

TOKYO WEEKENDER

Vol. XVI, No. 10

"A Forum for Foreigners in Japan"

March 15, 1985

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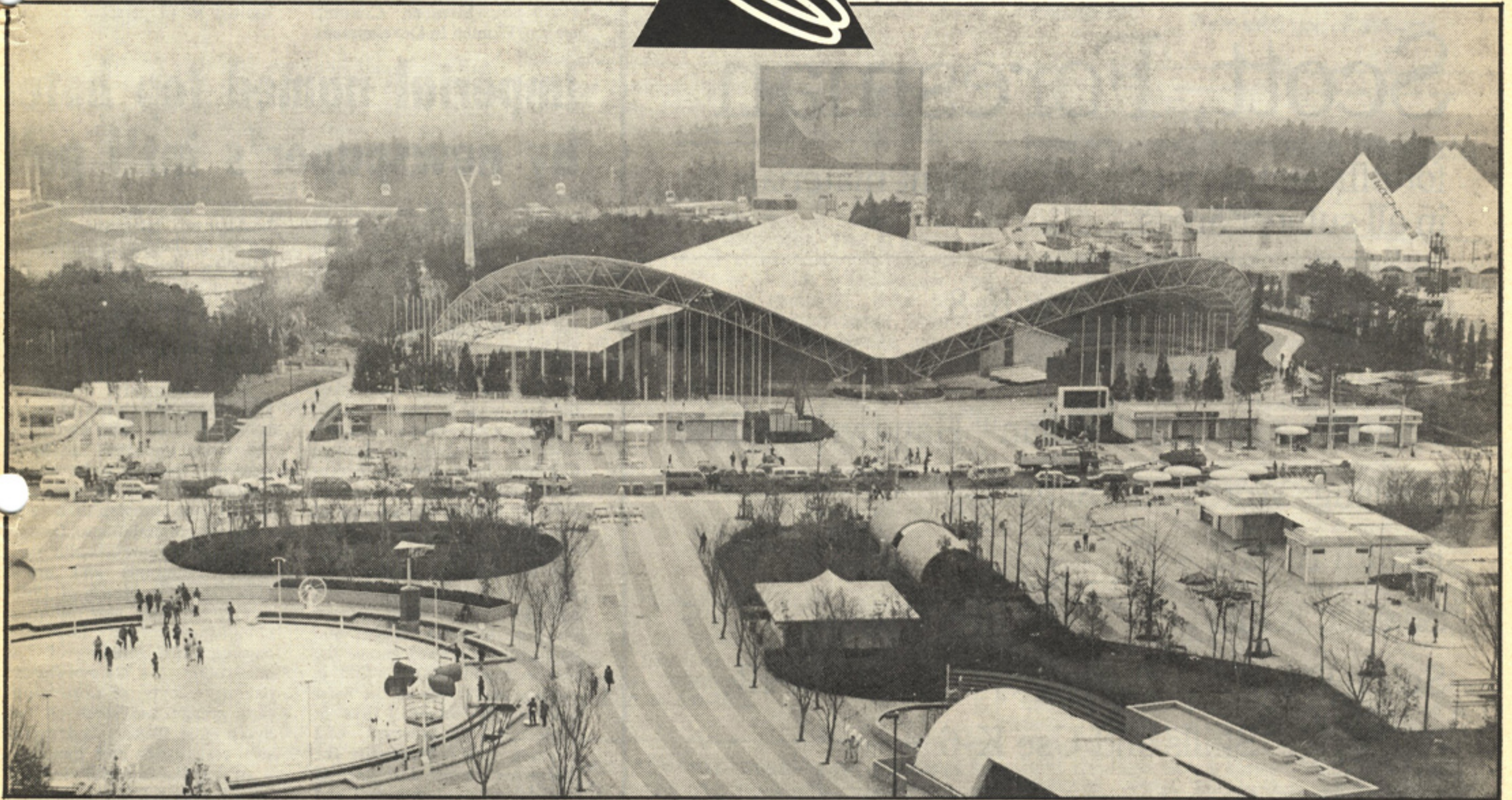
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Tsukuba Expo opens devoted to science



Story by Mark Schreiber
Photos by Wolf Morrison

EMPLOYER OF WHAT AP-
peared to be every avail-
able carpenter, electrician and
truck driver in Ibaragi Prefecture,
the Expo '85 site at Tsukuba
Academic City one month ago
looked like a Hollywood B-film
portrayal of the circus come to
town. Walking amid the scaffolding
and cement mixers, I felt a sense
of *deja vu*, and with good reason:
exactly 15 years ago today, I was
employed at a similar event in the
Senri Hills of suburban Osaka.

The Osaka "*Banpaku*" (Expo
'70), which saw 63 million visitors,
was East Asia's very first world's
fair; it was not to be the last. Five
years later, the "Ocean Expo" was
held in Okinawa, that in turn fol-
lowed by Kobe's "Portopia" festival
in 1981.

It would be petty of this reporter
to begrudge Japan for aspiring to
play host to such noble and high-
minded events as the Olympic
Games and the above-mentioned
fairs. The problem is, Japan's cities

don't really have the space to in-
dulge in these things. Aren't the
roads, rails, hotels and restaurants
jammed enough as they are? Aren't
land prices high enough? And
would someone mind telling me
what is the whole point of this thing
anyway?

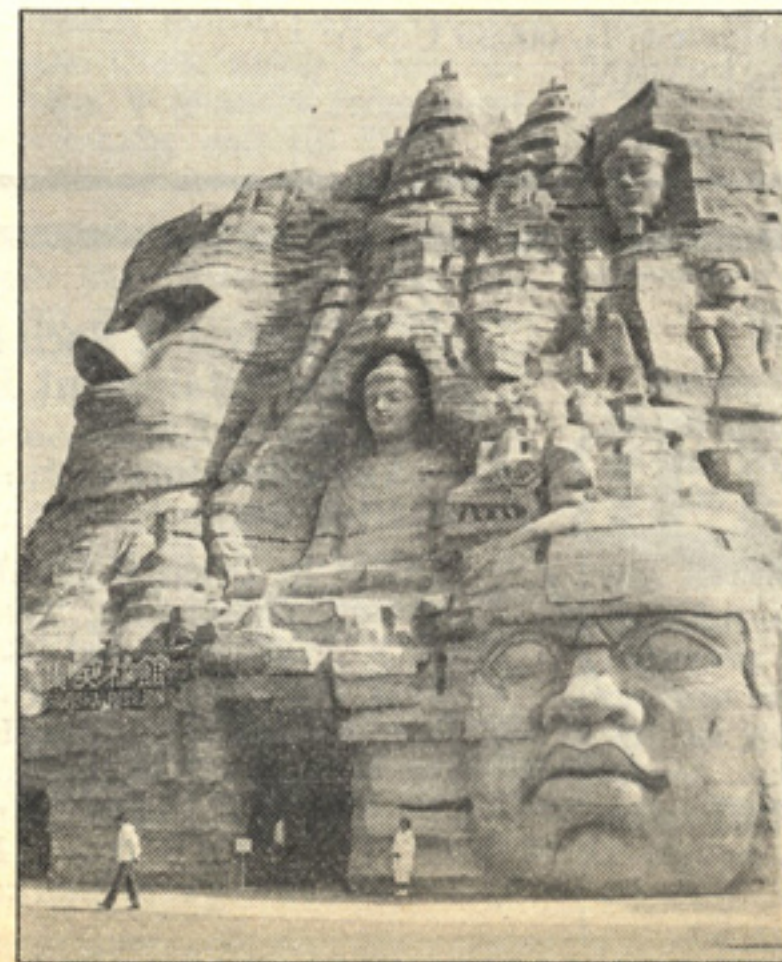
The point, I guess, is Progress.
And, as any student of modern
history could tell you, progress has
been known to be painful. But, at
least this time, we Tokyoites will
not suffer excessively from the crush
of a world's fair on our already
cluttered doorstep. Elbow room has
been made way out yonder in
Ibaragi-ken.



Built to the theme of "Dwellings
and Surroundings — Science and
Technology for Man at Home," the
Exposition and its host city — the
academic town of Tsukuba, Ibaragi
Prefecture — stand out as examples
of futuristic urban planning and
meticulous organization. Now if
only the remaining 99.998 percent
of Japan's urban population could
enjoy similar benefits. As it is, the
show at Tsukuba is shaping up as
mostly a giant stage for PR activi-
ties by the major private corpora-
tions.

As host to this year's Expo,
Ibaragi is lucky indeed. Unlike the
once-pastoral Chiba and Saitama
prefectures — much of which over
the past two decades have deterio-
rated into seedy bed towns for To-
kyo commuters — the national

(Continued on Page 6)



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Dr. Nancy Engel to give 6-week course on 'Mothers & Daughters, Mothers & Sons'

Dr. Nancy S. Engel and Tokyo Community Counseling Service present "Mothers and Daughters, Mothers and Sons." This six-week course will begin on Apr. 8, and all sessions will be held at the Tokyo Union Church on Mondays from 10 a.m. to noon. The tuition for the course is ¥12,000. Registration forms and information can be obtained

by calling Rev. Barbara S. Jenkins, Director of Counseling, at 400-4252.

Dr. Engel is a graduate of New York University (Ph.D., M.A.) and Indiana University (B.S.N.). Her professional experience includes: Assistant Professor, University of Delaware (1980-84); Counselor, Covenant House-Under 21 (crisis center for adolescent runaways in the Times Square area, 1979-80); Instructor, Herbert H. Lehman College (1979-80); Member, Committee on Women In Development,

Title XII project for U.S.A.-I.D. at the University of Delaware (1983-84).

She has written many articles on the subject of women and their bodies and has given numerous presentations on research involving menopause. She has specifically designed this course for women who are interested in developing a deeper understanding of their own role as a mother and/or daughter in relation to their own mothers. The class will be limited to 12 persons.

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Imperial named top hotel by newspaper's int'l poll

Japan's top financial newspaper conglomerate, the **Nihon Keizai Shimbun (Japan Economic Journal)**, has announced results of a major poll of Japanese hotels taken in the fall of last year among foreign executives and visitors, in which Tokyo's famed 95-year-old Imperial Hotel was ranked the best hotel in Japan.

The survey, taken from the extensive commentary of some 622 high level business executives and tourists interviewed Sept. 28 and 30 of last year at the New Tokyo International Airport at Narita, also placed the Imperial in the number one slot as the hotel foreign visitors want to try most in the future, the best in service caliber and staff attitude toward guests, the best in restaurants, the first in prestige and tradition, the most conveniently located, first in guest room spaciousness, best in value, first in suitability for executives, most desirable to tourists, most international and the favored hotel of visiting top management.

Entitled "A Survey on Foreign Visitors' Images of Japan's Hotels," the poll included

specific questions on the 12 best-known international properties in Tokyo, including the Akasaka Prince, Capitol Tokyo, Century Hyatt, Grand Palace, New Otani, Okura, Pacific, Keio Plaza, Miyako, Palace, Tokyo Prince and the Imperial.

The legendary Imperial, known among well-heeled world travellers since 1890 as one of the Orient's oldest and most gracious western style hotels inaugurated a posh new 10-story tower complex of luxury class accommodations, famous designer boutiques, health facilities, restaurants and prime office space in March of 1983.

This striking new addition complements the Imperial's existing Main Building of 770 guestrooms, 24 state-of-the-art banquet rooms, 45-store shopping arcade and some of Tokyo's most striking and exclusive restaurants and lounges.

Among the Imperial's lengthy list of recent VIP visitors are former U.S. presidents Gerald Ford and Jimmy Carter, Henry Kissinger, Elizabeth Taylor and Robert Redford, to name a few.

ASIJ 'cabaret' jazz concert Sat.

Tomorrow at 7:30 p.m. the American School in Japan will present its annual jazz concert in cabaret style. The audience will be seated at small tables and refreshments will be served. The school's Jazz Band, Jazz Combo and Vocal Ensemble will perform music representing a wide range of jazz styles from Basie to Bop to Fusion.

The Jazz Band is composed of five saxophones, four trumpets, three trombones and a rhythm section. Several students will be featured as soloists, including **Mike Hillman** and **Juli Gish** (trumpet), **Gary Nakamura** and **John Hayase** (saxophone), **Adam Erickson** and **David Gair** (trombone) and **Todd Hillman**, **Ryan Ricks**, **Ko Umezaki** and **Gloia Marini** (rhythm section).

The Jazz Combo will feature all of its members during its part of the program. This small ensemble is composed of a rhythm section and three horns. The 20-member Vocal Ensemble will perform two swing numbers sure to please.

For more information, call ASIJ (0422) 31-6351.

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THIS WEEK AT WEEKENDER . . .

By **CORKY ALEXANDER**
Weekender Editor



Exposition time once again in lovable old *Dai Nippon*, this time over Tsukuba way in Ibaragi-ken where scores of countries and hundreds of Japanese firms are putting their best scientific foot forward to show what lies ahead in our technological future. Read Mark Schreiber's prelim look at the Expo site, some of the pavilions, access and egress, accommodations once you're there and the marvelous cost of it all, on Pages 1, 6 and 7.

Our roving nose-for-news correspondent Schreiber has covered Tsukuba like the dew covers Dixie, as an old newspaper masthead used to have it, and his article should answer just about all possible questions. Our thanks to ace photographer Wolf Morrison for leaping into the breach to provide *Weekender* with pictures of the site in all its wonder after some kind of mechanical glitch fouled up Schreiber's camera.

Wolf was one busy little photog, having provided the ever-expanding *Asiaweek* with cover photograph and scads of color photos inside as the Hong Kong-based weekly newsmag devoted to Things Oriental gave Expo a huge send-off. Another page of Morrison's photos and text also appeared on that inside-back-cover page in *The Daily Yomiuri* that features such interesting peeks into Things Japanese.

We'll probably be hearing some predictable horror stories about the drudgery to get to and from Tsukuba as the summer and fall rolls on but, for goodness sakes, you certainly should try to see it once the wrinkles are smoothed out. Thanks again to Mark and Wolf for (yet another!) job well done.

Also our congrats to perky



MARK SCHREIBER
In hard hat at Expo site

Solution to last week's puzzle

DIEGO PAWL SPATS WILTS
 INDEX ARNIE ALLOT IOAHO
 ALWAYS CONTINUALLY FOREVER
 LAIR IRMAS ORIEL RENAME
 SYN ALOS BRINY LITTLER
 NEWS BABA SAGA
 SUFFIX DENOTING RECIPIENT
 ARIAS EWES HERUN GNAW
 RANT IICAL SATIN OTTO
 UNDEVELOPED BUDOFAPOTATTO
 MOS AWES GINGER ANADYR
 TESTA MUD TRACT
 DERAIL DOWNED OLED VAL
 ANEXCLAMATION OF SURPRISE
 RAINY FLIGHT TEAM ABILA
 TIAN ABITE POITIT BIGOR
 SINGULAR PLURAL PRONOUN
 SAME BOSS LATE
 BEOFUSE PROVE EPODE ELS
 ATWORK PUDGE CARTE BOIN
 THEREASON PURPOSE ORCAUSE
 TIGER OUTER OCEAN ABLE
 SCOTS STOLE TOLD TOPER

little fashion designer **Sanae Cropp** for her splendid job in conceiving the uniforms for the girls and guys at the two American pavilions, Dupont and CitiBank. Read all about — and see — Sanae's creations on Page 8.

Thought for the Week: What ever became of Frank Sinatra Jr.?

Fascinating telephone call from **Miki Mizushima**, the PR lady for **Yoji Shimizu** and his Playboy Clubs/Spago/Tony Romas/Hardrock Cafe, not to mention *et cetera*. If you're not too busy on the late afternoon of Mar. 1, she said, would I be interested in coming by the Playboy Club in the Roi Building in darkest Roppongi to see the wonders wrought by interior designer **Barbara Lazaroff** who was in the final throes of completing a total face-lift of the innards of the dynamic House that Hefner Built.

Aware of the hospitality and *joie d'vivre* that makes the Playboy Club sparkle (by that, I don't necessarily mean the Bunny Girls, although I'd be a liar if I told you that wasn't a minor consideration, chauvinist that I am), it's always a pleasure to fall by there. I've been a key-holder since they opened the Roi Bldg. locale a decade or so ago, and always kick myself when I forget to go more often.

Also it would be fun to see Barbara again. As you might

know, Ms. Lazaroff (be sure to use the maiden name, the press release cautioned) is the wife of **Wolfgang Puck**, the world-renown chef and owner of the Los Angeles Spago and Chinois on Main restaurants. Barbara is also a co-owner of both monstro-popular cafes; it's said that you must make reservations something like six months in advance for a chance to put on that most elegant feedbag. Could that possibly be true? The Pucks are in partnership with Shimizu here in the Spago and now Barbara's interior design genius has been employed to give the membership club on the 10th floor of Roi a sparkling, exciting new look.

In the design Barbara has incorporated Japanese concepts with the best of American and Continental decor to make the entire place simply reek with elegance. And, that's not all. She's bringing in some new features for the club—personally, by hand-carried luggage — this very day and she's promised me an interview to give her ideas on design in general



LYNN MADISON
New vocalist at Playboy

and the Playboy decor in particular before she splits again back to Tinsel Town. I'll give you a clue, though: she calls her creation "Zen-Tech" and vows to make this look a dramatic opening of the return path to Romance! All Right!

It was a fine party with good booze and food for the assembled ink-stained wretches, which included **Shig Fujita** of *The Asahi Evening News* and **Mal Adams** and his CNN television crew. We all fell about with joy at hearing the sounds of the new vocalist at the Playboy, one **Lynn Madison** from Houston. Although she's only in her early 20s, she has a flair for the standards and, remarkably, knows the lyrics (and nuances!) to scores of the old jazz tunes. What's more, she's



BARBARA LAZAROFF
New elegant interiors

a wonderful young lady with a terrific future. A former model in Houston, she has the looks and the talent to go all the way. Drop by and see her if you're a Playboy member. If not, call them at 478-4100 and find out how to join.

Note from the **Sacred Music Society** tells us that J.S. Bach's *St. Matthew's Passion* will be performed in concert next Thursday at 5 p.m. at the Kan-i Hoken U-Port Hall in Gotanda (near the station). The 21st happens to be Bach's 300th birthday and this is part of the massive worldwide Tri-Centennial Celebration. Conducting the Tokyo Symphony Orchestra will be **Roland Bader**. Tickets range in price from ¥2,500 to ¥4,300.

Tony Willoughby to show Kenya photos

UK photographer and frequent *Weekender* contributor **Anthony Willoughby** will show an exhibit of his photographs taken in Africa recently — "Faces in Kenya" — in the Polaroid Camera Gallery in Toranomon from Wednesday, Mar. 20, through Friday, Apr. 19. Willoughby was on camera safari when the photographs were taken. Pending *Weekender* stories from Tony include a hitch-hike trek across Tibet and a dogsled journey across frozen Alaska into the Yukon. The address of the Polaroid Camera Gallery is 3-2-2, Toranomon, Minato-ku; the hours are 9 a.m. to 5 p.m. There is no charge for the exhibit.

