

PACIFIC CITIZEN

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ON CULTURAL HERITAGE

Dance of Japan

San Francisco Jr. JACLers produce educational cultural programs to better appreciate own customs

BY MARIE KURIHARA

San Francisco
One aspect of the cultural heritage of Japanese Americans which is being emphasized in the Jr. JACL program is that of the Japanese Dance.

In observing the Japanese Kabuki, which came to the United States several years ago, it was mystifying to see the stark white make-up on the faces of performers, expressionless and controlled. But more intriguing were the colorful and elaborate costumes and stage setting.

This lack of facial expression is a characteristic of the Japanese Dance, also observable at various local dance recitals and programs. Another characteristic concerning this art form in the United States is that women do the teaching and the performing of Japanese dance, whereas in Japan as for the Kabuki, it is to the contrary.

As one might recall scenes in the film, "Sayonara", the Kabuki dancers are men who also take women roles; there are no women in the Kabuki. On the other hand, the Takarazuka dancers are all women; there are no male dancers in this group. Nevertheless, the Japanese Dance art form has been transplanted to the United States mainly by women as seen and demonstrated at various programs and Bon Odori.

Urashima Taro

Three years ago, the San Francisco Jr. JACL decided to produce an educational-cultural program, "Urashima Taro", a musical show based on the famous folk tale. It was narrated in English; but the costumes, dances and music were Japanese. In the course of planning this show, local talent was assembled from San Francisco and the Bay Area by Wil Maruyama, director.

In searching for talent, no male Japanese dancer could be found until we learned about Tom Yee of San Francisco. Much to our delight, we had a young man who could play and dance the role of Urashima Taro.

Tom played the role of young and old Urashima Taro, the fisherman. Climax of the show was the Urashima Taro Dance. In his loneliness and disappointment in returning to his village from Ryugu Palace after many, many years, Urashima opens the beautiful black lacquer box, "tamatebako", given to him by the Ryugu Princess after

promising her he would never open it. Finding no home or friends, Urashima opens the "tamatebako".

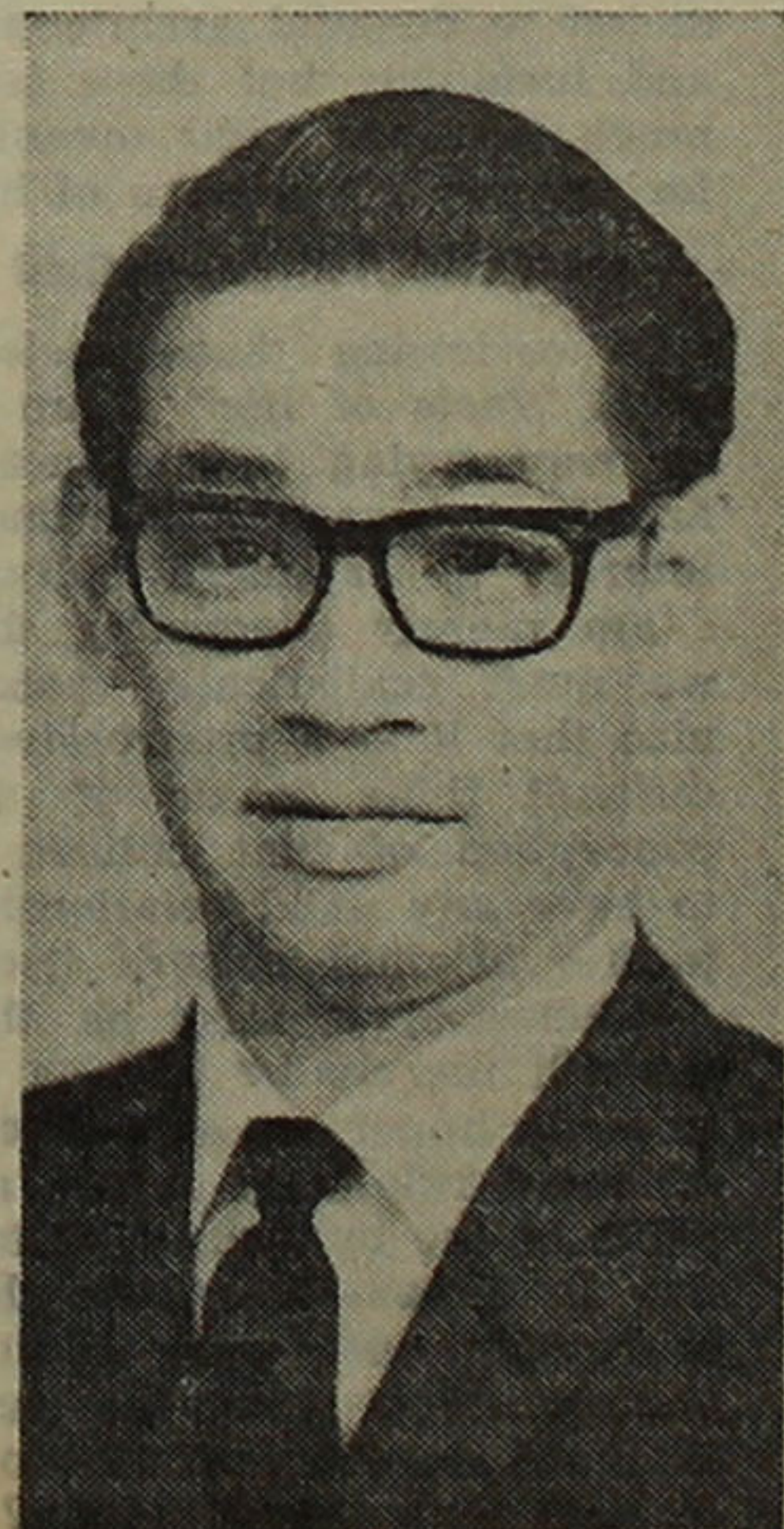
This is a special box constructed for this dance whereby upon untying the cord, the box falls apart into four pieces. A mask of an old man lies in this box. It has a wooden biting piece fixed in the back of the mask. As the dancer grips the wooden piece between his teeth and faces the audience, the transformation into an old man is instantaneous. The sudden change takes place very quickly and an illusion is created with smoke. This is a very dramatic and awesome scene.

Of Tom Yee

Tom Yee is one of the few male Japanese dancers in California, perhaps there are other dancers in Los Angeles and Hawaii. Women dancers have been playing the male roles in the United States, in fact there are a few women who are noted for their male role dancing.

My exposure and interest in Japanese Dance as a spectator has been increasing during the last six years but I do not know any accomplished Nisei, Sansei or American male Japanese dancer other than Tom Yee.

Just recently an eight year old boy, Leslie Sunada of Petaluma, appeared in the October Rokushige Fujima recital in San Francisco. He danced the very formal "Oka-



Dance Student Tom Yee

ru-Kanpei" taken from the famous play, "Chushingura"; Okaru and Kanpei are married couples. The costuming for this number entailed very formal kimono and "katsuras", special wigs, from Japan to depict that period in Japanese history.

Tom Yee is a fourth generation Chinese American, a graduate of San Francisco State College, and as a drama student played Sakini in a very successful production of "Teahouse in the August Moon" on campus and in various Bay Area theatres. Professionally he is a stock broker with the American investment firm, Merrill Lynch.

Tom became interested in Japanese dance as a child and decided to study and search for information concerning the origin of the Japanese Dance. In order to understand it, he decided to take lessons and since his performance in "Urashima Taro", he continued to study Japanese dancing and currently is a student of Michiya Hanayagi of Oakland.

He also studied Chanoyu, Japanese Tea Ceremony, for two years primarily to develop discipline and patience. He speaks and writes Chinese fluently. He has made nine trips to Japan in six years. Last spring he directed a successful musical production, "Momo Taro" for the San Francisco Jr. JACL.

Because of his keen interest, enthusiasm, knowledge, and skill in Japanese Dancing, Tom was asked to co-author this article. He has lectured and demonstrated Japanese Dancing at various college, professional, community, and organizational meetings in the Bay Area.

Dance Schools

Since there are numerous dance schools and teachers in the United States, it is necessary to trace the origin of the Japanese Dance in Japan and how it is manifested in the United States at the present time.

Tom discusses its early background and history in the accompanying article.

The professional and qualified teacher holds a license to teach. Such a teacher in the United States had had training in Japan under a master teacher of a recognized Japanese Dance school. After an intensive training program, the dance student becomes a "natori" having

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Louise Tsumori, 6, portrays 'Osome', a girl who waits for a long expected letter from her lover, Hisamatsu.

Dr. Harold S. Jacoby

Realistic attitude of Issei heritage asked

(Following is the text of the Dr. Harold Jacoby's address before the Northern California-Western Nevada JACL District Council banquet earlier this year at Stockton. Dr. Jacoby, dean, College of the Pacific, is well acquainted with the Japanese in America, and has made several trips to Japan on sociological research. —Editor.)

both sets of values seems to present no insurmountable difficulties. We are talking about cultural values, not political loyalties, so there need be no strain or conflict at that point.

At the cultural level, it does not seem that adherence to the values of one area need require the rejection of values from another area. In an age when as a country we are stressing the importance of studying foreign languages, there is no reason to discourage your efforts to keep alive a knowledge of Japanese. You may thoroughly enjoy western-type music—whether it be Bach or the Beatles—but you may also continue to enjoy the quite different strains from the koto and the shakuhachi.

And from what I see of variations in dress on a college campus, if you prefer the kimono or yukata for street dress, you should go right ahead and wear what comes comfortably to you. In many places, you'll hardly be noticed.

