

# pacific citizen

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## Henry Tanaka Papers given to library

CLEVELAND, Ohio—The Western Reserve Historical Society has received manuscripts and papers from Henry Tanaka, National JACL president (1972-74), for its collection of material pertinent to Japanese Americans in the Greater Cleveland Area, it was announced by John J. Grabowski, associate curator of manuscripts.

The Tanaka papers largely deal with his work with JACL. The society is located at 10825 East Blvd., Cleveland 44106 (216-721-5722).

## Merit Service Corp. reveals plan for 20-30 floor high rise

LOS ANGELES—Merit Service Corp., the construction-development subsidiary of Merit Savings, announced Sept. 23 its next project calls for a 20-30 story commercial office building, high rise condominium and hotel facilities in Little Tokyo. Though the locale was not mentioned, development is expected to take place on approximately four acres in the "heart of the revitalized Little Tokyo district".

Meantime, Bruce Kaji, chairman of the board and president of Merit Savings & Loan Assn., has appointed Yukio Matsumoto as president of Merit Service Corp., and William Wheeler as vice-president. The office is located at 18505 S. Western Ave., Gardena (213) 770-6191.

Merit Service is currently developing low cost solarized modular housing in Somerton, Az., and Mecca, Ca.

## 1000 Club logo may switch to 'Shogun'

LOS ANGELES—The Japanese American Citizens League (JACL), facing its most formidable in-house challenge to raise \$821,590 in fiscal 1981 and \$919,670 for fiscal 1982 to meet its national budget, is retooling its membership campaign strategy to accomplish the mission.

Dr. Frank Sakamoto of Chicago, national 1000 Club chairman who has been recalled to revitalize the fund & fun arm of JACL, told the National JACL Board meeting here at Little Tokyo Tower over the Sept. 26-28 weekend he is asking his artist friends in the Windy City to redesign the club logo (now a fully-armored knight of 16th Century Europe holding a shield emblazoned with '1000') to brandish a Japanese warrior in armor with a kabuto. It is all a part of an aggressive renewal plan, he explained, to target contributions for acquiring and insuring "the best talent possible for JACL". The board approved the concept, which includes establishing a separate 1000 Club account to help cover the salaries of JACL-PC-regional-youth staff, now 45% of the budget, and hopefully signing up a thousand Century Clubbers (\$100 per year contribution—all tax deductible) in the coming biennium.

A resolution proposing a "family membership", subject to ratification by a chapter mail poll (30-day deadline upon receipt of the ballot), was submitted for adoption. By an 8-2 vote, the board recommended national dues for the spouse be reduced \$5 per year. Cherry Tsutsumida, Eastern district governor, spoke for the cut, "I feel this is the year with redress on the way that families can be encouraged to join or renew to recognize and support JACL's effort."

George Kodama, national treasurer, reminding how tight the budget is, stressed the same effort was needed for current members "to hang on". Em Nakadoi of Omaha, acting Mountain-Plains district governor who fills the vacancy created by the recent election of Mits Kawamoto to national v.p., planning & development, added her chapter to forego the chapter portion of the membership dues and raise local program funds through special activities. There are several JACL chapters which keep membership dues to the minimum national amount, while most add on district and local assessments so that 1981 dues are likely to be in the \$25-30 range.

(JACL chapters are being asked to turn in their 1981 new dues structure and the name/address of the membership chairperson to the Pacific Citizen as soon as possible for the Membership Campaign Roster.)

Acting national director J. D. Hokoyama displayed a new membership campaign brochure, which is expected to be off the press in November. It would be bulk-shipped to the chapters for members to give to prospective members. He also said the 1981 membership applications would be out in a week or so.

There was considerable debate on initiating an incentive plan for chapters. Richard Doi, Pacific Northwest district governor, opened with a \$1 rebate figure. Stan Nagata, Central Cal district governor, said, "It's about time we give the chapters an incentive — make it \$2." Dr. Clifford Uyeda, PC Board chair, was reminded Wesley Doi of San Francisco had come up with a similar plan to provide a substantial rebate after the chapter had met its previous year's membership as he urged the new plan. EDC governor Tsutsumida emphasized any plan requires a good membership chairperson and the mechanics have to be improved to sign up members. Al Kubota, Intermountain district governor, wanted to see a "professional touch" into the membership drive. He supported Vernon Yoshioka, national v.p. for membership & services who plans to request \$1,000 from the program budget as seed money for a JACL market study.

The board approved the concept as delineated by Mits Kawamoto

## Sen. Inouye in easy primary victory

HONOLULU—Hawaii's three incumbent members of Congress, Sen. Daniel Inouye, Reps. Cecil Heftel and Dan Akaka, coasted to overwhelming Democratic primary victories Sept. 20 but political novice Eileen Anderson who promised a business-like approach to city government ousted Honolulu Mayor Frank Fasi in razor-thin style.

On Kauai, incumbent Eduardo Malapit remained the first Filipino American mayor against a sophisticated primary bid from councilwoman JoAnn Yukimura, who would have been the youngest, if elected, at age 30.

The vote was: D—Malapit 8,963; Yukimura 8,123; R—Souza 89.

A job that was made an elective one this year, incumbent Honolulu city prosecutor Togo Nakagawa had been laboring in relative anonymity since 1968. His first foray

into politics was disastrous as he was trailing third in a three-way primary race. Incumbent county prosecutors John R. Ono (D) in Hawaii and Gerald S. Matsunaga (D) on Kauai were unopposed and re-elected.

In the state legislative primaries, many women were nominated and if successful in November, there would be 13 overall—the largest number in state history. Incumbents who have been nominated include Patsy Kikue Young in the State Senate; Donna R. Ikeda (R), Barbara C. Marumoto (R), Carol Fukunaga (D) and Clarice Y. Hashimoto (D). Nominee Eloise Yamashita Tungpalan (D) will seek the second seat in the 19th district (Pearl City).

Candidates who were unopposed and automatically elected included: (\* Incumbent)

**STATE SENATE**  
2nd Maui County (4-yr regular term)—Mamoru Yamasaki\*

### STATE HOUSE

27th Kauai (3)—Tony T. Kuni-mura\*, Dennis R. Yamada\*, Richard A. Kawakami\*.

### Kumasaka can't unseat incumbent

SEATTLE—A 38-year incumbent, State Rep. John O'Brien faced tough campaigning from two challengers in the Washington state primaries Sept. 16 but won by a 51% margin.

In her first try for state office, Jan Kumasaka couldn't outpoll O'Brien, who was depicted as being out of touch with the changing multi-ethnic southeast Seattle 38th district. She came in a strong second. Charlie James, asking voters to elect him so that blacks in the community would have a forceful leader, trailed a poor third. With only Democrats in the race, the primary settled the contest.

