$5 to \$1 in the U.S. In Japan, for goods made here, it is about \$7 to \$1.

Any more questions about how high Japan costs are?

But hold on—the same consultant estimates the markup on goods sold in Japan but made elsewhere is only \$3 to \$1. At that ratio, you're getting a bargain by living here, right?

The catch, of course, is that the price Japanese importers pay in the foreign land—the "\$1"—is not the factory cost: it's what they pay to the maker or dealers, when the product has already been marked up—maybe several times—over its production cost.

What, no tears for the Japanese importer? Why then, you ask, is the Japanese-made product selling for LESS overseas than it is here—

even though it faces the same shipping expenses, etc., going the other way?

Because of that \$7-\$1 ratio. The Japanese, 'tis said, purposely take a much lower profit margin on things they sell in or to foreign nations—which goods still start much cheaper anyway than things made in, say, the U.S.A. They might even take a loss. High volume is what they're after overseas. Here at home is where they take their biggest profits—specifically by charging far, far more than a product's worth from their fellow countrymen.

Which is what we suspected all along, right?

But lest we swamp ourselves in a study of the price of rice, let's get back to foreign goods. Like Campbell's Soup.

Basically, the thing to remember is this: when you're buying a foreign-made item, you're buying a luxury. Campbell's Cream of Chicken may not seem like a luxury to you—but what do you think you'd have to pay for seaweed or fresh octopus or soy bean curd or rice crackers in Washington, D.C.? What you consider your daily bread is truly exotic in the grand scheme of the Japanese market place.

You and the Tokyo wealthy may sip Twining's Tea, but how do you think it sells in Fukushima Prefecture?

Remembering that, add to the equation these factors:

a.) Since it is a luxury, the foreign item is normally neither sold nor imported in bulk. The lower pricing that comes with mass purchasing generally does not with foreign goods. Being a luxury, it is quite often a high-risk product. It might move 10 cases a day at Kinokuniya and not sell a case a year anywhere else in Japan. The retailer's, wholesaler's and even importer's risk in stocking a product that might never sell must be averaged into its cost, along with CIF, duty, Commodity Tax and distribution expense.

b.) The distribution system for all goods in Japan is fabulously antiquated, peculiar and

expensive. One trader estimated that distribution—the process of convincing a store to carry a certain item, then getting that item on the store shelf—adds at least 100 per cent to the wholesale cost. "If I want to get 5 per cent in profit, I have to mark the item up 180 per cent," the trader said. "I hire 45 people to wholesale my low-volume import—say, a wrist watch. That's ridiculous. Anywhere else in the world I need only a handful. In Japan I need 45. A big organization attracts big business, they say here. I'm not saying it's inefficient—it seems to work well enough for the Japanese. I'm just saying it's very costly."

"Ask a major trading house here what their profit percentage is on any given item. They won't tell you—chances are, they **can't** tell you. They say things like, 'We had to send three buyers to Europe, and entertain 20 potential major customers in restaurants and cabarets,' things like that. Advertising to create a demand. Small gifts to store owners. An overhead that's almost impossible to figure out in hard dollars-per-product."

This tangled web of distribution seems of universal dismay to foreign businessmen, and is actually the reason many foreign firms surveying the market here decide against coming into Japan 100 per cent alone, and instead deal through or with Japanese firms who already have a system. The volume of sales is small; the cost of distributing in Japan is too high to allow the competitive pricing philosophy—undersell the Japanese maker in his own market—to work.

Catch 22. You can't beat the system.

So either play the home team's game, and let them sell your product cheap enough to compete (like the Mitsubishi-Colonel Sanders tieup), or lie back and continue to let your product sell as a high-priced luxury item—because there is a growing market for high-priced luxury items anyway.

What everyone has missed, you see, in all this clamor over higher prices is that the Japanese have not stopped buying: prices went up 24 per cent in a year, but consumer spending went up over 23 per cent. Sure, Toyota is having

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trouble selling cars in a domestic market already super-saturated with five million new units a year—but Meidi-ya Trading Co. brought in 20,000 cases of canned peaches last year and is bringing in 30,000 this year. The volume's not huge, but the rate of growth is.

The Japanese appetite for imported goods is expanding fast. Everyone I talked to predicted, in the midst of the worst inflation in post-'40s Japanese history, that demand for his product would grow by at least 20 to 30 per cent this year.

"Let's say you have a guy who's importing ketchup. Even if he can buy it and bring it in for less than the price of—let's pick a name—Kagome, he won't try to undersell Kagome. First, he knows Kagome won't stand for it—Kagome or its distributors probably also control entirely different product lines that go into that same store: a whole lot of things. They'll threaten to pull Kagome out of the store altogether, or maybe any number of other high-volume items they supply, if the store doesn't price up the new ketchup to Kagome's level. The store wants to keep peace—and their profits. They'll comply.

"Second, there's room for everybody and everything. The ketchup importer will only 'compete' for Kagome's market by advertising. To really expand, he'll turn around and start importing golf balls. Everybody's selling everything. The market potential is endless.

"So you see, it's really useless to ask why competitive pricing doesn't work here. It's an unworkable concept. And one for which there is no need—there's literally enough profit for everybody."

"To an extent," says a U.S. Embassy source, "it can even be a bad idea for an American product to lower prices and compete with a Japanese product. There is in this expanding, 'buy-the-good-life' economy a certain guarantee in being in the luxury items market. It means you're something people aspire to have. You're 'status.'"

If you enter the normal market place to compete, he says, then maybe you're just a strange foreigner, and people wonder why you're so cheap when you should be so expensive.

"Like grapefruit. When it was expensive, people bought it as a prestige gift, to give something exotic and rare. Then it began to compete on the Japanese market. Then, a product like that becomes just another citrus fruit, trying to grab a share of the market of mikan and every

other fruit grown here. And the sales figures could actually fall—certainly the profit margin might."

(Whence came all this Japanese wealth, you may be asking yourself? Don't look now, but the hardy, industrious Japanese worker isn't that far behind the hardy, industrious foreign worker in take-home. The average Japanese working class family's monthly income in January was almost \$500. And how long has it been since your income averaged a 20 per cent jump every year over an entire decade?

(Add to that the absence of state taxes, sales taxes, school taxes and a national income-tax schedule that barely touches the Japanese working man, while your's might be subtracting 25 per cent of your income. Homes are so expensive they're an impossibility to most middle-class families who don't own one—and that frees an awful big percentage of such a family's earnings to buy gewgaws, while the company helps pay the rent on the danchi.

(The disposable income rate in Japan is the highest in the world—and the average wage earner has almost two million yen in the bank right now: do you? That adds up to a lot of purchasing power, and a lot of demand—and a lot of reasons for inflation.)

The same U.S. Embassy source is shockingly reluctant to criticize what we've all been told for years now is the most insidious villain in the Free World village of interdependent economies: Japanese import barriers.

"Surprisingly, as a rule the non-tariff barriers question has quieted down a lot—if you look at why a product isn't selling well here, it isn't the government's fault. It just may not have a demand.

"Actually, what's on the restriction list (quotas) is a very small number of items now. The restricted quota items list is completely dismantled.

"Japanese tariffs are, too, really not considered out of line. They could be lower, but it's not a big issue. And Commodity Taxes apply to domestic goods as well as to imports, so that's really no barrier.

"So the markups are really coming first on prestige, and second from the fact there really is no mass market for most finished foreign products—and distribution costs for a small amount of items are to a point as expensive as for a mass amount, which of course would return more profits.

"For practical purposes any American company who wants to sell here can now look at Japan as 100 per cent open to wholly owned ventures—or any type of venture. The door to the market is open, and it's strictly a business decision how—or of course whether at all—they will approach that market."

More and more U.S. firms are coming through that door, he says, and quite a few wind up choosing a joint venture as the best way to deal with the distributing problem.

My, my. All those love 'n' kisses from the rep of a government who only a short while ago slapped a 10 per cent surcharge on every single Japanese import, to emphasize its complaints about unfair barriers against goods going the other way—into Japan.

Of course things have changed: U.S. and European pressure did do a lot to kick open that door; probably the embarrassment of riches in Japan's foreign reserves piggy bank did more.

And some say it still ain't all that easy.

"Last year the Japanese began to realize they would have to dump these huge paper reserves," says a big-time foreign importer. "There was great encouragement to import. But Customs has the traditional Japanese view of obstructionism, and the change in attitude has not seeped down—they will delay (food) shipments a month, waiting to know what the ingredients are. There is a need for streamlining—all this is what is called 'non-tariff barriers.'

"For instance, for a long time you could import wine—but you could not distribute it without a license. To apply for a license you would have to have medical proof you and your partners and your employees had spent no time in lunatic asylums. They would come in and measure the floor-space in your office. Count your telephones. Fantastic things. Then, you got your license."

And today?

"Well, he smiles wryly, "probably it is not worse than it was."

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WEEKENDER'S BOOKSHELF

Philip Dion has spent seven of his 31 years traveling throughout Asia as a keen and knowledgeable student, teacher, observer and writer—thus qualifying him, I suppose, as a Young Asia Hand.

Fresh off the presses and hot in our hand is a copy of his economic and business guide to 13 east and south-east Asian countries, entitled oddly enough, "A Business Guide to East and Southeast Asia" (published by Institute One of Alexandria, Va., and Hong Kong, 204 pages, ¥800).

In his book—the research upon which was done between February and December of 1972—he delves into various segments of endeavor and economic activity of interest to both the man contemplating doing business and the interested traveler.

The countries thus investigated are (in order of appearance) Japan, Okinawa, South Korea, Taiwan, Hong Kong, China, South Vietnam, the Philippines, Indonesia, Singapore, Malaysia, Thailand and Burma.

Concerning each of these, he begins each chapter with a surprisingly complete "summary" of the history of the country, followed by in-

vestigative and probing insights into the economy, business processes, entertainment, conversation topics (both "in" and taboo), customs, dress, appropriate gifts, shopping possibilities, services, recreation, tours, hotels, restaurants, banks, clubs and organizations, weather, business hours, holidays, weights and measures, visa information, "vital statistics"—in short just about everything you always wanted to know about Asia but didn't know who to ask.