'Hyphenated' Americans

Nor need you feel singular in your desires to maintain a dual attachment to two quite different sets of cultural values. Go to Holland, Michigan, and witness a very determined effort to preserve elements of the culture from the Netherlands; or to Solvang, California, and see an effort to create a little slice of Denmark. Watch a St. Patrick's Day parade in New York, and notice the large numbers of

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Stockton

I feel very much at home with you, because in a very substantial way, our interests and concerns intersect and overlap. Although I am of Hakujin background, and most of you are of Nihonjin ancestry, our life experiences have included much of a common content.

Most of you have grown up almost exclusively in the United States; but from your earliest years, you have been in contact with, and under the influence of many aspects of Japanese culture.

On the other hand while my life in the United States has been almost exclusively influenced by European culture, I have lived for a year in a fairly remote city of Japan; and on three separate occasions, I have spent a month traveling in some of the less westernized areas of that country. So we are acquainted with and cherish many of the same values—values that relate to two quite different areas of the world and two quite different cultures.

Cultural Values

Like you, I am sentimentally attached to both sets of values; and I would like nothing better than to find a way in which both may be preserved. On the face of it, the problem of preserving



Michiya Hanayagi (nee Marjorie Iwasaki of San Jose) is a Sansei dance teacher, here performing the Lion Dance.

Issei Heritage: Dr. Jacoby —

(Continued from Front Page) persons "wearin' the green" in honor of the "auld sod." Even more remarkable are the ardent Zionists among our Jewish neighbors who take a fierce pride in Israel, even though neither they nor their recent ancestors have been within 5,000 miles of what was once Palestine.

There was a time—a scant 50 years ago—when such a dual attachment would have received strong condemnation.

Shortly after the turn of the century, the playwright Israel Zangwill produced the play "The Melting Pot", in which he set forth the idea that the mingling of immigrants in American life was dissolving out the old world differences, and producing a cultural amalgam that was something entirely new. This idea was warmly received by most of America, but the experiences of the first world war produced widespread disillusionment.

Instead of being washed out, they had apparently merely become latent, and the tensions of the war brought them prominently to the surface.

Americans of Irish ancestry became fierce partisans of Ireland's struggle for freedom against the English; Americans of German ancestry showed rather mixed feelings of support for America's entrance into the war. And essentially the same type of dual loyalty became evident among the people whose ties were with Italy, the Scandinavian countries and the Balkans.

Overnight, a term of disparagement arose to characterize these people: they were referred to as "hyphenated Americans" — persons whose undivided loyalty to the United States could not be depended upon.

'Americanization'

Immediately there arose demands for programs of "Americanization" — educational efforts to wipe out the last vestiges of the differences which signified attachments to some other section of the globe. The use of the old world mother tongue was particularly condemned, and in various ways, immigrant groups were pressured to give up old customs, old festivals, and old crafts, in the interest of having them become truly "Americans."

It is interesting to note that in some places during the first world war, bands and orchestras abandoned the playing of musical works by Bach, Brahms, and Beethoven, because of their German background. Sauerkraut became

"liberty cabbage" and frankfurters "liberty sausage."

Following the war, the newly formed American Legion made "Americanization" one of its most important program objectives during the early years of its existence.

Fortunately for America, this desire for cultural conformity — whether through some type of automatic "melting pot" operation, or through Americanization pressures — did not last long.

A new attitude arose that recognized not merely the naturalness of many attachments to the old world, but the positive benefits which could arise from a continued cultural diversity, contributed to by the very elements that earlier we had been trying to "Americanize".

Inter-cultural festivals were encouraged as were the efforts to keep alive a knowledge of the various mother tongues. Gradually a more mature attitude came into being that viewed the continued existence of cultural attachments to the old world as evidence not of weakness but of strength; not a danger to some ill-defined static "American way of life", but a resource for an ever changing and developing America.

Issue Before the Sansei

And we have held rather firmly to this position over the past 40 years. It is true, of course, that under the tensions of the recent war, the Japanese tea garden in Golden Gate Park underwent a transformation. But note that it became the "Oriental Tea Garden"—not a Ye Olde New England Tea Garden.

At the moment, then, as Americans of Japanese ancestry you are under no external pressures—legal or social—to cast aside evidence of your cultural attachment to another country. Presumably you are free—and perhaps on occasions, encouraged—to retain elements of your ancestral culture, and equally free to dissociate yourselves from this attachment.

As you consider this decision, however, there are certainly sociological facts which should be seen clearly in order to understand the implications of whichever decision you would prefer to make. These facts will not be new or strange to you, but a review of them will be useful in the context of these remarks.

First of all for most of you, your present knowledge of Japan and its culture is something that has been strained through the filter of two gen-

erations that have been removed from first hand contact with the Japanese scene—a filtering process that has been subject to at least two distorting influences.

One of these is the all too human tendency to idealize and romanticize about the past. The mind has a peculiar—and perhaps fortunate tendency—to forget the unpleasant aspects of any experience and retain those which are pleasant and satisfying.

If we turn back to the relocation camp days—days which are pleasant and satisfying.

If we turn back to the relocation camp days—days which I can testify were anything but undiluted pleasure—the chances are that what is remembered most clearly will be some of the moments of pleasant companionship and exciting adventure. And the same tendency is present in your grandparents' memories of Japan—whether you have received them direct or through the medium of your parents.

American Way of Life

The other circumstance that has affected the filtering process is the fact that it has been carried on immersed in the American culture. No matter how segregated a life your grandparents lived, it was inevitable that they had to adjust in any ways to the demands of American life, modifying the life habits they had originally acquired in their Japanese youth.

What they could retain and remember of Japanese culture was that which did not interfere with their new life in America.

What they transmitted, therefore to their children—your parents—was a partial and imperfect rendering of what was conceived to be Japanese culture; and your parents, in turn, living even more abundantly in contact with American ways and American values, have handed on to you a still further modification of what passes to be Japanese culture.

Unless you have had the opportunity to live—or at least travel—in Japan your conception of Japanese culture is a partial one—a highly selective segment of a total culture.

Knowledge of Japan Partial

You young ladies know about kimonos and you may even know how to tie on obi, but I suspect few of you have ever heard of "mompe"—the garb women wear as they plant rice and work on the roads. You may wear zori, but few of you wear geta, even on ceremonial occasions.

Many of you fellows are proficient in judo, but not many in kendo or sumo.

You observe or at least know about a few festivals—the Bon festival and New Year's Day—but what do you know about the Tanabata, Gion, or Tenjin festivals. Many of you are associated with Buddhist churches here, but what do you know of the many branches of Buddhism in Japan, or the remaining forms of Shinto?

I'm not saying that you should know these things, but I am trying to say that we need to recognize that your knowledge of Japanese culture is at best a partial knowledge.

Moreover, what you do know may be—and probably is—an imperfect knowledge. Even if you know a little Nihongo, it is not likely to be

enough to support a conversation.

When I was at Tule Lake building a police organization among the evacuees, a committee of Issei came to me to protest using Nisei on the police force. When I indicated we had to use Nisei, these older Japanese then said to me: "Tell them to use English when they speak to us; they don't know enough Japanese to be polite."

Unless you are someone who has taken special pains to acquire a high level of skill, your knowledge of Japanese dancing or your proficiency on a Japanese musical instrument is extremely limited. You may make and serve tempura and osushi in your home, but it probably isn't quite like that which is served in your uncle's home in Hiroshima-ken.

Changes in Japan

Then we must recognize another fact of sociological importance. No culture ever remains static—a fact as true of Japan as it is of our own country.

Again, unless you have made a special effort in this direction, what you are familiar with and—perhaps—devoted to is based on the Japan of your grandparent's day. But that is not the Japan of 1966. Even village life there had changed, but more important, urban life—which is beginning to dominate most of Japan—is far more like the United States than it is like the Japan of your grandparent's day.

Cars, movies, television, western sports—these are successfully competing for the attention of Japanese youth, until even in Japan, what were once the customary attainments of most youth, are now followed only by the occasional devotee.

This was brought home to me last summer in Yamaguchi as we witnessed what was once a community folk festival. In past years, it was apparently an honor which all young men ardently sought, to participate in the festival, and help carry the portable shrine. Now the youth have little interest in the festival—except as spectators—and the members of the fire department had to be drafted to make sure the shrine was carried.

Thus, if we are tempted to take hold of and retain some of the values and attributes of Japanese culture, it may be very much like an older stock of Americans trying to recapture snatches of our colonial way of life. We may be addicted to colonial architecture and furniture, but there isn't much that has vital meaning for our present pattern of life.

Realistic Attitude Asked

In reviewing these sociological "facts of life" I am in no way trying to discourage an effort toward a continued interest in Japanese culture. I am merely suggesting that we must realistically recognize that it is a progressively difficult thing to do if the conception of that culture is to have any valid relationship to the original culture itself.

Otherwise, it may be that we will merely be holding on to some imperfect expressions of some relatively minor aspects of the culture of yesterday in Japan—a culture that is rapidly undergoing radical changes. This being the case, is there anything to be done to deal with this situation?

One way out is to accept frankly the idea that all we

can hope for is to maintain a symbolic representation of Japanese culture, however much of it no longer resembles either older or present day Japanese life; and to make the most of it.

This may serve as an emotional rallying point for those with sentimental ties to Japan; moreover, it would nicely serve the needs of many well-meaning Hakuji groups, anxious to promote intercultural festivals.

Present-Day Impressions

I recently took part in one of these, and it was a nicely arranged and well managed affair. But after I came away from an excellent explanation of flower arranging, a competent demonstration of the tea ceremony, a bit of dancing, and the learning by everyone there of "Sakura, Sakura", I began to wonder how much those in attendance really learned about Japan.

Is it wise for the American public to get its main impressions of Japan from such performances.

Moreover, is it wise for the Japanese American community to cooperate willingly in such endeavors?