In the neighboring 37th district race, incumbent John Eng (D) defeated two Democratic and one Communist challenger.

The results:

**37th Dist:** O'Brien 5,993 (51%), Kumasaka 4,910 (42%), James 802 (6%).

**38th Dist:** Eng 6,891; C. Harris 1,432; M. Preston 2,592; M. Kinney (Comm) 589.

In the Congressional races, the six Democrats and one Republican who represent Washington state in the House and Sen. Warren Magnuson (D) coasted through to victory. Rep. Mike Lowry (D), in his bid for a second term, won handily (60,853—59%) over one challenger while his chief Republican opponent Ron Dunlap (28,401—29%) was topping his two opponents, including one Chinese American Chun Y. Gee who was last.

## Themes set for Women's Congress

LOS ANGELES—Themes developed at the UN Decade for Women Conference at Copenhagen recently will be translated Oct. 3-5 at CSU Dominguez Hills, where 3,000 women are expected. The event has been endorsed by over 50 organizations, including the Pacific Southwest JACL District Council.

Sue Kunitomi Embrey, a U.S. delegate, will coordinate the panel on Peace: the Effects of War on Women, Past, Present and Future. The other two main themes being focused are Development and Equality. For details: call City Hall, Commission on the Status of Women (485-6533).

## Kawaichi named to superior court

SACRAMENTO, Ca.—Gov. Edmund Brown Jr. appointed nine to the superior court bench Sept. 19, including Oakland municipal judge Ken Kawaichi, 39, for Alameda County. He was the first Sansei jurist in the state when named in October, 1975, by the same Gov. Brown.



Dr. Isao Horinouchi

## Buddhism—a matter of cultural adaptation

Honolulu  
Wherever it has gravitated—from India to China, Korea and Japan, and finally to Hawaii and the Mainland U.S. with the Japanese immigrants more than 100 years ago—Buddhism has adapted to the dominant culture, according to Dr. Isao Horinouchi.

"In Hawaii, and especially on the Mainland, Buddhism changed under the pressures of the dominant Christian society, and became Protestantized," Horinouchi said in an interview.

"After coming to Hawaii, some 20 years after the first immigrants arrived here, changes were made in the structure of worship to conform to Christian church structure, although Buddhism has never lost its basic sacraments and rituals.

"For example, in Japan, there was no Sunday, no weekly worship time. Rituals were periodic and centered on certain festivals at different times of year. There was no Sunday school, no hymn singing, no sermonizing as in Christian churches.

"But today, all of these features are found in Hawaii and Mainland Buddhist churches."

Horinouchi is a professor of gerontology at Loma Linda University School of Health and has a doctor's degree. He was a Seventh-Day Adventist minister in Canada, Los Angeles and Sacramento for 14 years.

He is Hawaii-born of Buddhist parents, but converted to Christianity during his high school years at the Hawaii Mission Academy, and is in a unique position to look at Buddhism yesterday and today from this perspective.

He was in Hawaii to be keynote speaker at a conference on Buddhism Sept. 13-15 weekend at the Moiliili Community Center and the Moiliili Hongwanji Mission, under the sponsorship of the Moiliili Young Buddhist Association and the Univ. of Hawaii ethnic studies program.

"I don't see Buddhism leading a mere survival existence, nor do I see it experiencing a renaissance, but its strength will

depend on the survival of Japanese culture," he said.

"Buddhism has served as the center for preserving the cultural aspects of 'Japaneseness' and the language in American society, but with each succeeding generation there's an increasing dropping away from Buddhism by the young people.

"For example, Sunday school attendance by the children and the teen-agers may be one of the best ways to measure the continuing strength of the church. What frightens me is the fact that in 1963 there were 6,000 young people attending Sunday school at the Honwanji missions, and as of last year, enrollment had fallen to 1,400.

"Buddhism will have to be flexible enough to adapt to sweeping cultural and social changes in the society at large if it is to appeal to the young—who eventually will be the main body of the congregation."

Looking back on Buddhism's history in Hawaii, Horinouchi pointed out that the Issei, the first families to come to Hawaii, were primarily Buddhist, but with the Nisei generation, perhaps only 50 percent of them identify themselves as such.

"The Sansei, the third generation, are more educated and more Americanized than their parents, and education tends to water down or eliminate religion. Each generation tends to see Buddhism as the religion of their parents and not their own, so there are drop-outs.

"Perhaps Buddhism needs to make more changes in order to meet the changing needs of the contemporary generation. One way might be to include meditation in the function of the church to help people counteract the effects of stress in their lives.

"Buddhism is a religion that can be accepted by any ethnic group, and efforts should be made to attract those who are not Japanese in origin," he said. "If Buddhism functionally meets the spiritual, cultural and social and educational needs of people, then it will thrive."

—Honolulu Advertiser

BY THE BOARD: by Dr. Richard Doi

## PNW Actions

Ellensburg, Wa. At the Pacific Northwest District Council meeting in Auburn, Wa., on Sept. 21, it was moved, seconded, and adopted that:

The PNWDC recommends to the National Board that:

(a) a column or section be established in the Pacific Citizen to publish resolutions and/or policy questions and that this column or section be available to all chapters and/or districts who wish to submit resolutions and/or policy questions,

(b) a compilation of all resolutions to be considered by the National Council be published in the Pacific Citizen prior to the National Convention,

(c) all general communications

between the National Headquarters and the President of the Chapters be published in the Pacific Citizen and

(d) a copy of this motion be sent to the Pacific Citizen Board.

The PNWDC requests that:

the National Board explore the possibilities of having the National Council Meetings and/or Conventions take place on facilities such as a college or university campus instead of a hotel or motel and that any arrangements which may have been made for the 1982 Convention be altered so that the 1982 Convention can be held on a college or university campus; for the purpose of substantially reducing the costs to the delegates in attending conventions.

## Mineta, Matsui speak in Denver

DENVER, Colo.—Over 100 people, half were Nikkei, at a special reception Sept. 19 at the Tamai Towers Penthouse heard Reps. Norman Mineta, Bob Matsui and Tim Wirth of Colorado relate the latest developments regarding the Commission on Wartime Relocation and Internment of Civilians

(CWRIC), which is expected to be named by end of October and staffed by Dec. 1. It is anticipated the \$1.5 million for the operations of the commission would be appropriated by Congress by that time.

CWRIC is expected to conduct its public hearings in major cities with large concentrations of Japanese Americans after Jan. 1, 1981, it was indicated. Min Yasui was in charge of the affair. Sponsors of the event were:

Susumi Hidaka of the Central Optimists Club, William K. Hosokawa of the Denver Post, Tom T. Masamori of the Japanese American community, John T. Noguchi of Cathay Post, Dr. William Y. Takahashi of Mile-Hi JACL, and Yutaka "Tak" Terasaki, local community leader.