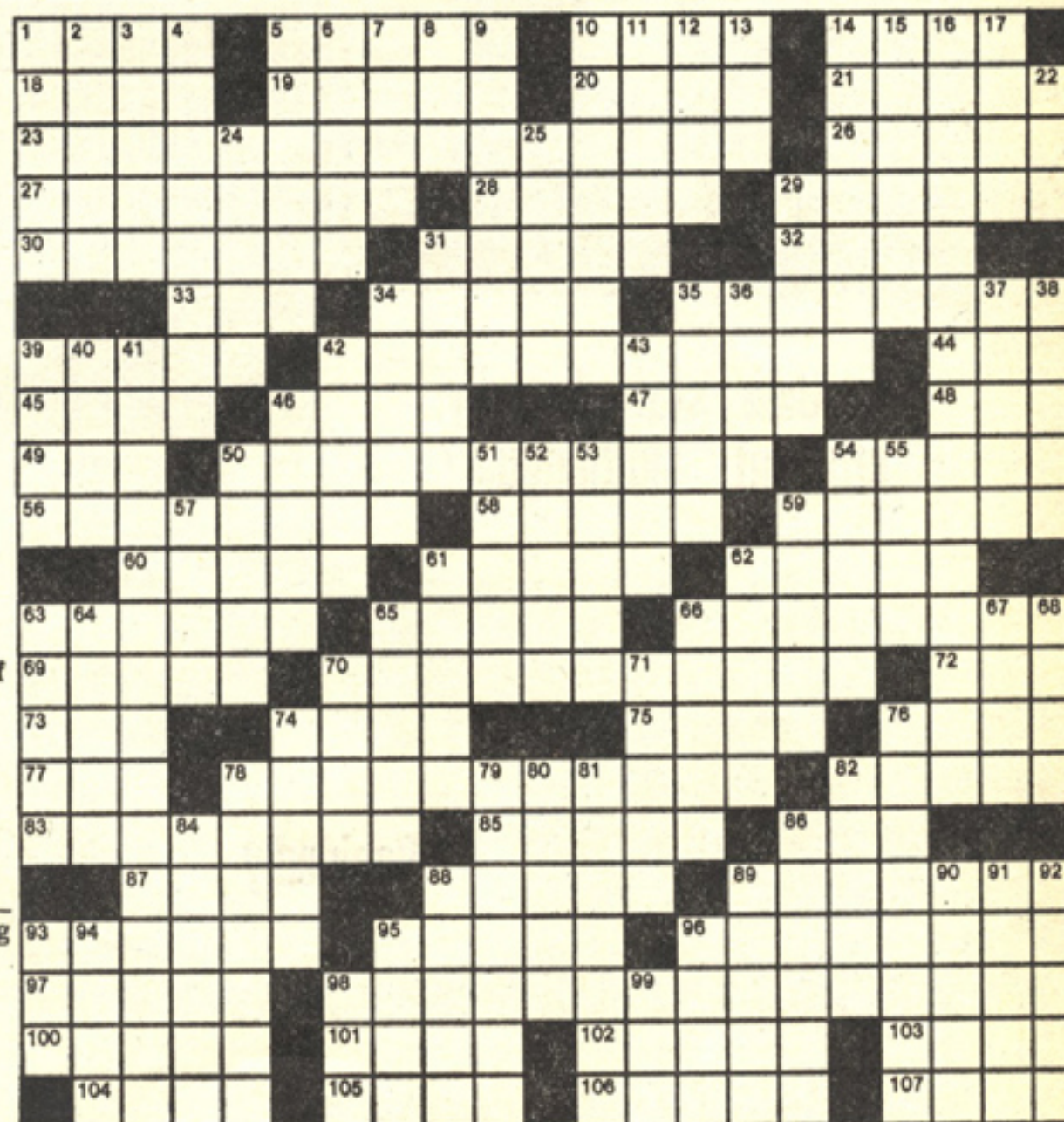
The New York Times Magazine Crossword Puzzle

Dickens Take 'Em!

BY **FRANCES HANSEN** / Puzzles Edited by **Eugene T. Maleska**

- ACROSS**
- 1 Doesn't give — (is heedless)
 - 5 Twist's "twister"
 - 10 One grand
 - 14 He has made it to Mecca
 - 18 Bit of biblical graffiti
 - 19 Cremona name
 - 20 Put to flight
 - 21 Bathe the stage with bathos
 - 23 Seasonal sourpuss
 - 26 — around (snoops)
 - 27 Square-sail rope
 - 28 Pizazz
 - 29 Economize
 - 30 Reaches
 - 31 Mopes about, Dogpatch style
 - 32 — line (conform)
 - 33 One-liner
 - 34 Nursery porridge base
 - 35 With suavity
 - 39 Where René cuts the mustard
 - 42 Evil dwarf feared by Little Nell
 - 44 Sheepish comment
 - 45 N.C. college
 - 46 Caron film: 1958
 - 47 City once called Edessa
 - 48 Cricket sides
 - 49 Crib
 - 50 Servile, selfish hypocrite
 - 54 Sans — (carefree)
 - 56 Littoral area
 - 58 Poirot's explanatory word
 - 59 Faulkner's Eula —
 - 60 Piquant
 - 61 "— You Glad You're You?"
 - 62 Felt poorly
 - 63 Grow, as interest on money
 - 65 Traveller or Grani
 - 66 Sluggish
 - 69 Silver salmon
 - 70 Georgiana's pompous, Philistine father
 - 72 Early auto
 - 73 Old French coin
 - 74 River to the Ouse
 - 75 Get under one's skin
 - 76 Letter-shaped beam
 - 77 Miss Russell, informally
 - 78 Copperfield's horrid stepfather
 - 82 Stendhal's real name
 - 83 Arms for a musical army?
 - 85 River of Wagner's "Ring"
 - 86 Quagmire
 - 87 Napoleonic victory site: 1796
 - 88 One of the Keatons
 - 89 Practice play at 4 Down?
 - 93 Strindberg's land
 - 95 Upright adjuster
 - 96 Anthrophagite
 - 97 Ratchet bars
 - 98 Smike's beastly tormentor
 - 100 On — (fasting)
 - 101 Quiz
 - 102 Athens seat of higher educ.
 - 103 Hindu's bad-luck day
 - 104 — -bitsy
 - 105 Incisiveness
 - 106 Savoir- —
 - 107 Deodar or baobab

- DOWN**
- 1 One-celled animal
 - 2 Confute
 - 3 Concerning
 - 4 World's largest office building
 - 5 Daunting
 - 6 Congregational echoes
 - 7 Parisian station
 - 8 Possessive pronoun
 - 9 Tenor Gedda
 - 10 Ore-sizing screen
 - 11 Targets for Dr. J
 - 12 Cry of distaste
 - 13 Peak in Colo.
 - 14 A target for Reynard
 - 15 Old-style love song
 - 16 Louisa Gradgrind's vulgar husband
 - 17 Shopping-list entry
 - 22 Precognition, for short
 - 24 Like a famed essayist
 - 25 Stir to action
 - 29 Calpurnia's robe
 - 31 Of inherited factors
 - 34 One of the Bermudas
 - 35 Rides the waves
 - 36 Fit of the sulks
 - 37 Uhlan's weapon
 - 38 Arafat
 - 39 Socialist labor leader: 1855-1926
 - 40 Netman Nastase
 - 41 Old Martin's murderous nephew
 - 42 "The — Doodle," 1937 song
 - 43 Riding whip
 - 46 Rub the wrong way
 - 50 Father of Meriones
 - 51 Dramatic Valentine
 - 52 Insomniac's quest
 - 53 U.S. perennial herb
 - 54 Shropshire
 - 55 Turgenev's birthplace
 - 57 "— nome," Verdi aria
 - 59 Literary Gore
 - 61 "There's my wife; look well —": Spring-Rice
 - 62 An Oakley
 - 63 Vinegary
 - 64 Warming bedtime drink
 - 65 Fern-frond formation
 - 66 "God is Three, and God —": Newman
 - 67 Actress Patricia
 - 68 Made tracks
 - 70 Two —
 - 71 Stingless, feckless bee
 - 74 Alan of "Wait Until Dark"
 - 76 Most long-limbed
 - 78 Flower-of-an-hour
 - 79 Words on a Wonderland bottle
 - 80 W.W. II acronym
 - 81 Hot surface from Tennessee
 - 82 Nigerian province
 - 84 Scads
 - 86 French financial house
 - 88 Coin stolen by Jessica
 - 89 "He is, or has to be" — Voltaire
 - 90 Cross as — (irritable)
 - 91 Château-Thierry's river
 - 92 A Dinsmore
 - 93 Bath, e.g.
 - 94 African gully
 - 95 Hack
 - 96 402, to Fabius
 - 98 Network
 - 99 The Volga, in ancient days



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Bailey's Week

By James Bailey

If you read Corky's film reviews in this paper, and mine in *The Mainichi Daily News*, you already know what we think of the celluloid fare offered us. But what of this country's millions of cinema-goers? What draws them to the Scalazas, the Meigazas the Tokyus?

Answers to practically any questions you may have about Japanese filmgoing habits are provided every year by Kine-

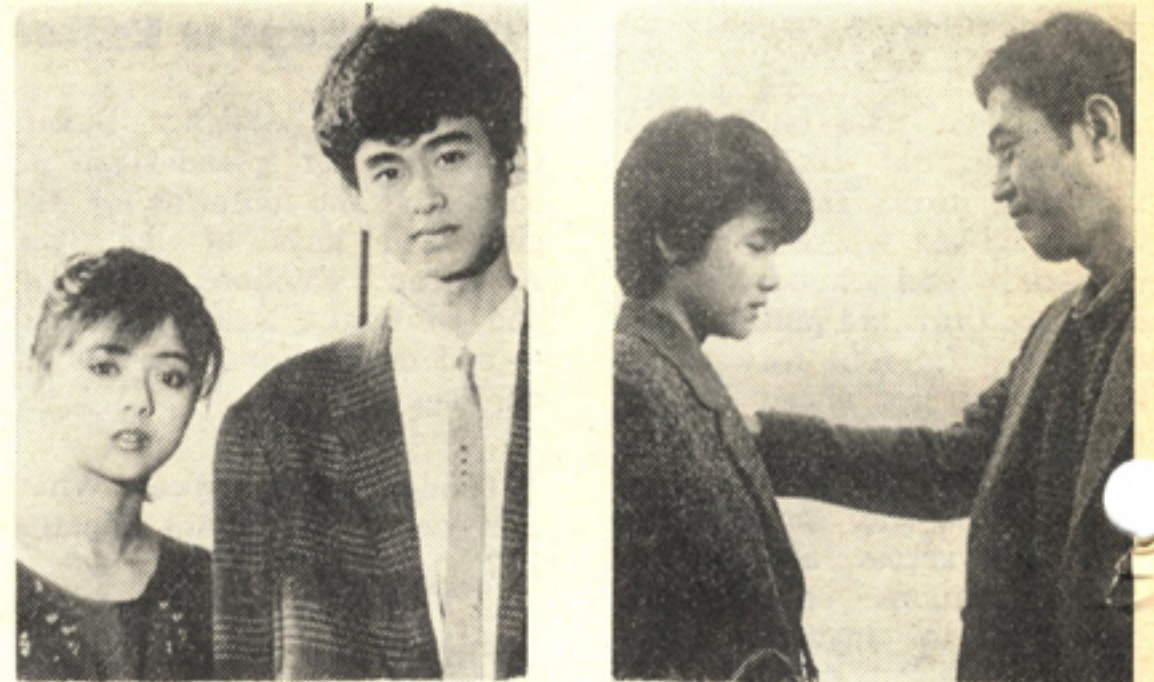
ma Jumbo, a well-respected film bimonthly which devotes the latter of its two February issues to a look at what happened the previous year. Fascinating reading it is for aficionados of box office grosses and audience attendance figures and other bottom-line follies.

In 1984, the film which made the biggest impression on Our Hosts was "Indiana Jones and the Temple of Doom,"

which earned ¥3.173 billion. Respectable, to be sure, but far off the pace set by '83's box office champ, "E.T.," which earned ¥9.4 billion, making it the most financially successful film ever released in Japan, separated from its closest competitor, "Nankyoku Monogatari," by some ¥4 billion.

Following "The Temple of Doom" in '84 were "The Cannonball Run 2" (¥2.9 billion), "Satomi Hakkenden" (¥2.3 billion), the double bill of "Aijo Monogatari" and "Meen Tema" (¥1.85 billion), the latest animated adventure of the atomic cat, *Doraemon* (¥1.7 billion), "Project A" (¥1.69 billion), "Kukai," a biopic of a major Japanese religious figure (¥1.6 billion), "Footloose" (¥1.54 billion), "Staying Alive" (¥1.498 billion) and the 32nd installment in the world's longest-lived series, "Otoko Wa Tsurai Yo" (¥1.25 billion).

In many an important category, '84 was a very



Hiroko Yakushimaru received her first screen kiss from Mr. Potato Head in "Meen Tema," (left), while Tomoyo Harada set out with Tsunehiko Watase in search of her father in "Aijo Monogatari." Together these pics formed the most financially successful double bill of '84.

"down" year. Attendance was down 16.7 percent from 170,430,000 in '83 to 150,527,000. Rentals for Japanese films fell 20 percent, from ¥41.4 billion to ¥33.1 billion; for foreign films, the drop was 6 percent, from ¥37.3 billion to ¥35.0 billion. Total for both—¥68.2 billion—represented a 13.4 percent fall-off from the year previous. Of course, you should keep in mind that a year which saw the release of the country's two all-time box office champs—"E.T." and "Nankyoku Monogatari"—is going to be very hard to top.

Indeed, the above-mentioned statistics undercut the oft-voiced, uninformed opinion that distributors could make a lot more money if only they'd release more products to throngs presumably hungry for alternatives to the 37 theaters showing the latest James Bond adventure. In fact, there were 65 more films in release last year than the year before: five more from Japan's four biggest studios, nine more from Japan's independent producers and 51 more from foreign film distributors.

By contrast, in '83, there were 22 fewer films in release than in '82—yet rentals rose more than 20 percent. All of which underlines a sad fact of life known to film execs everywhere: you can't inflate box office figures by pumping more product into the market place.

As if to accommodate all those foreign pics, the number of theaters specializing in showing overseas fare rose last year by 3.4 percent, from 680 to 703. However, the total number of theaters nationwide fell by 2.1 percent, from 2,239 to 2,191.

As was the case last year, rentals for three of the country's four major studios fell.

Only Toei registered an increase over the previous year—4.4 percent. For Toho, this was the third year in a row of box office fall-off, and the first time in the past four years that a film starring either Matchy, Toshi and Yoshi, or all three together, was not among its top five moneymaking films. There's a lesson in there someplace.

The local appetite for foreign locales, as evidenced by such highly rated TV fare as "Naruhodo! Za Waarudo" and "Sekai Marugoto HOW Macchi," not to mention the all-time b.o. champ, "Nankyoku Monogatari," which was shot in Antarctica, was still strong last year. Shochiku's third biggest moneymaker of '84, "Shanghai Bansukingu," was filmed in China; Toho's second biggest moneymaker, "Natsufuku No Ibu," was shot in New Zealand; and Toei's biggest moneymaker, "Kukai," was shot in China.

Things remained pretty much unchanged at Shochiku, where the year's two installments in the "Tora-san" series were—but, of course—the studio's top two moneymakers. Indeed, this has been the case for Shochiku, with but two exceptions, since the series premiered over a decade and a half ago. Those exceptions occurred in '77, when the studio's top money-earner nonetheless starred Tora himself, Kiyoshi Atsumi, in one of his few non-comic roles, and in '82, when an animated SFer was the leader.

As for the much-vaunted local predilection for nasty bump-and-grind pics—it simply isn't borne out by box office stats. Nikkatsu's most successful "roman porno" double bill last year earned a comparatively paltry ¥450 million.



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Finnish cuisine featured at Imperial 'til the 26th

Finnish cuisine prepared by chefs from Finland will be featured in the Rainbow Room of the Imperial Hotel until Mar. 26 as part of the Imperial's eighth annual "Festival From Finland." The promotion will also highlight special exhibits from Finland and musical entertainment by Finnish songstress Ami Aspelund.

Arctia Hotels' Executive Chef Osmo Norha will prepare extensive luncheon and dinner buffets for Rainbow Room patrons, including such items as smoked reindeer with gherkins, Eastern Finnish bortsch soup, Finnish seafood salad, Helsinki ragout of veal, Finnish baby lamb with cabbage, sauteed chicken in juniperberry sauce, black and red caviar (evenings), Finnish baked apples in berries and

cream, and numerous other appetizers, salads, hot and cold entrees and desserts.

Ami Aspelund, one of Finland's best known singers and recording artists, performs in the Rainbow Room from 6:30 to 7 p.m. and from 8:45 to 9:15 p.m. Mar. 15th, 18th, 19th, 20th and 22nd.

The Rainbow Room buffet is ¥4,500 all-inclusive during luncheon, from noon to 2:30 p.m., while dinner is ¥7,500 all-inclusive, from 5:30 to 10 p.m. Reservations for the Rainbow Room are recommended during the "Festival From Finland," and may be made by calling 504-1111, extension 5884.

The "Festival From Finland" is sponsored by the Imperial Hotel and Finnair, with the cooperation of Arctia Hotels, the Finnish National Tourist Board and Suntory Limited, with the patronage of the Embassy of Finland.



AMI ASPELUND



Staying healthy in Japan

By Elyse M. Rogers



(Continued from Back Page)

rewarding. A good birth with a healthy baby, and the immediate bonding between the mother and the baby — well, that's the culmination of what we've all been working for." In fact Julie hopes to do more hospital work of actually assisting with deliveries in the future.

Aiiku Byoin is located in a good spot for many foreigners as it is just up the hill from National Azabu Supermarket. The classroom is on the second floor, and the easiest route is to go around to the left side of the hospital (as you face the front) and walk up the brick steps. Go through both the main glass doors and the second set of glass doors to

your right. It's the first door beyond the second glass doors. The hospital address is 5-6-8, Minami-Azabu, Minato-ku, Tokyo, 106. (I'll go into more detail on Aiiku Byoin in my current series on hospitals in Tokyo.)

Classes are underway now. For detailed information or registration for the above classes call Julie Pearse, (0427) 34-1751.

EMERGENCY MEDICAL CARDS

Good news! A new printing of Emergency Medical Cards has been accomplished through the generosity of Shell Kosan K.K. and are available to those of you who do not already have them. This bi-

lingual card should be filled out on both sides so that hospital, ambulance or police personnel can instantly find out important information. They fold to *meishi* (business card) size and should be carried in your Alien Registration booklet (inside the back plastic cover) for easy availability.

To get cards for your family, send a stamped, self-addressed envelope (put on ¥70 if you want more than two cards) to the good folks at the British Embassy who are kindly processing the orders.

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Official opening next Sunday

Expo working out glitches as scientific pavilions abound

(Continued from Page 1)

government this time decided to give Ibaragi a break. With the coordination of planners at the highest national level, and plenty of money, a lovely rural area at the foot of Mt. Tsukuba was transformed in less than 10 years into the now-famous Tsukuba Academic Town, the high-tech pride of Japan.

Slightly further afield from central Tokyo than Narita Airport, the Tsukuba Expo fairgrounds are not nearly as convenient as Portopia, which was accessible in minutes from the heart of Kobe; nor even Expo '70, which had its own train station and was only 20 minutes from the center of Osaka. On the other hand, getting to Tsukuba is a hell of a lot more convenient than going all the way to Okinawa. Look for the silver lining, I always say.