Dion even goes into specifics—such as the availability and time lapse of printing your own business cards in each country.

In short, one of the most valuable books of its kind ever to be published in this or any other segment of our tired old globe.

Of course, there are some shortcomings. Primarily—as Dion himself points out in his preface—the fact that almost all the economic figures are obsolete as of the end of 1971. He points out that "published data on practically every country in Asia are released 12 months or more behind the calendar year and are hard to obtain outside of country capitals."

Thus, he warns that figures in his book should be used as more of a general guide and not as absolute. True, for as we all know, Tokyo costs have increased at least 30 per cent since the date Dion did his research here, but he points out that in most other countries the range is more like 10 or 12 per cent.

Even so, this businessman's guide will prove tremendously valuable not because of the "absolute" figures, but because of the Dion's analyses and summaries of hard and fast factors which make each Asian nation unique and vastly different from the other, though maybe only a few jet hours away.

One of the strongest points of Dion's book for me is his cogent and absorbing "summaries" of the histories of each land. In a seemingly impossible task, for example, he telescopes Japan's 20,000-year story into 4½ pages which still give the feeling of knowing more after you've read it than you did before.

Dion comes by these reportorial skills honestly, as does his familiarity with the Asian area he writes so well about.

He first came to the Orient in June, 1966, on a Fulbright-funded Vietnam Fellowship Program (he studied the Vietnamese language; one of these lucky fellows with a true affinity for foreign tongues); taught at Thammasat University in Bangkok (while studying Thai); was a student of Mandarin and Cantonese at the Yale-in-China Program at New Asia College in Hong Kong, finally joining **The Far Eastern Economic Review** in Hong Kong where he eventually became assistant editor. He studied the Korean language for four months in Seoul.

Dion also was a special correspondent for **The Financial Times** of London while he researched and wrote this book.

Other things wrong with the book: it's ugly as hell. The type is set in a mean little 8 point light face and it's hard to read. But it's worth it for the lore and information therein.

The only way to get this book at this time is to write to **Institute One, Garfield 2C, 23-25 Seymour Road, Hong Kong**. A suggestion: any firm planning to move into the area or to indoctrinate new troops would be well advised to get several of these as definitive textbooks on the area. It's a winner. (CORK)

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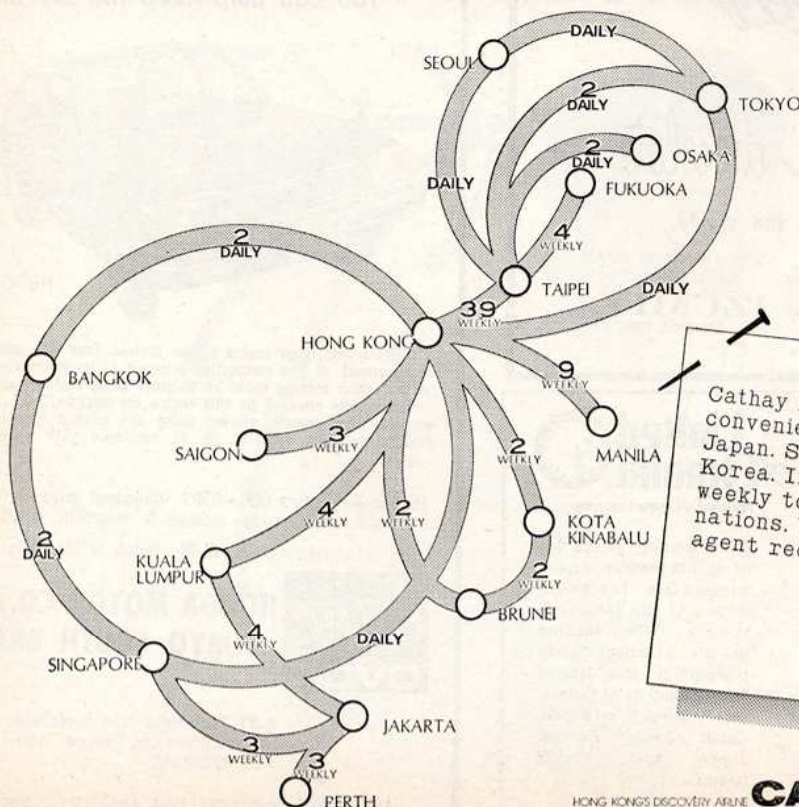
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FESTIVAL!

/what's happening
happening
happening

10 Today

Tonight is just no night to stay home: From the United States comes country and pop singer Glen Campbell. Tickets for the 6:30 p.m. concert at Nakano Sun Plaza Hall are 3,500, 3,000, 2,500 and 2,000 and, best of all, left (at press time). Glen's tunes are gentle on the lips of many. Tunes like Wichita Lineman, By the Time I Get to Phoenix and Galveston have made Glen an international star of concerts, recordings, television and movies. Out the north exit of Nakano Station on the Chuo Train Line.

And, from the Soviet Union, the Moscow Academy Art Theater Ballet begins its Tokyo tour at 6:30 p.m. in NHK Hall for 5,500, 5,000, 4,300, 3,500, 2,700 and 2,000 yen. See this prestigious event just moments away from Shibuya Station, on the Yamate Train Line or the Ginza Subway Line.

11 Tomorrow

Noted pianist Rafael Orozco plays Mozart, Beethoven and Liszt at Yubin Chokin Hall starting at 7 p.m. Admission: 2,300, 2,000, 1,700, 1,400 and 1,000 yen. Take the Yamate Train Line or the Keihin-Tohoku Train Line to Hamamatsu-cho Station. The hall's a short walk from there. Going by subway? Toei No. 1 Line drops you off at Daimon Station, another 10-minute walk.

The Moscow Academy Art Theatre Ballet, which premiered last night in Tokyo, presents Swan Lake at Koseinenkin Hall at 6:30 p.m. Ticket prices are the same as yesterday. The hall is not far from Shinjuku Gyoenmae Station, on the Marunouchi Subway Line.

"September Affair" in May, at 9 p.m. after dinner in the Rose Room of the New Otani Hotel. Joan Fontaine and Joseph Cotten star.

12 Sunday

Last day to see "The World of Frank Lloyd Wright" just like Akihisa Masuda saw it thru his Nikon lens. At the Nikon Salon on the Ginza from 10 a.m. to 6 p.m. The exhibit began on the 7th.

If you prefer viewing the world of Africa, transplanted Hollander Karl de Haan, now living in South Africa, is only too happy to oblige. Drop by the Pentax Gallery on the Ginza from 10 a.m. to 5 p.m. before the 19th. Photo display began on the 7th also.

More Moscow ballet. Swan Lake in the afternoon at 1. Another staging again at 6:30 p.m. at Koseinenkin Hall. Prices unchanged. See yesterday's directions.

Here's another type of Russian art, with some tales from Bulgaria tossed in, at the Puk Puppet Theater at 10:30 a.m. and 2 p.m. Take south exit at Shinjuku Station. Take the kids, too. 850 and 950 yen.

13 Monday

The classical stars are out tonight: Pianist Kazuko Nagatomi gives us a taste of Ivory Power at 7 p.m. at Toranomon Hall, in the shadow of giant Kasumigaseki Building for 1,800, 1,300 and 1,000 yen.

Double the fun with Kiyoko Okamoto and Yuki Ozawa playing a double piano recital at lino Hall at 7 p.m. The darling duo do Beethoven at 7 at the hall by Hibiya Park. 1,000 yen.

Gervase de Peyer, the leading clarinet player of the London Symphony, shows why he is at Toshi Center Hall, near the Akasaka Prince Hotel. The 7 p.m. concert costs 2,400, 2,000 or 1,600 yen.

The Russian Academy Chorus sings at Nakano Sun Plaza, Nakano Station at 6:30 p.m. 5,000 to 2,000 yen.

Mari Iwamoto String Quartet at Bunka Kaikan chisai hall. 7 p.m. 1,000 yen.

FESTIVAL!

/what's coming coming coming

Ol' Blue Eyes is coming back, if you haven't heard already, for the first time in 14 years...Sinatra at Budokan Hall, on July 2 for 6,500 to 2,000 yen...and at Hotel Pacific on the 3rd and 4th for 80,000 or 70,000 yen. That's 160,000 to 140,000 yen for the two of you. They toss in dinner...

Lot of good entertainment booked into Our Town next couple of fourscore...The Supremes at Koseinenkin Hall at 6:45 on May 21 and June 1 and back on June 2 for a matinee at 2 and a 6 p.m. concert...tickets available at Playguides for 2,500, 2,000 and 1,500 yen...

Just about that time, but for a little higher price, the Cleveland Orchestra moves into Bunka Kaikan on May 26 and NHK Hall on 29 and 30...get your tickets while they're hot and still around at Playguides...5,000, 4,500, 3,500 and 3,000 yen...

Maynard Ferguson and all that (great!) jazz hit the Koseinenkin

Hall stage on May 29 for 2,300 and 1,800 yen...but the real gas, if the weather cooperates, should be the open air concert in Hibiya Park on June 1 for the same prices...

No top-priced tickets left for Glen Campbell's May 18 date in Shibuya Public Hall, but you can still get the ones for 3,000, 2,500 and 2,000 yen...don't wait too long though...

Gary Burton is bring his jazz-rockers to Toshi Center Hall May 26 and the Hibiya Public Hall on June 4...tickets are 2,500, 2,000 and 1,500 yen...

Also due, and tickets are still around for all these events, are the Glenn Miller Orchestra in Yubin Chokin Hall on May 25 and June 5 at Koseinenkin Hall...3,000, 2,500, 2,000 and 1,500 yen...Brenda Lee at Sun Plaza May 27, 28...Carlos Montoya with guitar June 15...Carpenters, May 31, June 12...

14 Tuesday

U.S. singing star Albert Hammond, lately of "I'm a Train" fame, chooses into Yubin Chokin Hall by 6:30 p.m. with California sunshine on his face (it never rains) and good sounds in his throat. Tickets are 2,100, 1,800 and 1,300 yen. Check Saturday's slate for detailed directions. Can't miss it. Shouldn't miss Albert.

The Russians aren't coming; the Russians are here: The Moscow Academy Art Theater Ballet does again at Koseinenkin Hall starting at 6:30 p.m. Tickets going for the same as earlier shows.

