

# TOKYO WEEKENDER

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"A Forum for Foreigners in Japan"

September 2, 1988



## Tokyo Ginza—what was it like 113 years ago?

As you stroll along the Ginza in the summer of 1988, have you ever wondered what it was like a century ago? One writer has done much research to learn the answer to that question. He is JACK SEWARD, a frequent *Weekender* contributor and source of our regular book review column. He is also the author of more than a score of books, in both English and Japanese, centering on Japan. His work-in-progress is a trilogy of historical novels set in Japan just before and after the Meiji Restoration. Jack sent us a passage from his novel in which the protagonist, Neil Macneil, is walking from Shimbashi Station to Ginza where he turns off to head toward Tsukiji — 113 years ago. Editor.

**A**FTER THE GREAT FIRE OF 1872, Kyobashi Ward, encompassing the Ginza district, had been required by fire regulations to use brick in its reconstruction. (For months, however, many Japanese shunned the brick buildings, believing that mere entrance would cause them to puff up, turn as pale as the Western barbarians, and waste away.) Now, at least one thousand red brick buildings, most of them two stories high, stood in Kyobashi, with less than 20 in the rest of Tokyo. These thousand were concentrated along and behind the Ginza thoroughfare, in an area known commonly as "Bricktown."

Down this street of brick structures with their stylish round columns, Macneil now strolled, absorbing an atmosphere quite different from that of Yokohama. What impressed him most was the solid mass of conveyances of

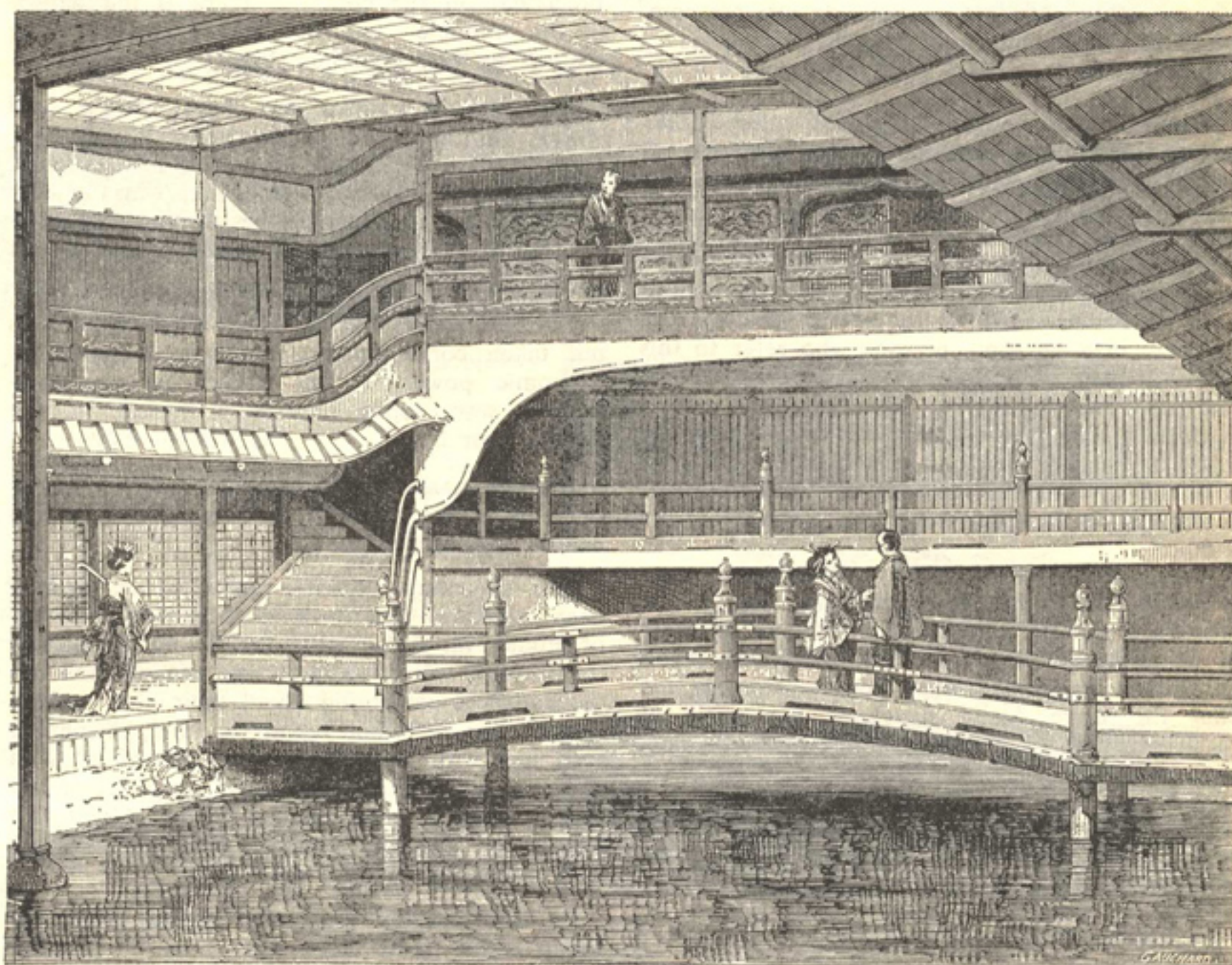


Photo courtesy Mainichi Newspapers

every description rolling past on the stone pavement of the street. Most remarkable were the horse-drawn, two-tiered trolleys whose drivers in velvet livery and cocked hats announced their stops and starts with a bugle. Then there were hansoms, landaus, chaises, fiacres, four-in-hands, broughams, victorias and drays—all being described by the Japanese with the handy catchall, *basha*.

**E**VERYWHERE, IT SEEMED, rolled the rickshaws, of which Tokyo now boasted 50,000. Many of the older vehicles creaked and wobbled along on unsteady wheels. Four-wheeled rickshaws pulled by one coolie and pushed by his assistant were there, as well as those with the heads of birds or animals mounted in front, like the figurehead on a ship's bow. On the rear boards, some rickshaw coolies, ever competitive, had painted pornographic drawings to entice passengers.

The clamor of rickshaw traffic intruded rudely on the pedestrian's reflections. The chair coolies themselves raised almost continual cries of alarm to avoid collision with other rickshaws, while their iron-rimmed wheels produced a fine clang and clatter on the stones beneath. Women of the entertainment trades, including *daruma*—or pseudo-*geisha*, rode about in the two-wheeled vehicles strumming *shamisen* and lifting their deliberately cracked voices in songs sounding like the dirge of a dying cat.

(Continued on Page 5)

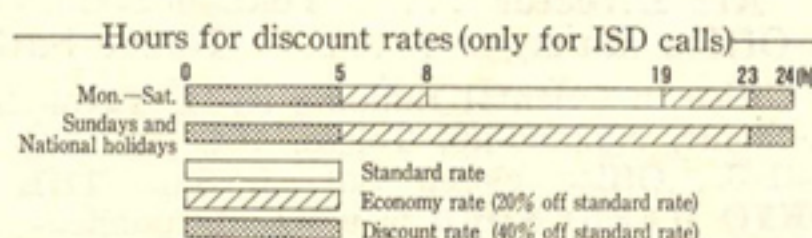
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# Power to the People!

## From 'stubbornness' stance to 'seminar' roundtable

By Tian Jing

A cursory browse through the major Japanese dailies recently revealed this fact to me: about one-fifth of the lower part of the front pages is almost invariably taken up by the advertisements for books or magazines. *Asahi Shimbun*, *Mainichi Shimbun*, *Yomiuri Shimbun*, *Nihon Keizai Shimbun* — there are no exceptions in all these famous newspapers. And the content of these books or magazines so advertised are mainly "academic" or "journalistic" in nature, rather than entertainment or sensational stuff.

It is also my observation that this "one-fifth page holy territory" has never been intruded upon by any other outsiders, particularly ads for commodities. This somehow makes me sense a "stubbornness."

Some of these books, in my eyes, cannot possibly sell well. But both the editors and the advertisers persist in using the most eye-catching spots to publicize them. This seems to go against the principles of advertising, per se: to make money by publicizing goods through the mass media.

There may be some persons who refer to this as something decorative — or maybe just for show. However, in my opinion, these advertisements have gone beyond their own boundaries and are telling readers something, because in Chinese, the original meaning of "advertisement" (*kohkoku*) is "to let things be known to the public."

Japan has so far developed into one of the world's economic super-powers that can no longer be neglected. It has become the biggest creditor nation in recent years. Yet, it seems to me that the more Japan develops, the spirit of "stubbornness" — as demonstrated by the editors and book publishers — should be investigated.

For some unknown reasons, Japan has been battered around by some countries in the international arena of late. In some cases, things became so unfair that even a third partner or onlooker could not help crying out in defense of Japan.

Curious, I asked dozens of Japanese what they thought the reason for this "Japan bashing" might be. To my great surprise, most of them had come to the conclusion that Japan's plight had been brought upon itself.

Many have suggested that Japan cast away its particular way of thinking of itself; to quicken its steps toward internationalization and adjust to the commonly accepted values of the rest of the world — which is to say, the values of westerners, actually. They seem to feel that otherwise, Japan will become more isolated from international society, which would surely bode nothing good either for Japan or the rest of the world which has come to depend upon its "industrial miracle."

But can this really solve the problem?

Japan has drawn much attention from around the world to its brilliant manufacturing, research-and-development skills and industrial craftsmanship. Yet, people with a strong natural curiosity cannot and will not cast their eyes solely on the commodities that a country produces. Fascinated by the excellence of the commodities themselves, people surely will attempt to seek to look into the people behind the commodities; in other words,

to try to learn how such excellence has come to be.

Looking back in history, one could easily notice that all the countries which have enjoyed long periods of prosperity are not those which continue to exist simply by experiencing one-dimensional, one-stage upsurges in production, but rather those that altruistically contribute something unique to the development for the overall good of mankind.

What puzzles me most is the fact that the very "miracle" which has expanded Japan's industrial and manufacturing success to such an unprecedented scale has not been generally appreciated; on the contrary, there is the danger of the "miracle" and the "miraclemakers" being scolded in their own homeland.

Economically, Japan has surely taken bold strides into the circle of developed Western nations; it has for years been the sole Oriental country which boasts "membership" in the economic summit meetings of the giants of the western world. One needs no further proof of its emergence.

But culturally speaking, to be frank, Japan has not taken corresponding strides in light of its economic power in the world. To phrase it another way, Japan remains a mystery to the outside world.

Perhaps some Japanese might say, "Ours is only imitation; there is nothing special to see behind the scenes."

Just as many Japanese seem to be digging deep within to find fault in themselves, a wave of studies on Japan is in full swing throughout the western world. Doesn't this phenomenon tell the Japanese something about their own nation? Doesn't the fact that Japan — surely beginning long ago with imitation — has caught up with and surpassed their "teachers" in a relatively short period of time impress them? Might this not prove that the imitator somehow emerges with something unique unto itself?

In this author's view, the present plight of Japan rather than being caused by its peculiar acting role, could be better traced to the fact that Japan has not boldly set its own culture in a correct position in an honest and forthright way. It seems to have vacillated in failing to let its true self — its culture, not just its commodities — be known to the outside world.

Therefore, even today, she is regarded as some kind of heretic in the western world and continues to be treated as a "student" or some kind of junior partner when actually she has grown into full status.

I think this set of circumstances does no good for Japan or, indeed, the rest of the world.

International exchanges should be conducted in the future in a two-way exchange; both directions, not just one way. The internationalization of Japan cannot be completed by the old formula of seeing itself remain in the role of "imitator."

To avoid this, I feel now is really the time for Japan to resign its self-assigned job as "assistant" and independently begin to conduct its own seminars, placing itself in the role of professor.

And that same spirit of stubbornness embodied in the precious space of front-page advertisements for books is at once the very quality — and the best forum — from which to conduct this seminar.

# Weekender Mailbox

Dear Corky:

I read your article today concerning the recent issue of Watanabe's statement and negative depictions of black Americans in the media here with much interest (This Week at Weekender, Aug. 12). Thank you for sharing your views and feelings! I submitted numerous articles locally of protest and concern and I am not relinquishing my title from my position with JAJA, at least not until the next elections or until I decide to return to the U.S.A.

I did mention in my articles though that I saw no point in teaching my Japanese students aspects of my culture and heritage and social consciousness and sensitivity to other cultures if their leaders simultaneously made off-the-wall remarks about my heritage and the media here continues to depict my culture in the most degrading forms. All of this seems a waste of my energy and effort (unappreciated).

JAJA was started several years ago as a cultural exchange between Japanese and Blacks in general. It has been through various growth transitions due to the transient nature of many black people living or working in Japan. I have been involved with JAJA for about one year and have tried to assist in bridging the information gap about black people as well as learning more about Japanese culture during my stay in Japan.

Living here and being involved with JAJA has allowed me to gain more awareness about the lack of sensitivity of many Japanese citizens to other races. More than anything, I feel JAJA serves as a network and validation source for many black people residing in Japan.