Aren't you accepting and abetting a common tendency to stereotype the many ethnic elements in American life, and to look upon them as being qualified only for such stereotyped activities?

Perhaps I am stepping on some tender toes here, but if you are content for your importance in American life to depend principally upon being the bearers of a gradually fading tradition of singing, dancing and flower arranging, then I would greatly regret ever being one to encourage you in seeking to maintain loyalties to the cultural traditions of Japan.

The Challenges

A more constructive effort would be for you to become well informed on the whole of Japanese life—its social, cultural and political history, its contemporary qualities and its modern problems.

It would be useful to know what made possible the rapid westernization of the country; how and why the modern Japanese conception of democracy differs from our conception of it; what underlies the current, growing restlessness of Japanese youth; what modern Japan has to offer the rest of the world.

By such understandings you could protect yourselves from an attachment to a merely romantic and symbolic conception of Japanese culture.

Unfortunately, this, probably is a counsel of perfection. Most of us are too busy to take the time to engage in such study; and perhaps study alone would not be sufficient.

Certainly a visit to Japan would be highly desirable for anyone who wanted really to know and understand Japan. Yet such visiting is not possible for most of you. So what remains?

Pleasant Memory?

There is a high probability that unless you choose deliberately to maintain, on the one hand, a symbolic attachment to Japanese culture, or, on the other, to acquire a knowledge competence regarding contemporary Japan, your history will parallel that of most other ethnic elements in American life: the cultural link will simply weaken with

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Tom Yee:

Vivid scenes of Japan customs seen in Dance

Historical Background

If a person wanted to acquire a knowledge of Japan, it would be necessary for him to obtain an insight into the cultural life of the people. Even a little glimpse into any branch of the ancient culture of Japan would be helpful in forming an appreciation of the manner and customs which differ from those of other lands.

To those who are interested in learning more about the cultural life of the Japanese people, there are countless avenues to the subject. There is probably nothing more closely associated with the arts and crafts of Japan than "Buyo"; or more popularly called just plain "Japanese dancing." It is a subject that would require a life-long study to appreciate fully the many underlying meanings, with its mainstem bearing on religion, literature, philosophy, and the arts and crafts as well.

A knowledge of Buyo, however slight, will therefore be highly useful to understand and learn more about the home life of the Japanese people.

But before we go any further—let's ask a question—what is Buyo? To answer this question we will have to say Buyo is a type of acting based on the arts of singing and dancing.

In Japan the term "mai" and "odori" have been applied to all types of dancing, however, these terms are not identical. Mai refers to the quieter type of dancing whose interest lies chiefly in the movements of the hands, while Odori denotes the dance characterized by swift movements of the hands and feet.

The Noh drama as well as ancient shrine dances fall into the Mai group. Kabuki drama, Geisha dancing, and country Bon dances are classed as Odori. These two terms, Mai and Odori, have been combined and given a Chinese compound pronunciation, Buyo, so that now we have a general term for all forms of dancing.

Early Theater

Japan has maintained most of the traditions of her earlier theaters. It is sometimes said among Japanese scholars that there has been over 2,600 years of continuous theatrical tradition. This, of course, is an exaggeration. But the simple truth is just as impressive.

Known and documented dance drama forms of Japan cover 13 centuries of history. These dance forms are still being performed on the stage today. There is the classic version, or the original dance, which may have come into being centuries ago, is still unaltered. Generally speaking, the dances seen by the viewer today is an off-shoot of the original—altered somewhat to meet present day standards of each respective dance organization.

Japan, being an island country and geographically isolated in all sides from other countries, is one of the main causes for this long theatrical tradition. Politically, Japan can boast of having the longest line of imperial rule than any other country in the world. Despite the fact that there has been drastic shifts from the ancient Shoguns of the past to the more recent military rulers during World War II, she has



'Japanese Dancers' decorate six-fold screen, a registered important cultural property included in the 'Art Treasures from Japan' exhibit. Screen is from the Edo period, 17th century, and is on gold-leafed paper.

politically never suffered a fundamental structural upheaval which would break up the continuity of her dance arts. The Emperor, often referred to as a living god, served as a stabilizing and steadying force within Japan even before the Occupation.

National Characteristics

Moreover, the long theatrical tradition of the Japanese theater was and is protected by a distinctive national characteristic which enables Japan to absorb new innovations from other cultures and change them to suit their own needs.

Thus, present day Japan has one of the most ancient cultures as well as one of the most modern. The combination of these two has caused much disturbance between the older Japanese who have a deep rooted respect for their ancient hereditary systems and the younger generation who would rather adopt the ways of the West.

There is no other theater in the world that has had such a continuous and unbroken history. Japanese theater tradition has not only preserved their own native theater, but also borrowings from India, China, and Korea, which have already been forgotten in the lands of their origin. This fact is used by scholars of drama and dance to uphold the thesis that Japan is the museum of the Orient and therefore a rallying station for all the other Asian nations who has allowed their own classic arts to diminish.

Kabuki and the more recently perfected Chinese opera of Taiwan, are perhaps the oldest popularly supported, traditionally performed classic theater arts still active in the world. Longevity alone does not necessarily make for importance but it is considered significant.

And although Asians in general lack the western premise that antiquity is an end in itself, the Japanese have felt in their art interpretations that it is those steps to the end that lead to aniquity.

Framework of Buyo

It is apparent that to make the dance arts a workable and superior product, some sort of framework had to be used to give the many parts free play and to allow each individual art form to contribute to the power and effect of the combined effort.

The Japanese theater has adopted Spectacle as their overall framework. It could be said that the Japanese sense of spectacle is the backbone of Buyo; not in the sense of musical comedy or extravaganza, but as a foundation for an art primarily, although not entirely, designed to please the eye.

Through this use of eye appeal the many different art elements within the framework become harmonized and fall into their proper places.

Eye appeal even incorporates the use of the invisible arts of music and literature. Music is used to determine the movement and this movement is expression for the eye of what the ear has heard. This does not mean, however, that Buyo is an eye art only.

Eye appeal acts as a guiding principle and from this base-point the dance proceeds to appeal to other sensory perceptions with music and words for the ear and incense for the nose.

The Four Seasons

Another characteristic of Japanese dance plays is that they are governed by seasons. In January, the coldest month of the year in Japan, the selections to be danced are given over to plays of Spring, with sets abounding in flower blossoms and the actors dressed in Spring finery. Even the name of the January program is called the Spring show or Cherry Blossom show.

It must be remembered that Japanese theaters were not heated, and the warmth of what the audience saw on the stage was supposed to penetrate and warm them.

Likewise, in summer, the Japanese theaters were not air-conditioned, so Ghost plays

were always enacted to "chill" the spectators. The persons inner senses are not only affected by the stories themselves, but by many typical tricks of the theater to create enormous emotional tension through dense tragedy, then suddenly releasing the strain by introducing a character of the lightest humor and oftentimes completely unrelated to the story itself.

For example, the most spine-chilling ghost play would be "Boton Toro". This play is a favorite during the hot summer months. "Boton Toro" was the plot of three different stage productions and two separate movies last July when this author was in Japan. The story involves the life of a young man who falls in love with another woman. He attempts to poison his wife disguising the potion as medicine. Instead of dying, she begins to grow very old in appearance before the spectator's eyes; her face becoming a mass of gashes and warts, and her hair falls out in handfuls. During the course of this show she makes several appearances, usually when least expected. She becomes more ugly with each appearance as she seeks revenge on her husband. This ghost play fulfilled every promise to chill the spectator during a very hot summer day.

Threefold Purposes of Buyo

There is a deep rooted problem within the framework of Buyo that is not so easy to solve. This is the question of reality or unreality, and how far either of them can dominate the stage. This problem has not been solved even to present day. But the spectator has merely solved the problem himself automatically by accepting both truth and fiction.

As soon as the spectator accepts the conventions of Buyo he is free to judge an emotional experience that would exceed the limitations of human reality.

Buyo in this way is a three-fold experience. It consists of the meaning, the appeal to the

sense, and the emotional impact. There are words that explain the meaning, then follows the sound of the music, and lastly there is the sight of the interpretive dance. The interpretation of the gesture carries the impact and enables the spectator to be moved emotionally, not by realistic reality, but by the use of his imagination.

Costumes

In Japan the feeling for color is almost a lust. Flamboyance in costume among the people at large began about 1600 A.D., during the Tokugawa era. Peace across the land in that period brought wealth and wealth brought luxury; and luxury meant among other things, ornate, elaborate, and colorful costumes.

It was only at the end of the Tokugawa period that the Tokugawa Shogunate placed a ban on luxurious and brightly colored kimonos. As a result of this ban, the people rebelled and spited the Shogun by wearing luxurious and brightly colored materials in the form of garments not included in the ban. As mentioned before, the ban was on kimonos alone.

Thus, the populace began to spite the Shogun with ornate and fantastically colored obis.

The obi used to be a very simple waist band that served to hold the kimono close around the body and developed to the wide decorative sash made of various materials, such as brocade, which we know today.

Extravagance on Stage

On the stage, open extravagance in dress reached its highest degree. Gaudiness of the costumes was something as an expression of the people's frustrated desires as commoner's to wear the banned colors. There at the theater they could see their favorite actors wearing colors and expensive patterns beyond their wildest hopes and dreams in actual life.

This level of flamboyancy in colorful garments is still seen today as it was so many centuries ago.

The costumes as seen in the Japanese theater of today generally cannot be purchased at the ordinary department store. If an actor or actress in Japan wished to obtain an "isho" or costume for a particular dance, he would most likely rent it rather than buy a new one. This is primarily due to the tremendous cost of the complete costume.

Many of the more elaborate costumes could range in price from a few dollars to several thousand dollars. This is of course, dependent on the embroidery detail and the process in dyeing the silk.