And the Russian Academy chorus is back at Nakano Sun Plaza at the same time and same admission as yesterday.

Been to a Playguide lately? That should be your first stop if you're planning to see any big event in Tokyo. They're the people who can get you thru the front door—with tickets!

15 Wednesday

Here's a treat for foreigners, both tourist and resident—a noh drama and a kyogen comedy for the novice, the English-speaking kind. Curtain goes up 7 p.m. at the Suidobashi Noh-Gakudo, near Suidobashi Station. Admission, which covers the price of an English-language program (so you can tell the samurai from the villain), is 1,700 and 1,400 yen. For tickets, drop by the American Express



They Make Music: Rafael on Saturday and Don on Thursday.

counter at the Sanno Hotel in Akasaka or call them at 581-9822. The noh play, Adachi ga Hara, shows what happens when the servant of two traveling priests disregard warnings from an old woman who is actually a devil in disguise. The comical kyogen, Kuji Zainin, concerns a cruel master and an oppressed slave—who find each other in the other guy's shoes. Then, as they say, the fun begins.

Both Soviet presentations repeated tonight, with the ballet moved to NHK Hall.



Thursday 16

Don Cherry brings his organic music back to the Yubin Chokin Hall after last week's successful opener. Tickets are 2,800, 2,400 and 2,000 yen and the show kicks off at 6:30 p.m. The hall is a little tricky to find but not that hard. By train, take the Yamate Line or Keihin-Tohoku Line to Hamamatsu-cho Station. By subway, get on the Toei No. 1 Line and take it to the Daimon Subway Station. The Hall is a ten-minute walk from either station and any passerby can head you in the right direction.

The 2,000 and 3,000 yen tickets for Syiatoslav Richter's piano concert are all gone, but you can still pick up (at least you could when we went to press) 6,000, 5,000 and 4,000 yen tickets for the 7 p.m. concert at Tokyo's Bunka Kaikan.

Jazz at the Jean-Jean. 6:30 p.m. 600 yen. Near Shibuya Station.



MOVIES: 'Busting'

Just a cursory glance at movie marquees in the last year or so will convince you that what the civilized world probably does not need at this point in time is another film about long-suffering policemen trying to do their honest number shoveling against the tide not only of arch-fiend criminals, but also their on-the-take, unconcerned superior officers on the force.

A year or so ago the film "Busting" would have been blockbuster material. Even with the plethora of similar "expose" type cop flicks, "Busting" still is mighty powerful, even if a bit hard to swallow sometimes.

Now taken by and large, as they say, I would find it almost impossible to imagine a more unlikely sympathetic—never mind heroic—figure than the vice cop. I mean, really! Hookers have worked their dreary play since like the dawn of time; faggots will prowl; gamblers will give odds—and take your bread.

But our two funky, unshaven and absolutely incorruptible fuzz are, indeed, on the vice squad. But the hassle against drugs is their bag.

Los Angeles is the scene and our two straight vice cops are Mike Keneely (Elliott Gould) and Pat Farrel (Robert Blake).

A pattern begins to develop which the team of Keneely and Farrel find strange. Exactly why they find it strange is—well—strange.

A routine hooker bust brings down the gentle prod from "upstairs" to the arresting of-

ficer: "Testify at her trial that she didn't incriminate herself." City Hall being what it is, Keneely does as he's told.

He questions the sergeant about the source of the pressure being "Rizzo." No comment. But we know it's Rizzo without even knowing who "Rizzo" is. We've seen this film before, dozens of times.

It's the same with massage parlor busts, requests for search warrants where drugs are known to be, gay bars, porno bookstores, bottomless dancers who do more than dance. And always the spectre of "Rizzo" behind the precinct lay-off pressure.

It's too much for Farrel and Keneely, especially Keneely who somehow becomes the star of the show. Gould plays him for laughs: he's a bubble-gum addict, wears a foul-looking knit cap like Holden

Cauldfield's longbilled red baseball cap, and is right in there with the hip remark even in the direst of shootouts.

This makes him hard to take seriously and, subsequently, makes Blake's Farrel a bit more likeable if equally as unreal. I simply don't believe anyone reacts to the threat of having their thing shot off with an off-hand quip that would do justice to Cheech and Chong.

The pressure from the top gets our two badboy good-boys transferred to a park toilet to entrap queers—understandably considered about as low as you can go in the law-makers' limbo schtik.

But Keneely and Farrel pursue Rizzo, force a face-to-face confrontation wherein they tell the Mister Big right out they're gonna ruin him. Rizzo (Allen Garfield) is under-

standably unruffled. He didn't get to the top of the narcotics, broads and goodies heap by worrying about two-bit losers like these schmucks. Did he?

But if you can't predict what happens to Mister Big's empire because of the perseverance, stubbornness and honesty of two don't-give-a-damn (bachelors, by the way) cops, you don't go to the movies much.

"Busting" is fast-moving and episodic, as is the nature of these things. But it all fits together somehow and the two honest bumbler do their number—after many a lump and to no real avail. Lots of humor, too. The bit where Gould and Blake must pose as fag lovers to bust up an afterhours gaybar show is well handled.

I've got this scheme which should stamp out crime, which runs rampant, says Chicken Man and The Commissioner.

I'm going to assimilate a police force with George C. Scott (Bertram Kilvinski of "The New Centurions"), Clint Eastwood (Coogan of "Coogan's Bluff" and all the Dirties Harry), Robert Blake (of this one and "Electra Glide in Blue"), Steve McQueen (Frank Bullitt in "Bullitt"), Gene Hackman (Popeye in "French Connection") and Stacy Keach (Roy Fuller in "Centurions"). Then look out bad guys!

What? Elliott Gould? No, he can't play. He's still doing his doctor turn in M*A*S*H.

(CORK)



ELLIOTT GOULD



ROBERT BLAKE

the weekender guide to

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豊島区東池袋1丁目43の4
(池袋駅東口より左側)
3. GINREI HALL. To Kagurazaka from the West exit of Iidabashi Station. Behind diagonally fr. Kasakuza. Tel. 269-3552.
ギンレイホール
新宿区神楽坂2丁目19
(佳作座斜め裏)
4. GINZA BUNKA. Behind Wako Department Store at Ginza 4-chome. Tel. 561-0707.
銀座文化
中央区銀座4丁目4-2
(和光裏)
5. GINZA MEIGAZA. Follow Sotobori-dori east from Ginza Mitsukoshi for about 300 meters to Mihara Bridge. The Ginza Meigaza is under the bridge. Tel. 561-4058.
銀座名画座
中央区銀座4丁目5
(銀座外堀通り三原橋下)
6. GINZA ROXY. Near Kabukicho and the Ginza Tokyu Hotel. Right next to the Shochiku Central. Tel. 541-2716.
銀座ロキシー
中央区銀座1丁目13-5
(歌舞伎座近、松竹セントラル隣)
7. GINZA TOKYU. Near Shimbashi Station, front of the Shimbashi Center No. 2. Tel.

- 571-3411.
銀座東急
中央区銀座8丁目 (新橋センター2号館前)
8. HIBIYA EIGA. Near San-shin and Hibiya Mitsui Bldgs., between the Imperial Hotel and Hibiya Park Bldg. Tel. 591-5353.
日比谷映画
千代田区有楽町1の14
(三信ビル、三井ビル前)
9. IKBKURO GEKIO. To the left of the East exit of Ikebukuro Station. Tel. 971-8361.
池袋劇場
豊島区池袋1丁目22の10
(池袋駅東口より左側)
10. KASAKUZA. Opposite the East exit of Iidabashi Station. Tel. 269-1511.
佳作座
新宿区神楽坂1丁目12
(飯田橋西口前)
11. KEIO MEIGAZA. Across diagonally fr. Isatan. Tel. 356-3618.
京王名画座
新宿区新宿3丁目1~24
12. KICHIOJI MUSASHINO. Fifty meters from Seiyu Store near the North exit of Kichioji Station. Tel. 0422-22-3555.
吉祥寺 武蔵野館
武蔵野市吉祥寺本町1丁目1-23 (吉祥寺駅北口近西友ストアより50m)
13. KORAKUEN CINEMA. Near Suidobashi Station in the Korakuen Bowling Center. Tel. 811-2111.
後楽園シネマ
文京区後楽1丁目3後楽園ボウリングセンター内
(水道橋駅前)
14. MARUNOUCHI SHOCHIKU. Behind the Asahi Shimbun Bldg., which is next to the Nichigeki Theater. Tel. 201-3720.
丸の内松竹
千代田区有楽町2の3
(日劇横町日新聞ビル裏)
15. MARUNOUCHI TOEI PALACE. Next to the Yomiuri Shimbun Bldg. Tel. 535-4740.
丸の内東映パレス
中央区銀座3の17の2
(読売新聞ビル横)
16. MARUNOUCHI TOHO. Basement of the Nichigeki Theater. Tel. 211-6088.
丸の内東宝
千代田区有楽町2の1
(日劇地階)
17. MEGURO SCALAZA. On the left side of Meguro-dori going downhill from the station to Otori-jinja. About 300 meters from the station. Tel. 491-4734.
目黒スカラ座
目黒区下目黒1丁目5-15
(目黒駅南口之助坂下300m左側)
18. MEIGAZA MILANO. In front of Koma Gekijo, near the East exit of Shinjuku Station. Tel. 200-0888.
名画座ミラノ
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19. MIYUKIZA. Across from the Imperial Hotel. Tel. 591-5357.
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みゆき座
千代田区有楽町1の14
(帝国ホテル前)
20. NAMIKIZA. On Namiki-dori near Yomiuri Shimbun. Tel. 561-3034.
並木座
中央区銀座2丁目5の3
(並木通読売新聞ビル近く)

