

Box Office Statement
BROOKLYN ACADEMY OF MUSIC
 Marchin

Attraction: _____
 Date: _____

LOCATION	CAPACITY	ON HAND	REG. SUB.	MEMB. " SUB.	PRESS & GROUP	STUDENT	TOTAL SOLD	AT
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Signed: _____

For the Attraction

Signed: _____

For the Box Office

Assuming you have arrived safely ...

The one thing you should know immediately is that the building is on a slant -- if you come up the front elevator to the THIRD FLOOR AND WALK TO THE BACK OF THE BUILDING, YOU'LL FIND THE ELEVATOR IS ON THE SIXTH floor.

In order to get to the Chelsea Administrative offices, you take the front elevator to FOUR, take the stairs to your left, and you'll walk up one flight to the EIGHTH floor. Get it? Don't panic -- it can only get easier ... (A diagram is enclosed to facilitate things somewhat on the THIRD floor.)

HOW TO FIND THE REALLY IMPORTANT THINGS AT THE BROOKLYN ACADEMY OF MUSIC:

THE THIRD THEATRE (Chelsea):

The Green Room: if you enter by the side entrance (St. Felix Street) take the elevator to the SIXTH floor. You can't miss it.

If you come in the main entrance (Lafayette Ave.) take the elevator to the THIRD floor. Go to your right, make the next right, and walk all the way down the corridor to the next right you can make ... It's right in front of you. (Well, it should be ...)

THEATRE LOBBY: Easy, The front elevator to FOUR.

from the back elevator (SIX is the last floor), you just walk around to the front of the building and go up one flight.

BATHROOMS:

Ladies' Room: Third floor - 1. by the Green Room
2. by the front elevator

Men's Room: Third floor - 1. across from Director of BAM
2. by front elevator

GENERAL INFORMATION

Tickets

It is the theatre's policy to make a certain number of house seats available for your purchase each performance. Occasionally, comps are available for a show. If they are, you will be notified through your stage manager and request slips will be issued.

All ticket requests must be made through Leslie Gifford.

Photos

Production photos will be taken by Amnon B. Nomis. Contact sheets and order forms will be available during the first week of performance. You will be notified during that time about the specifics concerning the ordering of photos.

FOR YOUR INFORMATION

1. HOW TO GET TO THE BROOKLYN ACADEMY OF MUSIC

A. Subways (all stops are one block from the Academy)

1. Atlantic Ave. Stop: IRT Broadway - 7th Ave. (#2,3)
IRT Lexington Ave. (#4,5)
and D, QB, QJ Trains
2. Pacific Street Stop: B,N,RR Trains
3. Fulton Street Stop: GG Train
4. Lafayette Ave. Stop: A Train

B. Brooklyn Buses

1. Fulton at Ashland Place Stop
B25 Fulton
B26 Putnam
B52 Gates
B38 DeKalb Ave.
2. Flatbush at Hanson Place Stop
B19 Carlton Ave.
B41 Flatbush Ave.
B45 St. John's Place
B67 7th Avenue
3. Atlantic at Flatbush Stop
B37 3rd Ave.
B63 5th Ave.

C. Long Island Railroad

Flatbush terminal located one block from the Academy.

D. Automobile

1. From Manhattan via the Brooklyn Bridge:
Cross the bridge and stay on that street.
Left on Tillary. Right on Navy Street which changes
into Ashland Place. Brooklyn Academy of Music at
corner of Ashland Place and Lafayette Avenue.
2. From Manhattan via Manhattan Bridge:
Cross bridge. Left on Tillary. Right on Navy Street
which turns into Ashland Place. Brooklyn Academy of
Music at corner of Ashland Place and Lafayette Ave.
3. From Connecticut via Brooklyn-Queens Expressway:
Brooklyn-Queens Expressway to Brooklyn 278. Take
"Civic Center" exit. Stay on this street to 2nd stop
light (Flatbush Avenue). Left on Flatbush. Left on
Tillary. Right on Navy Street which becomes Ashland
Place. Brooklyn Academy of Music at corner of Ashland
Place and Lafayette Avenue.
4. From Queens and Long Island:
Long Island Expressway to Brooklyn-Queens Expressway
to Brooklyn 278. Take "Civic Center" exit. Stay on
this street to 2nd stop (Flatbush Avenue). Left on
Flatbush. Left on Tillary. Right on Navy Street which
becomes Ashland Place. Brooklyn Academy of Music at
corner of Ashland Place and Lafayette Avenue.
5. From New Jersey:
Through Holland Tunnel, across Manhattan Bridge onto
Flatbush Avenue. Left on Tillary. Right on Navy St.
which becomes Ashland Place. Brooklyn Academy of Music
at corner of Ashland Place and Lafayette Avenue.

III. Restaurants

A. Jack O'Connor's Club Car

149 Flatbush Ave., NE8-5088. Open until 8:30 p.m., closed Sundays. Specializing in seafood. Clam and oyster bar. Steaks and chops. Dinners to \$6.00.

B. Gage & Tolner's

374 Fulton St., TR 5-5181. Open until 9:00 p.m., 9:30 p.m. on Saturdays. Closed Sundays. "Brooklyn's Landmark Restaurant." Famous for seafood, steaks, chops, a la carte, \$3.50 - \$15.75.

C. Pete's

328 Myrtle Ave., TR5-9385. Open until 10:00 p.m. Closed Sundays. The ultimate in Italian Food since 1910. Choice wines and liquors. A la carte, \$3.50 - \$7.00.

D. Michel's

346 Flatbush Avenue, NE8-4552. Open until midnight. Closed Mondays. Excellent French cuisine. Dinners from \$4.50 - \$7.00.

E. Little Bo Pig

84 Flatbush Ave., 625-9418. Open until 8:30 or 9:00 p.m. Delicious Bar-B-Que chicken, spare ribs, chopped meat, sandwiches. Sandwiched - 50¢-60¢. Dinners to \$3.50.

F. Junior's Restaurant

386 Flatbush Ave. Extension, 852-5257. Open until 1:30 a.m. weekdays, 2:30 a.m. Saturdays. Hamburgers, sandwiches and lunches

G. Granada

268 Ashland Place. UL8-2000. Across from BAM. Italian cuisine. Good food, but a little expensive. Convenient, but service is slow. Open from 11:00 a.m. to 9:00 p.m.

H. Steve's Corner Restaurant

515 Atlantic Avenue. (Corner of 3rd Ave.) Wide variety of sandwiches, soups, hamburger, etc. Cocktails and beer served. Will deliver orders over \$1.00. Open late in evenings. Location near Academy. 625-0984

(Continued on next page)

I. Hanson's Coffee Shop

Hanson Pl. (next to tall Williamsburg Bank Bldg. behind Academy)
783-9860 Coffee, Donuts, sandwiches, etc. Will deliver orders of reasonable size to the Theatre. Daytime only, closed Sundays.

J. La Faiella Restaurant

295 Flatbush Ave. 622-9773 Very good Italian cuisine--inexpensive
Try the garlic bread with your meal. Also orders to take out.
Atmosphere not fancy, but good food and clean place. Has regular dinner hours--good for Sunday dinner.