But if the costume is not available to rent, and the actor had no other choice than to purchase a new costume, he would have to go to one of the few stores that specialize in Kabuki costumes.

Most of these costume stores are located in Osaka, which is considered to be the heart of Kabuki.

Motion

Motion is another important aspect of Japanese dancing. Motion in its purest form is,

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Ye Editor's Desk

BY HARRY K. HONDA

(June 25, 1965)



Watch the Sansei Generation—That was the title of a study of the cultural traditions and acculturation process of Japanese Americans by George A. DeVos, Ph.D., associate professor in sociology at U.C. Berkeley, which appeared five years ago in our Holiday Issue.

About five weeks ago, an unusual request came for 100 copies extra if the PC would reprint the 5,000-word article as a service to a JAAL youth conference.

The DeVos research, which included first-hand observations in Japan, relates old traditions being revitalized and blended into the new life by the Issei as well as their effect upon the Nisei.

"It will be interesting to watch how the third generation of Sansei interact and continue some of their Japanese heritage," DeVos says in conclusion. "They are facing less discrimination and strangeness than was true for the Nisei and other ethnic groups of a previous period. The Sansei does not experience to a similar degree the sense of rejection and discrimination felt by many Nisei which found dramatic climax in the Evacuation experience undergone during the war.

"Our society has somehow grown up since then, and Americans of Japanese ancestry will find less outer hindrances to individual accomplishment than has been the case with their parents.

"The question remains will they find as much within themselves to inspire them and set for themselves goals and aspirations toward which they will strive."

And what were some of these traditions DeVos mentioned?

A knack for getting along in group efforts and cooperating toward accomplishment of some goal. Though the Issei were basically "rural," as farmers they were not strictly peasant (illiterate and traditionalistic) but industrious and cooperative (the complex irrigation system in agricultural Japan demanded cooperation among the villages).

A reluctance to recognize individuals who try to put themselves in the forefront as leaders. The Japanese social organization de-emphasized overt exercise of leadership in rural communities. It still persists among Nisei leadership who exercise "enryo" (respectful hesitancy) in coming to the forefront.

A cleverness with hands, in manipulating small things. A Japanese tradition manifest in children's games and exploited in Japanese industry helped to develop the high degree of agricultural skills. "Japanese methods" have influenced the total farm picture in California.

Respect for scholarship, scholarly productions and the whole concept of education. Value of the educational lad-

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Japanese Society circa 1900

Los Angeles
"Cultural heritage" (as we see it) embraces the entire array of artistic and intellectual activities that have been handed down from preceding generations — some discarded along the way as unfit or impractical.

Central theme of the first supplement is of the Japanese Dance as developed by Nisei masters who learned the art in Japan. In describing the contemporary scene, the contributing authors of the principal articles hope the Sansei (as well as the Nisei) may gain a deeper understanding and appreciation of this art. Future supplements are expected to explore other aspects of "our cultural heritage".

If the Dance is regarded as a nation's literature or poetry in action, the popularity of the Dance in the life of the Japanese (through the ages appears to hinge upon Japanese attitudes toward life itself.

Tradition ascribes the ceremonial dances of Shinto priests as the origin of the Noh drama, developed during the dark age of Japanese literature (1300-1600 A.D.). During this period of internecine strife, the Buddhist priests were the sole depositaries of literary talent. They composed the librettos for the Noh, whose themes chiefly were confined to incidents of legendary lore, of quaint fancies and of religious sentiment.

Without a doubt, whatever curiosities are aroused by the articles on the Dance, there will be added interest in the Noh, and other forms of the Japanese Theater—the Kyogen, Joruri and Kabuki. If one chooses to be more thorough, then he would delve into the language and literature. Classical Japanese poetry, it is interesting to note, has remained impervious to alien influences for a thousand years.

We can entertain an even greater sense of appreciation of the antiquity of Japanese literature, poetry, the theater, music and dance by comparing these traditions with that of the English.

Meiji Era traditions

And what of the Japanese attitudes toward life?

As the industrial heart of Asia today, their attitudes may not be what they were at the turn of the century—that period of time when the Issei were as young as the average Sansei today. Traditions that the Issei understood were of that period—known in history as the Meiji Period (1867-1912).

An Englishman covering Japan for The Times of London during this period, in delineating the moral characteristics of the Japanese, says the most prominent trait is "gaiety of heart", that the Japanese pass through the world with a smile on his lips. The petty ills of life do not disturb his sense of a balanced attitude toward life—that "shikatanagai" attitude prevailed as part of a day's work. There was no sense of frustration.

Yet he notes a mood of pessimism overtakes the youth on the threshold of manhood. Finding the problem of life insolvable, they abandon the attempt and find refuge with suicide. It must be remembered that this was the period of Japan's modernization and the stress to acquire Western standards was frustrated by

inadequate equipment, resources and opportunities.

The Japanese is serene, he adds. Impatience was seldom displayed but if the limit were reached, the subsequent passion was most vehement. This quality stemmed from the Samurai code, enabling one to overlook the hardship of campaign in pursuit of victory. This was also the period when the term "Samurai class" was remembered as the "educated class"—which it was before the Meiji Restoration of 1867. The Samurai learned that his first characteristic was to suppress all outward display of emotion. Pain, pleasure, passion and peril never ruffled the Samurai—the supreme test being Hara-kiri for sake of country or honor committed in placid mien.

The Englishman calls Japan a most polite nation from the standpoint of etiquette. One of the cardinal rules of politeness among the Japanese was to avoid burdening a stranger with the weight of one's own woes. The average Japanese would recount a death or calamity in his own family with perfect calm to a stranger—since the suppression of emotional display in public was observed in all affairs of life.

Youth maintained a reserve or even indifference toward the opposite sex, which led many foreigners to believe love didn't exist in Japan. But the Times correspondent also observes that in no other country did so many dual suicides occur—of a man and a woman who, unable to be united in this world, went to a union beyond the grave. Love as a prelude to marriage had only a small place in Japanese ethics.

Because a great many marriages were prearranged, with little reference to the personal feelings, it might be supposed conjugal fidelity suffered from this custom. Yet the Englishman explains that such was not the case with the wife but more seriously with the husband. Even though aware of her husband's extramarital relations, the first canon of female ethics was her duty and loyalty to her husband. Hence, she was regarded as extremely unselfish, modest without being a prude, intelligent but not egotistic about it, long-suffering, strong in the time of affliction, a faithful wife, a loving mother—all the traits indicative of who was the stronger sex.

As to the question of sexual attitudes in Japan, prostitution was segregated and licensed with the result that cities were free of vice and the women were able to walk about in the dead of night without fear of encountering any violence.

Divorce ratio then was about one out of eight marriages—most of them among the lower classes. Divorce was rare among the upper classes and divorce because of a wife's infidelity was almost unknown.

Concerning the virtues of truth and integrity, the Samurai never drew his sword unless he meant "business" and he never gave his word without keeping it. Yet the Englishman notes that the Japanese would adhere to the truth only so long as the consequences were not seriously injurious. Expediency was not going to be sacrificed at the altar of truth. The "white lie" technique was displayed stoically.

As for integrity, there were

many lower rank Japanese businessmen whose standard of commercial morality was defective. The Englishman ascribes this attitude to the feudal days when mercantile elements were counted among the dregs of the population and without self-respect. Against this blemish, he finds the better class of merchants in a period when international trade was on the rise, the artisans and laboring classes obeyed the canons of integrity with the best to be found elsewhere.

All the breadwinners were characterized as having frugality, industry an patience, courage and patriotism.

Five qualities noted

In summation, this Occidental in Japan at the turn of the 20th century points out the five qualities possessed by the Japanese.

1—Frugality: Because the great masses of the Japanese had lived in absolute ignorance of luxury, there was a perpetual necessity to economize. Under these circumstances, there emerged a capacity to make a little go a long way and to be content with the most meagre fare.

2—Endurance: Begotten from the causes for frugality, the average Japanese could live without artificial heat. The hibachi barely kept his face and hands warm. The shoji admitted light but did not exclude the cold. The winter frost and summer humidity were taken as unavoidable visitors.

Dr. Jacoby —

(Continued from Page 2)

time, and ultimately cease to be anything more than merely a pleasant memory.

Gradually, with the progression of generations, your children and grandchildren will come to have ties with Japan and with Japanese culture no more meaningful than are my ties to Germany, from which country came my immigrant ancestor, over 200 years ago. Does this prospect frighten or depress you? I hope not, for its occurrence will reflect a measure of absorption into or hyphenated group.

Most immigrant groups as they have entered American life have at first leaned heavily on an identification with their homelands, largely because of their precarious status here in the land of their adoption.

As their status became more secure, the need for this identification has diminished. As individuals find increasingly important places in our common American life, status comes to be based on personal achievement, not on ethnic group membership.

So there is less and less reason to be concerned about cultural ties with the country of one's ancestors.

Accomplishments

Your names and faces, of course, will be a continuing reminder of your ancestral origins, but unless you trade on these traits, they will cease to define for you your place in American society.

Rather you will become known—as you are becoming known—for your accomplishments here in our common society. And these, rather than

3—Obedience: An offspring of eight centuries of military rule of the Shogun, this quality was authoritatively impressed by ruling aristocracy in autocratic fashion.

4—Altruism. In the upper classes, welfare of the family was set above that of its individual members. It followed that the welfare of the community superceded that of its family members, the welfare of the nation above that of its community members.