21. NEW TOHO CINEMA 1. 3rd floor New Toho Bldg. across from the Nichigeki Theater. Tel. 571-1946.
ニュー東宝、シネマ1
千代田区有楽町2の4ニュー東宝ビル3階
(日劇前)
22. NEW TOHO CINEMA 2. Basement of the New Tokyo Bldg., across from the Nichigeki Theater. Tel. 571-1947.
ニュー東宝、シネマ2
千代田区有楽町2丁目4
(日劇の前、ニュー東宝ビルの地下)
23. NICHIGEKI BUNKA. Basement of the Nichigeki Theater. Tel. 201-2111.
日劇文化劇場
千代田区有楽町2の1
(日劇地階)
24. PICCADILLY. Behind the Asahi Shimbun Bldg. Tel. 201-2881/2.
ピカデリー
千代田区有楽町2の3
(朝日新聞ビル裏)
25. SCALAZA. 4th floor of Takarazuka Theater, across from the Imperial Hotel. Tel. 591-5355.
スカラ座
千代田区有楽町1の12
(帝国ホテル前 宝塚劇場4階)
26. SHIBUYA BUNKA. In the basement of the Shibuya Toho, which is on Dogen-
- zaka, the uphill street going west from the front of Shibuya Station. Tel. 461-4902.
渋谷文化
渋谷区道玄坂2丁目7の17
(道玄坂渋谷東宝地階)
27. SHIBUYA PALACE. Next to Seibu Dept. Store. Tel. 461-3534.
渋谷パレス
渋谷区宇田川町20番9号
28. SHIBUYA PANTHEON. 1st floor of Tokyu Bunka Kaikan adjacent to Shibuya Station. Tel. 407-7219.
渋谷パンテオン
渋谷区渋谷2の21の12
(渋谷駅近東急文化会館1階)
29. SHIBUYA SCALAZA. On Dogenzaka, the uphill street going west from the front of Shibuya Station. Tel. 461-1929.
渋谷スカラ座
渋谷区道玄坂2の6の17
(道玄坂並み)
30. SHIBUYA TAKARAZUKA. On Jingu-dori, across from the front of Shibuya Station. Tel. 461-8779.
渋谷宝塚
渋谷区宇田川町2
(渋谷駅前神宮通り)
31. SHIBUYA TOKYU. 5th floor of Tokyu Bunka Kaikan, adjacent to Shibuya Station. Tel. 407-7131.
渋谷東急
渋谷区渋谷2の21の12
(渋谷駅近 東急文化会館5階)

the Weekender guide to

FILMS

●ENTER THE DRAGON

Bruce Lee, John Saxon. (14, 27, 31) Late Dynamic Kung Fu King Bruce Lee creates constant excitement.

●THE BIG BOSS Bruce Lee. (9, 16, 30, 43)

●PAPILLON Steve McQueen, Dustin Hoffman. (37, 50, 56) Weird bit of casting detracts from thrilling escape saga; interesting but exhausting.

●MAME Lucille Ball, Beatrice Arthur, Robert Preston. (24)

●LUCKY LUCIANO Gian Maria Volonte, Rod Steiger. In Italian. (28, 34, 44)

●THE WAY WE WERE Barbra Streisand, Robert Redford. (25) Director Sydney Pollack coaxes fine performance from Streisand; Redford will charms the sox off you—nostalgiasville.

●DEUX HOMMES DANS LA VILLE Alain Delon, Jean Gabin. In French. (8, 40)

●NIGHT WATCH Elizabeth Taylor, Laurence Harvey. (19) Lovely Liz scared half to death in a thriller of the old mold; get there at the beginning ready for surprise ending.

●THE THREE MUSKETEERS Oliver Reed, Raquel Welch, Michael York. (59) Hogarthian romp with swashbuckle slap 'n' tickle.

●ROMEO AND JULIET Olivia Hussey. (35, 47)

●GIRLS ARE FOR LOVING Begins May 11. (15, 41)

●KAREINARU ICHIZOKU In Japanese. (45)

●BUSTING Elliott Gould, Robert Blake. (7, 38, 51) Reviewed this week.

●FROM HERE TO ETERNITY Burt Lancaster, Deborah Kerr, Montgomery Clift. Begins May 11. (22)

●THE VALDEZ HORSES Charles Bronson. (21)

●FELLINI'S ROME In Italian. Until May 13. (2)

●THE CANTERBURY TALES Until May

13. (2)

●TRAITEMENT DE CHOC Alain Delon, Annie Girardot. Until May 13. (10, 18) Begins May 14. (2, 46, 49)

●BIG GUNS Alain Delon, Richard Conte. In Italian. Begins May 14. (2)

●L'HERITIER Jean-Paul Belmondo. In French. Begins May 12. (3) Until May 13. (10) Begins May 14. (46)

●WHY? Until May 13. (5, 27)

●SIXTY NINE Until May 13. (5)

●EROTIK IMBERUF Begins May 14. (5)

●SCHULMADCHEN REPORT In German. Begins May 14. (5)

●IL CONFORMISTA Jean-Louis Trintignant, Dominique Sanda. In French. Until May 13. (4)

●CARNAL KNOWLEDGE Jack Nicholson, Art Garfunkel, Candice Bergen. Until May 13. (4) Sex and how it can screw you in more ways than one.

●THE RED LANTERNS In Greek. Begins May 14. (4)

●WOMEN IN LOVE Glenda Jackson, Oliver Reed, Alan Bates. Begins May 14. (4) Moving, soul-grabbing film version of D. H. Lawrence's classic novel.

●QUARTER DES FEMMES In French. Begins May 11. (12, 17, 52)

●EAST OF EDEN James Dean, Julie Harris, Raymond Massey. (26)

●BATTLE FOR THE PLANET OF THE APES Roddy McDowall, Paul Williams. Begins May 14. (27) Monks vs. mutants as the ape-o-rama continues—family fare, but check your brains at the door.

●LA PRIMA NOTTE DI QUIETE Alain Delon. In French. (26)

●YOJOHAN FUSUMA NO URABARI In Japanese. Until May 13. (27)

●SCARECROW Gene Hackman, Al Pacino. Until May 13. (32, 46) A strangely memorable film about two of life's losers and the seamy side of it all.

●HAMMER Fred Williamson. Begins May 14. (27)

●STRAW DOGS Dustin Hoffman, Susan George. Until May 13. (32) Sam Peckinpah directs this brilliant primer in the potential violence in Everyman.

●THE WAR BETWEEN MEN AND WOMEN Jack Lemmon, Barbara Harris. Begins May 14. (32) Thurbur ripoff comes off most of the time; many laughs.

●THE ITALIAN JOB Begins May 14. (32)

●DUEL Dennis Weaver. Until May 13. (39) Monster truck is the heavy in this off-beat thriller; too long, though.

●BEYOND THE LAW Begins May 14. (39)

●PLAY IT AGAIN, SAM Woody Allen, Diane Keaton. Until May 13. (46) Woody has a ball as writer-actor in one of last year's funniest; the guy who plays Bogie is incredible.

●THE LAST PICTURE SHOW Ben Johnson, Choris Leachman, Timothy Bottoms. Until May 13. (49) The early fifties in a West Texas town—real down home authenticity.

●FIVE EASY PIECES Jack Nicholson, Karen Black. Until May 13. (49) Nicholson as young man in conflict with himself; Black as his floozy waitress lady friend.

●SOUNDER Cicely Tyson, Paul Winfield. Until May 13. (49)

●FRENZY Barry Foster, Jon Finch, Alec McCowan. Begins May 14. (49) Somewhat less than frenzied.

●THE OTHER Begins May 14. (49)

●MAGNUM FORCE Clint Eastwood, Hal Holbrook. (53) Dirty Harry does law-and-order about face-action cops vs. cops thriller.

THEATERS

32. SHIBUYA ZENSA. On Kami-dori to the right of the East exit of Shibuya Station. Tel. 400-2088. 渋谷全線座 渋谷区渋谷1丁目24の10 (上通り渋谷東映隣)

33. SHINJUKU BUNKA. Across from the side entrance of Isetan Department Store on Meiji-dori. Tel. 351-3414. 新宿文化劇場 新宿区新宿3丁目の21 (明治通り伊勢丹前)

34. SHINJUKU MILANOZA. In front of Koma Gekijo, near the East exit of Shinjuku Station. Tel. 202-1189. 新宿ミラノ座 新宿区歌舞伎町29 (コマ劇場前)

35. SHINJUKU MUSASHINO-KAN. In front of the main exit of Shinjuku Station. Tel. 354-5671. 新宿武蔵野館 新宿区角宮1の1 (新宿駅中央口前)

36. SHINJUKU PICCADILLY. Behind Kinokuniya Book Store, which is on Shinjuku-dori between Isetan Department Store and the station. Tel. 354-2411. 新宿ピカデリー 新宿区新宿3丁目の16 (紀伊国屋ビル裏)

37. SHINJUKU PLAZA. Next to Koma Gekijo, near the East

exit of Shinjuku Station. Tel. 200-9141. 新宿プラザ劇場 新宿区歌舞伎町19 (コマ劇場隣)

38. SHINJUKU ROMAN. In Shinjuku, front of the Isetan Department Store. Tel. 351-2941. 新宿ロマン 新宿区新宿3丁目3-25 (新宿伊勢丹前)

39. SHINJUKU ROYAL. Front of Koma Gekijo, near the East exit of Shinjuku Station. Tel. 352-7004. 新宿ロイヤル 新宿区角宮802-1 (新宿丸井デパート裏)

40. SHINJUKU SCALAZA. Opposite Isetan Department Store. Tel. 351-3127. 新宿スカラ座 新宿区新宿3丁目5-4 (伊勢丹前)

41. SHINJUKU TOKYU. In front of Koma Gekijo, near the East exit of Shinjuku Station. Tel. 200-1981. 新宿東急 新宿区歌舞伎町92の1 (コマ劇場前)

42. SHINJUKU VILLAGE 1. Across from the side entrance of Isetan Department Store on Meiji-dori. Tel. 351-5127. ビレッジ1 新宿区新宿3丁目5-4 (明治通り伊勢丹前)

43. SHINJUKU VILLAGE 2. Across from the side entrance of Isetan Department Store on Meiji-dori. Tel. 351-5128. ビレッジ2 新宿区新宿3丁目5-4 (明治通り伊勢丹前)