## Nisei controlled bank organized

TORRANCE, Ca.—Pacific Heritage Bank, capitalized at \$3½-million, has been formed with Vincent H. Okamoto, former Gardena city councilman, as chairman of the board. It will be located at the Del Amo Park Plaza.

It was state chartered Mar. 27, and filed for membership in the Federal Reserve System in June.

## Garden dedicated

HAYWARD, Ca.—The City of Hayward dedicated a new Japanese garden Sept. 7. Joining the celebration were a number of Fremont JACL members entertaining with a koto program, demonstrating origami and the martial arts.

## Ben Matsui ranking Nisei in Cal. First Bank organization



Ben Matsui

SAN FRANCISCO—Ben Matsui, senior vice president at California First Bank, has been assigned to the Office of the President and will be responsible for the planning and coordination of Bankwide Branch Banking activities including the promotion and development of core deposit business. He had been in charge of Statewide Branch Operations.

A native of Fresno, Matsui joined the bank in 1964 as an assistant manager at the Gardena office. He became vice president and chief of operations at the San Francisco Head Office in 1969;

## 'Kappa-Za'

MONTEREY PARK, Ca.—Monterey Park Sister City is sponsoring Kappa-Za Children's Theater production of "The Prince and the Pauper" Oct. 18 at East L.A. College with performances at 2 and 6 p.m.

then named Fresno office manager. He opened the North Fresno office in 1971 and served as its manager. He was appointed manager of the Oakland office in 1973 and in 1977 was named senior vice president in branch operations at

the Head Office.

Matsui, a 442nd veteran, is a graduate of USC and the Pacific Coast Banking School at the Univ.

He is active with Oakland Buddhist Church, Bank Administration Institute, and USC Alumni

Assn; San Francisco JACL; Golden Gate Optimist Club, Mira Vista Country Club and Century Golf Club.

Mitsui resides in Moraga with his wife Elaine. They have four sons.

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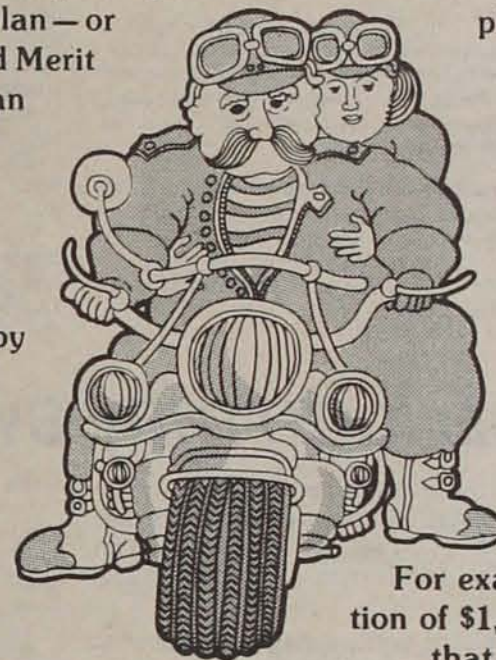
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ASIAN IMAGES

The East West Players, the first and oldest Asian Pacific American theatre company, is committed to becoming a significant part of the American theatre scene. Specifically the goals are: (1) to preserve and share the Asian Pacific American experience, (2) to develop Asian Pacific American writers, and (3) to train Asian Pacific American actors and technicians.

By DOM MAGWILI

FOR nearly six years I worked in that theater as the janitor, the actor, the director, the writer, usher and administrative coordinator. We've just completed our 15th season and I'm tired. Tired of the frustration, anger, compromises and work. I'm sitting here wondering if it's been worth it.

All my old high school buddies have steady jobs, most have families and own their own homes. Me? I'm drawing unemployment. That's what finishing a season can do to you. It can take your energies, your tolerance, your objectivity and your passion.

So, I'm taking time to start from the beginning and see if what made me an actor keeps me an actor. I want to know if what brought me to the East West Players and its belief in Asian American theatre is still in me. I became an actor because I could do and be anything. I came to the East West Players because it was a place to learn. I developed a conviction about being an Asian American, when I learned I was different. I found out in subtle ways like an off-handed remark about how wonderfully I had mastered the English language.

I knew I was different when I got the stink eye from folks coming out of a movie house showing "The Deerhunter." Sometimes the kid gloves came off and I learned first hand I was not the same.

Last year I was in a terrible musical about Iwo Jima. The American side was a complete cross section of nationalities: here an Italian, there a Jew, here a Spaniard, there an Anglo-Saxon, an Indian and a Black, but no Asians. The Americans were the heroes and the enemy was us. But I knew there were Japanese Americans in the Pacific theatre. I even showed them a newspaper article on the subject. Asian Americans did fight for America but it didn't matter. American heroes did not include an Asian face. That's when I left the show. I didn't want them to rewrite history, I wanted them to be accurate.

I was watching a Carol Burnett re-run last week. Tim Conway and Harvey Corman were doing a skit on the peace treaty following the Russo-Japanese war. Conway was portraying the Japanese in the stereotyped bucktooth, squinty eyed, ah-so sing-song. I realized that that was how white folks still see Japanese people.

Sure it's comedy, just for fun. But I don't think it's funny and I'm a Pilipino American. Why should I care? Like the old saying goes, "What's the difference, they all look the same." What goes for the foreign-born Japanese goes for the American Japanese, which goes for the Chinese and the Pilipino. Nobody is safe. And some of these directors, producers and actors think they're doing us a favor. Peter Ustinov is convinced that the "Charlie Chan" movie is fun.

At drive-in theatre's all over the country Asian kids can look up to an 80 ft screen to see Peter Ustinov and Peter Sellers doing the bucktooth, the squint eye and telling them. "Yeah kid, this is what you are, what you will be and what you will ever see."



ASIAN IMAGES

Literary supplement funded by the Pacific Southwest JACL District Council for publication in the Pacific Citizen •

Supplement Editor . . . . . Gary Yano

No. 2 - October, 1980

## On the eve of East West Players' 16th year



Cast of 'Manoa Valley': (from left) foreground—Keone Young, Shizuko Hoshi (seated), Pat Li, Michael Chan; background—Leigh Kim, Saachiko, Trina Matthews, Ellen Wakamatsu and David Hirokane.

Watch "Kung Fu" some night and listen to that halting stammer of David Carradine who is the star of the show. He is the symbol of the Chinaman to white and Asian America. But listen to Carradine and then listen to the facility of Keye Luke and Philip Ahn. It's the white guy who's got the speech impediment—not them. But who listens to them? They're the supporting players. He's the star. It's Carradine, Ustinov and Sellers who are the winners. And they don't care. To them it's a job. To us, it becomes something we have to live with for the rest of our lives.