5—Genius for Detail: The habit of obedience and excessive clinging to the letter of the law, the elaborate system of social etiquette born from altruism and respect for the canons of their elders and predecessors extended to all affairs of life. Each generation was careful to preserve what was handed down to it, and for every 10 points kept not more than one was discarded. Hence, an instinctive respect for detail was observable to this Englishman, who felt that such absorption in trifles might hide the broad horizon. Yet, he foresaw the Japanese as being capable of great things as the achievements he then perceived were helped rather than retarded by attention to detail.

We are not able to tell yet what the Nisei will want to pass on to their Sansei children or whether the Nisei would wish to pass all of the traits and characteristics cited.

But it was of particular interest to include this report in our first supplement devoted to an artistic phase of "our

(Continued on Page 8)

your grandparents' memories will become the basis of identification for your children.

Hence it will be far more natural for them to look back on your life and your struggle for achievement as a base for identification than it will for them to identify with Japan and its culture.

The main currents of American life that will stamp you as being no longer a marginal

I am not counseling you as others might have done in earlier years to give up your interests in things Japanese. Hold on to them if you wish. There is little harm in doing so, and much good may come from it—both to your own spirits and to the community-at-large.

But don't face the future with apprehension because you sense in your self and among your associates a seeming loss of something that was of importance to your parents and grandparents.

You have an ancestral culture of which you can be proud, and any effort to keep alive a knowledge of, and affection for, it is commendable.

But your future and the future of your children will rest less and less on what your grandparents brought with them from Japan, and more and more on what you are able to build here.

This is a fact of social change, not too pleasant to learn, perhaps, but one with which it is difficult to argue. Yet if you are willing to accept it, it may calm some of your anxieties about the future, and permit you to get about the business of building that foundation your descendants can look back upon with pride and affection.

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Heritage: Value and Responsibilities

(Following is the acceptance address by Mrs. Alice F. Kasai presented April 16 before the Univ. of Utah chapter of Phi Delta Kappa, national professional fraternity in education, upon being recognized with her late husband, Henry, as its 1966 "Man of the Year" awardee. It relates the story of the Japanese American struggle for equality and contributions to the American way of life.)

BY ALICE KASAI

Salt Lake City

"I know I can speak in Henry's behalf when I say that this occasion which has brought us together this evening is an event we would not have ever conceived—not even in our wildest dreams. This is truly a great personal honor. I am humble and most grateful to the Phi Delta Kappa and the committee of your Alpha Upsilon Chapter for your generous consideration of Henry and me.

Of the many recognitions and awards Henry has been privileged to receive locally, nationally and internationally, this designation as "Man of the Year in Public Education for 1966" is the most coveted of all his honors. He would have been thrilled indeed to address such an auspicious audience, but, as it is, the privilege has been passed on to me. I only hope that some of the inspirations he imparted during his lifetime may be reflected through my words.

As you know, Henry has been upheld in the public image as an example of an outstanding American citizen. For over half a century, his life was dedicated to the promotion of goodwill and understanding among peoples, groups, races, nations and religions. He had attained status as a world citizen.

I would first like to give his background and present some incidents in his life that made him the zealous crusader, and relate how all this fits into the 1966 JACL Convention theme, "Heritage and History—Values and Responsibilities." (Theme has been retitled: Youth and His Identity.—Ed.)

Birthplace

Henry was born on Sept. 25, 1890, in a small fishing village at the foot of the majestic Fujiyama, called Kawaguchimura (meaning mouth of a river) in Yamanashi prefecture. He was 13 years old when he accompanied his father to the United States in the interest of promoting the silk industry. At the time of his departure from his homeland, his school principal gave him advice which he never forgot. Translated, it was, in essence, "Where there is a will, there is a way." This remained his life slogan.

He attended Mt. View Grammar School while working on a fruit farm of the John Bubbs. The family members christened him "Henry" and participated in teaching him the English language. For instance, in order to teach him the meaning of the word "run," the little girl ran around the table as they pointed to the word in the book and repeated the letter "r" over and over. The letter "r" is one of the most difficult for a Japanese to pronounce.

He experienced loneliness and homesickness during the early years, but always his principal's parting words gave him renewed hope and courage. If he expected to become "Ichinin me"—or an individual man of worth—he must go to school.

A few years later, his father took him to Idaho Falls where his two uncles were engaged in farming. There he lived with another American family as a schoolboy. They loved and treated him as their own son. He joined the Presbyterian Church and sang in the choir with his fellow classmates.

Spurred to Victory

He also learned to play football and was the team half-back. He claimed this is where he got his fighting spirit—mentally as well as physically—as in stature he was so much smaller than his teammates. The climax of his high school days came when his team played against the state champion team from Pocatello. The Pocatello fans yelled, "Kill the Jap!—Kill the Jap!" This infuriated him to play as he never played before, which spurred his team to victory. I can just imagine the wild grandstand reactions!

After his graduation in 1913, he tried all sorts of odd jobs—taking suit orders, clerking in a grocery store, digging ditches, printer's devil for a newspaper, etc., and soon discovered that his ability to both languages was his greatest asset. The average Japanese immigrants failed to go to school as Henry did, and, as a result, their understanding of English was very poor. However, their thrifty, industrial characteristics responded to life insurance needs. Insurance agents were requesting Henry's interpretive ability in order to sell them.

As he assisted agents of various companies, he learned to appreciate the New York Life Insurance Company as the greatest company for him. He decided to go into agency for himself in order to earn his educational needs. He moved to Salt Lake City in 1916 to establish his business headquarters. That was the year that I was born. He experienced some very productive years as he had the opportunity to attend conventions in practically every state in the Union and even Canada. He was so sold on New York Life that he became a permanent fixture of the firm for his lifetime.

Just this January, two weeks prior to his death, Agency Director Elder Sterling W. Sill presented him with the Company's 50 year gold medal at their annual dinner.

Skipped College

Henry had matriculated to study law at Stanford University, but his insurance business was so profitable, he was lured to remain on the job. In later years Henry could see the fallacy of that selfishness, but he seldom admitted his error. He used to say sagaciously:

"To every advantage, there is disadvantage and vice versa. Everything happens for the best. If I had gone through Stanford, I would probably have left the States on some diplomatic service, and I would, not have met and married my wife."

His mother passed away in 1924. He returned to Japan then for the first and last time. He only visited a few months as his father tried to get him married, but he wasn't ready as yet to sacrifice his gay bachelorhood. Also, the U.S. Immigration Act of 1924, barring all further immigrants in-

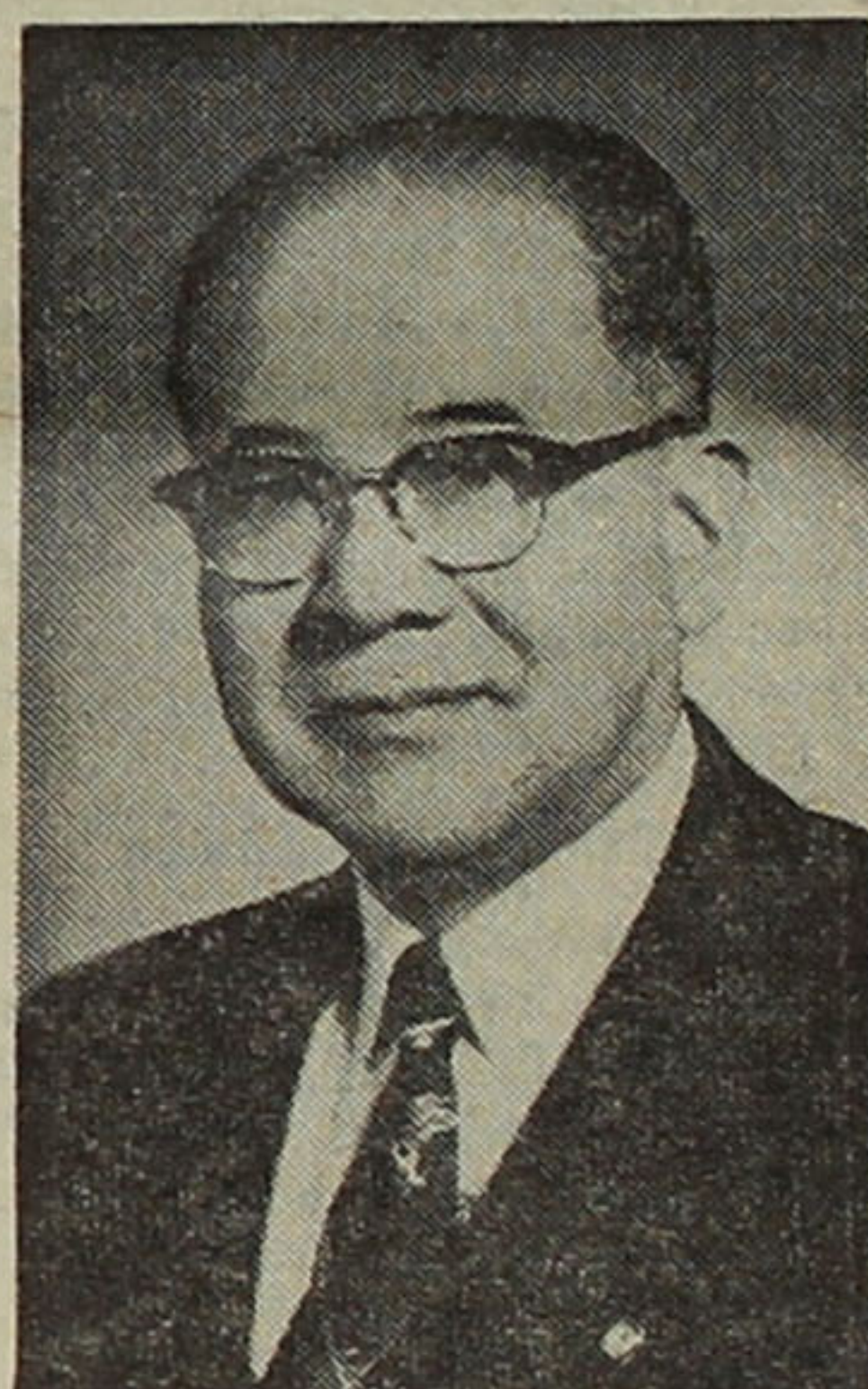
eligible for citizenship, was pending. This hastened his decision to return.