A tour of the Expo site one month before its scheduled opening left me with mixed feelings: favorable in some ways, disappointing in others. But that won't stop the 20 million people estimates say will pay a visit during the next six months. Planning to go take a look? An excursion to Expo should be somewhat akin to taking part in the running of the bulls at Pamplona: whether you enjoy it or not depends on how determined you are to have a good time.

GETTING THERE

By train, you must take the Joban Line from Ueno Station. This, folks, is the same friendly line which is in fact rated as Japan's Number One — in passenger density, that is. And you thought the subway was packed! Well, with a 277 per cent rush hour capacity, the Joban Line express gets the nod as the single most congested commuter line in the whole country, and by no less a source than *The Japan Book of Lists*. Fortunately, the trains run often, and you will be going the other direction, away from Tokyo, so you just might get a seat. For an extra charge, reserved seats on the long-distance expresses are available, as are a limited number of non-smoking cars.

Some good news is that the JNR will have a completely new showpiece underground station at Ueno, scheduled to open yesterday. Since no living soul had ever set foot there, allow at least 10 extra minutes to get confused in the uncharted territory.

After boarding the Joban line (tracks 10, 11, 12 or 18), your initial destination will be one of two stations: Banpaku-Chuo or Tsuchiura. Adults will pay about ¥950 basic train fare, plus a surcharge of ¥700 if they take the limited express. From the above two stations, frequently running shuttle buses can be boarded for the 20-minute ride to the site (one-way ¥600), or you can take a taxi for about ¥3,000.

HIT THE ROAD, JACK

The alternative is to battle the traffic. To get to Expo from Tokyo, you take Expressway Route 6 and exit at the Yatabe (谷田部) interchange. It

looks easy enough, but I suggest you arm yourself with a map and directions. A special AM radio station, broadcasting in Japanese on 855 kHz, will be giving traffic bulletins and other information, but the reception area is apparently limited as I have not yet been able to pick up signals in Tokyo. Drivers can also call (0298) 22-2900 for up-to-the-minute traffic and parking information.

Trains and the automobile aside, my own recommendation is to find a group tour and go together on the bus. You're bound to get your money's worth, avoid the traffic hassles and get a good value for your

LEAVE THE DRIVING TO HATO

money as well. Schools, churches and clubs are organizing their own trips, but if it isn't convenient to join your friends you can still go with an English-speaking guide and all, via tours operated by the Japan Travel Bureau.

Page 1 photo information

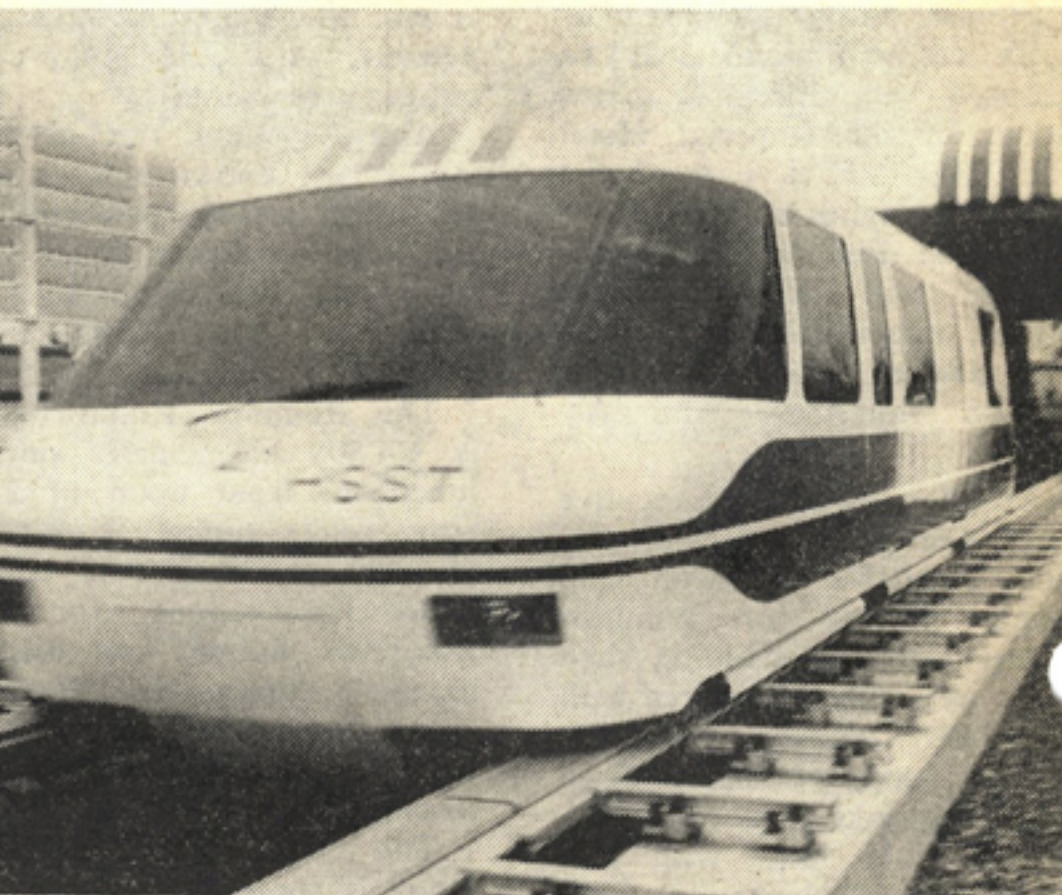
On Page 1, the photograph at top shows an overall view of a portion of the Expo site at Tsukuba. Below, right: Two charming hostesses at the Matsushita exhibit are resplendent in their Scottish kilties and tams. Bottom, left: A portion of the dynamic American Pavilion; at right: The Sueisha Pavilion resembles some sort of Egyptian crypt—or maybe an Oriental Mt. Rushmore.

Parking will be limited; only group tour buses can pull right up to the gate and, although there will be space for 19,000 cars, that probably won't be nearly enough. Parking charge for cars is ¥1,500 per day; ¥500 for motorcycles. Either shuttle buses or a covered moving walkway is used to transport visitors from the more remote parking lots to the gates. If these parking lots prove insufficient, farmers near

JTB will be running daily tours from the Tokyo Prince Hotel, with pickups at the major hotels (one day advance reservations required). JTB quoted their full-day tour price (no meals) as ¥13,000 for adults, slightly lower for young adults and children. (JTB Foreign Tourist Dept. phone is 276-7777).

If you don't mind joining a tour in Japanese with the locals, Hato Bus Company has got to be offering the best bargain in town; only ¥7,700 gets you a guaranteed seat coming and going, plus entry to the Expo Fairgrounds. Hato's air

conditioned tour buses depart every morning at 8 a.m. from two convenient points: the east exit of Shinjuku Station and the Marunouchi south exit of Tokyo Station (across from the Central Post Office). Once the bus gets to Expo, everyone is on his own; meals are not included. The bus leaves the site to return to Tokyo at 6 p.m. You can get more information by calling Hato, 595-1083.



HSST (High Speed Surface Transport), the magnetic train that glides soundlessly above the rails, debuts at Expo.

conditioned tour buses depart every morning at 8 a.m. from two convenient points: the east exit of Shinjuku Station and the Marunouchi south exit of Tokyo Station (across from the Central Post Office). Once the bus gets to Expo, everyone is on his own; meals are not included. The bus leaves the site to return to Tokyo at 6 p.m. You can get more information by calling Hato, 595-1083.

OVERNIGHT ACCOMMODATIONS

Why not enjoy a really futuristic experience: spend a night at the First Inn Tsukuba, located only 20 minutes from the fairgrounds, with a capacity for 4,800 people. The difference is that the First Inn is one of those sardine can "capsule hotels," with which I have had prior dealings (*Weekender*, Jan. 16, 1981). Overnight accommodations plus dinner and breakfast at the First Inn will run you ¥7,800.

One disadvantage to this sort of hostelry is that late arrivals have a habit of conversing loudly in the corridor, inches away from your ear. Also, I don't recommend this type of transistorized teepee to anyone taller than 185 cm. (6'2"). Reservations can be made by calling (0298) 64-3366.

Another interesting place to spend the night is the "Space

Cabin Mura," a 21st century motel only 10 minutes on foot from Expo's north gate. This "Village" consists of 100 semi-furnished cabins which resemble pyramidal mushrooms. You climb into them using a ladder from the base; they can accommodate up to four people and are very reasonable—only ¥5,000 a night. Phone (0297) 47-8751, but hurry—the "Space Village" is running out of space—it's already fully booked in July and August.

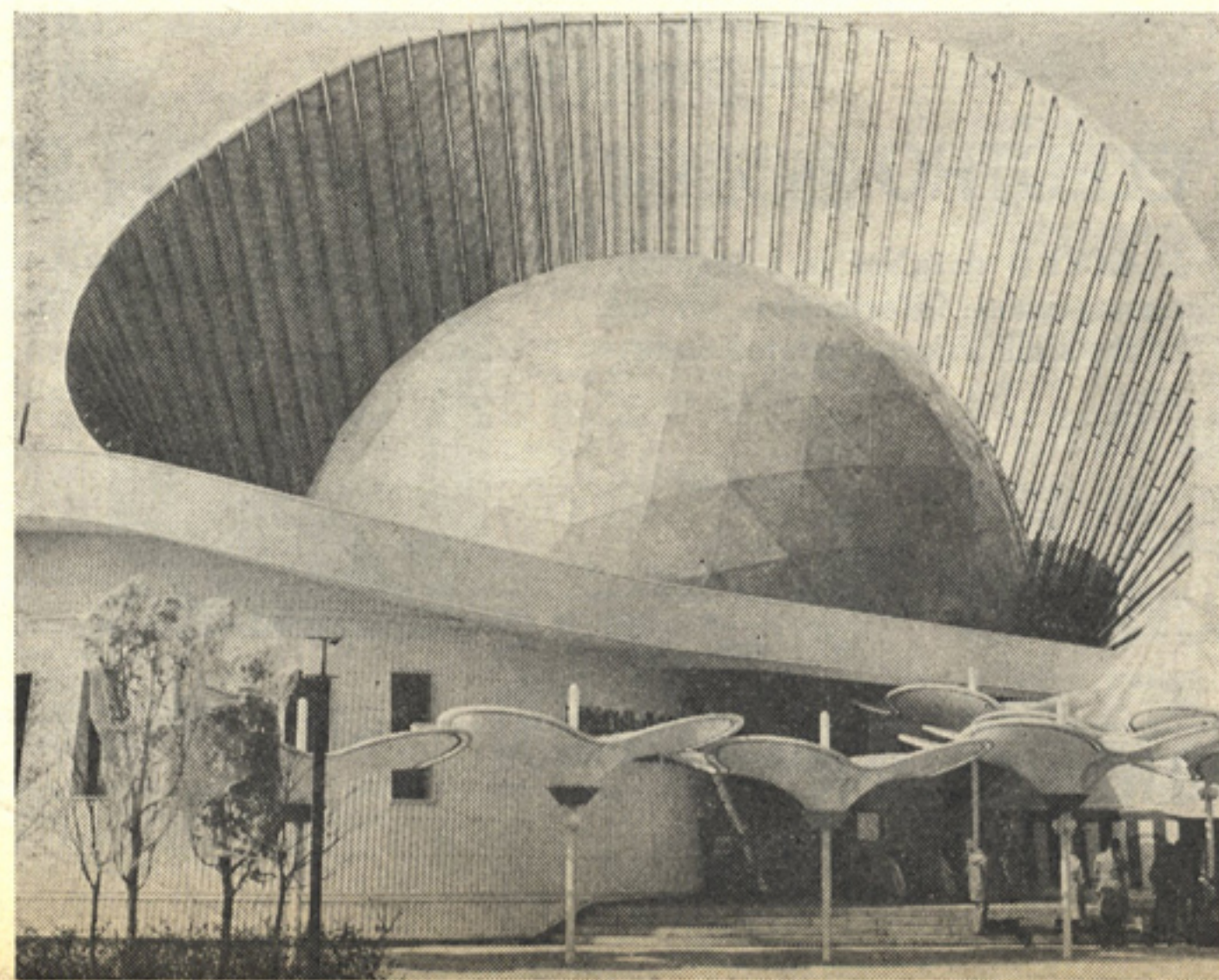
GETTING INSIDE

Individual admission charges to Expo '85 are as follows: Adults over age 23 pay ¥2,700 to get in the gate. Students and young adults pay ¥1,400, and youngsters 4 to 15 pay only ¥700. If you show up at the gates after 4 p.m. these prices are reduced by approximately half. **NOTE HOWEVER:** If you don't go on a Saturday, Sunday or holiday, you can use the family plan by which a child can gain entry for only ¥100 when accompanied by an adult.

If your babysitter is 23 or under, let her take the kids; student/child combination costs only ¥1,700—a saving of ¥400. Ask for the "Kazoku Waribiki Nyujoken." Discounts are also available for school groups, senior citizens (over 70) and the handicapped.



At left and right, two beauties entertain at the UCC Coffee pavilion. Left is Kyoto's Yoshiji Imanaka, 22; at right, Hong Kong's Mo Kwai Hung, 21. Below: the impressive geodesic ball at the Fuyo Group pavilion.



WHEN TO GO

Beginning this Sunday, the grounds will be open from 9:30 a.m. to 7 p.m. seven days a week. After Apr. 25, operating hours extend from 9 a.m. to 9 p.m. The final day will be Sept. 16.

WHEN NOT TO GO

I suggest you stay away the first 10 days after opening—a lot of things still won't be ready and it will be crowded. Wait until early April. You can expect big crowds during this year's long Golden Week (Apr. 27 to May 6), and of course mid-July through August — the summer "dog days" and school vacation time.

WHAT TO SEE

If you like mingling in crowds, you'll love Expo. A lot of the visitors will be from the countryside and there just for the "international" atmosphere. That includes you. Give them a good show. The fair is guaranteed to attract groups of school children which were after all also very much responsible for the financial success of the Kobe "Portopia" in 1981. Put on your best smile when they start screaming "Harro, harro!" — some might even ask you for your autograph.

GAIJIN ON PARADE

Figures are still uncertain; some 46 foreign pavilions supposedly include Australia, Belgium, Brazil, Brunei, Bulgaria, Canada, China, Costa Rica, Egypt, Germany (FRG), Great Britain, France, Indonesia, Iran, Iraq, Italy, Ivory Coast, Jamaica, Kiribati, Korea (South), Morocco, Nepal, Pakistan, Panama, Papua New Guinea, Peru, Philippines, Portugal, Senegal, Soviet Union, Sri Lanka, Solomon Islands, Sweden, Switzerland, Thailand, Tonga, Tunisia, Turkey, Tuvalu, Uruguay, 37 international organizations under the umbrella

pavilion. Keeping to this schedule means you won't be able to see everything in one full day and, if the time spent waiting in line is added to the picture, perhaps not even two. The grounds can be transversed at a fast walk in about half an hour and are laid out according to seven designated areas, A through G. Consult your map or guidebook before starting out, and you'll avoid having to double back because you missed something at the opposite end of the fair.

From cute little robots in the Hitachi Pavilion to the KDD "Telecom Land," a futuristic peek at the phone company, there's plenty to see. More than half of the private pavilion exhibits are devoted to screen imagery; for instance, the Mitsui pavilion will project on a massive waterfall measuring seven meters high by 40 meters wide. Said to be the first of its kind ever on this scale, it will afford viewers a spectacular 200-degree viewing angle.

Toshiba will demonstrate Japan's first "showscan" image system; the Steel Pavilion will have the world's first 3D screen of its type; Fujitsu will demonstrate the world's first three-dimensional images on the inside of their dome. Sports (jointly sponsored by Descente, Suzuken and Otsuka Pharmaceutical Co.), IBM Japan, Kuruma (automobile manufacturers), Heartopia and Midori (Sanwa) Pavilions will also be putting on similar spectacles.

I found Sony's "Jumbotron" — a massive 25 by 40 meter outdoor TV screen said to be the world's largest—an almost awe-inspiring sight, especially when I saw myself being shown on the huge screen (from a hidden camera).

Somewhat disappointing however was the HSST (high speed surface transport), the much-publicized magnetic train that defies gravity by gliding sound-



Pageant (Sept. 12-15). Check the newspapers or phone the Hodo-Bu (Press office) at the Expo Association at (0298) 60-1985 for more information.

FOR KIDS OF ALL AGES

On the south side of the fairgrounds in section F is Hoshimaru Land which incorporates 13 rides, including the "King Cobra," "Super Swing," "Space Shower" and "Jet Coaster."

FOOD & BEVERAGES

If Expo '85 is a harbinger of man's future diet, there's little to look forward to other than junk food in abundance. No offense to McDonald's and Dunkin' Donuts, but you can expect little in the way of haute cuisine on the Expo premises. The Expo information handout said there would be 60 "shokudo" (these do not qualify as true restaurants) with seating for 6,000 people, and another 100 stands dispensing everything from ramen to fried chicken. Each visitor, incidentally, will leave behind precisely 310 grams of trash if everything goes according to plan; be sure not to exceed your quota or there might not be enough trucks to carry it all away.

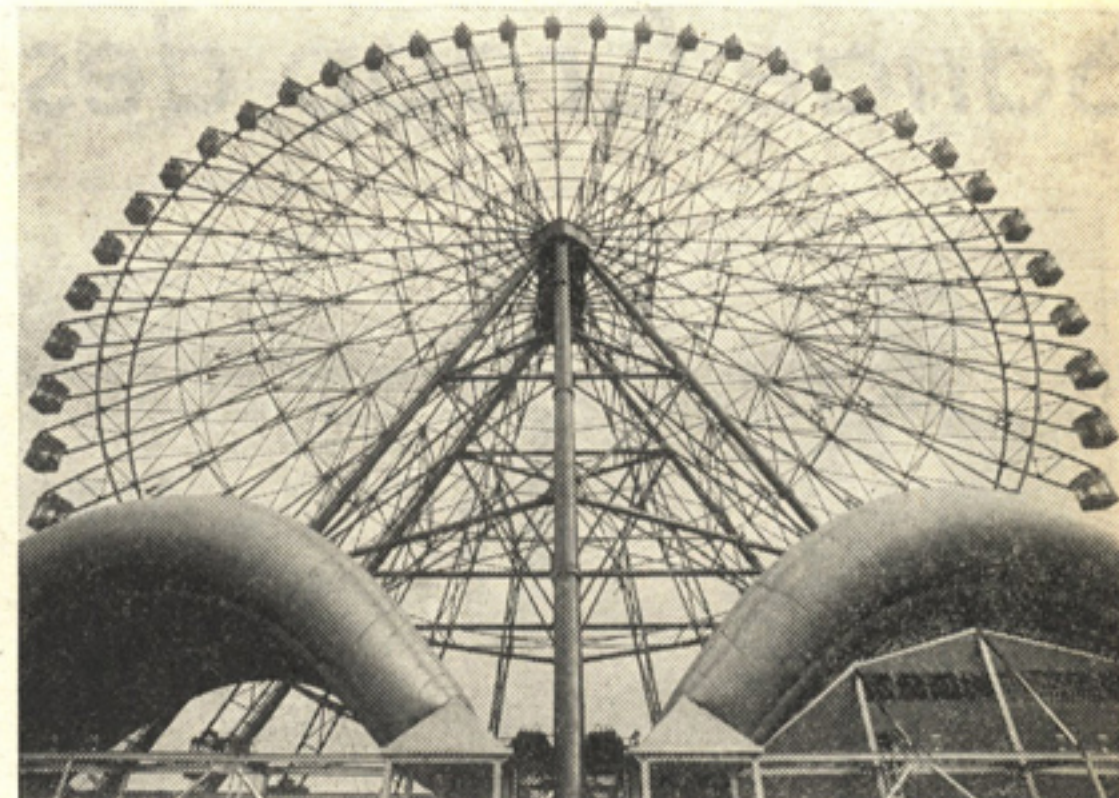
MISCELLANEOUS

There will be 80 souvenir shops, most of which are conveniently situated near the gate; leave time on the way home to pick up post cards. There is also a post office, bank (including cash card dispenser) and money exchange facility, none of which will operate on Sundays.