Statistics from three years ago state that 69.5 million homes in the United States have a television set. On the average, 6<sup>3</sup>/<sub>4</sub> hours per day are spent watching television. These images are fed to kids of every race, color and creed. Is it any wonder that though we live our multi-cultural lives, we will go home to plop down in front of our TV to see what we have come to believe is the real America.

The eight generations of Chinese, five generations of Japanese, and four generations of Pilipino speak of a long, rich history in this country. But thanks to the travesties on the awesome mass media, America's idea of our Asian American heritage is out of a souvenir shop.

There is more to Asian America than a closed fist. I own a thin, hardbound book entitled "Picture Album of World War II." It has a photo of a Japanese American soldier waiting to go into battle. I own that book because of that picture. I have a copy of Frank Chin's play, "Chickencoop Chinaman." It was the first Asian American play to open on Broadway at the American Place Theatre. I keep it with me to remind me of the wonders of the Asian American language.

My copy of "America Is in the Heart" by Carlos Bulosan, his writings tell me not to let the anger cut out my heart. They all have a place in my library because I never knew about them before and I don't want to forget them now. I want to remember that along side the Battle of Bunker Hill, I can be proud of the Japanese American 442nd Army regiment; that I can ride the west with Hoss, Little Joe and the Chinese who built the C.P. Railroad, and built the settlement of Locke near Stockton; that along side George Meany and Caesar Chavez there were also Pilipino labor organizers and that the first woman in Los Angeles County to get a pilot's license was Chinese.

These are the stories I would like to tell our kids. And not just history lessons but also tales of love, family and dreams. I want to show them stories that include American Asian and Pacific people into the tapestry of American life. When I look around to see who will tell these things, and I come to the East West Players. No, they were not the first to do it. They are not the only ones to try. But they work and they work well. At the lowest level they entertain, at the highest they preserve the Asian American experience.

On any given night you can see a live performance of our past, present, and our future. You can come alive with the tragedy, laugh with the comedy and tap your feet with the music.

The East West Players went beyond just protesting the industry image of Asians. They went

into business for themselves. They wrote their own stories, created their own roles, produced their own shows. They began in 1965 in a church basement. Their first production was "Rashomon". Daily Variety reviewed the production then and said, "If the quality of their first production continues, the newly formed East West Players should achieve the goal of finding a new means of self-expression to make a definite impact for Oriental actors in the American theatre... This production of "Rashomon" is well-worth industry attention." There was a brief flurry of roles from that show. Mako, Beulah Quo and Jimmy Hong got parts in the movie, "The Sand Pebbles". Mako was nominated for an Academy Award for best supporting actor.

But when things returned to normal it was still hard for Asian actors to play Asian parts. So what started as a lift up to stardom became the rock bottom beginnings of an Asian American theatre. They began with workshops so that the level of acting would improve. They got Asian American writers to come out of the closet and write plays of their own American experiences.

NOW, in its 16th season, the East West Players is still here but the nature and focal point has changed. From an informal actors' workshop, it has become a formalized professional organization. It has produced over 40 new plays, awarded over six Rockefeller Foundation grants to writers. Momoko Iko, Frank Chin and Wakako Yamauchi have been recipients and all three have gone on to have their plays produced for television by the Public Broadcasting System.

EWP's children's touring program reaches thousands of young people yearly. They have been touring up and down the coast of California through the auspices of the California Arts Council, colleges and private groups. Recently they have toured the Midwest and East Coast.

They have participated in the formulation of the CBS Public Affairs production called "Faces of Change" aired this July.

The advocacy group, the Asian Pacific American Performing Artists Association, was created by former members of the East West Players. Hiroshima, the Asian American musical group, has performed in the EWP theatre and written music for the children's shows.

Visual Communications, the producers of the anxiously awaited "Hito Hata", to be premiered Oct. 26 at the Ahmanson Theatre, used many East West Players members and alumni: Mako, Yuki Shimoda, Pat Morita, Shizuko Hoshi and Saachiko to name a few.

Lawson Inada, the poet, Warren Furutani and his brother Allan's group, "Visions", have performed with EWP. Soon Teck-Oh's Korean piece, "Have You Heard" was developed along with my play, "A Tribute to Carlos Bulosan".

This is the second year their foreign language productions have gone into the communities providing free performances in Chinese and Japanese. John Lone will be opening the new East West Players season with "F.O.B." by David Henry Wang. He and Wakako Yamauchi were the first Asian American writers to have their plays produced in Joe Papp's Public

Theatre in New York City. The director of both shows was Mako. Some of the actors: Sab Shimano, Dana Lee and Hananni Minn, all former or current members of EWP.

The bottom line is that the East West Players has become the single most influential force in the Asian American performing arts. Yet for all these accomplishments we have not even scratched the surface of our problem. I went on the first Midwest tour and while we were in Michigan I met an elderly Asian man. He had never seen an Asian American performer. I learned that our warm receptions were not only because of the quality of our work but that most of these Asian folks here had never seen their own experiences on stage. We were a first in their lives. I understood that our efforts amounted to a drop in the bucket.

For this article, I asked Mako, East West Players' artistic director, what was the blueprint to meet such staggering goals? He first noted the focus would go towards developing writers and directors. Classes to meet this particular need would be initiated for this fiscal year.

Then he talked about touring. He considered it a very high priority. At present two productions are being prepared. One is a children's program and the other a mainstage production. The intention is to take the children's show beyond the Los Angeles School District to San Diego and San Francisco. The mainstage show would tour California and hopefully New York.

A dream more closer to home is to own a whole performing arts complex. Mako described theatres, rehearsal halls, film and audio-visual capabilities and a dance company. He also looked to having a branch of the East West Players in New York.

And there are more reasons to look forward. The actors of "Hito Hata" who command large salaries from the commercial film companies take pay cuts because of a common, mutual understanding. It is this same understanding that enables Keye Luke and Jimmy Hong, two well known actors, to speak out against the movie, "Charlie Chan". And it is this understanding that brings actors to the East West Players theatre to work for little or no money. The notion is that our Asian Pacific American experience is a treasure to be celebrated and preserved. The misrepresentation of this experience is a gross, indecent and intolerable act.

I just saw the first installment of *Shogun* on TV. I learned that Jap-men are maniacs and love to die. I was told that "Jappers have got six faces and three hearts." Is it me or am I really seeing "Tarzan in Japan"? I can't deny the fine abilities of Richard Chamberlin or the authenticity of the production but I get this pervasive attitude of the white hunter among the natives. I can't wait for the premier of "Hito Hata" and the opening of the East West Players new season. I am hungry for some stories about us, Asian/Pacific Americans.