Shortly after Henry passed away, I received a phone call from the Japanese American History Project headquarters at UCLA, requesting me to keep his records, letters and papers of any kind as they considered his life a milestone in the history of the first generation in the United States. I spent weeks sorting materials he kept filed—business, lecture documents, pictures, etc. Among the most interesting items were documents of the Anti-Alien Land Law of 1925 and '27.

Upon his return from Japan in 1925, the Utah Alien Land Law first reared its ugly head when the Chicago Herald announced that 100 million Japanese were rushing to America.

Bill Denounced

Mr. Claude T. Barnes, attorney for the Japanese Association of Utah, denounced the bill, stating that its vicious intent was to oust all Japanese from the State of Utah. The U.S. Congress had already barred all further entry of non-whites through the Immigration Act of 1924. It was superfluous for the State to create further ill will. Mr. Barnes stated, "Even President Coolidge regarded the matter as an unnecessary affront to the Japanese people." This strin-



HENRY KASAI

gent provision nearly precipitated a war between the United States and Japan.

A Japanese in the United States could no longer send for a wife when the population ratio was three males to one female. Up to that time, the men were using the "picture bride" method of getting a spouse. I recall many heart-breaking romances resulted with this method as the wily man, knowing his shortcomings, would use someone else's handsome picture for a bait. The adventurous young "picture bride," crossing the Pacific Ocean with high hopes of marrying a handsome Romeo, discovered too late that he was a very common laborer, struggling to make his living.

In going through Henry's file, it was interesting to discover a Legislative Digest of 1925 by the Utah Taxpayers Association of Salt Lake City relative to Anti-Alien Land Law House Bill No. 84. It is such a historical antique, I would like to share with you, word for word, the bulletin as written by a Mr. A.W. Hanson.

Legislative Digest by Utah Taxpayers Assn. of Salt Lake City, Bulletin No. 10, Feb. 17, 1925.

By Mr. A. W. Hanson
H. B. No. 84
Stripped of all non-essentials,

this bill is aimed at the Japanese. Utah can scarcely place itself in the same category as California, where there appears to be a real race problem. We are protected geographically from even a likelihood of a menace from that source. The Federal Government has duly protected the citizens of the United States against any outstanding alien problem. There seems, therefore, no necessity for Utah legislate on this subject.

It was predicted that upon the enactment of the California Alien Land Law the Japanese would flock into Utah. The contrary has proved to be the case. Statistics show that there are today only 2,600 Japanese* in this state, and of this number about 275 are engaged in agriculture. The Japanese farmer is not climatically adapted to conditions in Utah and will be found reluctant to take up his habitation here. Even those that are among us have proved to be law-abiding and industrious. They are clean, intelligent and progressive. They are largely responsible for our celebrated celery industry. They are resourceful in truck-gardening and have cultivated some of the finest varieties that now grace our tables.

Japanese labor is already an important factor in our sugar and canning industries which are the substantial and dependable sources of real money to our farmer. These industries are relied upon each year for the payment of taxes and to meet the other demands upon the average home in the agricultural sections of Utah.

It must be recognized and conceded that the American workman will no longer consent to do the class of work now being undertaken by the Japanese in the cultivation of beets and crops for canning. The Japanese comes as a necessary factor in the industries especially in the thinning of beets and raising of small fruits. As to the danger of acquisition by Japanese of Utah lands there seems to be little cause for alarm. They are disposed to lease land but not to buy it.

Then again, Utah has many thousands of acres of ground that needs cultivation, which could be effected by the thrift peculiar to the Japanese. They will add to the resources of the state by converting non-productive land into productive crops.

Instead of being a liability the Japanese in this state have thus far proved to be an asset. They are law abiding; are seldom found in our criminal courts; they are industrious. Although they cannot be assimilated into our society, they must be recognized as a factor in the agricultural development of this state.

H. B. No. 84 comes, therefore, without any apparent necessity. It aims to correct an evil that does not exist and if enacted into law would bring into question the ability of one of our largest industries to meet competition successfully. By curtailing to any degree the development of sugar and canning industries, the agricultural people of Utah would be deprived of sources of revenue upon which they have learned to depend. It is clear, therefore, that this bill deals with an economic question of far reaching importance.

* 1960 Population Census reports 4,371 Japanese.

At a Judiciary Committee meeting, the author of the bill stated that there were numerous "Japs" in that vicinity. He had nothing in particular against them except that they were able to pay higher rent than Americans and were gradually acquiring land. He quoted from the 1920 census, showing the number of "Japs" in Utah, and that the time to eradicate this influx was now. He also stated that the Japanese children went to school and were so bright that they were upheld by the teachers as model students, which he anticipated would later pose the problem of intermarriage.

Alien Land Bill

Pierce's Canning Factory representatives testified that if the bill passed, his canneries would have to shut down. This bill died in the sifting committee, but it came up again in the next session two years later. This time the scare was due to California Japanese coming into Southern Utah. I quote from a newspaper clipping of 1927.

"Prevention of property in Utah passing into the owner-

ship and control of aliens not eligible to citizenship is the aim of Senate Bill 99 by Senator J.S. Lewis of Ogden. This measure, according to Senator Lewis, is practically a duplicate of the existing California law, and according to the Ogden Senator, is intended largely to accomplish the same aims as the law of the coast state—curbing of acquisition of choice farming lands by Japanese, Chinese, Hindus and other Orientals not eligible to citizenship.

"Additional provisions of the Lewis Bill have it that leases of lands by prescribed Orientals and other aliens shall not exceed ten years; also that the aliens specified shall not exercise a guardianship or trusteeship over minors or others in possession of land. The same restriction applies to corporations and associations of aliens as to individuals. The only exception in the proposed law are those governed by existing treaties between the United States and the countries of which the aliens are subjects. Penalties for violation of the act includes passing of title to the land to the state upon court order. The provisions, however, are not retroactive and property held by aliens prior to enactment will not be affected."

This bill was again successfully buried in the sifting committee, even over Governor Dern's endorsement.

Goodwill Doll

Governor George H. Dern was then the target of Henry's subtle attack. He did not employ the method of a civil righter's demonstrations to focus public attention. Rather, as Mayor Lee expressed, "Henry was a real Japanese gentleman." He wooed and won Governor Dern by arranging for the presentation of a Japanese doll to the State through the Governor's daughter. This goodwill doll was displayed in the halls of the State Capitol for many years until it became too dusty and smoky for public showing.

By way of reciprocation, Governor Dern then invited Henry, in 1931, to attend the State's White House Conference on Child Health and Protection and participate as Chairman of the Utah Japanese Committee on Minority Concerns. He presented an elaborate report for the records on Japanese community studies and their needs.

From that time on, he has a long list of educational and cultural promotions, legislative accomplishments, civic and fraternal organization work. Of course, his proud and happy moment was when he finally became a naturalized citizen in 1954, after working for years to organize the JACLs that spearheaded this movement. Every event has a story of its own, but I believe most of you have already heard or read of his more recent accomplishments, so I will not review them now.

But should you see the embroidered silk panel of Mt. Fuji and cherry blossoms at the Capitol Building on the first floor, just remember that was where Henry was born and that it was through Henry's effort that the lovely art piece was presented to our State. His accumulation of friends, who were the by-product of his activities, finally brought

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der as a means of getting ahead is found even in the most rural communities in Japan. The Issei were already influenced by the universal education which had been promulgated after the restoration of the Emperor and its importance was impressed upon the Nisei. (Educational background of the Nisei is about three years more than the national U.S. average or the 11th grade.) Issei traditions also placed a great deal of status and respect upon "sensei" (teacher) and "hakase" (doctor)—values originating in China which the Samurai class long held.

Very little cause of friction within the Japanese family over religious differences among family members. This religious tolerance stems from Buddhism and Shintoism, which tolerated differences of beliefs. Most Buddhist sects see no need to proselyte. Today, Nisei have converted to various forms of Christianity, though their parents have not. Organized religion did not have central importance for the Japanese as was true for many of the European immigrants to America.

Precepts of art that were old by 1600 in Japan are now looked upon everywhere as very modern and advanced. Appreciation for Japanese canons in taste is becoming wide-spread in America and in Europe. Though the Issei artists were few in number, many Nisei have been encouraged in an attempt to recapture their artistic traditions indirectly.

The constructive nature of family life, its cohesiveness in face of stress. DeVos considers this the most important of traditions. Virtues of filial piety (an emphasis of Confucian tradition that formed the basis of Japanese family life) and respect for elders, importance of the family over the individual (i.e.; in arranged marriages), "on-gai-shi" (strong sense of obligation by children for parents to try repay them for the hard work and sacrifices they had undergone for them), and role of the eldest son (because he would continue the family line and obligations) all made the Issei attitudes of life in society very different from other ethnic groups coming to America. Such cohesiveness of the family has kept Japanese Americans within themselves, good citizens as far as the social community was concerned and showing an amazing lack of delinquency despite the prejudice and discriminations against them as a minority group.

These traditions will be further analyzed by the JACL-UCLA Japanese History Project. But in view of the sketchy review of DeVos's study here, perhaps we should have honored the request to have it reprinted for the Sansei who are interested now in some answers to—who am I? We could have saved the type and published a pamphlet from it—thereby inaugurating a PC Reprint Service. The Nisei might also appreciate the same to better understand their relationship with the Sansei with respect to traditions brought over by the Issei.