Our monthly meetings are held the third Sunday of each month at a community *kaikan*

in which there is a specific topic for discussion and mutual exchange. Our August meeting will be a discussion on "Inter-Racial Relationships," however we will be addressing these present racial issues as they are a priority. Our September meeting will be entirely devoted to "Blacks and Japan: Preconceptions and Misconceptions." It would be great if you could join us. We are organizing a panel of lecturers and hope to have an interesting and stimulating forum for audience discussions.

No, I feel that I can't afford to relinquish my post or depart from Japan just now because there is a great chunk of educating to be done and I hope during my remaining stay in this country, I can contribute energy and time in raising a bit of consciousness here as an English teacher and a member of JAJA. There are times when I indeed want to take the next jet home due to frustrations in living here, but each new day is a new challenge I think.

I feel that as a result of all this energy and media attention around Watanabe's statement and Margaret Shapiro's great article in *The Washington Post*, some great strides could take place in forcing the Japanese to become more aware socially in terms of all foreigners residing in Japan as well as abroad! I truly hope so.

I commend you on your great article once again and I found it to be "to the point" and humorous as well! I had just happened to be at the Embassy and located a copy of *The Weekender* and was impressed by your article I found in the Aug. 12 issue.

Thank you for your comments!

**TERESA WILLIAMS**  
Vice President of JAJA  
Tokyo

To the Editor:

The latest bit of Japan bashing by some American Senators, protesting the use of "Sambo" dolls and like creatures in advertising by a few of our manufacturers, strikes me as really weird.

Two things are obvious: First, these characters are never portrayed as villains or some type of nerd and, second, nobody could consider themselves as similar looking.

Thank goodness cats, dogs, teddy bears, koalas, pandas and mice can't hold vociferous positions of power; we would have nothing to watch on television advertisements except *gaijin* actors, girls with misplaced teeth, kissing mosquito traps and that poor lady whose family seems to get headaches all the time.

Sincerely,  
**B. RABBIT SNR.**  
Tokyo

## TOKYO WEEKENDER

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# THIS WEEK AT

# WEEKENDER . . .

By **CORKY ALEXANDER**  
Weekender Editor



In our continuing efforts to live up to our logo on the front page — A Forum for Foreigners in Japan — we endeavor to bring various viewpoints from differing segments of our *gaijin* society, as well as frequent forays into the wondrous land of our Japanese brethren and their morés and ethnic joys and travails. Interspersed with our American columnists and correspondents are a fairly impressive roster of writers from other nationalities from around the globe, plus some Japanese who kick in with the occasional yarn (as witness last week's story on the "Bikkuriman," by the estimable Mas Manbo, albeit, he is originally from Hollywood, USA). Not to mention our regular (and treasured) scribe Carole Hisasue and the talented Mikku Naito.

Other non-Yanks we are proud to call contributors include Miranda Kenrick (Newland-born, England-bred, Japan-reared), Tony Willoughby, Julian Bamford and the recently notorious Mike Marklew (all English, though Marklew was born in India). Canucks who write for us from time to time include James Yellowlees, Tom Koppel and John Harris (the latter, President of The Canadian Club).

We are proud to announce the addition of the newest (and possibly youngest) scrivener into our Weekender midst, an addition we're sure will add great breadth to our international coverage: Tian Jing, a 23-year-old Chinese lassie, now an international student at the prestigious Tokyo University. The first example of the writing skills of Tian Jing, better known to her newfound friends at Weekender and in the int'l community here as "Jenny") can be found on the facing page under our "Power to the People" heading in which she takes a close, clinical look at certain aspects of local reactions.

Recall, Jenny is writing in her third language, she being absolutely fluent in reading, writing and speaking in Japanese, although she's only been in this country less than two years.

Just 23 (this month), Tian Jing was born in Hangghou (Zhejiang Province) in 1965, and was seemingly born to toil in a newsroom in some exotic country. A university student at the tender age of



**TIAN JING — 'JENNY'**

just 15, she graduated from Beijing's University of Foreign Studies, then studied in the journalism department of the Chinese Academy of Social Sciences' Graduate School. Determined to continue her studies and, hopefully, to work in her chosen field of communications in a foreign land, she first hoped to go to the United States, but then was accepted just last year into Kyoto University where she honed her language skills.

Just last April she was accepted into Todai where she matriculated into the News

Media School, specializing in the theory of broadcasting culture, what ever on earth that might be. She said she would explain it to me later.

In her brief career, she has published stories in *The Japan Times* ("Chinese Women Journalists: a Rarity No More"); *The Arab News* ("Peking's Minibuses Help Solve Traffic Problems"); *China Daily* ("New TV Drama 'Father Shows War' Human Side"; "French 'Eureka' Wins European Favour" and a story on India's Mamata Shankar Ballet troupe among others).

All these in English, mind you, and very precise English, at that. And all bylined except *The Japan Times*' piece.

Her first assignment with *Weekender* is to be a story on international college students in Japan, their problems and how they're attempting to overcome them. At her school, Todai, the Chinese students have formed a sort-of club to maintain their ethnic culture and to maintain roots back home. She'll tell us about that. Then, she and our Sports Editor Wayne Graczyk are in the

## Letter to the Editor

Dear Mr. Alexander:

We apologize to Mr. Becker and all others who have been attempting to contact Dave Hill regarding voter registration for the all important November election (*Weekender Mailbox*, Aug. 26). Mr. Hill, who is heading up our Republican voter registration efforts in Tokyo, has been out of the country but will be back the week of Aug. 29 prepared to take all calls.

Absentee ballots represent approximately 2 to 4% of every state's voting block. Clearly, Americans living abroad can make a difference. Everybody's vote does count and none of us should overlook the opportunity to register. Dave can be reached at 724-6907.

Sincerely yours,  
**DAVID A. CORDOVA**  
Republicans Abroad-Japan

lady. Welcome, Tian Jing!

And continuing in our determination to make *Weekender* bigger and better, yet another spanking new foreign addition to our staff is making us button-busting proud these days: our new Director of Advertising **Jonathan Broom**, just in from London. A special story on Jonathan and his far-sighted plans to improve our newspaper will be coming up soon. In the meantime, when you espy a lanky, erudite young Englishman in your reception offices, give him a welcome and listen to his pitch. He's going to be a regular part of our *Weekender* family for along time to come.

But more on Jonathan next time.

# moving?



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## The New York Times Magazine Crossword Puzzle

### Nutty Nuggets

BY DALE O. BURGNER/Puzzles Edited by Eugene T. Maleska

#### ACROSS

- 1 Holdups at sea?
- 6 Young salmon
- 10 Messy mass
- 14 Push-button predecessors
- 19 Make trouble
- 20 Sun-tan lotion ingredient
- 21 N.Y. college
- 22 Fisher in a whirl?
- 23 Soprano Mitchell
- 24 It goes "oom" but not "pah, pah"
- 25 Took a powder
- 26 "— her to heaven": Shak.
- 27 Unemployed renter?
- 29 Lassie or Elsie?
- 31 Serpentine dagger
- 32 Little Red Book author
- 34 Subject of a

- 35 Flopsy and Mopsy
- 39 Resort near Lake Louise
- 41 Honey-loving deer at the rear?
- 46 Roman officials
- 47 One excited by Dukakis?
- 49 Steve's flop
- 50 Haymaker
- 51 Bug
- 52 Leonine lingo
- 54 Manner of expression
- 55 My gosh, it's molding!
- 56 Concerning wrongdoing?
- 57 World lifter
- 59 Cinder chaser
- 60 Wimbledon forecaster?
- 62 Subject of sommeliers' argument?
- 64 All-purpose

- 65 Savings for a rainy day
- 66 What some maids have?
- 73 Berlin's Christmas-eve dream?
- 80 — dixit
- 81 Emulate an ecdysiast
- 82 Unusual peep show?
- 83 Obscure
- 84 Happen again
- 86 Official stamp
- 87 Currier's colleague
- 88 Sordid
- 89 Copied
- 91 David in the valley of Elah
- 93 "O, — when we cry...": U.S. Navy Hymn
- 94 Twitch of a rabbit's nose?
- 96 Originator of the phlogiston

- 97 Most serene
- 98 Sheepskin morocco
- 100 Elev.
- 101 HBO, e.g.
- 102 Computer bug's danger?
- 107 The good doctor?
- 113 A Chad neighbor
- 114 Italian seaport
- 115 Operatic prince
- 116 Medic who monkeys around?
- 117 Upright
- 118 Cake decorator
- 119 Nearly gone goose
- 120 Saucy charmer
- 121 Necessary evils
- 122 Supplements, with "out"
- 123 Turns right
- 124 Choose

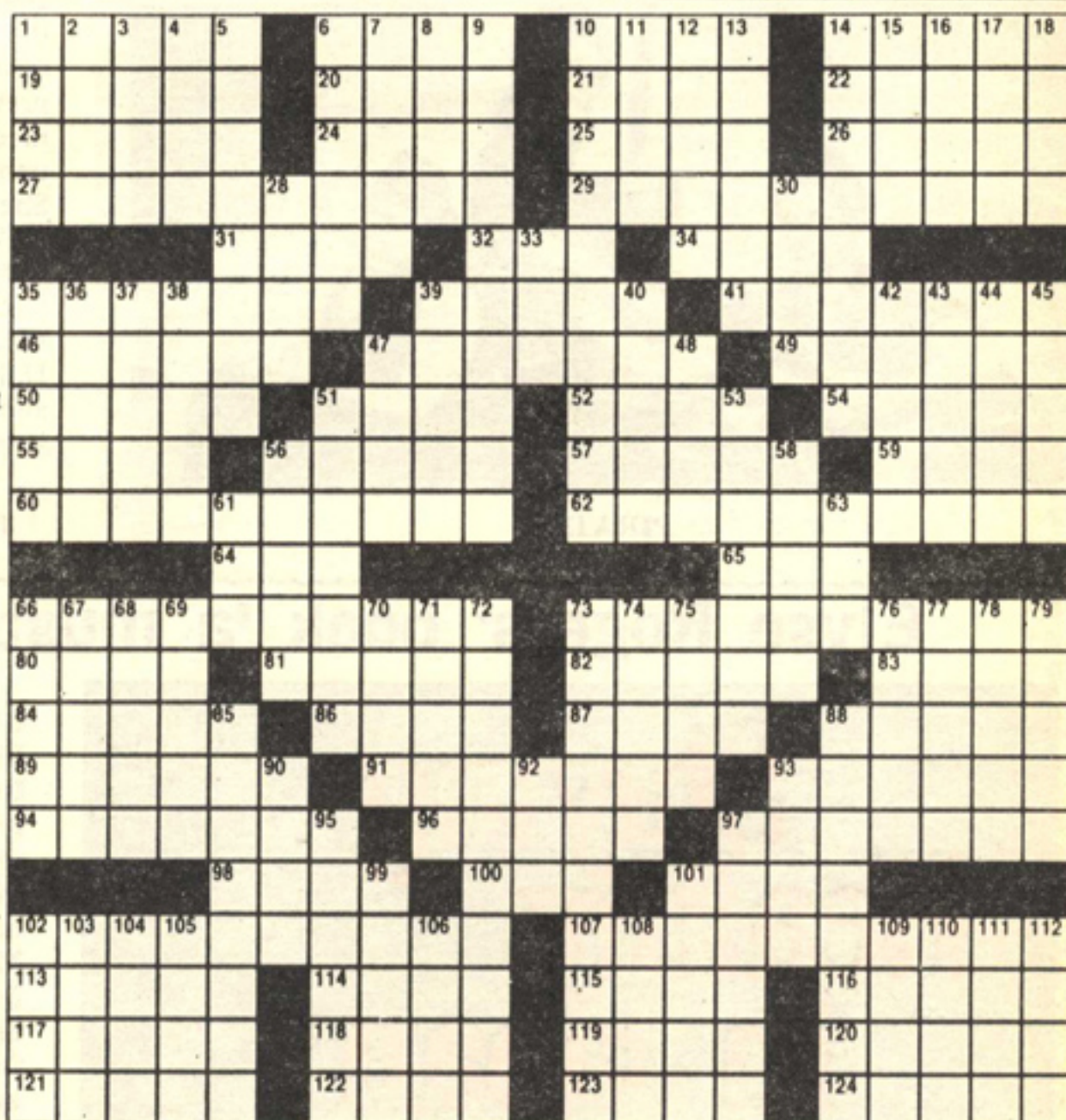
#### DOWN

- 1 W African country
- 2 Made a hole-in-one
- 3 Versatile plane, for short
- 4 Styne song
- 5 More animated
- 6 Jargon
- 7 Grads
- 8 Toga
- 9 Venus de Milo's concern?
- 10 Mugger's forte?
- 11 Poet Ridge

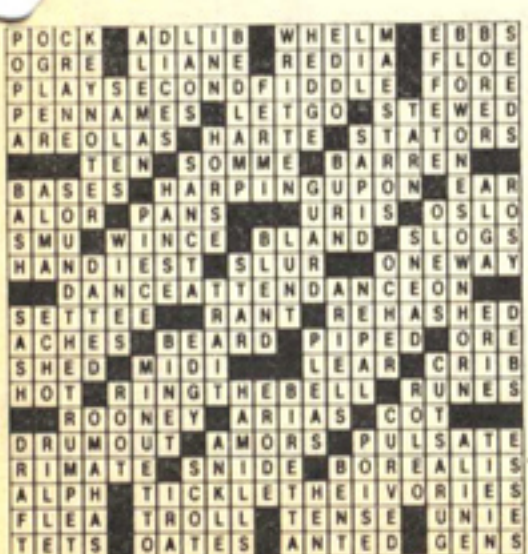
- 12 "— so near...": Job 41:16
- 13 Thoughtless remark?
- 14 Censors
- 15 Thought
- 16 Jewish month
- 17 "No evil deed — on"
- 18 Divination is his vocation
- 28 Scraps of a sort
- 30 Blister
- 33 Actress Alicia
- 35 Odilon —, French painter
- 36 Era of commercials?