I began this article wondering what I got out of my association with the East West Players. I have been given this conviction that this is our home, we have roots and we've had them for a long time. That is much to be proud of.



## PAAWWW: Caught in the Act of Living

(From left) Momoko Iko, Linda Miya Iwataki, Diane Emiko Takei, Karen Huei, Joyce Nako, Sue Kunitomi Embrey, Emma Gee, Karen Saito, Wakako Yamauchi . . . all of the Pacific Asian American Writers-West.

By MIKO KUNITAKI

As the lights dimmed, a hush fell over the crown and nine women walked onto the starkly furnished set at Inner City Cultural Center. "Caught in the Act of Living," an afternoon of readings, marked a triumphant milestone in the 2½ year history of this group of Asian American women writers known as Pacific Asian American Women Writers-West (PAAWWW).

Today, PAAWWW has evolved into a multi-dimensional and dynamic group of professional and novice women writers from a variety of backgrounds and life experiences. Ranging in age from the 20's to the early 50's, they include actresses, community activists, academicians, a secretary, and a French pastry chef.

The group evolved from a casual conversation, to phone calls and a postcard. Notice of a meeting began an informal gathering of professional writers and other Asian American women, all with some experience in the creative arts. Noted playwrights Momoko Iko and Wakako Yamauchi began conducting workshops to develop members' skills in writing. In a recent Los Angeles Times newspaper interview with PAAWWW, Iko explained, "When I first came into the group I was conducting a workshop. I wasn't a real part of the group. When we started to get more serious, more concentrated and got out of the workshop stage, that's when we began to call it PAAWWW. We've been working really consistently in a tightly knit way for the last year. We're supportive, sharing knowledge, responsibilities. We manage to do things together that couldn't be done singly. I'm not much of a group person, but this is one of the groups I think works. While I help sustain it, it's helped sustain me too."

This support system transcends the weekly meetings. Members gather for other cultural and community events, as well as a picnic or potluck at a member's home. As Emma Gee defines it, "All of us have learned much from each other in an atmosphere of mutual support, criticism, encouragement, and just plain fun."

The need to develop their writing skills is tied to their need to enlighten themselves as well as the public to the sensitivity of their Asian American culture. In America today, Asian culture is seen in terms of the culture of the original Asian homelands. The women recognize that until new roles (which are real-life roles) are created for Asian Americans, that old stereotypes exemplified by the Charlie Chan and Fu Manchu movies will proliferate. Actress Diane Emiko Takei says, "Films in Hollywood give a lopsided view of Asian women. They're either prostitutes, geishas or waitresses speaking broken English. I've been lucky in the roles I've done. They weren't stereotypical but they were all written by Asian-Americans. There was a compelling need for me to write my own roles."

PAAWWW supports groups such as Visual Communications, East/West Players, and Hiroshima which are functioning, successful groups working towards creating and capturing the Asian/Pacific American experience.

Over the past fifty years, there have been many Asian American writers, but they have not had access to publishing their works. Maxine Hong Kingston, Janice Mirikitani, Fay Chiang, and Monica Sone are on the contemporary scene. Earlier, Hisaye Yamamoto DeSoto had gained prominence through the short stories she had created. These skilled women reflect the experience of Asians living in the United States. Members of PAAWWW hope they can capture that reflection and nurture the lonely art of writing in a collective atmosphere.

Asian American women share a very specific experi-

ence in this country, having survived Miscegenation Acts, concentration camps, and Suzy Wong-gook-prostitute stereotypes which assault us with each war of intervention into Asian countries. In addition, Asian American women share their life-experience, concoctions of sometimes-not-too-smooth blendings of traditional cultures and values with an often times foreign and hostile American culture. The question of, and the search for a strong and positive identity as Asian women is a road full of twists and turns.

The American media assaults us with role models who are presented as the epitome of Asian womanhood—loyal, loving, and willing to sacrifice all for her men. The Asian women in movies like *The World of Suzy Wong*, *Madame Butterfly*, *Sayonara*, and even the recent well-publicized *Shogun*, all take their lives or make an ultimate sacrifice. "Regardless of whether an Asian woman is portrayed as a prostitute or as an innocent, she always ends up *sacrificing* herself—from giving up her man and being left with a broken heart or a child or both, to the ultimate giving of her life to save her man . . . who is invariably a white male."

... But Sisters, keep struttin' that Yellow-Black-Brown-Red stuff  
Cuz we're tuff  
Having survived Black Plagues  
Yellow Journalism  
Brown-outs and  
Red China  
(without help from the White Knight!) . . .  
—from *Sisters: A Melody of Resistance*  
Poem by Miya Iwataki



Photography by Karen Huei  
Emma Gee (l) and Wakako Yamauchi at first PAAWWW reading.

By RUSSELL LEONG

In Little Tokyo the oil and shoyu scented air drifted slowly into Amerasia Bookstore, heightening the senses of the hundred or so artists, writers and community people packed onto the tatami, the metal chairs and against the walls.

They all were gathered here tonight in celebration of International Women's Day, the Pacific Asian American Women Writers - West (PAAWWW), would be presenting "Caught in the Act of Living", a reading of its members' work.

"Caught in the Act of Living" was the title chosen to present the creative writing efforts of PAAWWW. Comprised both of accomplished published writers and others who are just beginning to write, PAAWWW's active members include: Sue Kunitomi Embrey, Emma Gee, Karen Huei, Momoko Iko, Miya Iwataki, Joyce Nako, Karen Saito, Diane Emiko Takei and Wakako Yamauchi.

Immediately capturing the audience, moderator and writer Emma Gee, starkly attired in black, introduced Wakako Yamauchi to read Gee's dramatic monologue, *The Shopping Bag and Black Beret*, about a Chinese immigrant woman in America. Gee's monologue began and ended on a bus stop bench, but within twenty minutes the audience had traveled to China and back, ironed and stacked thousands of shirts. It was a tour de force to begin the evening and a portent of what was to come.

Today, the local Asian/Pacific community in Los Angeles is a rich blend of 26 ethnic nationalities, a unique mixture of vastly differing cultures ranging from Southeast Asia to the Far East to the Pacific Islands and up through Alaska. There is no one-dimensional stereotype which can encompass our rich historical experiences and the wealth of cultures-languages-dress-foods-folktales.

"We, in PAAWWW, came together because we were aware of a gap in our lives and had been writing, thinking, acting, and organizing around our history, culture, experiences, and needs. We needed to find and develop and create our own models: real, Asian/Pacific American heroes and heroines as well as everyday people (neither being mutually exclusive). The collective support I've gotten from the sisters in PAAWWW has given me the energy to begin writing, creating again *and* my writing has become technically better. Also, the support system within the group is a dialectical combination of sharp criticism and feedback on our writings mixed with a lot of deep personal support. It's great!" enthused a new member of the group.