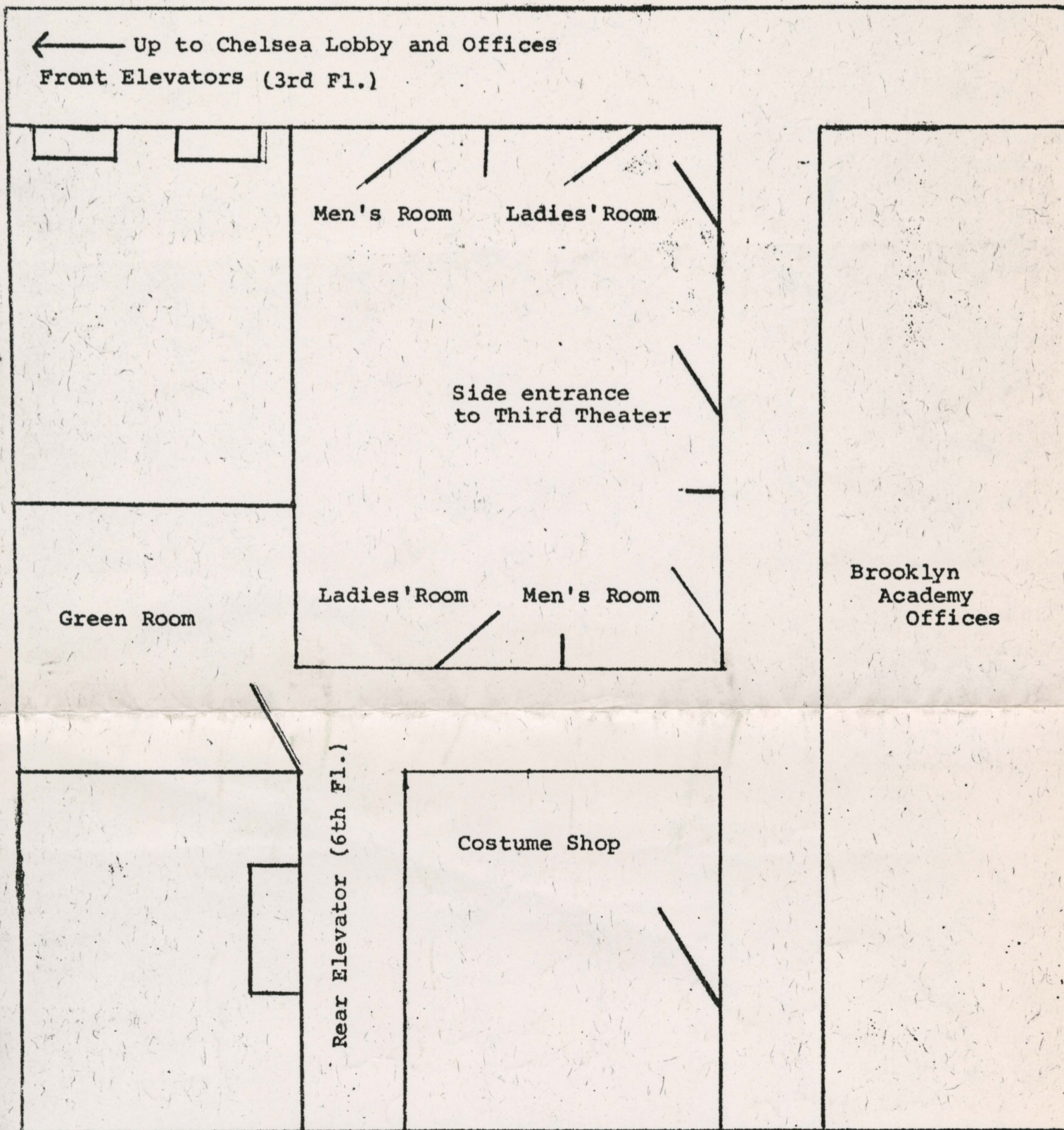
K. Hero's Inn Annex

562 Fulton Street--near Academy 625-8981 Cafeteria Style
Italian heros and hot plates. Also cold cuts, cheese and beer.
Closed Sundays. Open 'til about 7:00 in the evening.

L. Atlantic House

144 Atlantic Ave. 625-7888 Not so close, but if you have a car or time on your hands, it is a great place for middle eastern cuisine in the heart of Brooklyn's "Little Arabia". Regular dinner hours from mid-afternoon to evening.

THIRD FLOOR--BROOKLYN ACADEMY (called 6th Fl. in Rear)



Mary Mon Toy

#46

SANTA ANITA '42

by

Allan Knee

Property of:
Chelsea Theatre Center
30 Lafayette Avenue
Brooklyn, N.Y. 11217
(212) 783-5110

by Special Arrangement
with
Claire Nichtern

ACT I

The TEACHER, followed by a GROUP OF STUDENTS, enters the garden.

TEACHER

The beauty of the garden develops and expands year after year. The growth of a tree from a sapling -- the gradual covering of a shaded stone with velvety moss -- the creation of shadow where once was burning sunshine -- all encourage a more personal awareness of nature. And through this awareness we are able to rebuild those spiritual and emotional resources needed to face an exacting world.

(HE moves on)

The elements of the garden invite us to use our imagination. A slate walk represents a bank on the edge of a stream. The shrubbery suggests low hills. There is no conscious effort to copy reality. The garden is designed to suggest a feeling. Joy, solemnity, love, pleasure --

(HE turns to one of his STUDENTS,
TAMAKO, a Japanese woman)

Tamako!

(SHE looks up, having been lost
in thought)

Love, pleasure --

TAMAKO

And forgetfulness.

TEACHER

Yes, forgetfulness.

Feelings are suggested many ways. Through form and texture and color --

TAMAKO

And relationships.

TEACHER

Relationships are important. Here -- I will show you. Notice the trees' position to each other. Not only the distances between them, but their height and angle. Three basic lines or shapes --

TAMAKO

Come together at a single point.

TEACHER

Yes. The language of the garden is important. I cannot

TEACHER (Continued)
say it enough. Once you have mastered the language --

TAMAKO
You will want to know the people.

TEACHER
Good. Now think of an emotion. Think.
(HE looks about -- turns again
to TAMAKO)

TAMAKO
I am thinking.

TEACHER
It need not be something of today. Think of something
of long ago.

TAMAKO
The year is 1920.

TEACHER
Yes.

TAMAKO
The place Kyoto. A city in Japan.

TEACHER
There are signs you remember. Places.

TAMAKO
The weather has been bad.

TEACHER
We will settle on bad weather.

TAMAKO
And a ship. A stone afloat on a sea of pebbles.

TEACHER
There. We have begun. In a moment we will have created
a scene.

(Her FATHER calls)

FATHER
Tamako!

TAMAKO
I am sailing to America.

TEACHER
It is quite simple.

TAMAKO

Two flowers come together. Around them smaller flowers.
A Child. Friends. A memory. Sadness here.

TEACHER

No sadness.

TAMAKO

Do you not see the sadness?

TEACHER

I do not see sadness.

(Her FATHER calls)

FATHER

Tamako!