Services of which visitors may avail themselves include several hundred charming young female "companions," and free interpreters able to speak English, French, German, Spanish, Chinese or Korean. The handicapped will be able to reserve a specially



Above, left: The massive dish antenna at the NEC pavilion; Above, right: Series of televised images flashed at the Matsushita exhibit. Below: The world's largest ferris wheel dominates the Expo skyline; it's 85 meters high.



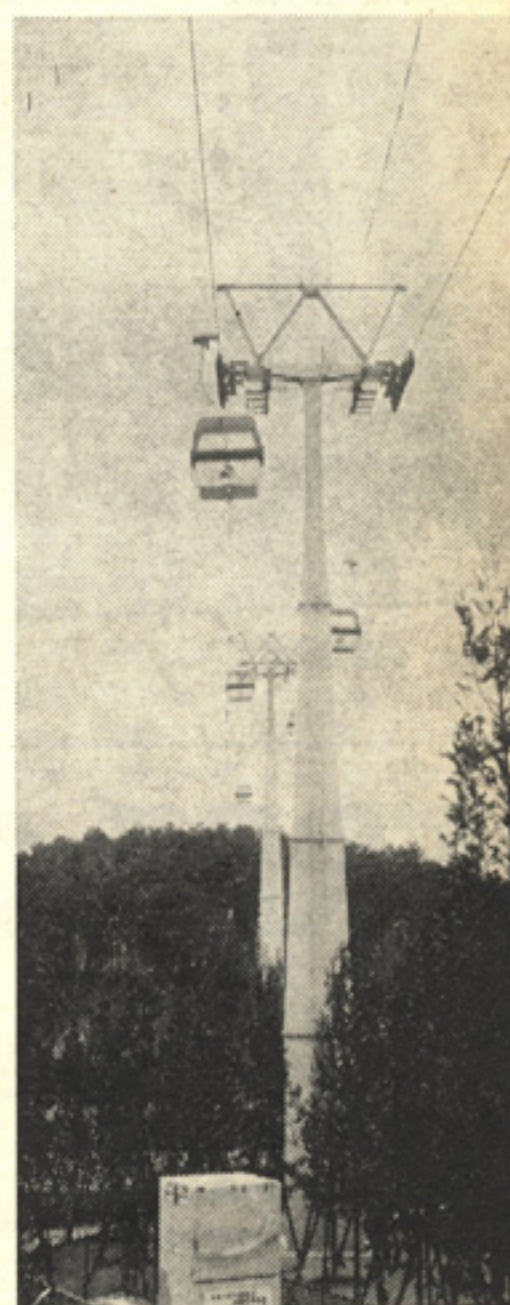
designated parking space in advance.

Also available will be 250 wheelchairs, 30,000 umbrellas and 120,000 "kappa" (rain ponchos), these at the gates or information booths. First-aid facilities will minister to minor mishaps and lots of sunstroke come the hot summer months.

The Expo '85 Association went to a lot of hard work to organize this project, which at the end of six months will be torn down and converted into an industrial park. I'm afraid its temporary nature shows only too well.

Unlike Expo '70, where the foreign pavilions were so well constructed that many of them still stand in various parks throughout Japan, the buildings at Tsukuba struck me as being small, cheap, plastic and impermanent. In fact, they reminded me of the swell "free gifts" promised in every box of Cracker Jack. Pre-opening publicity photos showed them as spectacular; but the real thing is seldom as good as the picture, and one can probably conclude that most likely the true merits of this Expo will be overshadowed by the usual media and PR hype.

My conclusion? Step right up, folks, to the Greatest Show on Earth — Tokyo. After all, who needs a 100-hectare



Skyride, a ski-lift-type observatory, tours over the premises for sightseers. (Photo by Mark Schreiber)

World's Fair in Ibaragi, when you've almost got the whole world right here?

SEE RELATED EXPO STORY NEXT PAGE

of the United Nations, USA, Western Samoa and Yugoslavia.

However only a minority of the above will occupy large independent pavilions, and in general the level of foreign participation is far eclipsed by Japanese corporate pavilions. The foreign pavilions are widely dispersed, so refer to your map before starting.

There have been some recent news reports that a number of the overseas exhibits have been dragging their feet on getting set up, and fair organizers have become somewhat frantic over the prospects of beginning the show with a number of empty booths. Time your visit for early April to avoid disappointments.

EVERYTHING ELSE UNDER THE SUN

On the average, the Tsukuba Expo Guidebook published by JTB recommends a visit of be-

tween 15 to 45 minutes to each lessly above its rails. The prototype at the Expo seats only 47 people at one time and charges ¥500 for a ridiculously short ride at the less-than-breathtaking speed of 30 k.p.h. No, thanks.

The less technically inclined may ride aboard the Skyride, an elevated cable car system. However it only has a capacity of 2,400 an hour, so you might find yourself standing in line 30 minutes to take a ride lasting precisely two minutes and seven seconds.

The spacious semi-open Expo Plaza will be the site of diverse events, including celebration of national days and festivals throughout the fair's duration, musical performances and folk dances in the Expo Hall. Scheduled events of note: Berlin Rock Orchestra (July 6); the Bolshoi Circus (Sept. 4-10); and the Miss International



At left: A group of Expo "companions" get an indoctrination tour of the site as construction still is underway. At right: Another view of the impressive Fuyo Group ball. (Photos by Mark)



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Sanae Cropp designs uniforms for 2 American Expo pavilions



Popular Tokyo designer Sanae Cropp has designed the costumes for the attendants at two United States pavilions at the Tsukuba Scientific Expo, to open tomorrow in Ibaragi Prefecture (see Pages 1, 6 and 7, this edition). The energetic and imaginative designer was commissioned to design both men's and women's uniforms for the Dupont Japan Ltd. pavilion and for CitiBank.

The Dupont contact was given Sanae through Dentsu advertising agency after her designs were chosen over two other contenders.

"I believe I got the CitiBank commission through the intervention of Fred Harris of The Design Studio," Mrs. Cropp told Tokyo Weekender earlier this week. "Fred was commissioned to design their VIP lounge at the pavilion. I think he really liked the new uniforms I designed last year for the employees of The Tokyo American Club and recommended me to the CitiBank pavilion planners. Wasn't that nice?"

"Both of these U.S. companies wanted their uniforms to be elegant and smart, rather than futuristic or spacey. The Dupont representative at Dentsu, Mr. Igarashi, stressed that they wanted a 'preppy impression' — crisp American co-ed style.

"For winter and autumn, I picked Dupont red for the main color; the design is a suit-like two-piece dress with white silky blouse and center draping. For summer, I made a soft suit of tiny blue-and-white checks with two blouses of different colors, one white, another navy cotton. They will be worn on alternate weeks. Most of the time during summer, the outfit will be worn without the jacket which will be used main-

ly for certain ceremonies. For both uniforms, the shoes are red, the bag navy.

"For the CitiBank VI lounge—which provides dining facilities for visiting dignitaries—I designed a one-piece dress for hostesses and matching tuxedos for the waiters... burgundy with white accent for winter and autumn and white with black accent for summer.

"The style is about the same for both seasons except the summer outfit has short French sleeves. All the uniforms are made with wool and polyester mix, except the blouses. It was really fun working on these uniforms for both men and women and I hope the many visitors to these two pavilions enjoy the look we created."



Sanae Cropp (right) comments on one of her creations at a recent showing.

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Advertising in Tokyo Weekender

Is a Real Good Idea!

My world of art

by FRED HARRIS



SUMIYOSHI PAINTERS

On the 11th floor of the Suntory Building in the heart of Akasaka is one of the most delightful private museums in Tokyo. It's difficult to believe that in the midst of one of the wildest, busiest entertainment areas in our fair city this oasis of serenity dedicated to the epitome of the finest examples of Japanese art exists.

On display until the 31st of March are the little-known paintings and sketches of **Jokei** and **Gukei**; a father-and-son team who founded the Sumiyoshi School of painting in the 17th century. This school (which became an offshoot of the Tosa group of artists) is the major source of illustration for the Japanese classics such as the "Tales of Genji" and other courtly inspired tales. They became the themes for the popular screens so widely admired and collected throughout the world today.

The Tosa painters are responsible for what is probably, along with Ukiyoe, the most pure form of Japanese art. Chinese and Western concepts of perspective and symmetrical compositions are not to be seen. **Tosa Hiromichi** (1599-1670), the father, was a regular artist of the Tosa group who were the primary painters for the imperial court in Kyoto. The Emperor Gosai (1637-1685) appointed him official painter to the Sumiyoshi Shrine in Osaka, changed his name to "Sumiyoshi," gave him a couple of titles; eventually he took the priestly name of Jokei.

Jokei's ability eventually came to the attention of the Shogun and he was moved to Edo to establish what was to become the Sumiyoshi School at the Shogun's court.

Jokei had a son whose original name was **Hirozumi** (1631-1705) who followed very closely in the footsteps of his father. The son was also given the same titles of his father, also changed his name to the priest-type name of "Gukei" and, in 1682, was appointed private painting master to the Shogun.

From this point on the father-and-son team of Jokei and Gukei pretty much dominated the art world in the Shogun's palace. Their descendants continued controlling the art produced, as well as the official certifications to older paintings until the last major Sumiyoshi painter, Hirotsuma, who died just at the dawn of the Meiji restoration in 1863.

Viewing the extensive collection of Sumiyoshi paintings at the Suntory Museum, I became aware of these artists' concern for the center of the space. The screens on display all showed the picture edges disappearing into the symbolic cloud patterns. This concentric form of composition divided the center area of the pictures into large open spaces adjacent to heavily detailed areas consisting of overlapping figures in multi-layered heavily patterned *kimono*.

These paintings display an

unbelievable standard of craftsmanship. The outlines are drawn with deliberate, positive strokes showing no hesitation in execution.

One of the most interesting items are the copy books which were family property and handed down from generation to generation of artists to copy. Attention to these pages makes us realize the thought and planning which not only went into the execution of each picture, but also into the involved training that the disciples of Jokei and Gukei were expected to pursue.

There is on display a preliminary drawing in black and white, as well as the finished painting of an involved sea battle. The preliminary sketch shows the concern for the violent action in broad strokes; not paying any attention to

detail, the artist swept his brush across the paper in the most exciting manner indicating in the simplest manner the figures which were not only involved in combat, but also were trying to remain erect in the furious sea trying to envelop them.

Probably the most exciting picture in the exhibition is the father's (Jokei) painting of the history of the Toshogu Shrine in Nikko called *Toshogu Engi Emaki*. Countless soldiers in many variations of uniform are in the act of attacking: Some are on horseback, others on foot with drawn swords or spears. This is the type of painting one wishes to own so that with magnifying glass the viewer could concentrate on the many details, expressions, armor, clothing patterns, etc., which make up this intricate scroll.

This is a rare show, the first

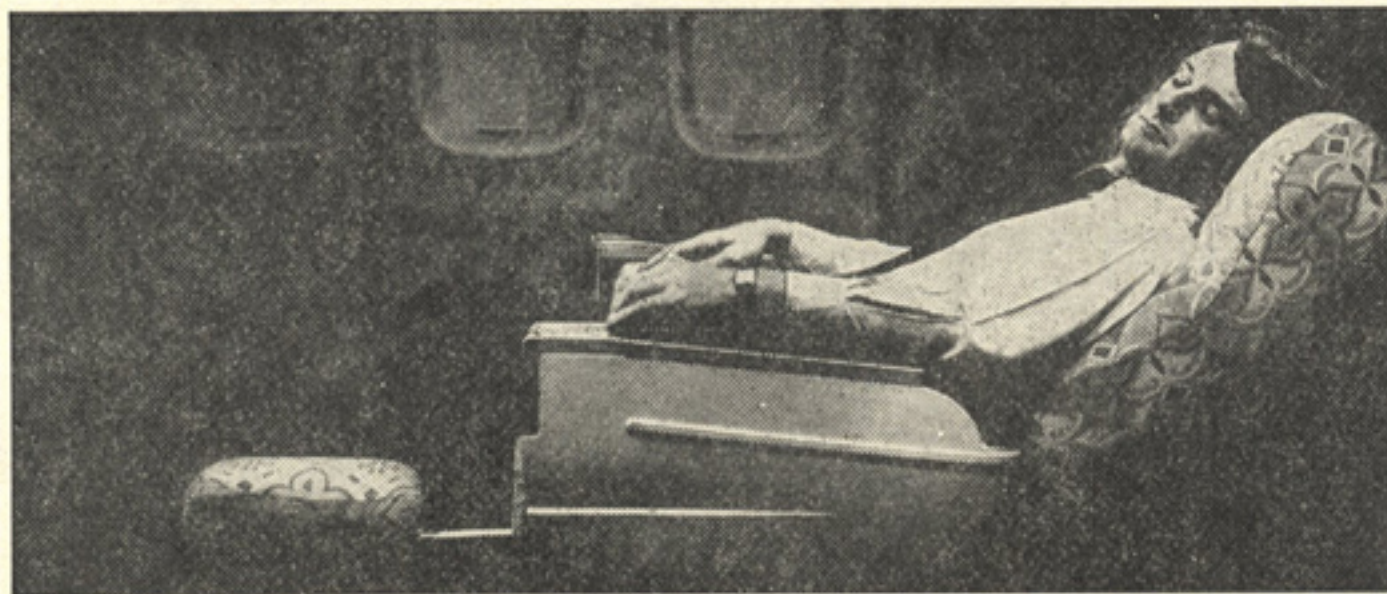


JOKEI PAINTING ON EXHIBIT PROGRAM COVER

of its kind and probably the last time a museum will make the effort to bring together from numerous sources the paintings of this father-and-son combination. For those

who would like to see an uncorrupted Japanese attitude towards painting, this exhibition of the Sumiyoshi painters should not be missed.

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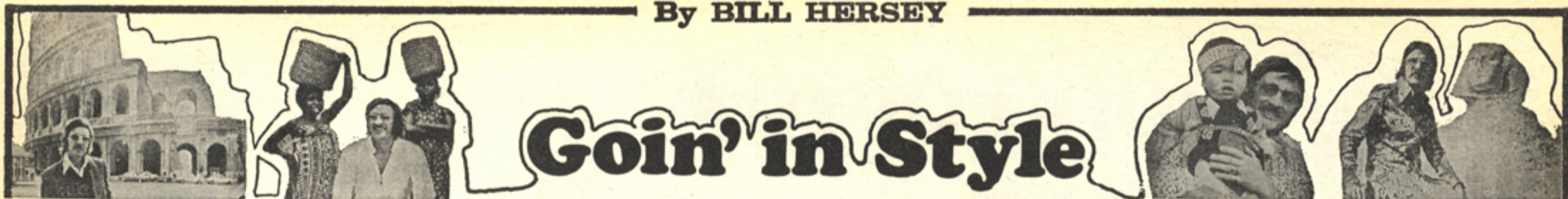
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Sunday, Mar. 3, and I'm poolside at by brother Chris' Beverly Hills pad. Flew in from New York yesterday and plan about a week here before returning to Tokyo and a busy end-of-March.

New York was such a trip, I simply don't know where to begin. My Pan Am flight from Tokyo arrived ahead of schedule at JFK; immigration and customs were fast and efficient and in about 45 minutes from touch-down, I was in my Avis and driving into Manhattan.

As many times as I've motored into The Big Apple, it's still a thrill when the skyline of the world's most exciting city comes into view. Two of the skyscrapers had a special touch of patriotism as the tops were illuminated by red, white and blue lights in commemoration of Washington's Birthday. A great way to say "hello" to America!

Traveling for me, more than anything else, means people and my 12 days in New York could not in any way have been more packed with interesting people. What made it even more fun was not only getting some very good people together in the city, but also sharing some of it with co-workers and friends from Tokyo — Shiga Tsukasa who



Heinze Spoerli, director of the Basel Ballet in Switzerland, with *Dancemagazine* Editor Bill Como; after a performance by the ballet.

came down from Boston University with Rjay IIg from the University of New Hampshire and with August Hergesheimer who flew in from San Diego where he had been visiting family and friends.

I spent time with a lot a really good friends, but also missed many others who were happily working out of town. These include Rita Moreno, on the road co-starring with Sally Struthers in a femme version of "The Odd Couple" which has two divorced women living together rather than "Felix" and "Oscar."

Business tycoon Rick Ricklis, his wife Pia Zadora and their daughter Kady (born Jan. 1) were in Los Angeles; Pia was a Grammy nominee with her song "Rock It Out." She's back in New York now, slated to leave for London soon to solo with the London Philharmonic.

I chatted on the phone with the kids of Chita Rivera's brother Armando who told me Chita, Armando and their group had left for Japan. By now, you should have seen — or at least have tickets for — her gala show at Hakuhinkan in Ginza.

Lauren Bacall was "out of town" and wouldn't be back until Mar. 11; Liza Minnelli was at a health spa in California "knocking off a few pounds" before starting a concert tour. If you think my answerphone rap message is way out, you should hear what Liza's husband Mark Gero does with theirs!

I didn't get to see Liza's former manager Deanna Wenble, but talked to her on the phone. She has just returned from Rio after a series of samba classes at one of the top schools there.

Dropped some photos off at the Met for Renata Scotto, but she was performing in San Francisco. I also took some pictures to The Dance Theater of Harlem; Arthur Mitchell

and the major dancers were all in Washington for a series of performances at the Kennedy Center. They hope to be back in Japan in '86, one of the guys told me.

I mentioned my proof of what a small world it really is last week by the number of Tokyoites on my flight to New York, but listen to this: One evening I went down to the Cat Club at 76th and East 13th to see one of Billy Idol's girls, Michele, who was in



Above: Chris and Kazuko Baker, Brazilian dancer Letica, magician-dancer Jeff McBride and Jeff's manager-agent Bill Barnes (his other clients include Raquel Welch and Al Pacino); after dinner at Le Zinc in Soho. Left, below: Chris Lynn, PR whiz Linda Goldstein and internationally known jewelry designer Henry Dunay; after lunch at "21." Below, Yoshi Shimano of the Japan Consulate, Hersey and Pia Zadora's mom Nina; lunch at Backstage at Hisae's.



Tokyo for Kadokawa's film "Curtain Call." Well, Michele was touring in Europe, but as I was leaving the club, ran into Eddie Vega, the featured dancer at the club who I had helped get to Japan a year ago to promote the film "Flashdance" which CIC distributed in Japan.

I invited Eddie to a Mexican dinner the following day and he showed up with his roommate, Steve, who looked familiar. It turned out I had taken his photograph at The Weekend Fair in Portland, Ore., where he was perform-

ing with a 10-year-old black kid. We used the picture in *Weekender* in a "Goin' in Style" column about 1½ years ago. Can you beat it? There's more:

We were driving near Central Park when Eddie shouted, "Hey, there's Dudley Moore!" I pulled over to the curb, rolled down the window and shouted, "Dudley!" He came over, stuck his head inside the window and said, "What!"