44. SHOCHIKU CENTRAL. Near Kabukiza and the Ginza Tokyu Hotel. Tel. 541-2714. 松竹セントラル 中央区築地5の13 (歌舞伎座近)

45. SUBARUZA. In the Yurakucho Bldg., across from Sogo Department Store. Tel. 213-2861. スバル座 千代田区有楽町1の5 (有楽町ビル内)

46. TAKADANO BABA PEARLZA. Basement of Seiyu near Takadano-baba Station. Tel. 371-9905. 高田馬場パール座 新宿区戸塚町3丁目167番 (高田馬場駅近西友ストア地下)

47. THEATER GINZA. Basement of Theater Tokyo, which is on Ginza between Matsuya and Takashimaya Department Store. Tel. 561-7938. 銀座テアトル 中央区銀座1の2の11 (銀座松屋近テアトル東京地階)

48. THEATER SCORPIO. In the basement of Shinjuku Bunka Gekijo, which is on Meiji-dori, opposite the side entrance of Isetan Department Store. Tel. 351-9106. 蝎座 新宿区新宿3丁目21 新宿文化劇場地階 (明治通り伊勢丹前)

49. THEATER SHINJUKU. Next to Isetan Department Store, new building. Tel. 352-2828. テアトル新宿 新宿区新宿3丁目8 (伊勢丹新館隣)

50. THEATER TOKYO. On Ginza, between Matsuya and Takashimaya Department Stores. Tel. 562-5301. テアトル東京 中央区銀座1の2の11 (銀座松屋近)

51. TOKYU REX. 1st basement of Tokyu Bunka Kaikan, adjacent to Shibuya Station. Tel. 407-7131. 東急レックス 渋谷区渋谷2の21の12 (渋谷駅近東急文化会館地階)

52. UENO TOKYU. Next to the Ueno Station Hotel, near Ueno Station. Tel. 831-6612. 上野東急 台東区上野2の26の14 (池之端 上野ステーションホテル隣)

53. YOKOHAMA PICCADILLY. On Izakaki Street near the Chojamachi 5-chome intersection. Tel. (045) 261-2886. 横浜ピカデリー 中区長者町6-88 (伊勢崎町通中程市電長者町5丁目前)

54. YOKOHAMA SOTETSU EIC. In Sotetsu Kaikan—turn left at the West Exit of Yokohama Station along Maishin Street Sotetsu Kaikan across the T-intersection at the first light. Tel. (045) 311-6236. 横浜相鉄映画 西区南幸1の7 相鉄文化会館1階 (横浜駅西口名品街通抜)

55. YOKOHAMA TOHO CINEMA. Basement, Toho Kaikan on Bashamichi Street near Yokohama Kannai. Tel. (045) 681-7410. 横浜東宝シネマ 中区住吉町5の59 東宝会館地下1階 (横浜関内より歩いて3分馬車道通)

56. YOKOHAMA TOHO. 1st floor, Toho Kaikan. Tel. (045) 681-7410. 横浜東宝 中区住吉町5の59 東宝会館1階 (横浜関内より歩いて3分馬車道通)

57. YOKOHAMA TOHO MEIGA. Toho Kaikan on Bashamichi Street near Yokohama Kannai. Tel. (045) 681-7410. 横浜東宝名画 中区住吉町5の59 (東宝会館地階)

58. YURAKU CINEMA. In front of the main exit of Yurakucho Station. Tel. 201-8066. 有楽シネマ 千代田区有楽町2丁目9 (有楽町駅中央口前)

59. YURAKUZA. Next door to the Hibiya Theater. Tel. 591-1211. 有楽座 千代田区有楽町1の14 (日比谷映画隣)

(The numbers in parentheses after each listing correspond to those of the theaters where that movie is playing. Landmarks used in the directions are major ones and enable a person with only a limited knowledge of the language and city to find the theater. The name, address and directions to each theater are also printed in Japanese for taxi drivers and emergencies.)

Since the end of World War II, television has been the great American Pacifier. Face it—we can recall quicker that Richard Crenna was Our Miss Brook's student (Walter Denton) foil than we remember who Plato's was, we perceive Jack Paar storming off the set as a great event in Western history, we have learned to love Lucy, not Lysistrata (it can be argued there was little difference).

Well, far be it from us to turn the tide of history. Let's instead, for the moment, slip into the past and join the nostalgia freaks in the States with this special **TV Trivia Quiz**. Answers next week.

1. Let's begin at (almost) the beginning: Ed Sullivan began his Sunday night shows on June 20, 1948. What was the show called? **BONUS:** What were the dancing girls called?

2. "Well, I'll be a dirty bird." Who said it?

3. Before there was Miss Miller in the Tonight audience faithfully every night, there was Mrs. _____ A toughie.

4. What NBC personality came to Saturday night in 1955, saw CBS's The Jackie Gleason Show in the same time slot and bested Gleason in the ratings.

5. Who was J. Fred Muggs?

6. It's a shame they didn't have color TV to catch this host's face turn beet red when he asked a little boy what was the worst thing he ever did and the kid answered: "I farted."

Who was the host? No, it wasn't Art Linkletter, who had his own tense moments with the kids on House Party before someone developed video tape and spoiled all the fun.

7. Wladziu Valentino _____ began locally on a Los Angeles station and blossomed onto the

the American public in 1955?

12. On what show did your peapickin' pal and mine, Tennessee Ernie Ford make his debut? **HINT:** Ish Kabbible was a regular on the show.

13. Huntley and Brinkley teamed up in 1956 for the evening news on NBC and the

with it?

17. Johnny Carson, Ed Ames and a tomahawk. A funny trio? Hilarious. In fact, the Tonight show audience—and Carson—couldn't stop laughing for 10 minutes. Why?

18. What early TV hostess showed a little too much cleavage for the censors...and the 50s?

19. What singer was fired on the air by Arthur Godfrey in another one of those "historic moments?" **BONUS:** What's the reason Godfrey gave?

20. Fill in the blank:

You hoo, it's me. My name is _____

With a checkered hat and checkered coat,

Funny giggle in my throat: Heh-heh-heh-heh-heh-heh...

21. Who played Chester Riley in "The Life of Riley?" William Bendix, right? Uh-uh, the FIRST Chester Riley.

22. Sure, Ernest Borgnine was great in the movie "Marty." But it was a television drama first, in 1953, written by Paddy Chayefsky. Who played the bungling butcher? He became one of Hollywood's greatest.

23. This is the show that put Johnny Carson where he is today, sort of. It was the pioneer late-night variety-talk show and it was called Broadway Open House. Who was the first emcee? No, for Christ sakes, not Jack Paar or Steve Allen. If you say Jerry Lester, you're close, but not close enough.



national stage a year later on his way to becoming one of the most famous names in television. Whozit?

8. What show did Elvis Presley first appear on? Nope, not Sullivan's.

9. He's been on television since 1938, when he began broadcasting to a couple hundred New York City sets from a five-by-ten booth where the temperature hit 140 degrees. Anyone who's ever watched a quiz show knows his name. Do you?

10. "Hold it! I think you're going to like this picture!" began what show?

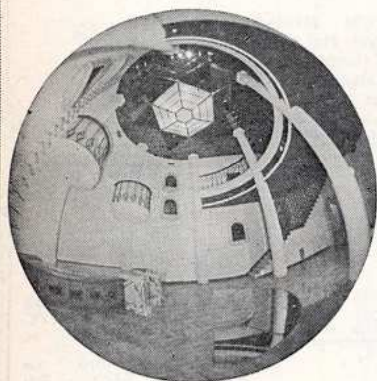
11. What very famous film star introduced Gunsmoke to

rest is history. But who did they replace?

14. The quiz shows had their light moments—like the time a contestant was asked to spell a country beginning with the letter G and said: "G-A-P-A-N." And, they've had their heavy moments—like the year of 1958, when a massive cheating-bribery scandal rocked the whole industry and climaxed in a Congressional investigation. A guilt-ridden contestant on which show first spilt the beans? **BONUS:** Who was the emcee?

15. What was television's first soap opera?

16. "Goodnight, and good luck." Who closed every show



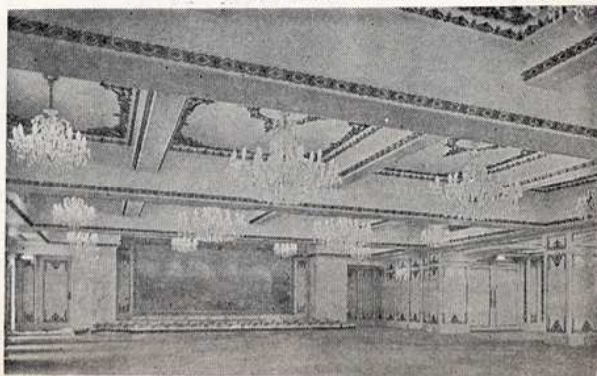
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Now abuilding and soon to be finished will be our mammoth recreation area in scenic Nasu where we will have ski lifts and runs, a 36-hole golf course, a "Disneyland" type of recreation area for youngsters and a lovely residential area where gorgeous homes will be built. Membership, also, gives you access to this marvelous layout. Investigate the advantages to be had by joining our TSK-CCC private membership club. Call 404-3151 and ask for Mr. Tanaka or Mr. Ogata for further details and a tour of our facilities. The day you join TSK-CCC will become one of the most important days in your life.



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4-FAMILY OUTDOOR FLEA MARKET, May 19, 10 a.m. to 4 p.m., rain or shine. Books, toys, comics, games, bicycles, movie camera, material, assorted clothing for the whole family (some still with the price tags), ice skates, hockey equipment, household equipment, household items, children's ski boots & skis, treasures. Roppongi crossing toward Tokyo Tower, 1 block past Hamburger Inn, take a left, go past Homat West to the end of the street, turn right & you will hear & see the fun. Refreshments served.

LEAVING JAPAN, teak dining room table, 6 chairs, 3 cabinets, \$130,000; teak bar, 3 stools, \$90,000; blue-green long pile carpet, \$60,000; sofa & other living room furniture; Sony color TV, \$60,000. Call (045) 641-4665.

GE FULLY AUTOMATIC WASHER, 4 years old (cost \$140,000 new), \$50,000; GE tumbler dryer,

4 years old (cost \$160,000 new), \$50,000; steam iron, \$2,500. Available May 25. Call Mrs. Moore, 404-0773.