TAMAKO

His hands are enormous.

TEACHER

Yes --

(Her FATHER enters -- followed
by her MOTHER)

FATHER

Are you ready?

TAMAKO

He stands solid. Like a rock.

FATHER

You are not ready.

MOTHER

You must not be late.

FATHER

Tamako, we cannot keep the people waiting.

(TAMAKO moves toward her MOTHER
and FATHER)

MOTHER

She is nervous.

TAMAKO

I am not nervous.

FATHER

There is no reason to be nervous.

MOTHER

If you do not want to go, say so.

TAMAKO

I have said --

FATHER

She wants to go. She has told me.

MOTHER

Is it true?

TAMAKO

Los Angeles is a fine city.

MOTHER

You have been there?

TAMAKO

I have seen pictures.

*FATHER**She has seen pictures.*

MOTHER

Oh.

FATHER

I will tell the others. Do not be long.
(The FATHER leaves.)

(TAMAKO turns to the TEACHER)

MOTHER

You will think of us?

TAMAKO

How could I not think of you?

MOTHER

You will not forget us?

(SHE turns to her MOTHER)

TAMAKO

Do you want me to stay?

MOTHER

No.

TAMAKO

You do. Why did you not tell me?

MOTHER

What would I say?

TAMAKO
You would say -- Tamako, stay!

MOTHER
If I did, would you?

TAMAKO
I might.

MOTHER
Tamako, stay.

TAMAKO
I wish --

MOTHER
Stay, Tamako.

TAMAKO
--there could be two of me.

MOTHER
One is enough.

TAMAKO
The first Tamako would remain with you always. Docile,
obedient -- and content.

MOTHER
And the other?

TAMAKO
A traveler. One who wishes to see other things. One
destined for an extraordinary life.

MOTHER
It is time to put on your scarf.
(SHE places a scarf about
TAMAKO)

TAMAKO
I am doing the right thing. They will say, Tamako is
unusual.

MOTHER
They will say, Tamako is crazy.

(Her FATHER returns)

FATHER
Come!

(The WOMEN follow him. THEY stop --
taking positions for the ceremony.
TAMAKO stands apart.)

The IMPERIAL COMMISSIONER enters.
HE speaks with authority)

IMPERIAL COMMISSIONER
It is granted to the herein to join in legal marriage by
the grace of her free will and with the permission of her
kindred presently called to witness --

(A PHOTOGRAPHER steps forward)

PHOTOGRAPHER
Hold still!

(TAMAKO turns. A light flashes.
The ceremony is over. SHE turns
to her FATHER)

TAMAKO
Goodbye.

FATHER
Goodbye.

TAMAKO
No parting words?

FATHER
Your mother will feel your absence.

TAMAKO
And you? What will you feel?

Goodbye. (SHE turns)

Goodbye. (SHE turns)

Goodbye. (SHE turns. Sounds of a ship)

Goodbye.

(The TEACHER enters. HE looks
at TAMAKO)

TEACHER
You are too quiet.

TAMAKO
Only the ship makes noise. The others sleep.

But not you. TEACHER

My eyes will not close. TAMAKO

The crossing is easy? TEACHER

Like a leaf on the wind. A picture -- TAMAKO

An expectation. Bamboo stalks on a crooked path -- TEACHER

To encourage investigation. TAMAKO

There must be something hidden in a garden -- TEACHER

Something the visitor can discover for himself. TAMAKO

You will speak English. TEACHER

"How do you do? I am wonderful wife. You are wonderful husband. We will have wonderful life together." TAMAKO

"Wonderful!" TEACHER

(MUSICIANS march on. An official band greeting -- American style. The MUSIC of John Philip Sousa. All around TAMAKO PEOPLE rush past)

Excuse me! TAMAKO

Excuse me!

Excuse --

Name? 1ST OFFICIAL

What? TAMAKO

2ND OFFICIAL
You! What is your name?

TAMAKO
Tamako --

2ND OFFICIAL
What is your age?

TAMAKO
I am --

2ND OFFICIAL
Would you answer the question.

TAMAKO
I thought --

2ND OFFICIAL
Would you sign here!

TAMAKO
Sign?
(SHE signs.
HE goes off)

3RD OFFICIAL
You! Name?

TAMAKO
But I said --

3RD OFFICIAL
Where are your things?

TAMAKO
My things --

3RD OFFICIAL
Over there, please!

TAMAKO
You do not understand --

3RD OFFICIAL
Move on!

TAMAKO
I have made a vow.

3RD OFFICIAL
Next!

(The stage empties except for a JAPANESE MAN. HE stands stiff. TAMAKO and the MAN exchange looks. HE bows ceremoniously. SHE hesitates -- returns the bow. THEY exchange another look. HE bows again)

MAN
How do you do?

TAMAKO
How do you do?

MAN
How are you?

TAMAKO
What do you want?

MAN
I am Satoru Ito.

TAMAKO
Satoru Ito?

SATORU
I am your husband.

TAMAKO
You? My husband?

SATORU
I send for you.

(SHE holds up his picture)

TAMAKO
But you are not --

SATORU
Picture old.

TAMAKO
Old?

SATORU
You have pleasant journey?

TAMAKO
Yes --

SATORU
The sea make you sick?

No -- TAMAKO

You wish to see new home? SATORU

I -- TAMAKO

Come. SATORU

(A small BAND appears, grinning obsequiously. THEY play badly "Five Foot Two, Eyes of Blue.")

Here. SATORU

What? TAMAKO

Home. SATORU

Home? This? TAMAKO

Come! SATORU

(SHE follows him in, reluctantly, cautiously)

Oh! TAMAKO

It is nice. SATORU
(HE looks at her)
What is wrong?

There is a mistake. TAMAKO

No mistake. SATORU

You live here? TAMAKO

I live here -- yes. SATORU

But where? How? TAMAKO

Something not right? SATORU

Look. TAMAKO

It is a hole in the ground.

It is a good house. SATORU

You said it was a big house. TAMAKO

It is big. SATORU

I show you --

No! TAMAKO

(HE turns back to her)

You will like it in time. SATORU

I do not think so. TAMAKO

You will see. SATORU

I am going home. TAMAKO

(HE goes and stands before her)

You are home. SATORU

Sit.

I will stand. TAMAKO

Eat. SATORU

I am not hungry. TAMAKO

(HE moves closer to her. SHE
backs away)

First wife dead. SATORU

First wife -- ? TAMAKO

You are my second wife. SATORU

(SHE backs into something. SHE
turns, starts to scream, catches
herself. THEY are not alone.
An OLD MAN looks up. SATORU'S
FATHER sleeps on a mattress on the
floor)

Chichi. "Father."

(CHICHI nods politely)

I will eat. TAMAKO

(SATORU looks at her. HE blows
out the candle. Everything is
still. The room is lit by a
single stream of light. HE
comes for her again. HE takes
hold of her. SHE pulls away.
HE takes hold of her again.
Slowly SHE feels him exerting
force)

What is wrong? SATORU

Nothing. TAMAKO

Do not be afraid. SATORU

Is this how it is done? TAMAKO

It is how it is done. SATORU

BLACKOUT

Noise. MUSIC. CARNIVAL PERFORMERS.
The lobby of the Fujii Hotel --
one of the less remarkable aspects
of American life. A DRESSMAKER
approaches TAMAKO. A BARKER
spiels.