- 37 "Carmen" composer
- 38 TV censor's signal
- 39 Prove false
- 40 U.S. composer who's on his toes?
- 42 Long-running TV program
- 43 Romantic interlude
- 44 Tot's favorite, after "choklit"
- 45 Dr., spelled out?
- 47 Bubble and squeak is one

- 48 Molls and dolls
- 51 Feels contrite
- 53 Ostriches, e.g.
- 56 Rosters
- 58 Rock debris
- 61 Jamaican export
- 63 Suffix with nectar
- 66 Circumference
- 67 The works, to Cato
- 68 Wild writer?
- 69 Two-spot
- 70 Mined matter
- 71 Iranian coins
- 72 What a bad will might do?



### Solution to last week's puzzle



## UPCOMING CONCERTS

The **Bar-Kays** were Otis Redding's backing band, four original members of which perished with him in a plane crash more than 20 years ago. The group added new members, made it back into the **Billboard** charts with "Shake Your Rump to the Funk" and will be in town to perform at The Live-Inn on Sept. 23 to 26 at 1 a.m. All seats are ¥4,900 and The Live-Inn (464-8381) can answer your queries.

The **Robert Cray Band**, led by one of the hottest blues guitarists and singers of the moment, will perform at Nihon Seinenkan on Sept. 28 and 29 at 6:30. All seats are ¥4,500 and Smash (444-6751) is taking care of biz.

**INXS**, the Australian rock band whose latest LP, **Kick**, is double platinum (sales of 2 million), will appear at the Budokan on Oct. 1 at 6:30. If you don't mind traveling a bit, you can also see the group at the Yokohama Taiikukan on Oct. 5, also at 6:30. Tickets are ¥5,000 and ¥4,500 and Udo (402-7281) is promoting.

"Black contemporary" vocalist **Freddie Jackson**, whose **Don't Let Love Slip Away** LP was released here by Toshiba-EMI just last month, will be in town to perform Sound Coliseum MZA on Oct. 3 and 4 at 7 and at Nakano Sun Plaza on Oct. 5 and 6 at 6:30. Tickets are ¥5,000 and ¥4,500. M&I Company (406-7201) can help.

Quick — name the vocal group consisting of Fayette Pickney, Sheila Ferguson and Valerie Holiday. If you answered **The Three Degrees**, award yourself a Musical Trivia Grand Master title.

Although these three ladies had only two hits on the **Billboard** Top 40 chart in the early '70s, they were near superstars in this country, due in no small part to their knock-out looks and their habit of wearing form-fitting, diaphanous gowns. Their signature tune (and the number-two single of the year of its release in America) was "When Will I See You Again," but they also did very well here with "Dirty Old Man," dedicated to our **Weekender** editor.

Of the **Three Degrees** scheduled to appear here, only one — Valerie Holiday — was an original member. Rumor has it that she still looks good in form-fitting, diaphanous gowns.

The **Three Degrees** will perform at Ink Stick Shibaura Factory Sept. 30 and Oct. 1 at 7 and 9:30 p.m. Tickets are ¥5,000 (drink included) and International Produce (379-9076) is promoting their mini-tour.

The **Chick Corea Elektric Band**, featuring Corea on piano and synthesizers, **Dave Weckl** on drums, **John Patitucci** on bass, **Frank Gambale** on guitar and **Eric Marienthal** on saxophone — jazz musicians all — will appear in concert at Kan-i Hoken Hall on Oct. 3 and Nakano Sun Plaza Hall on Oct. 4 at 6:30 p.m. Tickets are ¥4,800 and ¥4,300 and Kambara (980-9970) can answer your questions.

**Mission**, an English rock quartet whose latest LP, **Children**, is available here from Nippon Phonogram, is slated to appear at Nihon Seinenkan on Oct. 9 and 10 at 6. Tickets are ¥4,500 and ¥3,800 and H.I.P. (475-9999) is taking care of biz.

**Pirates**, an English pub rock trio, will hit The Live-Inn on Oct. 10 at 6:30. Tickets are ¥4,000 (one drink included) and Smash (444-6751) is promoting.

As lead singer with **Roxy Music**, and then as a solo performer, **Bryan Ferry** has established himself as one of the most distinctive vocalists in rock. Making his first tour in five years, the man **Rolling Stone** calls "Mr. Suave" will



TIMBUK 3

reportedly be performing virtually all the songs from his latest LP, **Bete Noir**, as well as such blasts from the past as "Slave to Love" and "Do the Strand." Not to be missed, Bryan will entertain at the Budokan on Oct. 11 at 7. Tickets are ¥5,000 and ¥4,500 and Udo (402-7281) is in charge.

For **Belinda Carlisle**, heaven has been a place on the charts. First as lead singer of the **Go-Go's**, and now as a solo artist, the fashion model-pretty vocalist has regularly made it to the paradisaical upper reaches of the Top 40. She'll appear in concert at Nakano Sun Plaza Hall on Oct. 11 and 12 at 6:30 and Oct. 14 at Showa Women's University Hitomi Memorial Hall at 6. Tickets are ¥4,500 and ¥3,900; Udo (402-7281) is promoting.

Timbuk 3, the American



ROBERT CRAY BLUES BAND

Peter Boe, David Olson, Robert Cray & Richard Cousins

husband-and-wife rock duo whose debut LP, **Greetings From Timbuk 3**, featuring "The Future's So Bright I Gotta Wear Shades," was one of the more quirkily entertaining discs to appear in recent years, has a new LP out, **Eden Alley**, and, more to the point, will be here to entertain at Club Quattro on Oct. 13 and 14 at 7:30 p.m. Tickets are ¥4,200 (drink included) and Smash (444-6751) is on the case.

**Darryl Hall & John Oates** first met in 1967, but didn't cut their first album together until five years later. Hall, a Philly lad, had previously worked with musical aggregations as diverse as the **Temptations** (see below) and the **Philadelphia Orchestra**; Oates had been a doo-wopper and, before hooking up with Darryl, earned a degree in journalism.

Their early efforts together — **Whole Oates**, **Abandoned Luncheonette** and **War Babies** — reflected an uncertainty of musical purpose, as they veered from R&B to heavy metal.

Their breakthrough LP, however, was **Bigger Than Both of Us**, which combined rock and R&B and contained the hit single, "Rich Girl." Subsequent albums — **Beauty on a Back Street**, **Along the Red Ledge**, **X-Static**, **Private Eyes**, among others, all distributed here by RVC — have sold exceptionally well and yielded numerous hit singles, among them "Kiss On My List," "Private Eyes," "Maneater" and "Out of Touch." Their latest album, a "comeback" disc after a recording hiatus of nearly four years, is **Ooh Yeah!**

Darryl and John will appear in concert at the Tokyo Dome on Oct. 14 and the Yokohama Taiikukan on Oct. 26 and 27, each night at 6:30. Tickets are ¥6,500 and ¥5,000 and Udo (402-7281) knows all.

The **Temptations**, the vocal group responsible for such

classic numbers as "My Girl," "I Can't Get Next To You," "Beauty Is Only Skin Deep," "Papa Was a Rollin' Stone" and many, many more, will appear in concert at Kosei Nenkin Kaikan on Oct. 16 at 2:30 and Nakano Sun Plaza Hall on Oct. 18 at 6:30. Tickets are ¥5,000 and ¥4,500. Kyodo Yokohama (423-8135) is in charge.

**Tiffany**, Beatles interpreter and America's version of a "young idol," will appear in concert at Ryogoku Kokugikan on Oct. 18-20 at 6:30. Reserved seats are ¥5,000; general admission is ¥4,500. Kyodo Tokyo (237-9000) is promoting.

Anyone who wonders what a new wave Yugoslavian band sounds like can check **Laibach** on Oct. 19 at 6:30 p.m. at Korakuen Hall. Tickets are ¥4,500 and Smash (444-6751) can tell you more.

The **Pogues**, the eight-man group whose **If I Should Fall From Grace With God** LP was recently proclaimed by a leading American music critic one of the top-ten releases of the first half of '88, will perform at Sound Coliseum MZA on Oct. 30 and 31 at 6:30. All tickets are ¥4,500 and Smash (444-6751) will help you.

In my column of Aug. 19, I erroneously stated that **The Last Emperor** earned ¥2.4 billion yen, or 20% more than the Japanese box office champ of '87, **Top Gun**. In point of fact, **Top Gun** earned over 60% more than did **The Last Emperor**, or ¥3.95 billion. What I meant to say was that **Top Gun** was the only film in '87, and **The Last Emperor** the only film during the first half of '88, to earn more than ¥2 billion. Sincere apologies to UIP for inadvertently reducing the box office take of their biggest moneymaking film last year by nearly 50%.



PIRATES

## Elyse Rogers' book 'a must' for Tokyoites concerned with health

Staying  
Healthy  
in Japan

by Elyse Rogers

*Tokyo Weekender's* highly respected medical columnist Elyse Rogers' fast-selling book "Staying Healthy in Japan" is still available from our *Weekender* offices at the bargain price of just ¥2,000 (an additional ¥300 is required for postage). Elyse has compiled 54 of her most informative medical columns in a handsome soft-cover book. U.S. Ambassador Mike Mansfield, in his introduction to the book, wrote: "I am certain that Ms. Rogers' book will prove to be a valuable resource for foreigners taking up residence in Japan, as well as for those members of the community who have already put down roots here."

Her insights into the behind-the-scenes operations of the local hospitals, medical offices and clinics, plus valuable tips on dental and optical care are included.

• Features a comprehensive examination of the pluses and minuses of many of the local hospitals which cater to foreign patients; she's toured each one and has interviewed staff.

• A complete account of the Hospital Action Committee Report; information on the Medical Emergency Card which she helped develop.

• Everything from information on AIDS and arthritis to a treatise on cancer, the dangers of too much salt in the diet. Plus mini-biographies of fascinating people of medicine in Japan.

Yes, I want a copy of Elyse Rogers' book. Please find enclosed ¥2,300.

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Send to "Elyse Rogers' Book," c/o Tokyo Weekender, Oriental Bldg., 1-55-11, Yayoi-cho, Nakano-ku, Tokyo 164.

# Jack Seward's latest book reveals Ginza life in 1875

(Continued from Page 1)

The Bureau of Transportation, otherwise occupied with planning railroads to crisscross the archipelago, somehow found time to order the installation of rubber tires on the rickshaws in Tokyo, although so far, few coolies had complied. The coolies did, however, react more obediently to the ruling that they must wear more than loin-cloths on the streets of Tokyo. Now, they halted at the city limits to don more "decent" apparel.

Everywhere he looked, Macneil could see evidence of the rage for things Western sweeping Japan. A candy butcher

offered, with other sweetmeats, imported American chewing gum. Men, among them more than a few *ex-samurai*, walked the streets in bowler hats, leather shoes, plus-fours and carrying furled umbrellas. But some—as if undecided between West and East—preferred Japanese *jim-bei*-style jackets with Western plain trousers and Japanese clogs. Advertisements for cigarettes, beer and baseball games were a common sight. An art gallery on Macneil's right proudly exhibited only Western-style oil paintings.

Among these crowds walked many Westerners. Where the foreign population of Yokohama was made up largely of merchants, Chinese, soldiers, and seamen — with a sprinkling of consular officials, Tokyo's seemed somehow different. Probably, Macneil decided, they were Westerners from among the thousands of teachers, engineers and assorted experts—some authentic—being brought to Japan by the government to hasten the country's Westernization.

Every department and agency had its dozens if not hundreds of such specialists. Those not assigned to jobs in the capital were being broadcast across the nation to prefectural governments and rural schools.

Nearly every facet of Japan was scheduled for a Western facelift, while new institutions and activities were being introduced one after another: Modern mines, harbor development, a telegraph network, sanitation, cotton mills, water works, prison reform, scientific laboratories, the postal system, international finance and banking, and steam-powered factories. Macneil's head swam at the vision of the awesome changes now being made in Japan.

At Yon-chome, he stopped to watch a troupe of dancing dogs yelping in chorus. At Ni-chome, he tossed a Mexican trade dollar in the tin cup near the paws of a wrestling bear. Farther on, tumblers, comic dancers, street chanters and seashell carvers caught his attention in passing.