He recognized me and we had fun talking about his jamming with the Japanese group "Sky" at the Samba



Taisuke Ohnishi, CBS Sony Inc, at JFK; he was working on a video with Seiko Matsuda in The Apple.

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music by DAVID SHIRE visual effects supervisor RICHARD EDLUND, A.S.C.
based on the novel by ARTHUR C. CLARKE
written for the screen, produced and directed by PETER HYAMS
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Club in Roppongi several years back. Dudley told me he was finished shooting "Santa Claus," a very high-budget film in which he plays the title role (to be released next December) and "wasn't doing anything" just now. A super-nice guy with loads of talent.

When Eddie was in Japan, I had some problems with him and a group of street dancers he'd brought along. Looking back, I can see where I made some mistakes as well. It just isn't realistic to assume that anyone with the talent and freedom Eddie has in New York could come to Tokyo and fall into the regimented super-tough schedule the Japanese lay down for others — and follow themselves!

Eddie was a real friend in the Apple and when I was busy, he took Shiga and Rjay to some of the city's hottest clubs as his guests. With his street instincts, he also made sure nobody gave the guys a hard time and introduced some very beautiful people to them. I appreciate his help.

Former Tokyoite Chris Lynn, an attorney in New York, tried to get me in to meet Mayor Ed Koch; if anyone could have pulled it off, Chris is the guy, but with elections coming up and such, it was difficult. I did see Koch sing New York's new theme song, "New York, New York." Believe me, Liza doesn't have much to worry about. Besides, maybe you can hear Sinatra sing it at one of his three concerts coming up in Tokyo mid-April.

The media is jumping the gun a bit, it seems, for Koch says he's not confirmed coming to Japan for the mayors' convention in May, or the New York promotion in the fall. Ed Koch did send me an autographed copy of his book, though.

Chris' business associate Shunji Matsuo — he'd just returned from a trip to London — has left Suga's and is now working out of the Michael Gottfried Hair Studio. Shunji's clients include Brooke Shields, Candice Bergen and Tahnee Welch. Shiga and I both had Shunji cut our hair — he's good! Michael was cutting Tommy Tune's hair that day. Tommy will be in Japan with Andy Duncan soon to do the Broadway musical "My One and Only."

Shunji charged \$60 for a shampoo, cut and blow-dry. He's located at 873 7th Avenue (9th floor), between 54th and 55th. Tel: 245-8145. He's a

good connection next time you're in New York.

According to those on the scene and in the know, "it's been a bad season on Broadway with few openings and lots of closings." For me, — a guy who hasn't been back to Broadway for over a year — and Rjay and Shiga — two guys who had never seen a New York show — it was just great.

First, it was "The Tap Dance Kid" with choreography, sets and a book that adds up to one helluva show . . . one that may get to Japan later this year.

Second, it was "La Cage Aux Folles" which has to be one of the greatest shows I've ever seen. In the performance Van Johnson as Georges and George Hearn as Albin excel. I last saw George as the Demon Barber of Fleet Street in "Sweeney Todd." His complete reversal of roles from macho murderer to temperamental, sentimental drag queen has to make him one of the finest actors around.

When Van Johnson, 69 years old now, was asked how he liked working with Hearn, he jokingly said, "I love it. In fact, I'm going to marry him." Hearn actually is getting married, but not to Johnson. It'll be his fourth and she's Leslie Simons, one of The Cagettes in the show.

Van, a guy with a great sense of humor, said in his 50 years in showbiz (Lucille Ball discovered him) "George Hearn is my favorite leading lady." He laughed and added, "Sincerely, it's Esther Williams" who — another coincidence — was at the show the night we attended.

Went backstage at the Ethel Barrymore Theater where Susan Anton was performing in Mike Nichols' "Hurlyburly." She looks great and has high hopes that the play will have a long run. She told me that the same day she had also been photographed and interviewed for Warhol's "Interview."

Mark ("Star Wars") Hammil said he was very disappointed that the musical "Harrigan and Hart" in which he starred closed after just a few performances. Mark worked hard on this show, his reviews were good, but the show just didn't have what it takes. Mark and his wife Marilou have happily settled in their Central Park West apartment.

They said they're looking for a Japanese nanny to care for

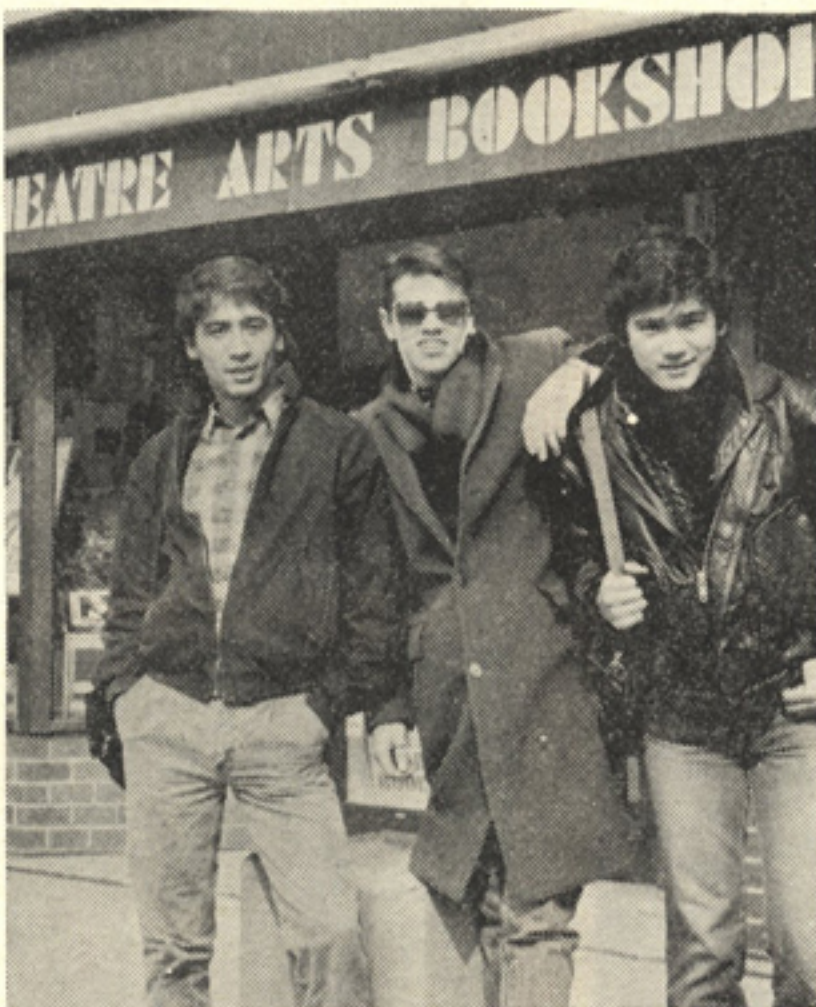
their two beautiful kids. "We'd like her to be like one of the family," Marilou told me, so if you know any Japanese girl or lady who might be interested, please let me know.

Saw "Ma Rainey's Black Bottom" and Theresa Merritt (who plays Ma Rainey) is really a dominating figure up there on stage. You've probably seen her as the evil witch in the film version of "The Wiz." The show's good, but a little heavy.

I had hoped to get to "Leader of the Pack," a musical based on the life of composer Ellie Greenwich whose



Above: Tsukasa Shiga, a Boston U student; dancer Eddie Vega (in Japan recently for the "Flashdance" promotion), Hersey, Pia Zadora's mom Nina, August Hergesheimer and Rjay Iig, both of Tokyo, more or less.



Above, left: Reunion in New York City: Augie and Rjay attended school together in Japan; Shiga's a regular at the Lex when he's home for school holidays. Rjay attends the University of New Hampshire. Augie models for SOS in Tokyo. Above, right: Raquel Welch is presented with a special award for her new video "Raquel," a total fitness program. Making the presentation is Nicholas Santrizos, president of Thorn EMI.



songs were popular in the mid-'60s. I talked to Director-Choreographer Michael Peters (behind Michael Jackson's "Thriller," "Dream Girls," etc.) and he was busy with all kinds of changes in the show. That, my friends, is Broadway.

The hottest ticket on The Gay White Way is still "Cats" which has been running for about three years. On Feb. 27 "Cats" cast members in full costume mingled with the crowd in front of the Wintergarden Theater and released 1,000 black balloons to celebrate the 1,000th performance. The crowd had a ball.

A new Harold Prince musical — "Grind" — starring

Ben Vereen opens at the Mark Hellinger Theater Apr. 11; a musical version of "Our Town" is in the making and several songs have already been written for a musical comedy called "Mayor" which, of course, is about Ed Koch.

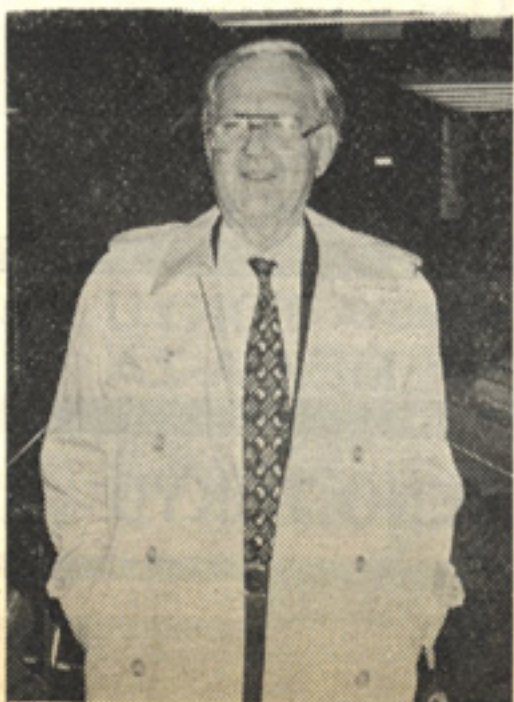
Dancer-choreographer Geoffrey Holder, just back from a series of lectures in Florida, said he hopes to get his rehearsals going this fall on a musical version of "The Phantom of the Opera."

As you can see, there's plenty on — and off — Broadway for the visitor and much more coming. For those who can't get to The Apple, they're doing more and more on TV and

video. "Death of a Salesman" starring Dustin Hoffman will be a TV special and videos on both "Cats" and "Leader of the Pack" have been made. No release dates as yet.

I had sort of planned to fly to L.A. for the Grammy awards, but Pan Am's strike — and, in all fairness, friends and happenings in NYC — made me change my mind. This column's running on much longer than I anticipated, so better cut it here and will continue next week with some notes on people, night life, shopping and general costs of things in Little Old New York City.

Below, left: Taiji Kohara, President of International PR in Japan, at JFK; he was traveling with Japan's Vice Minister of Posts & Telecommunications, Koyama-san. Below, right: Ken Moss, President of Hilton International for Asia and the Pacific, during a brief stopover in The Apple en route to meet his wife Camy in Egypt for a holiday before returning home to Hong Kong. At right: Former Tokyoite Renate Nishio, up-and-coming young actor Chris Collett and Hersey; at the Hardrock Cafe. Far right, top: Hersey with one of the world's top illustrators, Antonio Lopez and Augie; in Antonio's studio. Far right, below: Renate, model Dan Steele and another former Tokyoite, NY attorney Chris Lynn; in Chris' offices.



'Falling in Love' premiere

RI-Japan dinner-screening raises ¥6 mil.

In its first fund-raiser of 1985, Refugees International-Japan raised over ¥6 million from a Gala Dinner and Film Premiere held Feb. 28 at the Capitol Tokyu Hotel. More than 400 people donated ¥20,000 each to attend the benefit which launched the organization's "APPEAL for AFRICA." Early donations to the fund-raiser enabled R.I.-Japan to respond to an emergency request for \$5,000 for a supplemental feeding program operated by the Japan International Volunteer Center at a refugee camp at Lugh, Somalia.

Special guests of R.I.-Japan included Their Imperial Highnesses the Prince and Princess Takamado; Captain Mark Phillips, husband of Princess Anne; Sir Hugh Cortazzi, former British Ambassador to Japan, and U.S. Deputy Chief of Mission William Clark and Mrs. Clark.

While officially opening the

"APPEAL for AFRICA," the event also served to acknowledge Mrs. Wendy Staines who has served for three years as Executive Director of Refugees International-Japan. Mrs. Staines, whose term of office ended in January, was thanked for her great contribution in managing the organization during its period of expansion on the international refugee relief scene.

In 1984, more than ¥39 million was raised by R.I.-Japan to fund refugee projects worldwide. While establishing its current "APPEAL for AFRICA," the organization will also continue its support of refugee projects around the globe. R.I.-Japan, a voluntary organization composed of both Japanese and foreigners, works only with established international refugee relief agencies to provide funds for nutrition, health, self-sufficiency and educational projects.

At right: TIH Prince and Princess Takamado of Mikasa chat with Captain Mark Phillips, husband of UK's Princess Anne. Below: The Film Premiere Committee: Cynthia Larsen, Sue Wood, Joan Roberts, Ryutsuko Wagner, Yuri McAuliffe and Inez Baskerville.



Top, left: Cynthia Larsen gives results of the fund-raiser. Above, right: Wendy Staines, leaving as President of RI-Japan after three most productive years. Above: Gregg Neumann, Hillary Salmons, Mary and Corky Alexander of Weekender and Bill and Judy Clark (he's the U.S. Minister-Counsellor).

Above: Hiroko Okami, in charge of Japanese publicity, and Noriko Inaba, RI-Japan director. At right, descending—David and Ann Wilkinson with Sir Hugh Cortazzi, former British Ambassador. Mr. and Mrs. Igbal H. Alimohamed, UNHCR representative in Japan, with Michael and Rosemary Grove of the British Embassy. Wendy Jorgensen, RI Yokohama Director, greets Prince and Princess Takamado of Mikasa.



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Fine Foods & Vintage Wines

Dave Jones' Café Beat



Saké sales, I understand, are going down, where *shochiku*—the Japanese version of rotgut—is getting more popular. That's a crying shame, for saké is as "Japanese" as *sumo*. The one is the national drink; the other the national sport.

There is a lot of misunderstanding about saké, although Rick Kennedy's book on Japanese restaurants, which I reviewed last week, should go a long way towards clearing up the situation. In that review, however, I complained that he had omitted my favorite saké, Gekkeikan, from his list of the best. So let me tell you about it and the tour I took there last month.

Gekkeikan originated in 1637 in Kyoto when an Okura Rokuroemon set up a saké brewery in Fushimi, renowned then and now for the purity of its water. The Okura family still operates the brewery and

claims it to be the best and most popular in Japan. My palate confirms that it's at least among the best. That it is among the most popular I cannot confirm, but I certainly can say that it should be.

It is made from a blend of six different sakés that are aged for about a year before mixing and bottling. During the blending process, water is added to bring the alcoholic content down from the 18 per cent of the original sakés to the 16 per cent of the blend. Those used in the blend, I should add, are not for sale.

(In making the sakés for the blend, the brewers use the slow-fermentation process, where the temperature is so reduced that it takes almost twice the time to create the alcohol than usual. According to our guide, the longer fermentation makes them fruitier, as the yeasts then excrete an

enzyme that causes the fruity taste that is characteristic of Gekkeikan saké. We were allowed to taste two of the blending sakés. Though they differed in flavor, as they should have, both were fruity and full-bodied in the mouth.

We were also given a taste of the blend before the alcohol was watered down. Called *otegura*, it had been blended by computer, which had been fed the characteristics of the six different originals and had put them together to maintain the Gekkeikan flavor. Quite frankly, though we agreed that the *otegura* was very good, we also agreed that the originals had lost something in the blending. I was reminded of the relationship between single-malt scotch and blended scotch.

Continuous fermentation is used. That means that as the starch is turned to sugar by

one type of fungi, called *koji* by the Japanese, another, a yeast which they call *kobo*, turns the sugar into alcohol. It is something like a natural assembly line.

Now about the tour. You will be guided through all the processes of saké-making, including a demonstration of how the steamed rice is mashed, during which the workers sing a song, the *Sakazuri Uta*, to keep a regular rhythm while stirring to assure a smooth mash.

Then there's the *koji* chamber, kept at a temperature of 25 to 30 degrees Centigrade and where the *koji* is grown. After that yeast is added, and the rice with the *koji* and yeast mixtures is dumped into 7,000-liter fermentation tanks, which are held at under 10 degrees instead of the normal 15 to 16 degrees to increase the fermentation time from the usual 18

or so days to about 28.

After the saké is made and before aging, it is pasteurized. Before bottling, it is pasteurized again. The guide told us that pasteurization was developed in Japan by saké brewers about 300 years before Pasteur discovered the method, during the Muromachi Period. Interesting.

Gekkeikan saké is available in Tokyo saké shops, but you have to ask for it. You can drink it cold, as some saké-lovers prefer, or warmed, which is the usual way.

Those who would like to take the tour, which includes the processes just described, can make arrangements through Tsukio Murakami at (075) 611-5365. Tours, though, are conducted only from the beginning of November to the end of February, the saké-making season.

Try it. You'll enjoy it.

FCC ad contest awards & dinner set at TAC Mar. 26

Now in its third year, the annual advertising contest organized by the Forum for Corporate Communications puts the limelight on some of the best English-language ads produced in Japan.

Winners will be announced at a special dinner meeting to be held on Tuesday, Mar. 26, at the Tokyo American Club from 6:15 p.m. Beside the FCC Grand Prix, won last year by Fujitsu's "Would you like to have a word with Mariko?" ad, many separate categories

will be contested. There will be prizes for the best corporate, service, consumer product, industrial and black-and-white ads, and this will be a unique opportunity to see the work of some of the brightest copywriters and designers working in English in Japan.

The Forum for Corporate Communications, or FCC, is a professional organization of individuals active in fields related to international communications such as public relations, advertising, the me-

dia, publishing and corporate identity. The FCC's goals are to create an environment for the exchange of information between professional communicators and to better corporate, government and intercultural skills in Japan.

The fee for the Mar. 26 dinner meeting is ¥4,000 for FCC members and ¥6,000 for guests and non-members. Reservations can be made by calling 433-3874 by Friday, Mar. 22.