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about the many honors in the twilight of his years.

As the English poet, John Donne, quoted,

"No man is an island, entire of itself. Each man is a piece of the continent, a part of the main. If a clod of earth be washed away by the sea, Europe is the less. Any man's death diminishes me because I am involved in mankind. Therefore, never send to ask for whom the bell tolls. It tolls for thee."

Friends of Henry

And so it was that people like Attorney Claude T. Barnes, Mrs. Burton W. Musser, VFW Commander Glen Thompson, Governor Herbert B. Maw, Herbert F. Smart, Attorney General Dan B. Shields, Justice James H. Wilfe, Justice J. Allan Crockett, YWCA Director Miss Florence Pierce, news commentator Arthur Gaeth, Mayor Earl J. Glade, U. of U. President E. LeRoy Cowles, President A. Ray Olpin, Japanese colleagues as the Terazawas and Tamotsu Murayama, civil rights co-patriots, wonderful neighbors and business associates—to list a few—all played educational roles in his lifetime. Tribute to Henry is incomplete without recognition of these personal friends.

The PTA magazine, for the past year, has been printing monthly sketches on an intriguing topic—"Americans Not Everybody Knows." This last April issue contained an article of the first winner of the PTA awards for student essays on this title. This article started with these thoughts:

"Perhaps the Statue of Liberty was smiling last October as she watched President Lyndon B. Johnson sign the bill abolishing the restrictive national origins immigration quota law. Now at last that suspicious attitude toward foreigners so prevalent in the second half of the 19th Century and the 20th Century would no longer shadow the welcome offered by the 'Mother of Exiles.'

(Editor's Note: When Saburo Kawai of San Francisco passed away last December, his son William recalled the so-called "kitchen" lectures of many things in life in an article published Jan. 8 in the Hokubei Mainichi. This piece is included in this Quarterly as an example of what is meant by "heritage"—the experiences of elders being passed to the subsequent generations.)

BY WILLIAM T. KAWAI

San Francisco
When I was young, my dad used to stand me at attention in our kitchen and lecture me—a little philosophy, a little psychology, a little sociology, a little about many things. The source of these lectures didn't come from books—it came from long experience accumulated through long years of hardships, perseverance, tolerance and a will.

At the time, most of these lectures didn't have much impact on me—the implications were lost. For instance, when he told me that I wasn't studying enough, or that I was staying out too late, or that I wasn't keeping my promise to be home at a certain hour, the real implications of studying, restraint, responsibility, obedience and the like were

"The national origins quota system, which will be eliminated over the next three years, had sought to keep the nationality composition as it was in the 1920s. This quota law gave no thought to enriching the American heritage with new ideas and grateful enthusiasm of immigrants who have made America the great free land it is. Thanks to more than 40 years of protests against ethnic discrimination, the new immigration law of 1965 opened to many people the promise of America."

Senator Daniel Inouye, Democrat from Hawaii, who was the first Japanese American in the United States Congress, said,

"No nation exists without blemish or failures. What is important, however, is what a country will do when its error is recognized and how it sets about to rectify its mistakes. Perhaps the most vivid example of such a reform was our determination to guarantee the civil rights of all our citizens. Another is Immigration reform.

"The great men of our times have discussed the bill and pointed out the iniquities of the national origin quota system. Thus the public law enacted in the first session of the 89th Congress, October 3rd of last year, abolished the national origin quota system of 1924 and the Asia-Pacific Triangle special discrimination that had its beginning in 1882. For the first time in more than three quarters of a century, those of Asian ancestry are considered on the par with those of European background for immigration purposes. Also for the first time, we understand there is no law left on the federal statute that discriminates against those of Japanese ancestry. The time has come when those of Asian background may make greater contributions than ever before to the United States of America."

Michener's Advice

James A. Michener, Pulitzer Prize winner of 1948, author of "Hawaii," "Sayonara" and his current best seller, "The Source," and who is married

My Dad

lost in my haste to get the lecture over.

I could never figure out why he used to tell me, over and over again, that education was one of the most important things in this world.

He used to sit there at the kitchen table and say, "If you want to succeed in this world you must have a good education. If you want to compete with those who have a grade school education, you must have a high school education; if you want to compete with those who have a high school education, you must have a college education." I told him that I didn't think that this was true—that I would compete on the same level. I have a college degree and I understand now what he meant.

Dad was short tempered, and far from being backward or shy when it came to standing up for what he thought was right. There were many a time when he was short-changed, or they tried to slip him something inferior after agreeing on the price.

I used to stand off at a distance in embarrassment while he told them off—half

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to a Nisei girlfriend of mine from Chicago, reminded the Japanese Americans that our heritage brought three aspects most fundamental in our history—feudalism, a strong family tie and personal honor. He said these were powerful heritages, and the incoming culture needed these values. He found these inherent values lacking in our Sansei. "It is a serious mistake if these values which conserve human beings are to be lost," he said. "If you deny us what the great Japanese tradition is, we are going to be poorer and you are going to be more poorer for having lost it."

He further cautioned the Nisei by saying, "The greatest pitfall, now that the Japanese are accepted, is the acceptance of limited goals. There is no need for you to accept second class goals—no requirement to accept central consensus."

Civic responsibility is not a marked characteristic among the Japanese as compared to the contribution made by the Jewish people. We must definitely develop this weakness. Wisdom and artistry of the Orient are our values to be treasured and utilized as we search for new goals.

The Challenge

This, I consider is a challenge to the Nisei and Sansei (the second and third generation Japanese citizens). Are we accepting limited goals? Do we realize the responsibility to appreciate greater values? Will we accept Senator Inouye's challenge to make greater contributions to our country and the world? Will we pick up the banner from where Henry left it?

Perhaps we can take hope in a recent article by William Peterson in the New York Times Magazine entitled, "Success Story: Japanese American Style." He wrote,

"By any criterion of good citizenship, Japanese Americans outperform all other groups, including native-born whites."

He explains the key to success in the United States, for Japanese or anyone else, is education. Among persons aged 14 years or over in 1960, the median years of schooling completed by the Japanese were 12.2 compared with 11.1 years by the Chinese, 11.0 by whites, 9.2 by Filipinos, 8.6 by Negroes and 8.4 by Indians.

In the 1930's, when even members of favored ethnic groups often could find no jobs, the Nisei went to school and avidly prepared for that one chance in a thousand. Almost all had to work their way through college. Their education was conducted like a military campaign against a hostile world. This educational background should qualify us for better and greater appreciation of values and responsibilities.

Our age has been one of strain and change in religious thought as in other areas of human rights endeavor. Many people are disturbed by the "attack on religion" they believe is implied by the Supreme Court decision regarding prayer in the public schools. The JACL has defended the Supreme Court decision because a great number of its membership comprise the Buddhists who claim "they do not pray."

The Changing World

We have just observed the Easter Season when everything in the visible world seems to be in a state of change, including the time-honored

standards we call "eternal values." This is man's desire to be assured that he is part of a divine, universal plan. There is no race or group of people, however primitive, that has not instinctively felt this desire and realized it in some form of religion.

As my faith teaches the oneness of mankind, now is the time for all of us to re-examine our values and bring them up to date. "Soon will the present-day order be rolled up, and a new one spread out in its stead." —Baha 'u'llah.

The JACL Creed was masterfully written by Utah's own Mike M. Masaoka. It was read in the United States Senate by Senator Elbert D. Thomas of Utah and printed in the Congressional Record May 9, 1941. Henry and I have both used it extensively in our various talks, but we never fail to thrill anew with each reading. Just as Lincoln's Gettysburg Address dramatically lives in our American history, I believe this creed will continue to inspire not only the Japanese American but all Americans, as it withstands the test of time. In fact, Mrs. Lilliebell Falck, a noted patriot from Ogden, called me during the war years while Mike was serving overseas in the 442nd Infantry as the first volunteer, and said we should repeat it at every meeting after pledging allegiance to the American flag. With your permission I would like to read this creed.

The Japanese American Creed

I am proud that I am an American citizen of Japanese ancestry, for my very background makes me appreciate more fully the wonderful advantages of this nation. I believe in her institutions, ideals, and traditions; I glory in her heritage; I boast of her history; I trust in her future. She has granted me liberties and opportunities such as no individual enjoys in this world today. She has given me an education befitting kings. She has entrusted me with the responsibilities of the franchise. She has permitted me to build a home, to earn a livelihood, to worship, think, speak, and act as I please—as a free man equal to every other man.

Although some individuals may discriminate against me, I shall never become bitter or lose faith, for I know that such persons are not representative of the majority of the American people. True, I shall do all in my power to discourage such practices, but I shall do it in the American way; above board, in the open, through courts of law, by education, by proving myself to be worthy of equal treatment and consideration. I am firm in my belief that American sportsmanship and attitude of fair play will judge citizenship on the basis of action and achievement and not on the basis of physical characteristics.

Because I believe in America, and I trust she believes in me, and because I have received innumerable benefits from her, I pledge myself to do honor to her at all times and in all places, to support her constitution; to obey her laws; to respect her flag; to defend her against all enemies, foreign or domestic; to actively assume my duties and obligations as a citizen, cheerfully and without any reservations whatsoever, in the hope that I may become a better American in a greater America.

Among the papers I found in Henry's suit pockets, I came across the ageless wisdom of Confucius. Henry must have used them in his recent talks as the paper was still fresh. I would like to conclude with these thoughts:

If there is righteousness in the heart,
There will be beauty in the character.
If there is beauty in the character,
There will be harmony in the home.
If there is harmony in the home,
There will be order in the nation,
If there is order in the nation,
There will be peace in the world.

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Folk songs and dancing from Japan are presented by members of the San Francisco chapter of Nihon Minyo Doko Kai. Rokuro Omi is the teacher.