As he turned off the Ginza to head east toward Tsukiji, Macneil walked through a district of book shops, many specializing in foreign books. It had been reported in the press that 3,000 Western works had been translated into Japanese since the Restoration of 1869. Among the most popular were *Robinson Crusoe*, *Self-Help* and *On Liberty*—as well as works of a more questionable nature that gave birth to cells of anarchist students in the capital's colleges. "Excuse me, sah." It was a

school boy of 11 or 12. "Will you help me? What means this word?" He lifted the page of an English-language textbook for Macneil's inspection. The word in question was "negotiation."

"It means *kōshō*," said Macneil. Then he pronounced the English word carefully for the student: "Ne-go-shi-a-shun."

Lifting his school cap, the lad bowed deeply and ran off happy.

As Laurence Oliphant had said back in 1858, the Japanese were characterized by a "rage for the acquisition of every description of knowledge."



## Photo information

The ancient photos on our front page and this are a fascinating and authentic glimpse into the past of the late 1800s in Tokyo. Jack Seward—in researching his current work-in-progress, a trilogy tracing the dual histories of two Japanese and American families through drama and travail—discovered many similar photos, in remarkable condition considering their age. On Page 1—top left: a tinted color photo of a fish shop on a street just behind the Ginza, toward Tsukiji. Taken in the 1870s by Felice Beato. In the center is an elegant etching of *The Gankiro*, a house of pleasure located on Ginza during these halcyon days of bacchanal and revelry. The bottom photo depicts the Ginza itself in 1872, just following the disastrous fire which gutted much of the "golden way." Note new gas lamps and trees still showing fire damage. (Photo courtesy of *Mainichi Shimbun*.) On this page, upper left: *Ronin on Ginza, 1860s*; photo by Felice Beato. Top right: A Ginza peddler; photo by Felice Beato. Above: jugglers performing before a fried-fish shop on Ginza, before the 1872 fire.

## NWA: 2nd in overall financial muscle

Northwest Airlines has achieved high ratings in financial and passenger service performance in recent airline comparisons.

An annual study conducted by Julius Maldutis, analyst for Salomon Brothers, has ranked Northwest second in financial strength among U.S. airlines. The study, which was based on 1987 year-end financial positions, ranked each carrier's financial performance in five key categories. Delta held the top spot, followed by Northwest, American, Midway, US-Air Group, United, Southwest, Alaska Air Group, TWA, Eastern, Continental, America West and Pan Am.

In the passenger service

area, the next U.S. Department of Transportation report will show that 84.4 percent of Northwest's U.S. flights in June arrived within 14 minutes of published schedule. At Northwest's Detroit hub, the airline's largest U.S. operation, on-time flight arrival reached 91.2 percent.

Northwest's strong numbers in June represent a continuation of the airline's dedication to passenger service. In May, for example, Northwest's on-time arrival performance of 83.9 percent was third best among the U.S. megacarriers and fifth best among the 13 U.S. national and major airlines. Northwest also beat the industry average in baggage

handling in May with 4.33 claims per 1,000 passengers—good for fifth best among the 13 carriers. The average was 6.16.

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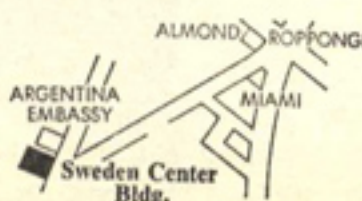
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Bill Hersey's

# Partyming



I've vowed not to, but I'm sure I'll return to Tokyo from Egypt with all kinds of souvenirs from that fascinating country. I've always been a chronic collector of anything



## In & around town . . .

Above: That's our Partyliner Bill Hersey with Def Leppard guitarist Phil Collen; at a party Bill hosted for that super group at the Lex. Below: Back home on honeymoon! Former Tokyoite William Georgas and his bride Rhea. Bill's parents, John and Tarsi Georgas, are with Coca-Cola in Atlanta; John was a Coke Japan exec here in bygone days. The newlyweds on the town in Roppongi.



and everything, and my Tomigaya apartment looks like a storage room in the Smithsonian. To mention a few things I've collected (and still do)...masks, primitive art, paintings, canes, tin soldiers, miniature cannons, eyeglasses, movie posters and, recently, nostalgia toys.

Last year in a shop in New York and another in Chicago, I picked up some great little tin jeeps, tanks, cars and boats. The most expensive was about \$25, and the average price was about \$10.

There's a small street near Shibuya I use quite often and I noticed a shop called "O Ki Do Ki" that had a window full of the kind of toys I'm collecting, and I thought, "This is great. I can add a few things to that collection." Forget it. A tank similar to the one I bought in Toledo, Ohio, for \$12, is ¥24,000 (about \$200) and just about everything in the shop is priced accordingly. I have to give them credit. They are clever. Their name card features a photo of a bunch of kids out of the '30s looking at a blackboard that says, "How to Avoid Influenza — Gargle Daily."

They also have a plastic doll of Richard Nixon in the window in tacky drag—to be more specific, a Frederick's of Hollywood long pink gown. Now, that's funny.

Moving on to more serious things, Iraqi Ambassador Rashid Al-Rifai and his wife Nabiha held a glittering reception on the occasion of their National Day, the 20th anniversary of 17th July Revolution. The Al-Rifais are a popular couple and the many guests included government officials, diplomats, business leaders and other friends of Iraq. The Ambassador has always been very open and considerate with the press, and much of the major media in Japan was represented at the celebration.

There was a marvelous buffet that featured western, Japanese, Chinese and Iraqi foods. I can't say I blame some of the Iraqi students who filled small boxes the New



## Iraqi National Day reception hosted by Amb. Al-Rifai

Above, left: The host and hostess, Iraqi Ambassador and Mrs. Rashid Al-Rifai, with Iraqi Minister Plenipotentiary and Mrs. Kaiss N. Al-Karkhi. Above, right: Newly arrived Indian Ambassador and Mrs. Arjun Asrani.

Below, left: Outgoing Egyptian Ambassador Samy Sabet with Hadi Debs and Hadi's son Bashim. Below, right: The hostess, Nabiha Al-Rifai, flanked by Nepalese Ambassador Narayan Prasad Arjal and his wife Nirmala.



At left: The Al-Rifai's daughter Rabab with Monia Jaafar, daughter of departing Tunisian Ambassador and Mrs. Moncef Jaafar. Below, left: Outgoing Algerian Ambassador Nacereddine Haffad; Yasushi Murazumi, Director of Protocol at the Gaimusho; Nigerian Ambassador M.B.G. Dogon-Yaro, and C. Omura. Below, right: Ali Rostom, head of the Egyptian Government Cultural Office here, and his daughter Shireen. Bottom, from left: Efrain Vivas and his wife, Midori; he's with the Venezuelan Embassy. Noriko Ohno, founder and president of Kokusai Ikebana, and Nicky Nombri, wife of the Papua New Guinean Ambassador. Panamanian Ambassador Alberto A. Calvo and Malaysian Ambassador Dato J.A. Kamil.



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# So long, Jack Shellenberger!



Above, left: The incoming successor for Jack Shellenberger — he's been Counsellor for Public Affairs at the American Embassy for several years — Robert Nevitt with the host for Jack's *sayonara*, U.S. Minister-Counsellor Desaix Anderson Jr., and Jack. Jack and his wife have been reassigned to Washington, D.C., where he'll be Dean of the Foreign Service Institute. Above, center: Noh

actor Naohiko Umewaka and exchange student (from Georgetown University to Keio) Greg Powell. Above, right: Bill Dizer, Chairman of ARCO, and Wynn White who works in the office of popular Japanese politician Koji Kakizawa. Below, from left: Polish Ambassador Ryszard Frackiewicz bids Shellenberger farwell. Teruo

Nakamura of the Min-On Concert Association; American Express' Vice President-TRS James Boff, and Min-On President Kaname Yoshida. Authoress and art specialist Judith Connor with the host, Desaix Anderson. *Japan Times'* Chairman Toshiaki Ogasawara and U.S. Minister-Counsellor for Economic Affairs Aurelia Brazeal.



Otani staff gave them with Iraqi sweets to take home.

It was a casual, relaxed affair with Ambassador Al-Rifai, Nabihah, their daughter Rabab and their staff circulating among the crowd making sure everyone was enjoying themselves. Our sincerest congratulations to our Iraqi friends on that very special occasion.

Another *sayonara* — and many more to come. The

host was U.S. Minister Counsellor Desaix Anderson Jr. and the guest of honor was outgoing U.S. Counsellor for Public Affairs Jack H. Shellenberger. Desaix's beautifully decorated home was filled with a wide and interesting variety of people.

Min-On Concert Association's President Kaname Yoshida was there and I enjoyed talking about the many cultural groups they have coming to Tokyo this fall and winter.

It was also good to see Wynn White again. He has an exciting job working with popular politician Koji Kakizawa.

Jack and his lovely wife Soodabeh are an exceptional couple and have really been good friends. They'll be missed. In addition to having the opportunity to say so long to Jack at Desaix's party, guests had the opportunity to meet his successor, Robert Nevitt.

We wish Robert a long,

happy stay here, and Jack and Soodabeh the very best in their new home in Washington, D.C., where Jack will be Dean of Asian Studies for Foreign Service Institute of the Department of State.

Uruguayan Ambassador Alfredo Giro and his wife Dora gave a mid-day reception in the Salon Latino-Americano recently on the occasion of "Jura de la Constitucion" in commemoration of the "25 de Agosto de 1825 Fiesta Na-

cional." Guests included Japanese Dietmembers, Latin and South American diplomats and business leaders. This was my first opportunity to meet Ambassador and Señora Giro. I appreciate the invitation and would like to congratulate them on that special occasion and wish them a long, happy and successful tour of duty in Japan.

I tried to work ahead but,

(Continued on Page 8)



## Action in The Big Mikan

At left: The highly hooted and widely whistled "Bikini Contest" (well, a few of the girls were in bikinis) which was staged in the Lexington Queen disco in Roppongi as part of the local promotion and overall ballyhoo for the opening of the big BO smash "Police Academy 5." Here we have co-emcees Zac Campbell and Tsukasa Shiga trying to keep their eyes off the pulchritude and on biz. Thanks to the lovelies who took part in the fun. Below, from left: Yugoslavian friends partying at Java Jive: Borislav Zonic of Yugoslavian Airlines, Zeljko Pavlovic of the Embassy and fashion designer Zoran Grkinic who works with Nina Ricci. Askew model Janie, Nicola Askew and Mohsen Ahmed Zaki Ahmed ("Max," to you); at Java Jive. More hijinks for "Police Academy 5" as three of the stars of the flick get together at the Warner Brothers' Lex party to kick up their respective heels: Michael Winslow, David Graf and Matt McCoy.





(Continued from Page 7)

even so, it was a mad rush getting things done so I could take off for Egypt on the 24th. I'm sure you all go through the same thing when you travel.

On Thursday, the 11th, I went to a reception at the U.S. Embassy. Ambassador Mike Mansfield and his wife Maureen were holding for friends. It was a great evening, but that was the night it really poured, and I wasn't able to get to the Axis Gallery where the multi-talented and very dynamic Françoise Morechand was having a reception for the opening of her ceramics and lacquerware exhibition. I did go by the next day and, as expected, the items on display were perfect and in the best taste.

I wasn't able to get to NK Hall to see Debby Boone in "The Sound of Music." Sorry about that as I like the show, and I'm sure Debby, whom I've known for a long time, did a super job as Maria.

I also missed Chuck Berry's concert with Ben E. King at the Capitol Tokyu. I did see Chuck's show at Coca-Cola's four-day 100th Anniversary bash in Atlanta two years ago. Believe me, that man can still rock and roll.

I did get to see another great musician, Wilson Pickett. That was one wild evening. What made it even better was another friend, Patience Higgins, who I first met when here with the cast of "Dreamgirls," and later got together with in New York City, was playing with Wilson's band. Patience will probably be back in October with the Duke Ellington Band.

As I mentioned last column, actor Rob Lowe was in town

for four days to do a commercial for Suzuki cars. His younger brother, Chad, also an actor, was with Rob, and they boogied every night at the Lex and Java Jive. Both super-nice guys who made a lot of friends while they were here.

**TO DO:**

● Drop by the Musashino Restaurant in the Tokyo Hilton Hotel for their special U.S. beef *teppanyaki* lunch. The lunch is excellent, price unbeatable and service the best.

● Dancer-choreographer Shakti will present a special program titled "Tantra" at Tokyo Yubin Chokin Hall in Shiba Park from 6:30 on Friday, Sept. 9. Tickets are ¥3,000, ¥4,500 and ¥5,000. She is an extraordinary performer. For info call 695-9833.

● The Foreign Liaison Office of Yurakucho Seibu is sponsoring a popular pottery-making trip to Mashiko Sept. 10-11. The ¥29,800 fee includes bus transportation, lodging in an inn, meals including a river trout lunch at a picnic on the river bank and materials and instruction by Portuguese potter Jose Farromba. For reservations and details, call Ms. Yazaki at 286-5482/3.

**CONGRATULATIONS:**

● To Janet Fran Fujii, on her birthday the 23rd. To celebrate, her hubby Kazuyoshi (owner of Henry Africa, Paradise, etc.) was host at a family dinner at the exciting Summit Restaurant at the Sheraton Grande Hotel & Towers out Tokyo Bay way. On Kazuyoshi's birthday the following Wednesday the 31st, his friends and family gathered at his in-laws' place for backyard champagne and barbecue. Lotsa family b'days around the Fujii house!