Pacific Asian American Women Writers West encourages Asian/Pacific American women writers and artists to form their own groups or collectives. Art has been traditionally viewed as a highly individualized field and there may be initial difficulties in working collectively, but PAAWWW has found the benefits outweigh any problems that may arise.

"The important thing is that Asian/Pacific writers throughout America are beginning to tell our own stories. And it's a strong and positive move, because we can tell it like it is, and we can tell it better!" says PAAWWW member Miya Iwataki.

... My Issei mother never got paid for any life she promoted or  
any dream she sustained  
My Issei mother was an artist.  
And there are artists here and now  
And there are stories  
Still, so many beautiful and painful and funny stories for us  
to tell,  
Its not the end, babes, it's just the beginning.  
—from *And There are Stories, There are Stories . . .*  
poem by Momoko Iko

## ...The audience wanted still more

With the story of the first generation temporarily in the wings, a tale of the present generation emerged: Hawaiian-born Joyce Nako was then introduced. In tinted glasses and staccato voice, Nako read her piece, *Adjustments*, about a girl growing into adolescence, at once full of pride, precocious and in pain.

Unlike the stereotype of writers in the "ivory tower", this group of Asian American women writers was unique in that it included founders and members of the Asian Women's movements. The next two poets reflected this sensibility. Bright-eyed, with a white flower pinned to her hair, Miya Iwataki, director of the Asian Women's Health Project, began her poem, *Tony Can You Hear Us Now*. It was a paean to the original vision of the Asian American movement in the late 1960's. The audience applauded: the spirit lived on.

Then it was time for Sue Kunitomi Embrey, a mother, community activist and current president of the L.A. City Commission on the Status of Women. Her moving poem, *Just the Way I Hoped*, faithfully described her son growing from child to man and his concern with the maintenance of life, from harboring snails and pets as a youngster to demonstrating his anti-draft and anti nuclear views as a young man. For those who had raised a son or daughter, this poem spoke most clearly to us.

Bundled in a bulky red sweater, playwright and poet Momoko Iko (*Gold Watch*) then deftly took the audience in hand with her poignant rendition of a love affair in *Short Note 1979*.

Ascending the platform, award-winning playwright Wakako Yamauchi (*And the Soul Shall Dance*) automatically stilled the audience in anticipation. She read her story, *A Veteran of Foreign Wars*, about a wounded Nisei veteran of World War II. With her voice subtly playing the full scale of our emotions, Yamauchi once again demonstrated that honesty ultimately frees us to face the world, and ourselves.

Bringing her talents as an actress and writer to PAAWWW, Karen Huei, dressed as an elderly lady, with two other readers read her one act play, *The Widow Lai*, a story of three lonely Chinese immigrant widows. Actress Diane Emiko Takei (*And the Soul Shall Dance; Hito Hata*) brought a unique pathos to her role as widow; Joyce Nako accompanied.

And after this last reading, the audience (including writers Frank Chin, Akemi Kikumura, Ed Sakamoto, Bill Shinkai, Jon Shirota and community activist Warren Furutani) wanted still more. For they were, I believe, truly captured and dazzled as I by the brilliance, passion and humor that Pacific Asian American Women Writers-West had brought to this celebration of the life and spirit of women the world over.





**CHIAROSCURO:**  
Reserved for Chapter Presidents

## Asian Women on the Move

By David Takashima, Sacramento JAACL

The decade of the 1980's will be changing times for Asian Americans and Asian women. Since feudal Japan, the Japanese female were taught to obey and be submissive to the male. Today, there is a positive transformation taking place in our community. There are more women in the labor force; women making advances in the predominant male professions; a greater awareness of discrimination on the basis of sex; and it is more acceptable for women to be assertive.

Unfortunately, the Asian women's submissive stereotype is still healthy. To illustrate a point, during a luncheon celebration for Asian/Pacific American Heritage Week, I noted that 40 Asian/Pacific Americans were in attendance. Out of the 40, 4 were males working as professional staffers. Out of the remaining 36 Asian women, only a handful were professional staffers. Isn't it time to break some of these negative stereotypes.

It is my personal opinion that there must be more education and greater awareness of this situation in our community. We, in JAACL, must tip our hats to the Asian Pacific Women's Network for its leadership in this endeavor.

## Asian or Asian-American?

By DON NAKAHATA  
(Marin County JAACL)

In a letter to the editor of the Hokubei Mainichi, a reader wondered why a fashion designer from Japan needed to be imported for the recent JAACL National Convention Fashion Show, when there exists a plethora of such talent locally. Being perhaps somewhat naive in such things, we can see real practical validity in the argument. Being chauvinistic as well, we wonder why imports need to be promoted at our national convention. . . . Don't our own do as well?

If concerns such as these are too pedestrian, let us then wonder why our organization chose to promote Asian rather than Asian-American? Since the failure by non-Asians to recognize and honor that distinction has caused us problems in the past and sometimes does so even today, we wonder why our own JAACL leadership didn't seize the opportunity to make clear that distinction.

Food for thought . . .

## Nikkei donations boost Asian shelf at Placer County library

AUBURN, Ca.—Last winter the Auburn-Placer County Library asked the community to donate books written in Japanese, and since then the collection has grown to more than 150 volumes.

The collection is made up of books and magazines donated by local citizens, purchased with Mountain Valley Library System money, and specific titles loaned by the State Library or any other library with Asian language collections.

Mrs. Hatsuyo Toya, Mr. and Mrs. Shunichi Makishima, Mr. and Mrs. Minoru Nakashima, Mrs. Sachi Uratsu, Mrs. Hiroko Yokota, Mrs. Toyoko Pierson, Dr. and Mrs. Hiroshi Kondo, and Mrs. and Mrs. George Hodges are among those who have given books on gardening, cooking, history, philosophy and other subjects.

Assisting with Japanese language materials are Tanemi Klahn, an Auburn-Placer County Library reference librarian, and Kazuko King, a County information and referral worker who serves several community activity centers in the Loomis Basin.

Auburn-Placer County Library is located at 350 Nevada St., (916) 823-4391. The Loomis Library is on Library Drive, 652-7061.

## Police net captures Li'l Tokyo burglar

LOS ANGELES—Over the past several months, there have been over 50 burglaries reported inside Little Tokyo, according to the Asian Task Force of the L.A. Police.

One culprit Maurice Benjamin, 23, was apprehended after he exited from the roof of Rafu Bussan, 326 E. 2nd St., Sept. 21 by the Asian Task Force in which stakeouts and other techniques were used. He was seen in the area around midnight by Detective Sam Masuda who later saw him on the roof of the shop, when he ordered police to surround the area.