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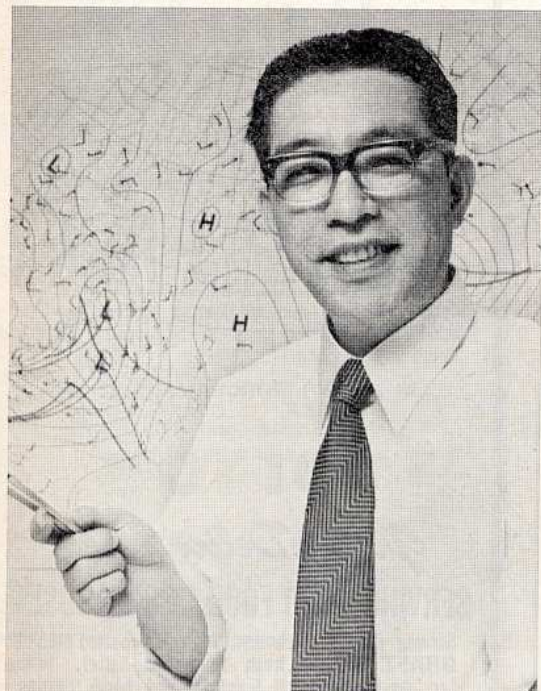
LOUNGE CHAIRS, \$15,000; mink stole, \$60,000; Encyclopedias—Science, Colliers, Britannica, older editions, perfect condition, \$28,000 each set; 10 red outdoor chairs, \$8,000; Lucky enlarger, like new, \$15,000; aluminum cot, \$4,500. Call 441-5532.

DEEP FREEZE, 21 cu. ft., \$90,000; electric dryer, \$15,000; blonde desk, \$3,000; table-top gas burner, new, \$3,000; walnut end table, \$4,000; sweeper, \$2,000; cold air vaporizer, \$1,200; coronet, like new, \$10,000. Call Mayberry, 460-8951.

2 WILSON STEEL TENNIS RACQUETS, strung, with head covers, 4½ med., Firm Flex & 4½ light, Reg. Flex, \$16,000 each. 98-piece dinner set, Sango, Chapel Rose pattern, platinum trim, \$15,000. Olympia Traveller Delux portable typewriter, 47-letter keyboard, \$20,000. Ladies sandals, white, American size 3M, approx 21 cm, \$2,000. Please call 467-9117.

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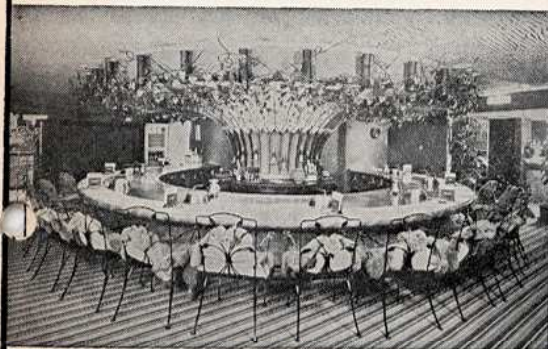
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ANNOUNCEMENTS

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THE FAMOUS SEVENTH DAY ADVENTIST Five Day Plan to Stop Smoking will be held in English May 19-23 at the Tokyo Sanitarium Hospital in Ogikubo. Conducting the program will be Dr. K. Robert Stringer of the Tokyo Sanitarium Hospital & Mr. Calvin Okama. Nightly sessions begin at 7:30; admission is free. For further information Mrs. Britten at 392-6151, ext. 281, 9 a.m. to 5 p.m., or Mrs. Zest at ext. 356, early mornings & after 5.

THE MOTHERS' CLUB of the International School of the Sacred Heart has announced they are very happy to have been able to reschedule Mrs. Yurie Horiguchi whose delightful column "Building Bridges" appears regularly in the **Weekender**. She will be guest speaker at the Mothers' Club meeting May 14 at 1:30 p.m. in the school dining room. Mrs. Horiguchi's subject will be "Demolishing the Myth of the Subservient Japanese Wife." This will be the last Mothers' Club meeting of the school year and all members are urged to attend. Tea will be served following the meeting.

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WOLFS LIEDERABEND von Norifumi Nagai Datum; 20 Mai (M.W.) 19:00 ort; Tokyo Bunka Kaikan. Pries: ¥1,200. Programme: Harfenspieler (Goethe), Lebewohl (Mörike), Verschwiegene Liebe (Eichendorff); U.S.W. Karten sind an allen "Playguides" zu erhalten.

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Tune in with Weekender

FRIDAY, May 10

P.M.

1-1:30* (T) Puccini, "Your tiny hand is frozen!", "Yes, They call me Mimì", and "Lovely maid in the moonlight" fr. La Bohème.
1-3* (N) Vivaldi, fr. L'Estro Armonico Op.3, No.2 in G min., No.8 in A min. Academy of St. Martin-in-the-Fields. Tchaikovsky, Sy. No.2 in C min. (Little Russian). Moscow Radio Sy./Rozhdestvensky. Beethoven, Piano Conc. No.3 in C min. Op.37. Piano, Lupu. London Sy./Foster. R. Strauss, Death & Transfiguration. Vienna Phil./Furtwangler. 5:30-6 (N) Beethoven, Piano Son. in E fl. maj. Op.81a (Les Adieux). Chopin, Ballade No.4 in F min. Op.52. Piano, Yagami.
8:05-10* (N) Schubert, Fantasia in C maj. (Wanderer Fantasia). Piano, Richter. Schumann, Cello Conc. in A min. Op.129. Cello, Rostropovich. Leningrad Phil./Rozhdestvensky. Liszt, Piano Conc. No.1 in E fl. maj. Piano, Brendel. Vienna Pro Musica Orch./Gleason. Saint-Saens, Sy. No.3 in C min. Op.78. LA Phil./Mehta.
10-10:55* (T) Chopin, 24 Preludes Op.8. Piano, Pollini.

SATURDAY, May 11

A.M.

7-7:55* (T) Schubert, Sy. No.8 in B min. (Unfinished). Mahler, Songs of the Death of Infants.
8-9* (N) Verdi, String Quart. in E min. I Solisti Veneti/Seimone. Rossini, Son. for Strings No.1 in G min. Academy of St. Martin-in-the-Fields. Quart. for Wind Instruments No.6 in F maj. Flute, Rampal. Clarinet, Lancelotti. Horn, Courcier. Bassoon, Honnegger. Bonporti, Conc. a 4 in E maj. Op.11. No.3. I Musici.
9-10:40 (N) Bach, Cantata No.202 Weichet nur, betrübte Schatten (Hochzeitsskantate). Sop., Ameling. Collegium Aureum/Peters. Brahms, Rinaldo. Ten., King. New Phil./Abbado. Debussy, La Danseuse Elue. Stravinsky, The Wedding. Sop., Allen. M. sop., Sarfaty. Ten., Driscoll. Bar., Oliver.

P.M.

1-3* (N) Beethoven, The Men of Prometheus. Ov. Leipzig Gewandhaus Orch./Masur. Choral Fantasia Op.80. Piano, Demus. Calm Sea & Prosperous Voyage Op.112. Vienna Sy./Leitner. Ah! Perfido, Spargiero Op.65. Sop., Nilsson. Sy. No.2 in D maj. Op.36. Leipzig Gewandhaus Orch./Masur. Fr. Irish Songs. Ten., Patterson.
3:10-6* (N) R. Strauss, Thus Spoke Zarathustra. Dresden State Orch./Kemp. Horn Conc. No.1 in E fl. maj. Horn, Dann. Dresden State Opera Orch. A Hero's Life. Moscow Radio Sy./Rozhdestvensky. Don Juan. Vienna Phil./R. Strauss. Metamorphosen. Berlin Phil./Karajan. Till Eulenspiegel's Merry Pranks. Berlin Phil./Bohm.
8:05-9* (N) Mozart, Serenade in G maj. K.525. J. Strauss, Voices of Spring. Annen-Polka. Roses of the South. Im Krapfenwaldl. Emperor Waltz. NHK Sy./Sutner.
11:05-11:35 (N) Chopin, Nocturne in B fl. maj. Op.27 No.2. Piano, Godowsky. J. Strauss, Godowsky arr., Artist's Life. Piano, Wild. Chopin, fr. Pre. Op.28. Piano, Levitzki. Mazurka in B min. Op.33 No.4. Piano, Friedman.

SUNDAY, May 12

A.M.

5:30-6:10* (T) Brahms, Violin Son. No.2 in A maj. Op.100. Violin, Busch. Piano, Serkin. Clarinet Quint. in B min. Op.115 3rd Mov. Clarinet, Kell. Busch Quart. Horn Trio in B fl. maj. Op.40. 2nd & 4th Mov. Violin, Busch.
6:30-7* (T) Smetana, Richard III Op.11. Bavarian Radio Sy./Kubelik.
7-7:30* (T) Scriabin, Piano Son. No.4 in F maj. Op.30. Piano, Szidon. Fr. The Poem of Ecstasy Op.54. Boston Sy./Abbado.
9-11* (N) Mozart, Serenade in D maj. K.320 (Posthorn). Vienna Mozart Ensemble/Boskovsky. Haydn, Piano Son. in D maj. Beethoven, Piano Son. in E fl. maj. (Les Adieux). Brahms, Clarinet Quint. in B min. Op.115. Membs. of Berlin Phil.

P.M.

1:30-2* (T) Beethoven, Choral Fantasia in C min. Piano, Barenboim. New Phil./Klemperer.
10:20-11:05* (N) Contemporary Music.

MONDAY, May 13

A.M.

8-9* (N) Prokofiev, Romeo & Juliet, Selections. Rotterdam Phil./De Waart. Delius, Intermezzo: The Walk to the Paradise Garden fr. A Village Romeo & Juliet. London Phil./Barbirolli.
9-10:40 (N) Verdi, fr. I Vespri Siciliani. New Phil. Fr. Macbeth. London Phil./Gardelli. Otello, Act III. Ten., Vickers. Sop., Rysanek. Bar., Gobbi.

P.M.