Above: Uruguayan First Secretary and Señora Gustavo A. Pulleiro. Below: Luz Victoria Duque, wife of the Colombian Ambassador, with Argentine Minister Carlos R. Rubio Reyna and his wife Noelia.



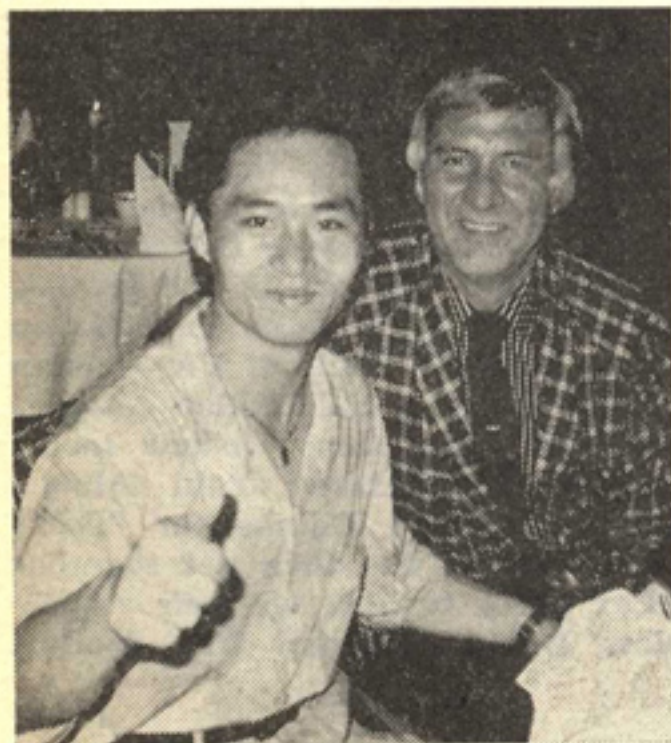
**Uruguayan National Day reception**

Above, left: The host and hostess, Uruguayan Ambassador Alfredo Giro Pintos and his wife Dora. Above, right: Venezuelan Ambassador Fernando Baez-Duarte and Dominican Republic Ambassador Alfonso Canto. Below: Haruko Macchiavello; Bunichiro Tanabe, former Chairman of Mitsubishi Shoji; Ambassador Okuma, and Peruvian Ambassador Luis J. Macchiavello.



Above: Ambassador Alfredo Giro, Uruguayan Minister of Finance R. Zervino, visiting from Montevideo, and Dietmember Ichiro Nakaniishi.

**... and over in Seoul, Olympic fever runs rampant!**



Above, from left: Our Partyliner Bill Hersey has a cup of coffee with Korean martial arts film star Shin Young Il, one of his nation's favorite action actors. Mohamed Mijarul Quayes (right) of the Bangladesh Embassy in Tokyo, at the Lotte Hotel

with his friend, Majoor Rahim, with the Bangladesh Embassy in the Republic of Korea. Popular vocalist Akira Fuse (he's married to actress Olivia Hussey) with Toshiji Isaka, General Manager of the popular

Lotte Hotel. Former Tokyoites Andrew Cripps (United International Pictures) and Rolf Mittweg (New Line International) in Seoul for the American Film Market.

**Northwest Airlines announces 'bonus service' for Olympics-goers**

Northwest Airlines has announced several service enhancements for its customers traveling to the 1988 Summer Olympics in Seoul, Korea, this September.

● "Northwest Airlines Olympics Hospitality Desks" will be staffed to assist travelers in

Seoul at the following seven Northwest ticket locations: Chosun Hotel, Hilton Hotel, Lotte World Hotel, Lotte Hotel, Hamilton Hotel, Busan Bando Hotel and USO Service Center. The special desks will be open during the Olympics period from 9 a.m. to 9 p.m.

Monday-Friday, and from 9 a.m. to 5 p.m. on Saturday.

● On each Northwest flight to Seoul and at the airline's Seoul ticket offices, travelers are given a special map of the Olympic Games. Northwest operates nonstop service to Seoul from Los Angeles, Seattle, Tokyo, Manila and Taipei with connecting service from

many other points in the United States and Asia.

● For its Japanese customers, Northwest has published a photo essay and several feature stories on Korea in the August/September issue of its Japanese in-flight magazine Gateway. The photos and stories offer an interesting insight on preparation for the

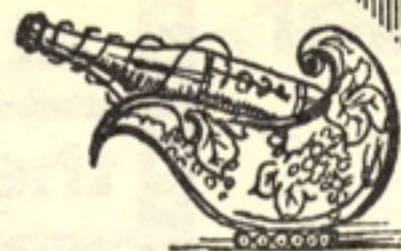
Olympic Games and life in Korea.

Northwest Airlines was the first carrier to serve Korea via Japan and the United States in July of 1947. During its four decades of operating to Seoul, Northwest has continually enhanced its service and today is the leading U.S. carrier in the market.



Fine Foods & Vintage Wines

# Dave Jones' Café Beat



Just as France is the land of cheese, Germany is the land of sausages. Though Italy may produce more in number, there is no doubt that Germany has the greatest variety.

Every little town in Germany is said to make its own special kind. Perhaps, producing its own sausage means much to a German town as belonging to the United Nations means to a dot on the ocean.

I recall taking a leisurely drive along the backroads of Bavaria and suddenly finding myself in the middle of a village festival. It wasn't long before I was among the dirndls and leather shorts, munching a sausage in one hand, quaffing beer from a stein in the other and trying to join in the songs. I never did find out the name of the town or its sausage. For when I asked what the sausage was — it was long, thick, juicy and spicy—the villagers would just say, "Wurst."

Though Germany has a wide variety of sausages, not many

are known outside their immediate neighborhood. But a few have attained some renown, like Nüremberg's *bratwursts*, what the Americans would call pork links. They are made of pure pork, grilled and served with mashed potatoes and can be among the most delicious pork sausages you have ever had, if you go to the right place.

Munich has its famous *weisswurst*, which, the rule says, must be eaten by 12 noon. There are some Munich gourmets who insist that 10 a.m. is too late, but I believe you're safe enough if you have them for lunch. *Weisswursts* are little white sausages, as you would guess from the name, made of various meats and spices. To eat them, you split them, spread both sides flat and scrape the meat from the casing. It comes out easily, leaving not a scrap behind. *Weisswursts* are served with a special sweet mustard and are quite the treat. Don't miss trying them if you find yourself in Munich.

Regensburg on the Danube has its well-known *regenswurst*, which you can buy here, by the way. They are short plump sausages, more in the *bockwurst* style, and are either boiled or grilled. They can be eaten any time, unlike the *weisswursts* of Munich, and can travel.

But the most famous German sausage of them all is the *bockwurst* of Frankfurt, the so-called frankfurter, which became the prototype of the ubiquitous American hot dog. It has a worldwide fame which I thought the Frankfurters were proud of until my recent trip to that city last month.

Since my first visit to Frankfurt, which was well over 30 years ago, I have made it a point to eat a pair of the world-renowned *bockwurst* every time I went there. Over the years, eating a frankfurter in Frankfurt has become virtually a ritual with me. No matter how tied up I was, I always managed to slip away at some time, find a booth vending the sausages and order

"ein Paar."

On my last trip, though, I thought I would have to give this ritual a skip. I was going to be in Frankfurt only a day and a night, and the day was taken up with lunch, dinner and meetings. Then a meeting was unexpectedly cancelled in the afternoon. That was my chance. I would not tarnish my record after all.

I went to the Rossmarkt, a shopping area, to do some window shopping and then proceeded leisurely towards the Römersberg, Frankfurt's famous square. I knew that I would encounter several sausage-vending booths on the way.

The first sign I saw was a big "M," and you all know what that means. I shrugged off the shock of seeing a McDonald's hamburger stand in Frankfurt, but then was subjected to another: something called "Fritz Pizzeria." From then on it was shock after shock. After Fritz came a Wendy's hamburger stand, followed by another pizzeria and

then the little man with the white goatee and vanilla ice cream suit.

I was looking desperately around for a sausage booth when I found myself at the Römersberg. What to do? I decided to return to the Rossmarkt by a slightly different route. Still no frankfurters to be found; not even hamburgers. I gave up the quest and took a taxi back to my hotel, where I found the restaurant still open. I asked whether I could have some *bockwurst*. No, was the reply, but I could have some *bratwurst*.

I did keep my record intact, though, by using some extreme measures. The next morning, after I had checked in for my flight, I went to the restaurant en route to Immigration and looked at the menu. There they were, "ein Paar Bockwurst." My record was saved.

Oh yes, I know; Frankfurt's frankfurters are produced in Neu Isenburg, a few miles to the south. Maybe "Neu Isenburgers" is too hard to pronounce?

## Cathay's Hideji Yoshida: 'Customer Service Hero'

Cathay Pacific Airways honored Hideji Yoshida, Customer Services Coordinator at Narita, as the "Customer Service Hero" in Japan and presented him with a diamond OSCARE (Outstanding Care) award. The Hong Kong-based British carrier launched a year ago a series of highly motivated staff courses to further enhance its customer service standards.

The first of this series of campaigns, dubbed "Destination Excellence," was completed recently, choosing ground service for its main theme. Yoshida, with countless commendations from clients to his credit, has been named the "Customer Service Hero" in Japan in this campaign. During his more than 20 years of service with the carrier, most of his time has been devoted to customer service at airports.

This honor is bestowed on a sole recipient in each country where the airline operates worldwide. The second phase of the campaign called "Target Customer" is already in motion focusing on staff roles played for marketing objectives.



"Customer Service Hero" Hideji Yoshida receives a diamond "hero" pin from Rowland Cobold (right), Cathay Marketing Director, as Michael Thacker, the airline's General Manager, Japan, looks on.

## Caroline Miller wins JAL's haiku contest

Grand prize winner of the 1988 Japan Air Lines English Language Haiku Contest is a 16-year-old Australian, Caroline Miller, a pupil at the International School of the Sacred Heart in Tokyo.

Her winning poem was picked by a panel of judges from more than 800 examples of the 17-syllable poetry form received by the airline contest participants.

She wins two round-trip tickets between Tokyo and Brisbane on JAL's recently opened Tokyo-Brisbane service. Her *haiku* reads:

In the parched, dry bush  
Stands alone a sheet of rock  
Waterfall no more.

All the entries were numbered, and a short list was then prepared by contest judge Jack Stamm, a Tokyo-based writer. Joining the judging of this selection were Shigehiko Toyama, Kazuo Sato and James Kirkup.

Caroline Miller's *haiku* was the only one to receive two votes from the panel of judges and was declared the winner. JAL has a long history of promoting Japanese culture through *haiku*.

In 1964 the airline organized a *haiku* competition in North America which drew 41,000 entries. Other contests have followed, including a *haiku* demonstration at Expo '86 in Vancouver and competition for British Columbian school children in 1986. A 1987 contest in North America drew a record-breaking 70,000 entries.

This year JAL is holding a *haiku* demonstration at Expo '88 in Brisbane, and is organizing a *haiku* competition for school children in Queensland.

ZAMA — Following is a message by Lieutenant General Johnnie H. Corns, Commanding General, U.S. Army Japan/IX Corps, on the occasion of National Hispanic Heritage Week, Sept. 11-18, 1988:

"National Hispanic Heritage Week will be observed in United States Army Japan/IX Corps from Sept. 11-18, 1988. Theme for this year's observance is 'Hispanic Heritage: A Legacy Of Involvement.'"

"National Hispanic Heritage Week offers a special opportunity to recognize the contributions of Hispanics to the growth and development of the United States. Hispanic Americans have enriched our quality of life through their contributions to science, religion, art, music, entertainment, politics and all other facets of American life. In particular, Hispanic Americans have fought gallantly in the defense of our great nation. Many have received the highest decoration our country can bestow, the Medal of Honor.

"The United States Army Japan/IX Corps takes great pride in saluting both military and civilian Hispanic Americans for their contribution to the accomplishment of our mission."

## Gen. Corns lauds efforts of Hispanics

*Brasserie Bernard*  
**BB**

**Finest French Brasserie in Tokyo**  
*Continental cuisine in a cosmopolitan atmosphere!*

<p><b>(Roppongi)</b> Lunch: 11:30 a.m. - 2 p.m. Dinner: 5:30 p.m. - 12:30 a.m. *Closed at lunch time on Sundays &amp; Holidays Kajimaya Bldg., 7F 7-14-3, Roppongi, Minato-ku Tel: 405-7877</p>	<p><b>(Ginza)</b> Open: 10 a.m. - 9:30 p.m. *Closed every Wednesday Printemps Ginza 7F 3-2-1, Ginza, Chuo-ku Tel: 564-4239</p>
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**MOTOMACHI**

**Union**

<p style="text-align: center;"><b>YOKOHAMA</b></p> <p>MOTOMACHI. SKY BLDG. ☎045-641-8551 ☎045-461-1766</p>	<p style="text-align: center;"><b>SHONAN KAMAKURA.</b> ☎0467-24-8211</p> <p style="text-align: center;"><b>CHIGASAKI.</b> ☎0467-87-2626</p>
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# Weekender



# MOVIES:

## 'Three Men and a Baby'

Although stricken with a semi-severe attack of The Cutes, "Three Men and a Baby" manages to overcome the curse of cuteness to emerge on a winning note and an upbeat, no-harm-no-foul pleasantness.