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## Teenage crime rate climbing

TOKYO—Minors between 14 and 19 arrested or questioned by police for criminal offenses throughout Japan totaled 76,277 the first half of 1980—making it the worst in National Police Agency records. Previous highs were registered in 1951 and 1964.

Over 75% (58,968) were for robberies or thefts, up 19% from last year. Also noted were increases in violence in schools and heinous crimes.

## Mansfield welcomes JAACL youth touring Japan



**YOUTH RECEPTION**—The final night in Japan for JAACL Youth Tour group was spent at the Sanno Hotel with members of the newly chartered Japan JAACL Chapter. Pictured are (from left) Fred Nakagawa, Paula Shimizu, Bruce Shimizu, Mark Abey, Rey Kamikawa, Kiyo Kamikawa and Henry Kuwabara.

By BRUCE SHIMIZU

San Francisco

The first Youth Tour to Japan in the Japanese American Citizens League's (JAACL) 50 year history met with U.S. Ambassador Mike Mansfield on Aug. 7. The visit marked the beginning of a 16-day tour through the Isles of Japan.

Eleven Sansei and Yonsei participated in this JAACL Youth Tour. Coming from all parts of California, the group met for the first time at San Francisco International Airport only a few hours before departure. After a few moments of uneasiness the party began getting acquainted, a process that lasted the entire tour.

An interesting fact about the makeup of the tour is that many of the youth's fathers, while in the service, were stationed in Japan. This exposure to Japan encouraged them to send their children to see the ancestral homeland.

The first morning in Tokyo was spent at the U.S. Embassy being briefed on modern Japan by Ambassador Mansfield. The chief diplomat, who hails from Montana, quickly had the group relaxed and speaking freely, using his friendly "down home" charm. Topics of discussion ranged from U.S.-Japan relations to the impact of Nikkei legislators on the Japanese American com-

munity. A supporter of the "Commission on Wartime Relocation and Internment of Civilians Act", Ambassador Mansfield feels a full investigation of that era is necessary. When asked about U.S.-Japan relations and the role of Japanese Americans, the Ambassador noted the image that Japanese Americans have developed over the years has helped Japanese business become accepted in the United States. There is an important role the Japanese Americans can play by becoming more involved in U.S.-Japan relations. Their knowledge of both cultures could help to insure better communications between the two countries.

Before leaving, the Ambassador was presented with a JAACL Commemorative Coin, a Pete Hironaka "Issei" print, and as well, some Central California raisins. The meeting with the Ambassador was both an honor and a privilege, one that few tourists ever have the chance to experience. With an aroused sense of awareness about Japan, the group departed the Embassy compound and began their adventures in Japan.

(The Great Falls, Mont., Tribune understood that Mike Mansfield plans to retire early next year as the U.S. ambassador to Japan. The 77-year-old former Senate Majority Leader said demands of the diplomatic job have strained his wife, Maureen, who has had two heart attacks in recent years and is recovering from a broken bone in her foot. Mansfield served 10 years in the House and 24 years in the Senate—16 years as majority leader—before he retired and President Carter appointed him to the Tokyo post. Mansfield has been a scholar of Asia since his days as a history professor at the University of Montana. He has drawn praise from the Japanese and from diplomatic circles for his new career.—Ed.)

Members of the tour included the elder statesmen of the group James Nakashima of Gardena and Mark Terasaki of Los Angeles. Jim is an employee of Honda Corporation in Los Angeles and as the only bi-lingual member of the tour became somewhat of a spokesman for the group. Mark is a graduate student at the University of California's Berkeley Campus in Microbiology. He managed to prove that the fastest and most efficient exit from a crowded bus is through the rear window.

Sword enthusiast and judoist Scott Goishi from Fresno was the junior member of the tour. A high school freshman, he proved maturity is not simply a matter of age.

Two brother-and-sister tandems joined the tour. They were Lori and Bryan Fujii of Thousand Oaks and Kristen and Mark Abey of San Rafael. Lori is a freshman at USC majoring in Political Science. She hopes to eventually work in the field of broadcasting. Bryan, also a USC student is in his third year majoring in Economics. He found the marine flora and fauna in Tokyo especially amusing.

Continued on Page 12

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RANDOM MUSINGS: by Robert Kono



## Kobayashi Issa, Poet

had a daughter, but he lost her the next year due to an outbreak of smallpox. In 1819 he had a second son and then a third son in 1822, both of whom died the year following their birth. He lost his first wife, Kiku, in 1823. The following year, 1824, he took a second wife whose name was Yuki but divorced her after several months of matrimony. He tried his hand at marriage a third time the next year by marrying Yao.

From around the 1819 his works take on an individualistic flare that was highly autobiographical. In 1827 a conflagration swept through Kashiwabara and Issa lost his dwellings. He lived in a storehouse that withstood the fire. During the winter of that year, he became ill with palsy and died in his makeshift home. He was 65 years old.

In spite of personal misfortunes or perhaps because of them, Issa managed to produce as a poet. He was widely proclaimed as a highly individualistic poet who was free-spirited and untamed. For that reason he incurred the disapproval of the more orthodox professional poets but his appeal remained intact. He rebelled in the name of his love for his birthplace and of people in general.

Basho might have been seen for his "feelings" (kanjo) in poetry, whereas Buson was seen for his "aestheticism" (tanbi). But Issa, if one is to categorize, was seen for his "wildness" or "untamed" (yasei) quality.

In treating the lives and poetry of the poets and artists, I can't help but observe that the variance and divergence of interests are the more striking than the conformance to orthodoxy among the Japanese poets. I suppose this is a truism that can be applied to any milieu or coterie of poets of any country. But it is interesting to contemplate in view of the prevailing notion that the Japanese are predominantly conformists. #

We've covered a number of poets and literary men in this column so far. But the coverage would not be complete if some mention were not made of Kobayashi Issa who follows in the tradition of Basho and Buson. The poets are often compared as the three notable poets of the Tokugawa era. Issa's dates are 1763 to 1827. He was born at Kashiwabara in Nagano Prefecture. Issa lost his mother when he was 3 years old. His father remarried when Issa was 8 and had a son, Issa's younger half-brother, whose name was Senroku. Family squabbles over primogeniture led Issa to leave Kashiwabara at the age of 15 and proceed to Tokyo. He entered the Katsushika School of haiku poets. From around 1789 his poetry began to appear under the name of Issa.

At the age of 39, however, he journeyed back to his birthplace to attend to the needs of his ailing father who passed away two months after his arrival. Family dissension over the dividing of the inheritance continued and Issa left his home to return to Tokyo in September of the same year. He expressed his feelings about the incident in a collection of poems called *Chichi no Shuen Nikki* (Diary of My Father's Death). In this and other collections, he shows the development of his own individualistic style.