BARKER

Hurry, hurry, hurry, hurry! Step right up, ladies and gentlemen! Step right up! Don't miss this once-in-a-lifetime opportunity! You'll say it's a miracle! You'll say your eyes deceive you! An Oriental blossom transformed into an American beauty rose! Quickly now! Time is running out! No tricks! Every stitch personally styled. Every item a genuine first! Hurry, hurry, hurry, hurry!

*All right
at present
not
washed
but virtually
+ 15m*

(TAMAKO is quickly provided with a complete outfit of Western clothing. It is all done very systematically. Around her the Carnival atmosphere prevails. SHE feels embarrassed. Her belongings are taken from her. SHE is jammed into American-style shoes)

TAMAKO

What are you doing? Do not burn my kimono.

(A full-length mirror is brought to her)

DRESSMAKER

There!

(TAMAKO turns and looks)

TAMAKO

Is it me?

(A small hat with a long feather is placed atop her head)

DRESSMAKER

Aah!

OTHERS

Aah!

(Some time later)

You will forget Japan. SATORU

Perhaps. TAMAKO

It is better that way. SATORU

Better? For who? TAMAKO

For you. SATORU

Oh. TAMAKO

Do you not like it here? SATORU

I do not know what to think. TAMAKO

It will get better. SATORU

Aah! TAMAKO

You will see. SATORU

I had hoped -- TAMAKO

It is better not to. SATORU

Come -- sit.

(SHE sits next to him. HE
eats from a paper)

The sun shines here all year round.

I have noticed. TAMAKO

You do not eat. SATORU

I eat. TAMAKO

I am not displeased. SATORU

Displeased? TAMAKO

With you. SATORU

Oh. TAMAKO

Others send their women back. SATORU

Really? TAMAKO

Not me. SATORU

A new home will make a difference. You will see.

You keep saying -- you will see. TAMAKO

You will see. SATORU

We will have many children. We will want children.

A son is important.

And other things. TAMAKO

What do you think?

We will see. SATORU

(TAMAKO turns front)

TAMAKO
When circumstances necessitate a new design, the basic materials may be kept and arranged in such a way that the garden takes on a different look. The skill and knowledge you have acquired --
(SHE breaks off.)

The TEACHER enters)

TEACHER
Why do you stop?

TAMAKO
There is much to learn. Many rules.

TEACHER
Many patterns.

TAMAKO
I am uncertain of how to continue.

TEACHER
Look at the materials.

TAMAKO
The garden is filled with many variations.

TEACHER
Yes.

TAMAKO
The use of any shape is not casual. Each shape is special.

TEACHER
Go on.

TAMAKO
Even if a shape becomes distorted --

TEACHER
There is clarity.

TAMAKO
The shapes relate to each other freely -- like wind against the sand. Sudden changes in the landscape are natural.

TEACHER
Think of the changes as paths on which you will walk from one point to another.

TAMAKO
Even if it is not the right path --

TEACHER
Every path will have its point of interest.

TAMAKO
New objects around me.

TEACHER

Let the sensations grow. Let them take hold of you.

TAMAKO

I discard a flower --

TEACHER

Yes?

TAMAKO

And select one whose strength and slant is more suited to the surroundings.

TEACHER

Good.

TAMAKO

A life so close to me -- so near --

TEACHER

Nourish it.

TAMAKO

Protect it.

TEACHER

But do not hold too tight.

(TAMAKO turns. SHE says with satisfaction:)

TAMAKO

Satoru, this is Michael. This is your son. Is he not a beautiful boy?

(The TEACHER leaves. TAMAKO takes the hand of the imaginary child and walks with him)

Others send their children back. Not me. I say -- for good or bad -- he is mine. I will keep him.

We will be good friends, you and me, We will have many good times. They say it is a wonderful place -- America. It is very rich. The buildings rise so high some of them scrape the roof of the sky.

You must not upset the garden. A garden is very delicate. It is not like other things. It is very fragile.

TAMAKO (Continued)

Come. Up on my shoulders. Where are we going? We are going to visit the president.

Say good morning to Mrs. Yumato. "Good morning, Mrs. Yumato!"

The president is a most powerful man -- as powerful, they say, as the emperor. His wisdom is as bright as the sun. But when you are in his presence you must be careful not to look directly at him. You must keep your head low and say, "Your most royal highness, it is an honor." We must hurry. We must not keep the president waiting.

Good morning. Good morning.

(SHE sets him down)

There. Why do you laugh? What do you find funny? Shh! The president.

(SHE bows)

Your royal highness, this is my son. He is very wise. But today he seems a bit silly.

(SHE turns to him)

Michael -- !

(MICHAEL appears before her -- fully grown)

MICHAEL

We're ready to leave.

(THEY look at each other)

Racetrack bugles at Santa Anita racetrack. TAMAKO, MICHAEL and SATORU watch the proceedings. A VOICE rings out.

ANNOUNCER

Here we are for the fifth race at beautiful Santa Anita Racetrack. The horses are at the starting gate.

TAMAKO

I cannot see.

MICHAEL

Stand here.

ANNOUNCER

And they're off!

Who do we have?
SATORU

Confidence Man.
MICHAEL

Kentucky Blue takes the early lead --
ANNOUNCER

Where is he?
TAMAKO

There he is! Number four.
MICHAEL

Second on the inside Pink Lady --
ANNOUNCER

What is the matter with his legs?
SATORU

He is not well.
TAMAKO

Third and moving up -- Our Crowd.
ANNOUNCER

He's a beauty. Give him time.
MICHAEL

Only a crazy man would bet on a horse.
TAMAKO

I'm a crazy man.
MICHAEL

He is.
SATORU

And it's Confidence Man coming up on the outside --
ANNOUNCER

Confidence Man -- look!
MICHAEL

I see.
SATORU

Come on, Confidence Man, move your tail! He's going to do it. He's going to do it.
MICHAEL

The horses are moving into the final stretch --
ANNOUNCER

MICHAEL

He's going to do it.

ANNOUNCER

It's Pink Lady and Confidence Man. It's Pink Lady and Confidence Man. It's --

MICHAEL

Yes -- ?

ANNOUNCER

Confidence Man!

MICHAEL

He did it! We won! We won!

(HE puts his arm around TAMAKO --
says in a sober voice)

You're having a fantastic time. I can tell.

(THEY ALL laugh)

When you win it isn't so crazy, is it?

TAMAKO

Not when you win.

(MICHAEL looks at his racing form)

MICHAEL

Now in the sixth race --

TAMAKO

I have had enough.

SATORU

Tamako!

TAMAKO

It is no trouble. I will see you at home.

SATORU

We will all go.

TAMAKO

No, you stay.

SATORU

Tamako!

TAMAKO

I am fine. Really. Michael, tell him.

MICHAEL

She's fine.