Perhaps the filmmakers envisioned this as a shopgirl's paradise since it stars three of the hunkiest dudes in Showbiz, American Style. Two of the featured pin-up boys have become over the years staples on U.S. TV. One, **Ted Danson**, is the star of "Cheers," the merry Boston-based sit-com dealing with running a saloon and the women who fall prey to the Danson charm. The other, of course, is **Tom Selleck**, the likeable private eye in the Honolulu-based "Magnum PI" which just recently did the el foldo.

The third hombre in the trio of carefree bachelors of the title is **Steve Guttenberg** who has made a comfy niche for himself in the movies as a fine comedy lead.

All three in their prime, all handsome, all with massive quantities of sheer charm. Put 'em all together and you could very easily come up with a marmalade so cloying as to be indigestible. Credit the level-headedness of the performers and their reluctance to overdo their innate cuddly qualities for allowing "Three Men" to emerge as pleasing as it does.

Since the entire story is admittedly based on the popular French farce "Trois Hommes et un Couffin," the Selleck-Danson-Guttenberg version has suffered from comparisons. I haven't seen the original French film, so have no basis for judgment, but

the critics are probably right. I understand that **Director Leonard Nimoy** (the Star Trekkie with the pointy ears) and writers **James Orr** and **Jim Cruickshank** have Americanized the plot virtually to the point of being unrecognizable, save the basic plot.

Which is, of course, the care-free trio of rakehell New York bachelors in their enormous playboy penthouse pad (the size of Tokyo Dome) being left to cope with the raising of a tiny baby girl, still verily in swadling clothes, left on their doorstep. The indelible point being made with the heaviest of hands here is that the poor male animal is a sheer fool when it comes to such commonsense things as changing a diaper and just as queasy as all get out when confronted with a pamper-ful of what we euphemistically (sometimes) call "doodle" here.

In fact, we have a surfeit of doo-doo and pee-pee gags; indeed, almost too visually

graphic for one to enjoy one's Mike popcorn.

First, leave us set the stage. Selleck is Peter, a most successful architect, in charge of designing and erecting sky-scrapers. Guttenberg is Michael, a successful illustrator and author of a successful comic strip. Danson is Jack, a not-so-successful actor, frequently reduced to appearing in TV commercials and B films.

Now the moviemakers have gone to elaborate measures to convince the audience that our three hunky roommates are straight as the proverbial arrow in their sexual orientation. After all, these days the assumption that the bachelors are gay could come as logically as not, though I haven't heard of that many menage à trois amongst our homosexual brethren. What do I know?

To prevent this thought even passing through our minds, Nimoy has a running sequence behind the titles before we get into the story; each handsome

roue is shown in the various stages of seduction of a staggering array of zoftig models, career girls, actresses and such. These cats just **never** strike out. Jack especially is as randy as a goat; Michael frequently comes on as more of a brother, thereby losing out every now and then, and Peter is in a semi-serious affair with a lady lawyer (**Margaret Colin**).

Well, while Jack is on location in Turkey, Peter and Michael discover this little pink-and-white cuddly cooing machine on their penthouse stoop. Which evokes a very confused, very loud period of bumbling about and knocking into one another. ("That's a baby!" "I know it's a baby, you idiot!" "You pick it up!" "I'll not touch it!" "It did doodle." "Oh, yuck!" And like that.)

If you've ever gone to a motion picture before in your life, you know damned well that the guys fall helplessly in love with the tot, devise makeshift but effective ways of handling the child and its feeding and constant doodling. Jack returns and is soon as smitten as his mates, after they chastise him for failure to practice safe sex.

Oh, yes. There's inserted somewhere in the middle of all this foolishness and noise a package of heroin one of Jack's friends had delivered. Then the bad guys try to get the dope, end up with the baby and a tin of powdered milk instead; there are threats of reprisals, kidnapping and such, but don't worry. I'll go on out on a limb and say that we end up happy-ever-after here—and no harm done.

(CORK)



THE THREE HUNKS: DANSON, SELLECK & GUTTENBERG

1. 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)
2. CHANTER CINE 1. 2nd floor of Chanter Cine Bldg. 2-2, Yurakucho 1-chome. Tel. 591-1511  
シャンテ シネ 1  
千代田区有楽町1丁目2の2  
(シャンテ シネビル 2階)
3. CHANTER CINE 2. 4th floor of Chanter Cine Bldg. 2-2, Yurakucho 1-chome. Tel. 591-1511  
シャンテ シネ 2  
千代田区有楽町1丁目2の2  
(シャンテ シネビル 4階)
4. CINE SAISON SHIBUYA. 6th floor of the Prime Bldg., next to 109. 2-29-5, Dogenzaka. Tel. 770-1721  
シネ セゾン渋谷  
(109横 ザ・プライム 6階)
5. CINEMA 1. 3rd floor New Tokyo Bldg., across from Muillion Bldg. Tel. 571-1946.  
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)
6. CINEMA 2. Basement of the New Tokyo Bldg., across from Muillion Bldg. Tel. 571-1947.  
シネマ2  
千代田区有楽町2丁目4  
(マリオンビル筋向い)
7. 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)
8. CINEMA TEN (HAIYUZA THEATRE) Next to Victoria Station near Roppongi crossing. One showing a day at 10 p.m. Tel. 401-4073 (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)
9. GINREI HALL. To Kagurazaka from the West exit of Iidabashi Station. Tel. 269-3852  
ギンレイホール  
新宿区神楽坂2丁目19  
(飯田橋駅西口銀鈴会館1階)
10. GOTANDA TOEI CINEMA From the West exit of Gotanda 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)
11. HIBIYA EIGA. 1st floor of Toho Kaikan, near the Imperial Hotel. 1-2-1, Yurakucho. Tel. 591-5353  
日比谷映画  
(東宝会館1階)
12. HIBIYA SCALAZA. 4th floor of Takarazuka Theater, across from the Imperial Hotel. Tel. 591-5355.  
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)
13. IKEBUKURO JOY CINEMA 1 To the left of the East exit of Ikebukuro Station. Tel. 971-8361.  
池袋 ジョイ シネマ 1  
豊島区池袋1丁目22の10  
(池袋駅東口より左側)





14. KICHIJOJI CENTRAL. 5th floor of Cinema Bldg., the East Exit of Kichijoji Station. Tel. 0422-48-6521.  
吉祥寺セントラル  
武蔵野市吉祥寺南 2-3-16  
(東口吉祥寺シネマビル 5F)
15. 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)
16. KORAKUEN CINEMA In front of the West Exit of Suidobashi Station.  
後楽園シネマ  
文京区後楽1丁目3  
(水道橋駅西口前)
17. MARUNOUCHI LOUVRE 7th floor of Yurakucho Center Bldg. (Yurakucho Muillion New Bldg.) 2-5-1, Yurakucho. Tel. 214-7761  
丸の内 ルーブル  
千代田区有楽町2-5-1  
(有楽町センタービル 7階)
18. MARUNOUCHI PICCADILLY 9F of Yurakucho 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)
19. 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)
20. CINEMA MILANO. In front of Koma Gekijo, near the East






- exit of Shinjuku Station. Tel. 200-0888.  
シネマ ミラノ  
新宿区歌舞伎町29-2  
(コマ劇場前)
21. 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)
22. MIYUKIYA. Across from the Imperial Hotel. Tel. 591-5357.  
みゆき座  
千代田区有楽町1の14  
(帝国ホテル筋向い)
23. NICHIGEKI. 11F of Yurakucho Muillion Bldg., Tel. 574-1131  
日劇  
千代田区有楽町2-5-1  
(マリオンビル, 11階)
24. NICHIGEKI PLAZA 9F of Yurakucho Muillion Bldg., Tel. 574-1131  
日劇プラザ  
千代田区有楽町 2-5-1  
(マリオンビル, 9階)
25. 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)
26. SHIBUYA PICCADILLY Between Parco Part 1 and 3. Tel. 464-0051.  
渋谷ピカデリー  
渋谷区宇田川町 13-17  
(パルコパート1と3の筋向い)
27. 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)
28. SHIBUYA JOY CINEMA. From the East exit of Shibuya Station, in front of Marui 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)
29. SHIBUYA PANTHEON. 1st floor of Tokyu Bunka Kaikan adjacent to Shibuya Station. Tel. 407-7219.  
渋谷パントン  
渋谷区渋谷2の21の12  
(渋谷駅近 東急文化会館1階)
30. SHIBUYA SCALAZA. On Dogenzaka, the uphill street going west from the front of

## the weekender guide to

# the Weekender guide to FILMS

- **FRIDAY THE 13TH PART VII—THE NEW BLOOD** Lar Park Lincoln, Kevin Blair, Susan Blu. Begins Sept. 3 (49, 51)
- **NORTH SHORE** Matt Adler, Gregory Harrison, Nia Peeples. (Same as above)
- **BEYOND THERAPY** Julie Hagerty, Jeff Goldblum, Glenda Jackson. (8)
- **THREE MEN AND A BABY** Tom Selleck, Steve Guttenberg, Ted Danson. (33, 43, 45)
- **THE PRESIDIO** Sean Connery, Mark Harmon, Meg Ryan. (17, 29, 36, 56) Clever, sophisticated gang of smugglers use the ancient U.S. Army post, The Presidio in San Francisco, as a base for their vile deeds, without reckoning with the grizzled old Provost Marshal colonel who works in league with a former-MP-turned-SF-police-inspector, despite their innate animosity. Romance between colonel's daughter and renegade cop is inevitable. 
- **CROCODILE DUNDEE II** Paul Hogan, Linda Kozlowski. Thru Sept. 2 (18, 31, 49, 51) Further adventures of legendary croc-fighter pits him against drug cartel and takes him home to Outback for showdown. 
- **WILLOW** Val Kilmer, Joanne Whalley, Warwick Davis. (13, 23, 32, 34, 42, 55) A George Lucas junket to fantasyland where teensy 3-foot folk find a babe afloat in the bullrushes, hunted by the evil queen who would kill her to erase a magic spell. Like that. 
- **WHITE LION** Anne Marie McEvoy, Edwin Mahinda, Arnold Johnson, Tracy B. Swope. (5, 25, 40)
- **BIG** Tom Hanks, Elizabeth Perkins, Robert Loggia. (2, 28, 58, Shinjuku Oscar, 202-0141) Delightful little flight of fancy has 13-year-old pre-pubescent lad getting his wish for adulthood—and the wonders that await a teen in a man's bod. Priceless! 
- **THE BIG BLUE (LE GRAND BLEU)** Jean-Marc Barr, Jean Reno, Rosanna Arquette. In English. (24, 35, 39, 57)
- **SLEEPING BEAUTY AND PETER PAN** Walt Disney classics. In English from 6:05 p.m. (19)
- **HALFMOON STREET** Sigourney Weaver, Michael Caine. (Ginza Cinepatos 1,

- 561-4660)
- **FEDERICO FELINI: INTERVISTA** Federico Felini, Marcello Mastroianni, Anita Ekberg. In Italian. (4)
- **HEAT AND DUST** Julie Christie, Greta Scacchi, Christopher Cazenove. (Sanbyakunin Theater, 944-5451)
- **CRONICA DE UNA MUERTE ANUNCIADA** Rupert Everett, Anthony Delon. In Italian. (Cine Switch Ginza, 561-0707)
- **THE SICILIAN** Christopher Lambert, Terence Stamp. Begins (Sept. 3 (1)
- **YEAR OF THE DRAGON** Mickey Rourke, John Lone, Ariane. (Same as above) NYC police captain—a returned 'Nam vet—vows to clean up Chinatown corruption from the top, forgetting centuries of corrupt traditions. Echoes of "Godfather" in content and 'Scarface' in violence. 
- **BATTERIES NOT INCLUDED** Jessica Tandy, Hume Cronyn. Thru Sept. 2 (1)
- **TOP GUN** Tom Cruise, Kelly McGillis, Val Kilmer, Anthony Edward. (Same as above) The dynamite aerial photography is worth going to see—but Kelly McGillis is another plus in this tale of Navy jet fighter derring-do. 
- **BROADCAST NEWS** William Hurt, Albert Brooks, Holly Hunter. Thru Sept. 5 (16) Writer-Director-Producer James Brooks tells of a trio of over-achievers in un-named TV network and how they combine to produce charismatic but dim anchorman into world prominence; also a funny and captivating love triangle. 
- **WALL STREET** Michael Douglas, Charlie Sheen, Daryl Hannah, Martin Sheen. (Same as above) Oliver Stone's "Platoon" follow-up has the combat zone moved from 'Nam to the Stock Exchange with the blood-letting equally ferocious. 
- **FRANTIC** Harrison Ford, Emmanuelle Seigner, Betty Buckley. Begins Sept. 6 (16) Doctor and wife in Paris on 2nd honeymoon fall into sinister smuggling plot which involves 