1-1:30* (T) Handel, Fireworks Music. English Chamb. Orch./Leppard. Largo fr. Xerxes. Philadelphia Orch./Ormandy.
1-3* (N) Couperin, Mass for the Parishes. Organ, Rogx. Saint-Saens, Piano Trio in F maj., Op.18. Budapest Trio.

Debussy, Danse Sacree et Danse Profane. Harp, Mildonian. French Chamb. Ensemble. Violin Son. Violin, Grumiaux. Poulenc, Sextuor for Piano & Woodwind Quint. Piano, J. Casadesu. Dorian Woodwind Quint.
5:30-6 (N) Schubert, fr. Impromptu Op.142. No.1 in A maj., No.2 in A fl. maj. Debussy, Images Book II. Piano, Tokumaru.
8:05-10* (N) Copland, Fanfare for the Common Man. Ives, Decoration Day. Harris, Sy. No.3. Copland, Clarinet Conc. Billy the Kid. Hungarian State Sy./Copland. Schoenberg, Expectation. Sop., Silla. Hungarian Radio Sy./Lehel.
10:20-11* (N) Liszt, Apres une Lecture de Dante. Ravel, Gaspard de la Nuit.

TUESDAY, May 14

A.M.

8-9* (N) Beethoven, Violin Son. in A maj. (Kreutzer). Violin, Oistrakh. Piano, Olin. Schubert, Sonatina for Violin & Piano in A min. Op.137 No.2. Violin, Grumiaux. Piano, Veyron-Lacroix. Godowsky, Heifetz arr., Alt Wien. Violin, Heifetz.
9-10:40 (N) Wagner, Tannhauser, Ov. Sy. of the Air & Chorus/Stokowski. Der Engel & Traum fr. 5 Gedichte von Mathilde Wesendonk. Soo., Nilsson. London Ey./Davis. The Flying Dutchman Act I. Bass, Greindl. Bar., Crass. Bayreuth Festival Orch./Sawallisch.

P.M.

1-1:30* (T) Liszt, Hungarian Rhapsody No.15 in A min. (Rakoczy March). Les Jeux d'Eaux a la Villa d'Este fr. Annaes de Pelerinage Se Annee. Hungarian Rhapsody No.2 in C sh. min. Love's Dream No.3. Piano, Glidat.
1-3* (N) Prokofiev, Classical Sy. in D maj. Op.25. Moscow Radio Sy./Rozhdestvensky. Lieutenant Kijé Op.64. Cleveland Orch./Szell. Khachaturian, Piano Conc. in D fl. maj. Piano, De Larrocha. London Phil./Fruhbeck de Burgos. Shostakovich, Sy. No.5 Op.47. Leningrad Phil./Mravinsky.
5:30-6 (N) Wolf, Kennst du Das Land, etc. Mahler, fr. Songs of a Wayfarer.
11:05-11:35 (N) Haydn, String Quart. in D maj. Op.20 No.4. String Quart. in F min. Op.20 No.5 1st Mov. Koeckert Quart.

WEDNESDAY, May 15

A.M.

6:15-7* (N) Baroque Music.
6:30-6:55* (T) Johann Strauss, Voices of Spring. Berlin Sy./Stolz. Annen-Polka Op.117. Emperor Waltz Op.437. Vienna Phil./Boskovsky.
8-9* (N) Beethoven, Leonore No.3 Op.72. Leipzig Gewandhaus Orch./Masur. Violin Conc. in D maj. Op.61. Violin, Kovacs. Hungarian State Sy./Ferenek.
9-10:40 (N) Bruckner, fr. Sy. No.2 in C min., 1st, 2nd & 4th Mov. Sy. No.3 in D min. Bavarian Radio Sy./Jochum.

P.M.

1-1:30* (T) Dvorak, String Quart. in F maj. Op.96 (American). Prague Quart. Fr. 4 Romantic Pes. Op.75, No.3 Romance. Violin, Suk.
1-3* (N) Verdi, La Ferza del Destino, Ov. LA Phil./Mehta. Chopin, Les Sylphides. Philadelphia Orch./Ormandy. Vieuxtemps, Violin Conc. No.5 in A min. Op.37. Violin, Heifetz. New London Sy./Sargent. Janacek, Sinfonietta. London Sy./Abbado. Dvorak, Sy. No.7 in D min. Op.70. London Sy./Rowicki.
5:30-6 (N) Mozart, Violin Son. in F maj. K.376. Debussy, Violin Son.
8:05-10* (N) Mussorgsky, Pictures at an Exhibition. Piano, Weissenberg. A Night on the Bare Mountain. Paris Orch./Rozhdestvensky. Introduction & Intermezzo & Dances of the Persian Slaves fr. Khovanstchina. French National Radio Orch./Munch. Songs & Dances of Death. Bar., Krusen. Ravel arr., Pictures at an Exhibition. New Phil./Maazel.
10-10:55* (T) Berlioz, fr. Romeo et Juliette Op.17. M.-

sop., Ludwig. Ten., Senechal. Bass, Ghaurov. Vienna Phil./Maazel.
10:20-11* (N) Schumann, String Quart. in F maj. Op.41 No.2. Juilliard Quart. Die Lotusblume. Sop., Ameling.

THURSDAY, May 16

A.M.

6:15-7* (N) Bach, Trio Son. for 2 Flutes & Continuo in G maj. Trio Son. for Flute, Violin & Continuo in C min., G maj.
6:30-6:55* (T) Bizet, Genin arr., Carmen Fantasia. Flute, Larrieu. Mendelssohn, Heifetz arr., On Wings of Song. Violin, Heifetz. Dinticu, Heifetz arr., Hora Staccato. Flute, Larrieu. Saint-Saens, Introduction & Rondo Capriccioso Op.28. Violin, Heifetz. RCA Victor Sy./Steinberg.
8-9* (N) Prokofiev, Sy. No.7 Op.131. Moscow Radio Sy./Rozhdestvensky. Stravinsky, The Soldier's Tale. Suisse Romande Orch./Ansermet.
9-10:40 (N) Brahms, String Sextet No.2 in G maj. Op.36. Amadeus Quart. Viola, Aronowitz. Cello, Pluth. None has Even Mournd in South fr. Romanzen Op.33. Bar., Fischer-Dieskau. Academic Festival Ov. Op.80. Berlin Phil./Abbado. Sy. No.3 in F maj. Op.90. Dresden State Opera Orch./Sanderling.

P.M.

1-1:30* (T) Bach, Flute Son. in E fl. maj. Handel, Flute Son. in B min. Op.1 No.9. Debussy, Syrinx. Flute, Rampal. Harpsichord, Veyron-Lacroix.
1-3* (N) Haydn, String Quart. in B min. Op.33 No.1, C maj. Op.33 No.3 (The Bird). Weller Quart. Mozart, Quint. in E fl. maj. K.407. Horn, Linder. Weller Quart. Beethoven, Sextet in E fl. maj. Op.51b. Horn, Linder. Ruten. Schubert, Quint. in C maj. Op.163.
10-10:55* (T) Bach, fr. French Suites. Pasquini, Aria. C.P.E. Bach, Conc. for Harpsichord & Hammerklavier in E fl. maj.
11:05-11:35 (N) Stravinsky, Pulcinella. Academy of St. Martin-in-the-Fields. Circus Polka. Berlin Phil./Karjan.

FRIDAY, May 17

A.M.

6:15-7* (N) Baroque Music.
6:30-6:55* (T) Holst, fr. The Planets, Mars, The Bringer of War. NY Phil./Bernstein. Vaughan Williams, Fantasia on "Greensleeves". Philadelphia Orch./Ormandy. Holst, Jupiter the Bringer of Jollity fr. The Planets. NY Phil./Bernstein.
8-9* (N) Schubert, Swan Song. Bar., Souzay.
9-10:40 (N) Gounod, Messe Solonelle (St. Cecilia). S. Lorenz. Ten., Hoppe. Bass, Crass. Paris Conservatoire Orch./Hartmann. Offenbach, fr. Tales of Hoffmann. Sop., Schwarzkopf. Ten., Gedda. Bass, London. Paris Conservatoire Orch./Cluytens.

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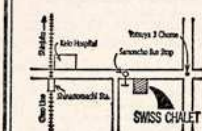
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Yama Kichi Securities Co., Foreign Department
By Ted Shigeno and P.E. Gary, Jr.

Looks like we made it through the major part of the Spring Labor Offensive and, as usual, the Tokyo stock market was strong throughout the series of strikes.

We say "as usual" 'cause that's been the case every year since 1960, except for a minor decline in 1966. Many thought the effect on the market might be adverse—this was, after all, the most massive go-round ever—but they failed to reckon with the market's discounting activity.

Japanese investors aren't stupid, they know as much as anybody about strikes and their consequences, and they were already looking beyond.

It all serves to underscore yet again a point we've previously made about this stock market: there's no necessary one-to-one correlation between the market and the economic environment at any given point in time.

Recently we met a man who for 12 years was a reporter for one of the vernacular stock market journals, and in a most interesting conversation he filled us in on a lot of what goes on in that little subculture.

Among other things he confirmed what we've always suspected: by the time information on any stock finds its way into the public prints, it's largely useless. Within that limit he confirmed another suspicion: if some issue is mentioned favorably in a small article of a few lines somewhere in the inside pages, there might be a little life left in its current cycle.

But by the time it works its way up to front page headlines screaming about further fantastic rises to come, it's ripe for short selling.

Maybe some of you technical analysts out there can work out a mathematical theory of stock price movement in inverse proportion to the number of column inches devoted to it in the

local financial press....

The most prestigious of these sheets, the *Nihon Keizai Shimbun*, recently published the results of yet another of its surveys. This one polled 50 leading economists, analysts, researchers, etc., in the financial world, including the big securities houses, and tabulated their views on the present and future course of the stock market.

Asked why the market was so strong last month, the following opinions were given: expectations of a change in credit policy (20 votes), a general desire to invest rather than hold cash in these inflationary times (5), an autonomous reactionary market rise (7), artificial stimulation by the securities trade (8), internal stock market forces (5) and others (5).

As to how long the current strength would continue, the breakdown was: until Golden Week (46%), until the Upper House election (44%), throughout the rest of the year (8%), and until autumn (2%).