Yuya fashions featured in Arflex showroom Mar. 31

INTERFORM provides leasing of all household furnishings

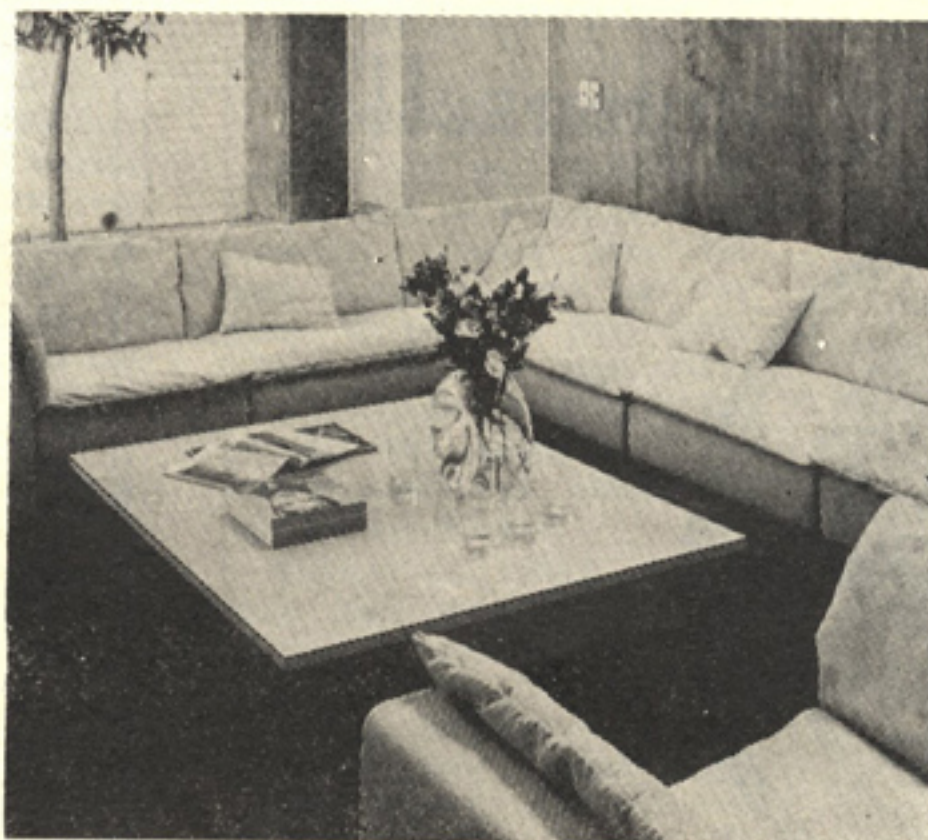
Imagine—you're a businessman suddenly transferred Tokyo. You arrive and are taken to the apartment arranged by your secretary. Apprehensively you open the door and find it beautifully decorated with elegant, modern furniture, the latest in audio-visual equipment, a fully equipped kitchen, towels in the bath and a large, comfortable bed. All you have to do is take off your shoes and slip into your bathrobe. Welcome to Tokyo!

This is the kind of welcome most people dream of—and just the kind of welcome that INTERFORM Leasing & Design is providing for a growing number of Tokyo's new residents.

Opened in October, 1984, INTERFORM has already earned a reputation as Tokyo's foremost furniture leasing company. "Leasing furniture is not a new idea," said INTERFORM president Shoro Kawazoe, "but a first-class leasing service specifically designed to serve the needs of this city's international community is." For individuals, leasing saves the bother and headaches of packing, shipping and waiting for household effects. For corporations, leasing saves the expense of shipping a new employee's belongings, or the cost of purchasing furniture then warehousing and accounting for it when the employee leaves. "Economically it is such a smart alternative that a number of major corporations now recommend that their employees lease their furniture in Japan," added Kawazoe.

INTERFORM leases high-quality home furnishings, electronic equipment, appliances, matching sets of china and tableware, linens for the bed and bath and, for a finishing touch, they can even supply house plants and contemporary fine art. The company has affiliations with most domestic furniture manufacturers and wholesalers and exclusively represents the prestigious Arflex, known for its fine selection of modern Italian furniture. Another INTERFORM feature is their professional, bilingual staff who help you select and design an interior that fits your budget and taste requirements.

"At INTERFORM we act as a king of cultural



Handsome sitting room suite from INTERFORM

bridge," explains INTERFORM's Zdena Yoshida. "When people move to Tokyo, they first find an apartment, then school for the children. By the time they begin looking at furniture they are exhausted and suffering from the early stages of culture shock. We try to make it as easy as possible for them, but are also concerned that our customers select furnishing that help make their stay here enjoyable."

"Tokyo is a great place to live," she added, "but you have to make some adjustments. Apartments here are smaller and the ceilings lower than what most people are used to. We feel that comfortable, modern furniture with its sleek, simple lines is, in the long run, the best suited to both the types of apartments available, as well as to the modern character of urban Tokyo."

A recent INTERFORM customer, who always preferred classic European-style furniture, followed Mrs.

Yoshida's advice and decorated her new Tokyo home in totally modern style. The customer has now become a convert to "modernism" and is pleasantly surprised at how much her family enjoys their apartment.

Mrs. Nakashima, head of the INTERFORM sales division, says that she understands the problems of people who move to a foreign country. Her experiences living in the United States for five years also taught her how important it is to have a "home away from home." "Because of the quality of our furniture selection and our careful coordination, the interiors we design always look customized," she added. "Our customers are always telling us how surprised people are to find out that they have leased all of their beautiful furniture. Of course, for a customer that is very important."

INTERFORM's interest in their customers often goes "beyond the call of duty." "There is so much to learn at the beginning," said Mrs. Nakashima, "we have helped people find doctors, babysitters, restaurants and shoes stores. Now we give all of our customers a complimentary copy of the "Tokyo City Guide" by Judith Connor and Mayumi Yoshida, just to help them get started.

"We are also planning to become involved with events that will introduce our customers to some of the fun and interesting things to do and see in Tokyo." INTERFORM's first event will be a fashion show by Boutique Yuya sponsored in cooperation with Arflex. The show will be held at the Arflex showroom in the Roppongi Axis building on Mar. 31 at 11:30 a.m. and 3:30 p.m. The public is welcome and can call the boutique for reservations, 408-8749.

"When INTERFORM was planned," said Mrs. Nakashima, "we recognized the genuine need for a total leasing service—the kind of people who are moving to Tokyo now don't want to settle for less. At INTERFORM we don't think they should."

ASIJ ends winter sports slate; winning seasons in basketball, gymnastics, wrestling, swimming

By Shizzy Asakawa
ASIJ Sportswriter

The winter sports season at the American School in Japan has come to an end with good records and many memorable games. Winter sports at ASIJ include basketball, field hockey, gymnastics, soccer, swimming and wrestling. All the teams belong to the Kanto Plains League, highly competitive, calling for hours of hard practice in the cold weather.

The basketball team finished in third place in the league. Varsity team captains are **Alan Chalikulima**, **Peter Leinenbach** and **Jay Leung**. **Dickson Chalikulima** and **Steve Knode** averaged 18 points each per game to lead the team.

The junior varsity had an excellent record of 16-0. Top scorers were **Todd Hillman**, **Hans Thronaes**, **Jeff Burkhart** and **J. B. Handley**. The basketball team delighted spectators with many exciting games this season.

The field hockey team wrapped up its season with a record of 2-7, playing with many new players. Varsity captain **Catherine Swanz** led the team and together with **Yoko Endo** scored many times for the Mustangs. All-Stars **Juli Gish** and **Kathryn Mensendick** played incredible defense, and also played in the all-star game at Yokohama last week. The J.V. team also played well, led by **Carin Khatchikian**.

Another undefeated team was the gymnastics squad which placed first in the league. **Robertta Sauerman** was the captain and, with **Kathy** and

Jennifer Deming, led the team through amazing performances in all meets.

The soccer team finished in fifth place in the league. The many hours of practice on the field, in all kinds of weather, paid off as players **John Hayase**, **Ryan Ricks**, **Chris Guler**, **John** and **Andrew Little** led the team to third place in the tournament at Zama two weeks ago.

The Mustang swimmers finished their season with a second place in the Kanto Plains meet. Records in the Junior Olympics were set by **David Lee**, **Colleen Rasmussen**, and in the 15-18-year-old boys medley relay. Many records were also broken during the season's regular meets, which made all the splash-downs exciting to watch.

Placed second in the league was the wrestling team, with a winning record of 7-3. Captains **Kaiser Yang** (141), **Dan Sauro** (115) and **Jim Filliaut** (148), led the team to victories in many matches. Despite the number of inexperienced players on both the Varsity and the J.V., the team has done remarkably well.

Not to be forgotten are the cheerleaders and the drill team. Providing entertainment and good cheers at the basketball games, they boosted team and onlooker morale many times. Varsity Cheerleader captain **Shirley Yoshinaka** and J.V. captain **Mindy White** led the cheers with untiring energy this season.

The winter sports banquet, being held tomorrow, will close the exciting season. Outstanding players will receive awards at this event and students will prepare for the upcoming spring sports.

ASIJ to host 'Battle of Bands' Mar. 23 with 6 schools sending young musicians

The American School in Japan Communications Club is sponsoring the fifth annual "Battle of the Bands" Saturday, Mar. 23, at the Mitaka Campus.

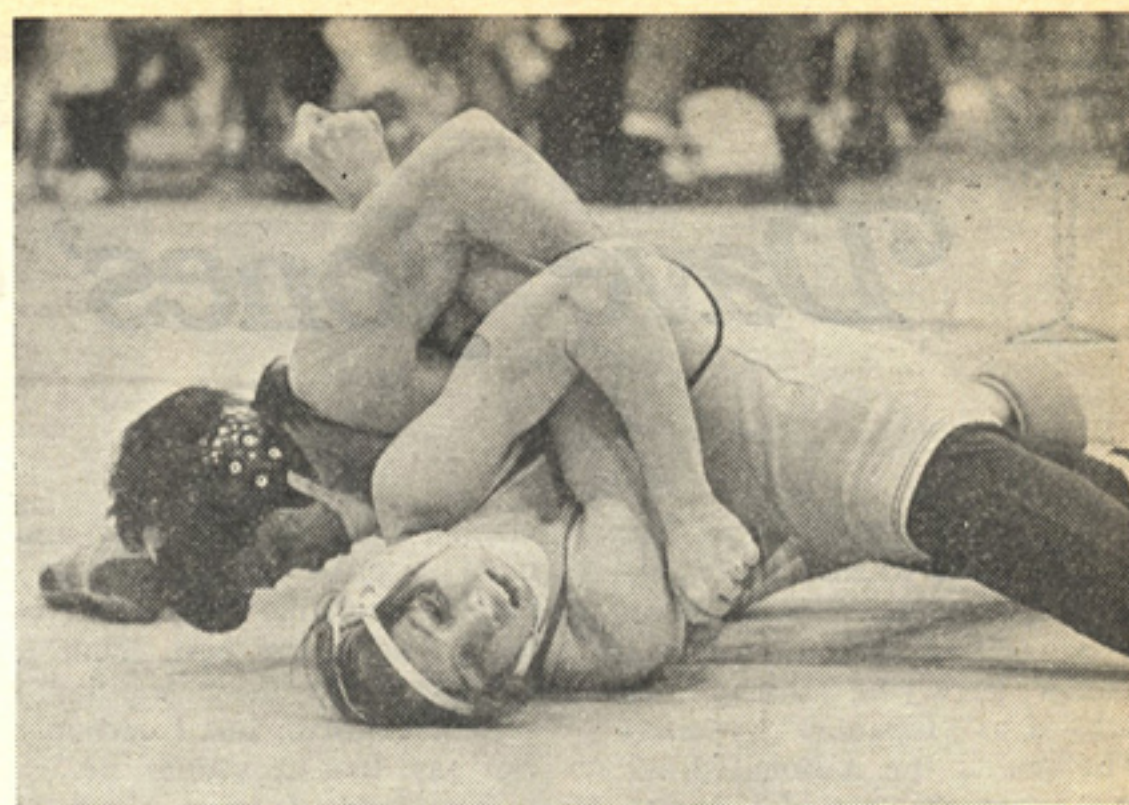
This contest is for non-professional high school student bands which play pop/rock or "modern" music. Group and individual

awards are presented to the top band. Judging is based on musical ability, vocals, stage appearance, originality and audience response.

Student bands from ASIJ, St. Mary's, Yokota, Kinnick, Zama and Sacred Heart have been invited. Some of the bands already entered include "M.I.A.," "The Rub-

ber Band," "K.G.B." and "Wild Style."

Admission is ¥500 and the general public is welcome. The doors will open at 4:30 p.m. with music beginning at 5 p.m. For more information, contact Bruce Bryant at The American School in Japan, (0422) 31-6351.



Above: ASIJ grappler Kaiser Yang wraps up his Yokota Panther opponent. Below: Mustang Senior Alan Chalikulima soars high for a floating lay-up bucket against Yo-Hi.



Extended until March 24 due to popular demand.

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License # 1944



Lora's look at sumo

By Lora Sharnoff

From all appearances and reports, yokozuna **Chiyonofuji** seems to have a good chance to follow his yusho (championships) in the Kyushu and January Sumo Tournaments with another in the Spring Basho being held in Osaka. With his fellow Grand Champion **Takanosato** sitting out this tourney to recover from an operation to remove some cartilage in his elbow, Chiyo is the only yokozuna fighting this year in Osaka.

While some men would get crushed by the pressure of such a position, the lithe (183 cm., 123 kilos) Chiyonofuji seems, instead, to thrive on it. He captured the yusho in the past five out of seven tournaments in which he was the only yokozuna participating. Moreover, Chiyo looked good, not only in the pre-tourney practice sessions, but also in driving komusubi **Dewanohana** out of the ring by yorikiri on the opening day.

In the wake of the wolf-eyed yokozuna's spectacular 15-0 in January, the main question this tourney may be who, if anyone, will put a stop to his winning streak.

Unfortunately, at least two

of the four ozeki are quite unlikely to pose much threat to Chiyonofuji. **Kotokaze** has defeated Chiyonofuji only once during his three and a half years as ozeki. And even though **Wakashimazu** has generally been the most stable of the ozeki, he has defeated Chiyo only once in his career. His two yusho last year came in tournaments which the 29-year-old yokozuna sat out.

Nevertheless, it should be interesting to see whether **Wakashimazu's** recently announced engagement to singer **Mizue Takada** will inspire him to try harder. He certainly did put up an exciting fight on the first day against Chiyonofuji's stablemate, sekiwake **Hoshi**, who had lately been one of his nemeses.

The past record shows that ozeki **Asashio** and **Hokutenyu**, and perhaps sekiwake **Onokuni**, should have the best chance of upsetting Chiyonofuji. Although **Asashio** apparently could not beat Chiyo in most of the pre-tourney practice sessions, he sometimes in regular tournaments gets into a swift starting charge, relying on his hefty (186 kilos) frame to bulldoze the lightweight

yokozuna out of the ring.

The only current ozeki with no yusho to his credit, **Asashio** may have gained some confidence from his championship in the Fuji Television/Bunka Hoso Ozumo Tournament held on Feb. 10 and 11.

While **Asashio** occasionally uses his bulk to overpower **Chiyonofuji**, **Hokutenyu** usually relies on his own impressive musculature and grip strength. Since **Hokutenyu** won all the bouts he had with Chiyo in 1984, he can certainly be called his number one nemesis. Yet, although **Hokutenyu** seemed to have been spurred on these past few months by the retirement of his great yokozuna stablemate **Kitanumi**, this basho he fell back into his former "first day blues" habit.

Moreover, though reportedly in good condition prior to the Osaka tourney, he tripped at the starting tachiai, and went on to lose by an uwatenage armthrow to **Kitao** (though this may be more of a tribute to the tall komusubi's ever-growing strength than to the ozeki's carelessness).

Tournaments with strong sekiwake are said to be the

most interesting; and given **Hoshi's** and **Onokuni's** proven abilities to upset the yokozuna and ozeki, this basho could be in for some excitement. Once the leading candidate for ozeki around this time last year, **Onokuni** has fallen into somewhat of a slump these past four months or so. However his powerful ouster of 225-kilo maegashira #3 **Konishiki** ("Sally" Atisanoe) on opening day may be an indication of his determination to recover. Incidentally, **Konishiki** now weighs 225 kilos, which puts him only five pounds away from a veritable "quarter of a ton."

The komusubi slot is also filled by an interesting pair, 21-year-old **Kitao** and 33-year-old **Dewanohana**. **Kitao** simply appears to get better each tournament and he has none of the clumsiness that might normally be expected of someone so tall (199 cm.). Both **Kitao** and **Dewanohana** were awarded prizes in the January tournament.

Another January prize-winner, 22-year-old **Mitozumi**, has been promoted this time to his highest position ever,

maegashira #1. **Mito's** sumo is still a bit rough at the edges, but he is blessed with speed as well as bulk (192 cm., 152 kilos). On the opening day, **Mitozumi** lost by yorikiri to his fellow maegashira #1, 24-year-old **Asahifuji** — the oldest of the so-called "young Turks" of sumo today.

This tournament offers the unusual feature of four brand new faces in the top makunouchi division, with absolutely no promotions of one-time maegashira who had fallen into the juryo division. The new faces are maegashira #12 **Kotogaume**, #13 **Hananoumi**, #14 **Hattori** and #14 **Terao**. **Kotogaume** looks very much in both appearance and sumo style like a smaller version of his senior stablemate, **Kotokaze**.

Despite a record number of sumo titles captured while a student at Doshisha University, **Hattori's** progress from the bottom of the third highest makushita division (a special ranking granted to former college champions) to makunouchi has been one of the slowest among sumotori of collegiate background.

Int'l Buccaneers lead Jr. Olympics swim meet

By Chris Xavier

The American Swim Council in Japan held its Winter Junior Olympics Swimming Championships on Mar. 2 and 3 at the American School pool.

The International Buccaneers Swim Team was the heavy favorite, having 70 swimmers entered and coming off a convincing victory in the Santo Plains Championships just three weeks earlier. The element of the unknown was whether the teams from Okinawa would help the ASIJ team of 61 entries to catch up with International for the Championships.

The first event saw **Zukeran** win the 8+Under girls relay followed by an International win in the 8+U boys relay. The third event again had **Zukeran** winning the 10+U girls relays.

The eventual outcome of the meet would in fact show **Zukeran** winning the 8+U girls and the 10+U girls in total points. International started showing its strength as it ran

up a series of relay wins through both girls and boys age groups in 11+12, 13+14 divisions and in the final age group of 15-18 boys. ASIJ finally asserted its strength by winning the final relay event.

Thus the team points no longer seemed in question. It was the younger girls being dominated by **Zukeran** and ASIJ dominating the older boys but International with its St. Mary's boys and girls from **Sacred Heart** and **Seisen** dominating all the age groups in between.

The meet settled into individual races to see who would take the gold, silver and bronze medals and who would win the age group high point trophies.

In the 8+U girls 25-meter backstroke **Nola Snowbarger** of **Kadena** first made an appearance and set a pool record in the event. **Nola** came right back to set an area record in the 50 breaststroke and continued to win the remainder of the events on Saturday to overshadow the strong team showing by **Zukeran** in this age group.

In the 8+U boys **Ryan Heagle** of St. Mary's swam his first event in the 25 backstroke and won, leading his teammate **Daniel Barrett**. **Ryan** went on to win two more events on Saturday to lead in the high point totals going into Sunday's events. **Kenzo Moltani** of St. Mary's won the freestyle to add to International's dominance in this age group.

In the 10+U girls events **Dannae Turner** of **Zukeran** was the class of this age group



International 8/under boys champions; left to right: **Andrew Hauet**, **Warren Ireland**, **Kenzo Moltani**, **Daniel Barrett**, **Sune Rissgard** and **Ryan Taro Heagle**.

as she set pool records in the backstroke and butterfly events to lead the **Zukeran** girls to an overwhelming lead going into Sunday's events.

In the 10+U boys events **Leo Kobayashi** of St. Mary's passed up the freestyle won by **John Pettit** of ASIJ to make his first appearance in the backstroke with a pool record performance. **Leo**, however, was disqualified in the breaststroke event which gave **Pettit** a win and a large lead in points. **Leo** came back to win the fly and the Individual Medley but still trailed **John** by five points going into Sunday.