- her kidnapping, his involvement with dope fiends, etc. Roman Polanski creates Hitchcockian mood of suspense.
- **DER HIMMEL UBER BERLIN** Bruno Ganz, Solveig Dommartin, Otto Sander. In German. (3)
- **LITTLE NIKITA** River Phoenix, Sidney Poitier. (9)
- **STAND BY ME** Will Wheaton, River Phoenix. (Same as above)
- **FATAL ATTRACTION** Michael Douglas, Glenn Close, Anne Archer. (47) Usually straight-arrow businessman makes one fatal slip in bedding seemingly casual sexpot, only to find to his eternal regret that she's a raving loony. 
- **SOME KIND OF WONDERFUL** Eric Staltz, Lea Thompson, Mary Stuart Masterson. (Same as above)
- **CAT PEOPLE** Simone Simon, Kent Smith, Tom Conway. (59)
- **MURDER, MY SWEET** Dick Powell, Claire Trevor, Ann Shirley. (Same as above)
- **THE WITCHES OF EASTWICK** Jack Nicholson, Cher, Susan Sarandon, Michelle Pfeiffer. (21) Nicholson has a marvy time playing Lucifer in New England, seducing three town-chicks who turn tables in bewitching the Evil One; great fun. 
- **THE BELIEVERS** Martin Sheen, Helen Shaver. (Same as above)
- **MANNEQUIN** Andrew McCarthy, Kim Cattral, Estell Getty. (Same as above)
- **CROCODILE DUNDEE** Paul Hogan, Linda Kozlowski, John Meillon, Mark Blum. Begins Sept. 8 (21) Not a false move from opening credits to lights up as we follow legendary Aussie croc-fighter from the Outback into his first venture to town—in this case, New York. 
- **THE MOSQUITO COAST** Harrison Ford, Helen Mirren, River Phoenix. (Same as above) Based on best-seller, this flick is one long griping tirade against the status-quo by inventor who takes his family from U.S. to jungle and freedom. 

# THEATERS

- 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)
- 31. SHIBUYA SHOCHIKU CENTRAL. 6th floor of the Prime Bldg., next to 109. 2-29-5, Dogenzaka. Tel. 770-1990  
渋谷松竹セントラル  
(109 横 ザ・プライム 6階)
- 32. 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  
(ザ・プライム向い)
- 33. 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)
- 34. 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)
- 35. 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)
- 36. 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)
- 37. SHINJUKU MUSASHINOKAN. In front of the main exit of Shinjuku Station. Tel. 354-5671.  
新宿武蔵野館  
新宿区角筈1の1  
(新宿駅中央口前)
- 38. 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)
- 39. 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)
- 40. SHINJUKU ROMAN GEKIJOU. In Shinjuku, front of the Ise-

- tan 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)
- 41. 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)
- 42. 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)
- 43. 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)
- 44. 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)
- 45. 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)
- 46. SUBARUZA. In the Yurakucho Bldg., across from Sogo Department Store. Tel. 212-2826.  
スバル座  
千代田区有楽町1の5  
(有楽町ビル内)

- 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. SHIBUYA TOKYU 2. 6th floor of Tokyu Bunka Kaikan, adjacent to Shibuya Station. Tel. 407-7229.  
渋谷東急 2  
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.)

# Little Adventures in Tokyo

by Rick Kennedy

## A walk through Old Tokyo, Part I

In Japanese terms, Tokyo isn't an old city at all. It's only about as old as Boston. And because twice in this century it has been all but obliterated—once by the Great Kanto Earthquake in 1923 and once by the firebombing of 1945 which left standing only one building in ten—and also because a hefty percentage of the people who live in the city were not born here, there are few sections of Tokyo that evoke in anyone a nostalgia for things past.

Any Tokyoite will tell you, however, that the adjoining neighborhoods of Sendagi, Nezu and Yanaka near Ueno are the best places to go to get a sense of how things used to be, and it is to this part of the city that young scholars from Stanford and the Sorbonne come to rent old houses with a rock garden while they put the finishing touches on their dissertation on Kafu the Scribbler or the Staging of the Noh Drama.

They find here the essential coziness of the old style of Japanese urban living, with a lively street life, public baths that serve as neighborhood social clubs and shopkeepers who make a habit of setting aside something for their best customers, which is anybody who has ever dropped by twice. Sendagi, Nezu and Yanaka make up the core of *shitamachi* Tokyo.

This walk through the area can take as long as seven hours, depending on how good you are at lingering and on how contemplative a mood you are in. Even if you take me up on most of my recommendations, the day should cost no more than ¥5,000. Note that if you take the walk on a Monday or Friday, you won't be able to get into the Asakura Choso Museum, which is closed

on those days. This would be a great pity.

Go to Sendagi Station on the Chiyoda Line. If you are coming from the direction of Hibiya, as you probably will be, sit near the front of the train so when you get off you'll be near the Dokanyama exit, by which exit leave the station. This will

with its landscaping all out of scale with the size of the park (it tries hard to make you think it is bigger than it is), its dusty pool of carp and its vermilion Shinto shrine on a little island.

Cross the red bridge and walk around the shrine past the waterfall out to the right. Leave the park and take the alley in

end of this short street, turn left onto "Yomise Dori," so written in *kana* over the Buck-Rogers style arch spanning this street of typical old downtown shops.

There's a rice merchant (a 40-kilo bag for ¥5,600—so expensive because the rice farmers are heavily subsidized and the outlets strictly controlled), a shop selling all manner of

concern (a "Little Adventure" for another day is a visit to a Japanese barber); a large fish store with an amazing variety of sea creatures laid out on ice, illuminated at dusk by lights as if jewelry—walk in: the family who runs the store has their quarters in the back. Then on the same side of the street you will come to the wonderful shop

### 3. Kamekichi Tea Merchant

Go in, all the way to the back, to the finely tooled brass mural of cranes which decorates the doors of the shop's refrigerated store room. In the back of the shop there is a lovely garden off to the left, a little secret that everyone in the neighborhood knows about and now you, too. Everyone also knows that every visitor is without fail offered a cup of tea; you too, and you can sip it while inspecting the tea implements for sale and the many different kinds of tea shipped to the shop in tea chests from Shizuoka, Saitama and Kyushu.

The most expensive tea is Tenshin, 100 grams for ¥3,000, but ordinary *ocha* for daily drinks (Japanese when they first go abroad say the first thing they miss is *ocha*) is ¥300 for 100 grams. If the weather fine the shop might put out in the street its battered old roasting machine which, as it turns the tea leaves over, produces a lovely scent, that most subtle advertisement imaginable.

On the left just at the end of Yanaka Ginza, past the hardware store, the chicken-parts store, the gardening-supplies store, the stationery store and the *kimono* store which has found out that in order to survive it must also sell fur coats, just as the tiles give way to ordinary paving, you will find

4. Goto no ame ("Goto's Candies"), an old-fashioned sweet shop which, as you can surmise from the sound of the ancient machinery grinding away out back, makes its own. Myself, I am partial to the delicately sweetened hard candies called Tankiri at ¥200 a packet, while a lady I know prefers the Shoga Ame (same price) which is made of ginger.

There are 20 other kinds, all unique to this shop. Taro-chan, the house mynah bird, is apt to blur out a quick "*konnichi wa*," at some point during the proceedings.

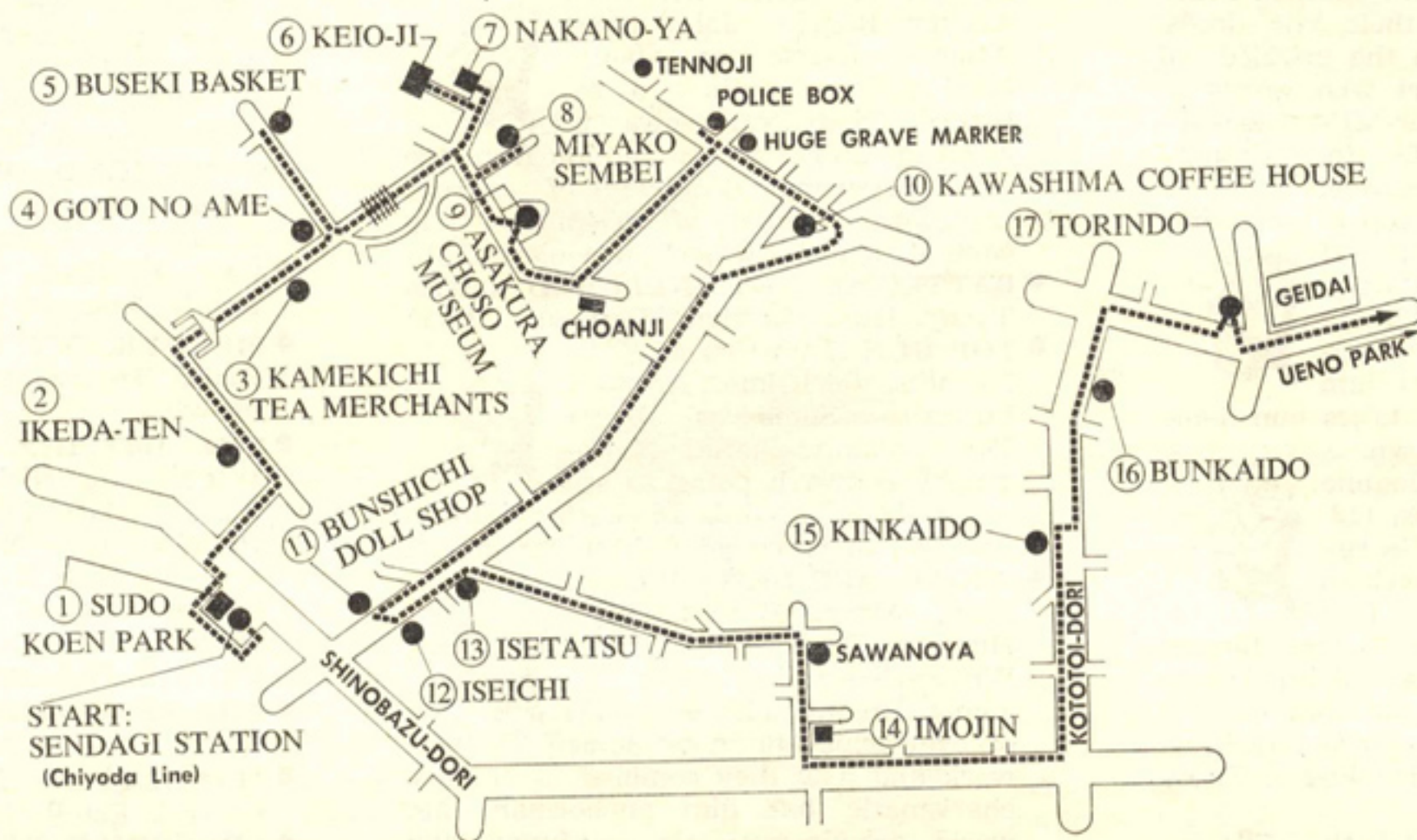
At this point you might want to consider a quick detour. Running off the end of Yanaka Ginza to the left is a street 50 meters down which you will come across

### 5. Buseki Flower Basket Shop

Here the friendly Mr. Buseki, who dresses in comfortable Edo-style homewear, and his son, who favors Ralph Lauren sweatshirts, make the most exquisite baskets and vases out of well-smoked bamboo 100 years old, which they have procured from under the thatched roofs of old country cottages.

You will be most graciously received, probably offered tea and invited to inspect some of the shop's work, like the beautiful vase just put on reserve by the Portuguese Ambassador or the little tray of woven bamboo for ¥500, which just might suit you—who knows?

(To be continued)



put you on Shinobazu-dori, the area's main street. Turn right on Shinobazu-dori, then immediately turn right again into a narrow alley just after the Red Ai Coffee Shop. At the end of the alley is

### 1. Sudo Koen Park

Tokyo has more than 7,000 parks, ranging from the rolling Shinjuku-yaen to pocket parks just big enough for a single bench. Sudo Koen is a medium-size park taken absolutely for granted by the people of the neighborhood who come here to eat lunch, watch the children play and doze off. It is a very Tokyo sort of park,

front of you back out to Shinobazu-dori. Notice how the old houses in the alley open right out into the alley and how every niche has a bicycle or a motorcycle jammed into it.

Turn left on Shinobazu-dori and cross it at the next traffic signal, 20 meters away. Five years ago, none of these tall, totally undistinguished buildings you see along Shinobazu-dori was here. Residents feel their way of life threatened.

Go down the street going off from Shinobazu-dori at the traffic signal, leaving the hunking gray presence of the NTT Building on your right. At the

footgear from plastic sandals to wooden *geta*, a *tofu* maker, a *saké* shop, and

2. Ikeda-ten, the *kamaboko* (fish cake) maker, under a green awning. A quick Tokyo snack here, maybe? Ask for "*ba-ru*" and you will get for ¥100 six "balls" of deep-fried squid tentacles and chopped onion on a bamboo stick, perfect for munching on while walking, a little pleasure not yet fully sanctioned by Japanese etiquette but which here in *shitamachi* is perfectly OK.