Please stay. TAMAKO

It is not right. SATORU

(SHE relents)

I will walk about and meet you by the car.
(SHE continues on.)

MICHAEL calls)

Who do you like in the sixth race? MICHAEL

You. TAMAKO

(A YOUNG MAN appears at another part
of the track)

Come on. Pick the next winner. MICHAEL

Bean sprouts. TAMAKO

Bean sprouts -- ? MICHAEL
(HE looks down at the sheet.
HE looks up.

SHE is gone)

A quieter, more relaxed part of the track. PEOPLE sit about. TAMAKO moves casually about. SHE catches the attention of the YOUNG MAN, who watches her.

You're finished for the day? YOUNG MAN

I am finished -- yes. TAMAKO

You didn't like the races? YOUNG MAN

TAMAKO

I did not see a point to them.

YOUNG MAN

Must everything have a point?

TAMAKO

Some things. It would be nice.

YOUNG MAN

What is the point of your standing there?

TAMAKO

What is the point of my answering you -- that is the better question.

YOUNG MAN

You keep thinking you have the whole thing worked out. You study the poop sheet. Check track conditions. Compare your picks with the experts. And still you lose. So where is the justice?

Five straight losses.

TAMAKO

You should quit.

YOUNG MAN

I keep thinking, one more try and I'll even things up. I guess that's my mistake.

The horses are beautiful.

TAMAKO

Yes.

YOUNG MAN

The second race was good. I almost won that one.

TAMAKO

I do not remember.

YOUNG MAN

It was a photo finish. Fleetfoot.

Horse racing is the sport of kings. Did you know that?

TAMAKO

I did not see any kings.

YOUNG MAN

No?

TAMAKO
No.

YOUNG MAN
So what is your sport?

TAMAKO
I do not have one.

YOUNG MAN
No sport? We should find one for you.
Are you waiting for someone?

TAMAKO
My husband.

YOUNG MAN
Married?

TAMAKO
Yes.

YOUNG MAN
Well, it's nothing to be ashamed of.

TAMAKO
I did not say --

YOUNG MAN
You come to Santa Anita often?

TAMAKO
No.

YOUNG MAN
Me neither. Just every now and then. 'When the impulse
grabs me.'

Am I disturbing you? If I am, just say so. Just say,
'Go!' And I'll go.

Japanese?

TAMAKO
Yes.

YOUNG MAN
I'm pretty good with faces. Did you know the Japanese are
one of the twelve lost tribes of Israel?

TAMAKO
One of the twelve lost tribes -- ?

YOUNG MAN

What do you think of that?

TAMAKO

I think it is nonsense.

YOUNG MAN

I thought it was quite interesting.

You live in Los Angeles?

TAMAKO

Yes.

YOUNG MAN

Me too.

Look, if you've had enough, I could give you a lift.

TAMAKO

A lift?

YOUNG MAN

A ride back. I've got my car. I'm afraid it's one of the older models. Ca-chug, ca-chug, ca-chug. But it'll get us where we're going.

TAMAKO

Where are we going?

YOUNG MAN

Wherever you say? What street do you live on?

TAMAKO

I do not think it is possible.

YOUNG MAN

Of course it's possible. Look, you can ride in the rumble seat. Okay?

TAMAKO

I think not.

(SHE starts away.)

HE goes after her)

YOUNG MAN

Hey, I'm really a very timid fellow. I don't know what's come over me today. If I told you the truth --

TAMAKO

Tell me the truth.

YOUNG MAN
Only if you slow down.

(SHE stops. HE relaxes)

My name's Paul.

TAMAKO
That is your truth?

PAUL
What's your name?

TAMAKO
I am a fool to talk to you.

PAUL
And I'm a fool period. We have a great deal in common.
(HE taps)
Four years of hard practice.

(SHE moves on. HE follows)

Forgive me if I seem rude. Or funny. Or clever. If you
knew me, you'd know I wasn't any of those things.

TAMAKO
I must go find my husband.

PAUL
If I can't give you a ride back, at least let's talk
together. I'm really not as dangerous as I look.

(SHE stops again)

Well, maybe a little dangerous.

TAMAKO
I said it is impossible.

PAUL
Make it possible.

TAMAKO
I cannot.

PAUL
Why not?

TAMAKO
It is obvious.

PAUL
Not to me.

TAMAKO

I do not even know who you are.

PAUL

I don't even know who you are. -- We're even.

At least we can talk till the seventh race. You'll save me a lot of money. What do you say?

TAMAKO

You are funny.

PAUL

A little.

You didn't tell me your name.

TAMAKO

Tamako.

PAUL

What?

TAMAKO

Tamako.

PAUL

Tamako -- aah!

MICHAEL enters. HE speaks to the audience in a quasi-Japanese manner.

MICHAEL

A short essay on progress. According to anonymous Japanese-American philosopher, progress is illusion of moving forward. It is filling left pocket by taking from right pocket. God creates world in 6 days. Progress. God sits around for billion years criticizing creation. Not progress. Young man wins 8 dollars on fifth race at Santa Anita. Progress. Young man loses 24 dollars on other seven races at same racetrack. Not progress. Scientists triple output of all war products during times of international tension. Progress. Thirty thousand men killed with those products.

MICHAEL (Continued)

Not progress. To think. Progress. To do nothing with thought. Not progress. For further answers to difficult problems, send self-addressed envelope and glossy photo to Michael Ito, Los Angeles, California. Progress.

The Ito House. CHICHI studies English. MICHAEL starts out of the house. TAMAKO calls.

TAMAKO

Michael!

MICHAEL

I'm in a hurry.

TAMAKO

You are always in a hurry.

MICHAEL

Important men are always in a hurry.

CHICHI

Sink.

TAMAKO

Think. Chichic, listen. Think.

CHICHI

S-sink.

MICHAEL

He's hopeless.

TAMAKO

He is not hopeless.

Where are you going?

MICHAEL

Nowhere.

TAMAKO

You are in a hurry to go nowhere?

MICHAEL

You don't understand.

TAMAKO

Where are you going, Michael?

MICHAEL

I don't know where.

There is work to do. TAMAKO

I'm a student. MICHAEL

Chuz-day. CHICHI

Tues-day. Tues-day. TAMAKO

A student? You? What school do you go to?

A student of the world. MICHAEL

Aah! TAMAKO

I study mankind. MICHAEL

Very interesting course of study. TAMAKO

It has its good days. MICHAEL
 (HE starts away.
 SHE calls)

Michael! Soon you will decide on something. TAMAKO

Soon. MICHAEL

Soon you must. TAMAKO

(MICHAEL feigns a sudden spasm)

Aagh! MICHAEL

What is it? TAMAKO

Scratch! MICHAEL

What? TAMAKO

My back. MICHAEL

Your back? TAMAKO

Scratch! Hurry! MICHAEL

Here? TAMAKO

Higher. MICHAEL

There? TAMAKO

Lower. MICHAEL

There? TAMAKO

To the left. MICHAEL

Now? TAMAKO

You've got it. MICHAEL

I've got it? TAMAKO

Yes. MICHAEL

(HE turns to her -- says in a
Japanese manner)
You are very funny lady.

See you.