Dance of Japan: Kurihara —

(Continued from Front Page)

passed the first examination. After more practice, the student takes a test for teaching credentials. In passing this test she becomes a "futsuubu" and with additional study and in passing the second teaching examinations, the graduate is entitled to become a "senmonbu".

The professional name is conferred to the graduate after the first test is passed; she takes on the master teacher's first name. For example, Marjorie Iwasaki Nakaji's

professional name is Jumasuga Hanayagi after her master teacher, Jusuke Hanayagi; Hanayagi is the school's name.

Last summer four Sansei students of Michiya Hanayagi were presented to the Hanayagi School in Tokyo; they passed the test after intensive practice and have their Natori titles. They are Chiyo Higaki, Chiyomichi Hanayagi; Takako Murakawa, Michitake Hanayagi; Yasuko Murakawa, Yasumichi Hanayagi all of Oakland; and Reiko Iwanaga, Reimichi Hanayagi of San

Jose. These young women have studied Japanese dancing for at least ten years.

Mrs. Nakaji of San Jose is one of the first Sansei to earn a teaching certificate. She studied dancing for 14 years and in 1957 spent one year in Tokyo to study under a master teacher, Jusuke Hanayagi. She returned home and studied at the Univ. of California School of Nursing in San Francisco. During this time she participated in many S.F. Jr. JACL programs.

After her graduation and

Vivid Scenes of Japan: Yee —

(Continued from Page 3)

of course, the dance, particularly in the strict Kabuki theater.

Even though the many different schools may vary from one another in many of their interpretations, they are all one, especially since they do not make their dance movement the central purpose. In all forms of dance, each specific movement has a definite meaning, and this movement is subject to emotional treatment.

Swift movements of the hands and body would denote youth, whereas much slower movements could denote an older person.

A woman walks in short pigeon-toed steps with her shoulders moving with each step to emphasize grace and a man walks with larger steps, feet well apart, in very masculine, abrupt steps.

Because of this symbolism the whole dance is much simplified. Through his dress and use of props such as fans, towels, and parasols, the entire action is made significant through the body movements of the dancer.

Makeup

Makeup in Buyo is treated as an important part of the color aspect of spectacle. It was due to the primitive lighting in the older theaters that the use of makeup for character identification arose.

With the beginning of role types, makeups became standardized and have continued to present day because of their appeal as color.

The face of a good, handsome or high-ranking man is painted chalk white.

The evil, brave, or low ranking man is painted varying degrees of red. The shade of red is determined by several factors, such as the degree to which he is wicked, whether he is in a state of high emotion, or whether he has for any reason spent much time in the country exposed to the sun.

Kumadori is the most colorful and spectacular of all makeup styles. Historically, they are a normal development from ancient shrine dances which used masks that covered the entire head and Noh masks which barely covered the face.

Culturally, Kumadori indicates either a clinging to or a desire to keep the tradition of masks. The Japanese, especially in their classic theater, take a special delight in working with the impossible. This, of course, is the basis of any art endeavor—to do the impossible.

Emotions on the Mask

In theater, the Japanese go even further. They have tried to give facial expression to the mask, human emotion to puppets, and feminine characteristics to men who play women's roles.

Kumadori makeup is fundamentally an expression of anger. The lines are governed by several principles: for strength, the lines curve upward; for weakness, villainy, or humor, the lines slant downwards.

Kumadori makeup is also a

convenience for the spectator. Makeup tells the audience what feeling the actor will portray. The use of Kumadori makeup follow a natural and logical law. For certain characters within a play there are certain makeups to use.

Certain conventions have been followed and governed by such strict rules that it would almost be in violation to the code of the theater to change them. But the color and spectacle of such makeup does not offend the instincts and cannot fail to delight an audience regardless of their unfamiliarity and strangeness.

Insight of People

Japanese dancing is one of the few great living arts in the world today. It is a dazzling experience for the Western theater goer to sit through a series of dances for the first time.

The history of Kabuki and the other great theaters of Japan—the Noh theater, the early shrine dances, the doll theater and all the origins of these forms are as full of dramatic experience as one of the plays itself.

There are many walls between East and West: the language, culture, the music, and art. It would take a great deal of time and study to penetrate these walls.

In contrast to the average layman, only the specialists have the patience. The art of Japanese dancing is so vivid, spontaneous and dynamic that it opens a door and gives us a clearer view of the Japanese people, their customs and arts.

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marriage to Robert Nakaji of San Jose, she started to teach small children Japanese dancing on her free time when she was not busy working as a public health nurse. Last year Marjorie and her husband went to Tokyo where she is studying Japanese dancing and recently appeared with a group at the Kabuki Za Theatre in a dedication program to her master teacher, Jusuke Hanayagi III.

She returned home in the Fall and will be performing at a special program which will be announced at a later date.

Another distinguished Japanese teacher in Los Angeles is Kanya Sanjo; she was entitled to the name Miharu Bando from Mitsugoro, head of the Bando School in Kabuki dances. Recently she was recognized by the head of Kabuki Actors and was granted the name of Kanya Sanjo V, after the grandmaster status. She is the wife of Yajuro Kineya IX, one of the principal directors of the Nagauta Society.

Nagauta is the highest form of Japanese music, noble and epic which accompanies Kabuki dance drama.

Yajuro Kineya IX is the director of the Japanese Music and Dance Institute of Monterey Park, Calif. Last September the students and teachers, Kanya Sanjo and Yajuro Kineya IX, presented an elaborate program at the San Francisco's Veteran's War Memorial Auditorium with Nagauta and Samisen accompaniment for the dancers.

(Numerous schools of Japanese dance abound throughout the United States. There are at least a half dozen in Southern California, each school contributing their talents to the staging of the annual Nisei Week Ondo Parade in L.P. Tokio. Similar public exhibitions expressing Japanese culture are staged through efforts of Japanese-trained teachers in other parts of the U.S.—Editor.)

Popular Themes

There are various dance styles with specific and different emphasis depending upon the teachers and the schools which they represent. After attending many dance recitals and Japanese programs, the classical dances become familiar because they are based on famous stories in Japanese history. Some of the popular ones are "Kagami Jishi", the Lion Dance, about a court maiden who is commanded to dance with the lion's head by her lord. She refuses to dance with the image of the lion's head brought out from the treasure house. After her lord repeatedly commands her, she dances. While she is dancing, the spirit of the lion inspires her and transforms her into a lion.

During the New Year season, decorative rice cakes are offered to the gods. In ancient time, a festive party was held each year on Jan. 11 at the palace when the image of a lion's head was brought out from the treasure house.

"Musume Dojoji" is the beautiful maiden at Dojoji Temple dance.

"Kagura Men" tells of a happy worshipper at a shrine, joyfully dancing wearing different masks: Okame, Ebisu, Hyottoko and Gedo. Okame and Ebisu epitomize Luck and Good Fortune; Hyottoko, ugliness; and Gedo, anger.

There is the gentle Osome taken from a love story, "Osome-Hisamatsu" who waits for a long expected letter from her lover, "Hisamatsu".

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The colorful "Isobushi Genta" concerns the wandering samurai in his waraji—hat, sandals and attire made of straw—as one would see in the movies. It is a particular treat to see a man perform this dance after seeing women perform these dances in America.

Tom Yee's performance of "Byokkotai" concerns a story of a samurai who represents a group of young samurai who band together to defend the castle of their feudal lord in the battle of the Meiji Restoration. They were completely defeated by the attacking government troop. These beaten samurai fled into the mountains and commit hara kiri while their castle burns in flames. These brave samurai have been lauded as a model of loyalty. Tom Yee's performance of this wounded and defeated struggling samurai who nobly commits hara kiri in the end of the dance is particularly moving and impressive.

There are other dances which are less classical and formal but graceful as the beautiful "Nontoku Wo Ato Ni Shite" as performed in "Momo Taro" spring production by lovely Yoko Murakita, Lynne Nakamura, and Georgette Omi, S.F. Jr. JACLers; they are dance students.

Pre-Schoolers

There are many children who start dancing at an early age. For instance, Louise Tsumori, 8-year-old daughter of Dr. and Mrs. Himeo Tsumori, started when she was 4. She already expresses the "kimochi", the feeling for the Japanese dance in her movements and expressions. She has performed a delightful "Otemoyan", a folk dance of the Kumamoto prefecture at a Rokushige Fujima recital.

There is the summer Bon Odori, a Buddhist festival, for which masses of people learn to dance. Bon Odori is a time when the spirits of dead relatives come to visit their families on earth; this is a happy occasion. Lanterns are used to guide the spirits of the dead.

The Bon Odori dances are seen in the streets of Berkeley, Los Angeles, Marysville, Oakland, Palo Alto, San Francisco, San Jose, and even New York City.

Many Jr. JACLers have learned the popular "Baseball Ondo", "Tanko Bushi", the coal miner's dance, and others for various cultural programs. At the summer NC-WNDYC Georgette Omi taught the delegates Japanese folk dancing one evening; this was fun for everyone.

Folk Song Club

Three years ago, another type of Japanese folk song and dance group started the Nihon Minyo Doko Kai, the Japanese Folk Song Club of America, in San Francisco. Now there are clubs in Berkeley, Oakland, Palo Alto, San Francisco and San Mateo. Rokuro Omi, a S.F. JACLer, has been teaching Minyo to various groups in the Bay Area.

This article is written to share with readers some of the findings, facts, and impressions we have gathered on the Japanese Dance. If we have omitted names of teachers, schools and groups, it is because our knowledge of the overall subject is limited but we hope that this cultural art, the Japanese Dance, can be better understood and enjoyed by everyone, particularly the Nisei and the Sansei.