Finally, the Dow's 1974 high: in the ¥6,000's (2 votes), ¥5,500-6,000 (4), ¥5,300-5,500 (6), ¥5,000-5,300 (20), ¥4,800-5,000 (11), ¥4,600-4,800 (5), and don't know (2). The high is expected toward the end of the year.

Looks pretty bullish, doesn't it? The three main reasons given for the generally upbeat views were expectations of: a credit squeeze relaxation sometime during the July-September quarter; an LDP victory in this summer's elections; and a stabilization of the price of crude oil.

By the time this column appears the market will've already tested the near-

term forecast, i.e., what happened around Golden Week. In 17 of the past 23 years the April market has peaked at the opening of that holiday period and declined thereafter....

All this optimism may seem unwarranted in view of the almost universally gloomy outlook for the general economy over the balance of the year—particularly the less-than-stellar projections for corporate profits. But don't forget the aforementioned discounting activity.

In the case of corporate profits, moreover, the discounting has in our view a rather firm basis, and here we refer to the balance sheet manipulation we think is sure to occur on a massive scale among Japanese corporations.

The aim this time will be to hide profits instead of inflate them. That way they can avoid PR problems and charges of profiteering, reduce their exposure to the new excess-profits tax, and go whining to the authorities for easier credit terms and product price increases to cover the deficits thus artificially generated.

Corporate accounting in Japan, where profit/loss statements are mostly prepared on an unconsolidated basis by a company's own employees instead of outside or independent accountants, is even less of an exact science than it is in Western countries, if that's conceivable.

Here it's easy to juggle figures among the books of the company's subsidiaries, among other dodges. MITI and others have already indirectly pointed to way by telling corporations to reduce their dividend payouts, even if they can well afford

to maintain them.

And the Finance Ministry and Bank of Japan set a recent example by admitting they'd concealed foreign exchange reserves over the past few years.

So on the individual company level we wouldn't be at all surprised to see this kind of balance sheet rigging go on wholesale. Almost no foreign researchers will be aware of it or know how to allow for it in their projections.

Isolated instances will surface in the press but few will realize they're only the tip of the iceberg. Then later, when the heat's off and the tax is either dropped or administratively ignored, all the hidden money will start coming back out of the woodwork. The world will be astonished anew by yet another Japanese recovery miracle. Prestigious pundits will again pontificate ponderously about the marvelous resilience and adaptability of the Japanese economy....

The Tokyo Stock Exchange is in hock to Hitachi for those computers they just got through installing, and doesn't have the bread to pay. So a time-payment deal has been worked out. Meanwhile the lower level Exchange employees are on strike for an anti-inflationary pay raise, but their militance hasn't yet amounted to more than the usual lunch-hour armband-and-bullhorn fun-and-games in front of the building....

Overheard on the subway the other day: a foreign woman telling her unruly child, "Better behave yourself, Johnny, or B.E.A. will get you!"....



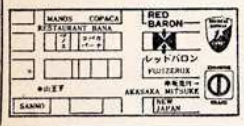
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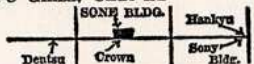
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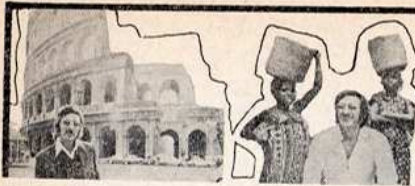
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Goin' in Style



Back to bustling Bangkok and happy to see that grand "old lady," THE ORIENTAL HOTEL looking better than ever. For those not in the know, a fire at the Oriental last year destroyed the lobby, the executive suites and a great deal of priceless Thai art and antiques. Kurt Wachtveit, the manager, and Jurgen Voss, the food and beverage manager, whose teamwork have made the Oriental one of the best hotels in the world, are not ones to give up, and with the cooperation and support of Thai co-workers have made the hotel better than ever, if that's possible.

The Oriental is one of the few gracious old hotels left here in the Far East. It's completely modern, and yet one feels the years roll back as they watch the Thai dancers in the garden, or life on the River from the Terrace Restaurant. The hotel's Normandy Grill is considered one of the finest restaurants in the world. Barbecue nights on the Terrace are a favorite of locals and tourists alike, and the new Siam nights offer a fantastic selection of Thai food flavored for the Western palate. The hotel's Oriental Queen offers evening cruises on the river, complete with the best of wines, a full course gourmet meal and dancing... an experience that shouldn't be missed.

As we said before, Bangkok is bustling with the amount of new construction there almost equaling Tokyo. New banks, theaters, department stores and shopping centers are springing up everywhere, and yet Bangkok keeps the colorful Oriental atmosphere that makes it one of the most interesting and unique cities in Asia.

Took a few days for a restful layover at Pattaya Beach, which we still consider Asia's best resort area. Long time friend, and well-known hotelier Alex Fassbind had invited us to visit his new baby, the ROYAL CLIFF BEACH HOTEL. Located on Mount Pattaya with the largest private beach on the Gulf of Siam, the hotel has 650 deluxe rooms all with balcony facing the sea.

The 16-lane bowling alley is in full swing, along with the swimming pool, Lobster Pot Restaurant and Mermaid Nightclub and cocktail lounge. Tennis courts, the grill room, the theater, the 1,000-seat conference hall, two other pools, three more restaurants and two more night clubs are all scheduled to open this summer at the hotel.

Meanwhile, there's plenty to do with shopping in the arcade, relaxing in the 39-room massage parlor, swimming, fishing, waterskiing, sailing, diving, para-sailing, or being chauffeured to one of the two 18-hole golf courses nearby. Alex knows

what people on holiday or business conventions want, and his years of training and experience make the Royal Cliff Beach Hotel perfect in every way.

Easter weekend in Hong Kong. The weather was great, and enjoyed Hong Kong so much this time. Seems to be a cultural boom there with interesting events everywhere. The Hong Kong Symphony Orchestra was staging a concert in Ocean Terminal, while a Lion Dance, Karate exhibitions, a Scottish Band and Gurkha dancers were just a part of the entertainment at the 8th Round Table Easter Fair at the Hong Kong Cricket Club.

We had a great day on Danny Koo's cruiser and saw parts of Hong Kong we'd never seen before. Danny, owner of Shui Hing Department Store and some 14 boutiques, including Cardin and Charles Jourdan, is keeping busy. He plans on opening a new seven-story department store in Singapore in 1976 and some talk about his popular Buttons & Bows boutiques coming into Japan.

Nancy Nash, Hilton's P.R. gal, is as busy and as warm and hospitable as ever. Nancy's got lots of new projects going, and hopefully some will make it over to our Hilton here.

We also ran into Japan's popular movie and TV star Jiro Tamiya who is doing a series in which he plays a JAL pilot and his experiences in the world's capital cities. The series is running now and you can catch it every Friday at 9 p.m. After shooting in Hong Kong, Jiro came back to Tokyo and hosted Bob Guccione's PENTHOUSE PETS around town—tough assignment!

HERE IN TOKYO

Two months away from Tokyo, and it's almost like coming back to a new city. Just can't believe all the boutiques, restaurants, etc. that have popped up since we were away. Haven't had a chance to get out and look at these places yet, but will, and plan passing on anything worthwhile whenever we find it.

After all this time, we did get over to BERNI INN and really dug the place. The food and prices are great, and both places—Roppongi and Akasaka—all round good places to meet lots of interesting people.

See where Baskins-Robbins "31 flavours" of ice cream are in, and that means my waistline is out. I just can't resist their Rocky Road. There's one shop near Meguro now and another at Azabu National Supermarket, but you'll be seeing them all over Japan before too long.

ISETAN is very busy. They just finished their successful U.S.A. Festival, and are going right into a Philippines Festival. There'll be Filipino fashions, furniture and handicrafts on sale, and movies and a photo exhibition on this beautiful island republic. Philippines Air Lines will have a counter, and if you're like me, always ready to travel, they can make all arrangements for you right there. The festival runs May 11-17.

Jeans Time again and you'll find all the best-known names in this casual fashion at Matsuzakaya's GINZA 5. Levis and Wranglers lead the way with Texwood, Half and Something Else Fashion jeans in many styles, colors and fabrics. To top off the jeans Yamamoto Kansai has created a really original collection of blouses, T-shirts and tank tops.

For stereo bugs, Pioneer's set up some interesting working exhibits and sound systems on the second floor. After you've played around here a bit, you can go into the PUB TUDOR (also on the second floor) for coffee or a snack.

ITALIA MIA & GINA LOLLOBRIGIDA

"We love you Gina" seemed to be the feeling just about everyone who saw and heard her at the luncheon at the Foreign Correspondents Club May 1. Her fast, witty and straightforward answers to club members' questions made it one of the most enjoyable lunches for quite some time.

Gina is here to promote her book *Italia Mia* which contains some 300 photographs she's taken over the last three years. Her schedule here was a rough one, with press conferences, a reception at the Italian Embassy, a reception for the opening of Seibu's Italian Fair, etc. Even with all this, she always managed to look beautiful, remained charming and gracious and took time to autograph her books for everyone who purchased one.

Seibu should be congratulated for their ITALIAN FAIR, and you still have time to catch this one—it continues through the 14th at SHIBUYA SEIBU. In conjunction with the Italian Embassy, The Italian Trade Board, The Tourist Office and ALITALIA, they've come up with one of the most interesting and diversified promotions I've seen for some time.

There's an exhibit of Gina's photos, and another exhibit featuring the modern sculpture of 40 Italian artists. At the theater next door, they're having an Italian film festival featuring many of the film classics of that country. Lots of good shopping there too. Fashions include such names as Ferragamo, Roberta, Hermitt, Pucci and San Lorenzo. There's an excellent selection of Italian antiques, glassware, foodstuffs and wine. You'll also find the best names in sunglasses, silk scarves, shoes and jewelry. And for fun, if you want one of Gina's old hats, there are several at just ¥50,000 each, and even a dress at ¥600,000. (Anybody want to buy any of MY old clothes?) Seibu's Italian Festival is well worthwhile—don't miss it.

And to finish off this week, Japan's best known young designer, ISSEY MIYAKE will be having his showings at VAN 99 HALL on Aoyama Dori June 20. Space is limited. For more information call Miyake's Studio, 402-5057.

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