See you. TAMAKO

(HE leaves)

SATORU stands on a ladder painting
a wall. HE speaks in a soft voice.

SATORU

It does not matter what the newspapers say. We have worked hard. We have been honest. There is no question in my mind -- no question at all -- where we stand. If any one of us are asked whose side we are on, we say simply, Our side.

TAMAKO

And what is our side?

SATORU

We are Americans.

TAMAKO

And we are Japanese.

SATORU

We are here in California. This is our home. Let the others fight. China. Japan. It is no concern of ours.

TAMAKO

You have cousins in Japan.

SATORU

I have cousins everywhere. It is their problem.

TAMAKO

We are low on linens.

SATORU

I know.

It is something I have given much thought to.

TAMAKO

I do not say I disagree with you.

SATORU

What do you think of the color?

TAMAKO

I do not like it very much.

SATORU

It is a good color.

TAMAKO

I do not think it is right.

SATORU

I have not time to paint it over.

TAMAKO

Then I will do it.

SATORU
The color is not important.

TAMAKO
The color is important.

SATORU
Business is good.

TAMAKO
But the color is bad.

SATORU
I will paint it over.

(Music starts up softly. TAMAKO
moves away)

There is going to be a run on silk stockings. We must keep
a private stock. It will mean extra money.

What would American women do without their silk stockings?

TAMAKO
Paint their legs?
(SHE smiles at him)

The volume of the music increases.
A COUPLE dances the foxtrot. The
scene shifts to a bar in Little
Tokyo. TAMAKO sits on a bar stool.
PAUL joins her. THEY do not turn
to each other.

PAUL
Mind my sitting here?

TAMAKO
No.

PAUL
I'm not interfering with anything?

TAMAKO
No.

PAUL
I could move. I could go over there.

You could. TAMAKO

But if you prefer it this way. PAUL

I prefer it -- yes. TAMAKO

Then I'll stay. PAUL

Celebrating?

Um. TAMAKO

Anything special? PAUL

The arrival of a friend. TAMAKO

Aah. PAUL

Can I buy you a drink?

I do not think he would like that. TAMAKO

(Pause)

Did you know a shot from a rifle blows up enough alcohol to make a cocktail? PAUL

You were late. TAMAKO

You noticed? PAUL

I noticed. TAMAKO

Did you know whiskey is one of the cheapest painkillers known to man? PAUL

I should be angry. TAMAKO

PAUL

You should be. Did you know Adam and Eve ate an apricot not an apple?

TAMAKO

You are filled with information today.

(The music stops. The COUPLE goes off)

PAUL

How was your day?

TAMAKO

I thought of you.

How was yours?

PAUL

I got through it somehow.

(The BARTENDER brings a drink. HE goes off)

TAMAKO

What were you like?

PAUL

When?

TAMAKO

Long ago. When you were little.

PAUL

I was never little. I was always big.

TAMAKO

Were you quiet?

PAUL

I was wild.

TAMAKO

Wild? I cannot believe that.

PAUL

It's true. My mother called me the Beast. 'Here comes the Beast.'

TAMAKO

Did she not care for you?

PAUL

I never asked.

TAMAKO

I should like to have known you then.

PAUL

You wouldn't have liked me.

TAMAKO

No?

PAUL

I developed this devastating charm only recently.

TAMAKO

You are very good looking.

PAUL

Yes, I know.

TAMAKO

You are not that good looking.

PAUL

No? Well, I'm glad there's some room for improvement.

Let's go for a swim.

TAMAKO

I want to talk.

PAUL

You want to talk about what?

TAMAKO

I want to talk about you.

PAUL

What do you want to know?

TAMAKO

Who you are. What you do.

PAUL

My name is Paul. I'm an engineer. And someday I hope to redesign the world.

TAMAKO

I have an idea. Someday we will redesign it together. Okay?

PAUL

Okay.

Come with me.

Where? TAMAKO

It doesn't matter. PAUL

To your home -- ? TAMAKO

If you like. PAUL

If I like? TAMAKO

Whatever you say. PAUL

We needn't do anything.

What does that mean? TAMAKO

I'll follow your lead. PAUL

My lead. TAMAKO

(SHE gets up, walks -- turns back to him)

You are not following.

(SHE looks at him -- sits back down)

What does she look like?

Who? PAUL

Your woman. TAMAKO

My woman? Aah -- ! She has warts. PAUL

Warts? TAMAKO

And a long, pointed nose. PAUL

Really? TAMAKO

And two sharp teeth hanging over her bottom lip. PAUL

I think I have seen her. TAMAKO

What does he look like? PAUL

Who? TAMAKO

Your man. PAUL

You would not like him. TAMAKO

How do you know? PAUL

He has one great eye in the middle of his head. TAMAKO

One great eye -- ? PAUL

Right here. TAMAKO

We should introduce them. PAUL

Your woman -- ? TAMAKO

And your man. PAUL

(The music starts up again)

Do you dance?

I am not very good. TAMAKO

Come. I'll teach you. PAUL

(THEY dance. SHE is very awkward)

Watch.

(HE illustrates)
One, 2, 3, 4. One, 2, 3, 4 --

I have been here so long, and still there is so much I have not learned. TAMAKO

PAUL

You learn what you have to learn.

TAMAKO

Is that how you manage?

PAUL

I don't know if I manage. Sometimes I'm high on top of things.

TAMAKO

And sometimes?

PAUL

I have bad dreams. Like anyone else. I'm not perfect.

TAMAKO

I am sorry to hear that.

(THEY continue dancing)

PAUL

You're stepping on my feet.

TAMAKO

You are putting them in my way.

(THEY look at each other)

The Ito Household. SATORU, MICHAEL and CHICHI are at dinner. MICHAEL reads.

MICHAEL

'And God said to craggy, old Abraham, Take thy wonderful son, thy only son, that exceptional, marvelous boy, that child -- Michael -- whom thou lovest better than all things in the world -- and rightfully so -- and give him up to me as an offering -- '

SATORU

That is not what the Bible says.

MICHAEL

'And Michael replied to craggy, old Abraham, My father, if it will put you in good grace with the Old Geezer -- '

SATORU

Eat your dinner!

I'm not very hungry. MICHAEL

Then go. SATORU

I'd rather stay. MICHAEL

Then stay. But do not read at the table. Eat. SATORU

What is it? MICHAEL

Tea over rice. SATORU

Pass the hot dogs. MICHAEL

Tea and rice is good. SATORU

For what? MICHAEL

Chichi likes it. SATORU

Good for Chichi. MICHAEL

What is wrong with you? SATORU

Everything. MICHAEL

You think too much. SATORU

I cannot stop my thoughts. MICHAEL

Stop them! SATORU

Okay! MICHAEL

'And craggy, old Abraham said -- '

SATORU
No more.

MICHAEL
That's not what he said.

(TAMAKO enters with more food)

TAMAKO
Pay no attention to him.

MICHAEL
That's right. Pay no attention to me. I'm not here.
I'm not anywhere. I float around in space.

SATORU
Get a job.

MICHAEL
'Get a job -- get married -- ' 'And God said take thy
seed -- '

SATORU
Enough!