After a couple of trips back to his home town, he settled the question of the inheritance with Senroku and remained in Kashiwabara. He was 51 at the time. At the age of 52 he married and had a son when he was 54. He celebrated his birth by writing haiku about the event, but the son died an untimely death the same year. At the age of 56 he

## JARP

Continued from Page 3

permanent character to ethnic institutions which otherwise might cease to exist.

### Other JARP Books

A bibliography of materials in Japanese language was published under the title of *The Buried Past*.

Another JARP related book, published in 1972, is *East Across the Pacific*. I have almost no information about this book. (Edited by Hilary Conroy and T. Scott Miyakawa, it is a collection of studies and essays by noted historians, sociologists and a jurist on Japanese immigration and assimilation—Ed.)

### Imperials keep going

SEATTLE—The Seattle Imperials returned Aug. 21 from an East Coast tour that netted an eight-step jump (from 23rd to 15th) at the Drum Corps international championships Aug. 15-17 in Alabama. Kenny Sakoda is march-manuever instructor.

Three forthcoming books deserve mention, two of them expected to be published this biennium (1980-82).

Masakazu Iwata's *Planted in Good Soil: Issei Contributions to U.S. Agriculture*, is expected to be of special interest to Nisei and Sansei interested in "roots".

Also expected this biennium is a *Pictorial History of the Japanese Americans* by Michi Asawa and Toyo Miyatake.

The third book will be another part of the three generational study entitled *The Economic Basis of Ethnic Solidarity: a Study of Japanese Americans*.

### Conclusion

The entire Japanese American community is indebted to Shig Wakamatsu for his patience, persistence, and dedicated efforts in producing this rich heritage of information about Americans of Japanese ancestry and their Issei parents. #

## Osaka parents lose court battle to break adoption

TOKYO—The Japanese Supreme Court Sept. 19 upheld an earlier decision by the Osaka District Court saying it had no jurisdiction in the case of a baby adopted out of Japan allegedly against the wishes of its parents.

The case (See Sept. 12 PC) was filed by an Osaka couple whose infant daughter, born before the couple was legally married, was adopted early this year by a Hawaiian Japanese American couple.

The baby girl was born last November at the clinic of Dr. Noboru Kikuta in Miyagi prefecture, whose adoption arrangements for illegitimate and unwanted babies have come under recent criticism.

Under pressure from the mother's family, the parents of the child claim they were "virtually forced" by Dr. Kikuta to have the baby put up for adoption.

Their appeal to the Osaka District Court, however, was rejected in June, when the court ruled it had no jurisdiction in the United States, where the baby had been taken.

It was the first time the Su-

preme Court had ruled on jurisdiction in a case under the habeas corpus law involving a foreign country.

The court's decision means the couple has no further legal course of action in Japan. A court action instigated by them in the state courts of Hawaii is still pending.

### THE LIGHT BRIGADE

*Theirs not to make reply theirs not to reason why, theirs but to do and die.*

—Tennyson

### Keiro-kai

SAN LORENZO, Ca.—Eden Township JA's annual Keiro-kai potluck supper on Oct. 4, 6 p.m. at the Eden Japanese Community Center will feature two Japanese films, starting at 7:30. No admission is being charged. #

## Here in America things are done backwards

By ED MITOMA  
South Bay JA's

This funny title begins an article on things that are done backwards in Japan when compared to the convention of doing things here in the United States. In reality, I believe it fair to say that we do things backwards here when compared to the manners based on the ancient culture of Japan.

What do you suppose it means if you raise your hand with your palm outward and wave your fingers? It does not mean goodbye, it means come here.

How about the grammatical structure of the Japanese language as compared to English? Take the sentence: Please put the pencil on the desk. In Japanese it is: *Tsukue no ue ni empitsu wo oite kudasai* — which translates literally into: Desk of top on pencil put please — exactly backwards.

Conventional Japanese writing begins from the top right corner and is written vertically downward. The next column is one line vertically to the left and so forth. This results in reading from the right side to the left side of the page, which of course results in newspapers and books opening to the right (or back-

wards). This makes it convenient for bilingual newspapers to have two front pages.

If you are not careful, yes could mean no when talking to a Japanese. It really depends upon the phrasing of the question. If a question is asked in the negative such as: Don't you want to go?, an answer of no means "no, I want to go". To avoid this, always ask affirmative questions.

Here are more things that are backwards (the U.S. convention is given first): driving cars and walking — right side/left side; black & white/white and black; hand saw — pull/push; striking a match — toward/away; dealing cards — clockwise/counterclockwise; wood surfacing plane — push/pull; baseball — 2 strikes & 3 balls/3 balls & 2 strikes; sexual precedence — women before men/ men before women (this could be changing somewhat).

This all points out the fact that there was very little interchange between the two cultures throughout their history. Just as the languages are totally different, the way things were done also tended to be different. It really makes things interesting.

## RODEO DRIVE COMES TO LITTLE TOKYO! Matsuzakaya Announces Its Grand Opening October 2nd, 1980

Matsuzakaya, the oldest and one of the biggest department stores in Japan, opens its doors October 2nd. It's the first "one stop department store" in the Little Tokyo area and its opening has long been awaited. Specializing in the finest European and American accessories, as well as selected Japanese articles, Matsuzakaya's merchandise competes with anything Rodeo Drive has to offer. And does so with the quiet elegance of the East. There are exquisite leather goods which include high style shoes and bags, as well as luggage. A full array of jewelry, including the latest in watches. Breathtaking furs of every description and all merchandise designed by top designers such as Nina Ricci, Dior, Mark Cross, Alfred Dunhill, Ceresa, Leonard, Morabito, Lancel, and Henry Poole.

While shopping, you may also take advantage of dining in the elegant Akasaka Hanten restaurant, after October 30th. With its 200 seats it will be the largest and finest Chinese restaurant in the Little Tokyo area.

Matsuzakaya has been respected in Japan for over 370 years and Little Tokyo looks forward to having an equally long and impressive relationship.

### BE SURE TO PARTICIPATE IN GRAND OPENING OCTOBER 2nd.

There will be entertainment, lots of famous people and celebrities, as well as an exciting chance to win the lottery.


The queen of the 1980 Miss Nisei contest will add her beauty to the festivities.

The Grand Opening show will feature a musical program with varied entertainment and will begin at 11:30 A.M. in front of the Weller Court Entrance.

### 370 PEOPLE WILL WIN LOTTERY

To reflect Matsuzakaya's 370 year history, the lottery will equal that amount, in dollars. 1 person will win \$250.00, 4 persons will win \$100.00 and 365 persons will win \$10.00. Which adds up to 370. From October 2nd through October 5th, any article purchased, entitles you to enter this lottery. Winners will be posted at the store, October 29th.

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