Stroll on by the vegetable store with everything laid out with crisp precision and the *konyaku* maker with his great wooden and plastic mixing tubs. (Kenkyusha's Japanese-English Dictionary identifies *konyaku* as "a paste made from the starch of devil's tongue," which only serves to underline the essentiality of experience over mere description.)

Even at the risk of the shopkeeper's not being able to move around in his tiny shop, everything is laid out for the customer to see and before any purchase can be made, it is necessary to pass the time of day. There is a bond here between merchant and customer which may well go back generations on each side.

On your right at the corner you'll come to a shop called Kyoto which sells *bento* lunch boxes. Next to it is a rather self-conscious archway labeled "Yanaka Ginza" in *kana*. Turn right through this arch onto a tiled road, very fancy, as befits the neighborhood's main shopping street.

Along Yanaka Ginza you will also find a wondrous profusion of shops, most with their goods for sale and their carefully tended pots of flowers and greenery spilling out into the street: a florist; a MOS Burger fast-food hamburger shop playing Mozart to set a mood; a barbershop, whose customers are being submitted to an almost clinical

## Dear Fuji-san...

... from Mike Marklew



### The 'new' athletes

A bunch of the boys were whooping it up at our *yakitori* bar last night. Olympic fever seems to hit the Japanese harder than any other nation.

Amid all the discussion about who will win what, I told them I have become more enthusiastic about the Games, since little Nadia Whathername brought a flash of the erotic to athletics.

This comment stopped everybody talking.

The Japanese are sports crazy, with marathons every week, almost continuous baseball and many serious *sumo* tournaments—but watching two guys three times my size shove each other around, or sweating runners flanked by police motorbikes, is not nearly as palatable as the scene produced by a swinging female body on a parallel bar.

Further explaining my point, I talked about all the "new" gymnastics which little Nadia-chan had inadvertently started.

I mean, have you watched the antics of the hula-hoop hurlers, the ribbon twirlers and the bowling pin pitchers, not to mention the goings on by the precision swimmers? If their perform-

ances are meant to be anything other than titillating, why do they wear such revealing costumes—and why, pray tell, are they all so pretty?

You remember the gymnasts of yore? All the women had visible muscles and were decidedly not pretty—to the point where the TV cameras would deliberately pick out the hair in their noses as they stood on the winner's rostrum.

Sure, ice skaters have been displaying their glamorous forms for ages, but there is something much more "sexy" about bare feet.

I'm all in favor of promoting a new event: striptease. Why not? All the strippers I've talked to consider it an art-form, and the best performances are certainly athletic. The competition to choose the judges would be most severe.

The participants have been careful not to become "pros" between each four-year event, but I bet they would have no difficulty finding sponsors to pay for their living costs, etc. — specially if they shared his apartment.

Maybe it'll come. At the Las Vegas Olympics?

Yoroshiku,

MIKE MARKLEW

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YOKOHAMA THEATER GROUP will hold its annual Mix & Mingle on Friday, Sept. 16, at 7:30 p.m. in the Function Room at the YC&AC for members & those interested in joining. Entertainment will be provided by YTG Board members & will feature songs & scenes from past performances.

WYKEHAMIST ASSOCIATION OF JAPAN will meet for dinner on Oct. 6. Time & place to be decided. Would any OWs or others interested in Winchester please contact Andrew MacLean Watt, 442-7819; Fax, 442-1958.

TOKYO INTERNATIONAL CHRISTIAN WOMEN'S CLUB invites all ladies to join our September Coffee on Friday the 9th, 10 a.m. to noon at the Tokyo American Club. Special Feature: Jane Yonamine, presenting pearls; Joannie Horn speaking on "A Pearl of Great Price"; vocalist Michelle Sauer. Reservation deadline: Sept. 5. Please call 447-3883, 589-5866 or (045) 983-3782.

THE TOKYO WOMEN'S CLUB will meet Monday, Sept. 12, from 2 to 4 at the Tokyo American Club. An impressive belly dance show will be presented by Sahara who studied with the masters

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THE YOKOHAMA THEATER GROUP will hold auditions for "Eve of One Acts," a dinner theater to be held in October. Auditions will be held Sunday, Sept. 18, at 2 p.m. in the Function Room of the YC&AC. For more details, call Judy, (045) 621-0193.

UNDER AUSPICES OF THE RENAISSANCE CENTRE, Sophia University, there will be a series of 3 open lectures on the subject of "Dramatic Dialectic in the English Renaissance." The lectures will be in English by Peter Milward of Sophia on Saturday afternoons, Sept. 3, 10 & 17, from 2 to 3:30 p.m. at the 8th Floor Sophia Library, No. 812 conference room. The fee is ¥1,000 for entire series; ¥800 for individual lectures. No prior registration required. For information, call 238-3909, 9 a.m.-5 p.m.

RENAISSANCE ARTISTS & WRITERS ASSN. (RAWA) will have its next concert Saturday, Sept. 3, highlighting Tsugaru Shamisen player Michihiro Sato who has been playing shamisen for 16 years. A ¥1,500 fee covers the vegetarian dinner served following the concert. All profits are used in the volunteer work of RAWA. Doors open at 6:15 p.m. Due to limited space, telephone reservations are required. Tel: 383-6322. RAWA is internationally promoting art for socio-spiritual upliftment & is based on Yoga principles.

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Rates for Bulletin Board Classified Ads are ¥4,000 per 50 words, with an additional charge of ¥4,000 for each succeeding 50 words or portions thereof. 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 engaged 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.



# The adventures of Max Danger, Ex-Pat

## The Perils of High Finance

There is a thudding finality about the specter of a solid steel door heavily rolling shut. Ask any of your friends who have spent time in The Big House. The fear of inexorable entrapment, a concern we share with all creatures, stirs primitive responses at the very bane of the old cortex. And to spice the experience, consider a concurrent plunge into the darkness of eternity. It's awesome indeed.

"What the hey," said Max Danger to no one in particular, since no one in particular was around. "That was not thunder."

It was 2:05 p.m., Saturday, Max's birthday. Zapping along to the American Club, Max made what was to be a brief stop at his automatic bank teller machine. ("I'll just visit my bankers and get cash for the weekend.") He parked the Toyota Toyopet Mark II Super Grande Deluxe Saloon in front of the Post Office across the street.

Automatic bank teller machines are marvelous devices. A piece of plastic, chemically created and mechanically fashioned, is inserted in the jaws of an electrically powered computer which digitally calculates net worth and spews imprinted paper (symbolically representing specific value) which can be subsequently passed off for pork chops and a Walkman. All without human intercourse.

Max had just punched his numbers — and the machine was tasting his card — when the doors to the bank with a big red heart (lest we forget) began their descent.

"Wait a minute," Max said, again to no one in particular, "I mean, wait a damn minute!"

It is interesting how layers of civilized conditioning can temporarily override primal impulses to flee. In the first split second or two, Max could have made it. Freedom. But the machine was clicking away, cash was flopping into the tray, and the card was still firmly enclenched. As his life flashed past the eyes, the doors slammed shut. "I'll be a sonofabitch," Max observed, and no one in particular responded.

The pile of cash-envelopes had been two inches high. Max estimated there had been 40 of them. They were now, inscribed in the dark with the word "HELP," out on the sidewalk. Careful squiggling had enabled Max to maneuver them through the slit of space between the bottom of the door and the pavement — notes in a bottle tossed in the sea.

For the first 40 minutes or so, Max pounded on the door. That created a great racket inside the two-by-three meter enclosure, but for all he knew the sound

outside was swallowed by the commotion of traffic. On two occasions, Japanese passersby made noises Max surmised were directed toward his cell, but the good citizens obviously lost interest in attempting to communicate in English with the side of a building. Max's voice, he realized, was losing decibels with each announcement of his predicament.

The phenomenon of "time" is something not defined in itself, but as a period during which observable events or actions occur. It can be a microsecond or an eon depending upon our selection of the standard of measurement. Not being able to read a watch in the dark screws up the standards, and Max reckoned he was well on his way to bank opening hours on Monday morning when a voice responded to his door-banging.

"Hello in there," said the voice.  
"Hello out there," said Max.  
"Hello again," said the voice.  
"What time is it out there?" asked Max.  
"4:30. What time is it in there?" added the voice.  
"Get me out of here," said Max.  
"Is this a joke?" asked the voice.  
"No, get me out of here," said Max.  
"Who are you?" asked the voice.  
"My name is Max," said Max.  
"My name is Vic," said Vic.  
"Hi, Vic," said Max.  
"Hi, Max," said Vic.  
"Hi, Max," said another voice.  
"Who are you?" asked Max.  
"Joan," answered Joan.  
"Hi, Joan," said Max.

Pause.  
"Ah, Vic, get someone from the bank to let me out of here," said Max.  
"I think the bank is closed," said Vic.  
"I know it's closed," added Joan, "the entrance is covered with a metal door."

"I know it's closed," said Max, "because I'm trapped inside."

Pause.  
"This isn't some kind of Japanese Candid Camera is it?" asked Vic.

"No, I'm locked in the goddam bank," said Max.

Pause.  
"You know, people are looking at us while we're shouting at a wall," said Vic.

"I can well imagine," said Max.  
"And we're foreigners," added Joan.

"I already guessed that," said Max.

Pause.  
"We could probably get the police," said Vic.  
"That would be super," said Max.

"Really?" asked Vic.  
"Really," said Max.

"O.K.," said Vic.  
"O.K.," said Max.

Pause.  
"We're back," said Vic.  
"Good," said Max.

"We had to show them our Alien Registration Cards," said Joan.

"I can imagine that, too," said Max.  
"I didn't have mine," said Vic.  
"No kidding?" said Max.  
"Yup," said Vic, "and I'm in some kind of trouble."  
"I'm sorry," said Max.  
"Don't mention it," said Vic.

Pause.  
"Where are the police, Vic?" asked Max.  
"Your guess is as good as mine," answered Vic.

Pause.  
"Are you still there, Max?" asked Vic.  
"Where do you think I am, Vic?" replied Max.

"I don't know," said Vic, "this has never happened to us before."

"I know the feeling," said Max.

Pause.  
"Is it Sunday yet?" asked Max.

"It's 4:50 Saturday afternoon," answered Vic.  
"4:55," corrected Joan.

Pause.  
"Here come the police," said Vic. "In riot gear," he added.

And indeed they were. After a great deal of monkeying around with the steel door — to no avail, incidentally, — the police apparently came across the building superintendent. He knew a way of entering Max's tomb from a door near the machine.

Blinded by the sudden light and stunned by the aggressiveness of his saviors, Max allowed himself to be jostled into the bank's interior. Vic and Joan were already there, and were expressing total incomprehension of the events at hand. Max heard Joan state "This is all amazing to me" at least a dozen times. Vic was chatting with a civilian about Alien Registration Cards.

A new crew of uniformed technicians arrived, in white gloves, and carefully scrutinized Max's cell. They were doing the fingerprint routine just like it's done on T.V. — life imitating art.

The enquiry finally concluded at 6:30. Max visited the police station and explained the sequence of events to the interpreter brought in for the occasion. Bank officials had been summoned to confirm the nature and fact of his financial transaction.

When all was understood, the saviors could not have been nicer. The younger policemen hanging around the periphery seemed to find the circumstances to be particularly amusing. One laughed and chatted with Max in the squad car all the way back to the crime's scene. He looked back and waved to Max as he drove off.

Head abuzz with the afternoon's adventure, Max crossed the street to his car. "Wait a minute," he said to no one in particular, "I must have parked it up ahead more." Up ahead more, Max looked back. "It must be back there," he reasoned. Max walked from spotlight to spotlight.

The Toyota Toyopet Mark II Super Grande Deluxe Saloon — had been towed away.

**Author's Note:** The cookies arrived with a bank official on Monday afternoon, and Vic later reported he wrote three apology letters on the Alien Registration Card issue. The cost to retrieve the car coincidentally equalled Max's cash on hand.

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they expect to renew for the period April, 1989-March, 1990. Candidates should be temporarily residing in Japan for study purposes. Holders of *Mombusho* scholarships or other major awards and former CWAJ awards recipients are ineligible.

Enquiries and application requests should be made by mail only to: CWAJ Scholarship Committee, 6-3-14 Minami-Aoyama, Minato-ku, Tokyo 107. For application forms, please enclose a self-addressed 16.2 x 22.9 cm envelope and five loose ¥60 postage stamps to cover administration costs.

The deadline for application is Dec. 10, 1988. Interviews of finalists will be held in March in Tokyo and applicants will be notified of results by Mar. 31, 1989.

Funds for the scholarships are raised primarily through the annual CWAJ Lecture Series held from January to March and the CWAJ Print Show, an exhibit and sale of contemporary Japanese print art to be held this year from Oct. 21-23 at the Tokyo American Club.

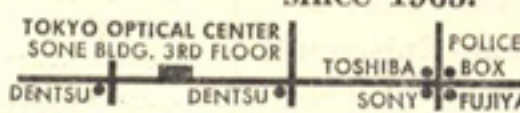
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