(THEY eat in silence. MICHAEL
looks at TAMAKO)

MICHAEL
What are you smiling at?

TAMAKO
You.

MICHAEL
Don't smile at me.

TAMAKO
Why?

MICHAEL
Because I'm miserable.

TAMAKO
Why are you miserable?

MICHAEL
I don't know why.

California intimidates me.

TAMAKO
California?

MICHAEL
It's so beautiful and I'm so ugly.

SATORU
If you don't like it here, go to Japan.

MICHAEL
Japan! Let me tell you about Japan.

SATORU
Will this never end?

MICHAEL
It's full of madmen.

SATORU
You go or I go!

MICHAEL
I go.
(HE starts away -- stops --
turns back)
I --

SATORU
Go!

MICHAEL turns forward. HE stands
proud.

MICHAEL
The art of self defense. Simple. The enemy is there. You
-- here. Weapons? -- none. A smile is enough. He attacks.
You step aside. Skill isn't in weight or strength but in
knowledge. Again he comes at you. Your wisdom has
provoked him. I am not angry, he says. But still he
comes at you. He is angry. I'm sure. See him gnash his
teeth. See his eyes roll. See his arms flail the air.
A hit! A veritable hit! A point is scored. Hurt? You
mustn't show pain. Smile. Patience. Pressure is applied
again and again to the sensitive parts of the body. You
fall back. Ready for another attack. You steady yourself.
Now -- charge!

A beach. TAMAKO struggles with her feelings.

I have to get back.	TAMAKO
No.	PAUL
I do.	TAMAKO
I won't let you go.	PAUL
You must.	TAMAKO
I mustn't.	PAUL
Paul --	TAMAKO
Sad face.	PAUL
Look.	
Where?	TAMAKO
In my eyes. Go on. Do you see yourself?	PAUL
No.	TAMAKO
You're there.	PAUL
You have big eyes.	TAMAKO
Smile for me.	PAUL
I cannot make a smile.	TAMAKO
You can do anything.	PAUL
Look at me.	

(HE places his thumbs at the corners of his mouth and plants a large smile on his face.
TAMAKO imitates him)

PAUL (Continued)

A few more minutes.

TAMAKO

A few more minutes -- all right.

(THEY sit on the sand)

PAUL

Do I seem strange to you?

TAMAKO

Yes.

PAUL

You're right. I am strange.

TAMAKO

You drink too much.

PAUL

What's too much?

TAMAKO

Too much is too much.

PAUL

You're very deep today.

TAMAKO

I am a realistic woman.

PAUL

I've noticed.

I'm 36.

TAMAKO

You said you were younger.

PAUL

Did I?

I hate lies.

TAMAKO

Yet you tell them.

Yet I tell them. PAUL

Why do you tell them? TAMAKO

I don't know. PAUL
(HE looks at her)

Why do you think? TAMAKO

I think they are easy. TAMAKO
(HE smiles at her)

I do not like men. PAUL

No? TAMAKO

No. PAUL

You like me. TAMAKO

No. PAUL

You do. TAMAKO

It is men I do not like. PAUL

I'm a man. TAMAKO

You do not count then. PAUL

I do not count? TAMAKO

You do not understand. It is man -- the idea -- that I do not like. PAUL

And sex? TAMAKO

Sex I do not understand. TAMAKO

And yet -- ? PAUL

And yet what? TAMAKO

It is there. PAUL

Why do you see me? TAMAKO

Because I wish to. PAUL

No special reason? TAMAKO

There are reasons. PAUL

What are they? TAMAKO

When I am with you -- I know. PAUL

What do you know? TAMAKO

What I do is right. PAUL

And when you are not with me? TAMAKO

You ask too many questions. PAUL

I thought you liked questions. TAMAKO

What about your family? PAUL

My family? TAMAKO

What do they say? TAMAKO

They say -- nothing. TAMAKO

(HE reaches for her)

Tamako -- PAUL

I must go now. TAMAKO

No. PAUL

I must! TAMAKO
(SHE looks at him)
Why do you see me?

Because you're different. PAUL

Different -- how? TAMAKO
From other women?

From everyone. PAUL

(SHE relents. THEY lean against
each other)

Shall I tell you a story? TAMAKO

Tell me a story. PAUL

Once upon a time -- TAMAKO

Is it a happy story? PAUL

All stories are happy. Once upon a time there were lovers
who loved each other very much -- TAMAKO

It sounds sad. PAUL

One day the lovers wandered far from their village,
wandered so far, in fact, they were afraid to return and
face the displeasure of their families. So all night
long they embraced and talked of their love, and when
morning came -- presto! -- TAMAKO

Presto.

PAUL

TAMAKO
They were transformed into entwining pine trees. Is that not a happy story?

PAUL
You know what I would like? If it were possible?

TAMAKO
What?

PAUL
A child.

TAMAKO
A child?

PAUL
Yes.

TAMAKO
Have one.

PAUL
I've been thinking of it.

TAMAKO
Does she want one?

PAUL
Who?

TAMAKO
Your woman.

PAUL
I don't know.

TAMAKO
Ask her.

PAUL
Do you think I should risk it?

TAMAKO
I think you should.

PAUL
Tamako?

TAMAKO
Yes?

PAUL

Let's you and me have a child.

(SHE looks at him. SHE laughs.
It is too absurd. The laughter
becomes contagious)

A gong. A No play. Symbolic and
courtly. MICHAEL and SATORU do
the movements. TAMAKO interpolates.

TAMAKO

The play is Kumasaka -- a drama of pain and disaster.
The land has been devastated. The people cruelly treated.
What demon has done this? Kumasaka will avenge. He
appears, invincible, powerful. His great arms spread.
His movements swift. The enemy comes. Kumasaka turns.
He is unafraid. He invites combat. Suddenly -- lightning.
Mist. The eye can no longer see. The hand can no longer
touch. He lunges -- blindly. He hits -- nothing. He
curses -- the air. About him -- laughter -- piercing,
harsh. Who is this demon? Kumasaka turns. A blow. He
is wounded. He turns again. Another blow. Again and
again. His fierce strength weakens. He struggles. A
final lunge. The weed -- snaps. Will no one help
Kumasaka? Will no one come to his assistance? He drags
himself under the shadow of a tree. The leaves no longer
flutter on the branches. The sun has set. A prayer. He
pleads to the gods that he might be born again.

The play is concluded on a note
of gaiety. The Itos are at home.
Tonight THEY are a family --
drinking, conversing, laughing,
remembering. The Saki helps loosen
the tongue.

SATORU

When I first came here -- I had no intention of staying.
I came because I owed people money. I thought -- I will
make a few dollars -- then I will go back home. But
California was not the land of golden opportunity.

So he sent for me. TAMAKO

A wise decision. SATORU

You should have seen her.