The 11+12 girls had the largest age group entries as 21 girls would eventually score points in the meet. No single swimmer was able to dominate the age group as **Marion Baker** of ASIJ started well with a win in the freestyle event. **Moka Brown** of **Sacred**

Heart showed she was the backstroke power by winning the 50 backstroke, then **Agnes Choi** of **Seisen** barely beat teammate **Azusa Hirano** in the 100 breaststroke.

Moka came back to win the 100 butterfly just ahead of teammate **Lisa Nishii** of **Nishimachi** but was disqualified in the 200 Individual Medley while **Azusa** finally got her first gold medal. It was easy to see International's girls were dominating this age group but the high point was up for grabs at the end of Saturday's events.

In the 11+12 boys, International was dominating the team points with **Yugo Tsukikawa** starting with a new pool record in the freestyle and continuing to win in the backstroke with teammate **Bjorn Holta** of **Yokohama** coming in for the silver. In the breaststroke **Yugo** led teammates **Yoshitomo Sezai** and **Paul**

Sasaki to have the St. Mary's boys take all three medals.

In the 15-18 girls age group **Colleen Rasmussen** of ASIJ made surprising improvements to challenge **Kim Hood** of **Sacred Heart** for high point. **Kathy Meyer** of **Zukeran** won the butterfly event over **Kim** to give **Colleen** the lead at the end of Saturday. **Colleen** helped herself to three gold medals, defeating **Kim** in the backstroke and the individual medley. **Holly Eveleth** of **Zama** and **Lisa Beall** of **Yokosuka** took silver medals while **Susan Nagasawa** of **Seisen** and **Susan Daly** of ASIJ took home a pair of bronze medals each.

David Lee of ASIJ dominated the 15-18 boys by taking home four gold medals while **Jay Williams** of **Yokosuka** took one gold and three silvers. **Rick Interdonato** of St. Mary's took home a silver and bronze, while teammates **Hisa Horie** and **David Mills** also received bronzes.



MOKA BROWN



KIM HOOD

Weekender



MOVIES:

'Falling in Love'

In a convoluted world of opposites and contradictions, perhaps it took a Scandinavian director — **Ulu Grosbard** — to make the most "New York" movie in the annals of filmdom. "**Falling in Love**" more than any other motion picture this fan has seen depicts to the proverbial "I" the style, the pace, the ambiguities, the hype, the hooplah, the cadences and the linguistics, and the verbal nuances of America's—the world's?—most dynamic hamlet.

Now, of course, Grosbard has enlisted such durables and talents as **Robert De Niro**, **Meryl Streep** and **Harvey Keitel** to bring this paean of The Apple to life. This is not capricious casting. All these remarkable actors have worked together in tandem, in harness and, in several cases, in a decidedly "New York" atmosphere.

De Niro and Keitel appeared as hard-nosed street toughs in Martin Scorsese's brilliant "**Mean Streets**." Since then, they were New York antagonists in "**Taxi Driver**" in which De Niro's Travis Bickel pumped repeated revolver blasts into Harvey's classic pimp character, "Sport."

Meryl Streep is not a stranger to the streets of Gotham, filmwise, since she earned not one, but two, Academy Awards as New York folk in "**Kramer Vs. Kramer**" and "**Sophie's Choice**."

Then, of course, there was De Niro's classic portrayal of New York middleweight champ Jake La Motta in Scorsese's black-and-white "**Raging Bull**" and, likewise, his subtly-synched job as a tenor sax blower in (again!) Scorsese's "**New**

York New York."

Now, I realize that in many circles mentioning that a film is "very New Yorkish" is not necessarily a recommendation. In this case, it definitely is.

"**Falling in Love**" was the picture shown at the premiere filming sponsored by Refugees International—Japan a week or so ago in the elegant confines of the Pearl Ballroom of the Capitol Tokyo Hotel. It opens tomorrow in town. Following the screening—which was, incidentally, absorbed in almost total, involved silence by the 420-odd first-nighters — the talk was about the picture.

No less an authority than Donald Knode got me to one side for my opinion — and whereupon gave me his. "I loved this picture, Cork," Don said emphatically. "Did you listen closely to the dialogue? Some might say it is stilted and unreal, but that's **exactly** how New Yorkers communicate. Uncanny how they got the precise vocal cadences down."

As the title of the film might indicate, we're involved here in a love story. An unplanned, reluctant, unwanted and unneeded love affair that neither of the involved participants — lovers — had in mind.

Frank Raftis (De Niro) is an architectural construction engineer in the midst of overseeing the completion of a gigantic skyscraper in Manhattan. He's married to Ann (**Jane Kacymarek**) with two sons and living in the suburbs.

Molly Gilmore (Ms. Streep) is a part-time commercial artist working, from time to time, in town for an ad agency; married to a very successful doctor (**David Clennon**). They live, childless, in a most affluent neighborhood an hour or so out of New York on the commuter train.

Ah, yes, the train. In "**Falling in Love**," the train is more or less the Dan Cupid of our story. Both Frank and Molly commute on a staggered schedule and just might have noticed one another in their pre-occupied manner going and coming.

It's Christmas time in the city as we join our characters; both Frank and Molly are pre-occupied with buying gifts for their loved ones. The merest coincidence of bumping into one another in a book shop triggers the series of encounters that eventually evolves into true love. Laden with packages, they bump, gifts fall. In the mix-up, he gets her gift to her husband (a book on sailing); she gets his gift to his wife (a tome on gardening). The meeting is just that: an accident. But for some reason, each remembers the other. Are they somehow dissatisfied with the status quo at home? Is it the old Seven Year Itch syndrome?

Director Grosbard leaves all this speculation strictly up to the moviegoer as he declines to moralize or preach at us. The coincidences continue as each of the vaguely unfulfilled citizens meet, at first by accident,

later by scarcely concealed design. Frank and Molly simply like one another.

The coincidences and pretenses gradually fall away and evolve into a sincere search for a meaningful relationship, as they say, and before you can say a New Yorker's "Up yours," these two very nice, very ordinary people are in love. There is no marital conflict at home for either that is a catalyst for an outside attraction; indeed, both are content with their wedded lot.

True, Frank's buddy Ed Lasky (Keitel) is going through a messy divorce, but it isn't contagious. As the Frank-Molly attraction grows stronger, they even decide to use Ed's un-used pad as a trysting place. But it doesn't work. This is not what you would think it to be: a physical, sexual attraction. Neither Frank nor Molly really want to consummate this budding relationship by a prosaic buck-and-wing on the Beautyrest. It just doesn't work.

Nevertheless, they can't forget one another and the confrontations and accusations come eventually and undeniably. How will Molly's doctor and Frank's lifelong helpmate react to the news that their mate is in love with someone else? This is strong stuff, my friends, and Screenwriter **Michael Cristofer** and Director Grosbard do not duck the issue. No happy endings here; just life. New York life. Strong as garlic. I loved it. (CORK)

the weekender guide to

- BUNGEIZA. To the left of the East exit of Ikebukuro Station. Tel. 971-3348. 文芸座 豊島区東池袋1丁目43の4 (池袋駅東口より左側)
- CINEMA 1. 3rd floor New Tokyo Bldg., across from Muillion Bldg. Tel. 671-1946. シネマ1 千代田区有楽町2の4 ニュー東京ビル3階 (マリオンビル筋向い)
- CINEMA 2. Basement of the New Tokyo Bldg., across from Muillion Bldg. Tel. 671-1947. シネマ2 千代田区有楽町2丁目4 (マリオンビル筋向い)
- CINEMA SQUARE TOKYU. 3rd floor of Shinjuku Milanoza. Tel. 232-9274. シネマ・スクエアとうきゅう 新宿区歌舞伎町ミラノ座3階 (コマ劇場前)
- CINEMA TEN (HAIYUZA THEATRE) Next to Victoria Station near Roppongi crossing. One showing a day at 10 p.m. Tel. 470-2880 (after 8 p.m.) 俳優座 シネマテン (六本木交差点三菱銀行先俳優座内)
- GINREI HALL. To Kagurazaka from the West exit of Iidabashi Station. Behind diagonally fr. Kasakuza. Tel. 269-3852. ギンレイホール 新宿区神楽坂2丁目19 (佳作座斜め裏)
- GOTANDA TOEI CINEMA From the West exit of Go-tanda stn. On river side near Fuji Bank. Tel. 491-0810. 五反田 TOEI シネマ (目黒川岸富士銀行そば)
- HIBIYA SCALAZA. 4th floor of Takarazuka Theater, across from the Imperial Hotel. Tel. 691-5355. 日比谷スカラ座 千代田区有楽町1の12 (帝国ホテル筋向 宝塚劇場4階)
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- KICHIJOJI SCALAZA. 3rd floor of Cinema Bldg., the East Exit of Kichijoji Station. Tel. 0422-48-6521. 吉祥寺スカラ座 武蔵野市吉祥寺南2-3-16 (東口吉祥寺シネマビル3F)
- KORAKUEN CINEMA. Near Suidobashi Station in the Korakuen Bowling Center. Tel. 811-2111. (Mon. closed) 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 (月, 休) (水道橋駅前)
- MARUNOUCHI PICCADILLY 9F of Yuraku-cho Muillion Bldg. Tel. 201-2881 丸の内ピカデリー 千代田区有楽町2-5-1 (マリオンビル, 9階)
- 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)
- MEIGAZA MILANO. In front of Koma Gekijo, near the East exit of Shinjuku Station. Tel. 200-0888. 名画座ミラノ 新宿区歌舞伎町29-2 (コマ劇場前)
- MITAKA OSCAR. To the main street from the South exit of Mitaka station, same side of Fuji Bank. Tel. 0422-43-2877. 三鷹オスカー 三鷹市下連雀3丁目35-5 (南口駅前本通り富士銀行並び)
- MIYUKIZA. Across from the Imperial Hotel. Tel. 591-5357. 吉祥寺スカラ座 武蔵野市吉祥寺南2-3-16 (東口吉祥寺シネマビル3F)
- みゆき座 千代田区有楽町1の14 (帝国ホテル筋向い)
- NAKANO MEIGAZA. South exit of Nakano Stn., next Mitsubishi Bank. Tel. 384-8413. 中野名画座 (南口前三菱銀行の隣)
- NICHIGEKI. 11F of Yuraku-cho Muillion Bldg., Tel. 674-1131 日劇 千代田区有楽町2-5-1 (マリオンビル, 11階)
- NICHIGEKI PLAZA 9F of Yuraku-cho Muillion Bldg., Tel. 674-1131 日劇プラザ 千代田区有楽町 2-5-1 (マリオンビル, 9階)
- SHIBUYA PALACEZA Next to Bldg. B of Seibu Dept. Store. Tel. 461-3534. 渋谷パレス座 渋谷区宇田川町20-9 (西武百貨店B館並び隣)
- SHIBUYA BUNKA. In the basement of the Shibuya Toho, which is on Dogenzaka, 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)
- SHIBUYA JOY CINEMA. From the East exit of Shibuya Station, in front of Marul Dept. Store. Tel. 462-2539. 渋谷ジョイシネマ 渋谷区宇田川町20-15 (渋谷丸井前獅子林地下)
- SHIBUYA PANTHEON. 1st floor of Tokyu Bunka Kalkan adjacent to Shibuya Station. Tel. 407-7219. 渋谷パントオン 渋谷区渋谷2の21の12 (渋谷駅近 東急文化会館1階)
- 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 (道玄坂並び)
- SHIBUYA TAKARAZUKA. On Jingu-dori, across from the front of Shibuya Station. Tel. 461-3779. 渋谷宝塚 渋谷区宇田川町2 (渋谷駅前神宮通り)
- SHIBUYA TOHO. On Dogenzaka, the uphill street going west from the front of Shibuya Station. Tel. 461-2268. 渋谷東宝 渋谷区道玄坂2-6-17 (ハチ公口道玄坂緑屋向い)

the Weekender guide to FILMS

- **THE NEVER-ENDING STORY** Noah Hathaway, Barret Oliver, Tami Stronach. Begins Mar. 16 (13, 27, 32, 37, 55-Kokusai, 57)
- **2010** Roy Scheider, John Lithgow, Helen Mirren. Begins Mar. 16 (8, 9, 29, 31, 41, 55)
- **PLACES IN THE HEART** Sally Field, Lindsey Crouse, Ed Harris. Begins Mar. 16 (19, 25, 32, 57-Elm)
- **DUNE** Kyle MacLachlan, Francesca Annis, Jurgen Prochnow. Begins Mar. 21 (12, 15, 36, 50)
- **FALLING IN LOVE** Robert De Niro, Meryl Streep, Harvey Keitel. Begins Mar. 21 (33, 49, 51, Shinjuku Joy Cinema, 209-6180)
- **JUST THE WAY YOU ARE** Kristy McNichol, Michael Ontkean, Kaki Hunter. (3, 43)
- **BMX BANDITS** Nicole Kidman, James Lugton, Angelo D'Angelo. (2, 39, 58, Shinjuku Odeon, 202-5657)
- **COTTON CLUB** Richard Gere, Diane Lane, Gregory Hines, Lonette McKee. (26, 34, 44, 53)
- **AMADEUS** F. Murray Abraham, Tom Hulce, Elizabeth Berridge, Simon Callow. Thru Mar. 20 (12, 15, 36, 50) Begins Mar. 21 (15A, 33) Just terrific telling of the love-hate relationship between the prodigal genius Mozart and the mediocre court composer Salieri who blames God for his shortcomings; the music soars.
- **KARATE KID** Ralph Macchio, Noriyuki Pat Morita, Elizabeth Shue. (10, 16, 30, 42, 46, 56, Shinjuku Toei Palace, 351-3061) Saga of teen transplant to Southern California from New Jersey and the old nisei gent who teaches him karate to escape school bullies.
- **GREMLINS** Zach Galligan, Phoebe Cates, Hoyt Axton. (17) Remember to follow instructions on Yuletide toys; Billy didn't and his cute little Gizmo begat thousands of demon Gremlins!
- **LA FEMME PUBLIQUE** Francis Huster, Valerie Kaprisky, Lambert Wilson. In French. (4)

- **YOL** Tarik Akan. In Turkish. (45)
- **SPLASH** Tom Hanks, Daryl Hannah. Begins Mar. 19 (20) Just great on every level — no flaws, just guffaws. Boy meets mermaid, loses, gets — and you'll love it!
- **NEVER SAY NEVER AGAIN** Sean Connery, Klaus Maria Brandauer, Barbara Carrera. Begins Mar. 19 (38) Great to have the real 007 back in harness and in high good humor.... a pleasure throughout.
- **EAST OF EDEN** James Dean, Julie Harris. Begins Mar. 16 (52)
- **REBEL WITHOUT A CAUSE** James Dean, Natalie Wood. (Same as above)
- **THE OUTSIDERS** C. Thomas Howell, Ralph Macchio, Matt Dillon, Diane Lane. Thru Mar. 18 (20) Produced-Directed by Francis Coppola, this tells a simple but penetrating tale of rival gangs in America's Outback — Tulsa, to be exact — that turns out to be both moving and beautifully photographed.
- **ONE FROM THE HEART** Frederic Forrest, Teri Garr, Nastassja Kinski. (Same as above) Gossamer, full-tilt boogie of a neon wonderland — what Las Vegas should be. Simple love story fizzed to make-believe proportions — jolly good fun all the way.
- **POLICE ACADEMY** Steve Guttenberg, Kim Cattrall, G.W. Bailey, Bubba Smith, George Gaynes. Thru Mar. 20 (15, 33) An episodic chronicle of a ragtag bunch of semi-smart, quasi-idiot street flotsam who decide to become cops in the Big City; a lot better than you probably think.
- **THE RIGHT STUFF** Sam Shepherd, Scott Glenn, Ed Harris, Dennis Quaid, Fred Ward. (Same as above)
- **ROMANCING THE STONE** Michael Douglas, Kathleen Turner, Danny DeVito, Zack Norman, Manuel Ojeda. Begins Mar. 19 (1) Indy Jones has nothing on these adventurers — and the knock-out Kathleen Turner to boot.

- **SPARTAN X** Jackie Chan, Yien Biao. In English. (Same as above) If you ever wondered what all that Chinese dialogue was about during Jackie's TV chop-socky deals, you've only to see this Madrid-based nonsense. You'll still wonder.
- **ALIEN** Tom Skerritt, Sigourney Weaver, Veronica Cartwright. Begins Mar. 16 (7) Wonderful good fun as unspeakable something raises hell in monstro space cargo craft.
- **THE THING** Kurt Russell. (Same as above) The most horrible, sick-making smarmy, slimy varmit terrorizes, eats up and absorbs some real dumb guys in Anarctica; the product of Rob Bottin's yecchh special effects.
- **ERASERHEAD** John Nance, Charlotte Stewart. (Same as above)
- **ELECTRIC-BOOGALOO: BREAKIN' 2** Lucinda Dickey, Alfonso Quinones. Begins Mar. 16 (6)
- **GODZILLA** Keiju Kobayashi, Ken Tanaka, Yasuko Sawaguchi. In Japanese. Begins Mar. 19 (11)
- **KING KONG** Jeff Bridges, Jessica Lang, Charles Grodin. (Same as above) Kong is a pussycat, Ms. Lange is a doll baby — but can't compare with 1933 version.
- **AN AMERICAN IN PARIS** Gene Kelly, Leslie Caron. (14)
- **SINGIN' IN THE RAIN** Gene Kelly, Debbie Reynolds, Donald O'Connor. (14)
- **BODY HEAT** William Hurt, Kathleen Turner, Richard Crenna. Begins Mar. 19 (18) Somehow reeking of a 1940s conspiracy-adultery-murder thriller, spawns new femme fatale and reaffirms Hurt as coming BO winner.
- **AGAINST ALL ODDS** Jeff Bridges, Rachel Ward, James Woods. (Same as above)
- **WAIT UNTIL DARK** Audrey Hepburn, Alan Arkin. (Same as above)



THEATERS

- 30. 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)
- 31. SHINJUKU ACADEMY. Across diagonally fr. Koma Gekijo, near the East exit of Shinjuku Station. Tel. 202-0142.
新宿アカデミー
新宿区歌舞伎町20
(コマ劇場斜前)
- 32. SHINJUKU CINEMA 1. Across from Isetan Dept. East exit of Shinjuku Stn. Tel. 354-2097
新宿シネマ1
新宿区新宿3-13-3
新宿東口伊勢丹前
- 33. SHINJUKU KEIO. Near Isetan Department Store. Tel. 356-3518.
新宿京王
新宿区新宿3-1-24
(新宿伊勢丹近く)
- 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
(コマ劇場前)
- 35. SHINJUKU MUSASHINOKAN. In front of the main exit of Shinjuku Station. Tel. 354-5671.