My hair piled high on my head. TAMAKO

And your face -- SATORU

Aah, my face -- TAMAKO

Beautiful. SATORU

Exquisite. TAMAKO

I thought -- Satoru, you are a lucky man. SATORU

I thought -- What have I done? I wanted to go home. TAMAKO

I took you home. SATORU

Home? You should have seen. A hole in the ground. I thought it was a garbage dump. TAMAKO

It was a garbage dump. SATORU

(Tipsy)
Churzday. CHICHI

It was not so bad. SATORU

It was not so good. TAMAKO

One, 2, 3, kick! MICHAEL

Things are better now -- yes? SATORU

Yes. TAMAKO

MICHAEL
One, 2, 3, kick! One, 2, 3, kick! One, 2, 3, kick!

(TAMAKO and SATORU join MICHAEL in a conga line. THEY dance around the room. THEY circle CHICHI. A moment of happiness -- laughter. THEY break up, falling to the floor, exhausted. SATORU and CHICHI quietly fall off into a drunken sleep. MICHAEL leans easily against TAMAKO)

MICHAEL
'Look here, Cho-Cho-San, you're a broad with class.'

TAMAKO
'I am humble lady.'

MICHAEL
'What d'ya say we pack up and sail outa this dump?'

TAMAKO
'O-kay!'

MICHAEL
'Back in the States they go for dames like you.'

TAMAKO
'You sink so?'

MICHAEL
'Would I kid ya? Baby, you got what it takes.'

(TAMAKO feigns a sudden spasm)

TAMAKO
Aagh!

MICHAEL
What is it?

TAMAKO
Scratch!

MICHAEL
What?

TAMAKO
My back.

Your back? MICHAEL

Scratch -- quick! TAMAKO

Here? MICHAEL

Higher. TAMAKO

There? MICHAEL

Lower. TAMAKO

There? MICHAEL

To the left. TAMAKO

Now? MICHAEL

You have got it. TAMAKO

I have got it? MICHAEL

Yes. TAMAKO

(MICHAEL turns to her -- says in a Japanese manner)

You are very funny lady. MICHAEL

You too. TAMAKO

I am funny lady? MICHAEL

(THEY relax even more)

TAMAKO
Do you remember -- you used to always be running away from home. I would look up and you would be gone.

MICHAEL
But I would always call you.

TAMAKO
Yes.

MICHAEL
'Hey, mom, I'm in San Diego.' 'Hey, mom, I'm in Salt Lake City.' 'Hey -- you can relax, mom, I'm coming home.'

TAMAKO
I was always afraid -- this time he means it. He will not be back.

MICHAEL
And I was afraid I wouldn't mean it -- I would be back.

TAMAKO
Where did you go?

MICHAEL
San Diego. Salt Lake City.

TAMAKO
Why? Did you know people there?

MICHAEL
No.

TAMAKO
But you went anyway?

MICHAEL
I went anyway.

TAMAKO
What did you do there?

MICHAEL
Not much.

I looked.

TAMAKO
For what?

MICHAEL
People.

TAMAKO
People?

MICHAEL
A friend.

MICHAEL (Continued)

I would walk around. I would talk to people. 'Hello,' I'd say. 'My name's Michael Ito.' Some would talk back. Some wouldn't. I guess when I realized I enjoyed talking to you more than anybody -- I came back.

TAMAKO

Michael -- are you not proud of our store?

MICHAEL

I'm proud of it.

TAMAKO

But you do not work in it.

MICHAEL

It doesn't interest me in that way.

TAMAKO

Think how far we have come. From nothing -- and now --

MICHAEL

Sears, Roebuck.

TAMAKO

It is a good store.

MICHAEL

I didn't say it wasn't.

Hey, don't worry about me. I'll be all right.

TAMAKO

Can I tell you a secret? Do secrets interest you?

MICHAEL

Sure.

TAMAKO

I am filled with secrets.

MICHAEL

Are you?

TAMAKO

Have you secrets?

MICHAEL

A few.

TAMAKO

Perhaps you would tell me one?

MICHAEL
I'm feeling a little sick.

TAMAKO
That is your secret?

MICHAEL
That's it.

TAMAKO
It is not a very interesting secret.

MICHAEL
My secret has been met with disappointment.

TAMAKO
Shall I tell you mine?

MICHAEL
Sure. Tell me yours.

TAMAKO
Are you interested?

MICHAEL
I'm interested.

TAMAKO
It is not an easy secret.

MICHAEL
If it were easy, it wouldn't be a secret.

TAMAKO
I love.

MICHAEL
You love?

TAMAKO
Yes.

MICHAEL
Who do you love?

TAMAKO
Someone.

MICHAEL
Someone who?

TAMAKO
A man.

What man? MICHAEL

His name is Paul. TAMAKO

Paul? MICHAEL

You would like him. TAMAKO

I don't think so. MICHAEL

Perhaps you would like to meet him? TAMAKO

I don't think I would. MICHAEL
(HE looks at the sleeping SATORU)

What about him?

I wanted you to know. TAMAKO

Well -- now I know. MICHAEL

A room in a small sea-side motel.

This is where you live. TAMAKO

Furnished with great care. PAUL

A large bed and no closets. TAMAKO

Did you want a closet? PAUL

This will do. TAMAKO

The man said it was his best room. PAUL

TAMAKO

I would not like to see his worst.

(SHE turns to him)

Will you not spend the night with me?

PAUL

I'm thknking of it.

TAMAKO

Will you not touch me?

PAUL

Here?

TAMAKO

And here.

PAUL

And here.

TAMAKO

And here.

(THEY begin to make love -- softly,
tenderly. There is no rush)

PAUL

Shall I tell you a story?

TAMAKO

Only if it is happy.

PAUL

In the Kama Sutra it's said there are 56 ways to make
love.

TAMAKO

Fifty-six ways? It does not seem possible. Fifty-six!
I think they exaggerate.

PAUL

It's a fact.

TAMAKO

I will settle for one.

(THEY embrace)

Air raid sirens.

TAMAKO stands in the doorway of
her house. SHE cannot believe what
SHE has heard.

No! TAMAKO

Listen to me! SATORU

No! TAMAKO

The Japanese have attacked the Hawaiian Islands. MICHAEL

I do not believe it. TAMAKO

We are at war. SATORU

It's true. MICHAEL

I do not believe it. TAMAKO

Listen! SATORU

I do not listen to lies. TAMAKO

TAMAKO turns away. SHE is stopped
by two SECRET SERVICE AGENTS.

You! Name! 1ST AGENT

Tamako Ito. TAMAKO

Married? 1ST AGENT

Yes. TAMAKO

Nationality? 1ST AGENT

I am -- TAMAKO

We're waiting. 2ND AGENT

I am -- Excuse me. TAMAKO

Your identity card. 2ND AGENT

My what? TAMAKO

You'll need an identity card. 2ND AGENT

I do not understand. TAMAKO

What kind of business have you? 1ST AGENT

I have a store. TAMAKO

What sort of merchandise do you sell? 2ND AGENT

I sell -- TAMAKO

Sign here! 1ST AGENT

What? TAMAKO

Go on -- sign! Hold still!
(HE takes her picture) 2ND AGENT

We advise you to keep off the streets. 1ST AGENT

It won't be safe for you. 2ND AGENT

You will be put under close scrutiny. 1ST AGENT

You will be watched. 2ND AGENT

It's for your own good. 1ST AGENT

For my good? TAMAKO