- 新宿武蔵野館
新宿区角管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
(コマ劇場隣)
- 38. SHINJUKU ROYAL. From the East exit of Shinjuku Station, behind Marui Young Dept. 352-7004.
新宿ロイヤル
新宿区新宿3丁目18-5
(東口駅前 丸井ヤング店裏)
- 39. SHINJUKU ROMAN GEKIJYO. In Shinjuku, front of the Isetan Department Store. Tel. 351-2941.
新宿ロマン劇場
新宿区新宿3丁目3-25
(新宿伊勢丹前)
- 40. SHINJUKU GRAND ODEON. In front of Koma Gekijo, near the East exit of Shinjuku Station. Tel. 202-0141.
新宿グランドオデオン座
新宿区歌舞伎町

- (東口歌舞伎町 コマ劇場斜め前)
- 41. 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)
- 42. 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
(コマ劇場前)
- 43. SHINJUKU VILLAGE 2. Across from the side entrance of Isetan Department Store on Meiji-dori. Tel. 351-3128.
ビレッジII
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. 212-2829.
スバル座
千代田区有楽町1の5
(有楽町ビル内)
- 46. TACHIKAWA CENTRAL. The North exit of Tachikawa Station, next to the Shochiku Theater on Takamatsu street. Tel. 0425-24-2798.
立川セントラル
立川市曙町2丁目8-4
(北口高松通り立川松竹隣り)

- 47. 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)
- 48. 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)
- 49. TOGEKI In front of the Ginza Tokyu Hotel 541-2711.
東劇
中央区築地4丁目1-1
(銀座東急ホテル前)
- 50. TOKYU MEIGAZA. 6th floor of Tokyu Bunka Kaikan, adjacent to Shibuya Station. Tel. 407-7229.
東急名画座
渋谷区渋谷2-21-12
(東急文化会館6階)
- 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. YAESU STAR-ZA. Next to Fuji Bank, Yaesu Central exit of Tokyo Stn. Tel. 201-5081.
八重洲スター座
(八重洲中央口富士銀行並び)
- 53. YOKOHAMA PICCADILLY. On Isezaki Street near the Chojamachi 5-chome intersection. Tel. (045) 261-2886.
横浜ピカデリー
中区長者町6-89
(伊勢佐木町通中程長者町5丁目角)

- 54. YOKOHAMA SCALAZA. 4th floor of Toho Kaikan on Bashamichi St., near the North exit of Kannai Station. Tel. (045) 681-7410.
横浜スカラ座
中区住吉町5-59
(東宝会館4階)
- 55. YOKOHAMA SOTETSU EIGA. In Sotetsu Mubiru Plaza in front of Mitsukoshi Dept. Store at the West exit of Yokohama Station. Tel. (045) 311-0330.
横浜相鉄映画
西区北幸1-3-23 相鉄ムービル内
(横浜駅西口三越前)
- 56. YOKOHAMA SOTETSU BUNKA. In Sotetsu Mubiru Plaza. Tel. (045) 311-0330.
横浜相鉄文化
(相鉄ムービル内)
- 57. YOKOHAMA TOHO. 1st floor, Toho Kaikan. Tel. (045) 681-7410.
横浜東宝
(東宝会館1階)
- 58. YOKOHAMA TOHO CINEMA 2. Basement, Toho Kaikan. Tel. (045) 681-7410.
横浜東宝シネマ2
(東宝会館地階)
- 59. YURAKU CINEMA. In front of the main exit of Yurakucho Station. Tel. 201-3066.
有楽シネマ
千代田区有楽町2丁目9
(有楽町駅中央口前)

(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. The name, address and directions to each theater are also printed in Japanese for taxi drivers and emergencies. Movie schedule is subject to change without notice.)

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YAMAHA GRAND PIANO, 1972. G3 woodgrain grand piano, used only for 2 years, is in excellent condition. Can be a beautiful addition to your living room furniture or perfect for music student. Call 751-1710 after 7 p.m.

GARAGE SALE: Mar. 15 & 16, 11 a.m. to 5 p.m. European furniture at bargain prices: 1 modern rug, (3 meters x 2.70 meters); Scandinavian pine, Ikea style — coffee table (1 meter x 1 meter) with 4 armchairs; dining table (1 meter x 1 meter) with 4 chairs; mirror (1.20 meters x .80 meters) with low table; single bed, white body with drawer & bookshelf. Diverse china and glassware. 2 sets of sheets for king-sized bed. For further information, call 457-7786 or 475-9090, Ms. Onishi.

SKI BOOTS, almost new (only worn once), Italian make "Caber." Only 3 easy fasteners. Size 5. Price: ¥20,000. Tel: Jane, 264-2172 (office) or 941-7739 (home).

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OUR 2-STORY HOUSE near Lake Yamanaka has 2 tatami bedrooms, livingroom & large deck. Seeking a tenant who will stay for more than a year. The yearly rent of ¥1,300,000 must be paid in advance. Phone (0555) 62-1268, YAMANAKAKO FUDOSAN K.K.

VILLA ROYAL MAISON at Sanbancho, in front of Otsuma Women's College, 3 minutes walk from Hanzomon Subway Station. Single room: 23 square meters with 2 beds, refrigerator, bathroom, air conditioning. Rent: ¥120,000 per month; 3 months deposit; no key money or agent's fee. For details, call owner, (044) 955-7944, or the apartment manager, 262-3625.

HOUSEMATE NEEDED

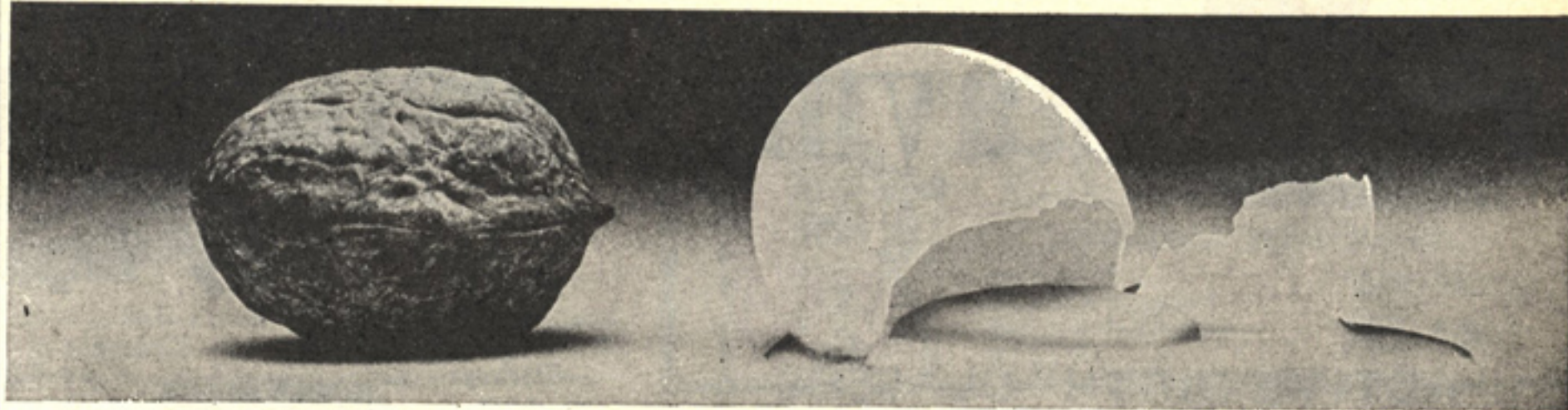
I NEED A HOUSEMATE to share 2-bedroom house in Naka-Meguro. House has large downstairs & kitchen area with 2 bedrooms on the 2nd floor. 10 minutes to station. Rent: ¥47,000 per month with 1-month rental as deposit. If interested, call Jonathan, 713-3622. Keep trying if not there.

ANNOUNCEMENTS

FORUM FOR CORPORATE COMMUNICATIONS: Awards for the FCC's annual advertising contest will be presented at a special dinner-meeting to be held from 6:15 p.m. Tuesday, Mar. 26, at the Tokyo American Club. There will be various categories of awards, including a Grand Prix. Price for the dinner-meeting is ¥5,000 for FCC members & ¥7,000 for guests & non-members. For reservations, please call 433-3874 by Friday, Mar. 22.

INTERNATIONAL OPEN-FORUM FOR PEACE will be held at Hall of the International House of Japan on Saturday, Mar. 16. Theme: "Each Country's Role to Create the Global Society." It begins at 1 p.m.; Fee: FREE. Panelists are from 5 countries. Switzerland, Columbia, Lebanon, Thai-

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GRAND BINGO/FOOD FAIR at St. Joseph International School Saturday & Sunday, Mar. 30-31, 10 a.m. to 5 p.m. both days. Fun & games for all the family; food from many nations & an enormous bazaar. Prizes include a Honda car, Pan American round-trip to Honolulu, color TV & dozens more. St. Joseph International School is located in the Bluff area of Yokohama, near the Foreign Peoples' Cemetery. Parking available.

BACH 300th BIRTHDAY CONCERT. "B-minor Mass." The Tri-Centennial Orchestra & Chorus & Niki-kai Opera soloists conducted by Robert Ryker. Mar. 21, 6:30 p.m., St. Mary's Cathedral, Mejiro. Tickets at ¥10,000, ¥8,000, ¥5,000 & ¥3,000 are available at selected Play Guides or by mail. Proceeds go to charity. For information, call Japan Sinfonia Office, 588-0738.

TOKYO WOMEN'S AGLOW FELLOWSHIP luncheon, Mar. 18, 9:45 a.m. Speaker & soloist, Mary Helen Arias from Mexico, who has also witnessed in the U.S., Argentina & Africa. Everyone welcome. Reservations are required, ¥2,000. Call 586-5686 or 584-4093.

INTERNATIONAL CHRISTIAN ASSEMBLY cordially invites you for a time of worship & fellowship every Sunday, 10 a.m. to noon. ICA is an inter-denominational, English-speaking Christian charismatic church which meets on the 3rd floor of the Tokyo American Club, 2-1-2, Azabudai, Minato-ku. Everyone is welcome. TAC membership not required to enter service. Pastor: Bob Houlihan, 940-3922 or 917-7330.

JEWISH NEWCOMERS TO TOKYO are cordially invited to join the Jewish Community of Japan. For further information, contact the Jewish Community Center (Tel: 400-2559 or 400-6866), ask for Rabbi Michael Schudrich, or Mr. Boris Gwirman, 639-3021, during office hours. Kosher meals available on request.

ANNUAL SPRING BAZAAR of the Franciscan Chapel Center is being held at the church Saturday, Mar. 23, from 9 a.m. to 3 p.m. Bargains galore on household items, used clothing, toys, books, some boutique items & much more! Lunch available, also baked goods sale. Come along & browse. 4-2-37 Roppongi, Minato-ku, 2 minutes from Roppongi Station. For more details, call 401-2141.

TCCS TO OFFER A COURSE FOR WOMEN—Dr. Nancy S. Engel & the Tokyo Community Counseling Service present "Mothers & Daughters, Mothers & Sons," a 6-week course which begins Apr. 8. All sessions to be held at the Tokyo Union Church on Mondays from 10 a.m. till noon. Tuition is ¥12,000. Registration forms & information can be obtained by calling Rev. Barbara S. Jenkins, Director of Counseling, 400-4252. Dr. Engel is a graduate of NYU (Ph.D., M.A.) & Indiana University (B.S.N.) She has written many articles on the subject of women & their bodies & has given numerous presentations on research involving menopause. She has specifically designed this course for women interested in developing a deeper understanding of their own role as mother and/or daughter in relation to their own mothers. The class will be limited to 12 persons.

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ECUMENICAL MARRIAGE ENCOUNTER — JAPAN announces its next weekend seminar for couples Apr. 12-14. Sponsored by Tokyo's English language churches, the session provides a unique experience for married couples to deepen communication & understanding. The weekend has been described as a loving, sensitive & non-threatening way to revitalize marriage, giving the freedom to express feelings & thoughts that have been difficult to express before. For more information & application forms, call Jim and Rita Wiese (0425) 72-4009, or Fr. Campion Lally at the Franciscan Chapel Center 401-2141/2.

MASONIC LODGE STAR IN THE EAST No. 640 S.C. meets on the second Tuesday of every month at 7:30 p.m. in the Masonic Temple, No. 31 Yamashita-cho, Naka-ku, Yokohama (directly behind the New Grand Hotel). Visiting Brethren are cordially invited. For further information contact F.J. Wertheimer at (045) 621-9417 after 7 p.m.

LA LECHE LEAGUE of Tokyo announces a meeting to be held Mar. 19 called "The Baby Arrives." All interested expectant or breast-feeding mothers, infants & toddlers welcome. Meet at Sendagaya Station (Sobu Line) at 10 a.m. For details, call Janet Ohuchi, (0426) 36-7327.

REFUGEES INTERNATIONAL-JAPAN (Yokohama) — "Africa Appeal." What does this mean to you? Come to a coffee morning at the YC&AC (near Yamate Station) at 10 a.m. on the 22nd of March to learn more about the situation of African refugees & to see some slides. For further information please call (045) 622-0908 or (045) 364-8275.

"SELF-DEFENSE IN JAPAN: LEGAL, PRACTICAL AND ETHICAL ASPECTS" will be the subject of the Sunday, Mar. 17, General Meeting of the JAPAN MARTIAL SOCIETY. JMAS is an English-speaking society dedicated to improving foreigners' understanding of the martial arts of Japan. The meeting will be held near Hiroo from 6 to 8 p.m. Admission is free to members and a donation of ¥1,000 is requested of the general public. For details please call (0423) 61-9586 or 351-1317 before 9:30 p.m.

Weekender Bulletin Board Rates

Rates for Bulletin Board Classified Ads are ¥4,000 per 50 words, with an additional charge of ¥4,000 for each succeeding 50 words. A fee of ¥13,500 is charged for placing 50-word maximum "commercial" ads, with ¥9,000 for each succeeding 50-word segment or portion thereof. This includes either commercial firms or individuals engaging in profit-making endeavors. Please enclose the payment with the written classified ad; we do not send invoices for Bulletin Board items. All phone numbers Tokyo (03) exchange unless otherwise noted. Please print or type. Deadline is Thursday, eight days preceding publication. Sorry, but we cannot take ads over the telephone.

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Staying healthy in Japan

By Elyse M. Rogers



"ACTIVE BIRTH" CLASSES

A couple of months ago I covered some of the prenatal and postnatal classes offered for foreign women in Tokyo. Today I'd like to turn to prenatal classes of a very special kind. Julie Pearse conducts ongoing "Active Birth" classes at Aiiiku Byoin (hospital).

Many of you may not be familiar with the new birthing technique called "Active Birth" (I wasn't either, and I used to teach obstetrics and gynecology!), so a brief explanation might enlighten us all.

"Active Birth" is the name given to the concept that birth should be an active, participatory experience for women. During early labor the pregnant woman assumes any upright position that she feels is comfortable for her—walking, kneeling, squatting, standing. During the second stage of labor (the stage during which the baby is actually born) the

woman assumes one of what is called the "naturally expulsive positions" such as squatting, sitting or kneeling. The "active birth" enthusiasts criticize the almost exclusive use of the lying down position for hospital deliveries. And they point to a number of physiological advantages for the more upright position:

1. Maximum pressure inside the pelvis
2. Minimum muscular effort (gravity is helping)
3. Optimal relaxation of the perineum (birth area)
4. Optimal oxygenation of the fetus (oxygen supply to the unborn baby)

These are significant factors and make a lot of sense. In addition, the idea of using various positions is a valid one since there is no one "ideal" position for the many hours of labor. Moving around a bit allows the body to adjust to different stages of labor.

Perhaps the "father" of "Active Birth" is Michel Odent (of France) who has just come out with a new book called "Birth Reborn" (sorry, not available in Japan as yet) and, interestingly, he calls it "gentle birth" instead of "active birth." Julie says, "I like the term 'gentle birth' better myself, but the term 'active birth' has become well known so I guess we're stuck with it." Another medical professional who endorses the technique is Dr. Leboyer who is probably best known for advocating that the child be born in warm water.

For us in Tokyo, certainly the "mother" of Active Birth is Julie herself. She is totally dedicated to the concept and is energetic and passionate in her goal to make it more



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available for women here. Although she would like to encourage Japanese women in this type of birth, too, she is currently working only with women in the foreign community.

She gained her general nursing education in Australia and worked in a variety of medical areas before going to Queen Mary's Hospital in the U.K. for 12 months of training as a midwife. She barely completed the program before putting it to the best kind of use—she gave birth to her own baby girl!

With her return to Tokyo in 1982 she began private classes and tutelage for women in pregnancy and in August, 1984, established the Tokyo Childbirth Education Association Classes at Aiiiku Hospital in Hiroo. Julie took a short break from her rigorous teaching schedule last month to attend Dr. Odent's special workshop tour in Australia and asked the good doctor, as she puts it, "lots of medical and technical questions."

But let's get back to Julie's ongoing classes that cover several different aspects of pregnancy and birth. A new series started just this month. The classes and descriptions are as follows:

1. Early Pregnancy Classes.

These are "small informal discussion groups and cover posture, care of the back, nutrition, drugs, fetal development, physiology of pregnancy, minor disorders, pre-natal care, choosing the place of delivery, emotions, sexual activity." One class of 90 minutes, conducted every two months. Fee ¥2,500 per class.

2. Yoga-based stretching exercises

from the second month of pregnancy. An hour class once a week. ¥1,000 per class.

3. Preparation for childbirth.

Classes for the pregnant woman and her spouse. This is Julie's most popular class, she tells me, and covers all "the basics." Two-hour classes are held once per week for four weeks. The fee is ¥20,000 per couple for the series which includes:

●Relaxation and breathing techniques for labor and delivery.

●Discussion of the three stages of labor, including comfort measures, massage and position changes. An "Active Birth" film showing the techniques discussed in class being practiced in actual labor and delivery situations.

●Discussion of the variations from normal during labor and delivery, including medical intervention, induction of labor, Caesarean delivery, etc. An actual labor rehearsal is held.

4. Mothering Afternoons.

One two-hour class per week for a series of four. ¥2,500 for each of the first two; ¥3,000 per class for the last two. The classes are as follows:

Week 1. Discussion on the postpartum period and the establishment of breast feeding.

Week 2. Preparation for the baby. Care of the newborn, including the all-important baby bath.

Week 3. Baby massage and a discussion of the baby's development. This part is conducted by Lauren Anderson who is an Occupational Therapist.

Week 4. Baby and child health and weaning and nutrition. This is conducted by Linda Kutty who is a registered dietitian.

These Mothering Afternoon classes span both before-delivery topics and after-delivery discussions and exercises. So there are both mothers-to-be and mothers with their babies in the class. The class I attended on baby massage was a fun affair with the babies providing lots of entertainment. Most of them loved being massaged (just like the rest of us) and gurgled happily.

During the portion of the class when the mothers exercised, the older babies crawled around and I thought one poor woman was going to have to remain in the upside-down bicycle position for the entire afternoon as her son planted himself happily on the floor against her elevated fanny. Fortunately Julie whisked the baby away for a moment so the mother could lower herself to the floor without crushing *akachan*.

During and between class hours Julie displays a wide selection of books and generously allows the class attendees to borrow them at no cost for a month. In addition, whenever she can, she gets extra copies of the book "Active Birth" by Janet Balaskas and sells them at cost (not available in Tokyo bookstores). Happily, two good books are sold at Kinokuniya book stores: "New Life" by Janet and Arthur Balaskas, and "Baby and Child."

In addition Julie maintains a folder of actual reports of labor and delivery from women who've delivered here in the Tokyo area. I found them fascinating and I'm sure they would be most helpful to women who are wondering what to expect when they go to the hospital for delivery. Called "Childbirth Reports," these tell about the care the mother received at the particular hospital she went to, and what to expect. These are often helpful hints too—one mother wrote and recommended a physician in her area who did special breast massage to aid milk production.

Since Julie is obviously busy with all facets of the childbirth cycle, I asked her what she liked doing best. Her answer was immediate: "Attending the birth," which she tries to do whenever she can. "It's the part I love best and find most

(Continued on Page 5)



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